

till we have faces analysis

till we have faces analysis offers an in-depth exploration of C.S. Lewis's novel, revealing its complex themes, character development, and mythological underpinnings. This article provides a comprehensive examination of the narrative structure and the symbolic elements that enrich the story. Key topics include the novel's reinterpretation of the Cupid and Psyche myth, the psychological and spiritual growth of the protagonist Orual, and the philosophical questions raised about love, identity, and faith. Additionally, the analysis delves into Lewis's use of language, setting, and allegory to create a compelling reflection on human nature and divine interaction. Understanding these facets enhances appreciation for the novel's enduring literary significance. The following sections will systematically unpack these aspects to provide a thorough till we have faces analysis.

- Plot Overview and Narrative Structure
- Main Characters and Their Development
- Thematic Exploration
- Symbolism and Mythological References
- Philosophical and Theological Insights
- Language, Style, and Literary Devices

Plot Overview and Narrative Structure

The plot of **till we have faces analysis** centers on the retelling of the ancient myth of Cupid and Psyche through the perspective of Orual, Psyche's sister. The narrative unfolds in a first-person confessional style, recounting Orual's life from childhood to adulthood. This approach provides insight into her emotional turmoil and evolving understanding of love and justice. The story is divided into several parts, each highlighting different stages of Orual's journey, including her protective yet possessive attitude towards Psyche and her eventual confrontation with the divine. The structure of the novel, moving backward and forward in time, allows readers to grasp the complexity of the characters' relationships and the unfolding of key events. This layered narrative enriches the novel's exploration of truth and perception.

Narrative Perspective

The choice of Orual as the narrator is central to the novel's impact. Her subjective viewpoint invites readers to question the reliability of memory and the nature of personal bias. This narrative style enhances the psychological depth of the story and facilitates a profound *till we have faces* analysis by revealing Orual's inner conflicts and gradual transformation.

Chronological and Thematic Progression

The plot progression in *Till We Have Faces* is non-linear, weaving between past and present to emphasize themes of redemption and self-awareness. The structure mirrors Orual's process of uncovering hidden truths about herself and the gods, aligning the reader's discovery with her spiritual awakening.

Main Characters and Their Development

The characters in *till we have faces analysis* serve as vehicles for exploring complex emotional and philosophical themes. Orual, Psyche, and the god known as the Fox are the primary figures, each representing different facets of human experience and divine interaction. The development of these characters is critical to understanding the novel's deeper messages about love, jealousy, faith, and self-identity.

Orual: The Protagonist's Journey

Orual is portrayed as a deeply flawed yet compelling character whose journey reflects the struggle for self-understanding and acceptance. Initially consumed by jealousy and possessiveness, her character arc moves toward humility and insight. This progression is essential to the *till we have faces analysis* as it highlights the transformative power of self-reflection and forgiveness.

Psyche: The Embodiment of Innocence and Divine Love

Psyche's character represents purity, faith, and the mysterious nature of divine love. Her silence and grace contrast with Orual's vocal and troubled persona, creating a dynamic that drives much of the novel's emotional tension. Psyche's fate and choices illuminate themes of sacrifice and spiritual fulfillment.

The Fox: Symbol of Divine Mystery

The Fox, a god who is both elusive and demanding, embodies the inscrutability of the divine. His interactions with Psyche and Orual raise questions about the nature of faith, justice, and the human relationship with gods. Analyzing his role is vital to a comprehensive *till we have faces analysis*.

Thematic Exploration

The themes present in *till we have faces analysis* are rich and multifaceted, addressing universal questions about love, identity, and the human condition. Lewis uses the narrative to challenge traditional notions of beauty and to explore the conflict between appearance and reality, as well as the tension between reason and faith.

Love and Jealousy

Love, in its various forms, is a central theme. Orual's possessive love contrasts with Psyche's unconditional faith, illustrating different responses to affection and desire. Jealousy acts as a destructive force, motivating much of Orual's early behavior and shaping the novel's emotional landscape.

Identity and Self-Perception

The struggle to understand one's true self is a recurring motif. Orual's journey is marked by a painful reevaluation of her identity, which is complicated by societal expectations and personal insecurities. This theme is integral to the *till we have faces analysis*, as it underscores the novel's focus on inner truth versus outward appearances.

