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An Examination of Evil in C.S. Lewis’s The Narnia Chronicles and Space Trilogy, and in Tolkien’s The Silmarillion and The Lord of the Rings

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AN EXAMINATION OF EVIL IN C.S. LEWIS'S THE NARNIA CHRONICLES AND SPACE TRILOGY, AND IN TOLKIEN'S THE SILMARILLION AND THE LORD OF THE RINGS

by

Christopher J. Wilkins

A Thesis

Submitted to the Department of English Department of the State of New York, College at Brockport, in partial fulfillment of the requirements for the degree of MASTER OF ARTS 1994
AN EXAMINATION OF EVIL IN C.S. LEWIS'S THE NARNIA CHRONICLES AND SPACE TRILOGY AND IN J.R.R. TOLKIEN'S THE SILMARILLION AND THE LORD OF THE RINGS

by

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DEDICATION

I would like to dedicate this thesis to the One: Iluvatar, Maleldil and Aslan, who has not only led me to the Crack of Doom to make me a new man, but who will enter the new Narnia with me and take me "further up and further in."
ACKNOWLEDGMENT

I would like to offer my sincere appreciation to the supporting cast of this thesis, a list that goes beyond the few names I mention herein: Professor Fred Burelbach, Professor Judd Decker, Elaine De la Rionda, Professor C. Harold Hurley, The Heeks Family, Professor Miles Kimball, Professor Mary Lechner, Ben Levan, Professor Elizabeth Newhall, Professor Calvin Rich, Takagi Sensei, Tohoku Gakuin, and the University of Shizuoka-ken.
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Introduction

In the preface to *The Politics of Fantasy*, Lee Rossi says:

C.S. Lewis and J.R.R. Tolkien are two of the most interesting and entertaining writers of fantasy in the Twentieth Century. Certainly they are two of the most popular, and in their own domain they have been considered among the very best of modern practitioners. The literary and artistic merits of their work are in themselves enough to justify an extended discussion of their work. (1)

This justification of more discussion in regard to the writings of these two men seems to hold true today, ten years after the publication of Mr. Rossi’s thoughts. Their works continue to engender interest. In addition to the literary and artistic value, their writings have value as Christian apologetics in a secular age that sometimes values empiricism more than faith, and Freud and Darwin more than Moses and Isaiah.

Both writers lead their audience into another world, into characters’ inner worlds, and into contact with a world, or reality, behind what is seen—an unseen world. This unseen reality contains both good and evil elements. The primary emphasis of this study is to discover the ways these authors portray evil in their major works of fantasy. A secondary emphasis will be to see how the authors differ in their
depiction of evil, in their approaches and perspectives.

There are several major emphases to this study of evil. These emphases have been arranged as follows: the evil of misapplied scientific practices and corrupt organizations or systems, the battle with evil in society and individuals, and evil as portrayed in the settings and characterization of the authors' major fantasies. For this study, the primary works to be considered will be Lewis's Narnia Chronicles and Space Trilogy and Tolkien's The Silmarillion and The Lord of the Rings.

Both authors portray the evil of corrupt scientific practices and of organizations or systems. Lewis approaches this task by contrasting evil practice and philosophy to reason. Lewis loves reason, not the reason of utilitarianism, but what Clyde Kilby calls "Right Reason" (qtd. in Keefe 31). Lewis contrasts right reason to amoral relativism, a philosophy which recommends forming beliefs according to pragmatism and with disregard to objective authority. Lewis's treatment of amoral relativism in regard to the corrupt use of science is divided into technology, laboratory experimentation, and capitalism in regard to space exploration. He deals with the abuses of corrupt systems in education, religion and government.

Tolkien presents the abuse of the "misapplication of scientific method" (Aeschlima 20) and corrupt systems as being attributable to two related factors: determinism and despotism with policies that are deterministic in nature. In
regard to the misapplication of science he deals with industrialization and laboratory science. Industrialization is depicted as being evil. "For example, many trees of the Shire are cut down by outsiders. To the dismay of the Hobbits, the Shire's mill is torn down and a bigger one put up "full o' wheels and outlandish contraptions" (Return 92). In regard to the abuse of systems, the authors portray the relationship of evil to societies and individuals. Lewis writes of societies that are destroyed because of evil, like Charn (MN 59-61), and good societies yet untempted to sin--the pfifltrim, hrossa, and seroni of Malacandra (OSP). He illustrates the battle with evil in individuals as being a matter of good protagonists being submissive to God, the latter being Maleldil or Aslan.

Tolkien illustrates the battle with evil in the societies of Gondor, Rohan, and Numenor, the former two being victorious, the latter being vanquished by evil. In Tolkien's story, good and evil are usually race-specific; Elves are good and Trolls are bad. Characters from both good and bad groups illustrate the battle with evil as the individual, internal battle with temptation. Frodo and Gollum are examples of individuals who struggle inwardly with evil.

The last chapter of this examination of evil deals with the moods and characterization in the authors' works. One aspect of the mood that is addressed is hope. Lewis uses angel-like creatures and a Christ-figure, Aslan. As a result, a mood of hope that good will triumph over evil is created.
Tolkien's story does not evoke a mood of hope to the degree that Lewis's stories do. Referring to the influence of Norse mythology on Tolkien's work, Derek Brewer describes the mood of *The Lord of the Rings* as "apocalyptic anxiety" (258). There are no Christ-figures in Tolkien's world, and Providence has a lesser role than in Lewis's works.

The authors' characterizations are different. Lewis uses classical characters: Bacchus, Pan, and Merlin. He also uses appellations that describe character. Puddleglum, for instance, is glum. Tolkien uses a different technique in his characterizations. According to Randel Helms, Tolkien believes the mythology of Northern Europe expresses radical evil in the form of monsters like Grendel and the Worm (61). The influence of Norse mythology on Tolkien's characterization is illustrated in his use of monsters, for example, Shelob, the Balrogs, and the Nazguls. This influence is also evident in the way he uses etymology to describe characters. For example, "Thorin" means "Bold One" and is borrowed from the Icelandic sagas, the *Prose Edda* (Noel, *Mythology* 125).

These two authors portray evil in various ways. Their perspectives and methods of illustrating evil have similarities and differences. The primary emphasis of this study will be to discover their treatment of evil in their major works of fantasy. A secondary emphasis will be to see how the authors differ in their perspectives on evil.
CHAPTER I

C.S. Lewis and Modern Evil: Amoral Relativism in Science and System

Many people are familiar with C.S. Lewis as a professor of Medieval and Renaissance literature and as a Christian apologist. Lewis, however, was also a philosopher. One aspect of Lewis's philosophy is his opposition to amoral relativism, a philosophy which proposes that the evaluation of circumstances and choices be done according to pragmatism and one's own perspective on reality, not according to the guidelines imposed by religion or societal norms. His opposition is stated in his non fiction and illustrated in his fiction. Lewis addresses the dangers of amoral relativism as it relates to two areas, those of science and system.

Francois Rabelais encapsulates the theme of Lewis's attack on amoral science. He says, "Science without conscience is nothing but death of the spirit" (qtd. in Aeschliman 19). Lewis exposes the dangers of two aspects of amoral relativism applied to science, or what Michael Aeschliman calls "scientism" (18). One is in the theoretical domain, in regard to a misuse of science's basic principle—reason. A second danger Lewis illustrates is planetary imperialism, imperialism made possible by the technological advances of science. He shows two aspects of this latter philosophy of imperialism: one, the desire to spread the human race throughout the galaxy regardless of outcomes to the pre-existent inhabitants and
second, the desire to plunder planets for riches.

What is Lewis's position concerning reason? Richard Cunningham calls Lewis the "Reasoning Romantic" (224). In the Introduction it is noted that Clyde Kilby says Lewis is concerned with "Right Reason" (31). Chad Walsh also notes appreciation of reason in Lewis's The Pilgrim's Regress. In this semi-autobiographical allegory, Reason appears on horseback and slays the Spirit of the Age to free the pilgrim, John (66). In this instance Lewis lauds reason. Later, however, in his characters Weston and Devine of the Space Trilogy, Lewis raises questions concerning some of the principles behind space exploration. Lewis, as he illustrates by extolling one aspect of science and criticizing another, seems to be able to approach a subject from more than one viewpoint. It is clear then that Lewis does not align himself with philosophical camps but is interested in truth. Lewis doesn't maintain that truth is found solely in Christianity but that there is a universal moral law, which he calls the Tao (Aeschliman 9). In this instance, Lewis seems to minimize the differences between religions. Sometimes, however, he emphasizes distinctions, as he does in Mere Christianity. In regard to the true religion, he says that in a mathematical sum only one answer is right but that some answers are more near being right than others (39). Lewis's concept of right reason enables him to mix perceived opposites into his philosophy and theology of life and not be forced into conventional categories. Aeschliman says of Lewis and
right reason that "reason rightly used leads to God. It is the great central philosophical/metaphysical tradition of the West in which Lewis enlisted his own mind and pen" (3). Lewis recommends the use of right reason.

For many practitioners of science, right reason has been supplanted by a counterfeit, something that seems to be right reason but isn't. What Lewis objects to is amoral relativism or reason without heart posing as reason. In *The Pilgrim's Regress* John meets the Three Pale Men. They are Mr. Neo-Angular, Mr. Neo-Classical, and Mr. Humanist. All three are sons of Mr. Enlightenment, hence no strangers to reason. Through them, Lewis illustrates that many schools of thought are not founded on truth but that modern thought begets Freudianism in baser souls and negativism in finer ones (124). Mr. Humanist confesses it is "hatred" that unites the trio (127). It is obvious that the reason exercised by the Pale Men is not right reason and that the humanism of Mr. Humanist is not the same as that which Lewis is defending when he criticizes scientism. Sir Herbert Grierson makes distinctions between the types of humanism, qualifying it into categories such as Puritan, Catholic, Humanism that contrasts with the Divine, and Humanism that contrasts with the Natural (xiii). In light of these kinds of distinctions, it is probable that Aeschliman's view of Lewis as a defender of the humanities and Lewis's inclusion of Mr. Humanist as one of the Three Pale Men is not inconsistent with Lewis's philosophy.

The battle of ideas between science and metaphysics has
been going on for centuries. The Second College Edition of the *American Heritage Dictionary* defines metaphysics as the investigation of "ultimate reality," "first principles," and "being." In a chapter entitled "Scientism vs. Sapientia," Aeschliman includes Lewis at the end of a roll of those who defend metaphysics and the humanities against science and technology (180). Lewis opposes many people while defending the faith, but there is one with whom he scuffles philosophically on this issue of reason without heart. That individual, J.B.S. Haldane, was a utilitarian who defended chemical warfare and laboratory experimentation on animals (Downing 38). Lewis expressed his opposition to such laboratory research in "Vivisection" (God 224) and *Perelandra*.

In the latter, Weston, the Un-Man, is a scientist who seeks to cast off traditional values. As a result, he becomes subject to the will of the "Bent Eldil" (Satan). The first sign of this vacuity of self and possession by the Eldil is the Un-Man's wanton destruction of life. He disembowels the frog-like creatures that come into his path (109-110). Utilitarianism, or reason without heart, as seen in Haldane's writings and in the personality of the Un-Man, is something that Lewis attacks often in his writing.

It is paradoxical that the intellectual progeny of the Enlightenment, in their idolatry of reason, have lost their ability to reason soundly. Weston, in his talk with Oyarsa, the tutelary spirit of Malacandra (Mars), says that the Bent One, in contrast to Maleldil (God), fights, jumps, lives, and
is not all talk (140). For these reasons Weston prefers the Bent One to Maleldil. Lewis, however, clearly discloses Weston's lack of wisdom. In Perelandra, Ransom prepares a tombstone for Weston, the first Tellurian (Earthman) to travel to Malacandra. Some honor is ascribed to Weston for his accomplishments, but his epitaph also records that he gave his "reason" over to the Bent-Eldil (188). Weston serves Lewis as a symbol of scientism; of reason without conscience. Lewis points the reader to the conclusion that the struggle for freedom from traditional values is condemned to end in servitude to that ultimate narcissist, the Devil.

