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Bakalářská práce

***INTERCONNECTIONS IN THE WORKS OF C. S.
LEWIS AND J. R. R. TOLKIEN AS TWO MAIN
MEMBERS OF THE LITERARY GROUP THE
INKLINGS***

Svatava Petková

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Prohlašuji, že jsem práci zpracovala samostatně a použila jen uvedených pramenů a literatury.

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Table of Contents

1 INTRODUCTION	1
2 HISTORICAL LIFE AND ACHIEVEMENTS IN THE VIEW OF FRIENDSHIP OF J.R.R. TOLKIEN AND C.S. LEWIS	3
2.1 Family background in comparison	3
2.1.1 South Africa	3
2.1.2 Ulster	4
2.1.3 Mabel and Flora.....	5
2.1.4 The change in faith	7
2.1.5 Education.....	9
2.2 Coalbiters	11
2.3 The Inklings	15
2.4 Estrangement	19
2.4.1 Charles Williams	19
2.4.2 Religious Conversion.....	21
2.4.3 The fame	22
2.4.4 “Borrowing” suspicion	24
2.4.5 Marriage with Joy Davidman	25
2.5 Death	28
3 LITERARY ANALYSIS OF COMMON THEMES INCORPORATED IN POPULAR NOVELS OF C.S. LEWIS AND J.R.R. TOLKIEN	29
3.1 Myth	29
3.1.1 Northerness	29
3.1.2 Christianity	31
3.1.3 General approach to the myth	36
3.2 Allegory	38
3.2.1 Allegory in the work of J.R.R. Tolkien.....	38
3.2.2 Allegory in the work of C.S. Lewis	41
3.3 Feminity	44
3.4 Progress and technology	48
4 CONCLUSION	51

5 ENDNOTES	53
6 BIBLIOGRAPHY	57
7 ABSTRACT	60
8 RESUMÉ	61
9 APPENDICES	i

1 Introduction

In this bachelor's thesis I would like to describe a special relationship between two authors, Clive Staples Lewis and John Ronald Reuel Tolkien, their encounter and mutual influences on their thinking and work, as they left an indelible footprint on the development of literature. The attention will be paid also to one of Oxford literary clubs, The Inklings, of which these were the most important members.

The objective of this bachelor's thesis is to present thematic interconnections in the works of these two fantasy authors considering their friendship and shared opinions. However, I am going to deal also with contrasts, as these two authors and friends were to the same degree different as similar. In addition, several elements of historical background are examined in the thesis, as they lived at the turn of the century in England, when the world was rapidly developing. Moreover, another chief aim is to emphasize the close relationship between the two authors, as their lives and work are still often analyzed rather separately in the Czech Republic, which was found out while discussing the topic with various readers and admirers of two writers.

The thesis is divided into two parts, theoretical and practical one. In the first part, the family, educational and historical background of the two writers is described in order to illustrate the second part. The second, practical part contains authentic examples from their well-known and popular novels which I have decided to present rather than their scholarly works, for instance C. S. Lewis's Christian apologia or Tolkien's philological studies, which in fact do not offer an adequate portrayal of the character of their relationship.

Various sources were used to support the claims in this bachelor's thesis. Concerning printed sources I have benefited from biographies written by Humphrey Carpenter, Colin Duriez, Andrew Norman Wilson

and Michael White and from collections of letters of both authors, which provided me with necessary knowledge for writing the theoretical part. The practical part was written mainly with the aid of primary sources, i.e. novels of J.R.R. Tolkien and C.S. Lewis. Moreover, the work of Clyde S. Kilby and the above mentioned Michael White's analysis proved to be considerably useful for interpretations of hidden analogies incorporated in examined novels.

2 *Historical Life and Achievements in the View of Friendship of J.R.R. Tolkien and C.S. Lewis*

2.1 *Family background in comparison*

John Ronald Reuel Tolkien was six years older than his friend C.S. Lewis. However inconceivable it may seem to an ordinary man, the two extraordinary authors spent part of their lives in children carelessness, even if, as explained below, it did not last for long.

2.1.1 South Africa

John Ronald Reuel Tolkien was born on January 3, 1892, as the first of two children, in Bloemfontein in South Africa, where his father Arthur Reuel Tolkien followed the vision of better work opportunities. He came from a middle-class family which used to run family business consisting in the piano manufacture and selling the sheet-music. However, by the time Arthur Tolkien came of age, his father, John Tolkien, went bankrupt and therefore Arthur Tolkien choose the career of a bank clerk at Lloyds Bank in Birmingham. Nevertheless, promotion within Birmingham branch was almost impossible; the advancement would become possible only through "...filling the dead men's shoes." (White, 2002, p. 6).

Thereby he decided to break through and let himself to be transferred to Bloemfontein¹ and joined the Bank of Africa, what later appeared to be the right decision.² A year before he was supposed to leave to South Africa, he fell in love and proposed to Mabel Suffield, an eighteen-year-old woman. Her father John Suffield, the same bankrupt as the Arthur's father, traced the ancestry of his family through centuries and therefore he disagreed with the fact that his daughter was going to marry the man coming from the family which, in his opinion, represented something "little more than impoverished immigrants." (White, 2002, p. 6). Nevertheless, Arthur Tolkien realized a quick career in South Africa and

Mabel eventually took ship to South Africa and married Arthur Tolkien in Cape Town Cathedral on April 16, 1891.

Their happiness lasted for four years. Unfortunately, little Ronald did not bear well local weather conditions and his health was worsening. Therefore, Mabel decided to take her son and his one-year-old brother Hilary to spend the summer of 1895 in England. Arthur was largely preoccupied by work at that time and he decided to stay in Bloemfontein. That appeared to be an unhappy decision, due to fact that in November of the same year he wrote to Mabel that he was suffering from rheumatic fever. Despite Mabel's insistence on him joining the family for winter in England, he continued treating in Africa. His condition deteriorated rapidly and Mabel did all necessary preparations for her return journey. However, before she managed to leave England, the letter announcing Arthur's death arrived to the Suffield home, where they were staying (Carpenter, 1993, pp. 22-23).

2.1.2 Ulster

Clive Staples Lewis came into world on November 29, 1898, in Belfast, in the north of Ireland, commonly called Ulster. His father Albert J. Lewis earned his living as a senior solicitor employed by Belfast City Council. Lewis noted that his mother Florence Augusta Hamilton was like most women of her age (Wilson, 1991, p. 18). However, unlike other women she found pleasure in writing stories, she even managed to have one published in *The Household Journal* of 1889 with the name *The princess Rosetta*. Writing short stories represented the hobby shared with her husband. He was rather bad tempered and of sensible nature, and in the years that preceded the unpleasant change which was to happen, Jack, as they often called C.S. Lewis, usually identified with him (Wilson, 1991, p. 18). Nevertheless, it was their mother who was really lending realism to Little Lea, their home on the outskirts of Belfast.

His older brother Warren 'Warnie' Lewis represented another important person in Jack's life. Since their early childhood, they were inseparable friends regardless the three-year difference in their ages. Together, they entertained themselves with inventing fictional stories. Warnie made up the adventures of grown-ups in India and Jack wrote about the special place called Animal-land inhabited by dressed animals. These stories have already determined their future professional accomplishments, as Warnie later became a recognized historian and his brother published the children series dealing with the world of talking animals, *the Chronicles of Narnia* (Wilson, 1991, p. 12).

2.1.3 Mabel and Flora

Mothers held a significant place in both men's lives. Mabel Suffield, a well-educated woman, tried to provide to her boys the best possible education, even if that included a large portion of self-sacrifice. After Arthur's death, the broken family moved to the semi-detached cottage in Sarehole, the heart of rural Warwickshire. Although only a mile and a half distant from Birmingham, it was a peaceful and quiet land and Ronald immediately became fond of that place. Later he recalled it in one of his interview for the BBC: "The Shire is very like the kind of world in which I first became aware of things (...), I think it engenders a particular love of what you might call central Midlands English countryside, based on good water stones and elm trees and small quiet rivers and so on, and of course rustic people about." (Tolkien, 1970 qtd. in Duriez, 2003, p. 5).

She inspired Ronald, when she started to teach him French and rudiments of Latin, which represented the beginning of his endless interest in languages. Thanks to her rigorous preparation Ronald was able to gain scholarship at King Edward's School in Birmingham. The school, formerly attended by Ronald's father, enabled Ronald to get access to the education of other languages, which encouraged his imagination even

more. Moreover, Mabel stimulated Ronald's interest in books and he soon became an avid reader. He read all the great children's books of the time, however, the essential work was a *Blue Fairy Book* by Andrew Lang, thanks to which he became familiar with "dragons and sea serpents, mythical adventures, and the deeds of noble knights." (White, 2002, p. 16).

Mother in Jack Lewis's life represented the idea of a safe place. As he recalls in his autobiography *Surprised by Joy*, all settled happiness and especially the feeling of security had suddenly disappeared from Jack's life after his mother's death (Lewis, 1994h, p. 20). Flora Lewis, similarly to Mabel Tolkien, was teaching him French and Latin and provided him the warm comfort of home through her affectionate way of treating people. On the other hand, Lewis himself, except few occasions, rarely recalled memories of his mother, she thus stays a rather shadowy figure of his life, undoubtedly essential, however not greatly specified (Wilson, 1991, p. 11).

Nevertheless, the grief over the lost of his mother would have had something in common with Warnie Lewis's description of the change in Jack's character becoming then solitary and aloof. In addition, the consequences of this unhappy life event had projected in his rather reticent approach to women and the principle not to discuss personal matters even with his close friends (Duriez, 2003, pp. 13-14).

The decease of Mabel Tolkien left a similar impact on little Ronald. However, thanks to his rather cheerful personality and the fact that he had to face difficulties quite early in his life he did not fall into the same gloomy state of mind as Lewis did. On the contrary, the death of his mother hardened his heart, he began to study more intensively and solidified himself in his new religious belief, Roman Catholicism, imparted to him by his mother. He was deeply convinced that their relatives'

rejection of his mother's new belief worsened her illness and put her to an early grave (White, 2002, p. 27).

2.1.4 The change in faith

The Christian faith later became a central aspect in their lives, but before that had happened J.R.R Tolkien and C.S. Lewis underwent an important change in their religious thinking.

Jack Lewis was born into the family of Protestants, and many times later in his life, when he tried to explain to his Catholic friends, how it was like to grow up in the protestant Ulster, where the collocation "wee popes" meant anything dirty or distasteful (Wilson, 1991, p. 9). Nevertheless, his decision to abandon his faith and become an atheist came from another source. Partly it was due to the death of his mother, which changed his life attitude, as described above, and he could not believe in the higher power when he saw so much suffering around him (Carpenter, 2006, p. 7).