Faith and Doubt

Faith, both religious and personal, is examined critically. Orual's doubts about the gods and her eventual acceptance of their inscrutability reflect broader questions about the nature of belief and the human desire for clarity in the face of divine silence.

Symbolism and Mythological References

Symbolism plays a crucial role in *till we have faces analysis*, with Lewis drawing heavily from classical mythology to enrich the narrative. The novel reinterprets the Cupid and Psyche myth, imbuing it with psychological and spiritual significance. Various symbols throughout the text contribute layers of meaning that invite deeper reflection.

The Myth of Cupid and Psyche

This myth serves as the foundation for the novel's plot and themes. Lewis's retelling emphasizes the challenges of love and the necessity of seeing beyond physical appearances. The mythological framework allows for a universal exploration of human and divine relationships.

Faces as a Symbol

The concept of "faces" symbolizes both identity and the masks people wear to hide their true selves. The title itself points to the novel's exploration of authenticity and the barriers to genuine understanding between individuals and between humans and the divine.

Nature and the Divine

Elements of nature, such as the wilderness and the palace, symbolize different realms of experience and spiritual states. The contrast between these settings underscores thematic tensions between civilization and primal forces, as well as between human reason and divine mystery.

Philosophical and Theological Insights

till we have faces analysis reveals profound philosophical and theological insights embedded in the narrative. Lewis engages with questions of human suffering, justice, and the nature of the gods, offering a nuanced critique of religious dogma and a meditation on grace and redemption.

The Problem of Evil and Suffering

The novel confronts the problem of evil through Orual's accusations against the gods and her struggle to reconcile suffering with divine goodness. This element of the **till we have faces analysis** highlights Lewis's efforts to grapple with difficult moral questions in a mythic context.

Justice and Mercy

Justice, as both a human and divine concept, is examined critically. Orual's sense of injustice propels much of the narrative tension, while the resolution suggests a movement toward mercy and understanding beyond human judgment.

Grace and Redemption

The theme of redemption is central to Orual's transformation. The novel suggests that grace often comes disguised and that true understanding involves humility and acceptance. This spiritual dimension is key to a full till we have faces analysis.

Language, Style, and Literary Devices

The literary craftsmanship of **till we have faces analysis** includes Lewis's elegant prose, use of allegory, and symbolic imagery. The style supports the novel's serious tone and enhances its thematic complexity, making it a work of enduring literary merit.

Prose and Tone

Lewis's language is both poetic and precise, capturing the emotional intensity of Orual's narration. The tone shifts from bitterness and accusation to a more reflective and reconciliatory mood, mirroring the protagonist's inner journey.

Allegory and Symbolism

The novel functions as an allegory for spiritual and psychological truths. Symbols such as the faces, the fox, and the palace serve to deepen the narrative's meaning and invite multiple interpretations.

Imagery and Setting

Vivid descriptions of the ancient kingdom and natural surroundings create a rich atmosphere that supports the novel's mythic quality. The setting enhances the themes of isolation, power, and transformation crucial to the till we have faces analysis.

Key Elements in Till We Have Faces Analysis

- Reinterpretation of classical mythology
- Complex character psychology
- Themes of love, jealousy, and faith
- Symbolic use of "faces" and identity

- Philosophical questions about justice and redemption
- Elegant prose and allegorical style

Frequently Asked Questions

What is the central theme of 'Till We Have Faces' by C.S. Lewis?

The central theme of 'Till We Have Faces' is the exploration of love, self-perception, and the nature of faith. The novel delves into the complexities of human emotions, the struggle for true understanding of oneself, and the transformative power of divine love.

How does C.S. Lewis use the character of Orual to convey the novel's message?

Orual, the protagonist, is portrayed as a flawed and deeply human character whose journey from bitterness and self-deception to self-awareness and acceptance mirrors the novel's message about the importance of confronting one's true self and embracing humility in faith.

In what ways does 'Till We Have Faces' reinterpret the myth of Cupid and Psyche?

C.S. Lewis retells the myth from the perspective of Orual, Psyche's sister, providing a more psychological and philosophical depth. The novel focuses on themes of jealousy, love, and the struggle to understand the divine, offering a fresh and introspective take on the classic myth.

