

THE FEAR WITHIN C.S. LEWIS IN SHADOWLANDS NOVEL:

THE PAIN OF LOSING

Submitted in partial fulfillment of the requirements for gaining the bachelor
degree in English literature



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Final Project Statement

I certify this research as the original work of my own work. As the writer of this thesis, I am completely responsible for the content of this research. Other researcher's opinion or finding included in this research are quoted and cited accordance with ethical standards.

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Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqosyah untuk memenuhi sebagian syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatian yang diberikan, saya ucapkan terimakasih.

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ABSTRACT

The researcher analyses the fear emotion which C. S. Lewis experiences when his life starts to change after he meets a woman named Joy, whom later becomes his wife. The fear which is experienced by C. S. Lewis can strongly affect him and makes him question his God, whom he never questions before. It is interesting because C. S. Lewis has lectured many times in church or in a Christianity community about pain and suffering before, yet he ends up asking the same question as his audiences have ever asked him. The researcher uses one of narratology methods to analyse the discourses which are found, which is focalization. The focalization will help finding the fear and analysing the depth of fear emotions from the usage of words like *discomfort*, *anxiety*, *hesitation*, *dared not*. Then, the researcher uses Psychoanalysis theory by Sigmund Freud to find out what kind of fear which is found. In Psychoanalysis theory, fear is classified into real fear and neurotic fear. Whereas real fear is rational and comprehensible, neurotic fear is irrational and expectant. Then, the researcher finds the result of this research. The result shows that fear emotions which are experienced by C. S. Lewis are all real fear, and the fear experienced are deep.

Keywords: Shadowlands novel by Leonorce Fleischer, Psychoanalysis, Focalization and Fear.

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ABSTRAK

Peneliti menganalisa rasa takut yang dialami C. S. Lewis ketika hidupnya mulai berubah setelah bertemu wanita bernama Joy, yang mana akan menjadi istrinya nanti. Rasa takut yang dirasakannya begitu kuat sehingga mempengaruhi dirinya dan membuatnya mempertanyakan Tuhan, yang mana dia tidak pernah melakukannya sebelumnya. Hal ini menarik karena C. S. Lewis telah berceramah beberapa kali sebelumnya di gereja dan di komunitas-komunitas Kristen tentang rasa sakit dan penderitaan, tapi pada akhirnya dia sendiri mempertanyakan hal yang sama dengan yang sering ditanyakan oleh para jemaahnya. Peneliti menggunakan salah satu metode naratologi untuk menganalisa wacana yang ditemukan, yaitu fokalisasi. Fokalisasi akan membantu untuk menemukan ketakutan dan menganalisa seberapa dalam rasa takut dari penggunaan kata-kata seperti *discomfort*, *anxiety*, *hesitation*, dan *dared*. Lalu, peneliti menggunakan teori Psikoanalisis dari Sigmund Freud untuk mencari tahu rasa takut macam apa yang dirasakan oleh C. S. Lewis. Dalam Psikoanalisis, rasa takut dibagi menjadi dua, yaitu *real fear* dan *neurotic fear*. Apabila *real fear* itu rasional dan bisa dimengerti, maka *neurotic fear* itu tidak rasional. Setelahnya, peneliti mendapatkan hasil penelitian ini. Hasil penelitian menunjukkan bahwa rasa takut yang dirasakan oleh C. S. Lewis semuanya adalah *real fear*, dan ketakutannya dalam.

Kata kunci: Novel *Shadowlands* karangan Leonorce Fleischer, Psikoanalisis, Fokalisasi dan Rasa takut.

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Motto

“You are never too old to set another goal or to dream a new dream.” – C. S. Lewis

“Dream, believe, make it happen.” – Agnes Monica

“No need to rush my pace, don’t compare, it’s alright to go slowly.” – My Pace by Stray Kids



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Dedication

I dedicated this final project to:

- ❖ My mother and father
- ❖ My one and only sister, and my big family
- ❖ All people who have special place in their heart for a certain fictional character



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CHAPTER I

INTRODUCTION

1.1. Background of Study

Literature has been a big concern since a long time ago. According to the observation conducted by Simon and Delse Ryan (2014), they stated ‘the quest to discover a definition for "literature" is a road that is much travelled, though the point of arrival, if ever reached, is seldom satisfactory. Most attempted definitions are broad and vague, and they inevitably change over time. In fact, the only thing that is certain about defining literature is that the definition will change. Concepts of what is literature change over time as well’ (Ryan & Ryan, 2014). Since the meaning of the literature will always change, literature will vary and the trend will change over time. One of literature’s trend is prose.