Another strike to his already wounded mind was provided by his father, who as usually made another wrong decisions when he sent his boys to boarding school in England. That led firstly to the exposure to insane headmaster and incompetent teaching in Wynyard School in Hertfordshire. Afterwards, he had to face the bullying from the side of "the Bloods", an unofficial clique of senior boys who ran the school rather than the official staff. Since he found himself unable to submit to this behaviour unlike other boys, he was picked as the perfect victim. Moreover, he was dismayed by the obvious homosexuality and the flirtation of older boys with the younger (Carpenter, 2006, p. 6).

Nevertheless, this time his father made the right decision and he decided to withdraw Jack from the school at the end of the school term in 1914. He continued his education under the tuition of William Kirkpatrick, a retired headmaster of Lurgan College, which his father had attended.

Being the private pupil of this man strengthened his growing atheism. Kirkpatrick “tall and muscularly lean, was a strict atheist who nevertheless put on his best to dig the garden on Sunday.” (Carpenter, 2006, p. 6). However, in every other respect he led his life based on purely rational principles. He was a skilled debator, he took care about strictly logical argumentation, and he trained his pupils in the same way. Therefore, it is perhaps not surprising that Lewis became appreciated in his life as almost unbeatable debater (Wilson, 1991, pp. 40-44).

Until her husband’s death, Mabel Tolkien had been completely orthodox in the Protestantism of her family, her father had grew up as a strict Methodist and later he had become a Unitarian. Therefore, she met the strong oposition concerning her decision to convert to the Roman Catholic Church. In addition, given her father’s typically English antipapist attitude, he literally refused to treat her as his daughter anymore. Moreover, her brother-in-law, Walter Incedon, who had in the meantime become the pillar of Anglican community in the city of Birmingham, also decided not to accept Mabel’s decision. Therefore, the substantial sources of financial aid which had been easing her day-to-day living with boys dried up (Carpenter, 1993, p. 29).

Nevertheless, this intolerance resulted in even firmer conviction regarding the rightness of her decision, even if the family fell into desperate poverty. Tolkien deeply admired his mother’s endeavour, as he recalled in one of his later letters to his son Michael:

Your grandmother, to whom you owe so much – for she was a gifted lady of great beauty and wit, greatly stricken by God with grief and suffering, who died in youth (at 34) of a disease hastened by persecution of her faith – died in the postman's cottage at Rednal, and is buried at Bromsgrove. (Tolkien, 1981, p. 63)

2.1.5 Education

As mentioned above (2.1.3), Ronald Tolkien attended King Edward's School in years, when the syllabus was based on the teaching of Latin and Greek. Progressively, he became aware of philology, the word science and he was thrilled when his teacher, George Brewerton, lend him the textbook of Anglo-Saxon. It soon appeared that Ronald was talented for languages. Thanks to his teacher, he was able to read the Old English poem, *Beowulf*³, in the original. Then he went back to Middle English and discovered *Sir Gawain and the Green Knight*⁴, afterwards with the same interest he worked through *Pearl*⁵. Although now older, he had not lost the interest in the old fairy tales. Therefore, he decided to read the tale of Sigúrd Völsung who slew the dragon Fafnir in the authentic version, which became the moment when he became familiar with the Old Norse. One of his friends gave him the secondhand copy of Wright's *Primer of the Gothic Language*. Only fragments of this ancient language survived to his time and Ronald found this language extremely attractive. For this reason he was delighted by the fact that Joseph Wright became his tutor when he was accepted to Oxford (Carpenter, 1993, pp. 37-40).

In October 1911 Tolkien won an Open Classical Exhibition to Exeter College and he was supposed to read Classical Moderations. He succeeded and in the summer of 1913 he gained a Second Class grade. For many of his teachers it was a disappointment; however, they noticed that he wrote a faultless paper in his special subject, Comparative Philology. Therefore, he was recommended to switch the course, from Classics to the English Language and Literature course. He specialized in the language side of the course containing Anglo-Saxon and Middle English. The relatively new course suited him far better and in 1915 he obtained a First Class degree (Duriez, 2003, p. 13).

Under Kirkpatrick's tuition, Jack Lewis was doing a significant progress not only in his debating skills but also in his academic work, and soon it was clear that he was to continue in his academic career. His hunger for literary works was as enormous as was his book orders to London shops, and soon almost no substantial works of English literature remained unknown to him. Kirkpatrick described Jack to his father as suitable for academic career, and in 1916 C.S. Lewis won a scholarship to University College in Oxford (Carpenter, 2006, pp. 7-8).

Jack's university education in Oxford was concluded with more than successful result, as he received a First Class degree in Classics, where he studied Greek and Latin Literature; a First class in Greats (philosophy, ancient history) and a First Class in English in 1923. In 1925, C.S.Lewis was elected the fellow of Magdalen College in Oxford and the tutor in English language and literature. The same year, Tolkien accepted his post as Rawlinson and Bosworth Professor of Anglo-Saxon at the same University (Duriez, 2003, pp. 22-23).

2.2 Coalbiters

Before Tolkien's arrival to Oxford, he was teaching at Leeds University where he had been nominated the Reader in English Literature. Here, as Carpenter states (2006, p. 24), he had worked out a new language side to the English syllabus and these modifications were more than successful. Therefore he tried to carry out the same changes in Oxford. Nevertheless, in contrast to Leeds, in Oxford he met with a strong opposition among some of the Oxford dons. When he presented his proposal to the emergent Oxford English School, Lewis was one of those who voted against him (Carpenter, 2006, p. 24).

Nevertheless, his proposal was not groundless as some content of the English course appeared meaningless without a more profound language side of the syllabus. Unfortunately, at that time the endless disputation on the composition of the 'English' course had been proceeding in Oxford. Two contending factions differed in their opinions: the language oriented one demanded that the course ought to consist of ancient and medieval texts together with the philology and only briefly investigate the post-Chaucerian literature. On the other hand, the literature group concentrated on the English literature as a whole (Carpenter, 2006, pp. 24-25).

It seems natural that Tolkien, the specialist in Anglo-Saxon and Middle English language and philology, took this attitude. Since his childhood the early English works as *Beowulf* and *Sir Gawain and the Green Knight* captivated his mind and he was fascinated by the Old Icelandic *Völsungasaga*⁶ and *Elder Edda*⁷ to the same degree. However, although Lewis shared with Tolkien his avocation of 'Northerness', he did not possess equally profound philological knowledge as Tolkien and the great works of modern (means post-Chaucerian) literature held a significant role in his literary taste (Carpenter, 2006, p. 25).

Therefore, it is not surprising that these two later related authors adhered to different spheres of interest. Nevertheless, Lewis finally found his way to Tolkien and even changed his opinion in the English School quarrel, when they began to meet each other in the Coalbiters (Duriez, 2003, pp. 46-47).

It was the club dedicated to the dons in order to read Icelandic sagas and myths. Foundation of the club probably represented Tolkien's ingenious move in order to win dons on his side. In addition, his syllabus reforms suggested that Old Icelandic (or Old Norse) was to take more eminent place in early and medieval studies. Lewis also belonged among dons who were invited to join the club, and he perceived it as a wonderful experience, as he noted in his journal, on 8 February 1927 (Carpenter, 2006, p. 27).

Spent the morning partly on Edda. (...) An exciting experience when I remember my first passion for things Norse under the initiation of Longfellow at about the age of nine; and its return, much stronger, when I was about 13, when the high priests were M. Arnold, Wagner's music, and the Arthur Rackham *Ring*. It seemed impossible that I should ever come to read these things in original. (Lewis, 1966, p. 110)

Tolkien deducted the appellation Coalbiters from the Icelandic name *Kolbítar*, a term meaning "those who crowd so close to the fire in the winter that they seem to "bite the coal"" (Duriez, 2003, p. 43). Tolkien established the club in the spring term 1926. Those with reasonable knowledge of Icelandic as well as mere beginners belonged among its members. Lewis might have been counted to the second group, for his Icelandic vocabulary contained only few words (Carpenter, 2006, pp. 27-28).

Evenings proceeded in a given pattern: present dons took turns in translation of analyzed text and in case of difficulties Tolkien provided a perfect translation or assisted the attendees who were struggling with

arduous task. The Coalbiters held meetings once in every few weeks term-time with the aim given, to work through several Icelandic poems and sagas to the *Elder Edda*. As quoted above, Lewis felt like back in his childhood. Nevertheless, it took him another three years to realise that his thrill for “Northerness” was shared by Professor Tolkien (Carpenter, 2006, pp. 27-28).

After reading the fairy story about Sigúrd Völsung and the dragon Fafnir, Tolkien devoted himself to the North and it remained the centre of his imagination for the rest of his life. At school in Birmingham he studied the Norse language so that he could read myths in their original language. Likewise Lewis he was fond of William Morris⁸, however, while Lewis had been writing his own Norse-style poems in his teenage years, Tolkien had decided (during his adolescence) to project his love for Northerness into writing his proper cycle of myths and legends. Nevertheless, Lewis finally abandoned his childish hobby and approached other types of poetry, whereas Tolkien continued in creating the entire fictitious mythology (Carpenter, 2006, pp. 28-29).

Another feature of their characters uniting their common attitudes was represented by the fact that they both regarded themselves principally as poets. However, their valuable contributions to literature consisted chiefly of prose. Nevertheless, Tolkien also composed poems which finally served as the essence of his Middle-Earth mythology *The Silmarillion*. C.S. Lewis became the first person who had the opportunity to read Tolkien’s poems, when Tolkien had shown him the unfinished *Beren and Lúthien*. Lewis’s reaction on the poem appeared to be more a celebrating ode than the real criticism, although it contained suggestions of the whole new passages instead of those Lewis considered poor. Tolkien perceived it as an important gesture from Lewis’s side, which encouraged him to continue in creating the mythological background of his future novels. Moreover, showing his writings to another person meant

a sensitive issue for Tolkien, since the last time he found strength to ask someone's opinion⁹ he met with severe criticism (Carpenter, 2006, pp. 29-32).

2.3 *The Inklings*

C.S. Lewis's fondness for private clubs and coteries and the fact that these clubs formed the parts of Oxford scenery caused that Lewis and Tolkien were involved in another literary society for a few terms after the dissolution of the Coalbiters. Its meetings took place at University College under aegis of its founder and organizer, one of the auspicious undergraduates, Edward Tangye Lean.¹⁰ Tolkien describes Tangye-Lean's motives in one of his letters: 'He was, I think, more aware than most undergraduates of the impermanence of their clubs and fashions, and had an ambition to found a club that would prove more lasting.' (Tolkien, 1981, p. 416).

