Review Paper

Perception, Disappearance, Transmission in Lewis' The Chronicles of Narnia Based on Virilio's Theory of Dromology

Sania Bayat[1], Hassan Shahabi*[2], Fatemeh Bornaki[3]

[1]Ph.D. Candidate, Department of Language and English Literature, Karaj Branch, Islamic Azad University, Karaj, Iran
sanybayat5656@gmail.com
[2]Assistant Professor, Department of Language and English Literature, Kerman Branch, Islamic Azad University, Kerman, Iran
shahabi1964@yahoo.co.uk
[3]Assistant Professor, Department of Language and English Literature, Karaj Branch, Islamic Azad University, Karaj, Iran
fbornaki@yahoo.com

Abstract
The purpose of this essay is to investigate Lewis' *The Chronicles of Narnia* based on Virilio's theory. Virilio's theory of dromology shows how the human being's viewpoint is shifted by the increase in speed, and how this matter engenders otherness and subjectivity leading towards a panoptical power. One might say that the future robots are also presented in Lewis's stories: it is the contention of this study that the robots from the other world are the very human beings in the future which are brought closer by the medium of the other devices from the future, which is sweeping the time limitations, through velocity. Lewis's characters act as mirrors to the readers, as a visual equipment to examine oneself, reflecting the reader's own image and the image of their wishes being fulfilled through their researches and innovations. Lewis has explained how the worldview of these characters transfer them into creatures other than what they have been, for what differentiates self from other is the viewpoint through which the world is seen. Lewis's characters can be seen as the representatives of the society. Since the main argument of this essay is to depict the characters of the series are cyborg and live in a cyborg discourse, the principles of panopticon discourse must be used to support and prove the argument. The characters seem to be teleologically purposeful, but their purposes are negatively woven with the negative facets of human being.

Key Terms: *Perception, Disappearance, Transmission, Dromology, Virilio*

مقاله بررسی وقایع نگاری نارنیا لوئیس بر اساس نظریه ویریلیو
هدف این مقاله بررسی وقایع نگاری نارنیا لوئیس بر اساس نظریه ویریلیو است. نظریه درومولوژی ویریلیو نشان میدهد که چگونه دیدگاه انسان با افزایش سرعت تغییر میکند و چگونه این موضوع غیریت و ذهنیت را به وجود میآورد که به سمت یک قدرت پانوپتیک میرود. شاید بتوان گفت رباتهای آینده در داستانهای لوئیس نیز ارائه شدهاند: بحث این تحقیق این است که رباتهای جهان دیگر همان انسانهایی هستند که در آینده به وسیله ابزارهای دیگر به آینده نزدیکتر میشوند. ، که محدودیت های زمانی را از طریق سرعت فرا می گیرد. شخصیتهای لوئیس بهعنوان آینهای برای خوانندگان، بهعنوان وسیلهای بصری برای بررسی خود عمل میکنند و تصویر خود خواننده و تصویر آرزوهایشان را که از طریق تحقیقات و نوآوریهایشان برآورده میشوند، منعکس میکنند. لوئیس توضیح داده است که چگونه جهان بینی این شخصیت ها آنها را به موجوداتی غیر از آنچه بوده اند منتقل می کند، زیرا آنچه که خود را از دیگران متمایز می کند، دیدگاهی است که از طریق آن جهان دیده می شود. شخصیت های لوئیس را می توان نمایندگان جامعه دانست. از آنجایی که بحث اصلی این مقاله این است که شخصیت های سریال سایبورگ هستند و در یک گفتمان سایبورگ زندگی می کنند، باید از اصول گفتمان پانوپتیکون برای حمایت و اثبات استدلال استفاده کرد. به نظر می رسد شخصیت ها از نظر غایت شناختی هدفمند هستند، اما اهداف آنها با جنبه های منفی انسان تنیده شده است.
کلمات کلیدی: ادراک، ناپدید شدن، انتقال، درومولوژی، ویریلیو

