The problem of good and evil in the novel by K. S. Lewis "The Space Trilogy"

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Abstract. The relevance of the research lies in the study of the works of C. Lewis, which represent one of the few studies in modern philosophy and cultural studies on the example of the novel “Space Trilogy. In this regard, the purpose of the article was to investigate this work, which is a plot polyphony, the Christian concept of salvation, the life-affirming principle of the victory of good over evil, an extraordinary range of stylistic means, the drama and emotionality of the plot, the integrity and unity of the perception of the human personality, its role and place in the universe in accordance with God's plan for man, his right to freedom of choice. The objective of the research is to reveal the philosophical and religious dynamics and fiction of the writer as internally connected, which reflect the Christian position of the author. Novelty. For the first time, a systematic study of the prose of C.S. Lewis of 1930-1945 is presented in the light of Christian ideals that determine the genre specificity of his works. Both in foreign and domestic literary criticism, there are still no works devoted to this problem. The main research methods are the comparative method, the method of philosophical analysis, the dialectical method, the method of deduction and induction, which make it possible to analyze in detail this work of art in all its religious and philosophical diversity. The main results of the study are a comprehensive study and recognition of Lewis's works as a significant phenomenon of world culture, considered in a religious, theological and philosophical aspect. The depth of the changes taking place in modern society allows us to conclude that it is necessary to rely on the civilizational heritage, social justice, national equality, and historical roots. And also it is necessary to understand well that all totalitarian regimes have a deep similarity - they are all inhuman and godless. Foresight carried out in this direction of research is one of its strongest sides.

1 Introduction

Clive Staples Lewis (1898-1963) was a famous British philosopher, theologian and literary historian. C.S. Lewis created his “Space Trilogy”, which, as many critics believe, became the culmination in the writer’s work, reflecting his philosophical, religious and aesthetic views, in 1931–1945. In these three novels “Out of the silent planet” (1938), “Perelandra” (1943) and “That Hideous Strength” (1945) the author reflects on the place of a person in life, on his

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purpose and the consequences of a conscious moral choice. The works in this trilogy are closely related to each other both in storylines and in terms of composition. The subject of this study was the problems raised by C.S. Lewis in his “Space Trilogy”, his moral positions and images of characters [1-19] (Fig. 1).

Fig. 1. Scheme of building a scientific research.

1.1 Formulation of the problem

The creative heritage of Clive Staples Lewis (1898–1963), a famous English writer, is currently attracting the attention of readers, literary critics and scientists not only in Europe but also in our country. We know him as a thoughtful philologist, an excellent Christian preacher, a talented orator, a professor at Oxford and Cambridge universities.

The particular interest to researchers of the work of Clive Staples Lewis is cause by Christian orientation of his works, and the "Space Trilogy" most clearly reflected the writer's commitment to the medieval tradition and his interest in myths and such literary forms, which were largely manifested in this work.

Foreign criticism notes that the works of Clive Staples Lewis combine the features of romanticism and rationalism, fiction and philosophical reasoning, but biblical motifs remain dominant, which indicates a strong influence on English literature of the medieval traditions. [12-15]

Starting with “The Pilgrim's Regress”, “The Screwtape Letter”, “The Great Divorce” and ending with “The Space Trilogy”, all the works of C.S. Lewis are permeated with Christian issues. The writer persistently leads a person along the thorny path to knowledge of God through the rejection of atheistic views and beliefs. On this path, the reader discovers the whole gamut of experiences associated with spiritual rebirth.

The problem of moral choice is one of the central problems in the work of C.S. Lewis, and The Space Trilogy is no exception. And this moral choice is determined by many factors: what place the hero occupies in society, what is his attitude to the world around him. A significant role here is played by the responsibility of man for life on the planet (the novel “That Hideous Strength”).

