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### Abstract

Introduces the concept of “narrative dualism” to understand both Lewis’s technique and his authorial purpose in creating opposing but parallel experiences, motifs, and motivations for Jane and Mark Studdock in *That Hideous Strength*.

### Additional Keywords

Dualism; Lewis, C.S.—Characters—Jane Studdock; Lewis, C.S.—Characters—Mark Studdock; Lewis, C.S.—Technique; Lewis, C.S. *That Hideous Strength*



## NARRATIVE DUALISM IN C.S. LEWIS'S *THAT HIDEOUS STRENGTH*

SADIE H. BULLARD

IN A LETTER CONCERNING C.S. LEWIS'S WORKS, his dear friend J.R.R. Tolkien makes an observation about the prevalence of dualism in Lewis's fiction: "I noticed, for the first time consciously, how dualistic Lewis' mind and imagination [were], though as a philosopher his reason entirely rejected this. So the pun Hierarchy/Lowerarchy. And of course the 'Miserific Vision' is rationally nonsense, not to say theologically blasphemous" (371). In this letter, however, Tolkien blurs the distinction between two different types of dualism: a philosophical dualism, the dualism that Tolkien says Lewis's reason rejects, and narrative dualism (a term of my own coinage and defined in the following paragraphs), which serves as a literary device. Although Lewis rejects philosophical dualism, he employs narrative dualism in his fiction, namely in *That Hideous Strength*; there Lewis uses the device paradoxically to lead Mark and Jane, the novel's two protagonists, to a unity of purpose and marital harmony by means of their separate experiences in the camps of Logres and the N.I.C.E.

In *Mere Christianity*, Lewis defines philosophical dualism as "the belief that there are two equal and independent powers at the back of everything, one of them good and the other bad, and that this universe is the battlefield in which they fight out an endless war" (42). He goes on to say that "[t]he two powers, or spirits, or gods—the good one and the bad one—are supposed to be quite independent. [...] Neither of them made the other, neither of them has the right to call itself God" (42). With this philosophical dualism, as Tolkien states, Lewis did not agree; he believed that the opposing forces, good and evil, right and wrong, were neither matching in power nor did they equally deserve to exist. He believed, as he says in *Mere Christianity*, that "one of the two powers is actually wrong and the other actually right," and "what we mean by calling them good and bad turns out to be that one of them is in a right relation to the real ultimate God and the other is a wrong relation to Him" (43). One should note, however, that although Lewis did not believe in dualism as a religion in itself or as part of his own Christianity, he maintains that dualism is *almost* a part of Christianity:

One of the things that surprised me when I first read the New Testament seriously was that it talked so much about a Dark Power in the universe—a mighty evil spirit who was held to be the Power behind death and

disease, and sin. The difference is that Christianity thinks this Dark Power was created by God, and was good when he was created, and went wrong. Christianity agrees with Dualism that this universe is at war. But it does not think this is a war between independent powers. It thinks it a civil war, a rebellion, and that we are living in part of the universe occupied by the rebel. (45)

This rebellion to which Lewis refers is one of the main themes in *That Hideous Strength*. According to Charles Moorman, "in order to provide a suitable literary vehicle for orthodox ideas, Lewis creates his own cosmic myth. Science fiction provides him with a method and a plot" (401).

Although Tolkien neglects to distinguish between philosophical dualism and narrative dualism in his letter about Lewis's imagination, Lewis himself employs purely narrative dualism as an element of storytelling. I have come to define narrative dualism as the existence of two opposing forces that define each other in their contrasting roles and, in so doing, further the plot and character development of a story. In *That Hideous Strength* [HS], the last installment of Lewis's space trilogy, almost every aspect of the story is dualistic in nature, emphasizing the many themes discussed later in this essay. Most clearly, the Pendragon of Logres and the Head of the N.I.C.E. have different methods of maintaining order: free will versus compulsion, clarity versus confusion, true news versus false news, the spirit of life versus the sterility of life. Beyond these, most of the locations and characters in the text have opposing counterparts, and all of these dualities lend themselves to the development of Mark and Jane's relationship.