Introduction

The Chronicles of Narnia, a book by C.S. Lewis that contains seven fantasy novels for children and is regarded as a classic of children's literature, is one of the literary works that represents his work. The books are full of Christian concepts that even young readers can understand. The adventures of children who play central roles in the fictional Narnia, where animals talk, magic is common, and good and bad sides fight, are depicted in *The Chronicles of Narnia*. The Narratives of Narnia additionally contains major areas of strength for numerous messages to building kids' personality. (Hardina) Nicole DuPlessis contends that "Lewis furnishes a model of human cooperation with nature in his Narratives, making an ecological ideal in the dreamland of Narnia that goes after friendly congruity, however this is essentially restricted when period in which Lewis was composing and the sociopolitical factors that impacted the development of the texts" (126). Each of these seven books is a masterpiece that transports the reader to a land where magic meets reality, resulting in a fictional world that has captivated generations. (Demichelis 57)

Review of Literature

A Companion to the Victorian Novel (2007) edited by Patrick Brantlinger and William B. Thesing consists of a series of papers on the Victorian novel. After focusing on children's literature in England, Murrray Knowles and Kristin Malmkjær in their book: *Language and Control in children's Literature* (1996) study the concepts of ideology and control in traditional juvenile fictions, modern times, and in fairy tales. In chapter six—"Fantasy Fiction"—Knowles & Malmkjær examine C.S. Lewis's works.

"The Aspects of Fantasy in Lewis' *The Chronicles of Narnia*: *The Lion, The Witch And The Wardrobe*" is an examination on elements of fantasy in the novel. This examination is expected to clarify the parts of imagination in the book. The targets of this exploration are (1) to depict the qualities of imagination addressed in Lewis' book, and (2) to depict the capacities and sorts of imagination in it. This examination is an engaging subjective exploration utilizing a substance investigation procedure. It puts the analyst as the primary instrument of the examination.

In "Fantasy, Morality and Ideology: A Comparative Study of C. S. Lewis' *The Chronicles of Narnia* And Philip Pullman's His *Dark Materials*" by Lucy Marie Cuthew, the researcher believes Lewis makes another world which dismisses each level of his contemporary reality. In making Narnia, Lewis makes another world; a reality where his own arrangement of profound quality is predominant and strengthened by the definitive designs in place; a reality where the qualities he accepts to be significant are esteemed; and a world whose set of experiences over the whole Chronicles can go about as a forecast for the predetermination of our own should the defilement clearly saw by Lewis proceed. Dream is a mode for assessing reality and modern dream journalists have taken this accuse of most extreme reality. Lewis in any case, as an author whose distributions just barely go before this move in the dream sort, does not straightforwardly assess this present reality in his dream composing.

"Leonine imagery in C.S. Lewis's series *The Chronicles of Narnia*" by Dianne Shober studies different imageries in this tale. Consistently, lion pictures have figured conspicuously in writing, art, heraldry also, sculpture. In Chinese craftsmanship, for example, lions show up more dominatingly than mythical beasts as gatekeepers of structures and sanctuaries, though across Europe, heroes flooded across landmasses overcoming under the picture of the thundering lion embellished on their rulers' banners. Moreover, various societies and strict customs emblematically epitomize their rulers, both heavenly and fleeting, utilizing leonine symbolism. Through an examination of this magic portrayal, this article will investigate the choice of the lion, Aslan, as the otherworldly portrayal of the Christ-figure in C.S. Lewis' novel.

"Fantasy, Morality and Ideology: A Comparative Study of C. S. Lewis' *The Chronicles of Narnia* And Philip Pullman's *His Dark Materials*" By Lucy Marie Cuthew starts with a prologue to kids' writing, taking a gander at its history to contextualize the texts under assessment, and the particular contentions encompassing the investigation of kids' books. It then, at that point, checks out the confounded issue of belief system, explicitly concerning youngsters' writing as an idea at the focal point of any conversation of books for

Theoretical Framework
This is a qualitative and library research in which the researcher uses texts from different sources and essays to work on the ideas and concepts by Virilio. In the first step, the researcher reads the sources and takes notes of what he believes to be efficient. In the next step, the researcher applies the notes and analyzes the novel based on Virilio's ideas.

