

TILL WE HAVE FACES CHARACTERS

TILL WE HAVE FACES CHARACTERS ARE CENTRAL TO UNDERSTANDING THE PROFOUND THEMES AND NARRATIVE OF C.S. LEWIS'S NOVEL "TILL WE HAVE FACES." THIS ARTICLE EXAMINES THE KEY CHARACTERS IN THE NOVEL, THEIR DEVELOPMENT, AND THEIR SYMBOLIC ROLES WITHIN THE STORY. THE CHARACTERS IN "TILL WE HAVE FACES" OFFER DEEP INSIGHT INTO HUMAN NATURE, LOVE, FAITH, AND IDENTITY. THE NOVEL REIMAGINES THE MYTH OF CUPID AND PSYCHE, FOCUSING ON PSYCHOLOGICAL AND SPIRITUAL TRANSFORMATION. BY EXPLORING THE MAIN CHARACTERS, READERS CAN GRASP THE COMPLEXITIES OF THE PLOT AND THE PHILOSOPHICAL QUESTIONS POSED BY LEWIS. THIS ARTICLE WILL PROVIDE A DETAILED OVERVIEW OF THE PRINCIPAL FIGURES, THEIR RELATIONSHIPS, AND THEIR SIGNIFICANCE IN THE STORY'S MYTHIC AND MORAL FRAMEWORK.

- OVERVIEW OF MAJOR CHARACTERS IN TILL WE HAVE FACES
- ANALYSIS OF ORUAL: THE NARRATOR AND PROTAGONIST
- THE ROLE OF PSYCHE: INNOCENCE AND TRANSFORMATION
- UNDERSTANDING THE GOD OF THE MOUNTAIN
- SUPPORTING CHARACTERS AND THEIR INFLUENCE
- CHARACTER RELATIONSHIPS AND THEIR SYMBOLISM

OVERVIEW OF MAJOR CHARACTERS IN TILL WE HAVE FACES

THE NOVEL "TILL WE HAVE FACES" INTRODUCES SEVERAL COMPELLING CHARACTERS WHOSE INTERACTIONS DRIVE THE PLOT AND THEMATIC EXPLORATION. THE PRIMARY CHARACTERS INCLUDE ORUAL, PSYCHE, AND THE GOD OF THE MOUNTAIN, EACH EMBODYING DIFFERENT ASPECTS OF HUMAN EXPERIENCE AND DIVINE INTERACTION. UNDERSTANDING THESE CHARACTERS PROVIDES A FOUNDATION FOR INTERPRETING THE NOVEL'S MESSAGE ABOUT LOVE, FAITH, AND SELF-AWARENESS.

ANALYSIS OF ORUAL: THE NARRATOR AND PROTAGONIST

ORUAL IS THE CENTRAL FIGURE AND NARRATOR OF "TILL WE HAVE FACES," WHOSE PERSPECTIVE SHAPES THE ENTIRE NARRATIVE. SHE IS PORTRAYED AS A COMPLEX CHARACTER, STRUGGLING WITH JEALOUSY, LOVE, AND A PROFOUND SEARCH FOR TRUTH. ORUAL'S JOURNEY IS ONE OF SELF-DISCOVERY AND SPIRITUAL AWAKENING, REFLECTING THEMES OF IDENTITY AND REDEMPTION.

ORUAL'S PERSONALITY AND MOTIVATION

ORUAL, THE ELDEST DAUGHTER OF THE KING OF GLOME, IS CHARACTERIZED BY HER PROTECTIVE NATURE TOWARD HER YOUNGER SISTER PSYCHE. HER MOTIVATIONS ARE DEEPLY INTERTWINED WITH LOVE AND POSSESSIVENESS, WHICH OFTEN LEAD TO INTERNAL CONFLICT. ORUAL'S SELF-PERCEPTION AS UNATTRACTIVE AND MISUNDERSTOOD FUELS MUCH OF THE NARRATIVE TENSION.

ORUAL'S ROLE AS NARRATOR

SERVING AS THE STORY'S FIRST-PERSON NARRATOR, ORUAL OFFERS A DEEPLY PERSONAL AND SUBJECTIVE ACCOUNT OF EVENTS. HER NARRATIVE VOICE PROVIDES INSIGHT INTO HER PSYCHOLOGICAL STRUGGLES AND EVOLVING UNDERSTANDING OF DIVINE JUSTICE AND HUMAN LIMITATIONS. THIS NARRATIVE CHOICE ALLOWS READERS TO ENGAGE INTIMATELY WITH HER

TRANSFORMATION.