Prose is one of literary works which are undoubtedly popular. The term ‘prose’ itself refers to all discourse, spoken or written, which is not patterned into lines either of metric verse or of free verse (Abrams, 288). This is why prose can be found everywhere, makes it the closest literature to humans. Prose and poetry are also literary works which require the reader to be imagining and expecting freely, and not limited by the author’s perspective—as we are unconsciously limited to imagine about the situation and setting in plays. The difference of prose and poetry, as it has been stated previously, is that prose is more free and is not patterned into any kind of forms.

As well as other literary works, prose has been greatly developed in America. As the proof, there have been numerous popular proeses written by American authors. There are famous authors like Edgar Allan Poe with his work *The Black Cat*, Nathaniel Hawthorne with *A Scarlet Letter*, and Herman Melville with *Moby Dick*. All these works are widely known all over the world even until the current time. Of all types of prose, the writer takes interest in the novel. The plot, characters, theme, and setting in the novel are described in more detailed way than in the short story. There are a lot of famous novels which are internationally popular, like *The Chronicles of Narnia*, *Harry Potter*, *Lord of The Rings*, etc. Aside of all of them, there is a novel, a romantic one, which is closely related to *The Chronicles of Narnia*. It was published in the late of 20th century with the title *Shadowlands*. The story is written by Leonore Fleischer.

The story tells about a middle aged man, C. S. Lewis, who works as a lecturer in Oxford University. He publishes several books, most of them are about his beliefs, and he gains recognition from these. Yet, his masterpiece is the world's widely known novel *The Chronicles of Narnia* which is later adapted into film and becomes popular even until now. As mentioned before that he writes about his beliefs, he is known as a good believer. He gives lectures not only in class, but also in church. C. S. Lewis always talks about pain and suffer and how much God loves His creatures by giving them pain. Looking at his personal life, C. S. Lewis, a man in his fifties who has never been married before, finally falls in love with a woman, or can also be called a widow with one son, who comes from another country. He, who always dedicates his love for God and science, has to

experience a new feeling for another soul. Later, after he experiences this new feeling, the sad news comes to him. Joy, the woman whom he loves is dying because of cancer. Starting from this event, C. S. Lewis starts to show the emotion of fear, a deep fear which makes him question his God. Ironically, he asks his God the same question which he always confidently answers when the people ask him in church.

The story is interesting because it is rare to find a novel with middle-aged man as the main character, moreover he experiences his first love. This story is also interesting because the story mostly talks about love. Love can be found everyday in this human's life. Love for God, love for the family, love for knowledge and science. Love will always be an interesting topic all the time, such as love from a single person to another person, and vice versa. The third point is the fear which is experienced by C. S. Lewis in this story can make him question his God, which he never does. It is also interesting because a good believer can question his belief when he feels fear.

The characterization of this work is important because the researcher takes C.S. Lewis's characterization as the main concern of this research. Perrine (2012) tries to differentiate characterization in literary fiction and commercial fiction. In commercial fiction, characters must be easily identifiable in such fiction and clearly labelled as good or bad; the commercial (author's aim is to create characters who can carry the plot forward, not to explore human psychology and motivation. The main character in a commercial work must also be someone attractive or sympathetic. Meanwhile, in literary fiction, the protagonists are less

easily labelled than their commercial (fiction counterparts. Sometimes they may be wholly unsympathetic, even despicable. But because human nature is not often entirely bad or perfectly good, literary (fiction deals usually with characters who are composed of both good and evil impulses – three dimensional human beings who live in our memory as “real” people long after we have stopped reading (Arp, 2012).