The predecessor of the later commonly known literary group consisted mainly of undergraduates. However, the club was visited also by a few dons who were asked to become members, among them Lewis, who 'was probably at that time Tangye-Lean's tutor', and Tolkien (Tolkien, 1981, p. 416). Tangye-Lean had given it the name "The Inklings".

They usually met on Thursday nights at Magdalen rooms of C.S. Lewis and on Tuesday mornings at *the Bird and the Baby*, which was the nickname given to the pub *The Eagle and the Child*, where they were discussing various topics. Their meeting started to represent an ordinary routine. Therefore, they soon became the recognizable part of Oxford scenery (White, 2002, p. 132).

The major purpose of the club, as it was founded, consisted in its members reading their unpublished poems or short tales to other attendees and then hearing out their comments and criticism. The ones which were considered somehow remarkable were minuted. However, the club in its original form soon "died", as Tolkien recalled, "probably when Tangye Lean left Oxford in 1933 for a career in journalism and

broadcasting” (Carpenter, 2006, p. 57). Notwithstanding the short time, during which the club had been meeting, it undoubtedly meant an important period in the lives of both authors and especially for Tolkien who at that time finished a children’s story called *The Hobbit*. Lewis heaped praise on the book and in the letter to his old friend Greeves he compared the fairy tale to the stories, which they had longed to write and read in their childhood. Nevertheless, at the same time he partly doubted whether such book can address children of his era (Carpenter, 2006, p. 57).

Not long after the original club broke up its name was “transferred (by C.S.L) to the undetermined and unelected circle of friends who gathered around C.S.L and met in his rooms at Magdalen.” (Tolkien, 1981, p. 416). Lewis never explained why he had decided to preserve the original name of the club; nevertheless, he might have been attracted by its ambiguity. The word “inkling” indicates “people with vague or half-formed intimations” and simultaneously those who are somehow related to ink (Tolkien, 1981, p. 416).

The exact date of the renewal of the club is not recorded, Tolkien implies, that it took place soon after the dissolution of the original club, which was approximately in 1933. Yet the first contemporary mention appears in 1938 in “Tolkien’s report of their public victory in the professorial election” (Carpenter, 2006, p. 67). From that time the club continued more or less without interruptions as an informal group of friends without elected membership and with members constantly changing even if the very core remained the same. It was always formed by its unofficial and never proclaimed president C.S. Lewis, his brother Warnie, J.R.R. Tolkien, Charles Williams, Dr. Robert Havard, the friend of Lewis and Tolkien from the Coalbiters Nevil Coghill, and one of the human causations of Lewis religious conversion Owen Barfield (White, 2002, p. 134).

It is hard to speculate about the real nature of the Inklings, their linking aspect. Existing theories talk about their religion and we could agree with that in a view of the Christian faith common to them all. Notwithstanding the fact the club did not consist of any atheist, the kind of their belief differed to the same degree as the characters of its fellows. The other aspect was adduced by Adam Fox, one of the temporary Inklings, "They all had the tendency to the occult in some way." (Carpenter, 2006, p. 157). Considering the area of magic those familiarized with the works of both authors and the Inklings in general cannot deny that they contain supernatural powers, e.g. *the Lord of the Rings* as well as *the Cosmic Trilogy* or *the Chronicles of Narnia*. However, the central theme, and this is common to Tollers and Jack, resides in moral lesson integrated in the story. Moreover, as Carpenter mentions (2006, p. 157), Lewis always treated the occult with caution, but to the same degree he was fascinated by it. Henceforth, the literary style of two authors, though written in the twentieth century, evinced their obsolete thinking. With only minor exceptions, they did not appreciate modern literature, and for instance Tolkien classed every work subsequent to Chaucer as modern literature (see 2.2). Lewis even openly disliked the innovative verse of T.S. Eliot though he respected him as a critic (Carpenter, 2006, pp. 157-158).

The Inklings without any doubt influenced the history of English literature and assisted in creation of the brand new literary current, Fantasy. Whether it was their intention or not remains a mystery. In the 1940s another temporal Inkling, John Wain, wrote about them: "This was a circle of instigators, almost incendiaries, meeting to urge one another in the task of redirecting the whole current of contemporary art and life." (Carpenter, 2006, p. 160). Lewis described it as an exaggeration.

While considering all these linking features the most important one might be almost overlooked. They were all friends of C.S. Lewis. He was

the original cause of the existence of the club together with bare friendship and the power of his personality (Carpenter, 2006, pp. 167-171).

2.4 *Estrangement*

There were several reasons why the relationship, so enriching and valuable for both men, began to decline and finally ended with dissolution of the Inklings and Lewis's decision to accept the newly established post in Cambridge, Chair of English specializing in medieval and Renaissance literature in 1954 (Wilson, 1991, p. 245). Both men deeply regretted this reverse in emotions towards each other, however, regarding their lifelong attitude to obstinacy and the great deal of time lying behind them, they were even more unwilling to rethink their position and to talk openly about the problem. Therefore, what presented once a witty argumentation became perceived as a hurtful hint dropped to point out the clash of views. The whole cooling began with the arrival of Charles Williams and was completed by his "very strange marriage" with Joy Gresham (Tolkien, 1981, p. 366).

2.4.1 Charles Williams

Charles Williams's and Lewis's friendship has its roots in 1936, since when they began to exchange their letters. They mutually admired each other's work, Lewis took a liking to Williams's *The Place of the Lion*,¹¹ he considered it to be the "Christian fantasy" and in his letter to Arthur Greeves, he proclaimed that "it deserves reading over and over again." (Lewis, 1936 qtd. in Carpenter, 2006, p. 99). Williams, by that time working for the Oxford University Press in London, got into hands Lewis's *Allegory of Love*,¹² which awaited the publication, and Williams was supposed to accompany it with a descriptive paragraph. According to Carpenter, he read the poem and was pleasantly surprised to reveal Lewis's admiration for Dante's "noble fusion of sexual and religious experience." (Lewis qtd in Carpenter, 2006, p. 99).

Britain's declaration of war on September 3, 1939 caused that all fifty employees of the London office of the Oxford University Press were

evacuated to Oxford, including Williams. In the meantime, Lewis grew to lionize him. Williams himself was not particularly excited about moving to Oxford, and the only thing he was looking forward to were more frequent meetings with Lewis (Carpenter, 2006, p. 113).

However, what did Lewis consider so special about the man, who did not even finish his university studies due to difficult financial situation of his family? His former students would agree upon one common feature of his personality, that was the stunning power of his speech (Duriez, 2003, pp. 115-116).

In spite of the incompleteness of his studies, he was a deeply educated man with enormous interior energy. He possessed a clear logic and the profound sense of justice. Williams also claimed allegiance to Anglican Church, although Williams aspertained to "High Church", he was a devoted Anglo-Catholic, whereas Lewis preferred a plain belief in God, which placed him into "Low Church" (Duriez, 2003, p. 117). Likewise Lewis, also Williams's works contained three themes in general: reason, romanticism and Christianity, which he rendered by copious using of symbols.

Tolkien started to dislike Charles Williams even before he acquainted with him, when Lewis, described Williams as "a most marvelous person" who Tolkien would "undoubtedly love as soon as he met him." (Carpenter, 2006, p. 120). That aroused suspicion together with a faint jealousy in Tolkien and this hostility persisted even after they were introduced to each other.

Tolkien read a great deal of Williams's writings in order to understand Lewis's overadmiration, however, he found them to be very alienated to his mind and even distasteful. He was also more perceptive to features of Williams's character and unlike Lewis, he found out that something hidden lied beyond the usual embullience in conversation, the

attitudes that Williams tried to cover. Moreover, he had serious doubts about some of Williams's ideas (Carpenter, 2006, p. 121).

He was the man full of contradictions. He adhered to the Church of England, while he possessed a deep fascination with mysticism and the occult. He became a member of the Order of the Golden Dawn,¹³ attended also by the notorious Aleister Crowley, but on Sundays he rarely missed the mass and regularly said his prayers. Although some of Williams's philosophy expressed in poems seemed interesting, Tolkien could not sympathize with a Protestant, who beside his fondness for devil worship and black magic was also interested in Hermetic tradition (White, 2002, p. 147).

Nevertheless, by the time Lewis managed to glamorize Williams into an extremely remarkable personality and was therefore blind to contradictions of his character. That even more convinced Tolkien about Lewis's impressionability and rashness in devoting sympathies. Lewis went so far, that he even arranged for Williams to be accepted as an official lecturer at the university, in spite of the fact that he had never obtained a degree. Later, Williams also acquired an honorary M.A. degree at Oxford thanks to Lewis (Carpenter, 2006, p. 188).

Nevertheless, when Williams deceased during the operation, which was to rid him of adhesions in digestive system in May 1945, Tolkien too was greatly saddened, as despite an obvious dislike for Williams's writings, he had grown to admire this man (Carpenter, 2006, p. 204).

2.4.2 Religious Conversion

Another aspect, more hidden, albeit omnipresent, was the question of Lewis's conversion. Tolkien, who had found Lewis to be a valuable companion and friend, was glad when Lewis finally decided to convert back to Christianity. Tolkien himself could have claimed credit for that, as

he managed to persuade Lewis about the veracity of Christian myth, the Bible (see 3.1.3).

However, the way how Lewis converted to the belief represented disappointment for the rest of his life. Instead of adopting Catholicism, which was deeply rooted in Tolkien thanks to self-destructive effort of his mother, Lewis embraced the faith of his childhood, Protestantism, which Tolkien loathed (see 2.1.3).

To the same degree, Lewis disliked Catholics and he could barely control his disgust, when Tolkien mentioned his true devotions. Given his Irish upbringing and ambiance which he was growing up in, Lewis could not help himself to regard Catholics as papists, what he mentioned several times even before Tolkien (White, 2002, p. 217).

Therefore, Lewis conversion became a painful matter to Tolkien. Lewis moved too quickly over the state of finding God and Christ and seized the role of nearly fanatic Christian apologist and a famous proselytizer (White, 2002, p. 142). Lewis published many books within framework of his Christian apologia and due to current political situation and ongoing war, his works became read by wide public and for a while he even preached his Christian opinions in BBC broadcast (Wilson, 1991, pp. 179-180).

Nevertheless, Tolkien disliked these books and his BBC broadcasting, and held opinion, that Lewis rushed his conversion and did not allow his religious outlook to mature (Duriez, 2003, p. 124).

2.4.3 The fame

Even Tolkien, although he was a remarkable man, could not avoid feeling jealous, when Lewis published the great number of commercially successful books, such as *Cosmic Trilogy*, science-fiction containing *Out of the Silent Planet* (1938), *Perelandra* (1943) and *That Hideous Strength*

(1945). Moreover, in 1950 *The Lion, the Witch and the Wardrobe*, first volume of the children fantasy series *Chronicles of Narnia*, flooded the market. The books penetrated through various genres, however, in general they served as an allegory to underline Lewis's religious standpoint.

