

CYBORG'S DISCOURSE IN LEWIS'S THE CHRONICLES OF NARNIA: A DROMOLOGICAL-PANOPTICAL READING

O DISCURSO DE CYBORG EM AS CRÔNICAS DE NÁRNIA DE LEWIS: UMA PALESTRA DROMOLÓGICA-PANÓPTICA

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Resumo. Este ensaio tem como objetivo analisar As Crônicas de Nárnia de C. S. Lewis através das teorias da dramatologia de Paul Virilio. C. S. Lewis utilizou a noção relativa de tempo em suas histórias para mostrar que os progressos tecnológicos mudam as crenças clássicas em física para uma física moderna que se baseia nos limites do tempo e do lugar. No marco seguinte, crie discursos fantásticos que se convertem na base do gênero fantástico. No entanto, neste ensaio, o objetivo é mostrar que Lewis atravessou seu próprio tempo, e suas obras manifestaram a progressão da ciência e o surgimento de um novo conceito de tempo diferente da noção clássica. Neste ensaio, o investigador mostra que o tempo é circular, não linear e que os sujeitos podem desafiar o significado tradicional de tempo e lugar.

Palavras-chave: tempo, cristianismo, linearidade, velocidade, tecnologia

Abstract. This essay aims to analyze The Chronicles of Narnia by C. S. Lewis through Paul Virilio's theories of dromology. C. S. Lewis has used the relative notion of time in his stories to show that technological progressions change the classical beliefs in physics into modern physics which is based upon the shattered boundary of time and place. In the ensuing framework, he creates fantasy discourses that become the bedrock of the genre of fantasy. However, in this essay, the aim is to show Lewis transected his own time, and his works manifest the progression of science and the emergence of the new concept of time which is different from the classical notion. In this essay, the researcher shows that time is circular, not linear and the subjects can defy the traditional meaning of time and place.

Keywords: Time, Christianity, Linearity, Speed, Technology

INTRODUCTION

Lewis was a productive writer of fiction and true-to-life who composed many books throughout his vocation. Different writers study his religious contentions as found in writings like *The Great Divorce* and *Miracles*. Narnian sequence is like the Biblical one. It begins with the world's creation, proceeds with Aslan forfeiting his life on the stone table, his restoration, and at last the portrayal of the end of the world, the last judgment, and the hereafter in Aslan's country. This eschatological vision is introduced as the inversion of the demonstration of creation. Beast reptiles and mythical serpents eat plants and trees, and when there is no life left, everything becomes covered with water, even the stars that had recently tumbled from the sky. At last, at Aslan's order, the sun assimilates the moon and is just barely gotten by Father Time which flags the appearance of everlasting dimness. *The Adventures of Narnia* is a series of fantasy novels written by the English writer C.S. It is written Lewis. It was originally published in London between 1950 and 1956. *The Adventures of Narnia* has been adapted many times for radio, television, stage and film. The stories of this series take place in the land of Narnia, a fictional world of wizards, 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*.

Paul Virilio is one of the most critical and unique masterminds in the contemporary century. His essential concern is with inquiries of discernment and exemplification just as those of social and political turn of events. According to Ian James, he is engrossed with a wide scope of issues: with inquiries of war procedure, with the historical backdrop of the film, the idea of present-day media and broadcast communications are just as the condition of contemporary social and creative creation (Canguilhem, 2005; Colman, 2009; Goodlad, 2003; Nodar et al., 2022). Inside this wide scope of concern, modernity and speed appear to be two focal and deciding topics in his work. Virilio's compositions show us how and why innovation and speed have been and will keep on being major to the molding of human experience and verifiable turn of events. James keeps on clarifying that we generally will more often than not consider modern tools to be apparatuses to be used for specific closures.

