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## RELIGION AND NATURE, EXPLORING THE THEMES OF C. S LEWIS: A REVIEW

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Clive Staples Lewis has gained worldwide acclaim as the writer of his children's fiction *The Chronicles of Narnia*. Lewis, on the other hand, is hard to comprehend from every viewpoint, artistic, theological and personal" since theological and critical positions are all deeply interconnected in his life and writings. Lewis's imaginative thinking resulted in a number of adventure stories for both youngsters and adults. He transports his readers into his fantastic realms, allowing them to cross an imaginary border and follow whatever they desire. Lewis's writings were consistently focused on religion and environment. This review focuses on Lewis's writings ecological character and Christian reflections.

In a research article *The Gospel of Ecology in C.S. Lewis*(2013) P V Annie Gladys discusses how Lewis reveals mankind and his surroundings are in balance and harmony. The people, places, stories, legends, and symbols influence how people feel about the environment. Through his imaginative development of a multitude of captivating worlds, he helps both adults and kids alike comprehend the notion that all life depends on man's connectivity with the rest of creation. Lewis's writings advocate for treating the environment with reverence and forging a routine of respecting its truthfulness and significance on its own unique terms. Regardless matter how it is used to support humankind, it has inherent value. Adopting such a mindset fosters a love and respect for the natural world.

In the research paper *THE LUDIC POSSIBILITIES OF A FANTASY WORLD: A REREADING OF C.S. LEWIS'S THE CHRONICLES OF NARNIA*(2016) Kipgen, Mongneilam observe, studying Lewis as a creative scholar initially and as a scholar of faith afterwards enables one to analyse the series more critically in relation to literary movements like modernism and to consider how the fantasy genre addresses issues like to those raised by postmodern fiction. As a foundation for the series, this method reads Lewis and *Chronicles* as our current while also critically engaging with artistic, intellectual, and cultural conversations. It also rereads his Mediaeval times and its lack of novelty. A combination of literary devices can be seen as helping readers as well as characters alike navigate and engage with the Magical realm.

In his research article *Behind the Veil of Fantasy: The Contextualised Perspectives of C. S. Lewis's The Chronicles of Narnia*(2014) Melwin S analyses, the *Narnia* series, which includes and communicates the qualities of Lewis's ecological conscience, will be readily apparent to a careful reader. Lewis has skilfully constructed a natural setting for his *Chronicle* series. The main themes Lewis depicts in the *Chronicles* are the interaction between humans and animals, the existence of humans, and animal cohabitation. Lewis also describes himself as a life educator. The two main crises that humans face are their relationships with environment and with one another within human civilization. The human-nature relationship influences how

human society handles its internal relationships, which in turn influences how human community handles its internal relationships.

In a research article *HUMANISM AND ECOCRITICISM: A STUDY OF THE NOVELS OF C.S LEWIS*(2012) , *Sarmah Binita* observes Lewis made an effort to outline a different worldview in order to rekindle people's shattered confidence in the natural world and communal sentiments. Lewis addressed the current issues of environmental and religious crises by using Catholicism as a myth. Lewis used Narnia, Malacandra and Perelandra to illustrate his alternative worldviews. One gets the impression of an organic community with a sense of belonging and interaction from all of their worldviews. The environmental perspective, which holds that everything is regulated by laws and is associated with everything else, is supported by every world. The common metaphors of the Middle Ages served as the foundation for Lewis's ecological imagination. Lewis criticises both nature's and humanity's sinfulness throughout the Bible. He spoke out on atrocities against environment and opposed the demeaning efforts of Western perspective.

In her research paper *Instruction Interaction and Delight Fables To Digitalisation With A Special Focus On C S Lewis Chronicles of Narnia* (2021) *Elizabeth Mathew* observes, C.S. Lewis was a firm Christian believer. As a result, the majority of his writings were founded on Christian principles, with the first series being no exception. In this series, the primary protagonist Aslan, who possesses absolute authority as the architect of Narnia, represents Jesus Christ, not only by supporting the qualities of life, but also by being raised from mortality in the stone table.

In a research paper *FANTASY AND NATURE IN THE SELECT NOVELS OF C.S. LEWIS* (2021) *Panth, Poornima* analyses the Christian religion and faith are connected to the seven sacraments. It truly is every Christian's responsibility to seek all seven sacraments of living. The sacraments make clear life's conventions and the value of saying sorry. In a critical sense, *The Voyage of the Dawn Treader* has interpreted multiple elements of fantasy with an ecocritical perspective. Lewis has penned children's fantasies about maritime travel. The Pevensie kids, Lucy and Edmund, as well as Eustace Clarence Scrubb, have accompanied King Caspian and his numerous followers—including the mouse on their quest sea voyage in this book. Lewis has written extensively about nature and fantasy. In *The Voyage of the Dawn Treader*, Lewis asserts the existence of seven deadly sins. *Daigle Williamson* has started working on the many aspects of *Inferno*. The structural components of *Dante's Purgatorio* and *Voyage* have been included by Lewis. Different interpretations of the *Voyage* in *Dante's Divine Comedy* are organised differently. There are more references to *Dante's Divine Comedy* by the author. Then just the vices of capital. He has chosen the tale structure of *Purgatorio* and *Voyage*. The author has reproduced pictures, situations and ideas straight from *Dante's* classic poems.

In an article *Aslan As Nature and a Divine Figure*(2014) *Alanastein* says ,the books of the *Chronicles of Narnia* contain numerous symbolic difficulties centred on mysteries, inconsistencies, and impossibilities. One such issue concerns the most significant figure in the series: Aslan. Aslan in *The Lion, the Witch, and the Wardrobe* personifies both Nature and God by managing the weather and symbolising all holistic and ecological processes of the world; thus, Aslan clearly reflects CS Lewis' description of Nature. Nature is described by Lewis as "unimpeded development within that leads towards perfection, neither stopped by mistake nor polished with art in certain aspects, indeed...God." In fostering a development of creatures and regulating the land, Aslan personifies both Nature and God.

In the research paper *C. S. Lewis's The Chronicles of Narnia: A Study on Christian Hermeneutics* (2019) *Anuradha K* states that, God's sympathy for and action in the favour of the surviving is undoubtedly addressed in the *Chronicles*. A good example is *Digory's* mother, *Mabel*, and her true illness, which Aslan laments. Another example is *Caspian's* death in *The Silver Chair*. *Caspian* dies, but he arrives in Aslan's kingdom (paradise) drenched in water and healed by the shedding of blood of a Lion – an undeniably Christian image, no doubt prompted by the notion of being cleansed by Christ's blood. Aslan weeps towards *Mabel* and *Caspian*,

expressing God's compassion for the human condition. Jesus wept for Lazarus in extension, the human situation. History is a stage in which God is formulating His final response.

A recurring tie between Religion and the natural world may be found in nearly all of C. S. Lewis's writings. As a scope of further research, the works of C. S Lewis can be studied in the Marxian and existentialist point of views.

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