Tolkien was able to appreciate *the Cosmic Trilogy*, nevertheless, he showed an open scorn for Lewis's most famous and successful work, *the Chronicles of Narnia*. Tolkien especially disapproved of an incredible pace Lewis was working out his own mythology for the world of Narnia, for he was able to write new chapters in a matter of days and then present them at regular meetings of the Inklings (White, 2002, pp. 143-144). In addition, as stated above, the tales of Narnia seemed to be strikingly allegoric. That only added fuel to the flames, as Tolkien detested this style of writing and even if his own works are often allegorically interpreted, he always advocated and promoted the standpoint, that his novels have nothing in common with it (see 3.2.2).

At this moment the diversity of two men and their attitude towards writing surfaced. Tolkien was a stickler for accuracy following the custom to improve the already improved and to rewrite the already written. Besides being insulted by the haste of Lewis's production, Tolkien found his stories full of contradictions and inconsistency. Tolkien publicly manifested his views and occasionally he even refused to attend the meetings of the Inklings where Narnia stories were read out (White, 2002, pp. 143-144).

Tolkien felt also offended by the fact that Lewis was selling thousands of copies of his religious books and that *The Lion, the Witch and the Wardrobe* met with enormous success. In the meantime, Tolkien was struggling with the sequel to *the Hobbit* and Lewis's propitious situation did not contribute well to the warmth of their friendship. In addition, he could not find a publisher for the project which really mattered

to him, *The Silmarillion*, the mythological background of subsequent tales of the Middle-Earth (White, 2002, p. 144).

As to make the divorce in opinions official, the Thursday meetings of the Inklings at Lewis's room in Magdalene College ceased and the group henceforth continued to meet less frequently and without previous formality only in Oxford pubs (Carpenter, 2006, pp. 226-227).

2.4.4 "Borrowing" suspicion

Attention has to be paid to Tolkien's suspicion that Lewis derived more than innocent inspiration from his novels. Many linguistic features of Middle-Earth mythology, especially names, are "borrowed" and changed improperly, therefore from Tolkien's "eldalíae" (Quenya (see 3.1.1) appellation of Elves in *The Silmarillion*) is transformed into "eldils" in *Out of the Silent Planet*, where they represent basically the angels. However, whereas Tolkien created names with solid linguistic roots regarding the form and the meaning of the word, Lewis spontaneously changed them without applying philological rules (Wilson, 1991, p. 155).

Even more striking is the appellation "Tinidril", the name of the only woman and the embodiment of Eva on the planet Perelandra, which Tolkien suspected to be a combination of his own "Idril"¹⁴ and "Tinúviel".¹⁵ Lewis's inclination for pastiche was well-known. He became easily excited and as a mean of showing admiration, he inserted elements of other author's works into his own. Tolkien, who was aware of Lewis's attitude, never reproached it to him, knowing it was the form of Lewis's appreciation. Nevertheless, he regarded it occasionally annoying, as proves Tolkien's note next to the name "Tinidril" in his personal copy of *Perelandra*: "A bottle of sound vintage (?) I hope!" (Tolkien qtd. in White, 2002, p. 145).

2.4.5 Marriage with Joy Davidman

At the beginning, Joy Davidman was just another American fan. Nevertheless, she had much in common with C.S. Lewis. She went through Christian conversion in her adult age, even if before she had been an atheist for a long time. She was an educated, independent American woman of Jewish origin; however, she did not show any inclination to Judaism. She had received her M.A. degree in English literature at Columbia University. Nevertheless, after having seen devastating impacts of the Great Depression and of Capitalism in general, she joined the Communist party and eventually married her fellow comrade Bill Gresham (Wilson, 1991, p. 237).

She gave birth to two children, David and Douglas; however, she came to realize that she was struggling in an unhappy relationship. Bill Gresham was an intelligent man with the same fondness for writing as Joy, however, he had serious problems with drinking, was mentally unstable and, moreover, he committed several infidelities in their marriage. In 1945, Joy Gresham went through a religious experience. "And God came in. There was a Person with me in the room, directly present to my consciousness. (...) When it was over I found myself on my knees, praying." (Carpenter, 2006, p. 236). This experience pushed her to become a Christian, namely the Presbyterian one.

Before she married Bill Gresham, she had already written two works, *Letter to a Comrade*, volume of poems inspired by her energetic work for the Party which had won two awards. In 1940, her first novel about Jewish village life in Ukraine, based on her mother's childhood memories, was published. Her taste for books about the supernatural and also the shift in her religious opinions took her to the books of C.S. Lewis, as *The Screwtape Letters* and *The Great Divorce*. On this account, her regular correspondence with C.S. Lewis started, and in 1952, also due to

her continuing marriage difficulties, she decided to travel to England. On that occasion, C.S. invited her to Oxford (Carpenter, 2006, pp. 234-235).

Why Lewis, who at advanced age finally freed himself from woman's oppression after Mrs Moore's¹⁶ death decided to marry Joy Gresham? She simply astonished him. As he recalls retroactively in *The Grief Observed*, "Her mind was lithe and quick and muscular as a leopard, (...) It scented the first whiff of cant or slush; she sprang, and knocked you over before you knew what was happening. (...) I soon learned not to talk rot to her unless I did it for the sheer pleasure of being exposed and laughed at." (Lewis qtd. in Carpenter, 2006, p. 237).

Joy finally ended her marriage with Bill Gresham and decided to move to Oxford and settle down together with her children. Soon she and her two sons became the regular guest at the Kilns. She began to meet with Lewis almost every day, and when the Home Office refused to prolong Joy's permit to stay, Lewis decided to help her and on 23 April 1956 they were married at the Oxford registry office. Lewis considered the marriage rather as the matter of friendship than a real commitment. Therefore, he and Joy decided to keep it in secret, while Joy continued to live in her Oxford house under her former surname Gresham. Especially Lewis did not give a great importance to the state marriage, as he was a devoted Christian (Wilson, 1991, pp. 257-258).

Suddenly, calm development of their relationship was disrupted by an unexpected illness. What Joy regarded as an ordinary rheumatism, typical of advanced age, was diagnosed as bone cancer, and Joy had to be hospitalized. Probably this was the moment when Lewis found out that what used to be friendship became love and in view of her worsening disease C.S. Lewis and Joy Gresham decided that they needed to be married in front of the Church (Wilson, 1991, pp. 263-264). The distress

over her state of health is well expressed in the letter to one of his correspondent on 14 November 1956:

I wish you would pray very hard for a lady called Joy Gresham and me. I am likely v. shortly to be both a bridegroom and a widower, for she has cancer. You need not mention this till the marriage (which will be at a hospital bedside if it occurs) is announced. I'll tell you the whole story some day... (Lewis, 1966, p. 272)

Tolkien's attitude to Lewis's marriage was largely sceptical. Firstly, he was deeply injured by the fact, that he learned of the marriage after some time had passed. Lewis had a presumable reason not to tell him the news, as he knew for some time, that their opinions differ in the area of divorces (Duriez, 2003, p. 156). Lewis, as an Anglican, had a rather loose approach to the question, on the other hand Tolkien, as a devoted Roman Catholic certainly did not find divorces as acceptable. In addition, Joy Davidman would not certainly fit Tolkien's idea of perfect wife, for she was a divorced, open-minded and an educated woman, quite the opposite of Tolkien's Edith, a typical housewife whose education was oriented mainly to music. Therefore, Lewis decided not to reveal the marriage to Tolkien personally. This had also a lot to do with Lewis and Tolkien's approach to regard women as inferior to men. Nevertheless, Lewis finally changed his view. Firstly thanks to Elizabeth Anscombe¹⁷ and finally by courtesy of his wife, Joy Lewis (Carpenter, 2006, pp. 164-165; 242).

2.5 *Death*

Jack Lewis died on 22 November 1963, three years after his wife passed away, as her for some time staved off cancer returned. Although Tolkien specified the period of their closest friendship about 1914 to 1927, he perceived Lewis's death as a "grievous blow" (Tolkien, 1981, p. 366). And even closely he describes the nature of their friendship and emotions related to it in the letter to his son, Michael Tolkien:

I am sorry that I have not answered your letters sooner; but Jack Lewis's death on the 22nd has preoccupied me. It is also involving me in some correspondence, as many people still regard me as one of his intimates. Alas! that ceased to be so some ten years ago. We were separated first by the sudden apparition of Charles Williams, and then by his marriage. Of which he never even told me; I learned of it long after the event. But we owed each a great debt to the other, and that tie with the deep affection that it begot, remains. He was a great man of whom the cold-blooded official obituaries only scraped the surface, in places with injustice. How little truth there may be in literary appraisals one may learn from them – since they were written while he was still alive. (Tolkien, 1981, p. 359)

Tolkien himself lived another ten years, until he died due to an acute bleeding gastric ulcer at the age of eighty-one (Duriez, 2003, p. 172).

3 *Literary analysis of common themes incorporated in popular novels of C.S. Lewis and J.R.R. Tolkien*

3.1 *Myth*

The importance of the myth is omnipresent in the works of C.S. Lewis and J.R.R. Tolkien. It was in any case the myth which brought them together thanks to Lewis's involvement in the Coalbiters, where he could acquaint himself with major Icelandic sagas in their authentic versions (see 2.2). Scandinavian myths formed the fundamental part of both authors' lives since their childhood, although they played more essential role for Tolkien. The other myth, which defined them lately as 'Christian writers', was definitely the Christian myth, given on account of their family history and in Lewis's case also of his religious conversion (see 2.1.3 and 2.4.2).

It needs to be mentioned that these two myths did not stand separately in Lewis's and Tolkien's literary pieces; on the other hand, they were largely connected in their minds as well as in their novels. That forms another surprising and slightly controversial chapter in their lives as they managed to intermingle together pagan myths with Christian spiritual background. However profound worshippers, they apparently did not take any interest in the pagan versus Christian opposition which lined the history of Christian religion.

3.1.1 *Northernness*

*Edda, Kalevala,*¹⁸ *Beowulf, Sir Gawain and the Green Knight*, these were several titles which inspired and marked the prose of J.R.R. Tolkien. Nordic myths influenced his imagination during his childhood and this fondness remained throughout his whole life. In fact one of the reasons why he created the Middle-Earth was that he lacked the similar type of poetic legend in his homeland (Carpenter, 1993, pp. 58-59). Lewis experienced the same feelings when he finished reading *The Hobbit*,

which Tolkien wrote partly to amuse his children, partly to add another piece of story to the mythology of the Middle-Earth. "Reading this fairy tale has been uncanny," wrote Lewis to Arthur Greeves¹⁹ on 4th February 1933: "- it is so exactly like what we would both have longed to write (or read) in 1916: so that one feels he is not making it up but merely describing the same world into which all three of us have the entry." (Lewis, 1933 qtd. in Carpenter, 2006, p. 57).

