

# ON LONGING: J.R.R.TOLKIEN AND C.S.LEWIS

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## ABSTRACT

This paper examines how two trips convey an image of "longing" in three works by peers of Oxford University in the 20th century: "Lord of the Rings" by J.R.R. Tolkien and "The Chronicles of Narnia" and "Till We Have Faces" by C.S. Lewis. It explores the warnings, directed at modern readers, that are found embedded in their shared hopes and discouragement.

## INTRODUCTION

With the image of longing as a keyword, this paper studies two trips that unfold in the form of fantasies written by two academics of Middle-English literature: "Lord of the

Rings" (hereafter L.R.)(1955) by J(ohn) R(onald) R(euel) Tolkien (1892-1973) and "The Chronicles of Narnia" (hereafter C.N.) (1950-56) and "Till We Have Faces" (hereafter T.W.H.F.) (1956) both written by C(live) S(taples) Lewis (1898-1963).

"Longing" is the term C.S. Lewis uses to express a feeling of hope within life that "opens us up beyond appearances to the transcendent." (Ford p.274) In "Longing", the two contradictory concepts look intermingled in complete harmony--"appearances" constituting the perceptible world and the transcendent constituting a spiritual sphere--are reconciled with one another in complete harmony. To define the act of reading great literature, Lewis also focuses on two contradictory beliefs: being yourself and transcending yourself. The author premises that "Longing" is a feeling that readers should obtain through reading literature, and also an experience in which you somehow transcend yourself while at the same time never being more than yourself. "... in reading great literature I become a thousand men and yet remain myself." (An Experiment In Criticism, hereafter "E.C." p.141) The author believes that readers should immerse themselves in a feeling of Longing when reading literature.

In order to depict feelings of longing, both authors create dark realities against which they contrast the effect of light, hope for Heaven. Lewis calls this method "Transposition". "If the shadows are properly done, that patch of white paper will, in some curious way, be very like blazing sunshine; we shall almost feel cold while we look at the paper snow and almost warm our hands at the paper fire." (The Weight of Glory, hereafter W.G. p.109) In other words, the two trips can be compared to an artistic technique for depicting light

and shadow in which light is revealed not by the image of light but by drawing darker lines for shadow. Dark shadows are employed to show such negative feelings as desire for power, greed, and lust. Ultimately, as a literary technique, the intention is to remind us of its extreme opposite, that is, light. Light, implied by darker shadows, is used to express a feeling of "longing" for Heaven. (Ford p.274) The heavenly feeling calls forth the image of a flickering light unsteady and fleeting yet just out of reach.

Purely in terms of the number of pages, "L.R.", "C.N.", and "T.W.H.F.", J.R.R.Tolkien and C.S.Lewis write approximately 1200 pages each. This enormous literary production can be seen not only as an example of their academic devotion to literature, but also as an example of their spiritual commitment to Christianity and their respect for each other. Tolkien is grateful to Lewis for his support when he finishes writing his works, especially "L.R.". Lewis gives Tolkien continuous support and encouragement by listening to Tolkien reading his manuscripts of "L.R.". In a letter to Mr. E.C. Ossen Drijver of 5 January 1961, Tolkien expresses his gratitude to Lewis. "C.S. Lewis is a very old friend and colleague of mine, and indeed I owe to his encouragement the fact that in spite of obstacles (including the 1939 war!) I persevered and eventually finished *The Lord of the Rings*. He heard all of it, bit by bit, read aloud, but never saw it print till after his trilogy was published. His *Numenor* was derived, by ear, from *Numenor*, and was indeed intended to refer to my work and other legends (not published) of mine, which he had heard." (The Letters of J.R.R.Tolkien p.303)

The two writers demonstrate a similar yearning for Heaven in spite of their different faiths and styles of writing. Through his companionship with Tolkien at the Inklings, a literary circle at Oxford, Lewis found himself influenced by Tolkien, a Catholic Christian. The atheist finally became a Protestant Christian in 1929. Just as the two scholars share the same faith in Christ in spite of a different denomination, they also share an understanding of the spiritual purpose in life. Tolkien is unrelentingly serious when detailing the sharp contrast between good and evil, while Lewis is more humorous even when describing cruel battles against the wicked. According to Paul Ford, Tolkien is more of a "sub-creator" , while Lewis is more of a storyteller. "Tolkien was able to devise whole histories and languages, ...however, Lewis didn't bother about explaining inconsistencies." (Ford, xxxii) The two writers, however, try to create an image of longing for Heaven through their different writing styles.