Lewis's major portrayal of amoral scientism deals with space travel. He accomplishes this in a couple of ways. He presents the ancient model of science to compare it to scientism. He also illustrates the probable excesses of scientism in future attempts at interplanetary imperialism.

Perhaps Lewis does not hold the majority view in regard to amoral science, but being a professor of Medieval and Renaissance literature, he is well equipped to do battle with the offspring of scientism, the Haldanes and Mr. Neo-Angulars. He discerns the shortfalls of modern scientism because he knows the models of the past. Lewis not only points out the negative aspects of scientism to condemn the misapplication of science, but he also uses the "religious" science of the Medieval period for contrast. He describes the Medieval model of the universe in The Discarded Image. In that system God is at the top of the hierarchy and everyone else, including the
Olympians, is below. Sinning in that model is accomplished by not recognizing one's station (Downing 68). The model of the universe of that period differs from the one today. There were errors in physics, but people understood God to be the "Prime Mover." In the old model the planets were moved by their love for God (Discarded 113). The universe of the Space Trilogy shares the aesthetic aspect of the Medieval model and not the austere, more recent concept of space. Lewis's "space," for example, has tutelary spirits and diverse civilizations, not just cold, lifeless planets.

Lewis also opposed scientism in a more direct way. He wrote the Space Trilogy with the intent of engaging in literary combat with what he calls "Evolutionism," a metaphysical Darwinism that proposes man should evolve into a new deity and take over the universe. Lewis calls this evolutionism "Wellsianity," after H.G. Wells, a major proponent of mankind's populating the stars (Downing 36). In Out of the Silent Planet, Devine, a nobleman, hopes to reap windfall profits from the business opportunities afforded by space travel (134). Weston, a scientist, is intent on playing his part in fulfilling the destiny of the human race to spread across the cosmos regardless of the outcomes to the pre-existent inhabitants of the planets (137). What Weston envisions is immortality for the human race by virtue of its colonizing the universe and being in control of its future. Lewis says that the scientific hope for defeating death is a real threat to Christianity (qtd. in Downing 37). In Out of
the Silent Planet, he attacks this aspect of Wellsianity when Ransom is asked a rhetorical question by Oyarsa', Malacandra's tutelary spirit: "Does he (Weston) think Maleldil wants a race to live forever?" (123).

Man's quest for secular immortality results in troubled or shortened lives for those of other species. For example, the implementation of scientism results in death on Malacandra. Weston considers the inhabitants primitive and kills to achieve his own purposes. He later goes to Perelandra (Venus) and almost ruins paradise there by incessantly tempting the Green Lady, a figure of Eve, to disobey Maleldil's command. Weston progressively becomes more cruel as his amoral relativism evolves. On Malacandra, he says that humans should rule Mars by right of human superiority (135). On Perelandra, he is bent on corrupting the Green Lady and kills the frog-like creatures without apparent reason. As Weston pursues scientism, he loses himself to the power of the Bent One. The character Weston calls to mind is the demoniac of Gerasa in the Gospel according to Luke. Although possessed with a thousand demons, the maniac has enough volition to go to Jesus and be delivered (Luke 8:26-39). Contrary to the maniac of Gerasa, Weston does not obey Maleldil -(God) and dies. At times the thoughts of Weston can be heard, but soon he becomes the mouthpiece of the Bent One again (170). Until the end of Weston's life there is still the possibility that he, a man created in the "imago dei," will recover himself.

The evolutionism that is illustrated in Weston is even more
evident in *That Hideous Strength*. In this book, the conclusion of the trilogy, Mark Studdock is working at a new agency called the National Institute for Co-operative Experiments, or N.I.C.E., the instrument by which the Bent Eldil plans to take over Thulcandra (Earth). Straik, a cleric and one of the top members of the N.I.C.E. hierarchy, invites Mark to a secret room to witness a human head that is being kept alive artificially. Lewis shows amoral relativism influencing theology. Concerning Alcasan’s head, Straik says: "It is the beginning of Man Immortal and Man Ubiquitous. Man on the throne of the universe. It’s what all the prophecies really meant" (178). Straik wishes to give Mark the opportunity to see the creation of god (Downing 54). The head is a beginning of a new age, a new man, a new god. Man’s creating god in his own image is the achievement of amoral relativism. It is Lewis’s conclusion that to pursue scientism is to deify oneself.

In each book of the trilogy, Lewis gives us some clear insights into his understanding of evil. On Malacandra, Weston defines the goals of Wellsianity in his dialogue with Oyarsa. The manifest destiny of the human race, he contends, is to hop from planet to planet, superseding existent life where necessary, evolving while it spreads, to eventually fill the universe with its posterity (OSP 137). On Perelandra, Weston is possessed by the Bent One, and the true author of a secular version of immortality becomes evident. It is in *That Hideous Strength*, however, that Lewis presents a comprehensive view of
evil. Each member of the N.I.C.E. hierarchy exhibits an aspect of scientism which, while under the umbrella of evolutionism, is different from other varieties. Each of them exhibits "reason without heart." Filostrato is not "an initiate." Unlike the higher tier of the hierarchy, he does not know about the Eldilia (angels). He has become dispassionate and keeps the head of Alcasan alive for the sake of scientific experimentation (354). Frost believes emotions to be nothing more than chemical stimuli: "For many years he had theoretically believed that all which appears in the mind as motive or intention is merely a by-product of what the body is doing" (357). Straik’s theology is really religious materialism, his god, a fully evolved man (178). Wither has travelled a philosophical pilgrimage "from Hegel into Hume, thence through Pragmatism, and thence through Logical Positivism, and out at last into a void that denied the reality of fact" (353). Lewis demonstrates the folly of such philosophies in Old Testament fashion. As in II Chronicles, when the Ammonites, the Moabites, and the inhabitants of Mt. Seir gather to do battle against the Jews but end up killing each other (20: 20-24), the hierarchy of N.I.C.E. kill each other instead of the followers of Pendragon (the people of God). The hierarchy's approach to reason has ultimately left its members unreasonable.

Lewis did not confine his attacks on scientism to the Space Trilogy. Characters in other books share the blindness of the N.I.C.E. hierarchy and Weston. In The Magician's Nephew,
Uncle Andrew is not as physically strong as Weston, but philosophically he is cut from the same fabric. Their similarity is evident in Uncle Andrew's talk with Digory in which he defends scientism:

Oh, I see. You mean that little boys ought to keep their promises. Very true: most right and proper, I'm sure, and I'm very glad you have been taught to do it. But of course you must understand that rules of that sort, however excellent they may be for little boys—and servants—and women—and even people in general, can't possibly be expected to apply to profound students and great thinkers and sages. No, Digory. Men like me who possess hidden wisdom, are freed from common rules just as we are cut off from common pleasures. (18)

Weston's commitment to scientism, however, is more formidable than Uncle Andrew's is when difficulties arise. When the Witch and Uncle Andrew barely escape a fracas with the London constabulary, Uncle Andrew is quick to deny his desire to be a magician and to transfer the blame for his circumstances to his godmother (94).

Weston and Uncle Andrew do share parallel experiences, however. When Weston addresses Oyarsa and the highly civilized inhabitants of the planet, the latter laugh at Weston when he offers them beads—as if they were primitives (OSP 128). Weston thought they were trying to frighten him. Uncle Andrew, too, misinterprets his audience's response, thinking the "talking animals" are growling at him when they
are laughing (MN 126). Lewis illustrates not only the sophistry of Weston's and Uncle Andrew's arguments but the isolation that results from a philosophy of scientism. Uncle Andrew is correct. Those freed from the rules are "cut off from common pleasures" (12).

Lewis also attacks amoral relativism in organizations or systems. There are three principal areas of organization that Lewis deals with: education, religion, and government. Lewis uses both reason and humor in illustrating amoral relativism in the British educational system. In The Lion, the Witch and the Wardrobe, Professor Ketterly, when talking with some of the Pevensie children, mutters to himself, "I wonder what they do teach them at those schools." He also mentions that logic should be taught in schools (45). He implies that the educational system doesn't include in the curricula topics that should be taught. For example, in The Silver Chair, the system is lampooned for teaching the wrong kinds of things.

The Experiment House, a symbolic representation of segments of the British school system, is a place where those in authority believe that children should be allowed to do whatever they like (1). Sadly, what they like is "bullying" others (2). Bibles are prohibited at this progressive place of learning (5), and psychology is practiced instead of discipline (2).

In a tongue-and-cheek portrayal of amoral relativism in systems, Lewis has the director of the Experiment House behave like a lunatic when she meets Aslan the Lion, a Christ-figure. As she is a failure at her job, she is made a superintendent
of other principals; and failing at this, she makes a successful bid for Parliament, where she serves "happily ever after" (216).

Lewis illustrates the amoral relativism of religious systems in several ways. For example, Straik, in That Hideous Strength, cites messianic prophecies from Isaiah and reinterprets them. For Straik, the coming King is not just God, but the emergence of some individual into a super-human (178). In Straik, Lewis criticizes an ego-centric, self-serving, pragmatic religion of redefined religious terms in which man is ultimately his own god and master of his fate.

Lewis also illustrates amoral relativism in a religious system in his portrayal of the community of St. Anne's Church. Jane realizes at the time of her epiphany that neither Ransom nor the Dimbles nor Camilla had spoken to her of "Religion," but of God. Jane realizes that she has "come into the world, or into a Person, or into the presence of a Person" (318). Lewis illustrates that true religion is not participation in an organization but a relationship to a Person.

Another way Lewis illustrates amoral relativism in religious systems is in religious syncretism. In The Last Battle, the oral tradition of Aslan's adherents is corrupted. What has been a religion of faith and lore now uses the "mouthpiece of Aslan," the Ape, to explain all of Aslan's will to his followers (30). The Ape makes his own rules while mixing the belief in Aslan with the beliefs of the Calormenes. The result is a corrupt belief system in which the god of the
Calormenes, Tash, is syncretized with Aslan to produce Tashlan (94). The end of this mix is confusion for the faithful followers of Aslan and apostasy for others. In Lewis's allegory, The Last Battle, there are some direct correspondences to portions of the Bible, especially the Book of Revelation. In depicting the Ape as the mouthpiece of Aslan, and Puzzle, the Donkey, as the false Aslan, Lewis is illustrating the False Prophet and the Antichrist of the Book of Revelation. The title of Lewis's book, The Last Battle, seems to be an allusion to the final battle, which will be fought on earth when Christ returns. The day of Christ's return is called the Day of the Lord. Paul, the Apostle, writes to encourage the Thessalonians that they not miss the Day of the Lord because that day will be preceded by an apostasy or "falling away" (II Thessalonians 2:3). Before Aslan appears in The Last Battle to usher his followers into the "real Narnia," there is a falling away of many Narnians from the faith. In this book, the final battle is not only a battle of swords but a conflict between faith and amoral relativism, both in individuals and systems. The scene is similar to the Apostle Paul's description: "For the time will come when they will not endure sound doctrine but, after their own lusts, shall heap to themselves teachers, having itching ears" (II Timothy 4:3).

Lewis also illustrates the amoral relativism of government systems. In That Hideous Strength he contrasts a community of believers at St. Anne's Church, a symbol of the Kingdom of God
(313-319), with N.I.C.E., the symbol of amoral relativism applied to system. The Bent One plans to use N.I.C.E. for the conquest of England. Jane Studdock, Mark's wife, has her epiphany, her conversion, in the church's garden, a garden the Institute plans to dig up. A garden may have no utilitarian value, but Eden is where God originally placed the human family. In this conflict of "garden" and "system" Lewis presents the conflict of Paradise, or God's system, with Man's system. The lush vegetation of Perelandra evokes in Ransom thoughts of the Garden of the Hesperides, the Greek equivalent to the Garden of Eden (Downing 48). It is this garden, the symbol of God's plan for the happiness of the human race, that the Institute attempts to destroy on Earth and that Weston attempts to destroy on Perelandra.

