

C.S. Lewis; Irish writer, critic and apologist
—On Study of Allegory: *The Pilgrim's Regress*—

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Introduction

For C.S. Lewis (Clive Staples Lewis) (1898-1963), an Irish writer, critic and apologist, the sense of longing for another world is an integral theme of his literary pursuit. He calls such a spiritual feeling "Joy" (by capital letter), by which he means a desire for not materialistic nor aesthetic pleasure, but a longing for another world. This paper discusses how Lewis's Joy and his Irish landscape, visible and invisible are involved in his literature *The Pilgrim's Regress* (1932), as critic, as writer and as apologist: how Lewis's standing as a critic is the Reader-Response to the text based on the Author's intention: how Lewis as a writer is convinced of a synthesis of <logos (something said)> and <poiema (something made)> in literary forms, allegory

(in comparison with *The Pilgrim's Progress*) and poetry: and how Lewis's views on reading, as an apologist, are associated with his Christian belief on the Logos as the Word of God. The introduction of this paper defines Lewis's point of view of reading and literary imagination in association with Irish landscape, and then presents, in the following chapters, how his views of Joy and Ireland are reflected in his two books *The Pilgrim's Regress* (1932) and *Surprised by Joy* (1955) in character, composition and literary forms of allegory and poetry.

The Pilgrim's Regress is a fiction of Lewis autobiographical allegory, and *Surprised by Joy* is an autobiographical account of his conversion to Christianity from atheism. It is certain that both works are "autobiographical" as Lewis claims, but they are not the kind of realistic descriptions of his daily life in what is expected of typically specified as an "autobiography" in a library. In the afterword to the third edition of *The Pilgrim's Regress* (1943), Lewis reminds his readers not to "assume that everything in the book is autobiographical. I was attempting to generalize, not to tell people about my own life." (209) Twenty years later, in the Preface of *Surprised by Joy* (1955), Lewis repeats the same warning, saying the book "aims at telling the story of my conversion and is not a general autobiography." (ix)

As a critic, Lewis believed in the integrity of the text, neglecting reading a text as a means of author's psychology. He claims that reading a text and responding to it are different from inquiring into the psychology of the author. As to reading any text, Lewis warns the readers in his book, *An Experiment in Criticism* (1961) not to "use" the text but to "receive" it "Attention to the very objects they are is our first step. To value them chiefly for reflections which they may suggest to us or morals we may draw from them, is a flagrant instance of 'using' instead of 'receiving'." (83) Dr. Bruce L.

Edwards regards Lewis's reading experience as a "confrontation" between "the text-which-the-author-himself-wrote" and "the reader being guided implicitly by the authorial intention", in the way the reader "can perceive in the text itself" or "by its form or by information the author may provide in another extra-textual source." That is how Edwards explains why Lewis avoided the excess of the New Criticism by taking authorial intention seriously and by consulting a text's quiddity and historical context. (*A Rhetoric of Reading: C.S. Lewis's Defense of Western Literacy* 15)

As to the method of reading both *The Pilgrim's Regress* and *Surprised by Joy*, therefore, this paper will take a stance of reading the texts just not as the author's psychology like a typical autobiography but as a experience to glance at and follow the direction to which the author wants to point and lead the readers in and through the works.

The Pilgrim's Regress is a fictional work written in the form of allegory. Lewis believes the literary form and the meaning must be closely connected. For Lewis, a literary work is a synthesis of <logos (something said)> and <poiema (something made)>. It is true of every form of literature including poems and novels. "They are complex and carefully made objects." (*An Experiment In Criticism*, hereafter *Criticism* 82) Lewis picks up "ferment" as the author's longing for the form connects with the material. As a writer Lewis listens to a literary echo in the relation between the literary form and the literary theme.

Chapter 1: Lewis and Irish Landscape

1. "Joy" and Irish myth

C.S. Lewis (1897-1963) was born and brought up in Belfast, Ire-

land. In his fifties, the Oxford don describes his early life as two stories: one is the imaginative quality of his aching desire for Joy and: the other is his ambivalence to the outer world. Except for his elder brother Warnie and his close friend Arther, Lewis tries to avoid contact with other people. Lewis's outer life shows stumbled human relationships including a boarding school life at the "Coll" or "House" and an uncomfortable family life with his own father Albert Lewis in Belfast.

