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**C. S. Lewis' Style of Writing Fiction
for Adults and Children**
Bachelor's Diploma Thesis

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*I declare that I have worked on this thesis independently,
using only the primary and secondary sources listed in the bibliography.*

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Author's signature

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1. INTRODUCTION

This bachelor's thesis focuses on the British author Clive Staples Lewis (from now on referred to as C. S. Lewis) and his work. The thesis presents an analysis of two of his works. *The Chronicles of Narnia* heptalogy was written and is still perceived as a book for children. *The Screwtape Letters*, on the other hand, are predominantly dedicated to the adult readers. This thesis will compare the similar aspects of these books such as the setting of the stories, the portrayal of Heaven and Hell in them or the representation of evil and good. These are some of the most important aspects and this thesis will attempt to come out with a distinct pattern for how Lewis adapted his ideas to be understandable for the child audiences.

The first part of the thesis is going to further introduce the topic, focusing on the description of both of Lewis' works and on the life of Lewis himself. He was a great writer, teacher and mainly a devoted Christian. His belief was reflected in most of his work, and it is going to be a central argument for this thesis. The topic such as Hell and Heaven and the presence of God is perceptible in both of the chosen books. In *The Chronicles of Narnia* these notions are adapted to the younger audiences, but they are still dominant. God is given the identity of a lion, which is physically present throughout the story and openly discusses various religious topics with the children. In *The Screwtape Letters* Heaven, Hell and devils are portrayed without any dissemblance.

Both books include an elaborate setting. Narnia, which is the land where the plot line of *The Chronicles of Narnia* is happening, is basically another world. There are many worlds mentioned in the first book of the series called *The Magician's Nephew*. England, chiefly, is perceived as a 'main' land from which the characters have the privilege of visiting Narnia, a land on a newer and nicer world (and possibly a

completely different planet/dimension). The existence of Heaven is clear from the beginning and its portrayal is motivational – it is an honour to get there. Hell is not clearly mentioned. In *The Screwtape Letters* the plot line does not take place on Earth as well – main characters are devils in Hell who are trying to seduce a man to sin. The awareness of reward and punishment is opposite in both works – in *The Screwtape Letters* it is trying to tempt a human to sin and haul him to Hell; in *The Chronicles of Narnia* it is to reward good and honest people by allowing them to live forever in Heaven.

The third and the fourth part of the thesis analyse the presence of good and evil in the books. In both books there are positive and negative characters to be found, but the proportion of their appearance is different. This chapter will point out the main representatives and analyze their behaviour towards the main characters and their function in the story. Aslan, portrayed as a big lion, plays a major role in all *The Chronicles of Narnia* books and is identified as a creator of the world known as Narnia. He is usually associated with the role of the God. Lewis tried to bring in a classic example of Christian faith into the book and conceal it to become understandable for kids. A whole subchapter is devoted to this theory.

1.1. About C.S. Lewis and his Christianity

Clive Staples Lewis was born on 29 November 1898 in Belfast, Northern Ireland. He was the younger one of two sons. His parents were smart people and led him to education from a very young age. In his early years he was greatly influenced by his nurse Lizzie Endicott and mainly by his older brother Warren Hamilton Lewis. They amused themselves by drawing and writing. Warren's favourite things to create were realistic and 'from this world', but Clive's were more surreal. He characterized their work as very different. As he claims in his autobiography *Surprised by Joy: The Shape of My Early Life*, "[their] earliest pictures . . . reveal it. His were of ships and trains and battles; mine . . . were of what we both called 'dressed animals' – the anthropomorphized beasts of nursery literature. . . . He had already made India 'his country'; Animal-land was mine" (6). He admits that he had a bigger talent than his brother and that his inclination towards mythical creatures, nature and unknown worlds was apparent since his childhood. (*Surprised by Joy*, 3-6)

Lewis did not take any particular interest in religion, but he attended church with his family and was taught to say prayers. When he was seven years old his family moved to a new house, much larger than the previous one. (Gormley 12) The change of environment influenced his writing. As he himself claims, he is "a product of long corridors, empty sunlit rooms, upstairs indoor silences, attics explored in solitude, distant noises of gurgling cisterns and pipes, and the noise of wind under the tiles. Also, of endless books." (Lewis 10) This house influenced much of his work. In *The Chronicles of Narnia* one can spot these notions in many cases, for example the hallway connecting the attics in *The Horse and His Boy* through which the kids walk from one house to another and decide to explore the abandoned one. Or the house that the same

boy previously mentioned, Digory, ends up buying and in which the plot of *The Lion, the Witch and the Wardrobe* is happening. The Pevensie kids spend most of their time exploring its long corridors and rooms lined with books.

Shortly after his mother's death in 1908 Lewis was sent to a boarding school. He was very unhappy there, and he did not like London. He missed the nature of his home. The Wynyard School did not give him much education-wise, but it brought him closer to Christianity after a long period of retreat. „For the first time, [he] listened closely to the to the hymns and readings and sermons and thought about how their meaning applied to him. . . . unfortunately, [it] only made [him] aware of his failings and terrified of going to hell.“ (Gormley 19) He sought refuge from his sadness and homesickness in books and his own imagination. Nonetheless, he received an excellent education at the Oxford University, which he attended after his voluntary service in the British Army. The Oxford University later became his workplace and he also met his friend J. R. R. Tolkien there. Their friendship influenced the writing of both of them and he helped Lewis strengthen his belief in God. (Gormley 15-80)

According to Richard L. Purtill, what distinguishes Lewis' work from other religious literature is that “books by other Christian writers . . . are often . . . addressed to those already enthusiastic about Christianity. Lewis seems to have the power to reach out to those who are sceptical or wavering, and a large number of people from different backgrounds have given Lewis a major share of the credit for their becoming or remaining Christians” (13). His writing is not forcing his opinion to anyone, it is merely hinted and he leaves it up to the readers to follow whatever path they choose. He may have aimed his works towards the non-Puritan society, as he wrote himself in his book *Christian Reflections*: “the Christian knows from the outset that the salvation of a single

soul is more important than the production or preservation of all the epics and tragedies in the world” (12).