Fear is a feeling which is experienced by every single person in this world. In this novel, C.S. Lewis feels fear to lose someone he loves once again. The fear that grows within himself can grow bigger and overwhelms him. According to Freud, the fear which grows within C.S. Lewis is a reaction to the perception of external danger (1920), which is Joy's death. His fear of losing his beloved wife somehow changes his belief towards God. He keeps on questioning why his beloved wife experiences such pain to his God. He, as a believer and the person who gives lectures in church should not lose his belief even though he is pressured with the trials given. Rather, he should be able to overcome the problem and fear he feels. Yet, he chooses to question his God because of the fear that he feels.

Moslems should have faith in Allah swt as the creator of this world. The main character, C.S. Lewis is not a moslem but he has faith in god. He even gives lectures frequently in church because of his capability and knowledge to talk about his faith as a good Christian. He has a strong faith in his God until one day he starts to question his God because of fear of the trials given. From the Islamic perspective, Holy Quran has mentioned about how trials are given to those who have strong faith in their creator, the verse is in Surah Al-Ankabut :2-3.

أَحْسِبَ النَّاسُ أَنْ يُتْرَكُوا أَنْ يَقُولُوا آمَنَّا وَهُمْ لَا يُفْتَنُونَ ﴿٢﴾

وَلَقَدْ فَتَنَّا الَّذِينَ مِنْ قَبْلِهِمْ فَلَيَعْلَمَنَّ اللَّهُ الَّذِينَ صَدَقُوا وَلَيَعْلَمَنَّ
الْكَاذِبِينَ ﴿٣﴾

“2. Do men think that they will be left alone on saying, "We believe", and that they will not be tested? We did test those before them, and Allah will certainly know those who are true from those who are false (Yusuf Ali, 1938).”

From the verse above, we can conclude that every person in this world will be tested with trials in life. They, who claim to have faith in God are not an exception. They will experience fear, pain and suffer to distinguish which one who is really faithful to their God. The same thing also occurs in C.S. Lewis' life. He has to experience trials in order of being tested about his faith in his god. The fear which he feels when he is tested is also part of the trials. Further, the fear which C. S. Lewis experiences will be discussed as the main problem of this research.

1.2. Research Question

The researcher takes C. S. Lewis' characterization as this research's main problem, especially about the fear emotion that occurs within himself and how it is formed in the first place. The researcher formulates the questions to analyse, which is “What kind of fear does C.S. Lewis experience? How strong does it affect him?”

1.3. Objective of Study

According to the problem statement above, this research aims to find out how fear is formed within the main character, C. S. Lewis, what kind of fear that he feels and how strong it affects him. The researcher will use psychoanalysis theory by Sigmund Freud to analyze it.

1.4. Significance of Study

Hopefully, this research can make the researcher and the reader understand about fear as one of psychological state which is experienced by all people in this world. This research also can be a helpful reference, especially for those who want to conduct a research using psychoanalysis theory or *Shadowlands* novel. It can be used as a ground basic for the next researcher who wants to analyze using the same subject or theory.

1.5. Literature Review

The *Shadowlands* novel by Leonorce Fleischer has not been analysed before, so the researcher can not find any research about it. Instead, the researcher finds some paper researches using Psychoanalysis theory by Sigmund Freud. Here are three researches which have three different objects but use the similar theory.

First is the research of M. Miftahul Jannah (2016) “*Anxiety and Defense Mechanism on Alan Turing in The Imitation Game*” from the English Department of State Islamic University Kalijaga. M. Miftahul Jannah finds out what forms and factors on Alan Turing’s anxiety and how he manages to use defense mechanisms to handle anxiety. M. Miftahul Jannah uses Sigmund Freud’s defense mechanism theory.

Second is the research of Dionesia Widyaningsih (2002) “*Heathcliff’s motivation for Taking Revenge in Emily Bronte’s Wuthering Heights: The Absence of Love*” from the Department of Language and Arts Education, Sanata Dharma University. Dionesia Widyaningsih analyses Heathcliff’s motivation for taking revenge with psychoanalysis theory.