## CHAPTER 1

### TWO TRIPS

This chapter examines how two trips relate to the concept of "longing" in the literature of J.R.R.Tolkien and C.S. Lewis. In the first trip, the two writers show that human beings are nothing more than a transient illusion, a shadow, or the negative image of a photo. The first trip is designed to reveal that we long for a real world as our positive image that is considered as the second trip. This concept of longing for another world echoes what C.S. Lewis mentions in his

autobiography-like book "Surprised by Joy", in which he refers to human beings in terms of their "fragmentary and phantasmal" nature, and in his assertion that we are in "a dream" of "aching" for "waking". (Surprised by Joy, hereafter "S.J." p.258) The first trip serves to reinforce the significance of the second trip as "longing" for "waking" from a dream.

Longing utilizes consciousness of a paradise to awaken in the readers' imagination the hope for another world. In "L.R.", Tolkien does not explicitly state where Frodo will go after leaving the harbor in the last scene by which the author implies the second trip. (The Return of the King, hereafter "R.K." p.339) C.S. Lewis indicates that this is precisely what Milton, an English poet of the 17th century, tries to evoke in each reader--"the consciousness of Paradise".

In the last scene of "L.R.", Tolkien describes how Frodo sees "a far green country under a swift sunrise," even though Sam, Frodo's attendant, sees only a shadow on the waters that was soon lost in the West. This other world is visible only to Frodo who, is about to leave the first trip, but not for Sam who remains in the first trip. ("R.K." p.339) The author suggests that end of Frodo's adventure to destroy the Ring is also the beginning of his next trip to another world.

C.S. Lewis sees human beings as being constituted by a "fragmentary and phantasmal nature", which is essentially the same as saying that we are a temporary illusion. Lewis confirms this idea in another of his fantasies, "T.W.H.F." which is based on the story of Cupid and Psyche, in Greek mythology. Orual, a queen of Glome, claims that we are blind until we know the essence, the spiritual encounter with the divine, God. "How can they meet us face to face till we

have faces." (p.294)

This feeling of a desperate yearning for the second trip is articulately indicated in "The Last Battle", the last book of "C.N.". Lewis tells us that "the end" of the adventures in Narnia is "the beginning" of "the real story." (p.228) It is an expression of hope for the beginning of a real life in another world while simultaneously prophesizing the end of our mortal life in this world. Lewis suggests that this world ends not with death, but with the entrance into another world. "And for us this is the end of all the 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 the 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 forever: in which every chapter is better than the one before." (p.228)

In "T.W.H.F.", Lewis depicts a more vivid image of longing. The queen of Glome, Orual, explicitly expresses her expectation for a real world, saying "Till that word can be dug out of us, why should they hear the babble that we think we mean?"(p.294) The "word" Orual refers to here is the idea of viewing the first trip from the perspective of the second trip. This idea is not unlike a picture of a series of summits in the mountains wherein the final summit of the mountains functions both as the destination of the first trip as well as the entrance into the second trip. The value of the first summits is determined by that of the last summit. The first trip is constituted by the longing for the second trip.

## CHAPTER 2

### THE FIRST TRIP: REVERSAL OF VALUES

Both Tolkien and Lewis create unique names for nations in their fantasies : "Middle-earth" by Tolkien and "Narnia" by Lewis. Both countries are characterized by conflicting values: destruction and mercy. As the symbol of destruction, Tolkien invents the Ring in "L.R." and Lewis imagines the Stone Table in "The Lion, the Witch and the Wardrobe", the second book of "C.N.". (The Lion, the Witch and the Wardrobe, hereafter "LWW") As to what is destroyed, Lewis refers to it as "my idea of God", and "one of the marks of His presence", adding that it must be "shattered time after time." (A Grief Observed, hereafter "G.O." p.66) "To me, however, their danger is more obvious. Images of the Holy easily become holy images-sacrosanct. My idea of God is not a divine idea. It has to be shattered time after time. He shatters it Himself. He is the great iconoclast. Could we not almost say that this shattering is one of the marks of His presence?" ("G.O." p.66)