In Lewis's fantasy fiction, humanity becomes enslaved by its technological creations and is ultimately destroyed by them. The main argument of this study is to show how cyborg power is desired and pursued by Lewis's fictional texts, destroying the world. Even though these characters aim to create a better world, their desire for cyborg power causes man's subjectivity to the dromological and visionary progressions and the consequential virtual world, through which he loses contact with the real world (James, 2007; Kaplan, 2004). Over the past fifty years, *The Adventures of Narnia* has transcended the fantasy genre to become part of the canon of classic literature. 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. This series includes the following books: *The Horse and His Man*, *The Witch's Niece*, *The Lion*, *The Wardrobe*, *The Witch*, *Prince Caspian*, *The Ship of Dawn*, *The Silver Chair*, *The Last Battle*.

In the book "*The Last Battle*", Aslan comes to Narnia because he knows that he must destroy the world he created more than two thousand years ago. He asks the waters to cover the earth and takes his friends to a very special place in his own land. Inside the stables, the children watch Aslan and how the final chapter of *The New Head* unfolds. In this way, Narnia is destroyed in water and fire and the stable is closed forever.

Most of the events of the book "*The Last Battle*" are adapted from the revelations of the Bible and are mostly inspired by the story of Jesus Christ written by Matthew 24, Mark 13 and Luke 21. The betrayal and deception perpetrated by the sly monkey Shift in the story is stated in Matthew: "If someone tells you that Christ has come to such and such a place, or that he is here or there, do not believe it. Because many of these false messiahs and prophets will come and they will even perform miracles, so that if it were possible, they would also mislead God's elect." (Suwastini et al., 2020).

The monkey shifts the lion's skin he finds on Puzzle's body to an ignorant donkey who is in his neighborhood - and is actually his servant - and through him he tries to rule Narnia. "You pretend to be Aslan and I will tell you what to say." (*The Adventures of Narnia: The Last Battle*, Siswoyo, & Karolina, 2022) The choice of the name Shift (meaning shape-shifter) may be a reference to his shiftiness, which is his main trait.

The ape-like man tries to deceive even the most faithful followers of Aslan. First, he enters with trickery and cunning, and then by presenting a new trick, he becomes a tool in the hands of Rishda Turkan and the fawn and becomes an accomplice with them. This new trick is to introduce a devil named Tashlan instead of Aslan. (Yanti, 2021)

From this point on Lois exerts all his creative power, ruthlessly taking us forward in the story to discover the true nature of Narnia's final battle that takes place in front of the stables. There the King of Narnia, the children and the last companions of Narnia are killed or somehow enter the stable. The stable is nothing but a way to enter Aslan country. When they reach the top of a hill where there is a door to another world where all their friends from previous adventures are present; They are worried about being sent back to their world. Lucy said: We are afraid of being returned, and you have brought us back to our world many times. Aslan said: Don't worry about it. Haven't you guessed yet?. The dream is over: it's morning." (*Adventures of Narnia: The Last Battle*, Aruperes et al., 2023)

Lewis ends the story with the death of the companions of Narnia in the British railway accident. Except for Susan, everyone who once entered Narnia from our world is killed in the train accident. At first, they don't remember anything about the incident, but they think that they entered Narnia as before and through a magical way. He does not seek his destiny in this world, he depicts death with a happy ending, because he believes that this world is not a place where heaven can be established.

Susan is one of the characters whose story remains unfinished. He is the only person who was not killed in the train accident. As mentioned in the story, he is no longer a friend of Narnia. "Yes," said Eustace, "and whenever you've tried to get him to talk about Narnia or do something for Narnia, he says, 'What wonderful memories you have!' Think you're still thinking about those silly games we used to play when we

were kids ... He's not interested in anything these days, Jill said, ... He's always wanted to be big." (Adventures of Narnia: The Last Battle, Daulay & Harida, 2020). Putri et al., (2021) states in "The Narnia Companion": It is a mistake to imagine that Susan was killed in the train accident at the end of the story of "The Last Battle" and that she was lost forever. It is assumed that now she is a twenty-one-year-old girl who lost all her family members in a terrible accident and has a difficult task ahead of her. In the process, he may become the honest and kind person he has the potential to be.