Third is the research of Novi Anggraini (2010) “*An Anxiety and Defense Mechanism on The Main Character of The Machinist Film*” from Letters and Humanities Faculty of State Islamic University “Syarif Hidayatullah” Jakarta. Novi analyses the anxiety and defense mechanism within the main character of The Machinist film using Psychoanalysis theory by Sigmund Freud.

1.6. Theoretical Approach

This research is conducted to know how fear is formed within the main character, C.S. Lewis, and what kind of fear he experiences. Hence, the researcher uses Psychoanalysis theory from Sigmund Freud to analyse the character’s development.

1.6.1. Psychoanalysis Theory

The study about someone’s psychological condition has been developed since a long time ago. Freud, being a neurologist, takes interest in the human’s mind and unconscious state, which later becomes the birth of psychoanalysis theory.

1.6.1.1. Fear

According to OALD 8th edition, fear is the bad feeling that you have when you are in danger, when something bad might happen, or when a particular thing

frightens you (2010). Fear is closely related to psychoanalysis and the term ‘fear’ has been mentioned before by Sigmund Freud in his study of neurosis.

Freud states in his book that there are two types of fear, which are real fear and neurotic fear. He explains that the difference of neurotic fear lies in the cause of fear. He states that real fear seems quite rational and comprehensible because it is a reaction to the harm that is expected and foreseen before. It can be called as an expression of the instinct of self-preservation. Meanwhile, neurotic fear is fear which is bound to the phobias which one experiences, whether there is a danger or none at all. The fear that is experienced is not triggered by something expected or foreseen before. Rather, this fear grows because of certain neurotic anxiety that arises (Freud, 1920).

The researcher uses fear as the main theory because the main character of the novel has to undergo some kinds of fear which will later influence him to grow doubt to his belief.

1.6.2. Narratology

According to Mieke Bal, Narratology is a systematic account of narrative techniques and methods, and their transmission and reception (Bal, 2017). Narratology can be used to analyse a story in discourse context. Since the researcher takes novel as the subject of the research, there will be numerous discourse that will help the researcher to find out about the problem that is being analysed. One of the narratology’s methods to analyse a narrative text especially discourse is focalization.

1.6.2.1. Focalization

Every narrative, whether historical facts or fiction, is being presented in a certain point of view or perceived in a certain vision. When a story is being narrated, the perception which is taken by the narrator takes an important role in delivering the story.

The degree to which one is familiar with what one sees also influences perception. While objectivity can only present what is perceived without comment and being interpreted in detail, narrative offers subjectivity. The relation between the events which are presented and the vision which present them is called focalization. (2017:132).

Bal in his book, *Narratology: Introduction to the Theory of Narrative Fourth Edition*, also states that there are two types of focalization, which are external focalization and internal focalization or character-bound focalization. Whereas external focalization is indicated by the third person point of view, character-bound person involves in any character's vision. (Bal, 2017)

The researcher especially takes focalization as the method to analyse the data because focalization will help the researcher to find the discourse better. How the narrator delivers the story with perception or not will affect the intensity of the fear that will be analysed.

1.7.Methods of Research

1.7.1. Type of Research

The researcher uses qualitative method to do this research. The wrier takes interest in analyzing the characterization of the character, which is why the research will not result in numeral (quantity).

1.7.2. Data Sources

The researcher has two main data sources, which are primary data and secondary data. Primary data source of this research is *Shadowlands* novel written by Leonorce Fleischer and secondary data sources are books, journals, articles, and internet sources.

1.7.3. Data Collection Technique

The researcher does Library Research to collect the data for this research. The researcher reads *Shadowlands* novel then finds some discourses which contain some words which are related to fear or show fear of C.S. Lewis, such as word “fear”, “terror”, “worry”, “anxiety”, “horror”, “terror”, “nervous”, etc.

1.7.4. Data Analysis Technique

The researcher analyses the data in some steps. First, the researcher finds the focalization for each discourse and analyse the words to find the intensity of fear. Then, the researcher classifies the data into real fear and neurotic fear. There are two variables which will indicate real fear, they are rational and comprehensible. Meanwhile, there is a variable which will prove the neurotic fear, it is expectant or irrational.