Methods
As the title suggests, the researcher uses the model developed by Virilio. Virilio's theories of the gaze, speed, technology of transmission and vision are interestingly glistening in Lewis's fiction. The key point in Virilio's theory is the relation of individual experience affected by speed with the society and this entangled relation becomes the bedrock of the discourse which is going to be scrutinized in this study. Therefore, there exists a circular relationship between the human being and technological advances, as the more technology progresses, the more the past human being is shifted into a new amalgamation of Man and machine.

One of the most important causes of shifting subjectivity is speed, no difference high or low, that is considered as one of the main reasons of changing view towards life and the surrounding and coming to a new understanding of the self. As Virilio puts it, "Do we represent the construction, or construct the representation?" (Colman 203) He talks about vision becoming industrialized, and how the same vision is dragging forth human being towards the destiny that is unknown, unlike Merleau-Ponty's line. The "instability of dimensions" (Colman 209) as Virilio puts it is the result of this industrialized vision. Virilio believes that speed gives way to disappearance, and in this way presence and absence commingle, that is every moment of becoming, every moment of creation. Invisibility is being camouflaged. Invisibility is being both present and absent.

The integration of the time and place, is an ahead approach of the amalgamation of the presence and absence, or the emergence of the presence out of sheer absence. Virilio has argued the notions of dromology to explain how speed has the same influence on Man's life, as that of phenomena. The way speed changes human being's view towards life and his political views are called dromology by Virilio. He has defined how "speed machines" change views by leading towards the notions of telepresence and virtualization.

The form of "vision Machine" leading towards virtualization is cinema and television. However, visual equipment like telescopes and also microscopes have also been added to his list by the researcher to get the target result. The "other" as explained before, would be doubly far and other(ed) by these vision machine, be it the observer, or the observed. What is central to Foucault's theories of power/knowledge duality is an attempt to deliver a full definition of power with the aim of bestowing a power discourse. The discursive formation is a group of statements which propagate special power relations.

For Virilio, the shift comes from the centrality of speed in contemporary conflict procedure, which he recognizes as arising with what he alludes to as "basic liberties wars," pointing explicitly to the tactical intercessions. In such a circumstance, the methodology of preplanned offense supersedes the technique of guarded control for the sake of human existence or "mankind," which Virilio appropriately names "the fundamental mishap" (8) Intervention no

longer comes from without (as in a tactical assault) yet from the inside. Once more, few have made note of the likenesses of this view with Foucault's contention that the new innovation of biopower is addressed to "man-as-living-being" instead of "man-as-body," in that it duplicates a body to populaces "as a political issue . . . that is immediately logical and political, as an organic issue and as power's concern." Hence, we see the State, in many occurrences, going about as the underwriter of wellbeing just to organize the panoptical of discipline, as Foucault annals broadly in *Discipline and Punish*. In getting these topics from Discipline, Foucault contends in Society that this strategy of force is legislative issues—at the end of the day, war, and that it is intrinsic to the State.

Material

In this essay, *The Chronicles of Narnia* is selected to be studied under Virilio's and Foucault's perspectives. The stories of this series take place in the land of Narnia, a fictional world of witches, mythical beasts and talking animals. This book is the adventures of various children who play a major role in revealing the land of Narnia. Except for The Horse and His Man, the main characters in the series are all children from the real world who are magically transported to the land of Narnia, where they are sometimes asked by Aslan the Lion to protect Narnia from evil. These books cover the entire history of Narnia, from its creation in The Witch's Niece to its eventual destruction in The Last Battle. Over the past fifty years, The Adventures of Narnia has transcended the fantasy genre to become part of the canon of classic literature.

Discussion and Results

Virtualization, or what Virilio refers to as the "desertification" of lived embodied experience in Negative Horizon, is one of the major themes or concerns associated with dromology (38). According to Virilio, modern technologies' increased transmission and communication speeds result in a decrease in lived embodied experience and a loss of immediate presence. This is a theme that permeates his writings and is frequently expressed catastrophically. It is argued that the negation of the world's space, volume, or extension occurs when one can travel the globe at high speed through instantaneous telecommunications or the accelerated rapidity of transportation.