Government as a system that has amoral relativism as one of its guiding principles is illustrated in That Hideous Strength. One member of the hierarchy of N.I.C.E. is Lord Feverstone, formerly Dick Devine, the interplanetary imperialist of Out of the Silent Planet. Lewis delineates the questionable character of the administrators of the Institute. These men represent the various philosophical positions of amoral relativism. The Bent One uses this government-run program, supposedly established for scientific research, as headquarters for his proposed takeover of the world. Lewis shows the dangers that amoral relativism in government systems can pose to populations. The Institute plans to implement sterilization, selective breeding, genocide, and biochemical
reconditioning (THS 42). Lewis describes Hell as having an Intelligence Department (Screwtape 145) and as being the seedbed for such philosophies as Creative evolution, Scientific humanism, and Communism (78). It is a prototype for N.I.C.E. and for any institute or system that leaves God out of its equations.

Lewis addresses the evils of amoral relativism in science and system in his writing. In That Hideous Strength, actions have consequences. These consequences are evident in the retribution the adherents of amoral relativism receive at N.I.C.E. on its last night. Lewis carefully fashions the death of each individual to the philosophical position of the individual. Filostrato, for instance, removes the head of Alcasan for experimental purposes and eventually has his own head removed--involuntarily (THS 354-355). In addition to illustrating the bad ending those who pursue amoral relativism will receive, Lewis shows that relativizing values is childish. When Ransom questions what his action should be after talking to an Eldil, Whin, a hrossa, of Malacandra says, "It is not a question of thinking but of what an eldil says. This is cub's talk" (OSP 83).

Lewis, speaking for himself, says that the human race has no more power of inventing a new value than of planting a new sun in the sky. All ideas of "new" or "scientific" or "modern" moralities must therefore be dismissed as mere confusion of thought (Reflections 75). What Lewis does is to warn us against the un-manning of the human family by amoral
relativism in our science and our systems.
CHAPTER II

J.R.R. Tolkien: Evil in Systems and Misapplied Science

The abusive practices of system and science are addressed in Tolkien's *The Silmarillion* and *The Lord of the Rings*. Tolkien, unlike Lewis, does not treat the topic of subjectivism in the context of "amoral relativism." In Lewis's *Narnia Chronicles* and *Space Trilogy*, subjectivism, a philosophy that holds as its primary precept the supposition that thought and mind and personal interpretation determine reality, is illustrated in the conversations and decisions of many protagonists. Evil in Tolkien's world takes a different form, however; it is not so philosophical. Missing are the dialogues between the voices of sophistry and faith that often occur in Lewis's stories. The major manifestations of evil in *The Silmarillion* and *The Lord of the Rings* are Melkor/Morgoth, Sauron, and Saruman. Melkor is the first to turn away from the plan Iluvatar (God) has designed for his creation. He decides to sing a strain different from that Iluvatar purposes and is the author of the first act that does not submit to the divine plan (*Silmarillion* 16). He strives to create a new reality in which he dominates others. This attempt at domination is the beginning of evil in Tolkien's world. Thereafter, evil patterns itself after the act of Melkor, a departure from what is good and an attempt to gain power. Primarily, in Tolkien's world, evil's attempt at the domination of others is illustrated in two ways, as systemic
evil and evil implemented by science, that is, industrialization and genetic engineering.

There is systemic evil in Tolkien's world, but it is mostly alluded to rather than described in the detail that Lewis provides in *That Hideous Strength*. The kingdoms of Sauron and Saruman are oppressive regimes empowered by the fear that leaders can evoke in their servants. What is evident in the system of these forces of evil is a pecking order among the slaves of Sauron and Saruman. The primary motivation of these slaves could be characterized as a first or second level of development on Kohlberg's "Moral Development" chart. Such a designation signifies a desire to avoid punishment or to serve one's own needs (Kegan *Evolving 52*). These traits are illustrated during the Orcs' trek to Orthanc with their Hobbit captives. Ugluk, an Orc captain, has killed some Orcs of another group that would not follow his commands. The occasion for this division is the approach of the Orcs' enemy, the Rohirrim: "The Orcs were getting ready to march again, but some of the Northerners were still unwilling, and the Isengarders slew two more before the rest were cowed" (*Towers 50*). As the party approaches an area that would afford some cover, Ugluk gives another command that illustrates the motivations of Orcs are closely related to self-preservation and self-interest:

"If you're afraid of the Whiteskins, run! Run! There's the forest," he shouted, pointing ahead. "Get to it! It's your best hope. Off you go! And quick, before I
Loyalty and courage do not seem to be the qualities that motivate the Orcs to participate in the war against the allies.

There are also groups and species that are aligned with evil for such motivations as plunder, revenge, and a wider power base. The Dunlendings, for example, have been dispossessed by the Rohirrim and seek the return of their former lands (Foster 127). Though they act independently, their will is, to a degree, controlled by the will of Sauron. A passage from *The Return of the King* illustrates the way Sauron manages his domain:

From all his policies and webs of fear and treachery, from all his stratagems and wars his mind shook free; and throughout his realm a tremor ran, his slaves quailed, and his armies halted, and his captains suddenly steerless, bereft of will, wavered and despaired. For they were forgotten. The whole mind and purpose of the Power that wielded them was now bent with overwhelming force upon the Mountain. (223)

Another passage corroborates the idea that the servants of Sauron are enslaved to his "Power" and not laboring under their own:

But the Nazgul turned and fled, and vanished into Mordor's shadows, hearing a sudden terrible call out of the Dark Tower; and even at that moment all the hosts of
Mordor trembled, doubt clutched their hearts, their laughter failed, their hands shook and their limbs were loosed. The Power that drove them on and filled them with hate and fury was wavering, its will was removed from them; and now looking into the eyes of their enemies they saw a deadly light and were afraid. (226)

These passages make plain the fact that Sauron's mind controls his slaves and that his mind fills them with hate for the forces of the allies.

In contrast to the subjagation of the minions of Sauron and Sarûman, the good races are structured differently and serve as a foil for the practices of evil leaders in *The Lord of the Rings*. Gandalf the Wizard is one of the Istari, a group of beings commissioned by the Valar to help Middle-earth (Return 365). Being aware of the background of Sauron's wiles, he tries to form an alliance among the various good races. There is no federation or dictatorship, only a unity that has for its glue a common resistance to the spread of the forces of evil in Middle-earth. The Men of Gondor share their ancient knowledge in regard to prophecies of the end of the Third Age of Middle-earth (*Fellowship* 365). The Elves give magical or rare gifts to members of the Company, those who are commissioned to destroy the Ring (391). The Dwarves, being a race that dwells underground, are noticeably absent from the drama of the saga except for their sole representative, Gimli, who wields his axe for the cause of freedom from evil overlords. The Hobbits of the alliance are few in number, but
include the "Ring-bearer," the one to bring the Ring to Mount Doom. The Company is not without problems. The loose-knit alliance of nations and races is fraught with internal strife. Boromir wants the Ring and tries to take it to save Gondor (Fellowship 415). The king of the Rohirrim is not pleased with Gandalf’s acquisition of the King’s prize horse, Shadowfax (Towers 38). Also, Denethor, Boromir’s father and steward of Gondor, has been toying with an object possessing magical powers, a palantir. As a result of his contacts with Sauron via the palantir, Denethor loses hope of Gondor’s achieving a victory in its war with Sauron (Return 129). All these obstacles are insufficient for the breaking of the alliance.

The unity of the good forces is missing among the forces of evil. The Orcs quarrel and kill their own allies; for example, Shagrat kills Snaga (Return 181-183). Also, the evil troops flee from the battle when their Nazgul overlords are gone (227). The members of the Company, however, continually demonstrate concern for the well-being of other members of the group. Sam tries to save Frodo from Shelob (Towers 335-336), and Aragorn and Boromir run to Gandalf’s aid when he fights the Balrog at the bridge of Khazad Dum (Fellowship 345). The good races also fight when outnumbered. For example, they do not waver even when they are aware that Sauron has set a trap for them and that their own success seems improbable:

We must walk open-eyed into that trap, with courage, but small hope for ourselves. For, my lords, it may well
prove that we ourselves shall perish utterly in a black battle far from the living lands; so that even if Barad-dur be thrown down, we shall not live to see a new age. But this, I deem, is our duty. (Return 156)

The success of the quest, in spite of an imperfect alliance, an imperfect system, can to some measure be attributed to these traits of loyalty and courage exemplified by members of the Company.

Nationalism is a predominant force in the cultures of Middle-earth. Each race has an enclave where it lives. The Ents dwell in Fanghorn (Towers 83). The Elves are differentiated into sub-groups, each linked by some common folklore, but usually living apart. Some of the Elves live in Mirkwood, some in Lothlorien (Fellowship 353). The Dwarves are divided into seven groups, one for each of the original Dwarf Fathers, and live in underground halls (Foster 131). The Hobbits live in the Shire (Fellowship 30). Men are divided into groups, good and bad. A remnant of the Numenoreans founded Gondor (Return 317), and the Rohirrim live in Rohan (Towers 33). Nationalism is not of itself corrupt, but can lead to suspicion and intolerance. The Lothlorien Elves, for instance, would not let Gimli enter the forest unless he submitted to a blindfold. Even though he was a member of the Company, the Elves had had a rule in place for centuries that required such precautions with their former enemies, the Dwarves (Fellowship 361-363). According to Ghan-buri-Ghan, the leader of the Woses, the Rohirrim hunted
his people like beasts (Return 107). Extreme nationalism that fosters intolerance and factious attitudes is not absent from Middle-earth. Enemies of the Company are nationalistic, too. Orcs are aware of their differences and are more factious than the good races. Their disagreements sometimes end in bloodshed. For example, Ugluk kills several Orcs from Lugburz (Towers 50). The Uruk Hai of Orthanc are extremely racist and constantly belittle the Orcs of Lugburz. Ugluk calls them "little swine" (49).

Ethnocentrism is a large factor in the cultural systems of Tolkien's world. Each culture has a different world-view. Every world-view is insufficient by itself to insure the well-being of its population in a changing world, as it provides an incomplete view of the whole. Boromir is representative of ethnocentrism. He resists having a broader perspective on the affairs of Middle-earth. His single-minded focus is the future of Gondor. Gandalf, and to some extent, Aragorn, are examples of individuals with a world-view void of ethnocentrism. Gandalf is an agent of the Valar (Return 365) and knowledgeable of the history of many races. Aragorn is one of the Dunedain, or Rangers (Fellowship 233). He has patrolled areas of Middle-earth to monitor the movements of evil. The cultures of the good alliance with the aid of these two individuals' knowledge and experience are capable of commissioning an altruistic "everyman" and "every-elf" to combat the alliance's common enemy. This is illustrated in every member of the Company.
History becomes important when viewing culture as a system. Middle-earth fosters a culture of conflict. Melkor is the first one to sing a different song than the music Iluvatar orchestrates (*Silmarillion* 16). It is also Melkor who incites strife between the Valar and the Elves, the Eldar (69). When Melkor loses the war in his fight against the Valar, Sauron, his apprentice, takes his mantle and becomes the emerging evil force in Middle-earth. Gandalf prophesies that when Sauron is gone his mantle will fall on another and a new conflict will eventually arise. He says, "Other evils there are that may come; for Sauron is himself but a servant or emissary" (*Return* 155). It seems that in Middle-earth there is an inherent system of conflict.