Lewis has expressed Narnia in a simple language inspired by the biblical narratives and with a combination of myths. He tries to express his moral teachings in a simple language with a pleasant story. According to Lewis, death in the material world and going to another world is considered a happy ending.

Most of the critical works done on Lewis are attempts to build his literary reputation based upon his inaugural status in fantasy with little or no regard to the intricate literary poetics nurtured by his belief in the subjectivity of human beings to technology and technological advances, and also his cyborg, man-machine, discourse used to define this sort of subjectivity. He has portrayed how human beings are changed through the application of some magical-scientific equipment and their scientific findings. Futuristic technology in science fiction is usually a plot device, an element that comes with the territory of the genre, but Adam Roberts (Roberts, 2006) suggests that the "technological novum" is something more than a decorative addition (Timmerman, 1990; Azka et al., 2021), but they are scientific and technological facts which are woven to the life of the human beings. In this study, it is argued that these additional pieces are the causes of the formation of the new cyborg subjectivity. The fictional decorative narratively is meticulously manipulated by Lewis to form the discourse he has been after.

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 cyborg 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 who 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 visual equipment to examine oneself, reflecting the reader's imagination and the image of their wishes being fulfilled through their research and innovations. There are several questions that will be answered in this essay:

1. How are dromology and dromological discourse from Paul Virilio's viewpoint identified in the selected novels?
2. What is the aesthetics of disappearance, and how is it treated in the selected novels?
3. How is the shift of subjectivity explained by the shift of the humanistic discourse to the cyborg discourse, through the technological advances in the selected novels?

A Companion to the Victorian Novel 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, Murray Knowles and Kristin Malmkjær in their book: Language and Control in children's Literature study the concepts of ideology and control in traditional juvenile fictions, modern times, and fairy tales. In chapter six—"Fantasy Fiction"—Knowles & Malmkjær examine C.S. Lewis's works (Virilio, 2008).

"The Aspects of Fantasy in Lewis' The Chronicles of Narnia: The Lion, The Witch and the Wardrobe" is an examination of elements of fantasy in the novel. The object of this examination is everything taken from the novel in the type of words, expressions, provisos, and sentences identified with fantasy. To acquire the validity of the investigation, the essayist utilizes the triangulation and conversation technique. To acquire the adaptability of his investigation, the essayist reads and rehashes the novel exhaustively and afterward gathered the information as words, phrases, conditions, and, sentences identified with a fantasy in the novel as numerous on a case-by-case basis.

MATERIAL AND METHODS

The stories of Narnia are full of education and moral values; It is of a type that is compatible with any beliefs. Moral values are taken from the writings. The morals presented in Lewis's books are very deep and touch layers of people's intelligence and knowledge that adult writers have rarely addressed. One of the excellent examples of this type of morality can be seen in the journey of the Dawn-cruiser ship, in the fifth chapter of this book.

What is at the heart of this panoptical cyborg approach to Lewis's stories, is the definition of cyborg by Donna Haraway in "Cyborg Manifesto": " She is explaining the shattered subjectivity of human beings

by technological progressions. It is exactly what Virilio claims in his own words of dromology and the politics of war (Prati 2021; Bartels-Ray, 2023).

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 between high or low, which is considered as one of the main reasons for changing views towards life and the surroundings and coming to a new understanding of the self. As Virilio puts it, "Do we represent the construction, or construct the representation?" (Colman, 2009) He talks about vision becoming industrialized, and how the same vision is dragging forth human beings towards the unknown destiny, unlike Merleau-Ponty's line.

Virilio believes that speed gives way to the disappearance, and in this way presence and absence commingle, that is every moment of becoming, every moment of creation (Colman, 2009). Invisibility is being camouflaged. Invisibility is being both present and absent. This study argues how the cinematic theories of Virilio apply to the time travels in Lewis's stories, as in his theories, disappearance is more important than appearance, and their amalgamation creates life, by creating places out of spaces (Jamalpour & Yaghoobi-Derab, 2022).

