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Alright, thank you for, thank you for joining. Thank you to Camilo and, Tim for, managing the session.

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I appreciate that. I, the place where I teach, I teach for Athabaski University in, in Alberta as well as for McEwen.

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And Athabaska University is a distance, distance university, but McEwen is, a lot of it is.

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These days is in back in the classroom, although I'm still doing some. Some online work for first years.

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Anyway, whenever I teach. My children's literature of science fiction classes. I always try and make sure and have a t-shirt that's appropriate for the for the class.

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I somehow do not have any nerdy assurance. I have no idea why. So where am I golem shirt in honor of the theme for today's conference.

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So, so here we go. And CS Lewis is a silver chair. Jill, Houston, and Paddle.

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Glum have to venture across Narnia and down into the underworld in order to rescue the lost Prince William.

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There they find the enchanted Prince William along with thousands of other Earthmen enslaved to the green lady.

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Many of the readings that's, that you, that anyone can encounter, with respect to Narnia attend to.

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Take a, you know, a couple of different lines, certainly. Writers, such as, Michael Ward take a largely Christological approach, but whenever I teach these books, I try to incorporate as much other as many other approaches as possible, which is one of the reasons why I like looking at the silver chair in terms of, not necessarily a dystopian text, but a text

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with dystopian elements. Because I think the underland in the silver chair really does help refigure the text.

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And and and puts it in the position of anticipating some later. Dystopian texts in the twentieth century.

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All right, let's see if I can change slides here.

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Oh, there we go. All right, reading the silver share. Okay, so as I said, in terms of reading the Narnia books, very often writers will take a, an approach and comment on the, on the Christian nature of, of the books, looking at them and in relation to Lewis life very often.

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There's, this Many authors attempt to try and disillusion. Readers about the allegorical nature of the, of the books.

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And it's it's a point that comes up all the time and discussion then in classes. With respect to the learning of books you know what kind of allegory are they how how allegorical are they you know are they really allegory and, what exactly is Lewis trying to do?

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Alistair McGrath in his biography of Lewis. Talks about the Narnia books as an imaginative retelling of the grand Christian narrative.

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Suggesting that, that the, books are flushed out with. Ideas Lewis absorbed from the Christian literary tradition, particularly in terms of his, work in medieval studies.

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In, his autobiography, sorry, in his biography, McGrath doesn't spend a lot of time on the silver chair but he does comment on the Plato's cave in relation to the enchantment, the final enchantment that the witch attempts to cast on the companions before she becomes a serpent and they slay her.

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In the underworld. But I'll probably come back to that.

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Michael Ward in his book, sorry, Michael Ward in his book Planet Narnia.

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He does take a primarily Christological approach. He talks about the Narnia books in relation to the ransom books as well.

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And he looks at he looks at the 7 books of the Narnia series in relation to the 7 planets of medieval cosmology.

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So within this, within this scheme, we've got, the silver chair as the Luna book.

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And Luna, you know, according to Michael Ward and, and his book is characterized as confusion.

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Watery. And you know the place where things are unclear and lead to madness.

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And I'll come back to any, he, he also talks about the underland of the silver chair in relation to the classical underworld, Hades.

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Amanda and Nabala also talks about, the underland in relation to classical Hades, but she too also suggests that the children, Joel and Houston, are actually traveling through this, this largely classical underworld and then experiencing a kind of rebirth into a more Christian Christianized.

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Let's see. Oh, I'm gonna. I found some comments from Lewis himself.

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I'm gonna skip past those. I'm just gonna switch to the next slide.

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Okay, the Narnia and Utopia. So I think even if we're not reading the book specifically as.

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But I sometimes I sometimes refer to them as theological fantasy for not reading them as that or even as religious allegories.

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Or even simply a secondary world fantasy. I think it's possible to look at the, look at Narnia in relation to.

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Its position as a utopian. Utopian world.

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Okay, and of course, all throughout the books, the, the kingdom of Narni is ruled by the sons of Adam and Dodds of Eve.

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And they become the protectors of this Nardian utopia. Now I'm gonna kinda go through, I may have reordered things a little bit, but I'm trying, I was thinking maybe it's best to do this as chronologically as possible.

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So as Lance says to Frank the first king of Narnia in the magician's nephew.

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He says, can you roll these creatures kindly and fairly remembering that they're not like the dumb beasts of your world.

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You were born in but free subjects. But talking piece and free subjects. So it's that it's that initial command from Aslan to treat the.

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Treat the creatures of Narnia well and to, you know, help to maintain the kingdom, the peace and the prosperity of the kingdom.

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So of course, once the peveny children arrive in. In Narni and the line of which in the wardrobe of course being the first book they end of the world in the midst of the winter of the white witch.

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It's always winter over Christmas. And once the. Once the witch has been defeated and Aslan has returned on the witch defeated, then the, you know, this Narnian Utopia is again restored.

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And they become benevolent rulers of Narnia, of course, and our narrator says towards the end of the book in the final chapter on the hunting of the white stag.

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These 2 kings and 2 queens covered Narnia well.

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And long and happy with their rain. And I just I really appreciate the narrators choice of the next few details here.