Although *The Hobbit* may seem like a children story, Tolkien made it a point to build it on the solid basis of *The Silmarillion*, the proper mythology to his later written novels which particularly shows his strong inspiration by Scandinavian mythology.

There was Eru, the One, who in Arda is called Ilúvatar; and he made first the Ainur, the Holy Ones, that were the offspring of his thought, and they were with him before aught else was made. And he spoke to them, propounding to them themes of music; and they sang before him, and he was glad. But for a long while they sang only each alone, or but few together, while the rest hearkened; for each comprehended only that part of me mind of Ilúvatar from which he came, and in the understanding of their brethren they grew but slowly. Yet ever as they listened they came to deeper understanding, and increased in unison and harmony. (Tolkien, 1992, p. 15)

In this short extract the literary style of J.R.R. Tolkien is presented, being simple, but original with plain and striking power of the myth, intensified by using of the verb "to be", which represents a typical linguistic feature of the myth composition. To underline the mythological concept, he is using poetic archaisms as "aught" (archaic form with origins in Old English, means "anything at all"), "hearken" (archaic form of "listen", origin in the Old English) or "brethren" (archaic plural of "brothers")²⁰. This may be also explained by the fact that the stories which were later the major inspiration for *The Silmarillion* were originally written in verse (Carpenter, 2006, p. 29).

Also names mentioned in the tale: Arda, Eru, Illúvatar, Ainur, emerged from Tolkien's fondness for creating languages (2.1.5) and his abilities as a philologist. To make the mythology of his newly creating world, the Middle-Earth, more convincing, he had decided to invent proper languages of Elves, Quenya and Sindarin. The first of them was strongly influenced by Finnish, the language close to his linguistic taste. Quenya (or High Elven) was derived, as any other once existing language, from more primitive language, allegedly used in preceding age of Eldar.²¹ Directly from this old Eldar language Tolkien created Sindarin, language used contemporaneously with Quenya, of which phonology Tolkien constituted on the basis of the Welsh language, which he considered the most similar to Finnish according to his linguistic taste (Carpenter, 1993, p. 89).

3.1.2 Christianity

The Christian myth proved to be essential to C.S. Lewis and J.R.R. Tolkien and they integrated it into the vast majority of their works. For better understanding, this phenomenon will be illustrated on comprehensive extracts from their popular novels:

The Lion was pacing to and fro about that empty land and singing his new song. It was softer and more lilting than the song by which he had called up the stars and the sun; a gentle rippling music. And as he had walked and sang the valley grew green with grass. It spread out from the Lion like a pool. It ran up the sides of the little hills like a wave. In a few minutes it was creeping up the lower slopes of the distant mountains, making that young world every moment softer. The light wind could be now heard ruffling the grass. (Lewis, 1994, p. 123)

The text was borrowed from the ninth chapter from *The Magician's Nephew*, the first part of Lewis's series of novels for children, *The Chronicles Of Narnia*, although it was originally written as the sixth part, because of Lewis's need to complete the mythology of the world of Narnia. There is no need of profound thinking to found out, that the text

paraphrases the biblical story, which records how God created the Earth and filled it with living creatures.

The Lion, Aslan, is an analogue of Christ, and Lewis had deliberately chosen to present him in the form of a lion, as this creature has always been presented as the powerful, competent and terrifying King of Animals. In the majority of his time he oversees his territory and lets its inhabitants concern with their day-to-day business without any interference from his side, nevertheless, his presence is always visible. Another reason for choosing a lion as the epitome of God represents the setting of the story in the world inhabited by talking animals. In addition, Jesus is often symbolized by the lion in Bible. Hence who else could be more suitable to rule them than the King of Animals himself?

Whether intentionally or not, Aslan definitely grabbed children's attention and therefore fulfilled Lewis's purpose to bring God and the good he represents closer to children's minds. Nevertheless, in this creation myth of Lewis's own, he had not forgotten evil, and presented it in the form of the Witch, Jadis.

Suddenly the Witch stepped boldly out toward the Lion. It was coming on, always singing, with a slow, heavy pace. It was only twelve yards away. She raised her arm and flung the iron bar straight at its head. Nobody, least of all Jadis, could have missed at that range. The bar struck the Lion fair between the eyes. It glanced off and fell with a thud in the grass. The Lion came on. (Lewis, 1994, p. 127)

The presence of Jadis analogous to the presence of snake in Eden during the creation of Narnia is going to affect events which are taking place in further course of the story.

"You see, friends," he said. "that before the new, clean world I gave you is seven hours old, a force of evil already entered; waked and brought hither by this son of Adam." (...) "But do not be cast down," (...) "Evil will come of that evil, but it is still a long way off, and I will see to it that the worst falls upon myself. (Lewis, 1994, p. 161)

Aslan explains to talking animals, inhabitants of the new world, the fact that Jadis entered Narnia through the negligence of Digory and Polly, which relates to the concept of the original sin of Adam and Eve, the consumption of the forbidden fruit. In the story, Digory and Polly had got through magical rings into dead world and from a forecourt shrouded in an odd ruddy light they entered a hall full of motionless people. At the end of the hall the most cruel looking persons were settled in armchairs and Digory, out of curiosity, struck the golden bell with a little hammer, which awakened the sleeping Queen, Jadis, who had annihilated her world in a meaningless war for power. Digory, captured by her beauty, took her into Aslan's nascent Narnia, and therefore blemished it with evil.

However, Aslan promised to take the worst consequences of Digory's sin upon himself and so he did in *The Lion, the Witch and the Wardrobe*. He sacrificed himself in order to save Peter, who defected from the Witch to Aslan, when he had realized the falseness of her action. He was proclaimed traitor, and by the law of the Deep Magic, traitors appertained to the Witch and that was the case of Peter. Nevertheless, someone could volunteer to be sacrificed instead of the betrayer and so did Aslan. The Witch felt to be close to the victory of the ongoing war, but it transpired, there existed even deeper magic from before the dawn of time. The magic said: when someone, who had committed no treachery, was killed in a traitor's stead, death itself would start to work backwards. Therefore, Aslan killed by the Witch came back to life. This contains another Christian motif, and that is the resurrection.

The similar conception of the Creation myth occurs in *The Silmarillion*.

But when they were come into the Void, Ilúvatar said to them: "Behold your Music!" And he showed to them a vision, giving to them sight where before was only hearing; and they saw a new World made visible before them, and it was globed amid the Void, and it was sustained therein, but was not of it. ... "Behold your Music! This

is your minstrelsy; and each of you shall find contained herein, amid the design that I set before you, all those things which it may seem that he himself devised or added. And thou, Melkor, wilt discover all the secret thoughts of thy mind, and wilt perceive that they are but a part of the whole and tributary to its glory. (Tolkien, 1992, p. 18)

Arda, the Earth, came out of divine music which was being composed by Ilúvatar, the Creator, and Ainur, the Holy ones, Ilúvatar's first creation. Ilúvatar declared to Ainur a mighty theme, and on that theme they were singing the melody as in Ilúvatar's mind lied the intention to create the World. The music as an instrument of the creation represents the common feature compared with the birth of Narnia and the emergence of Arda. That is analogous to the biblical creation myth, where a single word, not an act, suffices for the World to come into existence. Therefore, the function of God's word is presented in the form of music.

That and other signs indicate that Lewis found inspiration in the work of J.R.R. Tolkien, for *The Silmarillion* was written years before the composition of Lewis's major popular novels, what became one of the reasons of their cooling friendship between Lewis and Tolkien (see 2.3). Lewis had profoundly admired pieces of *The Silmarillion* which Tolkien had presented to him, and he tried to propose several changes which should perfect the style. Nevertheless, Tolkien had a stubborn character, moreover, he revealed Lewis's inclination for pastiche in the modifications Lewis presented to him. Therefore, he let himself be persuaded to do only a fraction of changes which had been suggested to him by Lewis (Carpenter, 2006, pp. 30-31).

Concerning the evil present at the creation of the new world, even Tolkien did not forget to incorporate it into his mythology. The evil power which sowed disharmony into the divine music of Ilúvatar is embodied in Melkor,²² one of the Ainur, the Holy Ones.

But as the theme progressed, it came into the heart of Melkor to interweave matters of his own imagining that were not in accord with

the theme of Ilúvatar, for he sought therein to increase the power and glory of the part assigned to himself. ... Some of these thoughts he now wove into his music, and straightway discord arose about him, and many that sang nigh him grew despondent, and their thought was disturbed and their music faltered; but some began to attune their music to his rather than to the thought which they had at first. (Tolkien, 1992, p. 16)

Melkor, the embodiment of Satan, tried to change design of the divine music in order to satisfy his ambitions to fill the emptiness of the Void with creations of his own. Although Ilúvatar commenced the new theme of the music, Melkor decided to contradict him with his proper completely different music. Ilúvatar has introduced new melody three times; Melkor disrupted it by the theme of his own every time. At the end, Ilúvatar, in his divine anger, made 'the Music' ceased.

To demonstrate the almightiness of Ilúvatar, an analogy to the Christian God on Arda, his statement follows. From the text is clear that nothing can contradict his will and every act committed in an attempt to do so will be reversed and realized to serve divine intentions. For Evil came into existence to underline the beauty of the good, as Ilúvatar explains to another Ainur, Ulmo²³:

And Ilúvatar spoke to Ulmo, and said: "Seest thou not how here in this little realm in the Deeps of Time Melkor hath made war upon thy province? He hath bethought him of bitter cold immoderate, and yet hath not destroyed the beauty of thy fountains, nor of my clear pools." (Tolkien, 1992, p. 20)

To intensify plausibility of his mythology Tolkien used archaic words etymologically related to the Middle English in Ilúvatar's speech, which are copiously present in the biblical language. Often used expressions are for example "thou" (archaic form of 'you' with roots in the Old English), "hath" (archaic third person singular present indicative of the verb 'have') or "thy" (archaic, poetic form of 'your' with origins in the Middle English).

The motif of biblical evil is present also in the works of C.S. Lewis. In the final part of Narnia stories, *The Last Battle*, Satan took shape of a

wicked ape called “Shift”. Oyarsa of the planet Thulcandra, which is another name for the Earth, embody the evil in *The Cosmic Trilogy*.

Previous extracts briefly demonstrate the fact that the interconnections in the field of the Christian myth constitute the main theme in both authors’ novels. Nevertheless, each of them used a different method in order to incorporate their religious persuasion into the plot. Lewis followed exactly the layout of the Bible during composition of his stories; the presence of the Bible is so strong in *The Chronicles of Narnia* that the stories seem to be a clear allegory. In case of *The Lord of the Rings* Christianity stands discreetly in the background of the tale, Tolkien applies Christian moral standards into the behaviour of the main characters, Frodo, Gandalf, Sam, Elrond, Aragorn, Éowyn. The plot, on the other hand, retains the features of Scandinavian mythology.