THE ROLE OF PSYCHE: INNOCENCE AND TRANSFORMATION

Psyche, Orual's younger sister, represents innocence, beauty, and spiritual transformation. Her character is central to the mythological roots of the story, embodying the themes of love, sacrifice, and transcendence. Psyche's journey contrasts with Orual's, highlighting different responses to divine will and human suffering.

PSYCHE'S SYMBOLISM

In the myth retold by Lewis, Psyche symbolizes the soul's quest for union with the divine. Her innocence and purity are tested through trials that lead to spiritual growth. Psyche's relationship with the God of the Mountain is both literal and metaphorical, representing the complexities of love and faith.

PSYCHE'S IMPACT ON ORUAL

Psyche's fate profoundly affects Orual's emotional and spiritual development. Her disappearance and transformation serve as catalysts for Orual's introspection and eventual confrontation with her own limitations and misconceptions about love and justice.

UNDERSTANDING THE GOD OF THE MOUNTAIN

The God of the Mountain is a mysterious and powerful figure in "Till We Have Faces," combining elements of divinity and authority. His interactions with Psyche and Orual drive much of the plot and thematic exploration regarding the nature of the divine and human understanding of it.

CHARACTER TRAITS AND ATTRIBUTES

The God of the Mountain is portrayed as aloof, enigmatic, and sometimes harsh. His divine nature is both awe-inspiring and fearsome, highlighting the gulf between mortal and divine perspectives. This character challenges Orual's assumptions about gods and justice.

SYMBOLIC SIGNIFICANCE

As a representation of the divine, the God of the Mountain embodies themes of mystery, transcendence, and the inscrutability of divine will. His presence in the narrative forces characters and readers alike to confront the limitations of human understanding in relation to the divine.

SUPPORTING CHARACTERS AND THEIR INFLUENCE

In addition to the main figures, several supporting characters enrich the narrative and contribute to the development of the Till We Have Faces characters. These characters provide context, conflict, and contrast, enhancing the novel's exploration of its central themes.

THE KING OF GLOME

THE KING OF GLOME, FATHER TO ORUAL AND PSYCHE, REPRESENTS AUTHORITY AND TRADITION. HIS DECISIONS AND ATTITUDES INFLUENCE THE FAMILY DYNAMICS AND SET THE STAGE FOR MUCH OF THE CONFLICT IN THE STORY.

Fox

FOX IS A FRIEND TO ORUAL AND A KEY FIGURE IN HER LIFE. HIS LOYALTY AND PRAGMATIC NATURE OFFER A COUNTERBALANCE TO ORUAL'S EMOTIONAL TURMOIL. FOX'S ROLE UNDERSCORES THEMES OF FRIENDSHIP, LOYALTY, AND THE HUMAN NEED FOR CONNECTION.

THE PRIEST OF UNGIT

THE PRIEST OF UNGIT SERVES AS A RELIGIOUS AUTHORITY FIGURE WHO INTERACTS WITH ORUAL AND THE ROYAL FAMILY. HIS ROLE EMPHASIZES THE CULTURAL AND RELIGIOUS CONTEXT OF THE STORY, HIGHLIGHTING THE TENSION BETWEEN HUMAN INSTITUTIONS AND PERSONAL FAITH.

CHARACTER RELATIONSHIPS AND THEIR SYMBOLISM

THE INTERACTIONS AMONG THE TILL WE HAVE FACES CHARACTERS REVEAL COMPLEX RELATIONSHIPS THAT SYMBOLIZE BROADER THEMES OF LOVE, JEALOUSY, FAITH, AND SELF-UNDERSTANDING. THESE RELATIONSHIPS DRIVE THE NARRATIVE AND ILLUMINATE THE NOVEL'S PHILOSOPHICAL INQUIRIES.

ORUAL AND PSYCHE: SISTERHOOD AND CONFLICT

THE BOND BETWEEN ORUAL AND PSYCHE IS CENTRAL TO THE NOVEL'S EMOTIONAL CORE. THEIR RELATIONSHIP EMBODIES BOTH DEEP AFFECTION AND TRAGIC MISUNDERSTANDING, REFLECTING THE TENSIONS BETWEEN POSSESSIVENESS AND SELFLESS LOVE.