Later in his life, the Irish writer expresses his anxiety over this duality by using figures of Irish myth. "There were more Leprechauns than fags in that House I have seen the victories of Cuchulain more often than those of the first eleven. Was Borage the Head of the Coll? Or was it Conachar MacNessa? And the world itself - can I have been unhappy, living in Paradise?" (*Surprised by Joy*, hereafter *SBJ* 137-8)

Leprechauns is an imaginary creature in the form of an old little man, who is said to have inhabited Ireland before the arrival of the Celts and is believed to show hidden gold to anyone who can catch him. His mischievous nature is used, in the legends, for the good reason of guarding the ancient treasure of Ireland. Cuchulain is an Irish legendary hero of strength and beauty, the central figure of the Ulster legends, such as "*the Tain BO CUalnge* (the cattle raid of Cooley)." The death of Cuchulain, however, is used to invoke an image of a sacrifice fighting for the nation. Conachar MacNessa is the name of King in Ulster (Conachar). These fairy tales cultivate Lewis's yearning for Joy and inspire him further to advance in his journey for another world.

In Irish myths and legends, two different sides of life, good and bad in Leprechuns, or euphoria and shadow in Cuchulain are perceivable. Lewis tries to find the ultimate source of Joy in what

appeals him, but always fails to catch it at the last moment. This is true of the Irish legends for Lewis, which may be because the paradoxical qualities of the old stories have appeals for Lewis but also invoke a sense of spiritual insecurity in him. In his adolescence, Lewis had mixed ideas from all myths including both pagan and Christian. He gradually sees the imaginative bonds that are missing between his nostalgic feeling for Celtic legends and his constantly undercurrent passions for Joy. However cheerful or miserable his outer life is, his imaginative life connected with Joy takes different forms but, in his whole life, is unshakable in his pursuit for something not visible at hand, but “further up and further in”. (*The Last Battle* 219) 30 years later at Oxford, however, Lewis, beyond his imagination, come to witness the convergence of the two separate feelings to the Irish myths and legends into one.

J.R.R. Tolkien, a colleague at Oxford, convinced Lewis how the Gospels demonstrated that “myth becomes the fact”. (*SBJ* 252) As a member of the Inklings, the literary group in Oxford led by C.S. Lewis, both Lewis and Tolkien as well as other Christian scholars exchanged literary discussion and read papers to each other every week. Tolkien, as a Catholic scholar of Anglo-Saxon literature believed that “God in his Grace had prefigured the gospel evangelism in human stories.” (*The Inklings Handbook* 160) “The Evangelism has not abrogated legends: it has hallowed them, especially the <happy ending>. The Christian has still to work, with mind as well as body, to suffer, hope, and die; but he may now perceive, that all his bents and faculties have a purpose, which can be redeemed.” (*On Fairy-Stories* 84)

Tolkien envisioned images of legends and myths to perfection when we receive the evangelical message completely. He believes that legend is a reflection of the gospel depicted in the story of

Christ's life, his death and resurrection. Lewis shared his views that many myths of the dying and rising gods are a reflection of the Incarnation, the Atonement and the Resurrection. Having been a theist in 1929, it took two more years to go until he became a Christian.

2) "Joy" and Irish nature

Lewis's Desire for "Joy" is nurtured in the Irish landscape, visible and invisible. He was not only charmed by the imaginative world of listening to narrative stories of Irish legends and reading classical literature, but was also touched by natural strength of the mountains. When Lewis recalls his home country, he connects the Irish landscape with the image of Joy. He sees the spiritual vision of another world in the green mountains and rocky canyons of Ireland. Lewis's literary way of appreciating the outer nature is not to see the real scene itself but to taste the mood of the scene in nature. Therefore when Lewis talks of his home country, it can be considered that the author suggests the readers to feel something invisible through their experience of looking at the visible landscape. His affection to his home landscape is obviously revealed in his description of especially the Mourne Mountains in County Down, but the beautiful scenery should be considered for Lewis as a trigger to inspire his aching sensation for another world. "For here is the thing itself, utterly irresistible, the way to the world's end, the land of longing, the breaking and blessing of hearts. You are looking across what may be called, in a certain sense, the plain of Down, and seeing beyond it the Mourne Mountains." (*SBJ* 180) In *The Pilgrim's Regress*, at the end of his journey, John, the main character, knows "our hearts so closely to time and place- to one friend rather than another and one shire more than all the land." (108)