In Tolkien's Middle-earth, a system operates, a good system, that serves as a foil for the evil systems. This good system is Providence. It is a system in that it has a purpose and a cast. Gandalf provides the best clues to the part Providence plays because he is on assignment for the Valar, who, in the spiritual hierarchy, are under Iluvatar. In other words, Gandalf is close to the source or creator of the universe. When Frodo escapes one of the Nazgul, Gandalf makes a statement that may be an allusion to the work of Providence: "Fortune, or fate have helped you... not to mention courage" (*Fellowship* 234). In explaining some of the basic facts of the Ring, the Wizard says, "Bilbo was meant to find the ring" and Frodo was "meant to have it" (65). These statements intimate that some individual, some power, meant
for the Hobbits to discover and possess the Ring. Helms regards Providence as one of the primary forces of *The Lord of the Rings*. In *Tolkien's World* Helms compiles what he believes to be the internal laws of Middle-earth. In one of these laws he states that Tolkien's cosmos is providentially controlled (79). If the cosmos is run by Providence, then the workings of Providence may be viewed as a system.

How does Providence influence Middle-earth? Tolkien does not elaborate on the full strategy or arsenal of Providence. The Valar are responsible for sending the Istari to Middle-earth, five individuals of whom the reader only learns of three: Gandalf, Saruman, and Radagast. These wizards are sent to resist the power of Sauron (*Return 365*). As mentioned, Providence has probably had a part in securing the Ring for the allies. A possible allusion to the influence of Providence is found in *The Fellowship of the Ring* in which Gandalf is unable to meet Frodo when the latter leaves the Shire: "I was delayed," said Gandalf, "and that nearly proved our ruin. And yet I am not sure: it may have been better so" (232). Tolkien leaves clues in regard to the influence of Providence, but they are not always clear in describing Providence's motives or methods.

One tool of Providence is evil itself. In the Biblical model, God allows evil to happen to bring about greater good. In Jeremiah, chapter 25, the prophet prophesies that Judah will be taken captive for seventy years by Nebuchadnezzar and the Babylonians. The prophecy is fulfilled. After seventy
years, the Jews return to Judah, cured of idolatry. God allowed evil to happen that greater good could come about. This concept seems to hold true in Middle-earth, as is evident in the conversation that Iluvatar has with Ulmo, the Lord of the waters:

And Iluvatar spoke to Ulmo, and said: "Seest thou not how here in this little realm in the Deeps of Time Melkor hath made war upon thy province? He hath bethought him of bitter cold immoderate, and yet hath not destroyed the beauty of thy fountains, nor of thy clear pools. Behold the snow, and the cunning work of frost! Melkor hath devised heats and fire without restraint, and hath not dried up thy desire nor utterly quelled the music of the sea. Behold rather the height and glory of the clouds, and the everchanging mists; and listen to the fall of rain upon the Earth! And in these clouds thou art drawn nearer to Manwe, thy friend, whom thou loveth." Then Ulmo answered: "Truly, Water is become now fairer than my heart imagined, neither had my secret thought conceived the snowflake, nor in all my music was contained the falling of the rain." (Silmarillion 19)

Iluvatar points out to Ulmo the good that develops because of evil. Melkor's evil deeds create an opportunity for Ulmo to appreciate more things than he could have imagined by himself. Were it not for Melkor's rebellion, Ulmo would not have enjoyed the beauty of a snowflake. Ivor and Deborah Webster Rogers say that according to Tolkien's paradigm all evil will
ultimately be turned to greater good (84-85). The positive system of Providence will have results that are far-reaching even after evil systems have ceased. Providence is important in the overall scheme of events in Tolkien's world.

It is clear, then, that in Tolkien's writings one of the major manifestations of evil is systemic evil. The author illustrates this through race, nationalism, and cultural systems. Providence is a good system and a foil for these evil systems. Finally, in regard to systemic evil, there are two important points that are evident. First, systemic evils are present, but they may be used by Providence to bring about a greater good. Second, systemic evil is strong, but it is also transitory.

Science that has been misapplied is another important aspect of evil in Middle-earth. Scientism has a role to play in Tolkien's world, though it is not as clearly defined as Lewis's Wellsianity. W.H. Auden says of J.R.R. Tolkien's The Lord of the Rings that it is technologically pre-industrial. The arts of mining, metallurgy, architecture, and road and bridge building are highly developed, but there are no firearms. There are signs of ruination and neglect in places, and both Sauron and Saruman have installed machinery in their fortresses. It is a world that has seen better days (53). Auden's assessment is correct. Middle-earth is primarily pre-industrial. The road and bridge building and architectural achievements seem to be attainments of civilizations in their former glory. Such things have been
neglected in recent times as encroaching evil has threatened the very existence of civilization. Each of the protagonists of the Company views the accomplishments of their society with pride. The contribution of each civilization is perceived as both a positive achievement and as a phenomenon of the past. Numenor has disappeared and Gondor has not only lost parts of its kingdom but is ruled by stewards until the old line of kings is restored. The Elven kingdoms are reduced to the small areas of Lothlorien, Rivendell, and Cirdan’s group far to the west, and Gimli’s song speaks of the golden day of the Dwarves as being in the past (Fellowship 330).

While a positive mood exists in regard to the former glories of civilization, the new changes in Middle-earth are viewed as negative change—as evil. Saruman, who is now in control of Orthanc, feeds its fires with the trees of that region’s forests. The slaughter of trees is so horrific to the Ents they join the allies to put an end to the killing of the forest, an end to industrialism (Towers 77). Ruth Noel, also, links Saruman with scientism. The translation of "Saruman" in the Old English is "wiles," "device," and "crafty man" (28). These definitions suggest a predisposition to things mechanical, linking machinery with evil. Treebeard says of Saruman:

He is plotting to become a Power. He has a mind of metal and wheels; and he does not care for growing things, except as far as they serve him for the moment.

(Towers 76)
Treebeard, one of the oldest creatures of Middle-earth, has noticed the change in Saruman with the passage of time and criticizes the wizard's utilitarianism. Orthanc is just the beginning of Saruman's exploitation of resources. In *The Return of the King*, he escapes the devastation of Orthanc to take up residence in the Shire. When members of the triumphant Company return, the Shire has been transformed:

The great chimney rose up before them; and as they drew near the old village across the Water, through rows of new mean houses along each side of the road; they saw the new mill in all its frowning and dirty ugliness: a great brick building straddling the stream, which it fouled with a steaming and stinking outflow. All along the Bywater Road every tree had been felled. (296)

Thus Tolkien, in a picture that rivals some of Dickens' bleak landscapes, brings into question the benefits of the modern age. What had been an agrarian, democratic, and provincial community is now run by a foreman and his "shirriffs," many of whom are mercenaries. The trees Sam loved are exchanged for cinders and smokestacks. Relationships have become factious, and production is more important than Hobbits (*Return 277-279*). Saruman's transformation of the Shire makes it evident that in Tolkien's paradigm, modernization is consistent with a loss of community and a loss of innocence.

In addition to an attack on industrialization, Tolkien questions the morality of modern laboratory science, raising an issue that has come into prominence in the last few years,
that is, genetic engineering. Melkor, Sauron, and Saruman breed various races in raising their armies. Melkor breeds Orcs (Silmarillion 50), and Sauron peoples Moria with his creatures (368). Saruman breeds the Uruk Hai, which seem to be a new-improved version of Orc (Towers 49). This trio's evil genius does not include the ability to create life but is capable of what resembles genetic altering. The introduction of Orcs is reported to be the worst of Melkor's abominations (Silmarillion 50). Additionally, Dragons are first mentioned as coming forth from Morgoth's lair (137). Tolkien does not give explicit details, but the presence of dragons seems to be a further development of Morgoth's twisted power--twisted science.

At first glance, it appears that in Tolkien's Middle-earth, the themes of the evil of scientism and system are merely present, while in Lewis's Space Trilogy they are predominant. Tolkien, however, uses contrast to illustrate the evil of misapplied science and evil systems. Scattered throughout Middle-earth are vestiges of Eden, like the Shire, where there is no murder until the coming of Saruman. Lothlorien and Bombadil's wood are enchanted and peaceful, holdovers of a greater glory from the days of old. Tolkien condemns scientism by his glorification of past ages. The past is the touchstone Tolkien holds aloft to be emulated, not Saruman and a future of smokestacks and deforestation. Tolkien's fantasy is an exercise in looking back. Nick Otty says it is "powered by a deep regret for the passing of time" (156). Speaking on
the topic of evil, in regard to change and the passing of time, Tolkien says:

Added to our disabilities is the Fall which makes our devices not only fail at their desire, but then turn to new and horrible evil. So we come from Daedalus and Icarus to the Giant Bomber. It is not an advance in wisdom. (qtd. in Purtill, Morality 104)

What Tolkien says about technological advances is illustrated in The Lord of the Rings in the fires of Orthanc, the "scouring of the Shire," and the breeding of Orcs.

Tolkien's fantasy tries to deal with the supposed advance of science by supporting what Helms calls the "anti-Faust myth." This quest myth is not to discover knowledge but to destroy it, to avoid its contamination (60). A parallel to Helms' idea of the anti-Faust myth, which illustrates the struggle the Company undertakes, is found in the words of Jesus:

Wherefore if thy hand or thy foot offend thee, cut them off, and cast them from thee: it is better for thee to enter into life halt or maimed, rather than having two hands or two feet to be cast into everlasting fire. And if thine eye offend thee pluck it out, and cast it from thee: it is better for thee to enter into life with one eye, rather than having two eyes to be cast into hell fire. (Matthew 18:8-9)

The task of the Ring-bearer is to cast away the Ring that will, if it remains undestroyed, cause Middle-earth to come
under the power of evil forces. "Frodo of the Nine fingers" actually loses one of his fingers, but not voluntarily. He removes a temptation from Middle-earth on a grand scale: the temptation of unlimited power. Because this power is always corrupted, and this corruption finds its way into applications of science and system, Frodo, indirectly, casts away industrialism and genetic engineering.

Tolkien addresses system and scientism but often does so indirectly. Whereas Lewis illustrates scientism directly in characterizations, like Weston's, and systemic evil in physical organizations, like N.I.C.E. and the Experiment House; Tolkien uses the more intangible means of race and cultural systems. Lewis uses a dialogue, whereas Tolkien uses an indirect approach such as a contrast or comparison. Primarily, the major ways evil seems to be manifested in Tolkien's world are in systemic evil and the evil of misapplied science. Systemic evil is illustrated in the race-specific attributes of evil and good, in extreme nationalism, and in ethnocentrism. Misapplied science is illustrated in the industrialism of Orthanc and the Shire, and in the possible genetic engineering of Orcs by evil individuals.
Chapter III

The Evil in Society and the Individual

Through the ages there have been several primary philosophical questions which, though asked differently in different times, are tantamount to the same questions being asked today. One, for instance, is the question of what makes a person what he or she is, nature or nurture. Another is what is the relationship of truth to objectivism and subjectivism. This second question, in regard to subjectivism, has relevance to this study. The second college edition of the American Heritage Dictionary defines subjectivism as the doctrine that all knowledge is restricted to the conscious self and its sensory states and that individual conscience is the only valid standard of moral judgment. In other words, the individual is the final arbiter of truth. The author of the Book of Judges illustrates this philosophy: "In those days there was no king in Israel, but every man did that which was right in his own eyes" (17:6). In their portrayal of evil, Lewis and Tolkien deal not only with systemic evil and the evil of misapplied science but also with subjectivism, mood, and characterization.

The theme of subjectivism is treated by Lewis primarily as amoral relativism, which is illustrated in Lewis's works in the persons of villains and pilgrims in quest of truth. In Tolkien's writing, however, subjectivism is not portrayed as evil; rather it is illustrated as the battle of the will with
internal and external evil. This battle is illustrated primarily in the cultures and lives of the good protagonists. The subject of this section of the thesis is the subjective, internal fight with evil, a fight between the will and temptation, in the macrocosm of culture and the microcosm of the individual.

The battle between will and temptation on the macrocosmic level is illustrated in a nation's resolve to fight its enemies and to resist evil. Though the outcome seems hopeless, Gondor resists Sauron and succeeds. The nation suffers several setbacks in regard to its leadership but keeps its resolve to resist evil. The steward of Gondor, Denethor, loses his personal battle against evil; confident Gondor will lose its war with Sauron, he commits suicide (Return 130-131). The next in line to the stewardship of the realm is Boromir, who also, though temporarily, succumbs to evil and as a result divides the Company. This division is one of the factors that causes his death (Towers 16). The next in line of ascension is Faramir, and he is seriously wounded in battle (Return 94). In spite of these and other setbacks, Gondor fights on and succeeds in its struggle for victory.