Note that, while this paper focuses on the marriage of Mark and Jane, the relationship is only one dimension of the novel—however, important—supporting and illustrating the many themes of the novel. What is more, I do not intend to force this masterpiece into a preconceived form; rather, I intend to show one aspect of the complex novel and view that one aspect through the lens of the literary device of narrative dualism.

In the novel, Mark and Jane Studdock, an unhappily married couple, find themselves in opposite camps in the battle to save England from forces beyond their abilities to control. In an attempt to capture Jane and her prophetic abilities, the National Institute of Co-ordinated Experiments (or, ironically, the N.I.C.E.) lures Mark into its number with the threat of unemployment, and they keep him there under penalty of death. The N.I.C.E. is merely a cover story, however: they pretend to sanitize the environment and rehabilitate criminals while, in actuality, an evil being is using their Head to take over the world. Jane, on the other hand, joins the ranks of Logres, the resistance group made up of "four men, some women, and a bear" (289) who follow the orders of the ethereal

Maleldil, on whose advice "the Director [of Logres] has discovered the conspiracy against the human race" (189). Even amidst the battle for England, the members of Logres show Jane that academia and her social surroundings are not the most important things in the world, and that she is meant to serve a higher purpose.

In analyzing narrative dualism, the reader will do well to begin where the author does: in the different views of marital roles between Mark and Jane. Their differing perspectives, Mark's misguided commitment and Jane's lack of it, are the foundation of the characters' development and, therefore, the cornerstone of the novel. According to Richard L. Purtill, "[t]he opposition begins with the situation of the two protagonists. Jane Studdock is a person who has fled from making a real commitment of herself" while "Mark Studdock's problem is not a lack of commitment," merely commitment to the wrong thing (91). He continues to say that

[t]he story [...] moves on several levels. On one level it is merely the stock adventure of romance—lovers are separated; will they get back together? At another level it is about the adventures of any soul and the different ways in which it may choose good or evil. But on an intermediate level it is a parable of what happens when two people in a relationship begin to go different ways." (98)

The different paths on which Mark and Jane find themselves are the core of the narrative dualism in *That Hideous Strength*, yet it is paradoxical in that the separate paths eventually lead the couple back to each other.

While the protagonists had certain ideals about marriage before they were wed, the reality of their marriage is far from what they imagined. In an article showing Lewis's use of the medieval code of marriage, Alison Searle states that

[t]he juxtaposition occurs at the level of personal relationships also: the main characters, Mark and Jane Studdock, are a modern couple, self-centered; each determined to pursue their own careers and interests, unwilling to sacrifice their own independence in order to attain a true mutuality in marriage. Alongside the realistic description of their daily lives at home or work, Lewis creates a transcendent gender distinction that is defined as of far greater importance than sexual differences at the biological level. (9)

Searle briefly touches on Lewis's use of "gender distinction" to show his incorporation of medieval ideals into his stories; however, Searle does not portray exactly how the non-sexual differences in gender (Mark's desire to

protect and provide and Jane's need to feel wanted and loved) pull Mark and Jane together from opposite sides of the war.

Lewis reveals the discrepancy between the Studdocks' ideas of marriage and their actual relationship by showing that Jane, before she married, believed that marriage was made for the "mutual society, help, and comfort" of the parties involved, but "[i]n reality marriage had proved to be the door out of a world of work and comradeship and laughter and innumerable things to do, into something like solitary confinement" (11). Underneath the mask of independence, the real Jane, although immensely disappointed in her relationship with her husband, still turns to him for comfort. After Jane has a series of troubling dreams, Mark comes home to be greeted by an unusual occurrence: "[h]e found himself, on the doormat, embracing a frightened, half-sobbing Jane—even a humble Jane—who was saying, 'Oh Mark, I've been so frightened'" (42). Jane, though she turns to Mark's comfort only in what she considers moments of weakness, still desires his love, but she is not confident in his feelings for her: "Why had he married her? Was he still in love? If so, 'being in love' must mean totally different things to men and women. Was it the crude truth that all the endless talks which had seemed to her, before they were married, the very medium of love itself, had never been to him more than a preliminary?" (12).

