

On the Children in The Chronicles of Narnia, Part IV  
Appearance and Reality in *The Silver Chair* (1)

Your calling me Miss  
Doolittle that day when I first came to Wimpole Street.  
That was the beginning of self-respect for me.  
—*Pygmalion*, IV—

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I

What attracts the readers of the *Chronicles of Narnia*, as once was mentioned in my paper<sup>1</sup>, is:

- 1 the difference in speed of the passage of time running through between “our” world and Narnia,
- 2 the multi-faceted point of view, which is utterly-different from the human-centered, or more correctly, self-centered point of view usually taken by "ordinary" people,
- 3 and the process of assimilation with the world of Narnia [the process of dissimilation from “our” world].

*The Silver Chair* opens with the scene where Jill Pole is crying alone because she has been bullied by other nasty boys and girls of her school. She is a person utterly unrelated to Narnia and of course has no knowledge about the land. Those who have read the *Chronicles* according to the order of publication “meet” her here for the first time. For a while the narrative goes on about Jill and her school. In this book the readers are directed to begin approach the other world through Jill, a girl who is a stranger, to Narnia. (She does not even know the name of the land.) This fact is very important because it entirely defines the narrative of this book. The author’s intention is that the reader’s point of view is to be wavering around Jill’s point of view. In other words, their point of view is intended to be in almost the same level as hers except for the fact that they are already given the title, *The Silver Chair*, and that they *think* they know something about Narnia through the former books.

Before we go on discussing this problem, we must define the quality of “the readers” briefly. In our discussion at least four kinds of readers must be presupposed.

- 1 Those who have read the *Chronicles* according to the order of publication and are now reading the book in question for the first time.
- 2 Those who have at least *The Voyage of the Dawn Treader*, and are now reading *The Silver Chair* for the first time.
- 3 Those who have not read any of the other *Chronicles* of Narnia and are now reading *The Silver Chair* for the first time.
- 4 Those who have read the *Chronicles* according to the order of publication and have also read *The Silver Chair* carefully already more than twice.

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<sup>1</sup> 拙論「不信との戦い—『カスピアン王子のつるぶえ』再考—」『「ナルニア国年代記」読本』山形和美他共編 国研出版、1995年を参照されたい。

From now on when the word “readers” appears, as a rule it refers to the first definition. As for definition 2 and 3, these will be referred to specifically if need be, and it goes without saying that I myself take the position of definition 4.

As previously mentioned, the readers, approach to Narnia is proceeding through Jill, a stranger to the land. Borrowing a stranger’s point of view has, for us, some merits. For one thing, we are able to understand how a person with a certain character feels about the unknown world as if we played his/her part in a play.

We are able to experience the land with a different impression. Secondly the world we thought we had already known appears in front of us wearing very different apparel according to his/her character, because the image of the world is that the person who experiences the world through his/her own senses. In other words, however, it means that our field of vision is limited and may possibly be “distorted”.

## II

As is mentioned above, the narrative point of view is almost on the same level with that of Jill. This brings some effects to the reading of this book. One of the most serious effects appears when the readers begin to make the image of Eustace, the other very important person who acts as an intermediary between “our” world and the other world. As the readers go on reading they begin to feel that Eustace in *The Silver Chair* is somehow different from Eustace after the adventures in *The Voyage of the Dawn Treader*. Moreover, his image is rather ambiguous compared with that of Jill. Let us investigate this problem a little more minutely.

The *Silver Chair* begins with the sentence, “It Was a dull autumn day and Jill Pole was crying behind the gym.”<sup>2</sup> As soon as the readers open the book, they come face to face with Jill Pole. On the other hand, our Eustace appears in front of us as follows.

Add she hadn’t nearly finished her cry when a boy came round the corner of the gym whistling, gym with his hands in his pockets.〔1〕

The “boy” calls Jill “Pole”, her family name, and begins to talk with her. It takes a while for the readers to recognize him as Eustace. It is past the middle of the next page that his name “Eustace Scrubb”—not “Eustace Clarence Scrubb” in *The Voyage of the Dawn Treader*—is mentioned. Here we must remember the first sentence of *The Voyage of the Dawn Treader*.

There was a boy called Eustace Clarence Scrubb, and he almost deserved it.<sup>3</sup>

It seems that the narrative in *The Silver Chair* is not so “fair” to the boy Eustace. If it is fair, the readers at least might have got a sentence like “... when *Eustace Scrubb* came round the corner of the gym....” instead of the sentence cited above. From these points, it is said the narrative point of view is not put at an equal distance regarding Jill and Eustace. It is far more closely located towards her than him, and it moves as her point of view moves.