Lewis was brought up in Belfast in a house with a view of the

Castlereagh Hills and the Mourn mountains in the east. For Lewis, the mountainous country is a symbol of nostalgia for his childhood in Belfast, representing the integrated images of both despair and hope, the Giant as the Spirit of the Age and a Longing for Northernness, his happy days with his Irish nanny and sad days after his loss of his mother. The Mourn mountains remind Lewis of two nostalgic feelings, because he gets imaginative inspirations from the mountains, but also goes away from the view of the mountains in the east just as John in *The Pilgrim's Regress* regresses from the east. Leaving the east for Lewis can be considered to mean, first moving out of Belfast as a diaspora because he never returns to live in Ireland (except for frequent visits and stays), and secondly leaving his childhood Christian faith (until born again in 1931).

Lewis thinks, however, his nostalgic memory of boyhood may be heavenly for him. He claims that "Wordsworth's landscape" is most radiant when remembered, because "that is the beginning of the glorification" and "one day they will be more radiant still." (*Letters to Malcolm* 122) In the remembrance, Lewis keeps both the sweet and bitter fragments of his childhood in Ireland, including his visionary nature and his hyper-tense father. His remembrance is veiled and not completely open, because the recollection of his home country is the beginning of "glorification" which may represent the resurrection from Christ's death. He suggests that in the future he will hold the complete recollection of his forgotten memories and recover from amnesia, as Paul says when unveiled, we will reflect God's glory. (*II Corinthians* 3:18) As Kathleen Linskoog states, the nostalgic feelings in our childhood are associated with our human recognition and affection connected with a specific place and specific person. (112)

Chapter 2: Allegory

1. Allegory and *The Pilgrim's Regress*

For Lewis, a literary form is as integral as the content of the work. He compares the relationship between form and content to the moment of being in love, the encounter of literary form with the material. The critic focuses on the spasm of literary form emerging in a simultaneous reaction to material as the archetype of a story. "In the Author's mind there bubbles up every now and then the material for a story. For me it invariably begins with mental pictures. This ferment leads to nothing unless it is accompanied with the longing for a Form: verse or prose, short story, novel, play or what not. When these two things click you have the Author's impulse complete. ...It's like being in love." (*On stories* 45-6)

For Lewis, allegory and fantasy are different in literary form, because the two forms "mix the real and the unreal in different ways." (From a letter to Mrs Hook Lewis wrote on Dec.29, 1958, *Letters of C.S. Lewis* 475) By allegory, Lewis means a composition in which "immaterial realities are represented by feigned physical objects e.g. a pictured Cupid allegorically represents erotic love." (*On Stories* 475) The allegorical form is a way to express invisible concepts in a visible way of expressing such as love, faith and joy. It can be attributed to Lewis's belief in the Logos as the Word of God. God begets his only Son as the invisible divine Love is manifested in the visible human Jesus. The allegory can be considered the most suitable form to represent theological virtues.

By fantasy, Lewis means "supposition." We see this when he explains Aslan of *The Narnia Chronicles*. (*On Stories* 476) In fantasy, Aslan is a supposed figure, not an allegorical one because Aslan

is invented to give an answer to the question, “what might Christ become like if there really were a world like Narnia and He chose to be incarnate and die and rise again in that world as He actually has done in ours?” (476) In Narnia, Aslan, the supposed character, realistically lives a life. He makes experiences intellectually, emotionally and physically in his country. He acts, walks and runs, thinks and feels. When the readers see how he lives, they will be challenged by the previous hypothetical question of what Christ might be if we assume a world like Narnia. If the readers accept Aslan as he is in Narnia, they will accept the supposition that Aslan in Narnia might be or will be Christ in our world. If they accept the question, they will be faced with the supreme question of who is Christ for us. The world invented by imagination seems like coming into our real world. Allegory is a form more suitable to deal with theological concepts, while the form of fantasy should be considered more effective in expressing the realism of another world. Joseph Pearce describes the connection between allegory and autobiography. “Lewis chose the medium of allegory as the means by which to write his autobiography, since the juxtaposition of allegory and autobiography signifies that there is an underlying meaning to life.” (1)