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They made good laws and kept good trees from being unnecessarily cut down. They liberated dwarfs and young saders from being sent to school and generally stomp busy bodies.

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And interferes and encouraged ordinary people. We wanted to live and let live. Quite the list that I guess apparently that's what makes the utopia in the horse and his boy.

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So the horseness boy of course takes place during the reign of the pevincies in Narnia.

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When Shasta after he makes the the harrowing trip across the desert with his companions and then has to run to warn King Loon about the approach and in impending attack of rabidash in his 200 horse.

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He finds himself in Narnia as well. And the innocence and the in some ways naivete of the creatures of Narnia again speaks to the utopian nature of the of the world.

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For the truth was that in that golden age. And of course, the fact that it's called a golden age also reinforces this idea of an when the witch in the winter had gone And Peter, the high king role that Kare Para, The creatures of Narnia were so safe and happy that they were forgetting.

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Are there were getting a little careless and so they they just they just don't have a sense of impending danger from the outside.

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So this. The utopian nature of NARNI extends over I should have gone and I checked the dates, but at least 1,000 years.

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Into Prince Caspian. And of course, one of the ways in which we know that the utopia is on its on its way to a return is the the recognition of the of the creatures of Narnia that they are about to get another son of Adam as as a king of Narnia.

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And Truffle Hunter makes the point. He says this is a true king of Narnia we've got here.

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A true king coming back to true Darnia and of course Prince Caspian does become the true king of Narnia.

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And in the voyage of the Don Treasure, we see him again.

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But this time, of course, he's on the, he's on the Dawn Trader, voyaging to the end of the world.

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And Edmond asks if everything is all right in Narnia and Caspian replies. You don't suppose I'd love my kingdom and gone to see if everything wasn't it couldn't be better.

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There's no trouble at all. Between Tell Marines Dwarfs and Talking Beasts on the Rest.

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So again, It's been it's been safe enough for K to leave. Narni behind under Regent and he's gone off on his journey into the east.

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And so of course, coming back to the silver chair, this is again Prince Caspian, King Caspian now at the end of his life.

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And trouble is once again come to Narnia.

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With the death of his wife and loss of his son. And, King Kelsey is about to take ship once again when Jill and Houston arrive in Narnia.

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And so it seems as though Narnia is continuously, even though it's a utopia, it's continuously under.



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Threat from other forces, whether it's the something like the thread of white witch a magical threat or an imperial threat such as coming from the caller means.

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The telmarines or of course the final dissolution in the 7 book in the series.

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So considering, considering minority of books in terms of a of utopia. I think it allows us to actually read the silver chair and the underland scenes as a as a dystopia a little more easily.

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Now as I said, Michael Ward, identifies the Silver Chair is the Lunar book.

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And one of the things that he does, which is very interesting, is he comments on the structure of the book.

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He talks about the geographical arrangement of the 4 sub-created worlds. Within the silver chair.

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Comprise a quadruple ZECK universe. So we've got. If we go through them, we've got experiment house.

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Where you and you are at the beginning of the book, they go through a door, they arrive in Aslands country.

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From Aslan's country, they descend. Into the Narnian landscape and then they go across the Narnian landscape.

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To Harfang. And then of course to send into the underworld. Where they finally sail across the underlying sea and come to the city where the witch.

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Has everyone enslaved.

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So these and it's interesting to think about the book in terms of the succession of divisions because if you if you read the book you can find all kinds of divisions thresholds barriers and borders all the way through everything from doors as in the first door that the children have to go through from experiment house when they find themselves in Aslan's country to going over the edge of the cliff.

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When Aslan blows them down into Narnia. The owl comes to Jill Paul's room, taps at the window.

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She leaves through the window. They go through another window, into the ruin tower. Where they have the parliament of owls.

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Of course when they're when they're traveling they cross the as they're going north and then they cross a bridge and each time things change every time they cross.

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One of these thresholds, things change. And this happens everywhere in the book. It's really quite astounding.

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So the, and of course part of what happens, according to Michael Ward is that as the children descended, according to Michael Ward, is that as the children descend in Narnia, things can become more unclear because they are in they're under the influence of the moon.

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And I won't go much into, I won't go much into what, Ward has to say, but it's a very interesting book and it's, it's one, it's an approach that I find very useful even even in the classroom and students tend to you know kind of like it but at the same time don't entirely get it.

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And Aslan actually makes, actually gives you a warning right at the very beginning where he says that here on the mountain.

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I have spoken to you clearly. I will not often do so. In Narnia here on the mountain the year is clear.

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And your mind is clear as you drop down into Narnia. The air will thicken and so this is what happens to gel and this thickening of the of an Arnian air this sort of feeds into this whole theme of forgetting and enchantment that we find in the underworld.

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Okay, I'm just gonna skip down a bit.

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I think I need to change my slide here.

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There we go. Underlined as dystopia.

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Alright, so once the children and puddle will escape from the giants. They go into the side of the hill into a crack again across the threshold.

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Into a cave and then they fall down and down and down. A long rocky slope until they finally land in dust and debris and then there they're captured by the earth men who take them again down and down again into the underland.