It should be noted that all the artistic prose of C.S. Lewis, created by the writer in 1930-1940, is distinguished by the author's love for man, whom he perceives as the image and likeness of God. And misanthropy, according to the deep conviction of C.S. Lewis, arises on the basis of militant atheism and hatred of God.
2 Methods

The method of philosophical analysis, systemic method, structural-functional method, formalization method, method of scientific abstraction were used during the research, dialectical method, methods of deduction and induction [11].

2.1 Analysis of recent research and publications.

Artistic features of the work “That Hideous Strength” by C.S. Lewis are covered in the works of Averintsev S.S., Novitsky E., Trauberg N.L., Steinman M.A., Eppler N., Duriez C., Fuller E., Ford Paul F., Griffin W., Kilby C., Kreeft P. et al.

The aim of the study is to analyze the philosophical and religious views and moral position of the author, which make up the originality and problems of the work of Clive Staples Lewis “That Hideous Strength”, in which the main emphasis in revealing the characters of the characters Lewis made on the Christian doctrine of the freedom of human choice given to him by God.

3 The main results of the research

In the third part of the “Space Trilogy” by C.S. Lewis, the conflict between Good and Evil is resolved in a very peculiar way: through the confrontation between technological progress and the eternal laws of life.

The center of the entire compositional structure of the novel, which takes place in the city of Edgestow, is the confrontation between two groups of characters that organizes its plot: Ransom, Mark and Jane Studdock, Dr. Dimble and Mrs. Mels, on the one hand (they personify goodness and morality in the novel), and on the other hand, employees of the powerful scientific institute N.I.C.E and departments subordinate to it (this is the embodiment of evil). The center of the entire compositional structure of the novel, which takes place in the city of Edgestow, is the confrontation between two groups of characters that organizes its plot: Ransom, Mark and Jane Studdock, Dr. Dimble and Mrs. Mels, on the one hand (they personify goodness and morality in the novel), and on the other hand, employees of the powerful scientific institute N.I.C.E and departments subordinate to it (this is the embodiment of evil).

The attentive reader draws attention to a strange epigraph - the words of the Scottish poet and playwright Sir David Lindsay (1485-1555): "The veil of Hideous Strength hangs like the darkness of a gloomy night" [5, vol. 4, p. 339]. This epigraph sets one up for something ominous, for a threat hovering in the air, and immediately there is a biblical allusion to chapter 11 of Genesis, where we are talking about the Babylonian pandemonium.

The plot of the novel is the relationship between housewife Jane and sociologist, college employee Mark Studdock. This, at first glance, is a simple and ordinary story. And in these seemingly ordinary relationships, an element of the unusual and fantastic breaks in - these are Jane's dreams. The girl sees the future in them, often dreams portend the tragic death of people completely unfamiliar to her.

In the compositional structure of the third part of the “Space Trilogy” (in the novel “That Hideous Strength”), it is precisely the motifs of dreams and death that occupy an important place [19]: the theme of death begins to be revealed with the death of one person, then, at the end of the novel, there will be a massacre of N.I.C.E employees.

The head of the famous physicist, and then the executed murderer Alcasan, whom everyone calls the Head, is in charge of the scientific institute. This is a deeply symbolic image, in the novel it personifies infernal evil.
The symbolic meaning of this image lies in the fact that the “head” usually refers to power, and “biblical authors considered the head as a receptacle of life and used this image to express thoughts about human life itself.” The severed head symbolized the complete defeat of the enemy [1 Sam. 17:46; 1 Par. 10: 9–10] [7, p. 221].

In “That Hideous Strength”, this symbol takes on a completely different meaning - according to those who revived Alcasan, this is a statement, the rooting of evil. The head of a killer physicist is a tool of intimidation, a receptacle for destructive ideas. In the novel, she exists autonomously, her vital activity is supported by various technical means developed in N.I.C.E. The head is the brain of the entire scientific activity of the institute, an expression of lust for power, terrible cruelty and cold estimation.