2. *The Pilgrim's Progress* and *The Pilgrim's Regress*

As to the unification of literary form and material, Lewis shares John Bunyan (1628-1688), an author of an allegory *The Pilgrim's Progress* (1678). Referring to “The Author's Apology for His Book” prefixed to Part I of *The Pilgrim's Progress*, Lewis tells, in his essay *The Vision of John Bunyan*, how Bunyan tells us about the process of an allegory being born. Lewis presumes that Bunyan planned a journey to unite two things in his mind: his spiritual life and his delight in old tales and chivalric romance. “He (Bunyan) says that

while he was at work on quite a different book he ‘Fell suddenly into an Allegory’. He means, I take it, a little allegory, an extended metaphor that would have filled a single paragraph. He set down ‘more than twenty things.’” (*The Vision of John Bunyan in Selected Literary Essays* 147) *The Pilgrim’s Regress* is Lewis’s literary homage to “*The Pilgrim’s Progress*” as well as a supposition of what the 17th century man’s journey would be like in the 20th century world.

In *The Pilgrim’s Regress*, Lewis uses two natural objects in nature, mountains and canyons, to express the Spirit of the Age and the Original Sin. For Lewis mountains and canyons are among the most familiar sights in his native land of Ireland. Bunyan also uses his familiar object not in nature but an artificial construction, a castle, to represent both an authoritative system and a socially unfair oppression. This section will compare the two allegorical works, *The Pilgrim’s Progress* and *The Pilgrim’s Regress* and see how the different objects reflect each author’s views on church and time to which they belong.

In the beginning of both *The Pilgrim’s Progress* and *The Pilgrim’s Regress*, a person has a dream and in the dream sees a protagonist leaving his own country. The two allegories start similarly with a dream. The works are formed through dreams as if an oracle or a priest, communicated with God through dreams and gave God’s message to people. The dreams can be considered as if the spoken stories were suggested as those spoken by God, as in the Scriptural cases of Jacob’s Dream at Bethel, Joseph’s dreams of sheaves of grain or the Cupbearer and the Baker’s dreams in Egypt. If it is the message given by the oracle, the meaning of the dream must be interpreted by someone else. The interpreters of the dreams in the allegorical works could be both the authors and the

readers. C.S. Lewis believes that reading should be done with the author's intention based on readers' critical response. (*Personal Heresy* 99) In reading both allegories, we can presume this way of reading.

The Pilgrim's Progress is a story of a man named "Christian" but the whole story is written in the first person from the viewpoint of another man who has a dream of Christian. In his dream he sees Christian passing through a unique experience of leaving his hometown of "Destruction" towards his destination of the "Beautiful City" because he had a clear consciousness of his sin against God after reading the Bible. As each name suggests, his hometown is doomed for ruin and his goal is a symbol of Heaven. Through the ups and downs of his adventure, Christian is spiritually challenged and tempted by the Giant of "Despair", the lord of Castle "Doubt." His weak nature is affected by the Giant's thoughts of dismay.

Like *The Pilgrim's Progress*, *The Pilgrim's Regress* is also spoken from a viewpoint of a person who has a dream and sees John leaving his hometown, but unlike Christian, John advances not for the Landlord (a symbol of Heaven) but for the Island in the west (pleasure). Unlike Christian, Lewis's protagonist takes his first steps not to Heaven but away from Heaven. He "regresses" from Heaven rather than progresses. John indulges more and more in earthly ecstasies when he meets people like "Mr. Halfways" "Gas Halfway" "Time Spirit" "Neo Classic", each representing decadence, epicureanism, skeptic materialism and plutolatri respectively. In the beginning of the story, there is no slight difference of concerns between John and the other people in this world as he is involved in the Age Spirit. Unlike Christian who fights against the Spirit of his Time, John is involved in his world, and goes with his Age. Christian and John show a clear contrast of how differently Lewis and Bunyan faces with their societies.