Concept of Cyborg

The term cyborg (computerized living being) was advanced Duncombe, (2019) to depict a half and half of man-machine, expected to be more grounded and wonderful in nature. It is the combination of nature and culture with improved capacities because of innovation. It is generally human with prostheses. It is introduced as a brand-new human subjectivity. In her "Cyborg Manifesto," Haraway explains this type of subjectivity as follows:

Nature and culture are modified; The one cannot continue to be the resource that can be used by the other. In the cyborg world, the relationships that allow for the formation of wholes from parts, such as polarity and hierarchical dominance, are at issue. Not at all like the expectations of Frankenstein's beast, the cyborg doesn't anticipate that its dad should save it through a rebuilding of the nursery; that is, through the creation of a heterosexual partner and its culmination in a city and universe (Jamalpour & Yaghoobi-Derabi, 2023).

Concept of Discourse

A more formal speech, narration, or in-depth discussion of any topic is referred to as discourse. It refers to a system of statements that, according to Foucault's theory, makes the world known, constructs the truth, establishes the concept of reality, introduces a new kind of subjectivity, and proposes a new kind of value system. Every general public and every timeframe has its own particular talk which characterizes the standards, benefits, negative marks and upsides of the general public, as well as every person. A recent example of Dromology is the discourse of the colonial era.

Concept of Dromology

Virilio invented the terms "dromology" as well as "dromoscopy" and "dromosphere." They come from the Greek word "dromos," which means "race" or "racecourse." The concept is concerned with the speed phenomenon and its effects on human mental and physical health: As indicated by Virilio we can't as expected approach the truth of social, political or military history except if we initially understand that social space, political space and military space are, at a definitive and crucial level, formed by vectors of development and the speed of transmission with which these vectors of development are achieved." (Lürig et al., 2021). In his view, subjectivity of person is affected in the realm of speed. A man driving a car is not the same as a man riding a horse because their speeds are different. He calls his explanation of this theory "dromology." Virilio says:

"The fields of science and technology that have arisen in the Western world are dedicated only to machines that increase speed, and a person who invents a device that decreases speed looks like a ridiculous person."

These ideas have been the sparks of the basic concepts of dromology or the science of speed in human societies. The conceptualization and visualization of Virilio's ideas in slowing down and increasing the speed of time creates a world by these artists that brings together a stable structure and deconstruction as a grainy texture, and a visual formulation of this experimental space.

Concept of Panopticism

It is a crucial term that is used to introduce a new political anatomy and a new physics of power (Canguilhem 2005). It explains how a terrible situation is created by the power to observe others without being observed. Foucault's theory is built on Jeremy Bentham's panopticon, which he uses to explain the French punishment. In this study, towers are viewed as symbols of such power. The functional act of physical and mental transformation that is rooted in the foundations of ancient legends. It has been used a lot in fantasy. Characters are transformed in many ways. The most important changes are changing the shape and size, turning the statue into a person or vice versa, or turning into an animal or vice versa. In *The Narnia Adventures*, Eustace turns into a dragon in *The Voyage of the Dawn Treader*, and Prince Rabadach turns into a donkey in *The Horse and His Man*. Eustace's transformation is not only punishment, his transformation simply reveals his true nature.

RESULTS

Virtuality and Imagination in the Chronicles of Narnia

The *Chronicles* does not just have roots in that frame of mind of its author or his impression brought about by buzzword components of fantasies at the same time, a nearby examination shows it is created from the real factors that mankind has made and lived over hundreds of years. In reality, the mechanism of imagination offers Lewis the chance to convey his significance in a more charming way which is not for the most part what anyone could hope to find in another author in classes related to religious philosophy. By blending and reconstructing Greek and Roman Mythological components, Paganism, Christian purposeful anecdotes and subjects, and Oriental tales, he prevails to shape his cross-breed rebuilt fanciful framework that even draws in a non-Christian non-European reader who can likewise be impacted by the exhilarating undertakings and the model implications, and not find the Christian components horrendous. Moreover, in this series, the futuristic role of modernity and technology can be realized in different forms.