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And I think when they're, as they're moving through these caverns and They come to another crack.

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Forward and the Nomes one by one.

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Stooped down and stepped into a little dark crack and disappeared. So again, we're crossing thresholds.

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One of the caverns that the children encounter is they're going down into the, into the Narnian underland or the underworld.

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One of the caverns is full of creatures that are lying sleeping or dead. Jill isn't really sure which.

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They're sort of dragonish or bat like in form and then they move into another cavern where they encounter the sleeping father time.

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So again, as we move down, we're encountering sleep, we're encountering forgetting.

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And as they cross the, as they begin to cross the, the underworld, underlying C, then, you know, Narnia becomes, just becomes like a distant memory.

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And, and in Nabala's article, she talks about this, she actually refers to it as a river, but it is an underground sea.

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We sort of induces forgetting. She's drawing the connection to. The lengthy i think it's the lengthy in Hades.

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So of course, once the children arrive and find the the night that they encountered on the bridge next to the green lady, in the upper world, once they find the knight who very much looks like Hamlet, according to our narrator.

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They can see that there's something odd about his behavior and they ask him about the lost prince.

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Sorry, I'm just kind of skimming ahead here.

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Oh yes, okay, so really and of course is under the enchantment of the which and of course he's forgotten himself.

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So again, reinforcing this idea of forgetting and, and of sleep. But it was a strange fantasy that brought you seeking this.

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How do you call him? Billy and trillion in my lady's realm. In my certain not to my certain knowledge.

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There is no such man here. And of course, this all changes once they once the prince is bound to the chair because he's bound to the chair because for 1 h every day he remembers who he is.

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And once he's bounded the chair, then really and is able to appeal to the children and public them in the name of Aslan, which is the fourth sign.

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Given to, given to them by Aslan, which tells them who he is. He's actually the lost prince really in.

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And so to make the decision because it is the first sign to cut them free.

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Now, of course, it's a green lady who lies at the center of all this enchantment and forgetting in the underworld.

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I can see I'm gonna run out of time. I'm, I'm gonna skip my head a bit and.

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It is, it's 3 20, okay. You're at 2020 min.

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Yes.

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Okay, thank you. Alright. Okay. So the green lady cast, some powder onto the fire and she takes up something that looks like a mandolin and a, and again, she tries to.

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And chat the 3 companions into forgetting who they are and where they come from. And this is the, this is sort of for last ditch effort to.

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Try and take control and, and proceed with their plan.

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And it's Jill who and it's and it's interesting here, Jill is not, Jill, the narrative focuses on Jill for a moment and it's not that she can't remember Narnia specifically she can't.

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But Jill couldn't remember the names of things in our world. And this time It didn't come into her head that she was enchanted.

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For now the magic is in its full strength.

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And of course the more enchanted you get. The more you think you are not enchanted at all.

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And Jill says, I suppose that other world is all a dream. So I again, reinforcing the motif of dreaming and sleeping.

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In the underworld. So according to Jeannie Graham, the green lady Is it descended on the white wedge?

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And like around the Emerald Lady. Jenny rights. The green, the, world lady combines elements of, Sercey, Lella and Satan, she is a seductress whose true form is serpentine.

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And what's interesting, I guess, about, about the underworld in the silver chair is in many ways it's the underworld.

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Version of the, the white witches. Control over Narnia in the line of which in the wardrobe.

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The colors of course are interesting. But the difference, the difference in the line, which in a wardrobe is that all the creatures of Narnia do remember who they are.

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They do remember who Aslan is and of course they have the prophecy to guide them. And once the children arrive then the winter begins to break, but nothing like that happens here.

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And so the the companions really do have to try and remember who they are in order to bring an end to this enchantment.

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According to Laura Miller, Narni is a vision of fairy, I suppose.

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And the green lady is herself a fairy creature.

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She does. She says she does differ from traditional fairies. In her imperial ambitions.

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She plans to conquer Narnia with her army of enslaved gnomes and to install really in as a And so there is something, there is something a little different about the plans of the green lady and they do seem to certainly see more imperial, more tyrannical, more authoritarian and sort of bordering on the political.

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And last in this group is Kathy Mcsoran. Who and this brings us back to color she describes how the green lady is defined by her greenness and it's negative associations.

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For poison and of course for the serpent and what's interesting is that all 3 of these writers they do talk about the green lady in terms of her sexuality and this being one of the powers she has over really in.

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So overall then the dystopian nature of the underworld is that of forgetting. Of sleep and,

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And of illusion. And so, and I mentioned the, I mentioned, McGrath and his comments on Plato in the silver chair and this is a number of scholars do this with a look at the the look at some.

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The scene in the underworld in relation to Plato's cave and I actually was trying to lead my students to this last term when I was talking about the book, hoping that some of them had read plays, David would know where I was going.

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And I had to actually, I finally had to say to them, have any of you read Plato's, allegory of the cave?

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And then the line went off and then I heard a bunch of, oh yeah, and then they and then they seem to understand and then they, you know, it gave them and this is actually the comment that McGrath makes is that for young readers especially, it, you know, it helps to give them the sense that Lewis is, you know, he is writing out of a much larger.