The history of Middle-earth, however, also includes a society that loses its battle with evil. The people of Numenor, the ancestors of the people of Gondor, had a glorious kingdom. Their success, however, led to pride. At first the Numenoreans murmur in their hearts, then openly, against the ban on travel to Valinor which had been imposed on them by the
Valar (*Silmarillion* 264). Then they neglect the worship of Eru (266). The length of their lives is shortened because their hearts are hardened against the Valar (267). Also, in departing from the truth, they erect a temple to Melkor in which they sacrifice those faithful to Iluvatar and call Melkor the "Giver of Freedom" (273). After defeating Sauron and taking him to Numenor as the King’s counsellor, the Numenoreans follow Sauron’s advice, disobey the ban of the Valar, and attempt to attack the Valinor (276-277). As a result they perish, with the exception of some of those faithful to Iluvatar. The later history of Numenor is a tale of a nation that would not listen to reproof or wisdom. The nation succumbs to various temptations and loses its internal struggle with evil.

The people of Rohan, the Rohirrim, are another culture that illustrates the fight of a society against evil. When the Rohirrim are first introduced in the story, the kingdom is shown to be in danger from both external and internal enemies. Both of these dangers are a test of the nation’s willpower to resist the temptation to capitulate to evil. Sauron puts beasts to evil use, so the Rohirrim refuse to sell him any. Sauron’s remedy for this is to have his Orcs steal the horses of Rohan (*Towers* 39). Saruman, as Sauron does, tests the mettle of the Rohirrim with an act of aggression. He shortens the borders of Rohan by closing off a gap with the help of Orcs, evil Men, and Wolf-riders (39). The Rohirrim meet the challenges of external evil with inner resolve. The nation
resists the temptation to receive riches from unethical business transactions, and refuse to sell horses to Sauron. They resist the temptation to succumb to coercion, and refuse to pay Sauron tribute. They resist the temptation to fear for their safety, and kill Orcs whenever sighted. They resist the temptation to be self-centered, and enter a pact with Gondor for mutual defense (39). At the time of the meeting of Aragorn and Eomer, the Rohirrim have been at war with Saruman for many months (39).

Rohan's internal struggle against evil is manifested in other ways. One becomes apparent as Gandalf, Aragorn, and the remaining members of the Company arrive at the Golden Hall of Rohan. The problem is one of leadership. This is a problem of both national and individual proportions. Theoden, the King, has become a weak ruler. His judgment is affected adversely by Wormtongue, his counsellor. The latter is responsible for the estrangement of the King from Eomer, the heir of the throne of Rohan. Wormtongue counsels the King to have Eomer arrested (Towers 120) and also hides the King's sword. The King's counsellor has been successful in sapping the King's confidence and reducing the warrior to an aged man who walks with a cane. When Gandalf addresses the King, Theoden does not speak much. Wormtongue, a servant of Saruman, tries to thwart the purposes of Gandalf and the allies by making accusations against Gandalf (117-118). In spite of the King's lapsed judgment, there is loyalty and love among the people for the King. Eomer submits to the King's
wishes without committing violence. Although Gandalf confronts Wormtongue and breaks the latter's power over the King, it is the people's love for the King that overcomes the threat of internal evil in the Kingdom. Loyalty keeps the kingdom from being fractured by civil war or regicide. This is evident when Theoden replaces his cane with his sword and leaves the Golden Hall for battle. Theoden's return to battle and his old ways is the cause of joy for a crowd of well-wishers (129). Another challenge of internal evil in Rohan is the Rohirrim's attitude toward one of the other races of Middle-earth and their treatment of this society. In the past, the Rohirrim have slain the Woses, or Wild Men, as if they were beasts. When confronted regarding this evil by Ghan-buri-Ghan, the leader of the Wild Men, Theoden promises the killing will stop (Return 107). Tolkien depicts the Rohirrim as having various challenges with internal and external evils. They overcome these challenges primarily as a result of their resistance to internal temptations.

In Tolkien's world, unlike what Lewis portrays in his settings, subjectivism as a philosophy is not illustrated in editorial dialogues. Subjectivism is not depicted as evil but as an arena for the battle of the will against temptation to be acted out in the culture and lives of the protagonists. In Lewis's Out of the Silent Planet, Weston defends his philosophy, one that has been described as Wellsianity, before Oyarsa (133-141). Tolkien's Frodo, however, uses no rhetoric, but is depicted in the day-to-day battle of his will against the
corrupting power of the Ring.

Internal battles of the will against evil are not relegated solely to those who deal with the Ring. Denethor, Steward of Gondor, loses the battle of wills with Sauron while using a communicating device called a palantir (Return 129). As a result he becomes convinced that the struggle against evil is futile and can’t be won. Pippin, too, looks into a palantir but "by good fortune," as Gandalf says, he does not succumb to the evil power of Sauron (Towers 197-199). King Theoden, as mentioned, almost loses his internal battle with evil by accepting the counsel of Wormtongue (122-123). Wormtongue tries to sap the King’s willpower. For a period of time, Theoden succumbs to the temptation to cast off his role as a warrior and enjoy the safety of retirement.

The multitude of creatures that are subjugated to the evil powers are flat characters with predictable behaviors. They do not illustrate subjectivism in anything except their extreme self-interest. Characters higher up in the hierarchy of evil provide a better view of subjectivism. Those in higher positions illustrate choice and the corrupting influence of power, especially in regard to renouncing their evil ways and joining the good alliance. There is a tension created by the fact that the fallen have the opportunity to change. Lewis shows that the power of evil is reversible in an individual’s life. Lewis’s demon Screwtape says:

To be greatly and effectively wicked a man needs some virtue. What would Attila have been without his
courage, or Shylock without self-denial as regards the flesh? But we cannot supply these qualities ourselves, we can only use them as supplied by the Enemy—and this means leaving Him a kind of foothold in those men whom, otherwise, we have made most securely our own.

(Screwtape 135-136)

What Lewis describes as a "foothold" is present in Tolkien's evil characters. Gandalf extends the opportunity to Saruman to "turn to new things" (Towers 187). It is in this incident that the "foothold" Lewis spoke of is apparent:

A shadow passed over Saruman's face; then it went deathly white. Before he could conceal it, they saw through the mask the anguish of a mind in doubt, loathing to stay and dreading to leave its refuge. For a second he hesitated, and no one breathed. Then he spoke, and his voice was shrill and cold. Pride and hate were conquering him. (187)

In these passages it is evident that evil individuals with power are not without goodness. There is a "foothold" of good in them.

The internal tension between good and evil, though not always apparent in evil individuals, is illustrated by their contact with the good individuals they encounter. After Saruman attempts to stab Frodo, the latter saves the wicked wizard from death at the hands of the Hobbits. Saruman's response to mercy illustrates the wizard's internal tension between good and evil:
There was a strange look in his eyes of mingled wonder and respect and hatred. "You have grown, Halfling," he said. "Yes, you have grown very much. You are wise, and cruel. You have robbed my revenge of sweetness, and now I must go hence in bitterness, in debt to your mercy. I hate it and you!" (Return 299)

Saruman hated to be in debt to Frodo. His plans had been for domination, not indebtedness. Frodo's act of mercy piqued Saruman's pride. It is clear, however, that Saruman had mixed emotions. He had respect and hatred for Frodo. Saruman was not totally evil.

The internal battle of will and temptation is most vividly illustrated in the lives of members of the Company. In The Lord of the Rings, leaders of the differing groups of the alliance are confronted with the possibility of possessing the Ring. These leaders, along with the several Ring-bearers mentioned in the tale, have a variety of responses to the challenge that possessing the Ring brings. The response of the Ring-bearers to these challenges is indicative of their character. Tom Bombadil wears the Ring with no effect except that the Ring disappears instead of him (Fellowship 144). Elrond says of Tom that long ago he was older than old (278). Gandalf says, "It seems he has a power even over the Ring" (278), and "He is his own master" (279). Bombadil, by his nature and possibly his age, is unaffected by the Ring. Galadriel of Lothlorien wonders for years how she would respond given the opportunity to possess the Ring. It is
offered by Frodo, but she resists the temptation of taking it. She is content to remain Galadriel and go to the West when the power of the Elven ring she bears wanes, rather than become Queen of Middle-earth (Fellowship 381). Gandalf and Elrond also turn down the opportunity to possess the Ring, recognizing they have not the strength to resist its corrupting influence (281). Boromir, son of the steward of Gondor, does not have the wisdom of the others. Consumed with the hope of saving Gondor, he tries to take the Ring from its designated bearer. His act scatters the Company, and he has to fight a party of Orcs alone. He laments his folly and is restored to his senses but dies fighting his enemies (415-416).

The Ring-bearers have a unique experience. They illustrate most clearly the corruption of power or the conflict of will and temptation in an individual. Sauron, whose essence went into the making of the Ring, is the most evil creature in Middle-earth since Morgoth/Melkor. Isildur, the second Ring-bearer, took the Ring from Sauron in the battle that ended the Second Age of Middle-earth (Fellowship 256). He was counselled to destroy it but would not. The Ring is called "Isildur's Bane" because it is responsible for his death (256). The actual wording says that he was "betrayed by it [the Ring] to his death" (256).

There are four other Ring-bearers who had the Ring in their possession long enough to be strongly affected by it. Gollum turns into a nocturnal, frog-like creature that hides from the
light \textit{(Towers} 220). Bilbo calls it his "precious" as Gollum does \textit{(Fellowship} 42). He relinquishes the Ring reluctantly (42). Prior to the Company's quest, Frodo receives the Ring from Bilbo. The trilogy, though involving many personal quests, focuses primarily on Frodo, the nephew of Bilbo. Sam, also, bears the Ring for a short time but is wise enough to return it to Frodo \textit{(Return} 188), the delegated Ring-bearer of the Council of Elrond \textit{(Fellowship} 284).

There is one character who vividly portrays the corruption of an individual by power. Gollum has possession of the Ring until he loses it to Bilbo. The tension of the battle of internal forces in Gollum seems to be a battle that can go either way. The conflict has left Gollum in what closely approximates a state of schizophrenia. When Frodo and Sam first encounter Gollum, he is not only talking to himself but addressing himself in the plural: "Where iss it, where iss it: my Precious, my Precious? It's ours, it is, and we wants it" \textit{(Towers} 220). Gollum's words declare his lust for the Ring. His turmoil is only heightened when he swears by the Ring to obey Frodo. He wants the Ring but is bound to obey the Ring-bearer. Gollum's real name is Smeagol, but Gollum maintains that Smeagol was lost when the latter's Precious was stolen (223). It is evident in Gollum's mental state that the power of the Ring is responsible for behavior and identity changes in Smeagol, that is, Gollum. Gandalf says of Gollum that the Ring "devoured" him and later "abandoned" him \textit{(Fellowship} 65).

Tolkien provides a view of Frodo's possible future in the
creature Gollum. It is evident that Frodo is undergoing changes, too. When Frodo nears Mount Doom, he meets Faramir, who is in favor of killing Gollum. The action Frodo takes when he endeavors to save Gollum reveals the Frodo of honor that has been portrayed consistently in The Lord of the Rings to that point, but the wording that Tolkien uses is significant to show the slow, subtle change that the power of the Ring, power itself, effects: "Frodo crept forward, using his hands Gollum-like to feel his way and to steady himself" (295). This passage suggests Frodo's future should he fail the quest and keep the Ring. If Gollum illustrates a future, fallen Frodo, the reverse is true, also. In a poignant passage, Tolkien depicts what Gollum may have been like before his acquaintance with the Ring:

Gollum looked up at them. A strange expression passed over his lean hungry face. The gleam faded from his eyes, and they went dim and grey, old and tired. A spasm of pain seemed to twist him, and he turned away, peering back up towards the pass, shaking his head, as if engaged in some interior debate. Then he came back, and slowly putting out a trembling hand, very cautiously he touched Frodo's knee—but almost the touch was a caress. For a fleeting moment, could one of the sleepers have seen him, they would have thought that they beheld an old weary hobbit . . . (324)

Tolkien, in these two passages, shows the before and after snapshots of a Ring-bearer and heightens the tension of
Frodo's and Gollum's internal conflicts through the use of dramatic irony. The reader knows what will happen to Frodo if he loses his inner struggle.