In addition, in his argument on the concept of presence which is virtual and actual in *Negative Horizon*, he makes some kind of reference to the loss of physical bodies' density, durability, and thickness: As though the purpose had suddenly changed the depth and durability of the physical body which is considered as a whole, speed now attacks mass density" (125–126). The same mechanism of change can be seen in the series of novels. Our world is constantly changing. The lights change. Clouds move around. After it rains, it shines. Toast emerges from bread. The stock market is volatile. However, change is not just a feature of our world; we are also always changing, typically in insignificant ways that are hard to notice. We begin small and gradually increase in height. Our hair ages and grows longer. As we shower, we shed a layer of cells. Memories that are trivial vanish. Two weeks ago, we did not remember what we had for breakfast. After gaining a pound, we lose it. More importantly, we can alter ourselves abruptly and radically. We can be transformed almost immediately in ways that are immediately apparent to everyone following a religious transformation, plastic surgery, or serious car accident. We adapt to both big and small changes and carry on with our lives. However profoundly our transformations may be, we never experience the extraordinary transformations of some of the characters in *The Chronicles of Narnia*.

The Pevensie children become Kings and Queens before returning to their childhood homes as children once more. Eustace transforms into a mythical beast (464). According to *The Horse and*

His Boy, Chapter 6, (245) and possibly *The Voyage of the "Dawn Treader"*, Chapter 12, (511), Aslan changes from a lion to a common house cat. Rabadash is transformed into a donkey by Aslan (*The Horse and His Boy* 307). The Green Witch transforms into a massive serpent (*The Silver Chair* 633), and dwarfs become monopods (*The Voyage of the "Dawn Treader* 502). Caspian passes away, old and incapacitated, and is reestablished to life as an energetic young fellow (*The Silver Chair* 661).

All of the Narnian heroes, but not Susan, are changed in *The Last Battle*. The stuff of magic and miracles are these radical changes. Despite these changes, we easily identify the characters as the same people. Some interesting philosophical questions arise as a result of this odd aspect of the story. When they undergo such drastic transformations, how are we can distinguish these people to be the same? What makes Eustace a similar individual who is later a mythical beast? A giant serpent and a Green Witch cannot be the same person. Our understanding of who we are as a person will affect how we think about our rights and responsibilities. As a result, we ought to pay close attention to the issue of personal identity. You might be convinced that the issue is significant. You might be less certain that the Chronicles characters can teach us about who we are. They live in an imagined fantasy and magic world. The real world in which physics, biology, and genetics depicts where we live.

Just so happens that their changes are much more drastic than ours. The real problem, on the other hand, is only brought to light by these extraordinary alterations. Let's see how C.S.'s amazing imagination works out. In this story, Shasta, finds that he looks just like Corin, the prince from Archenland. Think back to the incident in which he first met Corin. Shasta stated, "I'm nobody, in a particular sense. "King Edmund mistook me for you when he saw me on the street. I suppose we must share a similar appearance" (241). Shasta is later introduced to Lucy and Edmund by Corin. Sire, don't you see? 'Remarked Corin. It's my duplicate: the boy at Tashbaan you mistook for me. What an amazing thing!" (*The Horse and His Boy* 88).

Virilio's interest in technology is centered on his fascination with the human body. From the 1960s to the present, all of his work centers on the issue of bodily orientation in space and its effect on perception and comprehension. It is necessary to comprehend Virilio's account of an "accelerated society" and his response to the development of contemporary technologies within the context of this body obsession. The fact that they turn out to be identical twins at the end of the story, even though they had been apart for a long time, is amazing. Qualitative identity can be seen in identical twins. They are nearly identical. However, we must be careful not to confuse personal identity with qualitative identity. Orin and Shasta are two distinct twins. They cannot and will not ever be the same person. They have such a similar appearance that it is hard to tell them apart. In the end, Shasta does find out who he is. Shasta said, "It appears that King Lune is my father." Due to Corin's similarity to me, I might have correctly predicted it. We were twins, you see. Goodness and my name aren't Shasta, it's Cor'" (*The Horse and His Boy* 300). Even though he resembles Corin, he does not realize he is Corin. He learns that the boy they call "Cor" is the same person as him. Shasta and Cor are not only qualitatively identical. Cor's Shasta is Shasta and Cor is said to be numerically identical in this instance. They are the same person in every way. Therefore, the issue of personal identity concerns numerical rather than qualitative identity.