Mark, as Jane later implies, operates under the pretense that providing for his wife is his motivation for joining the N.I.C.E., even if it means putting romance and comradeship aside, but the reader—and Mark's subconscious—knows that Mark secretly desires to be a part of something he believes to be important. Ultimately, providing for his family and belonging to a seemingly important society are Mark's two strongest motivations in joining the N.I.C.E., and Mark feels that both reasons are pressure enough to stay. As Jane confronts him on the doorstep, Mark finds that he has taxed so much of his energy at work that he is in no mood to build up the emotional aspects of his marriage: "It was a pity, he thought, that this should have happened on a night when he was so late and so tired and, to tell the truth, not perfectly sober" (44). It is important to note that the novel begins with Mark turning to the N.I.C.E. in a failed attempt to attain a raise in income, but by the end of the story, he realizes that the most vital part of his role as a husband is not to provide money but to offer emotional support. In the end, Mark faces death and sees that Jane has, more than anything else, needed his love and respect, something he has withheld as insignificant. "An unexpected idea came into his head. This—this death of his—would be lucky for Jane" (244), and "[i]t was well that she would be rid of him" (245) because she needed something out of marriage that he had hitherto failed to provide—love. Only when Mark comes to terms with his role as Jane's provider of stability as well as happiness is he able to change sides of the war.

Perhaps a more detailed analysis of narrative dualism would be most helpful in illustrating its use as a literary device. As a starting point, this paper will consider Lewis's use of the feminine. He extends characteristics of femininity to each camp, Logres being given what he considers proper feminine features of beauty and warmth while the N.I.C.E. remains cold and distant, a hollow femininity. One manifestation of this is in the beauty of the grounds at St. Anne's, Jane's first encounter with the resistance group and the last image in his novel that Lewis gives the reader. According to Patrick J. Callahan,

Two gardens represent these two societies, and form the symbolic center of the novel. On the one hand, the fertile garden of St. Anne's, where reside the company of Logres, draws its name from the patroness of mothers and motherhood. On the other hand, Belbury, the location of the N.I.C.E. headquarters, has the unmistakable resonance of funeral bells and burial to it. (149)

Upon first arriving at the manor at St. Anne's and seeing the beautiful vegetation, paths, and fountains of the garden, a sentence springs to Jane's mind as a description of what she beholds: "The beauty of the female is the root of joy to the female as well as the male, and it is no accident that the goddess of Love is older and stronger than the god" (60). Although Jane does not know why this sentence suddenly comes to mind, Lewis is using this description to further his comparison between the beautiful side of the femininity of Logres and the harshness of the N.I.C.E.

When Mark takes a walk on the grounds of Belbury, he is met with a very different view. On exploring the grounds, he finds that "they were not the sort of grounds that anyone could walk in for pleasure. [...] The whole effect was like that of a municipal cemetery" (99). The ugliness of the grounds at the N.I.C.E. creates in Mark a deeper appreciation for the garden at St. Anne's when he sees it at the end of the novel; he realizes what he had been missing while he attempted to obtain what he thought he needed.

As the narrative dualism of the two gardens depicts, Logres focuses on the life of nature and humanity while the N.I.C.E. intends to sterilize it. Callahan states that "[i]n *That Hideous Strength*, Lewis opposes two fictional societies, the remnant of Arthurian Logres, focus of traditional, spiritual Britain, versus the [N.I.C.E.], focus of scientific, materialistic Britain" (149). Ransom, the protagonist of the first two novels in Lewis's space trilogy, is now the director of Logres, and he aims to better the lives of every member of his company while they stay at St. Anne's, even the animals who find themselves living there. The N.I.C.E., however, designs to wipe nature off the face of the planet, deeming it dirty and stating that "[t]here's far too much life of every kind about, animal and vegetable" (40). To illustrate this point, Mark's first real job is to travel into a

quaint village and report on all things “insanitary” there (83)—what Mark considers beauty and life. Mark finds himself at Belbury always rationalizing and justifying what he initially views as barbaric, but once he recognizes his appreciation for human life and nature, he begins to realize that he does not belong at Belbury, thus solidifying his later decision to escape and return to his wife, for he equates beauty in nature with Jane.