Even the fact that the head of the executed physicist Alcasan exists without a body also has a symbolic meaning. In accordance with Christian teaching, the body has great dignity, which St. Paul. It not only unites all the members of his physiological structure, his spiritual state, but is also the "temple of the human Spirit" [cf. 1. Cor. 12: 14-27]. C.S. Lewis wrote in his philosophical and religious treatises “Suffering”, “Mere Christianity”, in the article “The Collective and the Mystical Body” about this harmony and unity in a person of spiritual and bodily principles.

In Soviet science fiction, there is also a similar plot, when the head controls the scientific process. A. Belyaev wrote about this in his novel "Professor Dowell's Head" [1].

But if Professor Dowell has always been an honest and decent person, then the hero of Lewis Alcasan is a killer. In his head, more and more new, more and more sophisticated ways of destroying human civilization are born. The Head is occupied by ideas about the development of a new type of man, he longs for victory over physical death, wants to control organic forms of life and nature in general.

One of the leading employees of N.I.C.E. Strake is a zealous admirer of these ideas of the Head, he is ready to implement his "brilliant" plans, with inspiration he believes in the coming of a new king - the ruler of the world - a prototype of the Antichrist. In particular, Straik utters the following phrase: “Theology is chatter, deceit, a toy for the rich ... The kingdom will come, here on earth, in England. Science is its tool, and it is invincible” [5, vol. 4, p. 62].

In the novel “That Hideous Strength”, evil is connected precisely with the development of scientific and technological progress, with the so-called "industry of death." Evidence of this is the fact that the employees of N.I.C.E. are obsessed with the idea of the technical reorganization of society. Images of a sinister future allow us to consider the third part of the trilogy as a dystopia from the very beginning. In the works belonging to this genre, there are often such unique technical inventions that allow people to be manipulated.

Dystopia solves eternal problems in its own way: the resurrection of the dead and the immortality of man - here the biblical interpretation is replaced by a new interpretation (see, for example: Gen. 2.17; 3.19; Wisd. 1.13; Ps. 6.5; 12.4; Rom. 616,21,23; Rev. 6.8.89; 18:8), Matt. 9-18-25; Luke 7.14. John 11.1 cor. 35.35-50).

Just like an employee of the scientific institute Filostrato, who dreams of creating a “New Man”, immortal, free from nature [5, v.4, p. 143], in the novel by C.S. Lewis “That Hideous Strength” Strake is one of the inspirers of the idea of creating an immortal man. It is he who blasphemously compares the resurrection of the head of the murderer Alcasan with the fact of the Resurrection of Christ. Another character - Mark Studdock - ironically remarks that all the inhabitants of the city of Edgestow are now "candidates for immortality", and that "there are already the fruits of the experiment in creating a new kind of people" [5, v. 4. p. 161].

C.S. Lewis is an ardent opponent of the idea of human immortality as a result of the use of technological progress. We learn about this from such philosophical treatises of his as “Mere Christianity”, “The Problem of Pain”, as well as from the essay “The Membership”, “The Weight of Glory”, “The Abolition of Man” and others. This is mentioned in a number
of literary works of the writer, for example, in "The Great Divorce" and in some publications of the 1950s [21].

It should be noted that the view of C.S. Lewis on the problem of human immortality echoes the opinion of Olaf Stapledon, expressed by the writer in his novel “The First and Last Man” (1930), which also deals with the creation of “The Great Brains”, which cannot love and seek to destroy all life on their planet. Stapledon believes that the creation of an immortal being will inevitably lead to the death of all mankind and all living beings on earth.

Heroes of the novel by C.S. Lewis “That Hideous Strength”, the people of Edgestow also understand how serious the threat hangs over them.