The same point is made in less fantastic episodes in Lewis' stories. Like the rest of us, Peter, Susan, Lucy, and Edmund were kids with bodies that belong to the children. When they are adults, they have bodies which are changed. They, unlike us, revert to being children through magic. Some of their childhood years come later than others of their adult lives. They continue to exist despite changes in their bodies. Therefore, the Chronicles' possibilities suggest that we are not the same as our bodies.

Some people might be tempted to consider a person to be something completely intangible when they consider the bizarre possibilities of life in Narnia. After all, Rabadash undergoes such profound transformations that he ceases to be human. Rabadash does not appear to have any physical remains. Therefore, it would appear that Rabadash's mind or soul must be his essence. It's possible to believe that this is the conclusion that Lewis wants us to reach. That might be the only way to understand the Chronicles' strange transformations. René Descartes, a well-known philosopher who lived from 1596 to 1650, argued that a person is not the same as anything physical. His argument can be summarized as follows: If I can imagine living without my body, then it must be possible for me to do so. I am not similiar to my body if I can exist without it. I can easily picture my life without my body. Consequently, my body and I are not the same thing. I must be something insignificant, a ghost. This theory may be believed to provide the most comprehensive explanation for the extreme physical transformations in Narnia. Despite the strange changes, the spirits remain. However, only a few questions can be answered by the theory of soul.

At various points in time, Rabadash has distinct bodies. Why is it not possible for him to have multiple souls at various times? How can we estimate the number of souls required to sustain a person when we never see them? It would appear that we can imagine things changing while the person does not change, regardless of whether we are thinking of things that are physical or not. It's possible that it's a mistake to believe that people are the same as any other thing. The same can be said for other things' identities. Take the Dawn Treader, King Caspian's ship. The ship is violated on its way to the End of the World, and its carved stern is broken off (480). Later, the damage is magically repaired by the Magician Coriakin (505). As a result, the Dawn Treader's materials have changed and are not the same as before. We can imagine that the ship's various components wore out and needed to be replaced because the journey was long. It's not hard to imagine that the ship had all new sails, planks, rigging, and nails installed before it returned to Narnia.

Virilio uses the now-defunct theory of "retinal persistence" to explain how the cinematic image gives us the illusion of movement. This theory was once used by scientists to explain why a series of brief still images appear to be moving. It was hypothesized that visual reinforcements would remain in memory for a few hundred milliseconds after they disappeared, thereby filling in the blackness between film images. Before the previous visual impression had completely passed, the eye would register each new visual stimulus, creating a sense of continuity and movement. In modern times, the "phi effect" is used to explain how film creates the illusion of movement. It is now believed that the retina is home to a subset of neurons that are specialized in detecting movement, and that it is not the retention of previous visual stimuli but rather these neurons that allow a succession of still images to appear to be moving.

It's not just a distinction in how we see different kinds of art that's at stake here; rather, it's modes or ways of seeing that can start to shape our more general acts of perception in novel, possibly uexpected, or undetectable ways. The argument goes that there are now more ways for people to experience the world together because of movies. Virilio's aesthetic of disappearance differs significantly from other aesthetics in that images are formed in the material absence of the object being oppressed and their running appearance alters perception's sense of time. When we look at the story of Prince Rilian in *The Silver Chair*, we can see that there is yet another issue with the memory theory. He remembers who he is later, but while under the Queen of the Underworld's spell, he loses his memories. "A decade! The prince said this while drawing a hand across his face as if to erase the past. I do believe you, yes. Although I was enchanted, I was unable to remember my true self, I can now remember the enchanted life for the time being" (189).