Bunyan was not content with the ritualism by the Church of England. The Calvinist puts an emphasis on justification by faith, grace of God and predestination rather than the ritual hierarchism of the Anglican Church. In the 17th century England, people were in conflict neither about God nor of Heaven, but with views of church. People of the same faith in the same society were divided on different systems of church organization. Bunyan's view of churches within the same society is reflected in his allegory *The Pilgrim's Progress* where Church is expressed as a stone building in which four daughters live inside, each named Grace, Humble, Love and Respect respectively. The place can be considered as based on the solid system as well as gentle and human relationships. The only rules for the interpersonal relations are found in the legacy of the Old Scripture.

Lewis describes Church not as a building but as John's personal faith in the Holy Spirit and his personal contract with the Deity. Church is first expressed as his independently individual trust, then finally his submissive conformity into Church. His obedience to Mother Kark (church in Old Saxon) is a must for John to cross the Canyon (a symbol of Original Sin). Unlike Bunyan's 17th century England, in the 20th century people live in the time of the so-called "disappearance of God," but Lewis confronts the atheistic thoughts by arguing that we are ensnared in the traps of the modernity. It is just like John who is trapped in "the Spirit of the Age." In "*The Pilgrim's Regress*", the giant looks and acts like an active volcano. He "was very angry, with smoke coming from his mouth, so that he looked more like a volcano than an ordinary mountain." (50 III-9) It may suggest that we all are at the mercy of the Spirit, unable to elude its malice. Lewis describes Mother Kark as a person who will help us fly over and cross the gap. She sounds more like a whirl-

wind breathing to send John into the other side. She must be an embodiment of the power of God for salvation rather than a system of binding people. (*I Corinthian* 1:18).

Bunyan's giant is a castle owner who confines Christian in the dungeon, trying to put him into a desperate despair and try to entice him to kill himself. The giant uses authority, but only inside the castle "Doubt", not outside. Christian is challenged by something invisible but malicious and obstinate which feels like approaching disturbingly not from Christian's mind but from the outside his mind.

Like Christian, John is confined in the dungeon by the giant, but in contrast, John is made to look at the infernal scenes of human minds inside the Black Hall. He is so scared of the horrible sights that he can not stare them. The giant attempts to deceive John to make him wrongly realize that life is ugly and that there is no truth, no beauty and no goodness in life. John saw "a woman, because, through the face, he saw the skull and through that the brains and the passages of the nose, and the larynx, and the saliva moving in the glands and the blood in the veins: and lower down the lungs panting like sponges, and the liver, and the intestines like a coil of snakes. An old man, and this was worse for the old man had a cancer. And when John sat down and drooped his head, not to see the horrors, he saw only the working of his own inwards." (48)

By revealing the internal organs through the body, the giant tries to rid him of emotional feelings, bringing John to a numb sensation and lack of longing for beauty and truth. If successful, a wrong awareness might be incorporated into him, making him feel as if an imaginative monster might attack him. It never exists realistically but can feel him petrified. "Is it surprising that things should look strange if you see them as they are not? If you take an organ out of a man's body - or a longing out of the dark part of a man's mind

-and give to the one the shape and colour, and to the other the self-consciousness, which they never have in reality, would you expect them to be other than monstrous?" (62)

Lewis agrees with what Bunyan's *Grace Abounding* and William Hollar's *Rise of Puritanism* state about the value of the watch of the horrible inside in our hearts, but Lewis disagrees with the 19th Presbyterian theologian Alexander Whyte who insists on a continual attention to the inner corruption. (*Letters to Malcolm* 98) Lewis asserts that a glimpse of the inner corruption in our hearts would be enough, because the abomination is in contrary to "the New Testament fruits of the spirit -love, joy, peace", and a continual look at the "sink" may generate "perverse pride." (99)