Another instance of narrative dualism is in each camp’s view of death. At Logres all the members of the resistance group, at some time, come to realize and accept death as a purposeful and sacred element of life. Jane truly begins to acknowledge this as she and her small group search for Merlin in the darkness:

[T]he real meaning of that scene in the kitchen began to dawn on her. [Ransom] had sent the men to bid goodbye to their wives. He had blessed them all. It was likely, then, that this—this stumbling walk on a wet night across a ploughed field—meant death. [...] Jane was trying to see death in the new light of all she had heard since she left Edgestow. She had long ceased to feel any resentment at the Director’s tendency, as it were, to dispose of her [...]. She accepted that. (230)

Logres, in all its goodness and warmth, attracts Jane to the point that even death takes on a more positive quality and does not deter her from her newfound sense of belonging; she would willingly give up her body in the attempt to gain the ultimate weapon for the resistance. She accidentally happens upon the sense of belonging that Mark so desperately searches for, and this sense of being a part of something greater than herself leads Jane not to throw away her life needlessly but to offer it to the betterment of the greater good, something the N.I.C.E. has no grasp of.

On the other side of the war, the inner circle of the N.I.C.E. feels as if their bodies hamper them in some way, and it is their intention to rid themselves of that inconvenience in the morbid pursuit of life at any cost (although they desperately cling to their bodies when confronted with absolute death). The members of the inner circle are trying their hardest to eliminate death along with emotion and other human necessities, thus reducing the human body to a shell that the spirit can inhabit (if it so chooses). John F. Kavanaugh states that

We long to control and deny our animality; at its worst presentation, we want to eliminate it: no more aging, no more dwindling and drooling, no helpless dependency. These are the most terrible things that could happen to us, are they not? To be diapered and cleaned by another? To be utterly helpless like an infant, like someone awaiting death? What a shame. (6)



The evil spirit that embodies their Head is able to control the members of the N.I.C.E. because he has made them feel as if their need to dwell in bodies somehow makes them less intellectual. Along the same line, Kavanaugh puts forward the idea that “[a]lthough it is true that humans can run from themselves by repressing the spiritual and succumbing to the flesh, C.S. Lewis warns us of the opposite tendency: running from ourselves by rejecting our bodies, especially our vulnerabilities in conception and death” (6).

The next link in the chain of Lewis's narrative dualism presents itself in the rooms in which new members of either group are initiated; according to Callahan, “[t]he core of Lewis's insight into evil is contained in images of organization versus images of discord” (154). Ransom, the director of Logres, talks to new members in the Blue Room, a place that promotes peace and tranquility with every paint stroke and comfortable armchair: “It was light—it seemed all windows. And it was warm—a fire blazed on the hearth. And blue was the prevailing colour” (139). This room attempts to embody the ideas that are necessary for a human to more fully realize his or her humanity—comfort, serenity, acceptance.

By contrast, the dehumanization process of the N.I.C.E. begins when Wither, one of the two members of the inner circle of the N.I.C.E., initiates newcomers in the Objective Room. Mark desperately holds onto his humanity while being conditioned by the N.I.C.E. to dislike it immensely. Below is his description of the room:

A man of trained sensibility would have seen at once that the room was ill-proportioned, not grotesquely so, but sufficiently to produce dislike. It was too high and too narrow. [...] Sitting staring about him he next noticed the door—and thought at first that he was the victim of some optical illusion. [...] The point of the arch was not in the centre: the whole thing was lop-sided. [...] The thing was near enough to the true to deceive you for a moment and to go on teasing the mind even after the deception had been unmasked. (294)

This room is meant to throw off the initiate's senses and to create a total feeling of unease, thus embodying the ideas of the N.I.C.E. that it is necessary to disrobe one's mind from the humanizing effects of proportion and tranquility.