Rilian's statement cannot be understood by the memory theory. After the spell has been broken, Rilian's final stage can recall being King Caspian's child and the earlier enchanted person. Now, Rilian, based on the theory of memory, these are stages of the same subject. However, while under the spell, the enchanted individual cannot recall being Caspian's child. According to the theory of memory, the bewitched person is not the same as Caspian's child. Therefore, the theory of memory should conclude that the enchanted person is both Rilian and not Rilian! It's not possible. Memory theory cannot provide a coherent explanation for why Relian is the person who undergoes all these changes.

Memory and appearance are confronted with yet another issue as if that were not bad enough. Our memories are not always reliable. We may believe we remember something, but we did not experience it. Both true and false memories exist. For instance, we occasionally recall what we want to believe happened rather than what occurred. We learn that Susan is "no longer a friend of Narnia" in *The Last Battle* (*The Last Battle* 741). She doesn't think she or her siblings ever existed in Narnia as adults. All of their memories are fabricated fantasies from their childhood. According to Eustace, ""Extravagant you're as yet contemplating that a large number of entertaining games we used to play when we were youngsters'" (*The Last Battle* 741).

The experience is what gives rise to a true memory. However, memory cannot establish its cause on its own. It always seems like memory is of the experience. If the subject with the memory is the same as the individual who had the experience, then there is only one way to determine whether or not the memory is true. However, the memory theory is currently circling itself. There are ways to break out of the circle in the memory theory. An outside piece of evidence might show that memory is probably true. In that scenario, we could have faith that the individual with the memory is most likely the one who experienced the earlier event. However, this indicates that we can only rely on external evidence to trust our own identity over time. At best, it is only possible that I have existed over time.

It is abundantly clear that Virilio's theory of perspective and existence favored an architectural design that emphasized the spatial-temporal first-person experience of the situated human body. Experiences are centered on a point of view. It has a place. Within the confines of a body is the best candidate for that location. Nothing exists from a viewpoint that is located right now in this particular location. Therefore, having a body is necessary for being a person, but this does not mean that a person is identical to their body. Even though its components changed, the Dawn Treader continued to exist. But that doesn't mean it can't exist without parts. The parts would remain, but the Dawn Treader would not if we disassembled and dispersed all of its components. It is made up of its components but is not the same as them. Similarly, a person has a body but is not the same as a body. A body of a subject can alter, but they always have one. The body of a person is a first-person point of view; however, the following criticism of the first-person perspective theory could be made. Let's say that in the afterlife, one meets two people who exactly resemble Reepicheep. They both claim to be him and share the same memories and personalities. Which, whichever is it, is the genuine Reepicheep.

However, in that case, two distinct individuals would be similar to the first Reepicheep. That cannot be true. As a result, those who object will argue that the first-person theory must be flawed. Think about how these cases of duplication would be handled under the soul theory. The genuine Reepicheep possesses his soul. Reepicheep exists if one of the duplicates possesses his soul. Both are fakes if neither possesses it. Naturally, we may never be able to determine which of them, if any, is Reepicheep. According to the soul theorist, there is nonetheless a fact. Therefore, the soul theory is unaffected by the duplication cases. Therefore, perhaps the identity theory should be reconsidered and the first-person theory should be dropped and the reader may never realize which Reepicheep is real.

The "duplicate" that keeps Reepicheep's first-person perspective intact cannot be determined using a third-person criterion. Nevertheless, the first-person theory also implies that the issue exists. Reepicheep is the same from his first-person point of view. Reepicheep exists if one of the duplicates maintains his first-person perspective. Both are wrong if neither preserves it. It matters not that they both believe they are Reepicheep. Their particular first-person perspectives are what remain. However, they always have bodies. They simply get their bodies back. This restoration is unbelievable. However, the afterlife Lewis describes is conceivable if we grasp the concept of a person correctly. A person can survive death if their first-person perspective continues in some form of body. It could be a resurrected earthly body or a brand-new celestial body. Life following death that Lewis depicts is indistinguishable from what an individual is in the two situations. If taken very seriously, Lewis's diaries may not only shed light on the idea of a person but also offer hope. It all depends on how you see things. This two-pronged approach is used by Lewis in his critique of contemporary secularism in The Chronicles of Narnia. The modern secularism philosophy is first introduced to us by Uncle Andrew, a recluse who has discovered a way to travel to other worlds. Uncle Andrew is portrayed as both a scholar and an entertainer, which readers will not believe. This is Lewis' objective. Like enchantment, Lewis contends, exact science can be defiled by the craving for power.