1.2. About *The Chronicles of Narnia*

The collection of seven books altogether called *The Chronicles of Narnia* was originally published separately. Nowadays, they are frequently published together and they are arranged chronologically, based on the timeline of the plot. The chronology, which is crucial for a proper understanding of the plot development, is organized in the table below for a better visualization (see table 1). This thesis is going to work with chronological sorting.

Table 1

The Order of The Chronicles of Narnia

Book Nr.	Books in publication order	Books in chronological order
1	<i>The Lion, the Witch and the Wardrobe</i>	<i>The Magician’s Nephew</i>
2	<i>Prince Caspian</i>	<i>The Lion, the Witch and the Wardrobe</i>
3	<i>The Voyage of the Dawn Treader</i>	<i>The Horse and His Boy</i>
4	<i>The Silver Chair</i>	<i>Prince Caspian</i>
5	<i>The Horse and His Boy</i>	<i>The Voyage of the Dawn Treader</i>
6	<i>The Magician’s Nephew</i>	<i>The Silver Chair</i>
7	<i>The Last Battle</i>	<i>The Last Battle</i>

Lewis originally did not intend to publish this many books, but after the success of the first one the story simply required completion. Marvin D. Hinten claims that: “He decided to stop with seven . . . for typically Lewisian reason: seven is the biblical number of completion, so that number of books should complete the series.” (72)

The books tell the story of kids from England who get to a strange place where one can enter any world by jumping into a puddle. They pick a dark, empty one and witness the creation of life upon it by an enormous lion called Aslan. (*The Magician’s Nephew*) The following books map the history of the world. The last one depicts the destruction of the world and the selection of the humans and animals worthy entering heaven, known as Aslan’s country. (*The Last Battle*) One of the books though, *The Horse and His Boy*, has a slightly different main character. It is the only book that is not set in Narnia. The story happens in a neighbouring country of Calormen during the reign of the Pevensie siblings in Narnia. The description is transmitted by the children who enter Narnia. It is not always the same group, the characters change, but they always have a connection to one another. In the real world (England) these figures hold close together, share and treasure the secret existence of Narnia.

1.3. About *The Screwtape Letters*

When compared to *The Chronicles of Narnia*, *The Screwtape Letters* is a significantly shorter book with no sequels. Its form is completely different too. Instead of a detailed narration, Lewis opted for an epistolary novel. They were originally published separately, as instalments in a newspaper. According to the book’s web page, the series of 31 letters “first appeared in London’s *Guardian* newspaper during the dark days of World War II. In 1942, the Letters were published in book form in England —

dedicated to Lewis' friend J.R.R. Tolkien.” Even though it is written in a satirical form, it promotes Christianity.

The letters are exchanged between an experienced devil Screwtape and his younger and inexperienced nephew Woodworm, but only Screwtape’s letters are included in the book. Screwtape reacts to Woodworm’s letters and gives him advice, but the reader never learns what exactly Woodworm writes. Woodworm is charged with guiding a man referred to as ‘the patient’. He has just recently converted to Christianity and his task is “to keep him out of the Enemy's [God’s] clutches” (2) and bring him to the ‘Father Below’ (Satan). The Church and God are portrayed as the inimical side, from which the patient has to be prevented and to which he naturally inclines. Woodworm is attempting to seduce the patient to sin in any way possible. The book ends with the patient’s death in an air raid during the events of World War II and he goes to Heaven; therefore Woodworm failed at his task and is punished by being devoured by Screwtape himself.

1.4. Desired Audiences

The Chronicles of Narnia have always been labelled as literature for children, despite the fact that many adults read it to this day. Lewis started the series by wanting to write a book for younger audiences. “When C. S. Lewis began writing what eventually turned into *The Lion, the Witch and the Wardrobe*, however, he had no idea he was working on a series. He simply wanted to write a book with talking animals in it, of the kind he had loved as a child.” (Hinten 71) The simplicity of the plot is perhaps one of the main features that distinguish his work of fiction for adults and for children. The presence of animals and their ability to talk makes the kids understand the story

without the necessity of explaining their actions any further. The wise animals who were given the ability and blessing by Aslan speak and the others are silent. Even Aslan, the God of the story, has the appearance of a Lion and is physically present in the story. The emphasis is given on the simplicity of his actions. He is very open about religious matters and explains them fully without the need of analyzing or seeking for their meaning.

The Screwtape Letters is a much shorter literary work than *The Chronicles of Narnia*. It is a classic example of fiction for adults. It is simplified and less descriptive than *The Chronicles of Narnia*. “Most though not all fictional works of Lewis involve a dream-vision, a sudden dislocation of the protagonist into another world or society, a journey toward enlightenment and self-completion.” (Adey 108) The book is set in Hell, there is no entering the real world and the characters are devils, not concealed by any other names. The idea is not as simplified as it is in *The Chronicles of Narnia*. Besides the obvious warning against the actions of Hell and preventing people from entering it, there is also a dominant part of what Hell is actually like. In books for children it is usually portrayed as a place with fires and devils who are torturing people. Lewis describes Hell as multiple levels of power and a constant fight over them with tragic consequences.

2. SETTING AND ENVIRONMENT

One of the similarities that both Lewis' works have is the use of a fictional world, the real world and Heaven and Hell throughout the story. Their use, portrayal and the emphasis that is given to them is different.

2.1. Used World

This subchapter is going to describe the setting of the main plot of the books. In *The Chronicles of Narnia* it is Narnia, a mythical place. Its creation and destruction is also described. The main characters visit this place and also have to leave it and live in their own world. In *The Screwtape Letters* it is Hell and its description is not fully developed. It is portrayed as a place of bureaucracy, not as a child would perceive it. The story does not give many examples of what it looks like, but there are many hints of how the positions of the devils matter and that a very distinct hierarchy is maintained.

