

C. S. Lewis's Intrigue in *The Chronicles of Narnia's* Gospel Truth's

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C. S. Lewis' "Accounts of Narnia" — particularly their feature opener, 'The Lion, the Witch, and the Wardrobe' - so prevalent, fifty years after their creator's passing? Numerous answers may be given, from the undeniable truth that they are stories very much told, to the recommendation that they get back to us to lost youth. Be that as it may, maybe there is something more profound going on here.

To comprehend the profound intrigue of Narnia, we need first to value the spot of stories in helping us to understand reality and our very own place inside it. The "Accounts of Narnia" reverberate emphatically with the fundamental human instinct that our own story is a piece of something more noteworthy and more astonishing - something which, when we have gotten a handle on it, enables us to see our circumstance in another and increasingly important way. A cover is lifted; an entryway is opened; a window ornament is drawn aside; we are empowered to enter another domain. Our very own story is currently observed to be a piece of a lot more critical story, which the two causes us to see how we fit into a more extended plan of things and find the distinction we can make.

Like his Oxford companion J. R. R. Tolkien, Lewis was profoundly mindful of the creative intensity of "legends" - stories advised comprehending our identity, where we get ourselves, what has turned out badly with things, and what should be possible about it. A "fantasy," as Lewis utilizes the term, is undoubtedly not a bogus story advised to deceive, yet a story that from one viewpoint reverberates with the most profound structures of the real world, and on different can associate up with the human creative energy.

Tolkien had the option to utilize legend to soak The Lord of the Rings with a puzzling "otherness," a feeling of

enchantment which indications at a reality past that which human reason can comprehend. Lewis understood that high and fiendishness, anguish and happiness, would all be able to be seen all the more unmistakably when "plunged in legend." Through their "presentational authenticity," these stories gave a method for getting a handle on the more profound structures of our reality at both the innovative and sane dimensions.

Lewis may likewise have come to understand the intensity of legend through perusing G.K. Chesterton's *The Everlasting Man*, with its excellent refinement among "non-existent" and "creative," and deft examination of how the creative ability comes to past the breaking points of reason. "Each obvious craftsman," Chesterton contended, feels "that he is contacting supernatural certainties; that his pictures are shadows of things seen through the cloak." For Lewis, a legend is a story which brings out wonder, charm, and motivation, and which passes on or exemplifies an inventive demeanor of the most profound implications of life - implications that demonstrate slippery despite any endeavor to express them in merely theoretical or applied structures. For Lewis, God approves the utilization of fantasy as a method for dazzling human creative ability and drawing in the human reason.

Lewis along these lines pronounces that people build legends since they are intended to. God has made them with an intrinsic ability to make legends as echoes of a more prominent story or "story of a bigger kind." Early Christian journalists talked about the *logos spermatikos*, a "seed-bearing word" embedded inside Creation by God, setting up the ground for the specific disclosure of God in Jesus Christ.

Indeed, Rowling at first was anxious about the possibility that if individuals knew about her Christian

confidence, he would give away a lot of what's coming in the arrangement. "On the off chance that I talk too openly about that," he told a Canadian correspondent, "I think the canny reader — regardless of whether ten [years old] or sixty - will probably think about what is coming in the books." In truth, it's very little harder to discover Gospel parallels in the Harry Potter stories than in the Chronicles. "Cheer . . .," says a wizard on the event of Harry's introduction to the world.

"Indeed, even Muggles such as yourself ought to praise this cheerful, glad day!" Shooting stars streak over the sky to stamp the child Harry's coming. "I wouldn't be shocked if today was known as Harry Potter Day later on," says one of the educators at Hogwarts when she hears the news. Substitute "Gentiles" for Muggles, "star in the east" for "falling stars," and "Christmas" for "Harry Potter Day" and you get the thought. In doing as such, Tolkien, similar

to Lewis and Rowling, offers his young readers "a pre-submersion of the tyke's creative energy."

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