At the point when Lucy Pevensie initially steps through the closet in C.S. Lewis' *The Lion, the Witch, and the Wardrobe*, she ends up in the otherworldly domain of Narnia. She experiences a faun, Tumnus, makes companions, goes along with him for tea, nods off, and finally returns through the closet to England expecting that her siblings and sister will be stressing over her. All things considered; she has been away for a few hours. Rather she sees that as the second she staggers back out of the closet is the second soon after she ventured in: while those hours passed in Narnia, no time at all has elapsed external the closet in the "genuine" world. One might start to see a sort of interest with time in C.S. Lewis' fiction. Lewis appears to be captivated by both time's tendency and by its impact on people. The Wood Between the Worlds in *The Magician's Nephew* is a spot between universes where time appears to have no significance. In *The Lion, the Witch, and the Wardrobe* the White Witch's information is said to return to the very beginning, yet Aslan's information returns to "the tranquility and the murkiness before Time unfolded." In *The Silver Chair*, we see Father Time himself, who is uncovered to be an incredible dormant beast who is longing for all that happens on the planet. In *The Last Battle* Father Time returns, awoken this time by Aslan, and aids the end of the world of Narnia.

Children's characters in the story

Apparently, the original inspiration behind the Narnia stories was inspired by real children. In 1939, when World War II started, London was attacked by planes at night. In the fall of 1939, four schoolgirls from London moved to Lewis' house in the suburbs of Oxford.

One of the children who stayed at the Lewis home was Jill Flewett. She remained close friends with Lois and later visited him several times, so perhaps it is not without reason that Jill is the name of one of the characters in *The Silver Chair*.

There are similarities between Peter Ponsi and Saint Peter - Peter the Apostle of Christ - who was among the twelve disciples of Christ. According to the Catholic Bible, Saint Peter is given the key to the "Kingdom of Heaven" and Peter Ponce is the one who closes the door to Narnia and locks it with the golden key after the last judgment while the flood destroys Narnia.

Eustace, the cousin of the Ponce children, is first drawn to Narnia with Edmund and Lucy in "The Dawn Treader". This awkward kid who doesn't believe in magic goes through horrible experiences, including being turned into a dragon, before becoming a more lovable person. The stories of his return to Narnia with Jill continue in *The Silver Chair Adventures* and together again in the battle to save Narnia in *The Last Battle*.

There was a boy named Eustace Clarence Scrubb, and he really had the right to have such a name... Eustace Clarence did not like his cousins, that is, the four children of the Pouncey family, Peter, Susan, Edmund and Lucy..." (*The Adventures of Narnia, the Voyage of the Dawn Treader*, 741)

Time and Space in the Chronicles of Narnia

The fact that the Earth travels in an elliptical pattern around the sun led many to believe that this was the cause of the seasons. Due to the slight difference in distance that the Earth would be concerning the sun at certain points one would think that when the Earth was at its closest point to the sun this would be in the summer. In actuality, this perihelion occurs on or around January 2nd, amid winter and the Earth is at this time only 91.4 million miles from the sun. On the opposite, the Earth is the farthest from the sun at 94.5 million miles and this occurs around July 3rd. The Earth's tilt on its axis is the actual cause of the seasons and not the proximity of the Earth to the Sun. The hemisphere that is tilted toward the sun at that particular time of the year will receive more daylight (longer days) and this is the time called summer. It takes the Earth about 3 months to move from one Equinox to the next. To sum up, the Earth rotates around an axis once every 24 hours; The Earth revolves around the sun once every year. The Sun revolves around the Milky Way galaxy once every 230 million years. Finally, the Milky Way is moving towards the Andromeda galaxy which is also moving towards the Virgo Cluster of galaxies. And how we have measured time is merely based upon the movement of the celestial materials.