2.1.1. Narnia

Narnia is a place where majority of the books' plot is happening and may be considered the main setting. Its creation and introduction to the story happens in the first book, *The Magician's Nephew*. Using a set of magic rings, the children Digory and Polly get to 'the wood between the worlds' (25). This place is portrayed in a way so a child would understand it, it is a forest where

the trees grew close together and were so leafy that [Digory] could get no glimpse of the sky . . . There must have been a very strong sun overhead, for

this green daylight was bright and warm. It was the quietest wood you could possibly imagine. There were no birds, no insects, no animals, and no wind. (25)

Upon entering this place, they could get to many different worlds by jumping into one of many puddles. When entering a world that was dark, had no sun and no stars and no life on it, the children and their companions witness its creation. Aslan, present as a giant lion, “huge, haggly and bright” (63), awakens the planet to life in a traditional Christian sense, but much faster. First, he created the light and the wind began to stir. The sunlight revealed the relief of the landscape, the hills and valley they were standing in, but “it was a valley of mere earth, rock and water; there was not a tree, not a bush, not a blade of grass to be seen.” (62) Further on command of Aslan’s song, “the valley grew green with grass” (64) and the trees and flowers grew. He created the animals too, but no humans. The creation of living being is described as follows:

Can you imagine a stretch of grassy land bubbling like water in a pot? For that is really the best description of what was happening. In all directions it was swelling into humps. They were of very different sizes, some no bigger than molehills, some as big as wheelbarrows, two the size of cottages. And the humps moved and swelled till they burst, and the crumbled earth poured out of them, and from each hump there came out an animal. (68-69)

All this is happening in the course of hours, but corresponds with Creationism. “The earth was formless, empty, and dark, and God's Spirit moved over the waters preparing to perform God's creative Word. And then God began to speak into existence his creation“ (*The Creation Story*). The creation of sun, sky, waters and greens also follows and Aslan finishes the creation by giving some of the animals a ‘soul’, the ability to

speak and think independently. These animals became the magic animals of Narnia, who later possessed the right to enter Heaven. Aslan's decision why he gave it only to certain animals is not expressed.

In the five books following the first one and preceding the last one, the visualization of Narnia does not change much. *The Horse and his Boy* introduces the neighbouring countries a little more, for its plot is set in a land of 'Calormen'. The story also introduces another country, Archenland.

From the beginning Aslan makes clear that Narnia will end one day, but there is no 'Armageddon'. Aslan decides that the world is about to end and calls for 'Time'. To add more simplicity, Lewis gave him a physical appearance of a giant who has been asleep for decades and waiting. He rose and "raised a horn to his mouth. . . . immediately the sky became full of shooting stars." (749) The sky became dark and it "was not a cloud at all: it was simply emptiness. . . . All the stars were falling: Aslan called them home." (749) He then unleashes beasts to ruin the rest of the planet, which becomes dead and empty. "Enormous animals were crawling and sliding down into Narnia: great dragons and giant lizards and featherless birds with wings like bats' wings. They disappeared into the woods and for a few minutes there was a silence." (750) These animals stay in Narnia and destroy it by "tearing up the trees, by the roots and crunching them up as if they were sticks of rhubarb. Minute by minute the forests disappeared. The whole country became bare . . . the grass died." (752) The world does not disappear, but becomes uninhabited and empty like the one that the children encounter at the beginning.

2.1.2. Hell

The form of the novel itself does not allow much narration of the surroundings. Hell is not portrayed from the seemingly childish point of view – it is a bureaucracy, a business and a major emphasis is given on power and position of the devils. According to *The Encyclopedia of Hell*, it is a “realm where there is no individuality, no dignity, for these things reflect God’s goodness and have no place in the underworld. Hell is a bleak, ugly ‘Kingdom of Noise’ where the dissonant sounds of wailing souls and tortured screams replace music and laughter.” (254) There is a constant hunger for human souls which serve as nourishment for the devils. Screwtape encourages Woodworm to tempt his patient to commit small sins. In one of his letters he writes:

It does not matter how small the sins are provided that their cumulative effect is to edge the man away from the Light and out into the Nothing. Murder is no better than cards if cards can do the trick. Indeed the safest road to Hell is the gradual one—the gentle slope, soft underfoot, without sudden turnings, without milestones, without signposts. (19)

The only job devils have is to get humans to Hell and it does not matter in what way. They do not promote murder, but even a small sin is good for them.

2.2. Representation of the Real World

However brief it may be, both works share a presence of a real world as we know it. It plays a major role in the story, despite the fact that the majority of the plot is set somewhere else.

2.2.1. *The Chronicles of Narnia*

With the exception of the first book, where the kids got to Narnia without Aslan's permission, nobody can enter this country willingly. *The Magician's Nephew* is also the only book in which the real world, England, openly penetrates with the other worlds. Jadis, the queen of a dead world, gets to England by accident and causes a riot in the street. She later escapes to Narnia. The timeline of these two worlds is also different, because in *The Lion, the Witch and the Wardrobe* the kids spend several years in Narnia. When they return, it is just as no time has passed in England. The first kids who got to Narnia on Aslan's command were the Pevensie siblings. The wardrobe they walked through was made from wood which originated in Narnia. It certainly played a major role in that, but on several occasions they tried to enter the wardrobe and couldn't get through. When they finally got into Narnia and spent "years and years" (317) there, they accidentally found a way back to the wardrobe, just as if there was an intention for them to get back home.

And the next moment they all came tumbling out of a wardrobe door into the empty room, and they were no longer Kings and Queens in their hunting array but just Peter, Susan, Edmund and Lucy in their old clothes. It was the same day and the same hour of the day on which they had all gone into the wardrobe to hide. (196)

Further on in the story, when the children already know that they can't stay in Narnia forever, Aslan becomes more open and informs them if they can or cannot come again. His main argument is that they are becoming "too old . . . and must begin to

come close to [their] own world now” (541). At no occasion the kids are permitted to stay forever.

2.2.2. The Screwtape Letters

The real world is a place where the devils’ target person lives – is manipulated by them. Devils do not interfere with him directly, but use things from the outer world to manipulate him, such as women or other temptations to sin.

2.3. Representation of Heaven and Hell

The following subchapter is going to describe the use of Heaven and Hell in the books and their function for the plot line.

2.3.1. The Chronicles of Narnia

Hell is not explicitly mentioned in the books. The function of Hell in a Christian point of view is according to *Stanford Encyclopaedia of Philosophy* a “punishment for an immoral life.” However, there is the case of Susan Pevensie, the oldest girl from the Pevensie children and the second oldest altogether.