"Uncle Andrew, like Eustace, could be a man without a chest who is upbeat to utilize other individuals to require dangers that he does not set out to require for himself," says the guinea pig. The Nephew of the Entertainer 16). On the other hand, Uncle Andrew's one and as it were intrigued is logical information, which he can utilize to ended up effective, popular, and greatly affluent. This information may be exceptionally vital. When Uncle Andrew sees Aslan's Narnia, he is astounded by how a London-imported piece of a lamppost has been transformed into a modern one. There are various trade openings in this country. Bring some of ancient bits of scrap press here, cover them, and unused rail line engines, ships, or anything else you would like will emerge. In Britain, I can offer them for nothing at all. A million dollars will be mine. (*The Magician's Nephew* 67–68 of).

Notwithstanding of their slant to underline the meaning of science, Lewis proposes that modern secularists much of the time have a reasonably moo perspective on truth. Not astounding is this. Truth by itself has no inherent esteem in the event that nothing else does. Experiences that are supportive and grant control are critical. Moreover, there's no establishment for objective ethical quality in a common system, permitting the effective to seek after control autonomously of the powerless. According to Lewis, this has brought about in a Nietzschean "ace ethical quality" in which control is seen as the extreme great. A comparable way of considering is communicated in a cruder structure within The Travel of the "Day break Treader."

Caspian learns nothing from the destiny of the Narnian ruler, who was turned into a brilliant statue at the foot of the pool. We may lose our genuine esteem on the off chance that we put it in a substitute fabric. When Aslan shows up, Caspian as it were breaks free of his charm and recaptures a divine viewpoint on esteem. The acknowledgment of cutting-edge secularism not as it were criticizing humankind, but it too avoids people from entering the domain of the extraordinary or spiritual—what rationalists allude to as the extraordinary. Both of these things are inconvenient to humankind. When they to begin with visit the Professor's house, all of the Pevensie children, with the special case of Lucy, are perplexed of conceivable outcomes that go past their ordinary encounters. When Lucy claims to have found a diverse nation through the back of a closet, they quickly come to the conclusion that she is either lying or silly. Lewis contends that indeed when upheld by prove and rationale, claims for the extraordinary, such as the presence of God, objective ethical quality, supernatural occurrences, and "brilliantly plan," are expelled. Since of the Teacher's comment, "For what reason do not they appear method of

reasoning at these schools? " In this manner, agreeing to Lewis (The Lion, the Witch, and the Closet 131), cutting edge instruction is to fault. The issue is not limited to an inadequate emphasis on critical thinking. Lewis argues that there is a built-in bias against the transcendent as a result of education becoming more secular. In Prince Caspian, this is a significant theme. He is passionate to begin a group of kings who will rule independently of Aslan after Miraz takes the throne. He seeks to suppress all accounts of his connection to Narnia's past, rejecting Aslan's authority. Miraz's plan is one of secularized depiction of history, similar to what the Soviet Union attempted because Aslan is the Christ figure of the Chronicles. No matter how well-supported the old tales of Aslan are, Miraz requires teachers to dismiss them as myths. Miraz responds with Orwellian censorship when he learns that the young Caspian's nurse told him about the great lion. Never again should I catch you thinking or talking about those silly stories. Aslan is not a real person. And lions are not real" (*Prince Caspian* 335). The nurse has fired abruptly. Modern secularism prevails over religious viewpoints in an educational system that only offers secular explanations of the world. Students will easily and mistakenly associate rationality with secular thought because they are only allowed to think in a secular way.