Both *The Pilgrim's Progress* and *The Pilgrim's Regress* are spoken by a person who has a dream, indicating there are two worlds, the world in which the dreamer dreams and the world in his dream. In *The Pilgrim's Progress* a dreamer dreams, and wakes from dreaming, suggesting he is different from a person in the dream, while in *The Pilgrim's Regress*, it is not clear if a dreamer wakes from dreaming or not, suggesting a feeling of unification between the dreamer and John. "My Dream Grew Darker so that I have a sense, but little clear memory of the things that John experienced both in the pool and in great catacombs..." (9-V 168) As John gets more understanding of the mystery through experiences, the dreamer called "I" wins more vivid memories. The fact indicates what Lewis confirms in the dream, that we are quicker in understanding than in real experience. It may suggest that there is a time when we will be completely awakened, but realize we are in the real dream. Probably Lewis wishes to suggest that we are awakened completely from the dream when we go into not this world but another world as in the ending of the last book of *The Narnia Chronicles*. "And of

course it is different; as different as a real thing is from a shadow or as waking life is from a dream." (*The Last Battle* 228)

Chapter 3: Poems in *The Pilgrim's Regress*

In *The Pilgrim's Regress*, seventeen poems are inserted in the latter part of the allegory composed of ten Books: each Book specified with Roman numerals, contains several sections, each with Arabic numerals. Most of the poems are cited by three characters including John, and his companions Vertue and Guide. Ten of the seventeen poems are listed in the last Book X. It suggests Lewis focuses on poems toward the end of John's spiritual journey. In each poem, various feelings of anger, fear and trust are privately expressed, but all of the poems are always heard by the dreamer "I." It may suggest what Lewis thinks of how to read poems. He argues that poems should be read and sung aloud so to be heard, thought to be a means of communication between the author and the readers. (*Criticism* Ch IV: 29,30,35) In this section, we will see how Lewis uses poems in contrast with the allegorical form and how the poetical form is related with the theme of Joy.

John has a vision to see "the island in the West" filled with glory as none has ever seen the island. Gradually John's hope worsens into an irresistible lust. In other words, his hope "regresses." (Book VII-9) A man named "Wisdom", who is a symbol of knowledge in this world, advises John not to believe that the Island exists in this world because "the earth is round" so "there is no end of this world" indicating there is no relation between this world (a visible world) and the Island (an invisible one).(Book VII -12)

In Book VII, John feels oppression from his environment, including the sky, the cliff and the sun, as if he were imprisoned under

close guard or in danger from rocks falling in front of his way.” The blue sky above the cliffs was watching him: the cliffs themselves were imprisoning him: the rocks behind were cutting off his retreat.” (141)

John is in two minds, divided between his lust for the Island in the West and the Spirit of Age. In the spiritual torment, all John can do is to shout to the Landlord in the East, no less. John’s shouts are expressed in form of a poem in Book VIII-6. The poem is used to express his deep self-reproach. In the poem, John reveals irritation, because he is filled with remorse for his avoidance of the Landlord in the East. He discharges a feeling of unsettleness as if a bird caught in “a cage” struggles to get free from the snare. “You rest upon me all my days/ The inevitable Eye,···/ But you have seized all in your rage,···/Beating my wings, all ways, within your cage,/ I flutter, but not out.” (VIII-6 142)

John is negatively concerned about the Landlord. He shows neither belief nor trust in Him, but is always conscious of Him. John feels disgusted enough to wish to escape from Him, but this feeling of distaste, by contraries, shows how much John is concerned about the Landlord. The proof of the speculation can be attested by his last minute spiritual action. He shouts his appeal to the Landlord. Here is a relationship between I and you in the same way as the Jewish philosopher Martin Buber stresses mutual dialogue in I-Thou. For John, the Landlord is someone he calls “You” when he speaks out. As long as the Landlord is “You” for John, there is a possibility of communication between them. If the Landlord is “You” as the object John speaks to. The poem is not so much positively intended for a dialogue as a monologue, similar to the relation of “I and It.”