What role does faith play in 'Till We Have Faces'?

Faith in 'Till We Have Faces' is portrayed as a complex and evolving journey. The protagonist's initial skepticism and anger give way to a deeper, more mature belief, highlighting the novel's message that faith requires personal struggle, doubt, and ultimately, surrender.

How does the novel address the concept of identity and self-knowledge?

The novel emphasizes the importance of self-knowledge through Orual's transformation. Her 'faces' symbolize the masks people wear to hide their true selves, and the story suggests that only by facing and accepting one's true identity can one achieve genuine love and understanding.

What is the significance of the title 'Till We Have Faces'?

The title 'Till We Have Faces' signifies the idea that humans must shed their illusions and false selves ('faces') to truly see and understand love, both human and divine. It reflects the novel's focus on the necessity of authentic self-awareness for spiritual and emotional growth.

How does the narrative structure of 'Till We Have Faces' enhance its themes?

The narrative, framed as Orual's confession, allows readers to intimately experience her inner conflicts and growth. This first-person perspective deepens the exploration of themes like love, faith, and identity by providing a personal and reflective viewpoint.

Additional Resources

1. *Myth and Meaning in "Till We Have Faces"*

This book explores the rich mythological underpinnings of C.S. Lewis's novel "Till We Have Faces," focusing on how Lewis reinterprets the myth of Cupid and Psyche. It delves into the symbolic and thematic layers of the story, analyzing the transformation of characters and the novel's philosophical questions about love and identity. The analysis helps readers understand the deeper spiritual and psychological aspects embedded in the narrative.

2. *Theological Themes in C.S. Lewis's "Till We Have Faces"*

Focusing on the religious and theological dimensions, this book examines how Lewis integrates Christian symbolism and existential questions within the framework of a classical myth. It discusses themes such as faith, doubt, redemption, and the nature of divine love, providing insight into Lewis's worldview. The text is particularly useful for readers interested in the spiritual resonance of the story.

3. *Character Study: Orual and the Psychology of Self*

This volume offers a detailed character analysis of Orual, the protagonist of "Till We Have Faces," exploring her psychological development and inner conflicts. It considers her struggles with self-acceptance, jealousy, and transformation, drawing on psychoanalytic theory and literary criticism. The book sheds light on how Orual's journey mirrors universal human experiences of identity and self-understanding.

4. *Feminist Perspectives on "Till We Have Faces"*

Analyzing the novel through a feminist lens, this book discusses gender roles, power dynamics, and female agency within the story. It highlights how Lewis portrays complex female characters and critiques traditional narratives about women and love. The analysis brings forward the novel's relevance to contemporary discussions about feminism and literature.

5. *Myth Retold: Narrative Structure and Symbolism in "Till We Have Faces"*

This work focuses on the narrative technique and symbolic elements Lewis employs to retell the ancient myth. It explores the novel's use of multiple perspectives, allegory, and imagery to deepen the reader's engagement with timeless themes. The book serves as a guide to understanding the literary craftsmanship behind Lewis's adaptation.

6. *Love and Sacrifice in "Till We Have Faces"*

This book centers on the complex portrayals of love in the novel, including romantic, familial, and divine love. It examines how acts of sacrifice and selflessness are depicted and their significance to the story's moral and emotional impact. Readers gain an appreciation of the nuanced ways Lewis explores love's transformative power.

7. *Philosophical Reflections on Identity and the Self in "Till We Have Faces"*

Focusing on philosophical questions, this book analyzes how the novel addresses issues of self-knowledge, authenticity, and the nature of the soul. It connects Lewis's narrative to broader philosophical traditions, including existentialism and Platonic thought. The analysis encourages readers to reflect on the philosophical depth of the novel's themes.

8. *The Role of the Divine and the Human in "Till We Have Faces"*

This study investigates the interplay between divine intervention and human agency in the story. It discusses how the gods are portrayed and what their interactions with humans reveal about fate, free will, and spirituality. The book provides a nuanced view of the novel's theological and mythological dimensions.

9. *Critical Essays on "Till We Have Faces": Reception and Legacy*

Collecting various critical essays, this book examines how "Till We Have Faces" has been received by scholars and readers over time. It covers different interpretative approaches and the novel's impact on literature and theology. The compilation offers a broad perspective on the enduring significance of Lewis's work.