ORUAL AND THE GOD OF THE MOUNTAIN: STRUGGLE FOR UNDERSTANDING

ORUAL'S RELATIONSHIP WITH THE GOD OF THE MOUNTAIN IS MARKED BY STRUGGLE AND A DESIRE FOR JUSTICE. THIS INTERACTION SYMBOLIZES THE HUMAN QUEST TO COMPREHEND DIVINE WILL AND THE CHALLENGES INHERENT IN THAT PURSUIT.

SUPPORTING RELATIONSHIPS

- ORUAL AND FOX: FRIENDSHIP AND SUPPORT
- PSYCHE AND THE GOD OF THE MOUNTAIN: LOVE AND TRANSFORMATION
- FAMILY DYNAMICS: THE KING'S ROLE IN SHAPING THE SISTERS' LIVES

FREQUENTLY ASKED QUESTIONS

WHO IS THE MAIN PROTAGONIST IN 'TILL WE HAVE FACES'?

THE MAIN PROTAGONIST IN 'TILL WE HAVE FACES' IS ORUAL, THE ELDEST DAUGHTER OF THE KING OF GLOME.

WHAT IS ORUAL'S RELATIONSHIP WITH PSYCHE IN 'TILL WE HAVE FACES'?

ORUAL IS PSYCHE'S OLDER SISTER, AND SHE DEEPLY LOVES AND PROTECTS PSYCHE THROUGHOUT THE STORY.

HOW IS THE CHARACTER OF THE FOX SIGNIFICANT IN 'TILL WE HAVE FACES'?

THE FOX SERVES AS ORUAL'S WISE AND SARCASTIC COMPANION, PROVIDING INSIGHT AND COMMENTARY ON THE EVENTS AND ORUAL'S FEELINGS.

WHAT ROLE DOES THE GOD UNGIT PLAY IN THE CHARACTERS' LIVES IN 'TILL WE HAVE FACES'?

UNGIT IS THE MOUNTAIN GODDESS WORSHIPPED IN GLOME, AND HER TEMPLE AND PRIESTHOOD SIGNIFICANTLY IMPACT THE CHARACTERS, ESPECIALLY PSYCHE AND ORUAL.

HOW DOES PSYCHE'S CHARACTER EVOLVE THROUGHOUT 'TILL WE HAVE FACES'?

PSYCHE TRANSFORMS FROM A BEAUTIFUL, INNOCENT GIRL TO A MYSTERIOUS AND DIVINE FIGURE, EMBODYING THE GOD'S PRESENCE AND INFLUENCING ORUAL'S UNDERSTANDING OF LOVE.

WHO IS THE GOD THAT PSYCHE MARRIES IN 'TILL WE HAVE FACES'?

PSYCHE MARRIES THE GOD WHOM THE PEOPLE OF GLOME WORSHIP AS THE MOUNTAIN GOD, LATER REVEALED TO BE THE FOX IN HIS DIVINE FORM.

WHAT INTERNAL CONFLICT DOES ORUAL FACE AS A CHARACTER IN 'TILL WE HAVE FACES'?

ORUAL STRUGGLES WITH JEALOUSY, LOVE, AND FAITH, GRAPPLING WITH HER FEELINGS TOWARD PSYCHE AND HER UNDERSTANDING OF THE GODS.

HOW DOES THE CHARACTER OF ORUAL CHANGE BY THE END OF 'TILL WE HAVE FACES'?

BY THE END, ORUAL UNDERGOES A SPIRITUAL AWAKENING, ACCEPTING THE GODS' WILL AND GAINING DEEPER SELF-AWARENESS AND HUMILITY.

WHAT IS THE SIGNIFICANCE OF THE RELATIONSHIP BETWEEN ORUAL AND THE GOD IN 'TILL WE HAVE FACES'?

ORUAL'S RELATIONSHIP WITH THE GOD REPRESENTS THE COMPLEX HUMAN STRUGGLE TO UNDERSTAND DIVINE LOVE AND JUSTICE, HIGHLIGHTING THEMES OF FAITH AND ACCEPTANCE.

ADDITIONAL RESOURCES

1. *TILL WE HAVE FACES* BY C.S. LEWIS

THIS NOVEL IS A RETELLING OF THE MYTH OF CUPID AND PSYCHE FROM THE PERSPECTIVE OF PSYCHE'S SISTER, ORUAL. IT

EXPLORES THEMES OF LOVE, JEALOUSY, FAITH, AND THE NATURE OF THE DIVINE. ORUAL'S COMPLEX CHARACTER AND HER TRANSFORMATION THROUGHOUT THE STORY OFFER A PROFOUND PSYCHOLOGICAL AND SPIRITUAL JOURNEY.