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Tradition and that was exactly the experience that my students had this last winter.

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Moving on to dystopian literature and I'm gonna try and show you how I'm making the connection here.

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There's the young adult Dstopia. So one of, one of the earliest books.

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That's very comprehensively with, Youtopian and dystopian writing for children and young adults was by carry hence and Elaine Austri who edited edited a collection of essays and in their in their introduction they talk about the nature of just helping and what it is.

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They describe them as pedagogical in nature. In which characters often confront issues around social organization, power, and control.

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And this is certainly something that a lot of scholars agree with. Okay, sample draws the connection between many, young adult dystopias and dysopias for adults.

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Suggesting that young guys are often preparatory in nature. You know, children wanna go on to read books like, 1984 Brave New World.

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But she too characterizes dystopian writing as she calls a didactic literature which is a little stronger than what.

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But socially motivated with an emphasis on technology. In relation to human suffering. In a later piece, Carrie Hence gives kind of an overview of dystopian literature and tries to take it take into account, you know, some more recent develop developments.

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Especially in terms of climate change fiction. But what she does say is that childhood is often constructed as utopia.

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Which much of the writing for younger children lying within the pastoral tradition. Just hoping literature deals with turmoil and self-discovery.

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Which is ideal for exploring the kind of social and political issues. Dystopia's raise.

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Such as political discord or authoritarian control. That's the kind of so that she's just drawing the difference between the 2 kinds of literature for younger and older readers.

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But I mean interesting, they interestingly they do kind of crossover.

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So I'm gonna try and speed up just a bit. I think, do I have one more here?

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No, that's it. Oh, I think so.

06:14:52.000 --> 06:15:00.000

One of the books that I use is a way to move away from. Lewis's representation of a dystopia in the silver chairs to look at, Madeleine L'Engle, a wrinkle in time.

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I kind of read her as a kind of literary descendant of Lewis in many ways. In a regular time she's combining Christianity with science as well as fantasy and some very interesting ways.

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But when Meg Murray, her younger brother Charles Wallace, and their friend Calvin travel through space and time by, with the help of the Mrs. W's, they arrive at the planet, which is essentially a kind of political dystopia in which this disembodied brain has control over the population.

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By way of telepathy. And so they, when the children arrive, Charles Wallace use this very precocious.

06:15:42.000 --> 06:16:01.000

Kid who seems to have you know special kinds of powers, he decides that he's going to engage with someone, with one of the, people they encounter in terms of, Telepathy and then his mind is taken over and very interestingly he just kind of becomes subsumed by this other brain.

06:16:01.000 --> 06:16:20.000

And and later by it as as the controlling brain is called. And Charles Wallace just like Prince William forgets who he is he forgets his connection to family and especially his sister Any talks about why life is better on Just gonna find what he says here.

06:16:20.000 --> 06:16:25.000

On Camasas, we're all happy because we're all the same. Oh, sorry, we're all alike.

06:16:25.000 --> 06:16:34.000

Differences create problems. You know that dear sister and of course this is actually a this is a theme that comes up very early on in the book.

06:16:34.000 --> 06:16:42.000

Meg feels alienated because of her differences and it's really, you know, this coming of age story for Meg is really about her trying to set some of those.

06:16:42.000 --> 06:16:53.000

Aside so she can understand who she is. And be a little more comfortable with that. This idea about sameness, if we move on to one of the landmark.

06:16:53.000 --> 06:16:58.000

Young adult dystopian text in the.

06:16:58.000 --> 06:17:05.000

In the nineties, I think I'm forgetting the data, the giver, but anyway, and the giver, we can find some interesting kinds of parallels.

06:17:05.000 --> 06:17:14.000

In the giver the society has gone to what they call sameness where they dispense with with color, with a lot of emotions.

06:17:14.000 --> 06:17:23.000

And they're interested in, you know, eliminating difference of any kind. And Jonas who was the receiver of memory.

06:17:23.000 --> 06:17:49.000

He receives that title at the ceremony of 12. And he has a number of sessions with the old receiver of memory who is called the giver who essentially hands to him all the memories of the community, which, have somehow been given over it never really explains in the book somehow have been given over to the giver who is this who's become this kind of repository of memory in the in the community.

06:17:49.000 --> 06:17:55.000

And sorry I'm just gonna skim down again.

06:17:55.000 --> 06:18:01.000

Whoops.

06:18:01.000 --> 06:18:07.000

Oh, here we go. So this isn't specifically in reference to color because of course most people can't see color when Jonas begins to kind of wake up.

06:18:07.000 --> 06:18:15.000

So to speak, he begins to see color. And Jonas S the giver. Why can't everyone see them?

06:18:15.000 --> 06:18:25.000

Why did colors disappear? The giver shrug or people made a choice. The choice to go to sameness.

06:18:25.000 --> 06:18:31.000

We relinquish color. When we relinquished sunshine and differences. And so you can, you know, again see this.

06:18:31.000 --> 06:18:39.000

This society that you know has relinquished quite a bit in order to in order to achieve sameness.