Till We Have Faces Analysis

Find other PDF articles:

<http://www.speargroupplc.com/gacor1-02/Book?ID=Yqw87-4189&title=aapc-certification-practice-exams.pdf>

till we have faces analysis: Reason and Imagination in C.S. Lewis Peter J. Schakel, 1984
This is a print on demand book and is therefore non- returnable. The first study of C. S. Lewis to offer a detailed examination of Till We Have Faces, Peter J. Schakel's new book is also the first to explore the tension between reason and imagination that significantly shaped Lewis's thinking and writing. Schakel begins with a close analysis of Till We Have Faces which leads the reader through

the plot, clarifying its themes as it discusses structure, symbols, and allusions. The second part of the book surveys Lewis's works, tracing the tension between reason and imagination. In the works of the thirties and forties reason is in the ascendant; from the early fifties on, in works such as the *Chronicles of Narnia*, there is an increased emphasis on imagination -- which culminates in the fine myth retold, *Till We Have Faces*. Imagination and reason are reconciled, finally, in works of the early sixties such as *A Grief Observed* and *Letters to Malcolm*.

till we have faces analysis: The Many Faces of Till We Have Faces Craig Bradley Owens, 1998

till we have faces analysis: 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.

till we have faces analysis: Making Sense of Suffering: Theory, Practice, Representation

, 2020-09-25 Suffering may be universal, but it is not universally understood. In this collection, scholars from many nations and disciplines explore theoretical and practical approaches to understanding suffering as well as the ethics and effects of representing suffering in art and literature.

till we have faces analysis: Sehnsucht: The C. S. Lewis Journal Bruce R. Johnson,

2021-02-10 *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 analysis: 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 analysis: Study Guide: Till We Have Faces by C. S. Lewis

(SuperSummary) SuperSummary, 2019-03-03 SuperSummary, a modern alternative to SparkNotes and CliffsNotes, offers high-quality study guides for challenging works of literature. This 56-page guide for *Till We Have Faces* by C.S. Lewis includes detailed chapter summaries and analysis covering 25 chapters, as well as several more in-depth sections of expert-written literary analysis. Featured content includes commentary on major characters, 25 important quotes, essay topics, and key themes like Identity and Obsessive Love.

till we have faces analysis: *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 analysis: *The Surprising Imagination of C. S. Lewis* Jerry Root, Mark Neal, Root, 2015-09-01 Narnia, Perelandra—places of wonder and longing. The White Witch, Screwtape—personifications of evil. Aslan—a portrait of the divine. Like Turkish Delight, some of C.S. Lewis's writing surprises and whets our appetite for more. But some of his works bite and nip at our heels. What enabled C.S. Lewis to create such vivid characters and compelling plots? Perhaps it was simply that C.S. Lewis had an unsurpassed imagination. Or perhaps he had a knack for finding the right metaphor or analogy that awakened readers' imaginations in new ways. But whatever his gifts, no one can deny that C.S. Lewis had a remarkable career, producing many books in eighteen different literary genres, including: apologetics, autobiography, educational philosophy, fairy stories, science fiction, and literary criticism. And while he had and still has critics, Lewis' works continue to find devoted readers. The purpose of this book is to introduce C.S. Lewis through the prism of imagination. For Lewis, imagination is both a means and an end. And because he used his own imagination well and often, he is a practiced guide for those of us who desire to reach beyond our grasp. Each chapter highlights Lewis's major works and then shows how Lewis uses imagination to captivate readers. While many have read books by C.S. Lewis, not many readers understand his power to give new slants on the things we think we know. More than a genius, Lewis disciplined his imagination, harnessing its creativity in service of helping others believe more deeply. "Truly fresh, rhetorically astute works about C. S. Lewis are rare, but this provocative new volume by Jerry Root and Mark Neal emerges at just the right time to reinvigorate Lewis scholarship beyond the clichés we continue to repeat to each other. *The Surprising Imagination of C. S. Lewis* delivers just that salvo, an ingenious, empathetic, lavishly informed elucidation of Lewis's understanding of the life of the imagination." —Bruce L. Edwards, Professor Emeritus of English and Africana Studies, Bowling Green State University, Bowling Green, OH "Our grasp of 'imagination' is such a pale and paltry thing; Neal and Root offer a much-needed corrective by illustrating Lewis's robust use of the word. The happy result is a more accurate and nuanced reading of Lewis. But there is more: through their careful work, we are graced with a rich, new vocabulary to discern and describe the many uses of creative imagination all around us." —Diana Pavlac Glyer, Professor of English at Azusa Pacific University, Azusa, CA, author of *The Company They Keep: C .S. Lewis and J. R. R. Tolkien as Writers in Community* "This fabulous book on Lewis's imagination will delight readers new to Lewis and