1.8. Paper Organization

The paper consists of four chapters. The first chapter is introduction. It explains the background of choosing the subject, research question, objectives of study, significance of study, literature review, theoretical approach, method of research, and paper organization. The second chapter consists the intrinsic elements of *Shadowlands* novel: character and characterization, theme, setting, and plot. The third chapter is data analysis, which is: the spiritual doubt within C.S. Lewis after he loses someone he loves. The last chapter is the conclusion of this research. It consists the conclusion of the analysis and suggestion from the researcher for the future research.

Chapter III

CONCLUSION AND SUGGESTION

I. Conclusion

The researcher uses discourse as the smallest unit data and fear in psychoanalysis by Sigmund Freud as the theory. Then, the researcher uses focalization as the method to analyse the discourse. The researcher finds out that the data mostly using external focalization (EF) and Diegesis technique in expressing the fear emotion, because there are a lot of C.S. Lewis's thoughts and feeling rather than action and dialogue. The researcher then concludes the fear is intense, because the fear is explained with words and feelings, and the fear experienced by C.S. Lewis is all are real fear, and none of them is neurotic fear.

After analysing through all the fears which are experienced by C.S. Lewis, it can be proven that the fears are all rational and comprehensible. By rational and comprehensible means it has reason and the reason can be understood. It can be concluded that C.S. Lewis's fear always has the reason and since he is a male, it can be related to masculinity.

II. Suggestion

The next researcher who takes fear as their problem, can also analyse the problem using masculinity to prove if all male character's fear is rational. If the next researcher uses a novel or short story, the next researcher also needs to find the metaphor to find the intensity of the fear which will help them.

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Appendix at Shadowlands Novel

No	Paragraf	Page/line
1	<p>Jack Lewis sat calmly, his eyes on the tearoom entrance. Inside, however, he was feeling a little something of what Warnie was feeling, mingled with his own discomfort. Jack's emotions were mixed-intrigued yet apprehensive. He, too, was having misgivings, was wishing that this occasion were behind him, only a memory. Perhaps he'd been too hasty in agreeing to this meeting. there was a vast difference between exchanging a few friendly words with a fan after one of his talks, and actually sitting down with one over a teapot, face to face, one on one . . . or, rather, one on two, if you counted Warnie. Who knew what this clever woman might be expecting from him?</p>	42/12
2	<p>This woman was breaking down one by one the barriers he'd so carefully erected around himself. He would have to be more careful around her, even though she was proving to be even more interesting than he had first supposed.</p>	71/7
3	<p>After Joy Gresham sailed back to the United States, an unexpected silence fell between them. Jack was certain he'd be hearing from her any day, and eagerly scanned every morning's and afternoon's post for the tissue-thin blue airmail envelope, that familiar handwriting. Every day, dozens of letters arrived for him from all over the globe, but not one of them was from Joy. January gave away to February, Christmas was only a fading memory, and still no word from Joy. Jack Lewis's most faithful correspondent had apparently deserted him, and he had no idea why. Although he would not have admitted it, even to himself, he felt abandoned.</p> <p>Because Joy wasn't writing to him, Jack couldn't bring himself to write to her, deeming it intrusive. He missed the with and sparkle of her letters; he missed the challenges she presented to his way of thinking, the intellectual give-and-take that had developed between them. it was as though a window had opened into his life, bringing it with draft of fresh, invigorating air. Now that window was shut again. It seems to Lewis that an enjoyable conversation had been abruptly and mysteriously broken off. But it was more than that, and</p>	109/5

	<p>he dared not own up to it.</p> <p>It was Warnie who, in his customary simple and direct way, put it into words. One day, "You miss her, don't you?" Warnie asked sympathetically. He'd just brought the morning post into the study where Jack was working, and it pained him to watch his brother drop what he was doing and rifle through the letters with such expectation, and to see the expectation die away in disappointment.</p>	
4	<p>Lewis hesitated, feeling anxiety lying like a lump in his chest. He'd been certain that this arrangement between them was as comfortable for Joy as it was for himself. Was Joy trying to get him to say something he didn't want to, to commit himself in some way beyond the first great commitment of friendship?</p>	128/6
5	<p>"I don't know what to say," he said with a little laugh. Relationships were not a topic Jack felt comfortable in discussing; why couldn't they simply continue as they had been, just two friends who had important things--such as literature and belief--in common? Joy really had a sort of gift for dragging things out in the open, like the family cat bringing in a mouse.</p>	131/19