3.1.3 General approach to the myth

In order to fully understand what meant the notion “myth” for C.S. Lewis and J.R.R. Tolkien, it is necessary to describe the famous conversation, which represents the final step in Lewis’s religious conversion. On that occasion, Tolkien convinced Lewis about the veracity of the myth. Until then Lewis was fond of mythological stories, however, in general he believed that they were lies, “even though breathed through silver” (Tolkien qtd. in Carpenter, 2006, p. 43).

The famous dinner with Hugo Dyson and J.R.R. Tolkien took place in Oxford in 1931. After the dinner, the men went for a walk and the conversation regarding the myth began. Tolkien was explaining that in today’s world people regard mythological beings as ultimately invented, but one has to realize, that in the days of myth-makers it was different. A tree meant to them just a grown vegetable organism, a stars did not represented just a celestial body, for them all had its mythological meaning and they perceived stars as living objects responding to the

music of the universe (Carpenter, 2006, p. 43). They actually believed in what we regard as supernatural outlook and concerned it to be the truth. "Man is not ultimately a liar," Tolkien explained and then he switched to the religious aspect of the thing, for "he comes from God and it is from God that he draws his ultimate ideas," therefore, they must "reflect something of eternal truth." (Carpenter, 2006, p. 43).

Thus, the process of sub-creation represents the key idea lying behind Tolkien's and also Lewis's writing. Especially Tolkien took his responsibilities concerning writing extremely seriously, therefore, he was so meticulous in the creation of his proper mythology of the Middle-Earth. The sub-creation was the major principle he followed, besides his religion. He perfected the story again and again; he was searching for reality and originality. Therefore, it took a long time until the novels were ready to get into print. (Duriez, 2003, pp. 72-73,133).

Lewis, on the other hand, did not hesitate to borrow characters from other mythologies and narratives (Father Christmas, nymphs, etc.), while writing *The Chronicles of Narnia*, whatever seemed useful for the plot. All seven books were practically written in four years, which was something beyond Tolkien's comprehension. He spent great amount of time by preparing the mythological background for his books, and it remained the centre of his imagination practically through his whole life. Therefore, he regarded the story inconsistent, criticising chiefly loose ends and obvious unpreparedness which made the story hard to believe in. In Tolkien's opinion, Lewis simply failed in the process of sub-creation (Carpenter, 2006, pp. 224-225).

3.2 Allegory

The approach of both authors to allegory was rather different. After their books became famous and the studies of their lives started to be released, many readers and even scholars commenced to closely examine the stories in order to find hidden meanings and interpretation.

Lewis approached an allegory in quite a positive way; he regarded it as a way of transmitting fundamental ideas in a more attractive way. Tolkien, on the other hand, would have greatly disagreed with similar interpretation of his work and he criticised it already during his life. Lewis was aware of this deep displeasure of his friend with allegory, the fact he explains in one of his letters from 1956:

Tolkien's book (*The Fellowship of the Ring*) is not an allegory – a form he dislikes. You'll get nearest to his mind on such subject by studying his essay on Fairy Tales in the *Essays presented to Charles Williams*. His root idea of narrative art is 'sub-creation' – the making of a secondary world. What you would call 'a pleasant story for children' wd. be to him *more serious* than an allegory. ... My view wd. be that a good myth (i.e. A story out of which ever varying meanings will grow for different readers and in different ages) is higher thing than an allegory (in which *one* meaning has been put). (Lewis, 1966, p. 271)

3.2.1 Allegory in the work of J.R.R. Tolkien

Is the mythological world of J.R.R. Tolkien allegorical? The similar type of question would have irritated him the most. However, first it is necessary to define what allegory means. *Webster's New Encyclopedic Dictionary* describes it as “a story in which the characters and events are symbols expressing truths about human life” (1993, str. 27). Oxford dictionary gives the following definition: “a story, poem, or picture which can be interpreted to reveal a hidden meaning, typically a moral or political one” (oxforddictionaries.com).

Tolkien indeed lived during a specific period, for he was influenced by two world wars; however, he wrote *the Lord of the rings* with the idea of sub-creation. He made it clear how much he dislikes this writing method (see 3.2). The fact is that he had created the story, because he needed to, he needed the place into which he could imprint his life and his personality (White, 2002, p. 224). And indeed, you could strongly feel his presence throughout all his books.

Nevertheless, *The Silmarillion*, *Hobbit* and *The Lord of the Rings* were certainly influenced by his personality and his opinions reflected into his work. Although the allegory was not the matter of his taste, he created countless analogies with places and current affairs of the real Earth.

Considering the mere world, Arda, it is arranged in the manner of real geography. Rhûn²⁴ is situated on the east and represents Asia, the south of Harad is Africa, where the oliphants²⁵ come from. And the Middle-earth, as Tolkien was not trying to hide, stands at the place of north-western Europe. The location of Mordor is neither Germany nor Russia, as many pretended it to be given the historical circumstances of the time, but it is placed roughly in the Balkans. The Shire is of course England, even the characters of hobbits, their inner nature represent typical Englishness (see the map of the Middle-Earth in Appendix I.). Númenor has its roots in the legendary Atlantis and Tolkien himself located it in the Middle of the Atlantic (White, 2002, pp. 211-212).

The Atlanteans were to possess an advanced civilisation and even mystical powers. They also lived longer than other men. With their growing knowledge and the prosperity of their civilisation, they mocked at God by their brazen actions. Finally, God destroyed the Atlanteans and let the entire civilisation sink to bottom.

In the *Silmarillion*, the Númenoreans were forbidden by the Valar to travel west to the Undying Lands.

Now this yearning grew ever greater with the years; and the Númenoreans began to hunger for the undying city that they saw from afar, and the desire of everlasting life, to escape from death and the ending of delight, grew stronger upon them; and ever as their power and glory grew greater their unquiet increased. For though the Valar had rewarded the Dúnedain with long life, they could not take from them the weariness of the world that comes at last, and they died, even their kings of the seed of Eärendil; and the span their lives was brief in the eyes of Eldar. Thus it was that the shadow fell upon them. (Tolkien, 1992, pp. 316-317)

The Downfall of Númenor describes how Númenoreans, the descendants of first people, began to believe that that they are capable of anything and finally tried to sail with a great armada to the West. By that they sent the wrath of the One upon themselves and their entire nation was destroyed (Tolkien, 1992, pp. 311-339).

Another element which may be considered allegoric in Tolkien's book is *lembas*, a waybread of the Eldar, which have been suggested to represent the Holy Sacrament. Whether Tolkien truly considered it to be the Holy Sacrament remains uncertain, the sure thing is that although *lembas* is more noticeable in *The Fellowship of the Ring*, the first mention of it is already in *The Silmarillion*, where *lembas* has been depicted as something noble, permitted to be used only by higher Elves, the Eldar.

Another gift I will give to you, Cúthalion," said Melian, "that shall be your help in the wild, and the help also of those you will choose." And she gave him store of *lembas*, the waybread of elves, wrapped in leaves of silver, and seal of the Queen, (...) , for according to the customs of the Eldalië²⁶ the keeping and giving of *lembas* belonged to the Queen alone. (...) the Eldar had never before allowed Men to use this wabread, and seldom did so again. (Tolkien, 1992, p. 243)

In *The Fellowship of the Ring* its peculiarity is even more specified. Gimli, the brave dwarf, member of the Fellowship entrusted with bringing the one Ring to Mordor and its destruction, tastes the Elven bread for the first time and at the beginning he compares it to the dwarf speciality, *cram*. Elves set him right.

“But we call it lembas or waybread, and it is more strengthening than any food made by Men, and it is more pleasant than cram, by all accounts.” (...) “Eat little at a time, and only at need. For these things are given to serve you when all else fails. The cakes will keep sweet for many days, if they are unbroken and left in their leaf wrappings, as we have brought them. One will keep a traveller on his feet for a day of long labour, even if he be one of the tall Men of Minas Tirith.” (Tolkien, 2001, pp. 360-361)

Literary specialists and dilettantes were and still are discussing symbolism in Tolkien’s novels, among them for example Michael White, who consecrated to this symbolism several pages in his biographical book (2002, pp. 205-224).

Although Tolkien had always claimed to despise this type of literary practice, in respect of given examples and his deep religious creed, it remains questionable to what extent his works may be considered allegorical. Nevertheless, if Tolkien’s works are uncertain in this view, the work of his friend, Jack Lewis, undoubtedly manifest the signs of allegory.

3.2.2 Allegory in the work of C.S. Lewis

Opposite to his friend J.R.R. Tolkien, Lewis himself did not have such a negative view of the phenomenon of allegory and its use while writing novels. Chiefly, his *Chronicles of Narnia* are often labelled as “Christian Allegory”. And really there is Aslan, the lion, who embodies Christ (see 3.1.2), the witch Jadis standing for Evil, Edmund who plays Judas’s role in the story, his brother Peter, faithful Christian and even Father Christmas representing the Holy Spirit (Cline, 2011).

In fact, the whole series of Narnia stories may be perceived just as an extension of Lewis’s apologetic works. All seven parts represent an allegorical Bible for children and they retell the most significant stories of it. *The Magician’s Nephew* describes the Creation and the presence of evil during the Creation, *The Lion, the With and the Wardrobe* are about Crucifixion and Resurrection, *Princ Caspian* means triumph of the true religion after a corruption, *The Boy and his Horse* contains the motif of the

calling and conversion, *The Voyage of the Dawn Treader* deals with spiritual life, *The Silver Chair* reflects the never-ending fight with the powers of darkness, in *The Last Battle* the Antichrist comes, the world ends and the last judgement is pronounced (Cline, 2011).

The Christian message is so strongly served, so omnipresent that only children without deeper knowledge of Christian mythology may concentrate on the story and simply enjoy it because of its fantastic features. Experienced readers who do not incline to Christianity may find his books rather crushing on them with its religious symbolism.

Nevertheless, Christian analogies are not the only ones in his works, we can also find out other influences, for example Plato's philosophy at the end of *The Last Battle*, chronologically final book of the Narnia series. The following extract suggests Lewis's inspiration by Plato's *Theory of Forms*. (Kilby, 1965, p. 139).