those who, like the authors, have been reading him for decades. It shimmers with the joy of exploration and discovery. The Surprising Imagination of C. S. Lewis is a reliable and inspiring guide not only to Lewis but to a treasure trove of imaginative books that fired Lewis's own imagination. In Robert Frost's delightful phrase, this book is the occasion for a 'fresh think.'" —Wayne Martindale, Emeritus Professor of English, Wheaton College, Wheaton, IL "Jerry Root and Mark Neal make excellent use of Lewis's literary criticism of other authors to show how he employed different varieties of imagination in his own works. The result is a good book about Lewis and an even better one on the capacity of imagination to enrich each of our lives every day." —Mark Noll, Francis A. McAnaney Professor of History, University of Notre Dame, Notre Dame, IN "For nearly four decades I have been reading books and articles in the field of Lewis studies. This volume is one of the most original and fascinating books on Lewis to appear in a long time." —Lyle W. Dorsett, Billy Graham Professor of Evangelism, Beeson Divinity School, Samford University, Birmingham, AL

till we have faces analysis: *A Fantasy Theme Rhetorical Analysis of C.S. Lewis' Till We Have Faces* Joshua Gilstrap, 1997

till we have faces analysis: *Memory Formation in Isaiah 40–55* Megan C. Roberts, 2025-08-11 While scholars recognize that comfort and memory are dominant, interconnected themes in Isaiah 40–55, the phenomenon of collective memory itself has not received specific attention to clarify why memory is connected to comfort. Sociological memory studies and trauma theory fill this methodological gap by explaining the nature of memory framework formation within Second Isaiah. Jacob/Israel and Zion, as poetic figures, exemplify the broken memory frameworks of exilic Judeans that do not lead to comfort. This analysis of Isa 40–55, then, reveals Yahweh's poetic process by which he re-forms his people's memory frameworks so that they can receive comfort.

till we have faces analysis: *Narrative Identities* George Yancy, Susan Hadley, 2005-04-15 The contributors address challenging questions about identity in relation to personality development, language and socialisation. They demonstrate how their cultural and historical contexts influenced their theoretical approaches to the nature of 'self' and how these ideas in turn shaped how they perceive their personal histories.

till we have faces analysis: *Reflecting the Eternal* Marsha Daigle-Williamson, 2015-11-19 The characters, plots, and potent language of C. S. Lewis's novels reveal everywhere the modern writer's admiration for Dante's Divine Comedy. Throughout his career Lewis drew on the structure, themes, and narrative details of Dante's medieval epic to present his characters as spiritual pilgrims growing toward God. Dante's portrayal of sin and sanctification, of human frailty and divine revelation, are evident in all of Lewis's best work. Readers will see how a modern author can make astonishingly creative use of a predecessor's material - in this case, the way Lewis imitated and adapted medieval ideas about spiritual life for the benefit of his modern audience. Nine chapters cover all of Lewis's novels, from *Pilgrim's Regress* and his science-fiction to *The Chronicles of Narnia* and *Till We Have Faces*. Readers will gain new insight into the sources of Lewis's literary imagination that represented theological and spiritual principles in his clever, compelling, humorous, and thoroughly human stories.

till we have faces analysis: *Reformed Scholasticism* Ryan McGraw, 2019-01-24 Ryan McGraw presents an introduction of historic Reformed orthodoxy (1560–1790) and its research methodology. This book establishes the tools needed to study Reformed scholasticism and its potential benefits to the church today by describing the nature of Reformed scholasticism and outlining the research methodology, the nature and the character of this branch of theology, and providing a retrospective view on the contemporary appropriations. McGraw discusses the proper use of primary and secondary sources and offers instructions on how to write historical theology. Each chapter draws extensive examples from primary source evidence, published books and articles in this field; as well as engaging with a wide range of ancient and medieval sources. This volume is an excellent guide for students as it teaches them how to identify primary and secondary sources, suggests good links and tips for learning Latin; and provides an overview of the most important figures in the period.