2. *THE ODYSSEY* BY HOMER

AN EPIC POEM THAT FOLLOWS THE HERO ODYSSEUS ON HIS LONG JOURNEY HOME AFTER THE TROJAN WAR. THE STORY DELVES INTO THEMES OF IDENTITY, LOYALTY, AND THE HUMAN RELATIONSHIP WITH THE GODS, MUCH LIKE THE MYTHOLOGICAL BACKDROP FOUND IN *TILL WE HAVE FACES*. CHARACTERS IN BOTH WORKS FACE TRIALS THAT TEST THEIR FAITH AND UNDERSTANDING OF THE DIVINE.

3. *MYTHOLOGY: TIMELESS TALES OF GODS AND HEROES* BY EDITH HAMILTON

THIS COLLECTION PROVIDES AN ACCESSIBLE OVERVIEW OF GREEK, ROMAN, AND NORSE MYTHS, INCLUDING THE STORY OF CUPID AND PSYCHE. IT OFFERS CONTEXT FOR UNDERSTANDING THE MYTHOLOGICAL CHARACTERS AND THEMES THAT INFLUENCE *TILL WE HAVE FACES*. READERS GAIN INSIGHT INTO THE GODS, HEROES, AND MYTHICAL NARRATIVES SHAPING ANCIENT BELIEFS.

4. *CIRCE* BY MADELINE MILLER

A MODERN RETELLING OF THE STORY OF CIRCE, THE ENCHANTRESS FROM GREEK MYTHOLOGY. LIKE *TILL WE HAVE FACES*, IT PRESENTS A STRONG FEMALE PROTAGONIST WHO STRUGGLES WITH HER IDENTITY AND POWER IN A WORLD RULED BY GODS AND MORTALS. THE NOVEL EXPLORES THEMES OF TRANSFORMATION, LOVE, AND SELF-DISCOVERY.

5. *THE HERO WITH A THOUSAND FACES* BY JOSEPH CAMPBELL

THIS SEMINAL WORK ON COMPARATIVE MYTHOLOGY EXPLORES THE MONOMYTH OR "HERO'S JOURNEY," A NARRATIVE PATTERN FOUND IN MYTHS WORLDWIDE. IT HELPS READERS UNDERSTAND THE ARCHETYPAL ROLES AND CHARACTER DEVELOPMENTS THAT APPEAR IN *TILL WE HAVE FACES* AND OTHER MYTH-INSPIRED STORIES. THE BOOK PROVIDES A FRAMEWORK FOR ANALYZING MYTHIC CHARACTERS AND THEIR PSYCHOLOGICAL SIGNIFICANCE.

6. *EAST OF THE SUN AND WEST OF THE MOON* BY VARIOUS AUTHORS

A COLLECTION OF SCANDINAVIAN FAIRY TALES THAT INCLUDES STORIES SIMILAR TO THE CUPID AND PSYCHE MYTH. THESE TALES OFTEN FEATURE THEMES OF LOVE, SACRIFICE, AND TRANSFORMATION, PARALLELING THE EMOTIONAL AND NARRATIVE ARCS OF CHARACTERS IN *TILL WE HAVE FACES*. THE STORIES HIGHLIGHT THE UNIVERSAL NATURE OF MYTHIC MOTIFS ACROSS CULTURES.

7. *GODS AND HEROES OF ANCIENT GREECE* BY ROBERT A. BROOKS

THIS BOOK PRESENTS DETAILED PROFILES OF THE GODS, GODDESSES, AND HEROES OF GREEK MYTHOLOGY. IT OFFERS BACKGROUND ON CHARACTERS LIKE APHRODITE AND EROS, WHO ARE CENTRAL TO THE NARRATIVE OF *TILL WE HAVE FACES*. UNDERSTANDING THESE FIGURES PROVIDES DEEPER INSIGHT INTO THE MOTIVATIONS AND SYMBOLISM IN LEWIS'S NOVEL.