Gollum portrays a picture of a Ring-bearer that has been corrupted. Gollum possesses the Ring by murdering Deagol and is further debased by it. It becomes an object of love and hate (*Fellowship* 63-64). Frodo receives the Ring as a charge and struggles with it (284). The internal struggle Frodo suffers is manifested physically in fatigue (208) and a lack of control of bodily functions (220) and mentally in delusions (188). So great is the struggle that at one point he says that he can't make it (214). The nature of the struggle is a struggle of wills: Frodo's will versus Sauron's will. This equation can be broken down further, however, to Frodo's will versus evil, because Sauron is merely the emissary of evil (155). Frodo's battle illustrates the domination that the power behind the Ring seeks to establish. Galadriel says that one needs training to use the Ring, training to dominate others. She links the evil of the Ring to an abuse of power. Explaining the operation of the rings of the Elves and the One Ring she says:

Did not Gandalf tell you that the rings give power according to the measure of each possessor? Before you could use that power you would need to become far stronger, and to train your will to the domination of others. (*Fellowship* 381)

It is in the description of Sam's experience with the Ring,
an experience which is short-lived by comparison to Frodo’s tenure as Ring-bearer, that a description is given of what Frodo’s experience must have been like:

He felt he had only two choices: to forbear the Ring, though it would torment him; or to claim it, and challenge the Power that sat in its dark hold beyond the valley of shadows. Already the Ring tempted him, gnawing at his will and reason. Wild fantasies arose in his mind; and he saw Samwise the Strong, Hero of the Age, striding with a flaming sword across the darkened land, and armies flocking to his call as he marched to the overthrow of Barad Dur. . . . He had only to put on the Ring and claim it for his own. (Return 177)

In this passage, the corrupting power of the Ring that Elrond (Fellowship 281), Gandalf (64), and Galadriel (381-382) describe is demonstrated. The lust for power is what the Ring awakens, but the Ring can also symbolize the contest of one’s will against any temptation. A question to be asked is what is the relationship of the Ring to subjective evil? The symbolism of the Ring as subjective evil is apparent. Whereas many individuals are embroiled in the conflict that ends the Third Age of Middle-earth, it is in the inner struggle of the Ring-bearers or even palantir-gazers that the internal conflict of will with temptation is illustrated. Though the Ring is objective in form, it is the catalyst for each Ring-bearer’s individual Temptation on the Mount. What is fascinating about this subjective struggle is its unexpected
denouement. Frodo, for a long time, successfully resists the temptation the Ring awakens in him only to succumb at the end: "I have come," he said. "But I do not choose now to do what I came to do. I will not do this deed. The Ring is mine!" (Return 223). Tolkien, in this passage, parallels what the Apostle Paul speaks of in the Epistle to the Romans:

> For the good that I wish, I do not do; but I practice the very evil that I do not wish. But if I am doing the very thing I do not wish, I am no longer doing it but sin which dwells in me. I find then the principle that evil is present in me, the one who wishes to do good.

> Wretched man that I am! Who will set me free from the body of this death? (7:19,20,24)

Did Frodo fail in his quest? It appears his individual subjective battle with power was lost, but the quest was a success. Would the destruction of the Ring have taken place if Frodo had not shown mercy on numerous occasions and let Gollum live? Tolkien's depiction of the subjective battle in individuals and nations raises an important question. Can the battle be won? This strange mix of failure and success in culminating the quest intimates that the subjective battle, the internal struggle between will and temptation, is linked to another theme, that is, the intervention of Providence in human lives. Paul finishes chapter seven with these words:

> "Thanks to God through Jesus Christ our Lord! So then, on the one hand I myself with my mind am serving the law of God, but on the other, with my flesh the law of sin" (7:25). Paul says
that though he serves God, part of him does not. He describes an internal conflict between good and evil that is similar to Frodo's struggle. It seems that in Tolkien's world, in regard to subjectivism, the internal battle cannot be won without external help, without the help of Providence. Gandalf exhorts Frodo to have pity in regard to Gollum (Fellowship 69). Bilbo, Gandalf, and Frodo all spare Gollum's life. Gollum is also spared by evil forces in the hope they will profit from his services. The quest would not have been achieved without the labors, for good or for evil, of Gollum. In what way does Providence affect outcomes, one may ask. As illustrated in the dialogue between Ulmo and Iluvatar concerning the evil works of Melkor, Providence brings good from evil. Providence designs circumstances so that Bilbo should find the Ring. Bilbo's discovery of the Ring incorporates Gollum into the plan that will bring about the conclusion of the quest to destroy the Ring (Fellowship 65). Intimated by the way the quest ends, with Gollum inadvertently fulfilling the quest for the hesitant Frodo, is the idea that even with the aid of Providence, though the goal may be reached, one's performance may not always be flawless. Therefore, "Frodo of the Nine Fingers" is both a failure and a hero. His guilt should be linked to his nature, and his glory should be shared with Providence.

One of the ways Tolkien illustrates evil is in the internal battle of good versus evil. The main focus of his illustration is the battle of nations and individuals against
evil. With a nation, the society resolves to fight its external enemies and to resist its own internal or societal evil. The author illustrates this battle in the nations of Numenor in *The Silmarillion*, and of Gondor, Rohan and others in *The Lord of the Rings*. For the individual, it is a battle fought internally, a battle of one's will against one's personal demon or fallen nature and temptation. This battle is illustrated, in particular, in the lives of the Ring-bearers. Tolkien depicts both winners and losers of the internal contest of good and evil.
Chapter IV
Lewis and Tolkien: Evil in Mood and Characterization

Lewis and Tolkien portray evil in several ways. Amoral relativism and subjectivism in misapplied science and corrupt systems have been explored already. The two remaining aspects of the author's writings that are indicative of their perspectives on evil are mood and characterization. The elements of setting in combination, for example, time and location, create an important aspect of the conflict of good and evil—mood. In Lewis's Narnia Chronicles, the mood created by the combination of factors mentioned is serious yet hopeful. Several factors are responsible for this presence of hope. First, Aslan, a Christ-figure, often gives a set of commands to be followed. This implies a solution to the story's conflict is possible. Second, Aslan himself is present at times in the story. Finally, minor victories often precede the final resolution of the conflict of the plot. These minor victories foster a sense of hope. Tolkien's stories, however, are more pessimistic. This dark mood stems primarily from the influence of Norse mythology in Tolkien's writing.

The characterization of evil by the authors also presents varied perspectives on the nature of evil. Both authors present evil individuals as being motivated by insatiable lusts. These same evil individuals, though driven by lusts,
are capable of patience. This patience is part of evil's scheme, employed to satiate its desires more fully. Both authors portray high ranking evil individuals of both genders. Lewis uses classical figures, like Bacchus, whereas Tolkien often describes his characters by using etymology in his selection of names. Finally, some of the methods used in the battle between good and evil and some of the failings of evil are examined.

The moods evoked by Lewis's and Tolkien's worlds and characters are usually different. The Rogers say that, according to Lewis, good is always getting better and bad getting worse (93) and that Tolkien's position is, "as time passes, the 'best' deeds get more and more an admixture of ill and tragedy. People land themselves in predicaments they never should have caused, then display all sorts of excellence in enduring the consequences" (93). These different positions affect the mood of the stories. How characters fare in their battle against evil also has an impact on the mood of the story. In Lewis's Space Trilogy and Narnia Chronicles there is a feeling of hope concerning the triumph of good over evil. In each book of the Space Trilogy, there is a triumph of some degree early in the story. In Out of the Silent Planet, Ransom escapes from his captors and befriends the three races of Malacandra. In Perelandra, the Green Lady resists temptation. In That Hideous Strength, Jane moves to St. Anne's and the N.I.C.E. police are unable to arrest her. In the Narnia Chronicles, there are also signs that good will
prevail. Hope is kindled as the lives of individual protagonists are changed when they become followers of God. Eustace, for example, in *The Voyage of the "Dawn Treader,"* becomes a follower of Aslan before the resolution of the plot's conflict (90-92). There are also signs of hope. In *The Lion, the Witch and the Wardrobe,* before there is any battle, spring arrives, signifying that the Witch's power is weakening. In *The Voyage of the "Dawn Treader,"* Prince Caspian X is victorious against the challenge of the insubordinate governor of the Lone Islands. This event gives hope that good will triumph in the trials that follow.

The possibility of a victory of good over evil in Tolkien's world is dubious. Tolkien, like Lewis in his stories, includes minor victories in his *The Lord of the Rings.* When these minor victories are achieved, however, there is a high price to pay or there is news of more insurmountable obstacles for the Company. For example, the Hobbits and Strider escape the Dark Riders at the Ford of Bruinen (227), and Frodo is healed of a severe wound at Rivendell (233), only to discover that Saruman, the leader of the wizards of the Istari, has become evil (273-274). After leaving Rivendell, the Company overcomes the ordeals of the snow (305), the sealed gate of Moria (322), and the monster of the pool (323), only to lose Gandalf to the Balrog (345). There is a partial victory in *The Two Towers* when Saruman is defeated. This event could give rise to hope; however, Tolkien follows it with obstacles to the total victory over Sauron by including Pippin's
experience with the palantir (196-197), Frodo's capture by Shelob (335), the wounding of Faramir (Return 94), the destruction of the gate of Minas Tirith by Grond (102), and the suicide of Denethor (130-132). Tolkien offers hope but tempers it with foreboding. Brewer describes the mood of Tolkien's writing as "apocalyptic anxiety," anxiety similar in magnitude to what will be experienced at the end of the world (258).

Another aspect of the Chronicles that heightens the hope of success of good over evil is the role of Providence. Providence in the Chronicles is active in that Aslan is never far away, and if he is not present, he gives a plan to be followed that suggests the quest is possible. It is assumed that Aslan would not command what is impossible. This is paralleled in what Paul says regarding temptation and following the commands of God:

> There hath no temptation taken you but such as is common to man: but God is faithful, who will not suffer you to be tempted above that ye are able; but will with the temptation also make a way to escape, that ye may be able to bear it. (I Corinthians 10:13)

In *The Horse and His Boy*, in order to help Shasta and Aravis triumph over evil, Aslan is present as a cat (86) and a lion (194). As a cat he comforts Shasta, and as a lion he chastises Shasta by wounding her. He also frightens the horses so that the children and the horses will hurry (158).

Providence is more removed in Tolkien's writings. In *The
Silmarillion, the Valar are often under siege by Melkor. He destroys much of the Earth, Arda (22); the Lamps of the Valar, Illuin and Ormal' (36); and the two Trees, Telperion and Laurelin (76-77). He commits many atrocities while the Valar seem impotent to stop him (22), and Iluvatar seldom intervenes. In The Lord of the Rings, there is some providential assistance. Bilbo finds the Ring, and Frodo receives it (Fellowship 65). Frodo is delivered from enemies in ways that may be interpreted as providential. For example, Frodo meets Tom Bombadil in a time of need (130). There is, however, no figure that is a parallel of deity. By nature of his power and mission, Gandalf, of all of the protagonists, most closely resembles a Christ-figure. Gandalf, however, is absent and presumed dead for part of the trilogy and has limited powers when present. Unlike Christ and Aslan who give themselves to the executioner, it is not confirmed that Gandalf dies, and his temporary disappearance occurs while attempting to overcome his enemy, not in an act of sacrifice.