Some fans of the book argue that Susan was on the train that crashed as well. Unlike the other children, their parents and friends, she did not enter Heaven and, logically derived, ended up in Hell. Another, much more positive, outlook is that because she hardly kept in touch with her other siblings, she did not join them on the

train ride. Therefore, she lost all her siblings and parents in one day. That may have triggered some remorse in her and made her return back to God. As an adult, Susan stopped believing in Narnia and Aslan, which could be perceived as losing her faith to God. Lewis made this matter easier, so children could read it in a similar manner, but would not understand these hinted elements. Her case is discussed only once in the last book *The Last Battle* as follows:

‘Has not your Majesty two sisters? Where is Queen Susan?’ ‘My sister Susan’ answered Peter shortly and gravely, ‘is no longer a friend of Narnia.’ . . . ‘and whenever you’ve tried and to get her to come and talk about Narnia or do anything about Narnia, she says ‘What wonderful memories you have! Fancy your still thinking about all those funny games we used to play when we were children.’ . . . ‘She’s interested in nothing nowadays except nylons and lipstick and invitations.’ (741)

It is interesting that Susan apparently forgot the time she has spent in Narnia, which with the regards to the time change was several years. She may be deliberately choosing to avoid the topic.

Heaven in a Christian belief has always served as a reward and some kind of motivation for people. The essential thought is that “good people go to heaven as a deserved reward for a virtuous life.” (*Stanford Encyclopaedia of Philosophy*) Heaven and the reward of the pleasant and worry-less afterlife are widely emphasized in the books. Rather than Heaven it is called ‘Aslan’s country’, but it has exactly the same attributes as Heaven has. Lewis makes a difference between our physical world and Heaven, claiming that there is no ‘Heaven on Earth’. “In *The Last Battle*, Digory, Polly, Peter, Edmund and Lucy experience a railway accident and suddenly find themselves in

“a new country . . . but that was not the real Narnia. The old Narnia had a beginning and an end. It was but a shadow, a copy of the real Narnia. In the same way, Digory says, our world is only a shadow or a copy of something in the real world.” (Vaus, 212) It is the afterlife for the good, honest people and the talking beasts of Narnia. By the end of *The Last Battle*, when the world is being destroyed, Aslan makes a selection of the creatures who receive the right to enter ‘his country’.

The creatures came rushing on, their eyes brighter and brighter as they drew nearer and nearer to the standing Stars. But as they came right up to Aslan one or other of two things happened to each of them. They all looked straight in his face, I don’t know if they had any choice about that. And when some looked, the expression of their faces changed terribly – it was fear and hatred. . . . And all the creatures who looked at Aslan in that way swerved to their right, his left, and disappeared into his huge black shadow. (751)

The final judgement of one’s actions and whether the person has the right to enter Heaven is a part of Christian belief. The circle of people who visited Narnia keeps close together they were not judged in such opened manner. However, their faithfulness to Aslan and Narnia and longing to get back there certainly played a major part or even substituted their recognition.

2.3.2. The Screwtape Letters

The story of *The Screwtape Letters* is set in Hell itself. Leaving out the exteriors and setting, there is something more to it. “Lewis describes hell in a less traditional way, one appropriate to our ‘Managerial Age’: ‘My symbol for Hell is something like

the bureaucracy of a police state or the offices of a thoroughly nasty business concern' (preface to the 1961 paperback edition, par. 17)." ("Heaven and Hell as Idea and Image") The Hell depicted in the book is also symbolized by the exchange of powers, and by Screwtape eventually devouring Wormwood as his punishment, only making himself stronger. Wormwood was a part of Hell, a position that one would not expect to be declined or abolished. "[Lewis] is depicting in images what he articulated elsewhere as idea, that the essence of hell is the total and permanent loss of personality and selfhood." ("Heaven and Hell as Idea and Image")

God is referred to as 'the enemy' throughout the whole book. Screwtape in his letters opposes to his reign and actions. There is one question which is troubling him, and that is the motive of why does God love people so much. He believes that "[God's] throne depends on the secret" (29). In one of his letters he writes:

The truth is I slipped by mere carelessness into saying that the Enemy really loves the humans. That, of course, is an impossibility . . . He must have some real motive for creating them and taking so much trouble about them. . . . What does He stand to make out of them? That is the insoluble question. (29)

He thinks that "this very problem was a chief cause of Our Father's quarrel with the Enemy." (29) After the creation of a mankind, Satan sought God's presence and asked for an explanation. When receiving only a vague answer for what he really longed to know, he states that: "Our Father's disgust at such an unprovoked lack of confidence caused him to remove himself an infinite distance from the Presence with a suddenness which has given rise to the ridiculous enemy story that he was forcibly thrown out of Heaven." (29) With regards to his belief, the roles of God/ Satan or good and evil are changed. The devils are making it seem as they are standing on the stronger side. 'The

enemy' is secretive and confused, while Satan was fed up with this and decided to leave Heaven.

3. GOOD AND EVIL IN *THE CHRONICLES OF NARNIA*

The Chronicles of Narnia follow a very stereotypical pattern when it comes to the clash of good and evil in the story. Each of the books has a little different setting and characters, but majority of them share the same protagonists of the good side. Aslan, the creator of the world, prevails as one of the most positive characters in the story. He is the one person the creatures look up to when there is no hope. On the other side stand the Witch and other mortal enemies of Narnia.

3.1. Representation of Good in *The Chronicles of Narnia*

There is a difference between the good and the evil characters in the book – hardly ever happens that some characters reverse their opinion and join the other side. A major protagonist is Aslan himself – a godlike figure of the story. The cliché saying ‘the good side always wins’ can be applied on all the stories, maybe because the books were written as a story for children. Positive characters are put in difficult situations, but at no occasion the evil completely overcomes Narnia and the story. The inclination of a good character towards evil and then his realizing that it was not the right way only emphasizes the heroes of the story and their power.

There are also other characters which may be identified as a spreading good. First of all, the children who were lucky enough to visit Narnia contributed to its wealth. On Aslan's command, they did what was best for the country and led armies to battle

against the evil. Sometimes Aslan calls for them intentionally, only to help Narnia and its inhabitants. Majority of the talking beasts is on Aslan's side as well.