Yet another example of Lewis's narrative dualism is in the theme of clarity versus confusion. The members of Logres, while unable to divulge all of the group's secrets to Jane when she first seeks their help, intend to give her as much information as they are allowed before she is completely inundated. After Jane tells the Dennistons that her dreams are actually true visions, Mr. Denniston informs her straightaway that she is a seer and that they need her to be a part of their group so that they, and not the N.I.C.E., can have the information she is

able to provide. Denniston explains the predicament to his wife: “‘You must see it from Mrs. Studdock’s point of view, dear,’ he said. ‘You forget that she knows practically nothing at all about us. And that is the real difficulty. We can’t tell her much until she has joined. We are in fact asking her to take a leap in the dark’” (113). As revealed in this statement, Denniston is being as clear as he can, and he wishes he could give even more details of their group and Jane’s role in it. Before the conversation closes, Denniston invites Jane to meet their Head even before she has declared herself a member, something that the affiliates of the N.I.C.E. can only do after they are inducted into its inner circle. It is interesting to note that Jane is hesitant to join even after the Dennistons are quite frank with her, but Mark joins the N.I.C.E. without even knowing his position, his boss, or his wages.

The N.I.C.E. is on the other end of the spectrum when it comes to clarity and confusion. While Logres gives would-be members genuine information from the beginning, the N.I.C.E. does not. Callahan puts forth that “Mark Studdock’s initial respect for N.I.C.E. deteriorates as soon as he learns that no one at Belbury has any idea what is going on [...]. Consequently, department heads such as Steele simply do not know what their departments are supposed to be doing” (154). When Mark shares his apprehension at not knowing exactly what he is supposed to be doing and even if Wither, the Deputy Director of the N.I.C.E., means him to stay, Fairy Hardcastle, the head of the N.I.C.E. police, replies:

“You’re in all right, Sonny,” she said. “Only don’t be too particular about what exactly you’ve got to do. You’ll find out as it comes along. Wither doesn’t like people who try to pin him down. There’s no good saying you’ve come here to do *this* and you won’t do *that*. The game’s too fast just at present for that sort of thing. You’ve got to make yourself useful. And don’t believe everything you’re told.” (68)

Beyond merely refusing to give Mark job details, every member that he confronts insists that he not ask questions, that he will know what to do when the time comes. Eventually, to end Mark’s badgering, a man named Cosser gives him a job that, while it is not the job he desired, is at least something to keep him busy (82). While he is on the job with Cosser, Mark suppresses all of his feelings of foreboding in an attempt to not be repulsed by what he is doing.

The jobs given to Mark and Jane also dualistically illustrate the theme of clarity versus confusion; they are both given work concerning news, Jane telling of her true visions and Mark writing news articles concerning events that have not yet taken place. Jane’s duties are outlined early on in the novel when Camilla Denniston and her husband urge Jane to come to St. Anne’s, telling her that she is a seer, “a person with second sight” (112), and that she has the ability to help them win the war. Eventually, the Dennistons’ words are realized when Jane

dreams first of the N.I.C.E.'s member-initiation process and then of the location of Merlin, the wizard of old come back to help Logres defeat the N.I.C.E., and Jane is unequivocally drawn to the position of duty in which she finds herself. When Ransom asks Jane to face death in order to guide the group to Merlin, she analyses her emotions concerning the upcoming events: "Her expectation was strung up to the height; something that would have been terror but for the joy, and joy but for the terror, possessed her—an all-absorbing tension of excitement and obedience" (226). Additionally, Jane's visions are unquestionably true, and, because she tells Ransom and the others exactly what happens in her visions, even if the content is shameful or embarrassing, Jane is able to feel satisfied that she is doing the right thing.