06:18:39.000 --> 06:18:49.000

And of course for, Jonas, this whole process that he undergoes with the, with the givers more process of remembering than it is forgetting as we see in these other books.

06:18:49.000 --> 06:18:57.000

But still it's all about regaining memory. And then he is eventually able to, he eventually leaves the community with with a little boy that he thinks.

06:18:57.000 --> 06:19:22.000

Has a similar kind of ability to his own. So this, the giver was certainly, as I said, a landmark text in terms of dystopian writing for young adults became very popular and i think brought the you know dystopia as a genre to the young adult to young adult audiences in a much different way and so by the time we get into the into the twentieth and

06:19:22.000 --> 06:19:28.000

20 first centuries, we can see dystopia is taking different forms such as the hunger games, of course.

06:19:28.000 --> 06:19:41.000

That are much more political and and really based on authoritarian control and things like surveillance things that we're much more familiar with today and and of course the games that are designed to you know keep the keep all of the districts suppressed in a particular kind of way.

06:19:41.000 --> 06:19:54.000

Another book, Little Brother by Cory Doctorow. Again, very much examines, the idea of surveillance.

06:19:54.000 --> 06:19:57.000

After the bombing of Baybridge in San Francisco.

06:19:57.000 --> 06:20:06.000

So once we once we get to this point, we're pretty far from CS Lewis and the underland, but nonetheless, and I was going to talk a little bit about climate fiction, but I don't think really I have enough time.

06:20:06.000 --> 06:20:14.000

And anyway, it's a it's really. I'm much broader topic, but it's a very interesting one.

06:20:14.000 --> 06:20:23.000

Because Dstopias have taken this form much in the last few years. We're seeing much more climate fiction as dystopian fiction that's available to young people.

06:20:23.000 --> 06:20:36.000

And one of the best books that I've read recently that is it's not a dystopian text, but it is a climate change book is love Grossman's the silver, arrow I think and then the golden swift Yeah.

06:20:36.000 --> 06:20:51.000

They're fabulous books. So I'm gonna give the last word to Lewis and, Lewis may not have thought about, these kinds of just hope is when he was creating underland but Lewis did have in mind.

06:20:51.000 --> 06:21:01.000

Experiment house. So experiment house according to this little narrator of the silver chair. It was co-educational for both boys and girls.

06:21:01.000 --> 06:21:05.000

What used to be called a mix school.

06:21:05.000 --> 06:21:14.000

Some said it was no not as mixed as the people who ran it. These people had the idea that boys and girls should be allowed to do what they want.

06:21:14.000 --> 06:21:24.000

And unfortunately, with 10 or 15 to the biggest ones. Biggest, biggest boys and girls like best was bullying the others building smaller children.

06:21:24.000 --> 06:21:39.000

And so I think for, you know, for Lewis in terms of, and there's a very clear connection between the underworld ruled by the king and the and experiment house run by the female head who eventually becomes a member of parliament after she nearly loses her mind.



06:21:39.000 --> 06:21:57.000

But it's interesting that You know, when we go back to the book and think about, you know, Maybe what Lewis had been thinking of when writing this, writing the underland that, you know, maybe he was to thinking about Experiment House and I don't think it's any surprise when you read a spiritual autobiography, by Joy that you find his.

06:21:57.000 --> 06:22:06.000

His discussion especially of the early days he spent in boarding school to take up a fair chunk of the first part of the book.

06:22:06.000 --> 06:22:20.000

And no surprise that he names his first, first, first boarding school. So if, there's no other dystopia in the book, then probably experiment house is the one that the children escape and then come back to later on.

06:22:20.000 --> 06:22:42.000

So, But as as I'm suggesting here, I think in a lot of ways if we read the, if we read the underworld as though we're a kind of Discopia, you know, onto itself, we can kinda see it anticipating, you know, through a variety of different motifs and, and, you know, these kinds of threads that appear in.

06:22:42.000 --> 06:22:49.000

In this literature, we can see them extending through books like. A wrinkle in time, the giver, and then on into other more political kinds of dystopia as an end to climate change.

06:22:49.000 --> 06:22:58.000

Alright, thank you.

06:22:58.000 --> 06:23:09.000

Great job, William. Excellent, talk about the silver chair. Give a full 15 min for questions and answers, so.

06:23:09.000 --> 06:23:17.000

As I said, if you would like to ask William the question, you can. Just put it there in the chat box.

06:23:17.000 --> 06:23:18.000

Hmm.

06:23:18.000 --> 06:23:24.000

You can just sort of, mute yourself and go ahead and ask it. I'll give you all a couple seconds to work up your courage and.

06:23:24.000 --> 06:23:25.000

In the meantime, I'll take down this PowerPoint.

06:23:25.000 --> 06:23:32.000

If, if not, I have a I have a few soft phones that throw on William.

06:23:32.000 --> 06:23:37.000

Well, we wait for other folks to come up with ideas.

06:23:37.000 --> 06:23:51.000

I want to start us off. Well, William, this isn't really about your presentation. You have a stance on the reading order controversy of the books.

06:23:51.000 --> 06:23:52.000

The order in which they were published or in order in which Lewis

06:23:52.000 --> 06:24:02.000

Yes, yes. I Yeah, I was a system my students that, yeah, it's best to read them in the order that they were published.