8. *WOMEN WHO RUN WITH THE WOLVES* BY CLARISSA PINKOLA ESTÉS

A COLLECTION OF MYTHS AND STORIES ANALYZED THROUGH THE LENS OF JUNGIAN PSYCHOLOGY, FOCUSING ON THE FEMININE PSYCHE. THIS WORK COMPLEMENTS THE PSYCHOLOGICAL DEPTH OF ORUAL'S CHARACTER IN *TILL WE HAVE FACES* BY EXPLORING THEMES OF FEMININE STRENGTH, INTUITION, AND TRANSFORMATION. IT ENCOURAGES READERS TO EXPLORE THE ARCHETYPES EMBODIED BY MYTHIC FEMALE CHARACTERS.

9. *CLASSICAL MYTHOLOGY* BY MARK P.O. MORFORD AND ROBERT J. LENARDON

A COMPREHENSIVE TEXTBOOK COVERING THE MAJOR MYTHS AND CHARACTERS OF ANCIENT GREECE AND ROME. IT PROVIDES SCHOLARLY INSIGHT INTO THE STORIES THAT INSPIRED *TILL WE HAVE FACES*, INCLUDING DETAILED ANALYSES OF THE GODS, HEROES, AND MYTHOLOGICAL MOTIFS. THIS BOOK IS VALUABLE FOR READERS WANTING A DEEPER ACADEMIC UNDERSTANDING OF THE MYTHOLOGICAL CONTEXT.

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till we have faces characters: C. S. Lewis's Till We Have Faces , 1968

till we have faces characters: The Divine Face in Four Writers Maurice Hunt, 2017-06-29 A comparative study that explores the influence of Christian and Classical ideas about the divine face in the writing of four major writers in Western literature--

till we have faces characters: *Bareface* Doris T. Myers, 2004-02-16 C. S. Lewis wanted to name his last novel "Bareface." Now Doris T. Myers's *Bareface* provides a welcome study of Lewis's last, most profound, and most skillfully written novel, *Till We Have Faces*. Although many claim it is his best novel, *Till We Have Faces* is a radical departure from the fantasy genre of Lewis's *Chronicles of Narnia* and *The Screwtape Letters* and has been less popular than Lewis's earlier works. In *Bareface*, Myers supplies background information on this difficult work and suggests reading techniques designed to make it more accessible to general readers. She also presents a fresh approach to Lewis criticism for the enjoyment of specialists. Previous studies have often treated the novel as mere myth, ignoring Lewis's effort to present the story of Cupid and Psyche as something that could have happened. Myers emphasizes the historical background, the grounding of the characterizations in modern psychology, and the thoroughly realistic narrative presentation. She identifies key books in ancient and medieval literature, history, and philosophy that influenced Lewis's thinking as well as pointing out a previously unnoticed affinity with William James. From this context, a clearer understanding of *Till We Have Faces* can emerge. Approached in this way, the work can be seen as a realistic twentieth-century novel using modernist techniques such as the unreliable narrator and the manipulation of time. The major characters fit neatly into William James's typology of religious experience, and Orual, the narrator-heroine, also develops the kind of personal maturity described by Carl Jung. At the same time, both setting and plot provide insights into the ancient world and pre-Christian modes of thought. Organized to facilitate browsing according to the reader's personal interests and needs, this study helps readers explore this complex and subtle novel in their own way. Containing fresh insights that even the most experienced Lewis scholar will appreciate, *Bareface* is an accomplishment worthy of Lewis's lifelong contemplation.

till we have faces characters: C.S. Lewis, Spinner of Tales Evan K. Gibson, 2009-01-10

Gibson's scholarly but highly readable study, written for those who already enjoy Lewis's fiction, will enhance understanding and appreciation both of the stories themselves and of their literary and theological aspects. He examines Lewis's masterful story-telling techniques and conversational style, analyzes plot structure and point of view, and traces the development of main characters through the action and narrative. He also defines and discusses the important themes in Lewis's work -- the nature of divinity, the nature of evil, and the virtuous life. Throughout his study, Gibson sees Lewis as both poet and logician -- a poet for his ability to portray the delightful landscapes of his stories, and a logician for his carefully structured story-telling technique. He is, as Gibson clearly shows, a first-rate craftsman -- indeed, a spinner of tales.

till we have faces characters: *C.S. Lewis--On the Christ of a Religious Economy*, 3.2 P. H.