Norse mythology had a strong impact on Tolkien's writing and the mood of The Silmarillion and The Lord of the Rings. Timothy R. O'Neill says, "Tolkien's currency is myth; particularly the Northern European body of myth" (159), and the Rogers say that Tolkien was a "lover of German lore" (42). According to Helms, Tolkien believed that in the heroic literature of Northern Europe and in Beowulf, the mythical sense of radical evil expresses itself in the form of monsters like Grendel and the Worm. He says that Tolkien, in his essay
"Beowulf: The Monsters and the Critics," recognizes "a 'radical evil' potent beyond man's measure to conquer . . . and poises a hero in foredoomed conflict . . . bravely fighting the unconquerable" (Monsters 62). It is clear, then, that if the enemy is unconquerable, there is little hope for a victory.

The enemies of the Company seem unconquerable because of Tolkien's portrayal of the nature of good and bad characters. For example, Iluvatar, the One, seems to be an absentee landlord when it comes to controlling his universe. He delegates his authority to the Valar, but as mentioned earlier, they are to a large degree unsuccessful in their struggle with Melkor. Of Manwe, the chief of the Valar, it is written that he was free from evil and could not comprehend it. After Melkor's long imprisonment, Manwe sets him free (Silmarillion 65). Melkor is partly responsible for the Noldor's, one of the clans of Elves, coming to Middle-earth. He turns their hearts against the Valar. The Noldor's troubles increase after they come to Middle-earth. Melkor, the bad Vala, and Sauron, the bad Maia, are there. These evil individuals seek to destroy the children of Iluvatar, Elves and Men. It seems the latter have a tenuous hold on their futures and evil will triumph. The troubles of The Silmarillion are not resolved at the closure of the historical account. The troubles of the past continue into the future in The Lord of the Rings, necessitating the quest to destroy the Ring.

Helms maintains that this theme of fighting a foredoomed
conflict is present in *The Hobbit*. Mixed as it is with humor and editorial insertions, Bilbo's adventure does not have the serious tone that Helm's statement would suggest. The Company of *The Lord of the Rings*, however, in its fight against an overwhelming enemy, presents several examples of the Northern-hero. Each one of them plays a vital role in the victory of the allies, and each one participates in some aspect of the struggle that seems to be headed for failure. Merry and Pippin are prisoners of the Orcs, but struggle to escape (*Towers* 61-63). They then inform the Ents of Gandalf's plan, thereby bringing the tree-like creatures into the struggle against Saruman (75). Legolas and Gimli are outnumbered in the battle at the Dike, but fight bravely and kill thirty-nine (143) and forty-two (148) of the enemy, respectively. Aragorn boldly leads a band to the Haunted Mountain (59) and summons an army of the dead to battle Sauron (63). Gandalf, presumed to be dead, survives his battle with a Balrog (345) and continues the struggle against evil. Frodo and Sam also endure many trials. They are attacked by Shelob (332-335), and Frodo is captured by the Orcs (352), but they continue the quest. The success of the Company's quest is hampered by treason, the overwhelming number of combatants against them and a lack of trust among free peoples because of the isolation caused by culture and distance. All these factors combine to create a setting of pessimism in Tolkien's world.

The prevailing moods of Lewis's and Tolkien's writing are
different. Tolkien's stories offer less hope of the victory of good over evil than Lewis' stories do. There is no Christ figure, like Aslan, in Tolkien's stories. Rossi includes the description of setting as an ingredient of Tolkien's writing that creates a dark mood:

Tolkien's sense of a situation's potential terror is particularly acute. The description of the dragon waste sets a tone of uneasiness and underlying terror with wonderful economy and force. (103)

Rossi also notes the difference in the depth of the tone of evil in the authors' works. He believes that Lewis dabbles a little in presenting the depths of evil but that Tolkien explores and illustrates that depth more fully. Of That Hideous Strength and The Last Battle he says that what Lewis sketches hastily and retreats from rapidly becomes the essential moment in Tolkien's The Lord of the Rings (119). Lewis, however, depicts more of the faces or perspectives of evil in his many characters. These faces are illustrated in the hierarchy of N.I.C.E. in That Hideous Strength. Straik interprets the Bible to fit his humanistic philosophy; Devine uses science as a tool of capitalism; Frost pursues objectivity to such an extreme that he denies the reality of his senses, and Hardcastle is a sadist. The Chronicles also illustrate many perspectives of evil in the allegorical presentations of major Biblical events like the temptation in the garden (MN 160-164), the Crucifixion (LWW 149-152), the "new" birth (VDT 88-91), and the rise of the Antichrist (LR).
Tolkien illustrates the power of the dark side, Lewis, its persuasions. For example, when Frodo put on the Ring near Gondor, he felt the power of the Lidless Eye searching for him. The power was so great he heard himself answering it, "'Never, never!' Or was it 'Verily I come, I come to you'" (Fellowship 417). Also, there are many confrontations of power, such as the good protagonists' struggles with the palantiri, the Dark Riders, a wizard, a Balrog, and the Ring. In the Space Trilogy and the Narnia Chronicles, however, the greatest threat posed by evil is its ability to beguile. This is illustrated in the temptations of the Green Lady by the Unman (Perelandra 112-122), and Digory by the Witch, Jadis (MN 160-164). In That Hideous Strength, each member of the hierarchy of N.I.C.E. tries to manipulate Studdock by the power of position or persuade him by using his/her own "bent" philosophy. Lewis's use of power is often cerebral in nature whereas Tolkien's use of power seems to be tangible and physical.

Another aspect of evil in the authors' writings is characterization. Characterization in the writings of Tolkien and Lewis has similarities and differences, illustrating many aspects of the operations of evil. Both authors borrow from other sources. Lewis borrows his themes from Christianity. Tolkien borrows his theme of conflict and characterization from Norse mythology. O'Neill says Tolkien borrows from the psychological heritage of the North but the telling is different (159). Tolkien borrows many things from Norse
mythology, changing some aspects while keeping the psychological mood pessimistic. The account of the Valar and their struggle with Melkor in *The Silmarillion* is similar to the struggle of the Norse gods with Loki in Norse mythology. Loki is also called "Shape Changer" and "Trickster," epithets that he could share with Melkor (Crossley-Holland 247). Transmutation is a power the Valar have at command but only Melkor uses. Also, as Loki does, Melkor spends a long time incarcerated by his fellows. The pessimism of Norse mythology in regard to Loki is present in *The Silmarillion*, though the name' and plot are different. Lewis, however, focuses his themes around Christianity's basic events, for example, the Crucifixion (*LWW* 152) and the Resurrection (159).

Both authors borrow characters. Lewis uses a mixture of types, and according to Rossi, better characters. He says that Tolkien's beasts don't measure up to those of Lewis (103). Tolkien draws character sketches from Norse mythology and etymologically defines his characters. For example, "Smaug," the name of the dragon of *The Hobbit*, is a derivation of "smyge" which is Norwegian for "slip," "sneak," or "steal" (Noel, *Languages* 33). A character's name describes him or her. Kathryn Crabbe says that Tolkien uses language to suggest the character of his races (101); for example, the character of the Elves is suggested by the nature of their language, which possesses what Crabbe calls "liquid 'l's' and 'r's'" (103). Of *The Lord of the Ring's* primary evil personality, Sauron, Helms says:
Even his name smacks of serpent-ness, probably coming from the Greek sauros, "lizard". . .

Sauron the Great, Lord of the Rings. (66-67)

Both etymology and linguistics are important in Tolkien's characterizations.

Lewis presents some classical and literary characters such as Bacchus (PC 205) and Merlin (THS 201). Interestingly, these pagans are on the side of right. This idea parallels something the Apostle Paul says, that is, that the Old Testament Law was a schoolteacher to bring the Gentiles to Christ (Galatians 3:24,25). Lewis makes the same assertion about Pantheism. In The Pilgrim's Regress, Lewis lists the steps of his own faith pilgrimage. In the Preface he maintains that Pantheism is a step toward God (9). In addition to using classical and literary figures, Lewis names his characters like those in a morality play. The names of the "dramatis personæ" describe their character. Such character names include Frost, Hardcastle, Wither, Ransom, and Puddleglum. Puddleglum, for instance, is glum.

The authors personify evil in two ways. Evil individuals are portrayed as both patient schemers and as slaves of unchecked lust. Patience is a virtue, and this quality in evil personalities makes them capable of stupendous deeds. Melkor, unsuccessful in his attempt to rule the Valar, tries to destroy whatever is of value to them. After three ages of imprisonment, he is patient so that his revenge on the Valar will be more complete. Over a period of time, he befriends
the Noldor, turns their hearts against the Valar (Silmarillion 68), and steals the Silmarils (79). This plotting, cerebral aspect of evil has an obverse side: lust. Melkor is obsessed with lust for the Silmarils while he plots to steal them. He wants them, but he cannot possess them.

Lewis also portrays the patience of evil personalities. Lewis believes that only an individual who has fallen from goodness can make a devil (Case 39). His White Witch refrains from killing Edmund so that she may have a better prize—Aslan (LWW 152). When the Witch is about to kill Edmund, Aslan makes a deal with her to substitute his own death for the boy’s death (139-141). Lewis’s evil personalities are also subject to unchecked lust. Jadis, one of the rulers of Charn, destroys every living thing on that world rather than lose what she wants to someone else (MN 61). The White Witch brings on herself an eternity of yearning because she obtains and eats the forbidden fruit she lusts for. Aslan speaks of the result of lust:

She has won her heart’s desire; she has unwearying strength and endless days like a goddess. But length of days with an evil heart is only length of misery; already she begins to know it. All get what they want: they do not always like it. (LWW 174)

The tension between these two sides of evil, patience and lust, is one of the weaknesses of evil. Though Sauron is smart, his lust for power closes his mind to the idea that someone would get rid of the Ring and not use it to become
powerful. Lust undermines evil's cunning. The idea that evil is its own enemy is recorded by several protagonists. Eomer says, "Our Enemy's devices oft serve us in his despite" (Return 109).

Another limitation of evil is its lack of omniscience. The White Witch brings an end to her kingdom because she kills Aslan, the Son of the Emperor; her moment of triumph undoes her hold on Narnia. Aslan says:

though the Witch knew the Deep Magic, there is a magic deeper still which she did not know. 'Her knowledge goes back only to the dawn of Time. But if she could have looked a little further back, into the stillness and the darkness before Time dawned, she would have ... known that when a willing victim who had committed no treachery was killed in a traitor's stead, the Table would crack and Death would start working backwards. (LWW 159-160)

The Witch knows only a span of time, not eternity past and eternity future, but she nevertheless tries to be a god. Ultimately, she fails.

Another principle at work is that evil's greatest triumphs sometime turn out to be its greatest defeats. 'Evil in both Lewis's and Tolkien's worlds can only manage to bring greater glory to God. Death works backwards because of the "Deep Magic" of the Emperor and the Witch's supreme act of hate. Similarly, Tolkien illustrates the same principle that evil will ultimately be turned to good by God. In The Silmarillion, Iluvatar says:
no theme may be played that hath not its uttermost source in me, . . . he that attempteth this shall prove my instrument in the devising of things more wonderful which he himself hath not imagined. (17)

Both authors present what is a basic Biblical truth concerning evil. The works of evil will bring greater glory to God. The Crucifixion was a dreadful occurrence; however, in that it illustrates the depth of God's love, evil only managed to show the glory of God more fully.

Another aspect of characterization the authors describe involves the employment of methods and strategies by characters in the battle between good and evil. Lewis shows that the battle involves truth rather than power. The battle in Lewis's tales is a test of obedience to Aslan or the Eldilina, as much as being a battle with physical evil. Jill, for example, discovers two important principles in The Silver Chair. The first is that her life depends on Aslan (16-18), and second, is she cannot accomplish good without obeying Aslan (102-103). Tolkien, however, depicts the battle from a perspective similar to that of the Beowulf author, presenting a conflict that mixes German fatalism with the Christian ideas of internal and external evil. The internal evil is depicted as a struggle of the individual's will against the corruption of power or temptation. The external evil is one that needs to be resisted by physical means. The improbability of victory on these two fronts develops a mood of pessimism; for example, after leaving Lothlorien the Company is dispersed by
an act of treachery by one of their own members, Boromir (Fellowship 415), and by the arrival of Orcs (Towers 15). In this example, Boromir's failure is a picture of the internal fight with evil. The arrival of the Orcs represents the attack of external evil.