The hero of C.S. Lewis desperately resists everything monstrously irrational and soulless that the N.I.C.E. preaches. In addition to blasphemous instructions and assertion of power over the entire universe, confidence in their infallibility, the institute staff resort to occult methods of influencing the minds of Edgestow residents, after which it is already unnecessary to talk about an objective perception of reality. Here we can talk about pride, about the thirst for power over all people, which is very similar to the ideology of fascism.

The institute has deprived a person of personal freedom - the main divine gift, so protest is inevitable. And not only from the side of the inhabitants, but also from the side of nature itself, which is invisibly present in the novel as the opposite of evil and violence. For example, fog is not only a natural phenomenon, it is also an allegory, meaning confusion in the souls of people, clouding of their consciousness, preventing them from seeing the true state of affairs. Nature in the novel is a reflection of the ruined destinies of people, the collapse of their hopes. Lewis uses an extended metaphor to show the true state of affairs in Edgestow, whose land was urgently expropriated: “The river, until recently shimmering in bottled amber and silvery light, flowed like heavy lead, which was sometimes adorned with iridescent streams of oil, and shreds of newspapers, wood chips and cigarette butts” [5, v.4, p. 15].

In the novel by C.S. Lewis “That Hideous Strength” the narrative is built on the grotesque. So, the image of the “Fairy”, the head of the Women's Public Police of the Institute, is shown in a very grotesquely exaggerated way. We are used to the fact that fairy fairies are usually kind, but here it is the embodiment of evil. This is how the author's irony manifests itself: the fabulous beginning itself turns out to be compromised.

Dystopia as an organizing genre structure of the novel by C.S. Lewis “That Hideous Strength”, is combined here with mythological images. So, professor of philology Dimble, in a conversation with Jane about the writings of Thomas Malory (in particular, about his novel “Le Morte d’Arthur”), mentions the wizard Merlin. Dimble notes that Merlin "is not a villain, but a sorcerer, a druid, he knows everything about the Grail" [5, v.4, p. 21-22].

Employees of N.I.C.E. need to wake up the wizard and magician Merlin, who has been sleeping for fifteen centuries in the Bragdon Forest, in order to realize their inhuman plans with his help, namely, to create an artificial civilization. It should be noted that Lewis wrote about the totalitarianism of technical innovations and its consequences in his essay “The Abolition of Man” [5, vol. 3].

There is a "Celtic version" of the myth about the ruler of the world, about the degradation and fatal death of all kings, despite the diligent search for a purifying contact with the Grail. “The death and disappearance of the ruler are nevertheless temporary, and the world awaits his reappearance. The uniqueness of this mythology lies in the fact that it becomes the semantic foundation on which the organic fusion of elements of different traditions is carried out, with the huge role of the Celtic proper” [3, p. 14].

In the novel by C.S. Lewis “That Hideous Strength”, the prototype of such a ruler is Ransom, he is Pendragon, the king of Logris, embodying all that is virtuous in Great Britain. It is with this character that the inhabitants of the city of Edgestow pin their hopes that they will be able to defeat the forces of evil, the embodiment of which is N.I.C.E. Merlin takes
the side of Good. He is ready to help Ransom in the fight against the hated institution. In the conflict between good and evil, the figure of an employee of the institute, Mark Studdock, is clearly expressed, who opposes the destruction of forests and villages close to N.I.C.E. As he got to know the staff of the institute, the initial pride that the hero experienced was supplanted by a feeling of hostility and disgust towards all the staff and what is happening in this institution, but the desire to be involved in the “chosen circle” still does not allow Mark Studdock to do right moral choice.

The writer, using the technique of psychologism, depicts the process of gradual “pulling” of the hero into the trap of villainous spells that control the N.I.C.E. “the longer he worked, the more he was drawn in” [5, vol. 4, p. 107]. A similar human condition was described by the author in his essay titled "The Abolition of Man". In particular, we read: “When the conscience sleeps, the soul is ready for betrayal” [5, vol. 3, p. 391].