3.1.1. Alan as the Representative of God

There is a very fine line between Aslan's acts and the acts of God, or Jesus at some points. Jesus was 'God's son' who had a body of flesh and was sent to this world to do good deeds in the name of his father. Aslan may be connected to him, because he is also a living thing, who is intervening with the situation in Narnia. However, he has many godlike qualities that Jesus does not possess. It is possible that Lewis decided to consolidate these two characters in one, for a better and simpler plot line and understanding of the child audiences. He appears when needed and symbolizes victory and strength. He is also responsible for the creation and destruction of Narnia. However, he is not always present in the story and they cannot rely on him with every problem. After creating Narnia and before the plot of *The Lion, the Witch and the Wardrobe* is happening, there is a long period of the reign of the White Witch. No one can be sure about his existence, for he has not made an appearance for years, despite the land being under control of an evil witch.

The first encounter with the lion is slightly bewildering for the protagonists and the readers. The first moment comes in *The Lion, the Witch and the Wardrobe* when the reader realizes that he is going to be included in the story in a little different way than he was in *The Magician's Nephew*. He reappears in the middle of a crowd, looking noble, and everyone is scared to even look at him. "When they tried to look at Aslan's face they just caught a glimpse of the golden mane and the great, royal, solemn, overwhelming eyes; and then they found they couldn't look at him and went all

trembly.” (169) After much hesitation, Peter approaches him and is heartily welcomed along with his company.

Aslan’s function in the story becomes clearer with every book. By the end of *The Voyage of the Dawn Treader*, Lucy is regretful about him not being in England. She confronts him about this topic when he tells her that she can’t come back to Narnia and has to stay in her world:

“But it isn’t Narnia, you know,” sobbed Lucy. “It’s you. We shan’t meet you there. And how can we live, never meeting you?” . . . “I am,” said Aslan. “But there I have another name. You must learn to know me by that name. This was the very reason why you were brought to Narnia, that by knowing me here for a little, you may know me better there.” (541)

From this statement one can already safely say that he is associated with more creationism than Narnia, and may be the God people from this world believe in – just called by another name. The Heaven is although accessible from many places and is not different depending on where one lives. At the end of *The Voyage of the Dawn Treader*, Aslan speaks about his presence in England disguised as a lamb. He mentions that: “For you the door into Aslan’s country is from your own world.” [...] “There is a way into my country from all the worlds.”

At the end, it becomes clear that Aslan is God, when every ‘friend of Narnia’ dies in a railway accident and goes to Heaven. He explains with no hesitation, that “your father and mother and all of you are – as you used to call it in the Shadowlands – dead. The term is over: the holidays have begun. The dream is ended: this is the morning.” (767) This event is put to the perspective of possibly the best thing that could have happened to them. The last lines of the book also put him into a different position

and confirm these speculations. Lewis puts his outlook into this paragraph as the narrator:

And as he spoke, he no longer looked to them like a lion; but the things that began to happen after that were so great and beautiful that I cannot write them. And for us this is the end of all stories, and we can most truly say that they all lived happily ever after. But for them it was only the beginning of the real story. All their life in this world and all their adventures in Narnia had only been a cover and the title page: now at last they were beginning Chapter One of the Great Story which no one on earth has read: which goes on for ever: in which every chapter is better than the one before. (767)

3.1.1.1. Rising from the Dead

At one point in the book, there is almost picture-like representation of Aslan's powers and that is his resurrection. *In The Lion, the Witch and the Wardrobe*, he makes a deal with the Witch and leaves in the middle of the night. Lucy and Susan follow him to the woods. He is aware of their presence and allows them to "come with [him] – wherever [he's] going" (179). When compared to Jesus he does not have a cross to bear on his way to death, but he walks very slowly, "and his great, royal head droop[s] so that his nose nearly touche[s] the grass." (179) After he bids the kids farewell, he goes to the Stone Table to sacrifice himself. Just like Jesus, he has no intentions of running away and is reconciled with his destiny, but he is tied up anyway. Perhaps to be humiliated even more, the Witch shaves his mane off. Her followers laugh and mock him. The Witch kills him, but the moment is not captured in the book, just that "the

children did not see the actual moment of the killing. They couldn't bear to look and had covered their eyes." (181)

His death with all its tragic consequences is described very dramatically. But when the dawn breaks, the girls hear a loud noise and realize that "the Stone Table was broken in two pieces by a great crack that ran down in from end to end; and there was no Aslan." (184) Another similarity with the epiphany of Jesus is that there was no person to physically witness how it has happened. Aslan appears right away, "larger than they had seen him before, shaking his mane (for it had apparently grown again)" (184). His explanation of this act was that it happened because of magic.

3.1.1.2. Analysis of Aslan's Name

Aslan was chosen by Lewis as a name for a giant lion. This word represents not only his name, but also his strength. In direct translation from Turkish, Persian, Chechen and Mongolian, the word 'Arslan' literally means 'lion'. According to *Behind the Name* web page, which lists thousands of names and provides their hidden meanings, "this was a byname or title borne by several medieval Turkic rulers, including the Seljuk sultan Alp Arslan (a byname meaning 'brave lion') who drove the Byzantines from Anatolia in the 11th century." Lewis also chose this name because it sounds very respectful and noble. According to Williams, the lion is also "the king of beasts, a symbol for strength, and surely the most noble-looking of all beasts" (5).

3.1.2. The Pevensie Children as Heroes

Peter, Edmund, Susan and Lucy Pevensie are not the only kids to be featured in the series, but they may be considered as the main four. They contributed to Narnia's wealth the most. They were the only kids to stay in Narnia for years and become kings and queens.

The Pevensie siblings remain together as the four protagonists only in two books - *The Lion, the Witch and the Wardrobe* and *Prince Caspian*. They are present in Narnia in the course of events of *The Horse and His Boy*, but they are only mentioned, not physically performing. After that, Peter and Susan are too old to come back to Narnia. Edmund and Lucy come back in one more book, *The Voyage of the Dawn Treader*. There is an exception of the last book where they all appear in Narnia only to cross from there to Heaven.