7	<p>Lewis had not seen or spoken to Joy since Encaenia, at which time they hadn't parted as friends. Politely, yes, but not warmly, and with no plans to meet again in the immediate future. Lewis had journeyed to London since, but hadn't rung her or stopped in to see her. He'd thought of her often, but his images of Joy were obscured by doubts and confusion. Had she forgiven him? Did she want to hear from him? Again and again, when Jack Lewis's hand had reached out for the telephone, he always pulled it back.</p>	156/3
8	<p>Jack Lewis spent the entire night in the London hospital, much of the time pacing up and down the brightly lit corridor outside Joy's room. He needed to give vent to his nervous energy. The first thing he'd done was to install Joy Gresham in a private room, and the devil with the expense or the free wards of the National Health! He also passed many long hours at Joy's bedside, watching her sleep deeply under the heavy injections of morphine. He thought he had never seen anyone so frail and vulnerable; all her vitality had disappeared, and she was so small and thin that he was afraid she would vanish away the next time he blinked. Joy's face was as white as the bleached hospital bed linen, and only her tumbled hair made a scattering of color on the pillow.</p>	160/1
9	<p>Now Warnie understood what his brother was trying to tell him. Jack loved Joy. At last, after years of evasion and denial, he had fallen in love and was finally face himself and the truth he'd been suppressing. Now he was terrified of losing her.</p>	163/27

10	<p>Then he understood. It was true; for as long as he'd known her, Lewis had avoided the clarity and directness of Joy's soul, run away from confrontation with the deepest essence of her. She was a "friend," Jack had told himself, someone to match wits with, someone to be comfortable with, a companion for cups of tea and glasses of wine and intellectual discussions of poetry and literature, but noody to look at "properly." That would be too dangerous; it might lead to involvement and inconvenience, to the breaking down of the cloistered little scholarly life he'd built up for himself so carefully and over so many years. Oh, what a fool he'd been!</p>	169/6
11	<p>"I don't want to lose you, Joy." Jack wrenched the words from the misery in his heart; there was no way they could express the despair that threatened to overwhelm him.</p>	169/20
12	<p>But when Jack Lewis arrived at The Kilns late that evening, weary to the bone from his long days in London, Douglas was already asleep. Jack walked slowly into the study, where Warnie was sitting with his pipe and a book. Warnie looked up expectantly, his craggy face a question mark, but Jack shook his head without a word. The news was not good. The news was as bad as it could be.</p> <p>"I promised Douglas you'd say good night," Warnie said quietly.</p> <p>Jack nodded and went slowly up the stairs. He moved like a very old man, with stiffness in all his limbs. His head ached atrociously. He was worn out completely by lack of sleep, by the tension in his muscles, and, most of all, by the love and the fear which ripped away at his soul.</p>	171/16
13	<p>Today, when he looked in on her, Joy was positively vivacious. Anybody could recognize the early signs of . . . What? . . . A recovery? Did he dare to hope?</p>	191/11

14	Entering Douglas's room, Lewis helped her to her feet and, with Joy leaning on him, they walked slowly into the bedroom down the hall. Jack's bedroom. Now it would be Joy's bedroom, too. Jack Lewis finds the thought so unfamiliar that it was a bit intimidating.	212/11
15	"Let me just sit down for a moment, Jack. I need a lot of pauses." Joy winced in pain, and looked pale. Lewis bent over her anxiously.	212/18
16	Ever since she'd been released from the hospital, Joy had been troubled by Jack's refusal to face the truth. A remission was not a cure. She still had cancer, and it was likely to return at any time.	238/15
17	"Jack, it doesn't spoil it. It makes it real." Lewis kept his face averted, refusing to look at Joy.	238/27
18	Jack spent all his waking hours at her side, trying not to appear anxious.	243/21
19	At least, Joy's eyes closed, and Lewis rose anxiously to bend over her. Was she still breathing?	248/23

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