Unlike Mark Studdock, Jane is a person of fine mental organization. She befriended the Dimble family, who were taken out of their homes by the N.I.C.E. The institute police kidnapped Jane in order to force Mark Studdock to hide the details of the murder he saw of one of the N.I.C.E. employees. This story makes Mark Studdock think about his life, the hero begins to spiritually reborn under the influence of a love feeling, a "divine spark" that flared up in the hero's soul.

To emphasize the spiritual loneliness of Mark, the writer places him in a closed space - a long room without windows and furniture, where only the hero, the Crucifixion and Frost are located. C.S. Lewis focuses the reader's attention on the proximity of the Crucifix to Mark, not only physically (it is nearby), but also spiritually: the hero "himself was defenseless like Christ" [5, vol. 4, p. 268]. As a result of Mark's mental anguish (he is tormented by internal contradictions and the need for a moral choice), the hero's worldview changes. On the one hand, he argues as follows: “The crucifixion is not just a piece of wood, but historical evidence”, on the other hand, he immediately contradicts himself: “Christianity is nonsense” [Ibid.]. The hero suddenly realizes that at the moment he also has to resist evil - cruelty, inhumanity and perversion of everything that happens in N.I.C.E., then again the thought comes to his mind that "Christianity is an invention" [5, v. 4, S. 269].

Throwing of Mark Studdock is explained by the fear to dispel the illusion, to realize the Truth, with all his heart to believe in it. Under the threat of mortal danger, the hero performs a courageous act, finding the strength to make the right moral choice - to resist Frost's insane demand and persistent persuasion.

A.I. Ilyin, a famous Russian philosopher, described the state of mind of a person who entered into an unequal battle with evil in this way: “The fight against evil always requires heroism. Not only when it is carried out in the form of internal efforts that educate a person and nurture his spiritual wings, but also when it is conducted in the form of a compelling and suppressing sword. The heroism of the sword consists not only in the fact that its work is difficult, restless, full of hardships, dangers and suffering, but also in the fact that a person needs special spiritual efforts to protect his personal spiritual Kremlin: for his heroism is the heroism of a consciously and confidently accepted unrighteousness” [4, p. 343].

So, the state of mind of Mark Studdock is undergoing positive changes, and the employees of N.I.C.E. are spiritually and physically degrading. So C.S. Lewis in his novel implements the artistic device of antithesis (on the example of the confrontation between Good and Evil).

Everything that happens at the Banquet correlates with sacrifice - a ritual that has become widespread in the cults of the pagans.

In this massacre, the elephant stands out: “His eyes looked mysterious, his ears swayed”, and at the same time “The elephant crushed people, food, fruits, like a village girl crushes grapes” [5, v.4, p. 278]. This description is very contradictory: on the one hand, there is a murder, but on the other hand, the comparison with a girl crushing grapes, in our view,
correlates with winemaking, harvesting, which means that this is a rather life-affirming symbol. So in this scene, C.S. Lewis in one metaphor strangely combines life and death, the features of the grotesque are clearly visible, which, according to A. Bazilevsky, includes the whole range of conflicts and contradictions: “In the grotesque, the tragic confrontation is irresistible, and the episodic comedy is dominated by the atmosphere of a catastrophe – life appears as a dance of death, a prologue to non-existence. However, hope is also expressed here: after all, the feeling of chaos is a yearning for meaning” [10, p. 445]. These reflections of the researcher fully reflect the events taking place at the “banquet”.

In the context of creative searches C.S. Lewis, this scene draws with large strokes two poles: Good and Evil. They inevitably collide both in the soul of every person and in the world around him. Nothing goes in vain - neither good deeds nor evil deeds. Attempts to cultivate evil, sin, change the course of history, as well as the substitution of concepts, bargaining with conscience inevitably end in failure (in this, the ending of the novel is very reminiscent of the eschatological motives of the Apocalypse). In order to show what is happening as sharply as possible, C.S. Lewis uses thriller elements in which the presence of the transcendent can be traced.