Brazier, 2014-01-16 C. S. Lewis--*On the Christ of a Religious Economy*. II. Knowing Salvation, opens with a discussion of the Anscombe-Lewis debate (the theological issues relating to revelation and reason, Christ the Logos). This leads into Lewis on the Church (the body of Christ) and his understanding of religion: how is salvation enacted through the churches, how do we know we are saved? This concludes with, for Lewis, the question of sufferance and atonement, substitution and election, deliverance and redemption: heaven, hell, resurrection, and eternity--Christ's work of salvation on the cross. What did Lewis say of humanity in relation to God, now Immanuel, God with us, incarnate, crucified, resurrected, and ascended for humanity? What of Lewis's own death, and that of his wife? What does this tell us about the triune God of Love, who is Love? This volume forms the second part of the third book in a series of studies on the theology of C. S. Lewis titled *C. S. Lewis: Revelation and the Christ*. The books are written for academics and students, but also, crucially, for those people, ordinary Christians, without a theology degree who enjoy and gain sustenance from reading Lewis's work.

till we have faces characters: M Is for Mama Abbie Halberstadt, 2022-02-01 Mama of ten Abbie Halberstadt helps women humbly and gracefully rise to the high calling of motherhood without settling for mediocrity or losing their minds in the process. Motherhood is a challenge. Unfortunately, our worldly culture offers moms little in the way of real help. Mamas only connect to celebrate surviving another day and to share in their misery rather than rejoice in what God has done and to build each other up in hard times. There has to be a better way, a biblical way, for mamas to grow and thrive. As a daughter of Christ, you have been called to be more than an average mama. Attaining excellence doesn't have to be unsettling but it will take committed focus and a desire to parent well according to God's grace and for His glory. M is for Mama offers advice, encouragement, and scripturally sound strategies seasoned with a little bit of humor to help you embrace the challenge of biblical motherhood and raise your children with love and wisdom. Mama, you are worthy of the awesome responsibility God has given you. Now it's time to start believing you can live up to it.

till we have faces characters: Surprised by Laughter Terry Lindvall, 2012-01-17 Surprised by Laughter looks at the career and writings of C. S. Lewis and discovers a man whose life and beliefs were sustained by joy and humor. All of his life, C. S. Lewis possessed a spirit of individuality. An atheist from childhood, he became a Christian as an adult and eventually knew international acclaim as a respected theologian. He was known worldwide for his works of fiction, especially the Chronicles of Narnia; and for his books on life and faith, including Mere Christianity, A Grief Observed, and Surprised by Joy. But perhaps the most visible difference in his life was his abiding sense of humor. It was through this humor that he often reached his readers and listeners, allowing him to effectively touch so many lives. Terry Lindvall takes an in-depth look at Lewis's joyful approach toward living, dividing his study of C. S. Lewis's wit into the four origins of laughter in Uncle Screwtape's eleventh letter to a junior devil in Lewis's The Screwtape Letters: joy, fun, the joke proper, and flippancy. Lindvall writes, One bright and compelling feature we can see, sparking in his sunlight and dancing in his moonlight, is laughter. Yet it is not too large to see at once because it inhabited all Lewis was and did. Surprised by Laughter reveals a Lewis who enjoyed the gift of laughter, and who willingly shared that gift with others in order to spread his faith.

till we have faces characters: Literature of Luther A. Edward Wesley, John Christopher Edwards, 2014-11-05 Given the upcoming five-hundred-year anniversary of Luther's ninety-five theses, it is appropriate to reflect on the impact of Luther's ideas. This collection of essays, which began as conference papers on the literature of Luther, seeks to initiate conversations on the many and varied receptions of the reformer. Most of the essays are interdisciplinary, crossing boundaries between literature, history, and theology. Both Catholic and Protestant voices are well represented. The topics covered are wide-ranging so that for any interested reader several essays will likely strike a chord.

till we have faces characters: Sehnsucht: The C. S. Lewis Journal Bruce R. Johnson, 2015-12-01 Sehnsucht: The C. S. Lewis Journal, established by the Arizona C. S. Lewis Society in 2007, is the only peer-reviewed journal devoted to the study of C. S. Lewis and his writings published anywhere in the world. It exists to promote literary, theological, historical, biographical, philosophical, bibliographical and cultural interest (broadly defined) in Lewis and his writings. The journal includes articles, review essays, book reviews, film reviews and play reviews, bibliographical material, poetry, interviews, editorials, and announcements of Lewis-related conferences, events and publications. Its readership is aimed at academic scholars from a wide variety of disciplines, as well as learned non-scholars and Lewis enthusiasts. At this time, Sehnsucht is published once a year.

till we have faces characters: Apuleius' Invisible Ass Geoffrey C. Benson, 2019-05-09 Argues that invisibility is a central motif in Apuleius' Metamorphoses, presenting a new interpretation of this Latin masterpiece.

till we have faces characters: The Longing for a Form Peter J. Schakel, 2008-06-02 C. S. Lewis's extremely popular works of fiction have been widely discussed in terms of the ideas and religious themes they express and defend, but less often in terms of their purely literary qualities.