"Kings and Queens, we have all been blind. (...) This is Narnia."
 "The Eagle is right," said the Lord Digory. "(...) When Aslan said you could never go back to Narnia, he meant the Narnia you were thinking of. But that was not the real Narnia. (...) It was only a shadow or a copy of the real Narnia which has always been there and always will be here: just as our own home, England and all, is only a shadow or a copy of something in Aslan's real world." (Lewis, 1994, pp. 211-212)

Therefore, the comparison of Lewis's fiction to allegory is not entirely unsubstantiated. Even if he would have rather replaced the term and indicated them as mere analogies. Maybe it was just his desire not to annoy his friend Tolkien, whose negative attitude to allegory was well known. Or, given his high education and professorship, he himself regarded allegory as poor and wanted his work to be more recognized, as he had already written several Christian apologetic works and in many circles he achieved in that way negative reputation. With respect to all these points, it has to be considered also Lewis's perception of himself as a 'myth-maker', which he gained due to the famous conversation between him, Tolkien and Dyson (see 3.1.3). Moreover, it is clear from his

correspondence that “allegory” and “myth” were two terms which he clearly distinguished (see 3.2) and he considered the latter term certainly more valuable.

3.3 *Femininity*

Both men were married. The marriage formed inseparable part of Tolkien's life since the age of 24, when he married Edith Bratt, the girl he met in rueful years after his mother's death. Lewis, on the other hand, was keeping distance from women for almost his whole life, and he married his wife, Joy Gresham, when he was 58. Moreover, their marriage lasted only four years until it was terminated by her severe illness.

Therefore, thanks to the fact that Tolkien's wife was rather uneducated woman (see 2.4.4) and that during years Lewis's bachelorhood, their vision of women was largely limited. Carpenter writes that in the years which preceded Lewis's marriage he considered women's mind incapable of mental processes which he appreciated and not suitable "for logic or great art" (Carpenter, 2006, p. 164). Once he even composed a cruel short story,²⁷ where he offers the view of the world through the eyes of selfish and plain woman.

The qualities which he desired to find in women were certainly intelligence but also submissiveness to the male. As women's main quality he regarded the ability to give birth to a baby and to educate it (Carpenter, 2006, p. 165). His early attitudes are clearly visible in *The Four Loves*, where he investigated different types of love, but also in *Perelandra* and *That Hideous Strength*.

In the first named he states that a modern woman should not try to join the men's circle, for that can only result in repelling men's friendship without gaining any advantage for herself. In his opinion, women wanted to talk plentifully but their conversation never included any subject (Kilby, 1965, pp. 75-76). Therefore, they dislike men's well-founded discussions concerning various topics and the representatives of the gentle sex literary serve as the breakers of valuable discussions. Consequently, Lewis counsels to women to participate only in conversations of their own (Kilby, 1965, pp. 75-76).

The personality of the Lady in *Perelandra*, shows exactly the qualities Lewis appreciated about women, which matches with his religion, as she is the real picture of biblical Eve. She is kind and innocent and lives in total symbiosis with the nature of her planet. The Maleldil, the analogy of God on the planet of Perelandra²⁸ and Malacandra,²⁹ keeps a direct contact with the Lady and imparts to her his knowledge, which is necessary for her to be able to have conversation with Ransom.

Moreover, Lewis's recognition of Motherliness as the main feature and quality of womanhood interweaves through many of his fictions and philosophies. In *Perelandra*, the Lady is answering to a confused Ransom, who is trying to find out what purpose he has to fulfil on this planet and why Maleldil has sent him here.

““Look here,” said Ransom. “You must have had a mother. Is she alive? Where is she? When did you see her last?”

“I have a mother?” said the Green Lady, looking full at him with eyes of untroubled wonder. “What do you mean? I am the Mother.” (Lewis, 2005a, p. 76)

In *That Hideous Strength*, Lewis presents the character of Mrs. Dimble, the wife of Dr. Dimble, one of the professors of the University of Edgestow, where the plot of the third book of *The Cosmic trilogy* begins. Mrs. Dimble is described as a kind woman and a universal mother to all female students of her husband. She likes them all to the same degree, without any trace of jealousy, which she could possibly feel thanks to the fact, that her husband is spending a great deal of time with them. During meeting of Jane Studdock, the main female character of the story, Mrs. Dimble together with Dr. Dimble tell her the unpleasant news that her old College is going to be closed down. Jane is surprised, telling them, that she did not see this event coming given the fact that her husband, Mark Studdock, never talks about College business at home. “Good husbands never do,” reacts Dr. Dimble. This statement manifest Lewis's traditional view towards women, who seem to be creatures supposed to occupy

themselves with keeping house and care for their husbands (Lewis, 2005b, p. 25).

Tolkien uses a slightly different attitude. Women appear even rarer in his novels than in the works of C.S. Lewis. Everyone who is familiar with the movie version of *The Lord of the Rings* certainly recalls Arwen, a brave Elven woman who saved Frodo from dying of the wound from the pale King, the one of Ring-wraiths³⁰, who is trying through their actions to retrieve the One Ring. Nevertheless, in the real story, it is not Arwen, the daughter of the elf Elrond³¹, who saves Frodo by taking him to Rivendell, but Glorfindel, another elf of the male gender. In fact, Tolkien mentions Arwen in the story only briefly and her meaning is not certainly so dominant in comparison to the movies of Peter Jackson. Tolkien writes about her with distance, impersonally, describing rather her immortal beauty than her character traits (Tolkien, 2001, p. 221).

When Frodo and his Fellowship come to magical Elven forest, Lórien, which represents the final pleasant stop on their way to Mordor, they met Galadriel, the Lady of Lórien. Unlike Arwen, she is portrayed as a powerful character that possesses one of three Elven Rings, which serves her in her endeavour to protect the world of Elves against Sauron's dark power. She also masters the Mirror of Galadriel, the mirror which shows "things that were, and things that are, and things that yet may be." (Tolkien, 2001, p. 352).

Notwithstanding Galadriel's obvious importance and powers, her presence in the story is short and she does not further play an essential role for the story. Tolkien visibly struggled with contradictory feelings about women. He possessed precious memories of his mother, and educated women, nevertheless, he soon surpassed her in her knowledge and education (see 2.1.3 and 2.1.5). Moreover, he spent practically his whole life with his wife Edith, who he certainly respected

and appreciated, however, she could not meet Tolkien's idea of a worthy debater. For this reasons, Tolkien usually describes only women's appearance without further examination of their personalities.

This approach connected him with Lewis. His personal relations with women ended for a long time after his mother's death. Moreover, he created his faulty view of women while meeting his friends' wives, for example Edith Tolkien and therefore, he gained the similar approach to educated women studying for their degree in Oxford. These ideas are clearly stressed in Lewis's books sometimes so forcefully, that he was many times labelled "a misogynist" (Diehl, 2010), although Carpenter states that he could not be certainly called by this term (Carpenter, 2006, p. 164).

Nevertheless, his outlook has changed when he was abused in the famous debate by Elizabeth Anscombe (see 2.4.4), after which he practically gave up his carrier as a debater and devoted himself to children's literature. Henceforth, during his work on Narnia, he was not negative about female characters as much as in *The Cosmic Trilogy* and therefore, in *Narnia* stories the female characters occur with higher frequency. Lucy, Susan, Jill, Polly, Aravis, these are little girls who form an important part of the story. This may be entered to Lewis's credit. However, whether he did it because he changed his view, or whether he just wanted to attract audience remains questionable.

3.4 Progress and technology

Although, novels and works of J.R.R. Tolkien and C.S. Lewis have brought a new life to literature, they were very conservative in the view of their approach to the changing world. Tolkien, for example, regarded the modern life as “destructive”, same as the boom in technological progress. He was a typical anti-modernist, and he basically distrusted all the innovations of the twentieth century. As his son Christopher Tolkien recalls, he disliked the modern tendencies in the world that surrounded him and he included these feelings into *the Lord of the Rings* as one of the main themes. Roger Sale claims, that Tolkien himself declared once, that only mad persons could think about twentieth century without horror (White, 2002, p. 216).

Ents, the intelligent living trees, symbolize the remains of the age that already passed in the stories from the Middle-Earth. Also the destruction of the Shire and enslavement of its inhabitants commenced by Saruman, evil wizard and renegade who joined Sauron in his efforts, reflects something from the situation of that period in England, when country was being transformed to serve industrial purposes. Saruman, although once good, represents the same evil as Sauron himself; nevertheless, it was this character into which Tolkien inserted all the negative aspects of the people of the twentieth century. He is an evil scientist, leery in doing politics and the polluter of virgin nature. He proved his political skills when he almost succeeded in enchanting the King of Rohan, the country of horsemen, through his servant Gríma. He was cutting trees in the forest of Ents in order to breed the new race of light resistant Orcs for Sauron (White, 2002, p. 217).

“I think that I now understand what he is up to. He is plotting to become a Power. He has a mind of metal and wheels; and he does not care for growing things, except as far as they serve him for the moment. And now it is clear that he is a black traitor. He has taken up with foul folk, with the Orcs. Brm, hoom! Worse than that; he has

been doing something to them; something dangerous. For these Isengarders are more like wicked Men. It is a mark of evil things that came in the Great Darkness that they cannot abide the Sun; but Saruman's Orcs can endure it, even if they hate it. I wonder what he has done? Are they Men he has ruined, or has he blended the races of Orcs and Men? That would be a black evil!" (Tolkien, 2001, p. 84)

Nevertheless, at the end the good celebrated its triumph and Saruman was beaten by Gandalf, who had become a mighty white wizard after surviving the clash with Balrog, one of the Morgoth servants, in Moria.

Lewis was of the same conservative nature as Tolkien. He demonstrated his loathing of modernity and technological innovations in *That Hideous Strength*, final part of *The Cosmic Trilogy*.

The reader may look on the surge in power of N.I.C.E., an organisation controlled by a group of men, who believed that human feelings and believes such as pity, fear and religion were irrational and useless. Therefore, they needed to be removed or remedied and the whole nature together with them. N.I.C.E. was guided by pure positivism. Their interests led them to Edgestow, specifically to ancient Bragdon Wood, where they had planned to awaken Merlin from his long sleep in order to use his magic in their pursuit of dominion over the world. The Head of N.I.C.E. was represented by the scientifically revived and preserved head of a criminal named Alsacan. This posthumous resurrection symbolizes their triumph over the nature, which is, however, wrong in every way, as the revival of Alsacan stood against the natural laws of life.

"Do you mean really to join us, young man?" said Straik. "The Head has sent for you. Do you understand -the Head? You will look upon one who was killed and is still alive. The resurrection of Jesus in the Bible was a symbol: to-night you shall see what it symbolised. This is real Man at last."

"What the devil are you talking about?" said Mark.