The bloody drama of the "banquet" ends with a sacrifice. The remaining GNIIL employees are chosen as victims: Wither, Filostrato and Straik. This scene is both comical and tragic at the same time. It begins with the undressing of the victims: before the eyes of the readers appear the "bony Strake", the "trembling mountain of fat" Filostrato and the "obscenely decrepit Wither", all the while bowing to the Head [5, vol. 4, p. 282]. And none of them knows which one of them will be chosen for the sacrifice. To the sounds of terrifying music, everyone bowed to Alcasan as usual and sang the incomprehensible word “Uroborinda!” (it is very reminiscent of the word Ouroborus, which means "serpent"). As we know, in the Biblical symbolism, snakes are a synonym for the tempter, the beast, the Antichrist, that is, we can say that the word “Uroborinda” used by C. Lewis is etymologically connected with the biblical designation of Evil.

Another circumstance is important, connected with the miraculous and fantastic, irrational disappearance of the Head - Alcasan. It is not clear where he disappeared to. Lewis seems to deliberately avoid this event in the novel, as if it were a matter of course, namely, the ephemeral nature of evil.

In the same way, in Tolkien's novel “The Lord of the Rings” Evil disappears without having had time to personify: Sauron does not appear before the reader's eyes [8].

In this regard, I would like to recall the words of Alexander Men, who, like C.S. Lewis considered evil to be irrational and believed that flirting with it could lead to both physical and spiritual death: “Perhaps the most disgusting of the destructions that are created by anti-divine power are the most criminal distortions and destructions of the soul. Because when an organism is destroyed, or a mountain, or a microbe, it is one thing. And when the spirit is destroyed, the soul is the most terrible of all types of destruction that we know” [2].

The existence of the Head of N.I.C.E. and his collaborators-minions: Filostrato, Wither and Straik ended not only physically, but also on a spiritual level. In this C.S. Lewis acts as a follower and supporter of the gospel principle: evil is conquered only by goodness and light: “The light shines in the darkness, and the darkness did not comprehend it” [John 1: 5]. It was this divine light that helped a small number of people, led by Ransom, rid the city of terrible vivisector monsters.

Getting rid of the forces of evil also contributed to a change in the worldview of a number of heroes of the novel. So, in the course of the development of the plot, the heroine of the novel, Jane, changed her views on life under the influence of Ransom. Also, Mark Studdock, who stood on the side of the staff of the Institute (N.I.C.E.), finally made his choice in favor of goodness and opened his way to understanding Christianity. It would be rash to call Jane an established Christian; in any case, the realization of Christian humility came to her, which
is based not on thoughtless obedience, but on sincerity, tolerance, the desire to serve one's neighbor, to understand him.

**Discussions.** Based on the general storyline, it can be argued that the novel by C.S. Lewis “That Hideous Strength” is a fantastic, fabulous work, in which the great hope of the writer for the common sense of a person, for his ability to realize and analyze his own actions, readiness for correction, which, of course, fits into the concept of Lewis's artistic quest about the appointment of a person, where the salvation of man is the guarantee of the salvation of the world.

**Conclusion.** The study undertaken by us to some extent compensates for the lack of works devoted to the work of the great English writer Clive Staples Lewis of the 1930s–1940s, in particular, devoted to the study of the artistic and ideological features of the novel “That Hideous Strength”, which had a huge impact on the entire world literature of the twentieth century.

So, the starting point in the novel “That Hideous Strength” is the problem of choosing the side of Good or Evil by the heroes. The writer considers a person not as a representative of a certain class, era, but as a particle of the Universe [6]. Each act of the hero resonates with the surrounding reality, and does not exist outside of it. Thus, the destructive activity of the N.I.C.E. is a consequence of their perverted consciousness, a changed scale of values.

In the novel, there is an active position of the author, but he does not interfere in the life of the characters, does not correct it, but hides behind the narrator's remarks.