Ironically, Lewis, himself a noted literary critic, would have objected to any such one-sided analysis of his works. To concentrate exclusively, or even primarily, on the content of a work without a consideration of its form and style was, in his view, a seriously unbalanced method of criticism. The Longing for a Form corrects this critical imbalance by supplying a theoretical background and detailed close readings for a better understanding and appreciation of Lewis's fiction as works of art. Following three general studies, a section of the book is devoted to each of Lewis's major efforts in fiction--the Ransom trilogy, the Chronicles of Narnia, and Till We Have Faces--considering the distinctive literary features of each group and individual books within the group. Running through the book is an emphasis on form--as literary kind and as structure--and a recurrent attention to three themes of particular importance in Lewis as a writer of fiction: objectivism, longing, and the literary artist as creator. Individually, the essays supply fresh insights into the style and meaning of specific works by Lewis; as a group they illustrate a depth, technical skill, and unity of thought and theme which have not previously been accorded Lewis as an artist in fiction.

till we have faces characters: OMG Mary Ellen Ashcroft, 2018-12-18 The plot thickens--in novels and our lives--forcing us from the fairy tale into a bewildering, even heartbreaking narrative. We look at the god we're holding, and find it too fragile, too brittle to meet reality. Cling tighter? Move on godless? In fact, rejecting a god image (or as C. S. Lewis puts it, allowing God to smash our limited god) opens space for deeper faith in the midst of painful life experience. In OMG, Mary Ellen Ashcroft invites readers to look over her shoulder as she traces her god growth, beginning with a capricious childhood god. The loving savior who embraced her when she was eighteen, followed her into strict fundamentalism, while the god she met in an Anglican seminary shocked her by caring more about poverty than a seven-day creation, but then called her to a South Africa tipping toward revolution. An interweaving of narrative theology and creative nonfiction, OMG invites readers to grow into deeper faith, retelling their stories in the light of the biblical one, dropping inadequate gods to grasp a mysterious, awesome one.

till we have faces characters: Queering Faith in Fantasy Literature Taylor Driggers, 2022-01-13 Fantasy literature inhabits the realms of the orthodox and heterodox, the divine and demonic simultaneously, making it uniquely positioned to imaginatively re-envision Christian theology from a position of difference. Having an affinity for the monstrous and the 'other', and a preoccupation with desires and forms of embodiment that subvert dominant understandings of reality, fantasy texts hold hitherto unexplored potential for articulating queer and feminist religious perspectives. Focusing primarily on fantastic literature of the mid- to late twentieth century, this book examines how Christian theology in the genre is dismantled, re-imagined and transformed from the margins of gender and sexuality. Aligning fantasy with Derrida's theories of deconstruction, Taylor Driggers explores how the genre can re-figure God as the 'other' excluded and erased from theology. Through careful readings of C.S. Lewis's Till We Have Faces, Angela Carter's The Passion of New Eve, and Ursula K. Le Guin's The Left Hand of Darkness and the Earthsea novels, Driggers contends that fantasy can challenge cis-normative, heterosexual, and patriarchal theology. Also engaging with the theories of Hélène Cixous, Luce Irigaray, Marcella Althaus-Reid, and Linn Marie Tonstad, this book demonstrates that whilst fantasy cannot save Christianity from itself, nor rehabilitate it for marginalised subjects, it confronts theology with its silenced others in a way that bypasses institutional debates on inclusion and leadership, asking how theology might be imagined otherwise.

till we have faces characters: Pursuing an Earthy Spirituality Gary S. Selby, 2019-05-21 Engaging the writings of C. S. Lewis, Gary Selby contends that spiritual formation comes about not by retreating from the physical world but through deeper engagement with it. By considering themes such as our human embodiment, our sense of awareness in our everyday experiences, and the role of our human agency, Selby demonstrates that an earthy spirituality can be a robust spirituality.