Lucy Pevensie is the first one to find a way to Narnia. Being the youngest, she is portrayed as very pure and trustworthy. When reaching that strange world at the end of a wardrobe full of snow, she is mesmerized and immediately with no doubts likes it there. The first person she meets there is a Faun, who lures her to his place and plans on giving her to the Witch, but she is trustworthy and even comforts him when he cries. Throughout the story, despite getting older, she remains as the whole-hearted and loving creature she is at the beginning. Her siblings sometimes treat her as not a very clever child. For example, when she returns from Narnia for the first time, she is not yet aware of the time difference and thought her siblings were looking for her. They reply: "Poor old Lu, hiding and nobody noticed! You'll have to hide longer than that if you want people to start looking for you." (120) It may be because of their over protectiveness, but it comes out as mean and demeaning.

Susan Pevensie is the oldest girl in the family and tends to take care of her siblings. She holds back on most occasions and does not seek for adventure. She is also the only one to forget Narnia and label their time there as a game they used to play when they were young. Upon entering Narnia together, the kids find out that the Faun was kidnapped by the Witch. Susan's first reaction is that "it doesn't seem particularly safe here and it looks as if it won't be much fun either. And it's getting colder every minute, and we've brought nothing to eat. What about just going home?" (137) Sometimes she comes out as bitter and complaining, but she is wise and represents a mother figure for the other kids.

Edmund Pevensie is the youngest boy and in many occasions feels like he is in a shadow of his older brother. Peter is the one in charge, taking care of the family instead of their father and Edmund is the one left behind. Due to this, he acts very mean at the beginning. He is rude and disrespectful towards his siblings. He is the second one to discover Narnia; however, instead of supporting Lucy, he denies it. Upon his visit there, he meets the Witch for the first time. She used to call herself the Queen in those days. She gives him candy called 'Turkish Delight', which was enchanted and only made him want more, and he tells her all about his family. She promises him that if he brings his siblings to her, she will give him more candy and he "would be King of Narnia when [she's] gone" (126). He falls for this and with the addition of Witch's spell, he returns to her and she captures him as a prisoner. He realizes how foolish he has been and one day Aslan sets him free and brings him to the camp. He is welcomed by Aslan, he is not angry with him, but he has a conversation with him regarding his actions. The book mentions only that "there is no need to tell you (and no one ever heard) what Aslan was saying, but it was a conversation which Edmund never forgot." (174)

Peter Pevensie is the eldest child and most of the obligations and responsibilities lie on his chest. He feels the need to represent the father-figure and stand as an example to his brother and sisters. He is the first one to come and speak to Aslan, who reveals to him the secret of them becoming kings and queens. “‘That, O Man,’ said Aslan, ‘is Cair Paravel of the four thrones, in one of which you must sit as King. I show it to you because you are the first-born and you will be high King over all the rest.’” (170) He receives highest honour of becoming the ‘King of Kings’ and the citizens remember that. When he comes back to Narnia as a boy again, he is still perceived as the high king.

After the Witch is defeated, the siblings reign as kings and queen at a castle called Cair Paravel. The period of their reign is remembered as a ‘Golden Age’ of Narnia, which lasted for about 15 years. After some time, the rulers mysteriously disappeared.

3.2. Representation of Evil in *The Chronicles of Narnia*

Even though *The Chronicles of Narnia* concentrate mainly on the good characters and winning of the good side, there are some characters that can be labelled as evil. The negative characters exist mainly to be put into contact with the positive side and create the traditional clash of good and evil. “Several of the characters in the *Chronicles* are not innately evil; they are simply swayed from the true path by temptation and weakness and become temporary or unintentional antagonists.” (Hardy, 17) Namely Edmund Pevensie belongs to this group. He gives his siblings to the Witch because she enchants him, but quickly awakens from this haze and joins the right side. Just as the good side has its major representative in Aslan, the bad side has one in a

Witch. She is featured in the first two books and is essentially evil. There are some mentions of her later in the books, but she never reappears as a character.

3.2.1. The Witch

The Witch is one of the first characters introduced to the reader. Because she is called by many names, it may not be so clear from the beginning. Her introduction is in *The Magician's Nephew*, when Polly and Digory discover her alone in an abandoned ruin of an old world and just out of curiosity wake her up. She is initially described as “a woman even more richly dressed than the others, very tall . . . with a look of such fierceness and pride that it took your breath away. Yet she was beautiful too.” (34) Her height and beauty are emphasized almost any time she appears, as if they give her the fierceness and capability of terrifying people. Shortly after waking her, the children realize it was a big mistake. Not only that she is very bossy and treats everyone like a slave. They also learn that her name is Jadis and she used to be a queen of the place and a sorceress. She fought a battle with her sister and before defeating, she spoke a ‘deplorable word’ which killed everyone in that world besides her. When questioned about the guilt of killing ordinary people, she simply states: “I was the queen. They were all *my* people. What else were they there for but to do my will?” It is apparent that she has no sense of mercy and kindness from the beginning of the story, and never acquires one. She refuses to let the children go, and travels with them to the ‘world between worlds’. She has absolutely no power or energy there. She looks “different. She was much paler than she had been; so pale that hardly any of her beauty was left. And she was stooped and seemed to be finding it hard to breathe, as if the air of that place stifled her.” (44) Subsequently, the children take her to England. She has no

magic in there, but still wants to become queen and starts terrorizing the city. After that, the children take her to Narnia. After attacking Aslan, she runs away. This strengthens her position as a villain, because she is the only one who is openly opposed to Aslan. When she eats a ‘fruit of everlasting life’, she acquires immortality, but Aslan is not bothered with it too much. He mentions that “she has won her heart’s desire; she has unwearied strength and endless days like a goddess. But length of days with an evil heart is only length of misery and already she begins to know it. All get what they want; they do not always like it.” (100)

When the reader is reintroduced with the story in *The Lion, the Witch and the Wardrobe*, she has already usurped the rule of Narnia and made the land suffer in everlasting winter. She has a fear of Aslan, but he has not showed up for many years. The citizens of Narnia are against her tyranny, but they are too scared to do anything. She has claimed the throne as a queen. As Peter learns from a friendly and wise Mr. Beaver, she has no right to the throne. We learn for the first time who she really is.