The antithesis, as the leading principle in the arrangement of characters, is fully realized in the novel: Ransom, Jane - the wife of Mark Studdock, on the one hand, and Alcasan and employees of the N.I.C.E., the Police and the forces of evil - on the other. The author enhances the confrontation between the two opposing sides with the help of various stylistic means - comparisons, metaphors, grotesque.

The idea of the novel, in our opinion, is Christian. It manifests itself through the actions of Ransom and his associates and is based on faith, love, mercy, compassion, readiness for spiritual achievement.

The motive of death is one of the main ones in the novel. His position from the point of view of the Christian attitude to the death of K.S. Lewis expounded in his philosophical and religious treatises “Mere Christianity”, “The Problem of Pain” and remained faithful to her until the end of his life, following the tradition of Holy Scripture [16, 20].

So, according to the concept of C.S. Lewis about the world and man, death is the highest good for man; with it, a person becomes free from sin and meets God [9, p. 5-6].

One of the leading plans of human existence is the question of the spiritual evolution of man. In the novel “That Hideous Strength” a transformed person appears who has the opportunity to get in touch with the Divine forces and lead the fight against the N.I.C.E. Determining in his evolution is the boundless trust in God. Lewis shows the reality of the lifetime transformation of the human spirit, if a person gains faith. An important role in the novel is played by the theme of saving a person through gaining faith, and the distinction between good and evil, an integral attribute of a fairy tale plot, clearly manifested itself and was conditioned by the plot.

Both mythological and biblical motifs are insistently heard in the novel, which fills it with deep philosophical content. The presence in the novel of the mythological hero, the wizard Merlin, plays a key role in the development of the storyline for the polarization of good and evil. Merlin is not the bearer of a certain idea, but performs the task assigned to him and determines the presence of the miraculous, the magical in the story. All of the above factors play a primary role in shaping the key idea of the novel “That Hideous Strength”, which consists in its mystical essence and the spiritual and moral transformation of the protagonist Ransom.
So, after examining Lewis's novel “That Hideous Strength” (1938-1945), we came to the following conclusions:

- The novel is closely connected with the problems of philosophical and journalistic works of the writer of this period.
- The main emphasis in revealing the characters of the characters Lewis did on the Christian doctrine of the freedom of human choice, given to him by God.
- The characters of the novel are written out in close-up. All of them are divided into positive and negative in accordance with their personal choice: good and evil.
- The fundamental moment in the development of the plot of the novel is the Christian concept of salvation, which distinguishes it from the works of modernist writers, but brings it closer to the artistic work of D. Sayers, C. Williams and J.R.R. Tolkien.
- There is an inseparable connection between the characters and the semantic content of the stories. The heroes are all different, but their destinies are somewhat similar, and at the same time, they are unusually unique. Some try to find the truth and enjoy it, others deliberately serve evil and lose their face. The refrain in all situations is the theme of freedom of choice of a person.
- The motif of dreams is a constant companion of C.S. Lewis's prose of this period. Subconscious images of dreams are an integral part of the narrative and are organically woven into it, reveal the content and are a fantasy premise.

Thus, the plot polyphony, the Christian concept of salvation, the life-affirming principle of the victory of good over evil, an extraordinary range of stylistic means, the drama and emotionality of the plot, the integrity and unity of the perception of the human personality, its role and place in the universe in accordance with God's plan for man, his right to freedom of choice - all this makes up the richness and diversity of the novel by C.S. Lewis “That Hideous Strength”, which speaks of the author's desire for a harmonizing model of the relationship between the general and the particular, and our task was to identify and generalize this by examining this work.

The materials of the article can be of practical value for philosophers, theologians and religious scholars, faculty, graduate students and students, since the observations and conclusions reflected in it can be used in lecture courses on cultural studies, the history and philosophy of science, the history of religious philosophy, theology.

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