Evil individuals use similar tactics in both authors' works. Lewis's temptations take the guise of philosophic dialogues between truth and sophistry. In The Magician's Nephew, Digory has such a dialogue with Jadis, who tries to convince him it is good for his mother if he steals an apple that Aslan has forbidden (160-163). In Perelandra, the Green Lady is tempted by the Un-Man to please Maleldil by disobedience (112-122). In The Lord of the Rings, temptation is represented by the desire to wear the Ring, signifying the contest between temptation and individual will.

Not only do the authors illustrate temptation, they do so on both large and small scales. Lewis illustrates the future of planets and countries as being dependent on the actions of individuals. Digory, for example, brings back an apple to Aslan that will keep Narnia safe from the power of the Witch for a long period of time (MN 173). Tolkien depicts the contest of power as being as large as a continent, for example, Middle-earth, and as small as a county, for example, the Shire. He depicts the contest in great personages like Sauron and in unknowns like Frodo. The future of Middle-earth depends not only on groups of warriors, but on an individual, Frodo. Both authors suggest that an individual's choices have
a great impact on the battle of good versus evil in society and the future of the world in which they live.

Lewis and Tolkien use another tactic in the battle of good and evil: counterfeits, or misrepresentations of the truth. Similar to the sophistry of the Un-Man, Straik reinterprets truth into materialistic terms. He believes the prophecies concerning the coming of God's kingdom are fulfilled in the experimentation with Alcasan's head. For Straik, the Kingdom of God arrived when Man took on immortality, which in a figure, is what happened to Alcasan (THS 178). Tolkien's counterfeits are physical in a different way, with Trolls being counterfeits of Ents and Orcs being counterfeits of Elves (Towers 89).

Another counterfeit evil uses is fear. Fear is the opposite of love as fear is the height of self-concern. Tolkien says that evil is good perverted (Monsters 105). Evil is consumed with self, and as a result, is fearful. Both Saruman and the Witch are fearful of losing their power and rule their kingdoms by fear. Rule without consent, however, encourages dissension and division. Tumnus did not want to serve the White Witch (LWW 16-18), and Wormtongue did not want to serve Saruman (Return 300).

The dominions of Lewis's and Tolkien's evil personalities exemplify Christ's statement that divided kingdoms will not stand (Matt.12:25).

The realms of Sauron, Saruman, and the White Witch are ruled by fear. As a result, they are divisive and come to an
end.

The combination of setting, characterization, and other factors in Lewis's worlds evokes a mood of hope, whereas Tolkien's world evokes less hope and even pessimism. In Lewis's stories, this can be attributed to the presence of the Christ-figure, Aslan, in the Narnia Chronicles and the powerful tutelary spirits of the Space Trilogy. Tolkien's world evokes a less hopeful mood due to the influence of pessimism from Norse mythology.

Characterization is a tool the authors use to illustrate evil. A variety of characters illustrate many views of evil. Lewis uses classical and literary figures and names that are descriptive of the character whereas Tolkien employs etymology, and like the Beowulf author, uses monsters to depict evil as external and physical. The battle of good and evil is also part of the construct of the worlds Lewis and Tolkien create. Evil employs such measures as counterfeits or misrepresentations of truth. Evil is depicted as a faulted system that fails because its methods are contrary to what the One originally intended for the cosmos and because they are self-defeating. The internal struggle of evil with itself, between its schemes and its lust, is one that greatly affects the outcomes of evil's designs. Not only does evil fight against its enemies, it struggles with its vassals and with itself. Contrary to its purposes, evil's exploits result in the greater glorification of God. The authors depict many of the same perspectives but with different emphases. Lewis
depicts evil being overcome when individuals obey the commands of God and thereby discover the person of God. Tolkien portrays the battle as a subjective, internal struggle. The result of this battle is not a relationship with deity but a sense of integrity and a victory over one's personal demon.
Conclusion

Lewis and Tolkien lead their audiences into other worlds: Lewis into Narnia and the solar system, Tolkien into Middle-earth. In addition, they introduce their characters’ inner worlds and a reality behind what is seen, an unseen world. This unseen reality is manifested as being both good and evil. The primary emphasis of this study has been to discover the ways that these two authors portray evil in their major works of fantasy. Subsequently, a secondary emphasis has been how the authors in their portrayal of evil differ in their approaches and perspectives.

Both authors illustrate the potential of science and systems to become evil. Misapplied science is illustrated in technology and industrialization. In That Hideous Strength, immoral laboratory science is portrayed as using such techniques as selective breeding, sterilization, and biochemical reconditioning. There are intimations that genetic engineering takes place in Tolkien’s world in regard to the creation of Orcs and other creatures. Government, religion, and education are evil systems in Lewis’s stories, race and nationalism in Tolkien’s. Lewis depicts philosophical amoral relativism in science and system and its results—-intrigue, deceit, and incompetency. He decries certain specifics in his criticism, for example, utilitarianism and the capitalistic approach to space exploration. In Uncle Andrew, Weston, and the hierarchy of N.I.C.E., Lewis
illustrates the dangers of delving into experimentation which is beyond the scope of one's understanding. Tolkien, in regard to the misapplication of scientific knowledge, takes the opposite approach to Faust, who sought power through knowledge. Tolkien's protagonist, Frodo, tries to do away with the knowledge of evil that the Ring brings to its bearer by casting the Ring to its destruction at Mount Doom.

Evil is also evident in the mood the stories evoke and in the characterization. Lewis's stories convey a sense that there is hope of success in the battle against evil, whereas Tolkien's stories, because of the influence of Norse mythology, are more pessimistic than Lewis's stories. Another factor that creates the mood in these authors' works is the role of Providence. Margaret Hannay says that in Lewis's writing there is a sense that something exists beyond the veil of our reality, what she calls "otherness" (170). In Tolkien's *The Lord of the Rings*, Tom Bombadil represents this otherness, but there is little intervention by Iluvatar in *The Silmarillion*, and none specifically attributed to him in *The Lord of the Rings*. Therefore, Providential intervention does not evoke the mood of hope for the victory of good over evil in Tolkien's world that it does in Lewis's worlds. The characterizations in both the authors' works are different. Lewis uses classical and literary figures; Tolkien's characterizations are similar to those in fairy tales, for example, his use of monsters. The etymology of their names reveals something about the characters.

The battle of good and evil is another aspect of evil that
the authors portray. Counterfeits, or misrepresentations of
the truth, are evident in Middle-earth, Narnia, Malacandra,
Perelandra, and Thulcandra. Sophistry, presenting error as
truth, is one counterfeit in Lewis’s Space Trilogy and
Chronicles. Tolkien’s counterfeits are more physical; his
evil entities breed races that are counterfeits of Elves and
Dwarves. Both authors’ personifications of evil use fear, the
counterfeit of love, as the motivating principle for their
kingdoms.

The reasons for the differences and similarities in the
authors’ works may be understood better by recognizing their
preferences and backgrounds. Lewis became an Anglican in
1929. Of Lewis, Walsh says:

The image that emerges is that of a man "Protestant"
in his relative indifference to the precise way holy
actions are performed and "Catholic" in some of his
personal beliefs and practices. All in all a middle
of the road Anglican. (225)

Contrary to advice never to trust a "philologist or a papist"
(Grotta-Kurska 172), Lewis spent a lot of time with his friend
though Tolkien was both. Both men were members, being
Episcopalian and Catholic respectively, of high church
branches of Christendom.

Christianity had an influence on both writers. Lewis
illustrates major doctrines of the Church in his books. In
addition, he illustrates evil philosophies, for example,
nihilism in the person of Wither and scientism in the person
of Weston. He also depicts three models of the temptation in
Eden; the one on Earth in which those who are tempted sinned, the one on Malacandra in which the source of temptation is removed and the inhabitants not given the opportunity to be tempted, and the Perelandra temptation in which sin is rejected and there is no continuing presence of sin on the planet. He shows the operation of God in a number of scenarios in what seems to be an attempt, like Milton's, to justify the ways of God to man. Tolkien's paradigm of evil portrays the lust of evil for control. The sagas of Mêlkor and Sauron are both accounts of manipulation and attempts to control others, accounts of the corruption of power.

One of the major reasons for the differences in the writings of the two men is a matter of genre. Lewis writes science-fiction in the Space Trilogy. He writes allegory or "suppositions" (Purtill, Myth 136) in the Chronicles. He portrays Christ as a lion; one of Christ's titles is the Lion of Judah. The temptation in Eden, the Crucifixion, the Resurrection, and the Antichrist are all portrayed in the Chronicles.

Lewis loved mythology from his childhood, but because it wasn't factual, thought of it as lies. It was Tolkien and Hugo Dyson who pointed out that many truths of Christendom are validated in their wide acceptance in other traditions (qtd. in Rogers and Rogers 48). The fact that many cultures have flood myths corroborates the Genesis account rather than nullifies it. Though Lewis writes allegory, there is a crossing of lines and mixing of genre at times. Edmund Fuller says that Lewis shows a "mythic strain when he includes the
canals of Mars and populates them, knowing they were not true canals" (86).

Tolkien is careful to maintain the realism of his world. He says that it is easy to make a world with a green sun but harder to create a world that is consistent with the green sun (Reader 70). Less detail is required in Lewis’s writing because he has the direct correspondences of symbol to truth that are missing in myth. Tolkien, however, is more subtle. He uses four individuals to present one personality. Gandalf, for example, can be viewed as the deity figure of Christ, Aragorn as the triumphant Messiah, Frodo as the suffering Messiah, and Samwise as the Son of Man, the servant. Tolkien’s world is mythological. He says that he cordially dislikes allegory in all of its manifestations (Nitzsche 22). Possibly it is the mythological tenor of The Lord of the Rings that led Robinson to say there is an Old Testament quality to the story (122).

In addition to the differences of genre, there are differences of style and underlying principles. Walsh best expresses the stylistic differences of the men, saying of Lewis that he redramatizes the decisive moments in Christian story while Tolkien, stroke by stroke, builds up a world that is heroic and tragic, like that of Beowulf and the Icelandic sagas (155). Another area of difference is in the basic principles that pertain to the worlds of both writers. Kathryn Lindskoog says that one such principle in Lewis’s work is the Calvinistic idea that God is searching after individuals (Lion 62). The underlying doctrine of Tolkien’s
world approximates the Greek concept of the "first principle" and the deist belief of the absentee landlord who removes himself from active participation in the workings of the universe.

Rossi says of Lewis and Tolkien that they constitute a cultural rearguard for the Middle Ages (2). Such a statement confirms that the two men held many philosophical positions in common. Both Lewis and Tolkien believed many of the same things; most of the differences evident in their stories are differences of genre and style. As mentioned, Walsh aptly notes the most significant stylistic difference of the writers. Rossi describes their major thematic difference:

Tolkien is primarily concerned with men under heaven and the great temporal defeat . . . Lewis insists the real battle is between the soul and its adversaries. He is much more interested in showing that there is no defeat. (134)

Some similarities in the authors' writings have been attributed to their beliefs, and some differences have been attributed to genre. Lewis's stories depict the many faces or philosophical positions of evil, for example, the hierarchy at N.I.C.E. and the Witch(es). These individuals abuse science and systems. They are opposed by "everyman," exemplified in the Pevensie children and Ransom, who, with the help of Providence, become champions of faith. The stories evoke the mood of hope for a victory of good over evil. In Tolkien's world, science and system are corrupted by evil individuals in order that they may gain domination over others. These
individuals are opposed by "everyman" and by seasoned warriors of the cause for good. Altruism and courage in individuals are mixed with the subtle interventions of Providence to bring about a victory over evil that for a major portion of the story seems impossible.
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