“I mean isn’t the Witch herself human?”

“She’d like us to believe it,” said Mr Beaver, “and it’s on that she bases her claim to be Queen. But she’s no Daughter of Eve. She comes of your father Adam’s” – here Mr. Beaver bowed – “your father Adam’s first wife, her they called Lilith.” . . . “That’s what she comes from on one side. And on the other she comes of the giants.” (147)

Lilith was, according to some myths, the first wife of Adam. She was essentially evil. “God then formed Lilith, the first woman, just as He had formed Adam, except that He used filth and sediment instead of pure dust.” (*The Hebrew Myths*, 66) Jadis’ resemblance to Lilith is apparent in her behaviour as well. Taking in account Aslan as a

godlike figure, she stands up to him just like Lilith did to God and then runs away. Her acquired immortality also corresponds with this. Lilith was immortal as well, because “she escaped the curse of death which overtook Adam, since they had parted long before the Fall.” (*The Hebrew Myths*, 66)

The Pevensie children are, according to a prophecy about two Sons of Adam and two Daughters of Eve, the ones who would end the winter and rule Narnia as kings and queens. But Aslan is the one who kills the Witch in the final battle. There is no mention of anyone else attempting to do so. She has no time to fight back and her death scene is brief and in no way overdramatized. “Her face lifted towards him for one second with an expression of terror and amazement. Then Lion and Witch had rolled over together, but with the Witch underneath.” (191) Another connection to Lilith is prominent from the fact that she was defeated while being ‘under Aslan’. Lilith was opposed to Adam “for when he wished to lie with her, she took offence at the recumbent posture he demanded” (*The Hebrew Myths*, 66) and refused to lie under him. The Witch was defeated and degraded at the same time.

4. GOOD IN EVIL IN *THE SCREWTAPE LETTERS*

There is a fine line between the good and the evil in this novel; it largely depends on the point of view. It can be safely assumed that the representatives of good and evil are God and Satan. They are not presented as characters in the story, but some of their actions are expressed in the letters.

4.1. Representation of Good in *The Screwtape Letters*

The patient is not put into perspective of whether or not he has the tendencies to do evil deeds without the help of the devils. He usually inclines to the good and goes to Heaven after his death. God is labelled 'the Enemy', but plays a positive role in the story, when it is read as a Christian satire.

4.1.1. The Representation of God

In Screwtape's eyes, God is forgiving and Woodworm has to really try to seduce the patient. In one of his letters he writes: "Work hard, then, on the disappointment or anticlimax which is certainly coming to the patient during his first few weeks as a churchman. The Enemy allows this disappointment to occur on the threshold of every human endeavour." (4) Lewis uses many political terms when describing the two companies of Heaven and Hell. God's side is also referred to as the 'Enemy's party' and his believers as 'Enemy's human Partisans'. Screwtape downgrades any actions of God or anything that happens in Heaven. For example, when mentioning music, he writes that: "Something like it is expressed in much of that detestable art which the humans call Music, and something like it occurs in Heaven—a meaningless acceleration in the rhythm of celestial experience, quite opaque to us. Laughter of this kind does us no good and should always be discouraged." (17) He makes it seem that anything that happens in Heaven is pointless. God, according to Screwtape, "has been shown for centuries to be greatly the inferior of Our Father Below." (2) The exchange of human subjects between God and Satan is variable. Screwtape mentions his subject, who went to a library.

One day, as he sat reading, I saw a train of thought in his mind beginning to go the wrong way. The Enemy, of course, was at his elbow in a moment. Before I knew where I was I saw my twenty years' work beginning to totter . . . I struck instantly at the part of the man which I had best under my control and suggested that it was just about time he had some lunch. (2)

God's side is the present one, it is presumed that at any time the humans will turn themselves to Heaven, their prayers will be accepted. Devils use any temptation to take their mind off religion and make them live the real, sinful life. They lead a 'battle' over that person. God suggested that reading was more important than lunch. Screwtape won by suggesting "come[ing] back after lunch and go into it with a fresh mind" (2) would be better. When Screwtape learns that the patient became a Christian, he is disappointed. Becoming a Christian does not mean that Hell cannot touch him. Screwtape writes that: "There is no need to despair; hundreds of these adult converts have been reclaimed after a I brief sojourn in the Enemy's camp and are now with us." (3)

The patient's death is a major fail of the devils' side. Neither God nor Satan are mentioned, but the sides are referred to as 'they' and 'we'.

The howl of sharpened famine for that loss re-echoes at this moment through all the levels of the Kingdom of Noise down to the very Throne itself. It makes me mad to think of it. How well I know what happened at the instant when they snatched him from you! There was a sudden clearing of his eyes (was there not?) as he saw you for the first time, and recognised the part you had had in him and knew that you had it no longer. (50)

It is clear that his death is taken as a victory for God, portrayed from the enemies side's point of view. Screwtape also reveals that the God's side influenced the patient's memories just as much as the devils did.

The gods are strange to mortal eyes, and yet they are not strange. He had no faintest conception till that very hour of how they would look, and even doubted their existence. But when he saw them he knew that he had always known them and realised what part each one of them had played at many an hour in his life when he had supposed himself alone, so that now he could say to them, one by one, not "Who are you?" but "So it was you all the time". (50)

The description of what it was like for the patient to enter Heaven is written as a hateful commentary by Screwtape. Lewis tried to make it motivational as well; it promotes faith and gives it a huge importance. Stress is given on the relief and blessing of escaping Hell.

4.2. Representation of Evil in *The Screwtape Letters*

It is doubtful whether the devils Screwtape and Woodworm should be taken as the negative characters of the story. It may certainly seem so, but when considered more deeply – they are just doing their job. None of them has chosen to be bad or, more importantly, has the choice to be good. The real enemy of God in the story is Satan.