till we have faces analysis: *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 analysis: *Modern Fantasy* Colin N. Manlove, 2020-04-16 After a decade from 1965 which had seen the growth in Britain and America of an enormous interest in fantasy literature, and a rise in its academic repute from cold to lukewarm, a serious study of the subject seemed long overdue. In this first critical book in its time on modern English fantasy, Colin Manlove surveys a representative group of modern fantasies--in the Victorian period in the children's scientific and Christian fantasy *The Water-Babies* by Charles Kingsley and the mystical fantasy of the Scottish writer George MacDonald; and from the twentieth century the interplanetary romances of C. S. Lewis, the post-war fantasy of rebellious youth in Mervyn Peake's *Gormenghast* books, and the quest to avert apocalypse in J. R. R. Tolkien's *The Lord of the Rings*. The aim with all these works is to show the peculiar literary experiences they offer and to assess their strengths and limitations in relation to wider English literature. In the introduction to his book, Manlove gives a definition of fantasy, marking off the genre from its near neighbors science fiction and Gothic or horror story, and distinguishing between fantasies that are serious works of imagination and those that are fanciful or escapist. Each chapter that follows is primarily a literary analysis set in a context of the writer's life, thought, and other works. As the book proceeds, there begins to emerge a picture of the originality and merit of the writers, but at the same time the sense of a division in the purpose of each writer, whereby their works fail to abide by their own laws. In the conclusion to this book Manlove draws the different types of division found into one and argues that the problem is one that is endemic to the writing of modern fantasy.

till we have faces analysis: *Contracts in Counselling & Psychotherapy* Charlotte Sills, 2006-07-07 Praise for the First Edition: 'An excellently edited book... It touches upon the core philosophical bases of psychodynamic/psychoanalytic, cognitive and humanistic counselling, and explores the complicated and sometimes contradictory nature of contracting within these approaches... The book is written in an accessible language and often uses very powerful imagery to underline its message... I found this book to be extremely stimulating, accessible and readable. I recommend it to all people interested in counselling, and particularly to students of counselling at all levels' - *British Journal of Guidance and Counselling* *Contracts in Counselling and Psychotherapy*, Second Edition is a practical guide to an essential area of professional knowledge and skills. Any kind of therapeutic relationship requires an agreement between practitioner and client at the outset. When contracting with clients, practitioners need to consider a whole range of factors including: goals of counselling theoretical orientation brief or open-ended counselling different personality types ethical and legal issues. This book provides a unique guide to the nature of counselling contracts, why they are needed and how they are made. For the second edition, the book has been thoroughly updated to take account of the BACP ethical framework. Two new chapters have been added covering the legal aspects of contracting, and how to make contracts with trainees. *Contracts in Counselling and Psychotherapy*, Second Edition is an authoritative source of information and

practical guidance for trainees and practitioners in counselling and psychotherapy. Charlotte Sills is Visiting Professor at Middlesex University, and Head of Transactional Analysis Department at Metanoia Institute, London

till we have faces analysis: *Word and Story in C. S. Lewis* Peter J. Schakel, Charles A. Huttar, 2008-04-14 Word and Story has broken new ground by enlisting well-known scholars in the examination of Lewis's ideas about language and narrative, both as stated in theory and as exemplified in practice. Never before has such clear, significant, and thorough work in these areas been brought together in one place. This compilation of sixteen essays demonstrates how an awareness of Lewis's ideas about language and narrative is essential to a full understanding and appreciation of his thought and works. The contributors examine Lewis's poetry, *The Dark Woods*, *Studies in Words*, and other works that have so far received little attention, in addition to more familiar parts of the Lewis canon. By approaching Lewis primarily as an artist and theorist, not just a Christian apologist, these essays offer new insights into his creative imagination, critical acumen, and his craftsmanship as a writer. One comes away from this book with a fresh vision and with heightened expectation, eager to return to Lewis's works.