Lewis' distraction with time extends a long way past the *Chronicles of Narnia*, nonetheless. In *Perelandra*, the second book of his *Space Trilogy*, the Eve-like Lady examines the idea of time straightforwardly in conversation with Ransom and colloquially alludes to development in shrewdness and information as becoming older. In *That Hideous Strength*, a conversation of the more extensive nature and example of time is held between Dr. Dimble and other individuals from the Pendragon's devotees, the restoration of Merlin from the far-off past gets further inquiries, and the idea of the connection among time and prescience is analyzed in the anticipated youngster who has not been brought into the world of Mark and Jane.

In the *Pevensies'* third experience in the place that is known for Narnia, *The Voyage of the Dawn Treader*, Lucy is distant from everyone else in the pinnacle of an obscure performer attempting to track down an enchanted book furthermore, use it to invert a spell of intangibility. When finally, she succeeds, Aslan shows up in the entryway — made apparent by her prosperity, he tells her. After a short discussion, nonetheless, Aslan leaves again to return to *Caer Paravel* and see *Trumpkin* the predominant, who is going about as a steward there in the ruler's nonattendance. Before Aslan leaves, he consoles Lucy that they will see each other in the future. "Do not look so sad. We will meet again soon." "Please, Aslan," said Lucy, "what do you call soon?" "I call all times soon," said Aslan; and instantly he has vanished away and Lucy was alone... This remarkably perplexing assertion, "I call all times soon," is characteristically perplexing — all things considered, the word before long is itself time referential. Aslan's assertion can hence be interpreted generally as "For my purposes, all snapshots of time are just a brief time away." But how might this be within the realm of possibilities? In their article "Time in the *Chronicles of Narnia*," Michael and Adam Peterson describe this striking thought as follows: "Aslan can simultaneously encompass all other frames of reference and is not constrained by any frame of reference or the speed of light".

A second complaint that emerges from this perspective on God's connection with time is connected with the manifestation. As per Christian precept, God became man in the individual of Jesus Christ, who lived on Earth for exactly thirty years before being executed, revived, and climbing into paradise. During this time, be that as it may, he was still completely God though He acknowledged human impediments. At the point when Lewis was not yet a devotee, he says, this regulation was the wellspring of one of his issues with the Christian confidence. God was expected to be the person who "pushes the entire universe along" — how is it that he could keep the universe going while he was a minuscule kid in Palestine, or even while, as a fundamental part of his mankind, he needed to rest? How, for sure, might he at some point be completely the all-knowing God and but simultaneously still be "a man asking his pupils, 'Who contacted me?'" The core of this protest is transient — the issue is the way God could have both human and heavenly qualities simultaneously.

This improvement was seen to be ruled by an accentuation on the vertical. The discernment was just contemporary engineering was excessively engaged in the structure of designs which would be raised at truly expanding levels. As indicated by the journalists of *Engineering Principe* the multiplication of high rises and skyscraper homes was joined by an inclination towards the normalization of plans whose influence was to deform the metropolitan scene.

Inconsistency of Time and Velocity in the Chronicles of Narnia

The contention of Virilio is that modern society is approaching a fundamental point at which further speed increases may soon no longer be imaginable. If, as organizers and aeronautics engineers anticipate, hypersonic planes can soon cross the globe in something like two hours, or if, in the age of the web or computerized and satellite correspondence, data can be communicated semi-quickly around the world, will society not reach the point where any future progress in speed is incomprehensible? What are the greater implications for an overall population which has shown up at such a stage? In any case, when Virilio refers to our populace remaining at a breaking point or the "mass" of speed increase, he is referring to the condition of undertakings and the question he is posing.