On the other hand, Mark initially suppresses any qualms he has over writing false articles. In fact, he has no problem with the crime at all:

This was the first thing Mark had been asked to do which he himself, before he did it, clearly knew to be criminal. But the moment of his consent almost escaped his notice; certainly, there was no struggle, no sense of turning a corner. [...] But, for him, it all slipped past in a chatter of laughter, of that intimate laughter between fellow professionals, which of all earthly powers is strongest to make men do very bad things before they are yet, individually, very bad men. (127)

In the end, Mark rejects his assignment not because it conflicts with his morals but primarily because he does not want to be considered a journalist.

Lewis also treats the theme of free will versus compulsion dualistically. As the nature of the process of their initiations suggest, Mark and Jane remain in their respective camps for different reasons, Jane because she chooses to do so and Mark because he is compelled to. From the very beginning and throughout her stay at St. Anne's, Jane is given the choice to leave at her will. In her pivotal conversation with the Dennistons (before she actually becomes a member of Logres), the couple asks her to join, but she declines, stating that she did not want to commit to anything at the moment (112). Only after a particularly scary vision does she decide to stay at St. Anne's long-term.

Mark, on the other hand, is obviously coerced from the moment he arrives at the N.I.C.E. The first action taken by the inner circle is to "shove" him out of his teaching position at the local college, making it seem like a mistake, so that his only option for income is to join them (104). First, his desire to provide for his wife compels him to stay, but Mark soon realizes that the only sure way to escape the N.I.C.E. is to embrace what they fear most—death. When thinking of how best to get away alive, Mark realizes that "[e]ven the vague idea of escaping to America which, in a simpler age, comforted so many a fugitive, was denied him. [...] Its claws were embedded in every country: on the liner, if he should

ever succeed in sailing; on the tender, if he should ever make some foreign port; its ministers would be waiting for him" (210). One of the clearest examples of compulsion in the text expresses itself in the murder of Hingest, who was killed the night he made it known that he was leaving the N.I.C.E. for good. Mark, upon telling Wither that he intends to leave, is accused of murdering Hingest, and when Mark actually escapes the grounds, he is arrested and brought back. The more Mark is repulsed by the N.I.C.E., the more desperate and life-altering their means of making him stay become.

Another example of Logres's allowance of free will and the N.I.C.E.'s use of compulsion takes form in two characters—Merlin and the tramp. The Merlin that Lewis employs, as David C. Downing states, has a magic that "is descended somehow from lost Atlantean magic, not from the sorcery of the Renaissance" (411). For Logres to succeed in stopping the N.I.C.E., they must convince Merlin to use this magic to help them; until the moment he agrees to join their ranks, the company at St. Anne's believes that he will aid the N.I.C.E. In spite of this, though they will try their hardest to turn him to their cause, they are prepared to allow him to choose sides freely. While certain members of Logres prepare to find Merlin, the extent of whose power they can only imagine, Ransom tells the men to keep a hand on their guns as a means of self-preservation, not to be used as a tool of persuasion: "Your revolver in your hand, a prayer on your lips, your mind fixed on Maleldil" (225). Dimble, a member of this excursion, is to speak to Merlin in the language of Maleldil and to "stand firm. You can't lose your soul, whatever happens; at least, not by any action of his" (226). The hunting party means to die rather than compel him to join their cause because they stand to better the human race, while their counterpart intends to use Merlin to destroy it, and the command to proceed for the sake of humanity even if it means giving up her own life is what ultimately makes Jane accept herself and her role in this battle and in her marriage.

