



## THE TRUTH BEHIND THE FANTASY IN THE WORKS OF C.S LEWIS THE CHRONICLES OF NARNIA.

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### Abstract

Literature is a performative art and each reading is a performance where the literary text has no definite significance. Literary meaning is created by an interplay between the reader and the text. Consequently, modern theories are the most important tool in the literature for interpreting the text, it always gives a different interpretation while readers read the text. Readers always close the gap in the text given by the author with any new purpose. Readers often also become authors when they interpret the text with word choices, textual proofs and a person who gives meaning to the text. Reader's Response criticism is a school of modern literary theory that focuses on the reader or audience and their experience of a literary work, in contrast to other schools and theories that focus attention primarily on the author or the content and form of the work. Reader-response theory recognizes the reader as an active agent who imparts "real existence" to the work and completes its meaning through interpretation. Reader-response criticism argues that literature should be viewed as a performing art in which each reader creates his or her own, possibly unique, text-related performance. The approach avoids subjectivity or essentialism in descriptions produced through its recognition that reading is determined by textual and cultural constraints. As such, this research focuses on the link between the fantasy writing and modernism.

**Keywords:-** Readers, theory, Cultural, Link, Fantasy

### Introduction

Literature always includes extraordinary and supernatural elements. The identification of a creator serves as the first way that the modern genre differs from tales and folklore that incorporate fantastic aspects. In addition, the supernatural elements are not believed or partially believed in the works of European romance chivalry, and the tales of the Arabian Nights but gradually evolved into works with similar characteristics. Authors like George MacDonald produced the first explicit fantasy in his writings (1824–1905). The Lord of the Rings, written by J. R. R. Tolkien, was published later in the 20th century, and it had a profound impact on fantasy literature, giving rise to the genre of epic fantasy. This was also very helpful in established the fantasy writing has its roots in ancient mythology, which served as a primary source of information about how nature functions. Three things set modern fantasy apart from myths, folklore, and fairy tales, even the most fantastical ones.

Modern genre fantasy hypothesises a different reality, either a fantasy universe distinct from our own or a fantasy dimension concealed within our own universe. Additionally, definitions of the world's laws, geography, history, etc. were regularly given even when they were not expressed explicitly. Traditional amazing stories are set in our world, frequently in the past or in remote, uncharted locations. It rarely provides any specific location or time information, instead stating that it occurred "far ago and far away." These legends have a contemporary, rationalised analogue in the Lost World tales of the 19th and 20th centuries.

### **Origin of Children's Literature**

The origin of children's literature can be linked to traditional stories like fairy tales, which were first acknowledged as children's literature in the seventeenth century, and songs, which were a part of a larger oral tradition and were shared by adults with children. Early children's literature has only been an oral legacy, making it very difficult to track its growth. Many well-known "children's" stories are written initially for adults before being adapted for a younger audience, even after printing became widely available. Numerous works of literature, frequently with a morals or religious themes, has been written expressly for children since the fifteenth century. Children's literature has been influenced by a variety of philosophical and scientific viewpoints, such as those of Charles Darwin and John Locke, as well as by religious sources like Puritan traditions late nineteenth century.

One of the intellectual writers of the twentieth century, Clive Staples Lewis (1898–1963) was also possibly one of the most significant writers of his time. Lewis started to give fantasy writing in a modern point of view. Story elements that break the natural, physical rules of our known world events akin to magic" are a common feature of contemporary fantasy. Known authors of contemporary fantasy exist. Talking animals, fantastical settings, fanciful characters, magical beings, and other miraculous elements can be found in contemporary fantasy. Modern fantasy can take many different forms, some of which include tiny humans, odd characters and circumstances, magical abilities, supernatural stories, imaginary worlds, and high fantasy. In Lewis's point of view, criticising a book as "mature" in an effort to validate its presence the bookshelves is foolish. How nicely the story is told should matter. Lewis' imaginative work thus combines fantasy and modernism.

### **The Truth behind the Fantasy in the works of C.S Lewis The Chronicles of Narnia.**

Lewis himself would have been surprised by his enormous current popularity. Despite having had tremendous popularity throughout his life, he remained pessimistic about his chances going forward. He confided in acquaintances toward the end of his life that he anticipated being forgotten within a few years of passing away. However, Lewis' writings, such as *The Chronicles of Narnia*, are more popular today than they ever were during his lifetime. Lewis adored stories during his childhood days, but he wasn't very religious. Later, he began to consider how tales might have encouraged him to embrace a religion he neither understood nor valued.

C.S. Lewis' most well known book is *The Chronicles of Narnia*. Even though they are acknowledged as children's fantasy books, many Christian theologians as well as students enjoy them. Through the persona of Aslan, Lewis attempted to depict the metaphorical biblical images. As a result, he gives children a new perspective of fantasy by blending fantasy and modern writing. Lewis cleverly had given some space between the author and the reader by allowing the reader to interpret the text. The narrator in *Chronicles of Narnia*, for instance, narrates the story to the audience directly as if they were sitting by a child's bedside while doing so, which comes out as a little juvenile. However, as the title of the book suggests, *A Grief Observed* is far more mature. But one aspect of all of his works was his deep understanding of the human condition. In addition, this idea of understanding human condition was displayed throughout his writing. And one of those

wonderful qualities about him was his ability to adapt this message to be understood by both adults and children.

As a result, when a reader reads a fantasy a text, a concealed interpretation would be revealed. To find the story that was concealed within the story, the reader will use the reader's reaction theory.

### **Conclusion**

Children's literature always uses a direct and easy-to-understand style of expression. Written from a child's perspective, it depends on activity to keep readers interested. C.S. Lewis has provided this Chronicle of Narnia from a modernistic point of view in contrast to this traditional idea. He has explored a powerful message even for adults using fantasy as a medium.

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