The component that binds together Virilio's discussion of the impact of contemporary innovations on insight and friendly, political, and military turn of events is, therefore, all speed. For Virilio, it is both the medium in which the collective experience unfolds and a key engine or primary impetus that enables the experience's verifiable dynamic to be supported. "A fate simultaneously just like an objective," as he puts it in distinctively exaggerated terms, is Speed. The going with parts will explore in more detail the degree of Virilio's 'dromological' thinking comparing to his specific essential worries (the becoming virtual contribution, war, legislative issues, and craftsmanship independently). In any case, speed merits attention at this point because it is a nearly ubiquitous and decisive component throughout Virilio's reasoning and writing. It also plays a significant role in shaping his thinking and writing. This section will go over the main status of speed from Virilio's hypothetical point of view. It will also talk about how chronological thinking and writing are themselves represented by a way of talking or digressive style that comes straight from experiencing speed and how it affects perception.

If time is contingent, notwithstanding, the time series in every world which has a period series by any means — it likely could be feasible for there to be universes without one — need have no association with the time series of different universes. Narnian time need not be associated or indeed, even somewhat like Earth time. This is, without a doubt, what we find in Lewis' *Chronicles*. One year elapses in Britain between the Pevensies' most memorable experience in Narnia and their return to Prince Caspian, however, in that extended period of Earth time 1303 years of Narnian time pass by. At the point when they return for *The Voyage of the Dawn Treader* after one more single year of Earth time, as it were three years have passed in Narnia. The distinctions are whimsical and capricious: Narnian time flows differently from ours. If you spent a hundred years in Narnia, you would still come back to our world at the very same hour of the very same day on which you left.

Michael and Adam Peterson, in their article "Time in the Chronicles of Narnia," propose a potential understanding of this flightiness because of Einstein's hypothesis of relativity. Einstein conjectured and present-day trial and error have affirmed, in a restricted sense that time stream is impacted by speed. If twin nuclear clocks are isolated from each other and one remaining part fixed while the other is put on a supersonic fly that zooms all over the planet, they will never again enroll a similar section of time. Hence, the Petersons recommend, that it may be feasible to envision that Narnia is a planet that changes speed sporadically and subsequently represents the peculiar changes in the time stream. Indeed, even they, notwithstanding, acknowledge that "this strains even the limits of kids' fantasy".

Narnia is not a far-off planet in our universe, but rather part of another universe through and through and subsequently has its own, altogether different time series. This case is, as a matter of fact, very simple to make. Think about the creation story given in *The Magician's Nephew*, in which Digory, Polly, and the rest watch the first snapshots of Narnia. One of Aslan's most memorable activities is to sing into being the stars — stars which, on the off chance that Narnia was just a planet in some far-off nearby planet group, would essentially be there as of now. Moreover, in *The Last Battle*, these very stars are uncovered to be more than maybe normal.

If the actual idea of a star in Narnia is not quite the same as the idea of a star in our reality, then, at that point, obviously Narnia isn't some far-off planet but a unique domain of the real world — an equal universe, maybe. If Narnia is a particularly equal universe, and time is for sure a contingent and universe-subordinate thing, then we ought not to be astounded to view that as there is no reasonable association between time in our reality and time in Narnia. This disengagement between time in our reality and time in Narnia has a

few fascinating results. The clearest of these is the impact of Narnian time on the people who visit there. Peter, Susan, Edmund, and Lucy all enter the Wardrobe as small kids and wind up in Narnia. The undertakings fundamentally portrayed in *The Lion, The Witch, and the Wardrobe*, notwithstanding, are the earliest reference point of their time in that other world. After the White Witch is crushed and the four kids are delegated Lords and Queens of Narnia, Lewis gives a brief time-lapse perspective on their long lives spent living as lords and sovereigns at Caer Paravel.