till we have faces analysis: *Symmetry* Marc J. Straus, 2000 In this second book of poems, oncologist Marc J. Straus addresses the hopes and the tragedies of his profession. The work is a commentary on his experience in the medical field and a collection of rich, vivid monologues written from the points of view of both doctor and patient. These poems show a rare sensitivity not only to those who are suffering but also to the details that distinguish each life.

till we have faces analysis: *Holy Places Are Dark Places* Mara E. Donaldson, 1988-10-26

Related to till we have faces analysis

Until, Till, 'Til and 'Till: Correct Usage | Merriam-Webster Until, till, and 'til are all used to indicate the time when a particular situation or period ends, or when something will happen. Until and till are both standard (but, perhaps surprisingly, till is

TILL | English meaning - Cambridge Dictionary till verb [T] (PREPARE LAND) to prepare and use land for growing crops: to till the soil

TILL Definition & Meaning | Till is a variant of until that is acceptable at all levels of language. Until is, however, often preferred at the beginning of a sentence in formal writing: until his behaviour improves, he cannot

Until, Till, and 'Til—Which Is Correct? | Grammarly Till means the same thing as until. Till is not an abbreviation of until—it's actually older than until—and it should not be written with an apostrophe. 'Til turns up now and then,

till - Wiktionary, the free dictionary till (third-person singular simple present tills, present participle tilling, simple past and past participle tilled) (transitive) To develop so as to improve or prepare for usage; to

TILL definition and meaning | Collins English Dictionary In a shop or other place of business, a till is a counter or cash register where money is kept, and where customers pay for what they have bought

Till - definition of till by The Free Dictionary 1. up to the time of; until: to fight till death. 2. before (used in negative constructions): They didn't come till today

Usage and Difference: Till, Until, 'Til - The terms "till," "until," and "'til" are often used interchangeably, but they have subtle differences in their usage. Let's explore each term and provide examples to illustrate their distinct applications

TILL Definition & Meaning - Merriam-Webster Many assume that till is an abbreviated form of until. In fact, it is a distinct word that existed in English at least a century before until, both as a preposition meaning "to" and as a conjunction

Is The Correct Word "'Til" Or "Till"? | By the end of this article, you'll know the differences between until, till, and 'til, including in terms of origin, level of formality, and use. Until, till, and 'til all mean the same

Until, Till, 'Til and 'Till: Correct Usage | Merriam-Webster Until, till, and 'til are all used to indicate the time when a particular situation or period ends, or when something will happen. Until and till are both standard (but, perhaps surprisingly, till is

TILL | English meaning - Cambridge Dictionary till verb [T] (PREPARE LAND) to prepare and use land for growing crops: to till the soil

TILL Definition & Meaning | Till is a variant of until that is acceptable at all levels of language. Until is, however, often preferred at the beginning of a sentence in formal writing: until his behaviour improves, he cannot

Until, Till, and 'Til—Which Is Correct? | Grammarly Till means the same thing as until. Till is not an abbreviation of until—it's actually older than until—and it should not be written with an apostrophe. 'Til turns up now and then,

till - Wiktionary, the free dictionary till (third-person singular simple present tills, present participle tilling, simple past and past participle tilled) (transitive) To develop so as to improve or prepare for usage; to

TILL definition and meaning | Collins English Dictionary In a shop or other place of business, a till is a counter or cash register where money is kept, and where customers pay for what they have bought

Till - definition of till by The Free Dictionary 1. up to the time of; until: to fight till death. 2. before (used in negative constructions): They didn't come till today

Usage and Difference: Till, Until, 'Til - The terms "till," "until," and "'til" are often used interchangeably, but they have subtle differences in their usage. Let's explore each term and provide examples to illustrate their distinct applications

TILL Definition & Meaning - Merriam-Webster Many assume that till is an abbreviated form of until. In fact, it is a distinct word that existed in English at least a century before until, both as a preposition meaning "to" and as a conjunction

Is The Correct Word "'Til" Or "Till"? | By the end of this article, you'll know the differences between until, till, and 'til, including in terms of origin, level of formality, and use. Until, till, and 'til all mean the same

Back to Home: <http://www.speargroupllc.com>