The concept of destruction is conveyed in the form of wars against the evil or the evil symbol: Sauron in Tolkien and the Witch in Lewis. In materializing destruction, Sauron uses force, hostility, fear, and defeatism. "For yet another weapon, swifter than hunger, the Lord of the Dark Tower had: dread and despair."("R.K." p.92,) The Witch takes an advantage of psychological weakness by hitting people vulnerable to temptation, dismay or criticism. In "LWW" of "C.N.", Edmund falls victim to the temptation of the Witch

and his lust for a sweet Turkish Delight and betrays his brother and sisters. In "SC" of "C.N.", the Witch seduces Jill and Eustice to confuse their perceptions of reality and their faith in Aslan.

However, the ultimate purpose for Middle-earth as well as Narnia is not destruction, but rather the renunciation of destruction. They are not quests for power, force and strength, but quests for mercy. Both writers exhibit a reversal of values in their works. In "L.R.", Sam is filled with anger at the murderous creature Gollum, but at the same time he feels a degree of compassion toward the malevolent animal because his soul is trapped in the Ring and as a result he knows no peace or no relief in life. ("R.K." p.238)

Both authors define mercy in each story in the following three ways: 1) smallness of leading characters: 2) extreme despair and: 3) divinity. Leading characters are small in age, size or status: the small-sized Hobbits in "L.R." and the young children of the Pevensies in "C.N". The smallness makes them seem insignificant in contrast to their role in the stories. We can consider them less as heroes in their own right than they are largely nameless, minor players of the larger flow of history. As one of the Hobbits, Merry, points out, hobbits are "out of the old lists", meaning that they do not constitute the focus of history, they do not receive history's attention. " 'We always seem to have got left out of the old lists, and the old stories,' said Merry. 'Yet we've been about for quite a long time. We're hobbits.' " ("The Two Towers", hereafter "T.T." p.65) The small image of Hobbits in history and size is echoed by the Rider in "T.T.". 'Halflings! But they are only a little people in old songs and children's tales out of the North.

Do we walk in legends or on the green earth in the daylight?'  
 ("T.T." p.29)

Lewis tells the story of "C.N." from a point of view of children, taking seriously the importance of remaining childlike as opposed to simply being childish. The author describes Lucy, the youngest of the Pevensies, as a good sample who retains her childlike innocence, verity and innate knowledge of right and wrong, though she is the youngest of the family. "She is a happy and a compassionate person, deeply sensitive and intuitive but somewhat fearful, always concerned about other people." (Ford p.275)

Smallness also implies knowledge of the limitations of one's own power, abandoning characters of great will, intention and volition, and firm determination. In "L.R.", Eomer, the son of Theoden King of Rohan, sees their victory through their weakness, referring to "darkness" as advantage for them. 'Even in this gloom hope gleams again. Our Enemy's devices off serve us in his despite. The accursed darkness itself has been a cloak to us. And now, lusting to destroy Gondor and throw it down stone from stone, his orcs have taken away my greatest fear. The out-wall could have been held long against us. Now we can sweep through - if once we win so far.' ("R.K." p.106) In great distress, Sam remembers a small bottle, a gift from Lady Galadriel. A gift is a symbol of grace. Reaching out and receiving a gift carries with it the implication that you accept your status as a small being before Supremacy. It suggests dependence not on yourself, but on the Almighty. 'Hardening his will Sam thrust forward once again, and halted with a jerk, staggering as if from a blow upon his breast and head. Then

greatly daring, because he could think of nothing else to do, answering a sudden thought that came to him, he drew slowly out the phial of Galadriel and held it up. Its white light quickened swiftly, and the shadows under the dark arch fled.' ("R.K." p.188)

Divine plan is beyond human comprehension, quite different from our expectation and often opposite of what we would expect. In "The Voyage of the Dawn Treader" (hereafter "VDT"), Eustice's haughtiness causes him to transform himself into a dragon but he undergoes the contradictory experience of being also delivered from a dragon into a boy with a new mind. The deliverance unexpectedly leads to his repentance of his old sins and finally serves for his classmate Jill's salvation.

Eustice, as a dragon, grows larger than other people, but being confined to the form of a dragon, he is incapable of close communication with other people. The boy, a victim of the wishful thinking, is released from his misconceptions of himself through the experience of being transformed into a dragon and in turn he finds himself occupied with a growing concern for helping his friends. He used to evaluate others on the basis of whether they are nice to him or not. As a dragon, he feels alone due to his detachment from other companions. In addition, his huge body is a constant nuisance to other people, which makes the boy feel even more wretched. Becoming a dragon is a miserable experience for Eustice but also a blessed time for him to repent of his old selfishness. He abandons his wicked posture, and humbly accepts himself as a small person, that is, the quality of not being too proud.

Smallness is also characterized by an ability to accept a divine plan beyond a human wisdom. In "L.R.", treachery unexpectedly and paradoxically serves the final vision. Gollum, consumed with greed, bites off Frodo's finger with the Ring. ("R.K." p.240) The betrayal enables Frodo to destroy the Ring in Mordor, the stronghold of evil. Without the evil creature, it would have been impossible for Frodo to accomplish his mission, because he loses his will to continue to pursue his quest. "Suddenly Sam saw Gollum's long hands draw upwards to his mouth; his white fangs gleamed, and then snapped as they bit. Frodo gave a cry, and there he was, fallen upon his knees at the chasm's edge. But Gollum, dancing like a mad thing, held aloft the ring, a finger still thrust within its circle. It shone now as if verily it was wrought of living fire.' ("R.K." p.240) Tolkien emphasizes the important role of the small ones as "... in God's kingdom the presence of the greatest does not depress the small." (Tolkien Reader, hereafter "T.R." p.89)

Lewis shows the limitations of our ability to understand divine providence. In "SC" of "C.N.", Jill realizes she is trapped in distress, however, the distress itself is ironically what she longs for. Her desire itself eventually invites the distress. Jill becomes obsessed with a comfortable life when she suffers from extreme fatigue during a cold snowstorm. Her desire to escape the harsh weather causes her to forget her mission. She fails to repeat the signs as directed by Aslan, the great Lion. Thus she misses the third sign, directions written on a stone in the ruined city. She loses her spiritual vision for the mission, and, consumed by her desire even fails to notice a trench right in front of her. The

trench serves a dual purposes, by causing her to stumble as well as furthering her mission. As a result of her selfish desire, Jill falls into the hole, and because of her stumble, the place is later discovered to be the part of the lettering for the third sign. "We got into the letter E in Me. We've only four signs to go by and we've muffed the first three." (p.123)

## CHAPTER 3

### THE SECOND TRIP: LONGING & FANTASY

This section begins with a definition of Fantasy in relation with the first and second trips, then examines the difference between the two trips, and analyzes further the second trip in the light of Lewis' fantasy, "Till We Have Faces".

According to Tolkien and Lewis, Fantasy as a literary genre is a hypothesis in which such nations as Narnia, Glome, and Middle-earth, are created as a testimony of faith and longing. Lewis relates Fantasy to reason by asserting that if Narnia exists, and if you enter into the country's different system and return to your world, your ideas and attitude will undergo a radical change as a result of such an implacable experience. Operating on this syllogism, if readers of "C.N." are involved in a part of the 2555-year-old history of Narnia, and empathize with the inhabitants, they may eventually fulfill Lewis' prerequisite supposition that Narnia actually may exist. Likewise, sharing emotions with residents of Middle-earth in "L.R." and in becoming familiar with them, your views are constructed on the basis of the rules that govern

Tolkien's cosmos, Middle-earth. "If you have built your little world well, yes; it is true in that world. That is enough for the artist (or the artist part of the artist). " ("T.R." P.88)

In "On Fairy", Tolkien focuses on "joy" as the feature of successful Fantasy. "The peculiar quality of the "joy" in successful Fantasy can thus be explained as a sudden glimpse of the underlying reality or truth. It is not only a "consolation" for the sorrow of this world, but a satisfaction, and an answer to that question, "Is it true?" ("T.R." p.88) Tolkien affirms that excellent Fantasy allows us to catch a brief glimpse of fundamental truth and reality. In conclusion, Fantasy is the best method to clarify that the first trip in Narnia as well as Middle-earth serves to provide a glimpse of the second which is the pursuit of "fundamental truth". The second trip can be accepted if the first trip is recognized as true.

The first trip constitutes a preparation for the second trip in accordance with the following three categories, 1) departure, 2) destruction, and 3) destiny.

For both Tolkien and Lewis, the first trip signifies a departure from a daily routine, an act of leaving the ordinary, and traveling to fulfill a mission, or experiencing a change from a stable state. The purpose of leaving the hometown is to provide the readers with the point of view of a traveler. The traveler is isolated from his country where his feeling of loneliness, in reverse, motivates the traveler to long for his or her spiritual home country, a real world.

In the beginning of "L.R.", Frodo decides to leave his hometown, the Shire. The Shire is for him a pleasant corner of the world where the Hobbits devote their life to the

pleasure of dancing, drinking and eating every day. Frodo, however, accepts his trip in Middle-earth as his destiny to save his hometown, the Shire. Similarly, in "LWW" of "C.N." the Pevensies happen to go through the wardrobe into Narnia to avoid a housekeeper who is irritated with the children, and in "SC", Jill also unexpectedly enters the wall into Narnia in order to dodge her school bullies. The Pevensies are called by Aslan, the great lion, to fulfill an important mission to save Narnia and Jill is to find a lost prince. Although both the Hobbits and the children are not willing to make the journey at first, or in other words they are forced to depart their perceived world, both eventually experience a separation from a known universe. In the separation, they experience a shift of time and space. In the shift, they make decisions which often appear to be at least partially forced upon them, and these decisions in turn constitute their preparation for their voluntary departure on the second trip.

Before departing on the second trip, they must conquer destruction, despair and death on the first trip. In "L.R.", the Ring is destroyed, and in "LWW", the stone table or the life of Aslan is annihilated, and in "SC", the silver chair, symbol of Original Sin is obliterated. The first trip is process in which choices are made in the face of distress, suggesting that hope lies in your decisions made in adversity. The difficult earthly progress unexpectedly arouses longings for another world, a promised land, awaking a yearning for another world: heaven. It suggests that if the first trip is a shadow and a sleep, the second trip is truth and reality. Lewis calls the first trip "fragmentary" "phantasmal" or "a dream", and the second one "waking" or "Heaven". "When we

became aware of our fragmentary and phantasmal nature and ached for that impossible reunion which would annihilate us or that self-contradictory waking which would reveal, not that we had had, but that we were, a dream. This seemed quite satisfactory intellectually. Even emotionally too; for it matters more that Heaven should exist than that we should ever get there." ("S.J. " P.281)

In "T.W.H.F.", Lewis shows how Orual, the queen of Glome, affirms her lack of understanding of her own human nature. She agrees that we have no notion of what "it", or the "fragmentary", is until we know the truth, or "waking". ("T. W.H.F." p.294) "Till that word can be dug out of us, why should they hear the babble that we think we mean? How can they meet us face to face till we have faces?"("T.W.H.F." p.294)

Lucy, the youngest of the Pevensies, is forced to go into Narnia, but ultimately this transforms into a fear of leaving Narnia to return to her former world, England. "We're so afraid of being sent away, Aslan. And you have sent us back into our own world so often." ("LB" p.228) C.S. Lewis, however, ends the series of Chronicles of Narnia with the phrase, "the beginning of the real story" which again leaves the reader with the expectation of an everlasting world, or "waking". "All their life in this world and all their adventures in Narnia had only been the 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 forever: in which every chapter is better than the one before." ("LB" p.228)

In "L.R.", Tolkien points out that not all of the companions are necessarily willing to make their way. Gandalf the grey, a spiritual leader of the companions accepts

the trip as his "destiny", suggesting that he can neither change nor control the mission. He can do nothing but accept it as God's will. The wizard encourages his fellowship to continue their journey. "The evil of Sauron cannot be wholly cured, nor made as if it had not been. But to such days we are doomed. Let us now go on with the journey we have begun." ("T.T." p.169)

Tolkien imbues the first trip with a feeling of incompleteness and imperfection. In the first trip, effect of shadow is used to awaken expectations for reality. Boromir and Gollum, for example, represent darkness. Boromir, one of the nine companions of fellowship, out of his lust for power, attempts to get the Ring by force and Gollum, the former Ring bearer, still harbors a strong desire for the Ring. Not only is there the implication of shadow but also a feeling of the heavenly that is used to awaken hope for Paradise, the second trip. However, in Middle-earth, neither of the characters is perfect or almighty on sides of the evil and the good.

The trip is fragmented, consisting of various separate minimal parts. None of the characters, including not only the Hobbits but also Sauron, Lord of Evil, are omniscient. Their powers are reduced. Sauron plays a part of the whole perfect picture. He is one of the dismantled pieces. The whole composition is veiled. Lothlorien, an intact Elvish kingdom, is not characterized by omnipotence, nor is it immune from evil powers. The elvish people in the land are doomed to succumb to destruction. "The rivers long defended us, but they are a sure guard no more; for the Shadow has crept northward all about us." ("F.R." p.390) "Evil had been seen and heard there,

sorrow had been known; " ("F.R." p.392)

C.S. Lewis intentionally creates a feeling of uneasiness, uncertainty and ambiguity in his description of the second trip, or longing for another world. The author makes the readers feel lost, unable to accept what they are. He lets the readers see existence of another world through an opaque veil, but it is too thick and dark to see through. It can be glimpsed, but the vision lacks clarity. Its substance is indicated only through vague hints. This ambiguity makes readers impatient for this reality in the future. This disorienting sensation, not unlike a mist is the atmosphere the author seeks to develop in his works. In this way, the second trip is dimly suggested through the adventures in the first trip.

In "T.W.H.F.", the readers are allowed a brief glimpse of the second trip. Psyche, Oruel's younger sister, grows irritated by her inability to describe her experience in the other world to her sister. " I'm not explaining it well. It seemed to come from somewhere deep inside me, deeper than the part that sees pictures of gold and amber palaces, deeper than fears and tears. It was shapeless, but you could just hold onto it; or just let it hold onto you." (p.110)

In "T.W.H.F.", Orual wears a veil that works in two ways: one is to hide her ugly face, the other is to hide the world from her eyes. The veil is a barrier between two worlds, one outside the veil and the other inside the veil. The opaque wall divides the two worlds as well as combining them. Due to the opaque veil, the world has no clear sight of Orual and Orual has no vivid image of the world. The dimness in the description of the creation makes the readers

recognize the difficulty of clear access to the world and serves to arouse a stronger desire to some day tear away the veil. The veil functions in the same way as the first trip.

The time of unveiling, or the meeting of the divine, is akin to Paul's prophecy in the New Testament. That is when we reflect the glory of God. We are the reflection of the Glory. "And we, who with unveiled faces all reflect the Lord's glory, are being transformed into his likeness with ever-increasing glory, which comes from the Lord, who is the Spirit." (II Corinthians 3:18)

In the end, Oruel, the ugly sister to beautiful Psyche, reaches an understanding and acceptance of True Love and Beauty when she sees the reflection of two figures in the water, two beautiful Psyches. Reflecting on the glory of the Lord, she finds herself endowed with a quality possessed by Psyche. This quality can be interpreted as a reference to the image of God as He created man in his own image in Genesis.

Moses also experiences this kind of unveiling when he comes down from Mount Sinai after meeting the Lord. He puts a veil over his face until he goes to speak with the Lord, but when he comes out, as he reflects the glory of God, the Israelites see his face radiant. The veil is a division between the mortal world and the world of God. (Exodus 34:29) The veil is the first trip in "L.R." and "C.N." Through the veil, we can view the second trip or the meeting with God. The first trip created by Tolkien and Lewis functions to create a sense of transparency. This transparency allows the glory to pass through it, allowing you to see a different world.

## CHAPTER 4

### PROPHECY

Tolkien and Lewis possess a decidedly negative view of modern society or industrialized civilization in the 20th century, seeing it as the root of all evils. Modernity is a term used to refer to a civilization developed through the invention of machines, which in turn brings about a desolation of human qualities and a devastation of natural environment. In "L.R." and "C.N.", both authors restore the characters to their former places, emphasizing the importance of their "return" to the modern wilderness and rescuing their home country from desolation. The concept "Return" strengthens the reader's impression that the end of one trip is also the beginning of another one.