In addition, they developed and changed over time. What's more, Peter turned into a tall and profound chested man and an extraordinary fighter, and he was called Ruler Peter the Wonderful. These are more than simple actual changes — the developed Pevensies, as Kings and Sovereigns of Narnia, are not only youngsters in grown-up bodies. They do in truth experience childhood in Narnia, and their characters create according to their new sobriquets. However, when these extraordinary masters furthermore, women coincidentally stagger back through the closet, having themselves neglected. Once more their beginnings, they are unexpectedly kids, dressed not just in their school clothing yet, in their more youthful bodies. After they leave the closet, Peter, Susan, Edmund, and Lucy have lived (it might be speculated) most likely somewhere around twenty or thirty years longer than their bodies have matured.

What impact, if any, has this extraordinary stretch of Narnian time had on the youngsters? It has had none on their actual bodies, at this point, it appears to have transformed them. They have a huge number of new recollections, maybe even new personal qualities. Children enter Narnia at the moment of Narnia's creation by Aslan. When Aslan forms the land of Narnia with the song he sings from a barren land and creates animals from the earth and gives a group of them the power to speak. The characters in the story do not ask anything about how the lion did this. They only erase the beauty and magic of this land. This pits reality against a fictional world. "When a ruler or sovereign in Narnia, consistently a lord or sovereign," as Aslan tells the kids at their crowning ceremony, and as Teacher Kirk later affirms. The occasions of their Narnian lives transform them forever. Here Lewis gives us an understanding of a part of the time that may be must be investigated in fiction: time separated from space or spatial change. Time is frequently characterized in terms of spatial change, especially in the normal present-day definition in which time is a final aspect that isn't on a very basic level particular from the three spatial aspects.

It is more exact, notwithstanding, to say that every molecule in England and Narnia has its own relative time. In England, their actual bodies enter the closet and leave it, indistinguishable, with "no time by any means" having elapsed. Thus, the general time stream of their bodies in England is by all accounts simultaneous with the time stream of different items around them, for example, all of England. Moreover, their bodies in Narnia change in a state of harmony with the time stream of their Narnian climate, becoming old as do their environmental factors. Where the synchronicity breaks down, as recently noted, is the person. Eustace enters Narnia through the canvas in one second and is "back" in the equivalent. His body and its different particles are unaltered —the time-stream of an electron some place in his enormous toe has remained together coordinated with the time stream of an electron in the bedpost on the opposite side of the room. However, his spirit is entirely different. On the off chance that Lewis thought in relativistic terms by any means, then he accepted that there is a general time stream for the spirit, however much there is one of every molecule inside the body. It is conceivable along these lines to talk about "time comparative with Eustace," "time comparative with Edmund," not alluding to any molecule or gathering of particles inside those people, however, to this mental, soul-based time stream.

CONCLUSION

Lewis was not a researcher, nor (here, at any rate) an essayist of sci-fi, and without a doubt, he could not ever have depicted his contemplating the impacts of Narnian time in such terms. This series of stories is undoubtedly one of the series that are based on Christian religious issues and all the rest of the stories suffer from atheism, here the story is presented in the form of religion. The primary basis of this book is for children, which presents the concepts of discourse, cooperation and belief in the story process. In the continuation of this book, the course of the story changes and in the next volumes it becomes a story for adults. The convenience of explaining it in such a manner here is just to give some level of clearness. It appears to be exceptionally plausible that the idea of relativity affected his reasoning, even unknowingly, as it was essential for the well-known logical environment in which he lived. In any case, the fundamental highlight acquired from the first area is that Lewis considers the fundamental activity of time to be very engaged and tight. The essential impact of time qua time is not physical yet mental. Deciphered religiously, the stories of Narnia are about the proposal to limit animals to permit another world to be brought into

the world in each of us and to give it happen as expected access to God's realm. The symbolism of connectedness proposes that God's motivation is to achieve an extraordinary local area or on the other hand a society, a family. The Chronicles of Narnia portray a social universe whose entirety of predetermination — derailed uncertainty, battle, and evil inside the space of creaturely time — is in the groove again toward its immortal source.

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