There is a gradual change of consciousness in characters including John in *The Pilgrim’s Regress*. The poems in the allegory are

also transformed from the monologue-typed one to the dialogue type. In Book IX-5, John at last sees the Island. When he sees the Island in the smells of orchards, sea breeze, and fresh air, the fragrance suggestive of heavenly wind or the Holy Spirit, he re-realizes the meaning of the Island. He thinks he travels to look for the Island because of his desires, but in fact he newly realizes, this journey is intended for a different purpose. "For this end I made your senses and for this end your imagination that you might see my face and live." (170)

In the last scene of *The Pilgrim's Regress* (X-10), at the end of the journey, back in his home country, John sees his parents dead. He notices not only his loved ones passing during his trip, but also he is at the tail of the dead. In the last poem, the dreamer hears the sound of singing first started by the Guide and next followed by the others, John and Vertue. 'I know not, I, / What the men together say, / How lovers, lovers die/ And youth passes away.' (199)

In the way of reading the poem, changed from monophony to polyphony, we can witness the transformation of the people's communication from monologue to the dialogue, based on from I-It to I-Thou. In the dialogue-typed reading, the last poem is modulated from doubts to acceptance of death. It tells the hope that the dead have an eternal life in their "native" land. For John, his native land is the Landlord's castle in the mountains in the East as well as the Island in the West. "Cannot understand/ Love that mortal bears/ For native, native land/ All lands are theirs." (199) The poem focuses on one voice and face in contrast with people's grief. "Why at grave they grieve/ For one voice and face,/ And not, and not receive/ Another in its place." (199) They sing a song of the suffering of pains, but sound like a song of not despair but hope. They can see light at the end of this darkness, as the psalmist has delight rather than fear in spite of walking "through the valley of the shadow of death" (23:4)

“I, above the come/ Of the circling night/ Flying, never have known / More or lesser light.” (199) The singers make up their mind to receive the suffering of death as if drinking a cup as a symbol of willing obedience. “Sorrow it is they call/ This cup: whence my lip,/ Woe’s me, never in all/ My endless days must sip.” (199) The psalmist will agree with them when he drinks a cup “overflowing” with “goodness and love.” (Psalm 23:6)

At the end of the spiritual journey, John travels around from East to West and from West to East, and finally sees the Joy over death. Katheryn Lindskoog makes a comparison with “Hymn to God My God, in My Sickness” by John Donne, the English poet (1572-1631). “...As West and East, /In all flat maps (and I am one) are one, / So death doth touch the resurrection.” (114) Poems in *Pilgrim’s Regress* are used to make a dialogue, as I and Thou, speak to Thou, and know a different world of Thou. Donne says poems are to connect a direct channel, and communicate, with God in the Heaven, the Lord dead and risen for people in the world, both East and West.

Conclusion

In *The Pilgrim’s Regress*, at the end of his journey, John finds his heart so closely connected with a particular time and place and people. He leaves his home country for the Island in the West, but finally arrives back to find his desire not the real goal. In the distance away from his home country, he feels closer to his home, family and time. His home country is the target which he must struggle against, overcome, and outstrip as well as the object of his dialogue as the I and Thou dialogue. Through the dialogue he comes to know his object more than he imagines and encounters another world. Lewis’s Joy is to get “a myriad eyes.” “My own eyes are not enough

for me, I will see through those of others. Reality, even seen through the eyes of many is not enough. I will see what others have invented. Even the eyes of all humanity are not enough. I regret that the brutes cannot write books.” (*Criticism* 140) In a new world where myth becomes gospel, C.S. Lewis incorporates his beliefs in God into literary forms of allegory in the writing of *The Pilgrim's Regress*. By means of the allegory, he answers back to God through poetry. As Ronald W. Bresland concludes, God, Ireland and literature are integrated in Lewis's life.” It is when God, nature, and literature meet that we catch a glimpse of the real CS Lewis” (115) “Alike the night sky in the Greek poem, I see with a myriad eyes, but it is still I who see. Here, as in worship, in love, in moral action, and in knowing, I transcend myself; and am never more myself than when I do.” (*Criticism* 141)

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* 本論文は「平成18年度札幌大学研究助成」による成果の一部である。