Logres is not the only group hunting Merlin and his powers. According to Sarah Larratt Keefer, "Edgestow, and specifically its oldest component, Bracton College, is associated with Merlin, who sleeps beneath the well [...]. Although the [N.I.C.E.] acquires Bragdon Wood for the purpose of gaining Merlin's power for itself, it is Merlin who protects Edgestow and derails the [invasion]" (40). The N.I.C.E. think they find him in the woods (the night he actually shows up at St. Anne's), believing that Merlin would approve of "the scientific reconstruction of the human race in the direction of increased efficiency—the elimination of war and poverty and other forms of waste—a fuller exploitation of Nature—the preservation and extension of our species" (*HS* 255). However, they mistake an ordinary tramp for Merlin, and they force this tramp to stay at the N.I.C.E. headquarters until they can figure out what to do with him.

Merlin's stay at Logres and the tramp's time at the N.I.C.E. are both the results of orders from the Heads of these two groups. Ransom, "the Head" of Logres (113), is called the Pendragon, which means "dragon's head," and he is described by Jane as having "one foot bandaged as if he had a wound" (139). She goes on to state that "[s]he had expected to see an invalid. Now it was manifest that the grip of those hands would be inescapable, and imagination suggested that those arms and shoulders could support the whole house" (139). Janina P. Traxler calls the Head of Logres "a leader destined to save the land in its hour of need, a wonder-worker who can manipulate the forces of nature, a suffering figure whose physical ailment symbolizes the moral malaise of the land" (193). Continuing, Traxler states that Ransom will lead Logres to prevail by using "the weapon of *meaning*, by a restoration of humans' connection to the natural and metaphysical worlds" (193-4). The descriptions of Ransom, and later his actions, create in Jane a total sense of commitment to his cause, and she follows what he says just because he says it. In the end, Jane goes back to Mark because Ransom, her Head, tells her to.

The N.I.C.E.'s Head is something different altogether. While the descriptions of Ransom are mostly of his surprisingly strong body, the N.I.C.E.'s head is only described from the neck up, because that is all he has. Certain members of the N.I.C.E. have obtained the head of a decapitated criminal named Alcasan, turning it into the microphone through which an evil spirit gives orders to destroy humanity. The reader is given a glimpse of Mark's experience with the Head in a vision that Jane has concerning the occurrence: it was a head "which had the top part of the skull taken off. [...] It was green looking and the mouth was wide open and quite dry" (178-9). Although the Head can speak of its own accord, the scientists in charge of it believe that they must pump fluids into it in order for it to give them orders. After Mark is introduced to the Head, its inhumanness only fuels his desire to leave.

Because of Lewis's use of narrative dualism, several occurrences lead Jane to love Mark and accept him back into her life, and they lead Mark to escape from the N.I.C.E. and desire to be a faithful supporter of Jane once more. For Jane, no single event changes her mind about Mark, but a succession of subtle shifts in thought make her more willing to accept him, upon his joining the resistance, as a husband once more. The sections of the novel in which Lewis gives glimpses into Jane's emotions and thought process show the reader Jane's opinions of Mark, and these opinions begin very negatively: "Some resentment against love itself, and therefore against Mark, for invading her life, remained. She was at least very vividly aware of how much a woman gives up in getting married. Mark seemed to her insufficiently aware of this. [...] One had one's own life to live" (71). However, as the tension heightens and Jane begins to fear for her life, she tries to follow Ransom's advice in finding a way to make her

marriage work out for the better, although she does so with a marked lack of enthusiasm. In a conversation with a woman at St. Anne's about the return of her husband, Jane thinks that the "[t]hought of going back to Mark if Mark were ever rescued from Belbury was one which her mind long accepted; it was not horrifying to her, but flat and insipid. It was not the less so because at this moment she fully forgave him for his conjugal crime of sometimes preferring her person to her conversation and sometimes his own thoughts to both" (300). When faced with the option of Mark's death, though, Jane "felt very cold" (301); this anxiety shows that she does care for him and is willing to grow in love with him again.