4.2.1. The Representation of Satan

Satan is not as explicitly mentioned as God is. Screwtape calls him ‘father’ and the respect that emerges from his writing suggests a father – son relationship. When they manage to seduce a sinner to Hell, he says that he is “safe in Our Father's house” (3). The task of the devils is to “[bring] souls to [their] Father Below” (8). Satan is mentioned on fewer occasions than God, perhaps because he is represented by the devils who work on his command. He does not consider humans to be in any way necessary or desires to have them around like God does. He takes them as subjects to his desires. Screwtape mentions on his behalf what his feeling towards humans is. Unlike God, he does not believe in eternal soul and the right to stay forever with God after the person’s death. “Humans are amphibians—half spirit and half animal. (The Enemy's determination to produce such a revolting hybrid was one of the things that determined Our Father to withdraw his support from Him.)” (12) On one occasion, Screwtape clarifies this matter by saying: “We want cattle who can finally become food; He wants servants who can finally become sons.” (12)

Satan is a character which serves as the opposite of God in every way. God is a forgiving, nurturing and genuinely wants for humans to come back to him after their death. There is no mention of angels or any other kind of help he might be receiving. Satan does not figure in the story at all. All the work that needs to be done is performed by the devils. He has no interest in anything but to get more and more humans to Hell to provide nourishment for his kingdom. “To get the man's soul and give him nothing in return—that is what really gladdens our Father's heart.” (14)

5. CONCLUSION

The aim of this thesis was to figure out what major points and themes the works of fiction *The Chronicles of Narnia* and *The Screwtape Letters* share. Working with the presumption that *The Chronicles of Narnia* were written first and foremost for children and that *The Screwtape Letters* are for the adult audience, these notions differ in each book.

Setting the basics of C. S. Lewis' life is crucial for a proper analysis of the novels. He was a big dreamer and a very creative person since his young days. The foundation of most of his fairy-tale characters has been with him since his childhood. He had a childhood full of imaginative adventures which he later used as inspiration for his writing. But what is perhaps the most important thing is his belief in God. He grew up in a family where Christianity meant an obligation and not a true passion. He found his way back to Christianity at school and for the first time truly understood the meaning of it. Belief in God and the themes of Heaven and Hell are present in both chosen novels.

The thesis later analyses the setting and environment of the stories. The subchapter about the 'used world' shows that the main plot of neither of the books happens in the world we might know as our own. Narnia is a place to which the children accidentally get to and witness its creation by a godlike figure in a shape of a big lion called Aslan. The storyline happens there most of the time. The destruction of Narnia by Aslan happens at the end of the last book and is also described. The main plot of *The Screwtape Letters* is set in Hell, but the novel has a form of letters. Hell is not described physically. Morally it is a very demeaning place. Everyone fights for power and the devils devour human souls and each other's as well.

Another subchapter is dedicated to the representation of the real world. In both novels it is a main place where humans live, and despite the fact that it does not appear that much, it plays a major role in terms of what is right for the person and how he should live. The last subchapter analyses the portrayal of Heaven and Hell in both novels. In *The Chronicles of Narnia*, Hell is not spoken of. Heaven is one of the most important themes of the story. Its visualization is optimized for the child audiences. Visually, it looks like a beautiful country and the novel emphasizes on many occasions, that getting there is one of the major goals a person could have. *The Screwtape Letters* mention both Heaven and Hell. Screwtape, the author of the letters, refers to Heaven (on behalf of the other devils) in a very bad way and labels God as 'the Enemy'. The novel in a straightforward sense is about how to prevent a person from going to Heaven and make him end up in Hell, but the irony in that is very much visible and Lewis' intentions were quite the opposite.

The last two chapters dealt with the representation of evil and good in both novels. Two representatives were picked from each group and their actions have been analysed to prove that point. In *The Chronicles of Narnia*, Aslan plays the role of a godlike figure of the story and is undoubtedly the most positive character. The Pevensie siblings are also described in a very positive way, even though they are not the only main characters. The evil side is not too prominent in the novels, but there are some negative characters put in contrast with the good ones. The evil witch Jadis is one of the negative characters. *The Screwtape Letters* do not feature many positive or negative characters, but God and Satan are possibly the right representatives. They do not appear as physical beings, but are mentioned in the story.

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ENGLISH RESUMÉ

The aim of this thesis is to figure out how C. S. Lewis adapted his ideas when writing fiction for adults and for children.

For a proper analysis, first Lewis' life and background are described. There is also a subchapter devoted to his Christianity, which influenced most of his books, and a brief description of the books is provided. The second chapter deals with the environment of the stories and various worlds that were used as the main setting. There is subchapter on Heaven and Hell and the representation of the real world. The third and fourth chapters deal with the representation of good and evil. All the stories have its main positive and negative heroes. There are also mentions of God and godlike figures. Satan and evil have also their place in the analysis.

This thesis is attempting to take equal examples of each aspect from each book and compare them to acquire a detailed comparison of Lewis' style of writing.

CZECH RESUMÉ

Cílem této práce je zjistit, jak C. S. Lewis přizpůsobil svoje představy při psaní fikce pro dospělé a pro děti.

Pro náležitou analýzu je nejdřív popsán život a zázemí Lewise. Jedna podkapitola je také věnována jeho křesťanství, které ovlivnilo většinu jeho knih a je poskytnuto stručné shrnutí knih. Druhá kapitola se zabývá prostředím příběhů a různými světy, které byly použity jako hlavní dějiště. Nachází se tam také podkapitola o nebi a pekle a reprezentaci reálného světa. Třetí a čtvrtá kapitola pojednává o reprezentaci dobra a zla. Všechny příběhy mají své pozitivní a negativní hrdiny. Jsou zde také zmínky o Bohu a Bohu podobných postavách. Satan a zlo mají v analýze taky své místo.

Tato esej se pokouší použít rovnocenné příklady aspektů z každé knihy a porovnat je pro dosažené detailního porovnání stylu psaní C. S. Lewise.

There are four main writing styles used in literature; these are expository, descriptive, persuasive, and narrative. Expository's main focus is to explain something - a process, a news story, a piece of technical writing. Likewise, descriptive writing... And the fact that he was able to tailor this message to both children and adults alike was one of those extraordinary things about him. 853 views · View 2 Upvoters. Elisa Gregory, MASTER OF PERCEPTION. On the strength of his children's fiction I've been disinclined to read anything else by him. 139 views. Related Questions. How can the writing style of C.S. Lewis be described? Any authors with similar writing style to CS Lewis?