06:24:02.000 --> 06:24:12.000

I said there's you know there is a clear publishing order and and I I'm a bit neurotic in that kind of way I really need to read things in publication order.

06:24:12.000 --> 06:24:20.000

So I impressed that on my students and I know there are there are scholars who have different ideas about this and why you need to read the.

06:24:20.000 --> 06:24:36.000

The, the Chronicles, you know, in publication order as opposed to, you know, bringing the the magician's nephew first, I mean, it was written as a prequel and stylistically you can tell that it is actually a you know book that was written much later than the than the first book.

06:24:36.000 --> 06:24:37.000

Yeah.

06:24:37.000 --> 06:24:50.000

But yeah, I mean, I You know, I just That is the hill where I stand is in publication order for sure.

06:24:50.000 --> 06:24:51.000

Oh, okay. Yeah. No, go ahead.

06:24:51.000 --> 06:24:59.000

Okay. Well, I have to respectfully disagree with you and Serena. Looks like that. We have a question here from Hackney, do you want me to read the question for you.

06:24:59.000 --> 06:25:10.000

I can ask it. I wanted to know, you, you mentioned that the companions had to remember who they are.

06:25:10.000 --> 06:25:11.000

Yeah.

06:25:11.000 --> 06:25:14.000

Before they can begin to end the enchantment. And it's been so long since I've read this over chair.

06:25:14.000 --> 06:25:17.000

I was, how did they come to remember who they are?

06:25:17.000 --> 06:25:21.000

Oh, well, it's, really it's puddle glum, right?

06:25:21.000 --> 06:25:24.000

I mean, he's the one who says he's the one who says to the white wedge.

06:25:24.000 --> 06:25:33.000

She basically convinces them that you know that their world is is an imagined world and the real world is her world.

06:25:33.000 --> 06:25:41.000

And puddle glum he just he finally says I'm gonna believe in Narnia and asland you know even if it's imaginary I don't care and then he walks over and stomps on the fire.

06:25:41.000 --> 06:25:45.000

Okay. That's so cool. Yeah, that's cool. I remember I remember, I remember, P, thank you.

06:25:45.000 --> 06:25:58.000

Yeah. Yeah, yeah, and of course that just sort of breaks the general enchantment and then that's when the which you know that's when she transforms into the serpent and and it all gets very messy after that.

06:25:58.000 --> 06:26:05.000

And my 2 cents on reading in the order, this is one of the series where I think they should be read in publication order.

06:26:05.000 --> 06:26:06.000

Hmm.

06:26:06.000 --> 06:26:22.000

I often like to read them in chronological, but I think it's valuable to have read the witch in the wardrobe that really sets everything up and gives you a sense of the world, that really sets everything up and gives you a sense of the world and the sense of everything up and gives you a sense of the world and the sense of everything up and gives you a sense of the world and the sense of everything.

06:26:22.000 --> 06:26:23.000

And then I don't think it much matters what the order is after that.

06:26:23.000 --> 06:26:31.000

And that's Yeah, and that's certainly what a lot of scholars argue is that it's the first book that really does lay the you know, lay the groundwork for the, for the world.

06:26:31.000 --> 06:26:46.000

And of course, you know, the first

06:26:46.000 --> 06:26:48.000

Did we lose Williams audio?

06:26:48.000 --> 06:26:50.000

Yes, there's

06:26:50.000 --> 06:26:54.000

William, I think we lost your, your microphone for a sec there. I don't know if you came up.

06:26:54.000 --> 06:26:56.000

See if the see if it's plugged in, right?

06:26:56.000 --> 06:26:58.000

Yeah, I don't know if you came unplugged or something. You're back.

06:26:58.000 --> 06:26:59.000

Oh, I did. Sorry about that.

06:26:59.000 --> 06:27:03.000

You're back.

06:27:03.000 --> 06:27:13.000

I forget what I was saying. Oh, that the line that which in the wardrobe does have that amazing scene, you know, when Lucy first enters Narnia.

06:27:13.000 --> 06:27:21.000

And you know, I think that's the that's the one that. You know, really does help set the stage for Narnia and really what it's about and.

06:27:21.000 --> 06:27:33.000

You know, and it's the first it's the first venture into into Narnia and I always love.

06:27:33.000 --> 06:27:41.000

You feel free, folks. Chime in with your burning question.

06:27:41.000 --> 06:27:54.000

So my question would be since I haven't read that specific book in a number of years, remind me, do the children go back to experiment house?

06:27:54.000 --> 06:27:55.000

Yeah, they do.

06:27:55.000 --> 06:28:03.000

I'm assuming they do and Does and do they affect it at that point? Do they come out of a dystopia to do something?

06:28:03.000 --> 06:28:04.000

In their real world.

06:28:04.000 --> 06:28:11.000

Yes, they actually do. So. They come back to, they come back to Aslan's country.

06:28:11.000 --> 06:28:23.000

And, aslin brings them to a stream and the the old King Caspian is lying dead in the stream and as they watch his his age sort of gets washed away from him.