At the start of the novel, Mark desires to remain neutral, believing that he can work for the N.I.C.E. while not truly joining sides, but Dimble, a member of Logres, says that "[g]ood is always getting better and bad is always getting worse: the possibilities of even apparent neutrality are always diminishing" (281). Only when Mark realizes that there is a bad force at work and that he is under its control can he attempt to escape. In contrast to Jane's situation, Mark faces a short chain of significant events that drive him to escape the N.I.C.E. and try to win back his wife's favor; the first and most severe of these events is one in which Fairy Hardcastle, head of the N.I.C.E. police, kidnaps and tortures Jane. Although Mark hears of this as an attempt to turn him against his wife, he is overcome by emotions to try to save her from the people he once looked up to. Thus, he seeks to escape in order to tend to Jane's emotional and physical needs:

All the slowly mounting fears of the last few days ran together into one fixed determination and a few seconds later he was going downstairs three steps at a time. Then he was crossing the hall. Then he was out, and walking down the drive. [...] About the future he did not think at all. Only two things mattered: firstly, to get out of that house, and, secondly, to get back to Jane. (186)

All his determination is lost, though, when he meets Wither in the driveway: "He turned back. He stood in the road; this seemed to him the worst pain that he had ever felt. Then, tired, so tired that he felt the weak tears filling his eyes, he walked very slowly back into Belbury" (186). Mark, as much as he desires to protect Jane, cannot be fully driven from the N.I.C.E. until his own death, and not Jane's, is hanging before his eyes. After the members threaten to imprison and then to kill Mark, he comes to terms with the real N.I.C.E. and whose side he should truly be on. When he looks death in the face, Mark accepts that there is no neutral territory and that he is on the wrong side:

The meaning of all the ups and downs he had experienced at Belbury now appeared to him perfectly plain. They were all his enemies, playing upon

his hopes and fears to reduce him to complete servility, certain to kill him if he broke away, and certain to kill him in the long run when he had served the purpose for which they wanted him. It appeared to him astonishing that he could have ever thought otherwise. How could he have supposed that any real conciliation of these people could be achieved by anything he did? (242)

From this point on, Mark sees through the charades of the inner circle and focuses all of his energy on survival, thus landing him on Logres's doorstep and in the arms of Jane.

Each example of narrative dualism presented leads Mark and Jane first apart and then back to each other again; Mark is continually being repulsed by what he sees at the N.I.C.E. while Jane finds herself being drawn toward Logres, and this pushing of Mark and pulling of Jane eventually put them together at Logres, both intent on saving their marriage.

Within the first six months, the Studdocks' marriage crumbles because their reality does not meet their expectations, but the dualistic experiences in the camps at Logres and the N.I.C.E. unite them once more: Jane, who feels that she has lost her sense of self, is attracted to the idea of duty, a sense of belonging, even if it is with a group that she initially dislikes, while Mark is eventually repulsed from the N.I.C.E. by his inability to provide what Jane really needs—a husband who is emotionally there for her, not just a paycheck. The beauty of the grounds of St. Anne's draws and reassures Jane while Mark finds no comfort in the harshness of the N.I.C.E. grounds. The focus on life and the acceptance of death at Logres rehabilitates Jane while Mark is repulsed to the point of escape at the sight of the N.I.C.E.'s attempt to live without bodies. The Blue Room is so inviting and relaxing that Jane does not want to leave while the Objective Room creates in Mark a pronounced denunciation of what the N.I.C.E. stands for. Jane is drawn to the clarity of Logres, even the rules and regulations of the house, while Mark is repulsed by the confusion he encounters. That Jane is given a choice to stay or leave Logres makes her want to remain there, while Mark, after trying to escape the N.I.C.E., finds himself repelled by their attempts to keep him. Finally, Jane is in awe of Ransom, the Head of Logres, in such a way that she wants to please him with obedience and remain in his presence, while Mark experiences the ultimate revulsion when he sees the N.I.C.E.'s Head. Thus, Lewis's use of narrative dualism as a technique is ideal for showing how Jane's experiences, and Ransom's urgings, both entice her to better her relationship with Mark while saving the world; while in Mark's case, the same technique shows him driven from the evil of the N.I.C.E., ultimately saving his marriage and his life.

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