One more point which deserves mentioning is how Eustace Scrubb is called in the narrative. He is sometimes called “Scrubb” and sometimes called “Eustace” while Jill is almost always called “Jill” in the narrative. For example;

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<sup>2</sup> *The Silver Chair* (1953; rpt. London; William Collins Sons & Co. Ltd., 1987), p.9. All the citations of *The Silver Chair* are from this text. The numbers in the brackets after the citations following show the pages.

<sup>3</sup> *The Voyage of the Dawn Treader* (1952; rpt. London; William Collins Sons & Co. Ltd., 1981), p. 7.

“I d-don’t know and I don’t care,” sobbed Jill.

*Scrubb* saw that she wasn’t quite herself yet and very sensitively offered her a peppermint. He had one too. Presently Jill began to *see things in a clear light*. “I’m sorry, *Scrubb*,” she said presently. “I wasn’t fair. You have done all that — this term.”

“Then wash out last term if you can,” said *Eustace*.〔2; emphasis added〕

It is very interesting and at the same time very important, as is clear from the citation, that when Jill’s point of view is changed, the way that *Eustace Scrubb* is called in the narrative is also changed, because this fact gives support to our hypothesis that the narrative point of view in this book is almost on the same level with Jill’s point of view and is wavering around hers.

Apart from the narrative, how do Jill and *Eustace* can each other? They call each other by their family names; Jill calls *Eustace* “*Scrubb*”, and *Eustace* calls Jill “*Pole*”, “because one didn’t do it [=did not use Christian names] at school.”〔15〕To investigate if our hypothesis is valid or not, we must look at the narrative and see how *Eustace* is called in the narrative of Chapter 1.

- ① “Well, don’t let’s bother about worlds then. Supposing, I told you I’d been in a place where animals can talk and where there are—er—enchancements and dragons—and—well, all the sorts of things you have in fairytales”, *Scrubb* felt terribly awkward as he said this and got red in the face.〔12; emphasis added〕
- ② “Well,” said *Eustace* after he had thought hard for a bit. “I believe that was the sort of thing I was thinking of....It would look as if we thought we could make him do things. But really, we can only ask him.”  
“Who is this person you keep on talking about?”  
“They call him *Aslan* in *That Place*,” said *Eustace*..  
“What a curious name!”  
“Not half so curious as himself,” said *Eustace* solemnly.〔13; emphasis added〕
- ③ Jill and *Eustace* gave one glance at each other, dived under the laurels, and began scrambling up the steep, earthy slope ...〔14; emphasis added〕
- ④ “If only the door was open again!” said *Scrubb* as they went on, and Jill nodded.〔15; emphasis added〕
- ⑤ Jill and *Eustace*, now both very hot and very grubby from going along bent almost double under the laurels, panted up to the wall.〔14; emphasis added〕
- ⑥ Jill felt frightened. She looked at *Scrubb*’s face and saw that he was frightened too.... “Quick!” said *Scrubb*, “Here. Hold hands. We mustn’t get separated.” And before she quite knew what was happening, he had grabbed her hand and pulled her through the door, out of the school grounds, out of England, out of our whole world into *That Place*.〔16; emphasis added〕
- ⑦ *Scrubb* still had her by the hand and they were walking forward, staring about them on every side.〔17; emphasis added〕

In the cases of ②, ③, and ⑤, it is thought that the narrator speaks about the behavior and words of *Eustace* apart from Jill’s point of view. Readers feel nothing “mixed” in the narration. However, especially, in the case of ② the word “*Eustace*” work as a double function. For the readers, who have

already known Eustace in *The Voyage of the Dawn Treader*, ② may appear as an “ordinary” narration, because the boy had been called “Eustace” throughout the book. But for Jill, who has no knowledge about Narnia at this time, the person who speaks about it and seems to have experienced it, must, have appeared a different person from “Scrub”, the boy she had recognized as her schoolmate known by the name. In short, she recognized only a part, “Scrub”, of the total person “Eustace Scrub”. And here in ②, the unknown part (for Jill) of him appears. Her anxiety towards the unknown world may be symbolized by the appearance of his Christian name.

While the Christian name “Eustace” appears in the pure narrative, his family name “Scrub” appears in the narrative where Jill’s point of view seems to have “trespassed” into the narrative part. The boy designated by the name “Scrub” appears in the situations where Jill is able to recognize him as a familiar person. She sees him in a well-accustomed light and she thinks she can understand him. For example, as in ①, the boy, speaking about the other world as if it were real, feeling awkward and getting red in the face, is a very “ordinary” and understandable person for Jill. In ④ and ⑥ it is apparent that the boy “Scrub” and Jill feels in the same way. “Scrub” is presented to seem to her to stand on the same level with her. In ①, ④, and ⑥, the narrative is “coloured” with Jill’s feeling. It is “mixed” with her point of view. This fact is also proved by the words “That Place” in the narrative of ