

AWOKEN AND INTEGRATED: *THAT HIDEOUS STRENGTH AND THE ABOLITION OF MEN*

Kyoko Yuasa

TABLE OF CONTENTS

ABSTRACT

CHAPTER

1. Awoken : Titian and Contemporary Art
 Jane: Titianesque vision
 Mark: Contemporary Art
 New Jerusalem: Mark & Jane
2. Awoken : The Arthurian Legend
 Jane & Mark
 Dr. Dimple
 Belbury or The N.I.C.E.
 Ransom of the St. Ann's
 Merlin
3. Awoken and Integrated: *That Hideous Strength* and
 The Abolition of Men
4. Conclusion

WORKS CITED

ABSTRACT

This paper explores *That Hideous Strength* - a novel by the English author C.S. Lewis, and how the existence of objectivity is shown firstly in terms of art, secondly in connection with Arthurian legends, and finally in association

with his philosophical book of natural law, *Abolition of Man*. In the preface to the novel, C.S. Lewis declares that this is a 'tall story' of devilry in which he has tried to criticize modernism for its rejection of objective values.

INTRODUCTION

This paper will explore *That Hideous Strength* - a novel by the English author Clive Staples Lewis (known as C.S. Lewis and called "Jack" 1898-1963) and how the work shows existence of objectivity firstly in art, secondly in Arthurian legends, and finally in his book of natural law, *Abolition of Man* (1943). *That Hideous Strength* published in 1945, is the third installment of one of Lewis' of the space trilogies, following *Out of the Silent Planet* (1938), and *Perelandra* (1943). Although it takes the form of a science fiction, a mysterious world unfolds in the daily life of ordinary people in the manner of Charles William (1886-1945) an English author who was also a member of the Inklings, a literary circle at Oxford. His fictions works are comprised by the three ideals of "reason, romanticism and Christianity." (The Inklings 224) C.S. Lewis was deeply influenced by Charles Williams's works. In the preface of *That Hideous Strength*, C.S. Lewis declares that his book is a 'tall story' of the devilry described in his *Abolition of Man* where the author links devilry as to the rejection of objective values. (153) The story begins with a description of the bankrupt married life of Mark a college fellow and his wife Jane and ends with a New Jerusalem-inspired life after a battle against evil.

CHAPTER 1

Awoken : Titian and Contemporary Art

The young married couple, Jane and Mark unexpectedly encounter different types of art in different places, times and ways. Jane, under spiritual confinement, has a vision which resembles a painting in the manner of the 16th century Venetian painter Titian (c.1487/90-1576). Her husband Mark, physically confined to a room, notices what appear to be Dada or Surrealist works on the wall. This chapter examines Chapter 14 of *That Hideous Strength* by C.S. Lewis, and in particular discusses how the two characters will react to different types of art works, studies how their reactions reflect their values, and demonstrates the process by which they awaken to a new life based on "vision".

Jane: Titianesque vision

Jane, a woman with no interests in life, unexpectedly becomes endowed with clairvoyance and reluctantly enters into a new life of seeing visions. In her dreams, the dull young wife typically sees a terrifying future filled with unknown people. One day, however, she sees a vision of her acquaintance, Mrs. Dimple. Jane recognizes Mrs. Dimple, but "something [has been] left out," (186) of her familiar face. (186) The omission is a result of Jane's repression, as later indicated by Ransom, the Director of St. Ann's. "It sounds like a mythological picture by Titian come to life." (193) Taking the vision of the Titianesque picture seriously, Jane

gradually awakens to a new idea of herself. "The little idea of herself.. dropped down and vanished.. her defenses had been captured,"(p.197) This section will examine how her Titianesque vision is associated with her repressed desires and religious awakening.

There is a reference to Jane's vision of Mrs. Dimple as "a mythological picture by Titian" in *That Hideous Strength*, but there is no particular mention of which painting by Titian the vision is based on. One of Titian's mythological works is *Sacred and Profane Love* (1514) in Galleria Borghese, Rome. This is a work of two women who supposedly represent two Venuses. Venus is an ancient mythological figure. Mrs. Dimple, commonly known as Mother Dimple in Jane's vision, would be a woman not unlike a combination of the images of the two Venuses of *Sacred and Profane Love*.

In *Sacred and Profane Love*, Titian focuses on the color red by using the color on both sides of the work. The crimson is silhouetted against a dark background and a white costume and body. In the painting, one lady sitting on the left is wearing a splendid white robe similar to a wedding gown in the dark background of a wood, but part of her right sleeve is painted a burning crimson. The other lady standing on the right is a nude with a burning crimson long shawl around her left shoulder, trailing to her feet. The shawl draws our attention as it flows from the top of the canvas to the bottom, however it looks less like a shawl than it does a burning flame rising to heaven. The lamp she holds up in her left hand resembles a flame offered to heaven. Herein we see a perfect harmony of the two worlds, or *sacred and profane loves* as the title indicates, As David Rosand

writes, a perfect harmony of two women, with the left woman as "secular love" and the right woman as "heavenly love."

The woman in Jane's vision possesses eight distinctive features that recall *Sacred and Profane Love*: 1) the woman first sitting: 2) she is wearing a flame-colored robe: 3) she is covered from the back of her neck: 4) the robe exposes her large breast: 5) she stares straight at Jane, with an enigmatic expression: 6) the woman then rising: 7) the strange woman has a torch in her hand: 8) the woman is beginning to touch various parts of the room with her torch. (186-187) The woman wearing a flame-like robe first sits but later stands up, holding a torch in her hand and burning setting fire to the room. But in *That Hideous Strength*, the harmony of the two worlds between the two women is broken, because the vision of Mother Dimple with something "left out" suggests that something is missing in Jane's life.

It may mean that Jane accepts part, but not the whole, of Mother Dimple. It is as if Jane accepted the left woman but rejected the right woman from *Sacred and Profane Love*. The omission in Mother Dimple shows Jane's fear of the heavenly love, because she is extremely terrified of the power of the flame to destroy her and her world, "As the terror of this became unbearable..." (187) However, eventually new living things such as "roses or lilies," sprout from this flame. The plants begin to grow, perhaps prophesizing a blessed future, to shower her that accepting the flame or the heavenly love will lead to a blessing for Jane.

Mark: Contemporary Art

Jane is awoken to a new life based on a vision, unlocking

her confined feelings regarding her suffocating marriage life with Mark, while her husband Mark is awoken to his "deeply moral experience" as a result of being confined to a room.(316) Mark is isolated in a room by the N.I.C.E.(the National Institution for Coordinated Experiments known mostly by its acronym, N.I.C.E.) to evaluate his allegiance to the organization. The room is "ill-proportioned" in a way which is not obvious but enough sufficient to make Mark to feel unpleasant. The pictures on the wall in the room "had a meaning one could not grasp but which withered the mind."(183) This is an evil scheme by the N.I.C.E. to lure Mark into an unaccountable feeling of deception, so that he will not be able to trust his own judgment. He must lose all the moral sensitivity that makes a person human. Contrary to N.I.C.E.'s original expectation, Mark is paradoxically awoken to a new awareness of objectivity, the opposite of the intended effect of the room. Just as, "the desert first teaches men to love water, or as absence first reveals affection, there rose up against this background of the sour and the crooked some kind of vision of the sweet and the straight."(184) The contemporary art-like works mysteriously serve to awake Mark's consciousness toward sensitivity and value. This section will study how Mark views the paintings in the room and how he is awoken to an objective sensibility.

On the wall there are at least five paintings. In *That Hideous Strength*, there is no specific reference to any particular artists or works, but there are allusions to some Dada and Surrealist works. One of them is "a man with corkscrews instead of arms bathing in a flat, sadly colored sea beneath a summer sunset."(183) The illustration resembles

a fusion of *Republican Automatons* (1920) by the German painter, George Grosz (1893-1959) and *The Menaced Assassin* (1926) by the Belgian painter Rene Magritte (1898-1967). Both works are in the Museum of Modern Art, New York. Grosz joined with artists to form the German Dada group in 1917 concerned with the conditions in Germany at the end of W.W.I. Magritte is a surrealist whose puzzling images undermine reason and the reality we take for granted.

Like the "man with corkscrews instead of arms" in *That Hideous Strength*, *Republican Automatons* shows two men with pegged arms: one waving a flag of Germany while the other with an empty egg-like head is engaged with some gears under his armpit. The work reflects Grosz's opposition to modernity as a machine. The view is echoed by C.S. Lewis who is "not anti-scientific but did regard much modern scientific thinking as a form of idolatry." (Colin 196) Viewing *Republican Automatons*, we feel the bitter disillusion with a mankind that established war as the the climax of the machine age.

The Menaced Assassin is an a puzzling image. Unlike "a man bathing in a flat, sadly colored sea beneath a summer sunset" in *That Hideous Strength*, in *The Menaced Assassin* we see a woman's nude body in the center of a room. Both works display violent images but lack violent action. Instead there is a serene and frozen air: in *That Hideous Strength*, there are no active waves in the sea: in Magritte's work, we see no expression of emotions on the faces of the men, but mysterious serenity as a masked expression of real feelings. In *The Menaced Assassin*, it is not certain but likely that the woman has been murdered because there is blood from her

mouth. While six men in black ties standing around her body are quite prominent, it is impossible to grasp the relationship between the woman and the men. Our rationality is broken and thrown into question. In short, these two works arouse feelings of terrible anxiety and confusion in the viewers.

This is the reason why the evil organization, N.I.C.E. confines Mark in a twisted room with unusual paintings: extraordinary experience of disillusion and perplexity. They intend to take an advantage of the artistic works to manipulate Mark's perception. They must make Mark become utterly puzzled with his own sensibility, doubt his own value and throw transform objectivity into nihilism. But the result is not what they expect to see from Mark. Mark becomes sick not of the paintings but rather of people who attempt to take advantage of him. The result is the opposite of what they expected, because looking at the pictures, Mark feels disillusion with himself. Mark once wanted to be a part of the elite group of the N.I.C.E. in order to satisfy his pride. However, by looking at the paintings, he becomes aware of "something normal "(184)

Mark associates the sense of "something normal" with the values which he and his wife Jane share, because he remembers the original reason why he marries Jane. Later he confesses and repents his arrogance toward his wife Jane. "He had gone wrong only in assuming that marriage, by itself, gave him either power or title to appropriate that freshness. As he now saw, one might as well have thought one could buy a sunset by buying the field from which one had seen it."(233) Mark awakens to objective values of distinguishing good or bad when he realizes the nature of

his relationship with Jane. "He had never thought about it before. But there it was -solid, massive, like something you could touch, or eat, or fall in love with. It was all mixed up with Jane."(184)

New Jerusalem: Mark & Jane

C.S. Lewis defines marriage as "this carnival of sexuality" "by a paradox" which "leads us out beyond our sexes" in *A Grief Observed* (1961), written after his wife's death in 1960.(49) The author explains that it is because mere men and mere women, warped fragments of humanity, are healed by marriage. "Jointly the two become fully human. In the image of God He created them." (49) Herein Lewis uses the term "marriage" not only literally but also figuratively. His life with Joy Davidson was complete. To the grieved author, his American wife and poet was "all that any man friend has ever been."(47-8) At the same time, in his real life Joy is dead. Therefore, he suggests a marriage not only of this world but beyond it.

In Chapter 17 of *That Hideous Strength*, there is a scene reminiscent of ancient times. Jane and Mother Dimple become excited while choosing costumes for dinner. However these costumes are not apparently modern dresses but are similar to dresses worn by noble ladies in medieval or pre-historic times like "Valkyrie" (235) or similar to those that "a kind of priestess."(236) might wear. Jane submissively follows the directions of the other women. While there is no detailed description of what Jane actually wears, it seems likely that she wears one of the "Valkyrie" or pre-historic priestess costumes. It is surprising that Jane has no idea of

what to wear, but the former Jane would have never agreed to wear a dress she could not check in the mirror. Here we see an ideal case of integration of her personality where she becomes exactly the same as she is known. It resembles the realization of Paul's prophecy of a new world. "For now we see in a mirror, dimly, but then face to face. Now I know in part, but then I shall know just as I also am know." (I Corinthians 13:12)

On the last page of the novel, we see Jane in this attire about to meet Mark, a scene of reunification. This costume is used symbolically to suggest a re-united marriage not only between Jane and Mark but also between New Jerusalem and God. John compares New Jerusalem to a bride, and God to her husband in Revelation 21:2. Paul compares a marriage between a wife and a husband to a great mystery between Christ and the church in Ephesians 5:31-32. The Apostle compares Christ's resurrection to creating one new man from the two, thus making peace. In the last chapter of Revelation, both the Spirit and the bride say "Come." They actually ask Jesus Christ for His second coming to the world. Jane appears to be called to come into Mark's room. It sounds as if Jane seems to respond to their call when she enters Mark's room at the end of *That Hideous Strength*. "Obviously it was time she went in."(251)

Chapter 2

Awoken : The Arthurian Legend

According to some Arthurian folklore, Arthur and his

adviser Merlin are not dead, but sleeping. In *That Hideous Strength*, C.S. Lewis uses the image of sleeping Merlin, and endows Merlin with a complex personality. In the beginning of the novel, it is not certain whether he is a liberator or destroyer, whether he is a sacred prophet or an evil Druid monk. However, it is certain that the awakening of the legendary figure is long-awaited by both sides, St. Ann's (the good side) and Belbury or the N.I.C.E.(the evil side). In a conflict between good and evil, how people react to Jane's dreams of Merlin becomes extremely important.

The Arthurian legend is a legend but deeply influential to the British history. "The legends of King Arthur, his Knights of the Round Table and the Quest for the Grail, are rooted in history. Arthurian (legend) is a myth founded on real events, though the original Arthur would have looked more like a guerrilla freedom-fighter than the splendidly attired Christian king of legend."(The Inklings p.32) In *That Hideous Strength*, Dr. Dimple is a scholar of the legend who positively focused upon the ancient charm of the Arthurian legend. "Farther up country, in the out-of-the way places, there would have been little courts ruled by real old British under-kings, talking something like Welsh and practicing a certain amount of the Druidical religion. One can imagine a man of the old British liner, but a Christian and a fully-trained general with Roman technique, trying to pull this whole society together. There'd be jealousy from his own British family. And always that under-tow, that tug back to Druidism."(18-19)

As Martha C. Sammons comments, C.S. Lewis believed that Arthurian legend "was mostly true history"(130) As she indicates, his ideas are echoed by Dr. Dimple in *That Hideous*

Strength, "it all began when we discovered that the Arthurian story is mostly true history." (240) This chapter will explore how differently people are awoken by the mysterious magician Merlin and how influential Merlin's awakening is, positively and negatively, for the lives of six groups of people including Jane and Mark, Dr. Dimple, the N.I.C.E. and Ransom of St. Ann and Merlin himself.

Jane & Mark

In *That Hideous Strength*, Merlin is first introduced to us through Jane's dream as an eldritch man unearthed from the "tomb." Jane suffers from the nightmare, but reacts to the vision first negatively and eventually positively. She first avoids the dream, then gradually understands it as her fate, and finally decides to live for the dream as her joy. The nightmare motivates Jane to ask someone else for help and contact St. Ann's through Dr. Dimple, her former college tutor and his wife. The choice causes her to leave her home, separate from Mark, and reconsider their marriage from St. Ann's view. To reconcile them, Merlin plays an important role as a messenger, handing Mark a note saying that Jane waits for him. The words help them to recover their almost broken relationship. "It was the supposed Basque priest who had roused him (Mark). ...He looked with bewilderment on the face of the stranger and found that a letter was being put into his hand. 'Your wife awaits you' it ran..."(p.226) As Jane is awoken to life to live for a dream by the old prophet, Mark is also awoken by the sage. Merlin is a peacemaker for the married couple.

Dr. Dimple

Dr. Cecil Dimple is a scholar of Arthurian legend and Jane's former tutor at Northumberland College. The professor first introduces Merlin as "an odd creation", "interesting" but rather "puzzling." "He's not evil: yet he's a magician. He is obviously a druid: yet he knows all about the Grail."(19) But after his personal encounter with Merlin, the learned man declares his conviction that Merlin is an embodiment of "what we've got to get back to in some different way."(174) In his quest for Merlin, the scholar experiences real self-enrichment. It is not until he encounters Merlin that Dr. Dimple believes in Merlin's presence even though he has studied Merlin for a long time. During his actual search for Merlin from the road to the field, from the field to the wood, slowly and gradually, Dr. Dimple feels Britain "which had been so long familiar to him as a scholar rose up like a solid thing." (139)

Dr. Dimple's learning is not a disembodied theory any more, but now a substantial reality to him. The scholar is awakened to past culture and a new understanding of Merlin as the last source of objective value. "He is the last vestige of an old order in which matter and spirit were, from our point of view, confused. For him every operation on Nature is a kind of personal contact."(174)

Belbury or The N.I.C.E.

For Mark and Jane, Merlin is a messenger of reconciliation, and for Dr. Dimple, the old magician is a representative of traditional values, but for Belbury, the prophet is an instrument to conquer nature. It is as if "Nature is a machine" for the modern man.(174) Belbury

uses Nature as instrument but with total indifference to truth, concentrating on having power over men. "Despair of objective truth had been increasingly insinuated into the scientists: negligence to it, and a concentration upon power, had been the result."(120)

But Belbury misunderstands the magical power of Merlin, in supposing that "Nature could be combined with the new goeteia-the brutal surgery from without." (174) They fail to comprehend that "Merlin is the reverse of Belbury."(174) Merlin brings Belbury not an evil power but a Babel or confusion of languages associated with the "Tower of Babel," as mentioned in Genesis 11:1-9. The magician reveals that the plot of the dark masters has been aborted. In spite of knowing of their defeat, Belbury is not awoken to the truth. They lack the ability to feel emotional and spiritual sensations, so they feel no fears. "Even the imminence of his own ruin could not wake him (Wither)."(226) "The last links with joy and reason are severed."(227) They are "drowsy", "full of sleep" and "never awaken".(227) The organization first intends to "re-awake him" (120), but fails. They are tragically numb upon awakening, unable to think, feel, and react to Merlin.

Ransom of the St. Ann's

Ransom introduces Merlin first as the enemy and then as Merlinus Ambrosius - the character known as the magician featured in King Arthur. Ransom first mistakes Merlin as the enemy, but modifies his errors when faced with the magician's Celtic smell which suggests "the last vestige of an old order in which matter and spirit" existed. (174)

Ransom then introduces the wizard as being on their side, as Merlinus Ambrosius, "Well, we have all been mistaken. So has the enemy." (171) In his revised introduction of Merlin, Ransom emphasizes that Merlin is awoken because this age is characterized by such terms as "machine", "the crowded cities", "the empty thrones," and "the false writings" "However far you went you would find: men maddened with false promises and soured with true miseries, cut off from Earth their mother and from the Father in Heaven." (180)

Merlin also regards this age as "a cold age" and "the end." (180) "The end" of the world is the term used when the Bible refers to a messianic era as in the New Testament, characteristic of serious trouble, the coming of Messiah and justice. "But in those days, after that tribulation, the sun will be darkened, and the moon will not give its light; the stars of heaven will be shaken. Then they will see the Son of Man coming in the clouds with great power and glory. And then He will send His angels, and gather together His elect from the four winds, from the farthest part of earth to the farthest part of heaven." (Mark 13: 24-27) Merlin has come, or is awoken at the "end" of a world filled with serious problems associated with such "coldness" as war, disaster or falseness. "In all these western parts of the world there was only one man who had lived in those days and could still be recalled." (179)

"This age is cold" is a phrase which is associated with a blasphemy-induced confusion, as in the Old Testament. Ransom indicates that "the Hideous Strength confronts this Earth", and "it is as in the days when Nimrod built a tower to reach Heaven,"(175) and "holds all this Earth in its fist."

(180) "The Hideous Strength" is related to the Babel Tower, a symbol of blasphemy and infidelity against God. Nimrod is also a term in the Old Testament, which refers to a son of Cush, a son of Ham, a descendent of Noah who is a man chosen by God to build an ark, so that he could save his family and every kind of animal from the flood which covered the Earth. (Genesis 6-10) Nimrod is "the first to be a mighty man on earth. He was a mighty hunter before the Lord"(Genesis 10:8) But Nimrod hunts not animals but men's souls. He revolts against the Lord and builds a tower to make a name for themselves, that is a pride. (Genesis 11:1-9) This pride is what the N.I.C.E. attempts to gain in *That Hideous Strength*. The evil organization enslaved by proud elitism attempts to control man's destiny like a machine.

The time Merlin "awakens" or "comes to this world" is thus regarded as important information that is anticipated not only by this world but also by Ransom, because that is the time when Ransom, the man with the wounded heel will be healed. Ransom, known as Fisher-King in St. Ann's, has a bleeding wound in his heel acquired from the bite of the Un-man (the Bent Oyarsa or Satan's representative) during their battle on Perelandra. As Ransom is convinced that it is his business to "bear the pain till the end" (176), he refuses painkillers from Merlin, but he will be healed when he returns to Perelandra. The "wound" has other associations with a symbol of Christ's wounds in ransoming man from sin, in Genesis 3:15.(Sammons 137) As John the Baptist is a harbinger of Jesus Christ, Merlin functions as a sign that Ransom will be redeemed. His name is also associated with "Salvation or Ransom by Christ." "But now that it's so very

nearly time for me to go,"(239) "The wound will only be healed in the world where it was got."(240)

Merlin

Merlin is complex and multi-layered. Not only in his first appearance but also in his last scene of *That Hideous Strength*, Merlin is in Jane's prophetic vision. Between the two appearances, he is asleep on the ground, and looks half dead and half alive. He has that sweet heaviness, similar to the smell of hawthorn. (176) Dr. Dimple also feels an air of death from the magician. "Merlin is withered. That quietness of his is just a little deadly, like the quiet of a guttered building." (174) It suggests that Merlin is dead, because of the flowers associated with deep grief and remorse, and that Merlin is alive because of the heavy sweetness associated with ancient wildness. It means that Merlin is a good liberator but not perfect, that we must anticipate not only someone more perfect than Merlin, and that Merlin himself must be saved.

In this way, C.S. Lewis constructs a unique interpretation of Merlin. The magician must be completely saved. Ransom tells Merlin that "you could awake them - a little. But it would not be enough. Your weapon would break in your hands. For the Hideous Strength confronts us, I will wake it."(176) "Our Lord does all things for each, one of the purposes of your reawakening was that your own soul should be saved."(177)

Chapter 3

Awoken and Integrated :

That Hideous Strength and The Abolition of Men

The Abolition of Men (1943) is C.S. Lewis's philosophical essay on modern education which accuses the modern world of attempting to produce "Men without Chests." Lewis says that dependence on pure reason (the Head) does not teach us about objective value, or what behavior is right and what is wrong. The operation creates an absence of normal human feelings, or what is called "Men without Chests." This is Lewis's warning against the dehumanizing tendencies inherent in Modernism.

In *That Hideous Strength*, "Men without Chests" are literally depicted in the Head of the N.I.C.E., which is actually the decapitated head of a criminal. The head continues to function without a chest or its sentiments by circulating fluids through it with tubes or pumps. The head is not really alive but is merely a conduit for communication with the Macrobes (evil eldils). However, no one is aware that the Macrobes is a real head. That is why, inside N.I.C.E., no one knows who to report to and who should take responsibility for decision made. Communication with no objective standard within the organization is always vague and ambiguous. The climax of the miscommunication is expressed as the hideous linguistic confusion seen in Chapter 16.

In this chapter, we see university fellows revealing a shared reaction to speech at the night of banquet. Mark, a

fellow of Bracton College has no intention of listening to the speech from the beginning. "Mark did not at first attend to the speech at all. (219) Wither, the Deputy Director of the N.I.C.E., has no expectation of existence of meaning in speech. "Wither had never expected the speech to have any meaning as a whole,"(218) As the result, Wither realizes he is stranded in a situation in which he is not only unable to say what he intends but also unable to stop speaking what is meaningless. His speech is made up of "meaningless syllables." (220) "The Deputy Director could not understand this, for to him his own voice seemed to be uttering the speech he had resolved to make. But the audience heard him saying meaningless words, "Tidies and fulgemen-I sheel foor tha twe all-er-be shar, very shark....." (220)

Attributing such linguistic carnage to "the modern and postmodern attacks on language", Louis Markos argues that the development of the modern history of linguistics represented by Saussure and Derrida is the cause of destruction of language as the main means of attaining knowledge and understanding, the Swiss linguist Ferdinand de Saussure (1857-1913) breaks down the relationship between a word and the meaning of that word and the Algerian-born French philosopher Jacques Derrida (1930-2004) exposes the illusory nature of the signified (a concept). "For Saussure there is nothing magical, nothing God-given, nothing essential about the words we use." (114) The curse of Babel of Genesis 11 is re-produced by Saussure and Derrida in the 20th century as warned by C.S. Lewis as an author and critic in *That Hideous Strength* and *The Abolition of Men*.

Unlike the linguistic destruction seen in Chapter 16 of

That Hideous Strength, in Chapter 15, we see festive dialogue in the meaningful speech indicated by Louis Markos. "Until the late nineteenth century,..., language was inherently meaningful, that behind the words they used was something real." (Markos 112) Markos regards "meaningful" and "real" language as "offered by God to mankind." (113) Like language given by God to mankind, the Manor of St. Ann's is visited by divine guests and blessed with extreme joy of confabulation. Under the sacred influence, the residents including Mrs. Dimple or Ransom are awoken to a pleasurable exchange of meanings or words. "Never in her [Mother Dimple's] life had she heard such talk-such eloquence, such toppling structures of double meaning, such sky-rockets of metaphor and allusion." (199) Even though Ransom is an experienced philologist, he has never touched "the very heart of language". He has awoken to a new realization of "the heavenly pleasure" of linguistics and the honor of "the lord of Meaning himself with him."

When the company is covered with the pleasure of language, Jane is faced with "something more subtly sweet, perhaps maddening," but she knew it was "commanded." (200) She is a modern type of woman who dislikes being commanded in her life. Ransom explains to Jane that she has lost her love for her husband Mark because she has never attempted obedience and humility.(87) Her stumbling block is pride, based on the conviction that no one can command her. On the contrary, Jane has to discipline herself to follow commands, first by Merlin, then St. Ann's and Ransom. When the company at the St. Ann's are "awoken" to the "God-given" joy of speaking, the awakening is introduced

not subjectively but passively. In the same way, the joy of speaking is not a self-proclaimed product but God-given. Likewise, Jane is in a series of passively led experiences: she is "awoken" to a new life of being "submissive" to heavenly command when "wrapped" in the sacred aroma produced by the guests.

When Jane is awoken to a new quality, she is able to see her real identity without a mirror. There is supposed to be a mirror in the Wardrobe of the St. Ann's where the women choose their costumes, but in fact there is none in the room. (234) Jane, despaired of living with Mark, revives herself not by looking at herself in the mirror of her inner desires but by seeing at herself in the reflection of objective value which she discovers at the St. Ann's. The company is an embodiment of the real mirror as "something about being mirrors enough to one another." (234) Jane recovers her humanity when her identity is integrated through an objective standard.

In the end, Jane discovers an integration of what she is in what she wears, how she speaks and what she lives for. In the same way, the readers discover an integrated life of C.S. Lewis through a comparison of two different types of books, a novel and a book of education, *That Hideous Strength* and *The Abolition of Men*. The term "integrated" is how Dr. Bruce L. Edwards evaluates Lewis's life by uniting all the various elements of the author. What Edwards means by the term is that C.S. Lewis is a man "whose presuppositions about life, faith and reality, were given to God and manifested themselves in all that he attempted." Lewis is integrated in that he is known not only as an author, as an apologist but

also as a scholar. The definition of objective value is God-given life not only for Lewis but also for Jane. It is not clearly mentioned whether or not Jane devotes her life to God, but it can be easily concluded based on the scene of the "mirror." If Jane accepts what she is as she is known, it constitutes an integrated life for Jane. The N.I.C.E. is the symbol of "Men without Chests" of *The Abolition of Men*, lack of objectivity, but Jane is a symbol of hope for resurrection of objectivity, or God-given life.

Chapter 4

Conclusion

"Awoken" and "integrated" are the two words key to exploring *That Hideous Strength*. "Objectivity" and "value" are the two cornerstones for *The Abolition of Men*. In *That Hideous Strength*, we see harmoniously depicted accounts of the themes of *The Abolition of Men*. In the miscommunication of the N.I.C.E., we see a tragic picture of modern linguistics as *The Abolition of Men* warns of the dangers of lack of humanity in modernism, while in the life of the St. Ann's, especially Jane's, we see an integration of life toward objective value. Jane is awoken to a life of seeing visions of Merlin as a clairvoyant, realizing that a different world exists outside her perception, and accepting an integrated life based on objective value. She wins integration when she realizes her life is given and submissively follows Ransom's command. Jane's reality is described first as a life with no physical mirror, a mirror reflecting the wrong image

of her identity, and then as a life as seen in a new mirror, that of looking at herself through the image of her company.

C.S. Lewis originally writes *That Hideous Strength* to develop the themes of *The Abolition of Men*. Lewis writes in such diverse genres as a science-fiction with *That Hideous Strength* and natural law with *The Abolition of Men*, but he is integrated as an author of fictions, a don at Oxford University, and a speaker of apologetics, as Bruce Edwards indicates in his citation of the English author Owen Barfield, who writes that, "Somehow what Lewis thought about everything was secretly present in what he said about anything." As Lewis is integrated in every activity in life, both books reflect his integrated life devoted to God.

WORKS CITED

- Imura, Kimie *Arthur King Romance* Tokyo: Chikuma Book, 2000
- Berthelot, Anne *Arthur et la Table ronde* Gallimard: Motovun Col. Ltd., 1996
- Day, David *The Quest For King Arthur* London: De Agostini Editions Limited, 1995
- Duriez, Colin and Porter, David *The Inklings Handbook* St. Louis: Chalice Press, 2001
- Edwards, Bruce *On the Occasion of C.S. Lewis's Birthday (11-29-63): A TRIBUTE* <http://www.uv.es/~fores/lewis.html>, copyright by Dr. Bruce Edwards
- Hooper, Walter *C.S.Lewis Companion & Guide* New York: HarperCollins Publishers, 1996
- Hopkins, Andrea *Chronicles of King Arthur* London: Collins & Brown Ltd., 1993
- Hughes, Robert *The Shock of The New* :U.S.A., Mcgraw-Hill, Inc. 1998

- Lewis, C.S. *That Hideous Strength* London: Pan Books Ltd., 1971
-, *Abolition of Man* New York: HarperCollins Publisher, 2001
-, *A Grief Observed* New York: HarperCollins Publisher, 1996
- Markos, Louis *Lewis agonistes* Nashville: Broadman & Homan Publishers, 2003
- Rosand, David *Tiziano* New York: Abrams Inc., Publishers, 1978
- Sammons, Martha C. *A Far-Off Country* Lanham: University Press of America, 2000
- Schultz, Jeffrey D. *The C.S. Lewis Readers' Encyclopedia* Grand Rapids: The Zondervan Corporation, 1998
- Sir Thomas Malory *Le morte d'Arthur* London: Dent, 1906
- Snyder, Christopher *Exploring The World of King Arthur* London: Thames & Hudson Ltd, 2000
- The Holy Bible* Michigan: The Zondervan Corporation, 1979
- The works of Sir Thomas Malory* edited by Eugne Vinaver New York : Clarendon Press, 1990