06:28:23.000 --> 06:28:30.000

And then, and I think what do they, I think it's Jill who. Aslan asked her to grab a thorn.

06:28:30.000 --> 06:28:39.000

Pricks's paw and they let's a drop of blood go into the stream and then Narnia or sorry Caspian kind of leaps out as as a young man again.

06:28:39.000 --> 06:28:47.000

And then when Aslan brings them back to Experiment House. They arrive back at the at the same time they left.

06:28:47.000 --> 06:29:07.000

And aslan you know let's them know that you know here's their chance to deal with the bullies and of course they do and it causes such a commotion afterwards that the school gets investigated and the heads fired and she ends up going on to become, you know, a member of parliament and

06:29:07.000 --> 06:29:18.000

And things are marginally better at the school, least not as bad as they were. So yeah, it does it does end up in a better place for sure.

06:29:18.000 --> 06:29:21.000

William, I wonder if you could touch on something. That you mentioned in the paper, sort of the theme of the conference.

06:29:21.000 --> 06:29:37.000

Obviously, And, and, you, you mentioned how the underland and the silver chair, there are some resemblances to Hades and so on.

06:29:37.000 --> 06:29:38.000

Yep.

06:29:38.000 --> 06:29:52.000

You know, at the end of the last battle, there's a powerful scene for me. We're, aslan is running at the animals and some of them turn away from him.

06:29:52.000 --> 06:29:53.000

Yeah.

06:29:53.000 --> 06:29:56.000

And the others are the ones who are allowed to go further in. Right. And I always wonder what happened to those other animals.

06:29:56.000 --> 06:29:58.000



No kidding.

06:29:58.000 --> 06:30:04.000

So once we turned away from, where is the, or what does it look like?

06:30:04.000 --> 06:30:08.000

Yeah, you know, that's, that's a good question. And I, and I.

06:30:08.000 --> 06:30:11.000

I always thought it was a bit.

06:30:11.000 --> 06:30:21.000

A bit harsh, that book. In terms of the division and and that some you know some just turn their face away from Aslan and they sort of vanish into his shadow.

06:30:21.000 --> 06:30:26.000

That's kind of the end of them, but presumably. They don't disappear into nothingness.

06:30:26.000 --> 06:30:32.000

I'm not really sure. So. I mean, I've always wondered that myself as well.

06:30:32.000 --> 06:30:36.000

I don't know that there is.

06:30:36.000 --> 06:30:43.000

Necessarily a Narnian hell, you know, really? I mean, I even the even in the even in the silver chair.

06:30:43.000 --> 06:30:57.000

The you know the underland see rises And it's It rises a lot and so tourists can actually come and take their boats down onto the, down to the underland sea and just sort of sail around.

06:30:57.000 --> 06:31:06.000

And so that, you know, that underland, that potential hell gets transformed. After the after the green lady is dead.

06:31:06.000 --> 06:31:10.000

And then Bism, which we get a glimpse of, which is even farther down.

06:31:10.000 --> 06:31:16.000

Really in and the children get a glimpse of bism that just sort of closes up and then we never hear about that again.

06:31:16.000 --> 06:31:22.000

But as for an actual, an actual hell within Narni, I'm not sure that one necessarily exists.

06:31:22.000 --> 06:31:25.000

And in that sense, I'm not sure if that's answering our question or not, but.

06:31:25.000 --> 06:31:26.000

No, no, yes, perfect.

06:31:26.000 --> 06:31:35.000

But I mean, I know I understand what you're wondering. You know, it's I think for It's seems that for many scholars, you know, these.

06:31:35.000 --> 06:31:42.000

When we have representations. Of how or you know, or Narnia, you know, when it, when it, when it's under someone else's control and things start going really badly.

06:31:42.000 --> 06:31:51.000

You know, it becomes a kind of metaphorical hell. I mean, you got the, you've got the white queen, you know, turning.

06:31:51.000 --> 06:31:55.000

The white witch turning animals into stone all over the place. So. You know, can't get much worse than that.

06:31:55.000 --> 06:32:04.000

No. Hmm, interesting. Now we have a question from Serena.

06:32:04.000 --> 06:32:12.000

Serena, do you want me to read it for you or are you going to read it for us?

06:32:12.000 --> 06:32:13.000

If you could read it, my, Wi-Fi is shaking.

06:32:13.000 --> 06:32:19.000

I lost it. I will, that's fine. William, Serena wants to know.

06:32:19.000 --> 06:32:28.000

How do you think Lewis's dystopia is and utopias? Service commentaries on his own time and place in history if they do.

06:32:28.000 --> 06:32:34.000

Oh boy, that's a very good question.

06:32:34.000 --> 06:32:49.000

So I think that's. So the inklings certainly as a group. We're very much interested in Christian ideals, Christian values, older literature.

06:32:49.000 --> 06:33:04.000

And I think, I think in some ways Narnia kind of reflects. What Lewis sort of thought of as the best of his worlds, it's kind of a combination of the best of his worlds in terms of.

06:33:04.000 --> 06:33:09.000

Narnia looks a lot like his home where I grew up, outside of Belfast.