"My friend is quite right," said Filostrato. "Our Head is the first of the New Men-the first that lives beyond animal life. If Nature had her way his brain would now be mouldering in the grave. But he will speak to you within this hour, and-a word in your ear-you will obey." (Lewis, 2005b, pp. 238-239)

Nevertheless, although both conservatives with deep affection for nature and traditional ways of life, they differed slightly in their political opinions. Lewis considered himself to be a democrat, for he believed in the Fall³² and therefore, men should possess only minimum power, which the democratic system provides. Tolkien discarded democracy because of his religious outlook. In his opinion, democracy has the power to “corrupt and formalize spiritual principles, therefore from humility and equality become universal greatness and pride” (Carpenter, 2006, p. 192).

4 Conclusion

C.S. Lewis and J.R.R. Tolkien met each other in Oxford, where they both became professors. Although Lewis originally held a counter position in the quarrel concerning the composition of the syllabus of the English school (see 2.2), he changed his view while attending the Coalbiters (see 2.2), a club founded by Tolkien, and finally inclined to his opinion, after realizing the importance of studying language roots. Thanks to the club, they discovered their common fondness for the myth and for Northernness (see 3.1.1) originating in their childhood, which was in many aspects surprisingly similar (see 2.1). Moreover, Tolkien played an important part in Lewis's religious conversion, although Lewis finally returned to the religion of his childhood and became an Anglican Protestant, therefore, Tolkien, who desired his friend to accept Roman Catholicism, did not achieve the coveted result.

Their friendship experienced the best period after establishing of an informal literary club the Inklings (see 2.3). Nevertheless, the differences in their characters and attitudes regarding their friends, religion, women and writing career began emerging in the course of time. Lewis's conversion represented the first indication of cooling in their friendship (2.4.2), Lewis's admiration for Charles Williams followed (see 2.4.1). In addition, Tolkien disagreed with his hasty style of writing (2.4.3), suspected him of "borrowing" from his own works(see 2.4.4) and his eventual marriage with Joy Gresham (née Davidman) seemed to be "strange"(2.4.5).

Many common themes interweave their work. The Christian myth is the most important. Creation, God, Satan and other features of the Bible stories are included in both authors' novels (see 3.1.2). The number of interconnection especially in the field of Christian mythology is immense. Therefore, only the main ones were chosen and stressed in the thesis.

These are topics such as the question of allegory which they both disliked, however, especially Lewis was not able to avoid it and also Tolkien was accused of using it several times (see 3.2). The analysis of their complicated and old fashioned attitude to women (see 3.3) and their fear of scientific progress follow (see 3.4).

Although the thesis concentrates on the most significant features of the relationship of C.S. Lewis and J.R.R Tolkien, and its literary depiction, the topic is broad enough to constitute a dissertation, which would require further thorough research. Many sources were omitted and many aspects of their lives were left out in order to observe the required length of the bachelor's thesis. That challenges future researchers to develop a more extensive study in order to illustrate more precisely the real nature of the relationship between C.S. Lewis and J.R.R. Tolkien and its impacts on the written works and the public in general.

5 Endnotes

¹ ... lies approximately seven hundred miles from Cape Town.

² Bloemfontein, the capital of Orange Free State, was becoming an important region from standpoint of mining, new gold and diamond deposits were being found at the end of the 19th century which attracted investments from European and American venture capitalists (White, 2002, p. 7).

³ Heroic epic of Old English without identified author, which dates back to the 7th century. The story of the main character, Beowulf, takes place in Denmark and Sweden (Stříbrný, 1987, pp. 7-12).

⁴ Middle English alliterative romance written in the 14th century in which the themes of Arthurian cycle culminate (Stříbrný, 1987, p. 57).

⁵ Middle English alliterative poem from the 14th century about the death of small child, who talks down to author, showing him New Jerusalem, the Kingdom of Heaven which he got into (Stříbrný, 1987, p. 59).

⁶ "A 13th-century Icelandic saga about the family of the Volsungs and the deeds of Sigurd, related in theme and story to the Nibelungenlied" (collinsdictionary.com).

⁷ "Poetic Edda is a collection of mythological Old Norse poems made in the 12th century" (collinsdictionary.com).

⁸ The translator of Icelandic sagas and Greek eposes and the writer of fantasy romances as *The Wood Beyond the World* and *The Well at the World's end* which have been indicated to be important contributions to the creation of Fantasy genre (Pringle, 2003, p. 173) (Stříbrný, 1987, pp. 536-542).

⁹ "In 1925 he did send parts of the two poems to a retired schoolmaster who had once taught him ..." (Carpenter, 2006, p. 29).

¹⁰ An Oxford undergraduate, "who edited the university magazine *Isis* and published a couple of novels while studying for his degree." (Carpenter, 2006, p. 57).

¹¹ The plot concerns appearance of "huge and mighty forms" in the material world and it is placed into the Hertfordshire countryside which surrounds St. Albans (Carpenter, 2006, pp. 95-96).

¹² Lewis's "study of the allegorical love poetry of the Middle Ages." (Carpenter, 2006, p. 59).

¹³ An organization occurring somewhere between religion and magic, where members are obliged to practice secret rites, which, due to an oath, remained mystery until these days. The Order after series of schisms divided into different 'temples', some of them more radical than the others, among whose members belonged a coroner, who "... allegedly performed necromantic rites over corpses obtained through his profession..." or the notorious black magician Aleister Crowley, "the self-styled Great Beast". Williams was a member of a moderate temple (Carpenter, 2006, p. 81).

¹⁴ An elf-woman, daughter of Turgon, the Elven king of Gondolin, and Elenwe (Tolkien, 1992, p. 404).

¹⁵ The name that Beren, a human, gave to an elf-girl, Lúthien, daughter of Thingol and Melian; means 'nightingale' (Tolkien, 1992, p. 422).

¹⁶ Mrs Janie Moore was the mother of Lewis's friend from the battalion E.F.C. Morre, called "Paddy". Supposedly, Paddy had asked Jack to look after her mother in case he would not return from the war. That eventually happened and C.S. Lewis and Mrs Moore began to live together in Oxford. The nature of their relationship was always mysterious. Carpenter states that they treated each other like mother and son (Carpenter, 2006, pp. 8-9). On the contrary, White refers to her both as Lewis new mother and his mistress (White, 2002, p. 129).

¹⁷ A famous female debater who publicly attacked the third chapter of Lewis's *Miracles* in which he proved that human Reason is independent of natural world, and therefore is directly related to the Moral Law and hence to God. Elizabeth Anscombe proved that his proof of divine existence was extremely faulty (Carpenter, 2006, pp. 216-217).

¹⁸ "Finnish national epic which recounts legendary exploits of the hero Kalevala, who is compiled by Elias Lönnrot from folk poetry in 1839 to 1849"(collinsdictionary.com).

¹⁹ Lewis's fellow from childhood years, his "first class friend" and also the pupil of W.T. Kirkpatrick (Lewis, 1931 qtd in Carpenter, 2006, p. 33).

²⁰ Expressions were explained with the aid of websites cambridgedictionary.com and oxforddictionaries.com.

²¹ It means "People of the Stars", name given to all the Elves, nevertheless it started to be used only for Elves of Three Kindreds

(Vanyar, Noldor, and Teleri). The Avari were excluded (Carpenter, 2006, p. 392). For further explanations, see *The Silmarillion*.

²²“To Melkor among the Ainur had been given the greatest gifts of power and knowledge, and he had a share in all the gifts of his brethren.” (Tolkien, 1992, p. 16)

²³ The god of water, called ‘Ainu’ by the Elves, who “...of all most deeply was he instructed by Ilúvatar in music.” (Tolkien, 1992, p. 20)

²⁴ Rhûn means East in Elven language (White, 2002, p. 211).

²⁵ In *The Return of the King* “oliphants” are called “mûmakil” (singular is mûmak) and “oliphaunts” in the patois of hobbits (Tolkien, 2001, p. 312; 313). These giant elephants came from the Harad, the southern nation who joined Sauron in his attempt to dominate the world. The people of Harad, Haradrim, used mûmakil as weapons during the attack on the City of Gondor (Tolkien, 2001, p. 111; 131).

²⁶“ ‘The Elven-folk’ used as an equivalent of to *Eldar*.” (Tolkien, 1992, p. 392)

²⁷ “The Shoddy Lands” (Carpenter, 2006, p. 164)

²⁸ Planet Perelandra is in fact planet Venus, as explained in *Out of the Silent Planet* (Lewis, 1952, p. 74).

²⁹ Planet Malacandra represents Mars as stated in *Perelandra* (Lewis, 2005a, p. 19).

³⁰ “The slaves of the Nine Rings of Men and chief servants of Sauron; also called *Nazgûl* and *Úlairi*.” (Tolkien, 1992, p. 417)

³¹ An Elf, “son of Eärendil and Elwing, who at the end of the First age chose to belong to the Firstborn, and remained in Middle-Earth until the end of the Third Age; master of Imladris (Rivendell) and keeper of Vilya, the Ring of Air, which he had received from Gil-galad.” (Tolkien, 1992, pp. 393-394)

³² In Biblical sense, the Fall is defined as “the lapse of humankind into a state of sin, ascribed in traditional Jewish and Christian theology to the disobedience of Adam and Eve as described in Genesis.” (oxforddictionaries.com). The theme of the Fall is also copiously used in the prose of J.R.R. Tolkien and C.S. Lewis. The example may be seen in Tolkien’s legend *The Downfall of Númenor* (see 3.2.1) or in Lewis’s

denomination of the Earth (Thulcandra) as the Silent planet, which was abandoned by Maleldil (God) (Lewis, 1952, p. 64).

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7 Abstract

This bachelor's thesis provides a complex description of the friendship between C.S. Lewis and J.R.R. Tolkien and shows the impacts of this relationship on their works.

The first part contains a brief summary of their early lives, describes their encounter at the University of Oxford and two literary clubs, the Coalbiters founded by J.R.R. Tolkien and the Inklings which gathered around the personality of C.S. Lewis, of which they were both members. Final chapter of the theoretical part deals with the mutual estrangement of two authors. The second part consists of the most substantial common themes incorporated in the popular novels of C.S. Lewis and J.R.R. Tolkien. The main objective of this part is to practically illustrate the impacts of the special relationship of the two authors on their work.

8 Resumé

Tato bakalářská práce poskytuje zevrubný popis přátelství C.S. Lewise and J.R.R. Tolkiena a jeho dopadu na jejich díla.

První část začíná stručným shrnutím jejich dětství, dále popisuje jejich vzájemné setkání na oxfordské univerzitě a také dva literární kluby, jichž se oba stali členy, Coalbiters a Inklings. Poslední kapitola se zabývá vzájemným odcizením obou autorů. Druhá část zahrnuje několik nejvýraznějších témat, jež prolínají tvorbu C.S. Lewise a J.R.R. Tolkiena. Hlavním cílem této části je prokázat pozoruhodnost jejich vztahu na jednotlivých příkladech z jejich tvorby.