till we have faces characters: Writing God and the Self Sharon Jebb, 2011-05-01 Contemporary literature has, for several decades and in various guises, been dominated by

questions of identity and the self. It has been forgotten that, until the Enlightenment, theological reflection emphasized the close connectedness of the self with God; knowledge of God is essential to knowledge of the self; and vice-versa, correct knowledge of the self is a necessary correlate to true knowledge of God. This has been called the double knowledge. *Writing God and the Self* examines two literary texts and lives as representative of two antithetical positions. The first, represented by Samuel Beckett's life and his *Three Novels*, is that the self is independent of God; the second, represented by C. S. Lewis and *Till We Have Faces*, is that God and the self are intimately connected. Beckett's radical apophaticism about God is shown to be tied to his extreme apophaticism about the self, whereas Lewis's sense of selfhood is demonstrated to be integrally connected to his sense of a personal and self-transcending God. Other voices--Augustine, Teresa of Avila, Charles Taylor, Rowan Williams, Mark McIntosh and Vladimir Lossky--join the chorus of theologians, psychologists, and other thinkers, past and present, that contribute to this exploration of what Christian theology has to say about the insistent problem of the self. Taken together, all these voices articulate a powerful vision of selfhood in relation to God that is desperately needed today.

till we have faces characters: *The Literary Legacy of C. S. Lewis* Chad Walsh, 2008-12-07 C. S. Lewis has been read and studied as though he were two authors—a writer of Christian apologetics and a writer of science fiction and fantasy. Only in recent years has there been any move to examine his work as the creation of a single, unique mind. This is the first major critical study to undertake that task. Chad Walsh, who wrote an earlier study of Lewis, *Apostle to the Skeptics*, reassesses the Oxford don's legacy fifteen years after his death—his poetry, visionary fiction, and space fiction; *The Chronicles of Narnia*; *Till We Have Faces*; his criticism; and his religious-philosophical writing. Lewis emerges as an archetypal Christian and the creator of some of the most original books of our century.

till we have faces characters: Ireland in the Life and Work of C.S. Lewis David Clare, 2025-08-14 Even after he achieved world-wide fame through books such as *The Lion, The Witch and The Wardrobe* and *The Screwtape Letters*, the Belfast-born author C.S. Lewis – often regarded as uncomplicatedly English by critics and the general public – proudly and regularly described himself as Irish. What's more, he frequently incorporated Irish elements into his work. This includes, for example, numerous allusions to Irish mythology, the repeated employment of Hiberno-English and Ulster Scots words and expressions, and a preference for tropes frequently found in Irish (and sometimes specifically Ulster Protestant) writing.

till we have faces characters: The Fiction of C. S. Lewis Kath Filmer, 2016-07-27 This book examines the way in which the fictional writings of C.S. Lewis reveal much about the man himself and his quest for psychological and spiritual wholeness. There is new material dealing with C.S. Lewis's political writings, especially the correspondences between his thriller, *That Hideous Strength* and George Orwell's *Nineteen Eighty-Four*, and some new insights into Lewis's attitudes to women.

till we have faces characters: C. S. Lewis Bruce L. Edwards, 2007-04-30 Most popularly known as the author of the children's classic *The Chronicles of Narnia*, C. S. Lewis was also a prolific poet, essayist, novelist, and Christian writer. His most famous work, *The Lion, the Witch, and the Wardrobe*, while known as a children's book is often read as a Christian allegory and remains to this day one of his best-loved works. But Lewis was prolific in a number of areas, including poetry, Christian writing, literary criticism, letters, memoir, autobiography, sermons and more. This set, written by experts, guides readers to a better understanding and appreciation of this important and influential writer. Clive Staples Lewis was born on November 29, 1898, in Belfast, Northern Ireland. His mother died when he was young, leaving his father to raise him and his older brother Warren. He fought and was wounded in World War I and later became immersed in the spiritual life of Christianity. While he delved into the world of Christian writing, he did not limit himself to one genre and produced a remarkable oeuvre that continues to be widely read, taught, and adored at all levels. As part of the circle known as the Inklings, which consisted of writers and intellectuals, and

included J.R.R. Tolkien, Charles Williams, and others, he developed and honed his skills and continued to put out extensive writings. Many different groups now claim him as their own: spanning genres from science fiction to Christian literature, from nonfiction to children's stories, his output remains among the most popular and complex. Here, experts in the field of Lewis studies examine all his works along with the details of his life and the culture in which he lived to give readers the fullest complete picture of the man, the writer, and the husband, alongside his works, his legacy, and his place in English letters.

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