06:33:09.000 --> 06:33:18.000

All the food and the comfort, you know, speaks to. And the friendships, of course, speak to, you know, Lewis life with the inklings.

06:33:18.000 --> 06:33:29.000

And other friends, and as far as the dystopians are concerned, I mean, you It never gets it never gets that dark in Narnia.

06:33:29.000 --> 06:33:38.000

Certainly If we think about experiment houses a kind of dystopia reflecting the underworld, then there are all kinds of things about school that.

06:33:38.000 --> 06:33:45.000

Louis, thought were, you know, was pretty terrible. I get a You know, send away I think within weeks.

06:33:45.000 --> 06:33:48.000

Of his mother's death to go to school in England. And, and I mean, that experience was, that experience was, was brutal.

06:33:48.000 --> 06:34:11.000

He's pretty traumatized from that experience. I think we get a better glimpse of, you know what Lewis would think of as a you know as a real adult kind of just hope you we get a better glimpse of that and say something like that.

06:34:11.000 --> 06:34:18.000

It's been a while since I read that one though. I actually just started reading at this last week to kind of remind myself of a couple of things.

06:34:18.000 --> 06:34:27.000

But then I got sidetracked into meeting something else. So. But I think Lewis is aware of these kinds of things.

06:34:27.000 --> 06:34:35.000

You know throat is writing in various kinds of ways that you know, these are in some ways utopia, dystopias.

06:34:35.000 --> 06:34:43.000

These are inverse kind of states or something or their their movable states and in that a dystopia can displace a utopian.

06:34:43.000 --> 06:34:52.000

World and you know and and and the same the same can be true with I guess with the right people in charge.

06:34:52.000 --> 06:34:59.000

Not sure if that answers the question, but. I mean, I think this is something that you can find if you start looking, you can find it everywhere.

06:34:59.000 --> 06:35:02.000

For sure.

06:35:02.000 --> 06:35:10.000

Thank you, William. Thank you for the question. Looks like we have time for one more or 2 more.

06:35:10.000 --> 06:35:17.000

Hey Richard's got a question for us for you, William. The great divorce puts leafy in heaven.

06:35:17.000 --> 06:35:22.000

Any thoughts on the difference there?

06:35:22.000 --> 06:35:38.000

I'm trying to remember it's been a while since I've looked at the great divorce.

06:35:38.000 --> 06:35:47.000

You know, I honestly, I cannot remember exactly what happens in the great divorce. That's a great question and that's something that'll certainly try and.

06:35:47.000 --> 06:35:53.000

Try and try and look at next time I think about next time I read the book Sorry, I can't, sorry, I can't comment very much.

06:35:53.000 --> 06:36:04.000

I mean, it's not surprising in some ways that Lewis would incorporate an element like that and you know, when something like the great divorce, I mean, he's, he's one for, he's one for.

06:36:04.000 --> 06:36:13.000

He's one for recombining. You know, elements from. Yeah, from, from classical mythology, Christianity.

06:36:13.000 --> 06:36:24.000

And all kinds of interesting and funny ways, which of course is what led Falcon to call Narnia a hunch punch.

06:36:24.000 --> 06:36:32.000

Yeah, speaking of the great divorce, I kinda wonder if that is a reason. Remember the chronology exactly, but.

06:36:32.000 --> 06:36:39.000

Why he wasn't as interested in exploring Hellen. Donna so well.

06:36:39.000 --> 06:36:46.000

Great possibly, yeah. And of course the screwtape letters come, you know, they come near the end of the war, I think, and 45 or 46.

06:36:46.000 --> 06:36:58.000

And you know, he, he was kind of. Exhausted mentally from actually writing that book you know, trying to put himself in the position of screw tape.

06:36:58.000 --> 06:37:04.000

And you know the kinds of things that he would write to his protege Wormwood. I think he found very difficult.

06:37:04.000 --> 06:37:10.000

And, so maybe he, maybe it was just kind of done. And you know, he was writing.

06:37:10.000 --> 06:37:18.000

Good. In the fifties of course. Maybe a bit earlier but you know we seem to be interested in writing children's stories.

06:37:18.000 --> 06:37:23.000

And you know, using the form of the fairytale. You know, in as much as you can to write those books.

06:37:23.000 --> 06:37:25.000

So.

06:37:25.000 --> 06:37:26.000

Maybe we just trying to steer clear.

06:37:26.000 --> 06:37:36.000

Yeah. And Tim is just shared the link here for the discord where we where we can continue the conversation.

06:37:36.000 --> 06:37:37.000

Oh, excellent. Yeah.

06:37:37.000 --> 06:37:40.000

We are just about out of time here today though it's 3 50. We're gonna have to say goodbye to each other.

06:37:40.000 --> 06:37:43.000

Was wonderful. William, a wonderful presentation. Thank you so much.

06:37:43.000 --> 06:37:50.000

Okay. Well, thank you, everyone. And, again, thank you for your assistance. I appreciate it.

06:37:50.000 --> 06:37:51.000

Thanks for listening.

06:37:51.000 --> 06:37:53.000

Thank you all. Have a good evening.

06:37:53.000 --> 06:37:54.000



Take care.