Numerous have briskly assumed that naturalistic science is the most wellspring of information — a see that's implied to as scientism — in spite of the truth that consistent progression in our reality has conveyed unquestionably more extraordinary results than those of center age Narnia. This has had an impact on the substance of the educational modules as well as students' comprehension of the instructive prepare. Nancy Pearcey contends in her later book, add up to Truth, that modern secularists claim that as it were naturalistic science can make claims that are objective and cognitive. This proposes that devout reactions to petulant questions like life's beginning and the beginning of the universe are respected as subjective inclinations that don't constitute information and ought to not be instructed within the classroom.

Conclusion

That's what Lewis states "shadowlands" — depictions of great genuine components — make up the world we live in. When The Final Fight comes to a conclusion in Narnia, there's a modern paradise and a unused soil. "That wasn't the genuine Narnia," Ruler Digory pronounced. That started and finished there. It was fair a duplicate or a shadow of the genuine Narnia, which has continuously been here... Of course, it's diverse; as particular from waking from a dream or a genuine shadow. In this section, Lewis turns the tables and says that the fabric world is fair a duplicate of a divine unique and not the establishment of reality. Lewis claims that present day secularism, a logic that Lewis claims is perilous, conflicting, and incapable to clarify supernatural concepts, nearly got Eustace his title. In any case, that's what Lewis proposes, comparable to Eustace's encounter with Aslan, a way of considering that certifies the truth of the otherworldly can vanquish the troubles that cutting edge secularism faces. Shockingly, he did so through books promoted as for children. In any case, Lewis come to the determination that the common thought of "youngsters' books" passed on a stooping and direct perspective on preparing that was set up within the exceptionally secularism he was confining.

References

Canguilhem, G. (2005) "The Death of Man or Exhaustion of Cogito." Gutting, Gary. The Cambridge Companion to Foucault. UK: Cambridge University Press. 89-95.

Colman, F. (2009), ed. *Film, Theory and Philosophy, The Key Thinkers*. Montreal & Kingston: McGill-Queens University Press.

Demichelis, C. (2020) "Environment and Fantasy: an ecocritical approach to *His Dark Materials* and *The Chronicles of Narnia"* Università Ca' Foscari.

DuPlessis, N. (2004) "EcoLewis: Conservationism and Anticolonialism in *The Chronicles of Narnia.*" In *Wild Things: Children's Culture and Ecocriticism*, edited by Sidney I. Dobrin and Kenneth B. Kidd. Detroit: Wayne State University Press. 115-127.

Foucault, M. (1995) *Discipline and Punishment, The Birth of the Prison*. Trans. Alan Sheridan. 2nd. New York: Vintage Books.

Goodlad, M.E. L. (2003). "Beyond the Panopticon: Victorian Britain and the Critical Imagination." *PMLA* 118: 539-556.

Hardina, S. (2021). "Moral Value in Lewis' The Chronicles of Narnia The Lion The Witch And The Wardrobe" English Department Faculty Of Cultural Studies Hasanuddi University Makassar.

James, I. (2007). Paul Virilio. London: Routledge.

Kaplan, D. M. (2004). *Readings In the Philosophy of Technology*. Lanham, MD: Rowman and Littlefield.

Roberts, A. (2006). *Science Fiction*. 2nd Edition. New York: Routledge.

Timmerman, J. (1990). *Other Worlds: The Fantasy Genre*. Ohio: Bowling Green University Popular Press.

Virilio, P. (2008). *Negative Horizon*. Trans. Michael Degener. London: Continuum.

Virilio, P. (1994). *Bunker Archeology*. Trans. George Collins. New York: Princeton Architectural Press.

Virilio, P. (1984). *Negative Horizon*. Trans. Michael Degener. London: Continuum.

Virilio, P. (2007). *Speed and Politics*. Trans. Marc Polizzotti. California: Semiotexte.

Virilio, P. (2009). *The Aesthetics of Disappearance*. Trans. Philip Beitchman. Paris: editions Balland.

Virilio, P. (1994). *The Vision Machine*. Trans. Julie Rose. Bloomington and Indianapolis: Indiana University Press.

Waddington, D. I. (2020). Time War: Paul Virilio and the Potential Educational Impacts of Real-Time Strategy Videogames. *Philosophical Inquiry in Education, 27* (1), 46–61.