The Pevensies in "LWW" of "C.N." return to the same place and time as before their departure, that is, to the old professor's house in England during the war. However, readers are told that "it was only the beginning of the adventures of Narnia." ("LWW" p.206) In "SC", readers learn how Eustice, formerly a spiteful boy, changed after his return from Narnia, saving Jill from a school bully. The two children are finally useful enough to destroy the silver chair, a symbol of evil, and save the lost prince from the evil witch. Returning home after a spiritual awakening brings about a renewed awareness of the importance of devoting one's life to serving for other people.

Likewise, the Hobbits return to their home country

to discover that their journey is not yet complete. Frodo and Sam find their home country, the Shire, faced with destruction, because people in their home village are still terrified of Sauron's oppression. The villagers are driven by a fear of Sauron's tyranny without knowing the fact that the Ring as a symbol of the evil has already been destroyed. In Tolkien's words, Frodo feels "more like falling asleep again." ("R.K." P.299) When the Hobbits are able to see the second trip or "true reality" through the first trip, they are "awaken" from "a dream." However, back home in the Shire, they feel as if they were "asleep".

The Hobbits also see the social and environmental devastation of their village deserted as a reflection of how much spiritual damage the residents have suffered. Watching the ruined town makes the two hobbits not only realize how deeply they love their country but also how much determination they will need to save their country from the rule of evil. In describing the damage to the village, Tolkien employs such terms as "burned down", "chimney" or "black smoke", suggesting the desolation brought on by industrialization. The Shire becomes a symbol of the modern society. "Many of the houses that they had known were missing. Some seemed to have been burned down. ...their little gardens that used to run down bright to the water's edge were rank with weeds. ...An avenue of trees had stood there. They were all gone. And looking with dismay up the road towards Bag End they saw a tall chimney of brick in the distance. It was pouring out black smoke into the evening air." ("R.K." p.307)

In "LWW", Lewis develops a paradoxical relationship

between the development of civilization and two spiritual awakenings. The first awakening is an incomplete experience of Narnia being only a partial glance at it. This awakening is caused by the war, the ultimate symbol of modern world. The children are forced to leave their parents and evacuate to the countryside. Before coming to Narnia, they are spiritually dead but in Narnia they recover their spirits albeit only imperfectly. After visiting Narnia, they return to their former world, but perceive the world only as a shadow-land of the real Narnia. They need to experience a second awakening to go to the real Narnia. The second awakening represents a complete experience of the real Narnia. This awakening occurs when they are involved in a train accident. That is when they are spiritually saved. Their death in a steam locomotive, a symbol of the industrial revolution, suggests not only that the modern world is full of evil and despair, but also that there exists hope for our perfect deliverance from evil into infallible redemption through death.

## CHAPTER 5

### CONCLUSION

Through fantasy, Tolkien and Lewis strain their literary imagination to the utmost in employing the concept of "longing" to convey a sense of life in Heaven. The state of the new life should be different from what we expect or imagine. But in this the goal of reading literature is achieved in that you can transcend yourselves while at the same time never becoming more than yourself. ("E.C." p.141)

Their expression of transcendence brings us back Lewis' idea of "Transposition". ("W.G." p.109) Depicting dark realities, Lewis and Tolkien hope to evoke the image of light, of a hope for Heaven. "If the shadows are properly done, that patch of white paper will, in some curious way, be very like blazing sunshine; we shall almost feel cold while we look at the paper snow and almost warm our hands at the paper fire." Lewis predicts that this heaven "...will differ from the sensory life we know here, not as emptiness differs from water or water from wine but as a flower differs from a bulb or a cathedral from an architect's drawing. And it is here that Transposition helps me."("W.G." p.109) Yet, his prophecy also contains a warning to the modern world "All tales may come true; and yet, at the last, redeemed, they may be as like and as unlike the forms that we give them as Man, finally redeemed, will be like and unlike the fallen that we know." ("T.R." p.89)

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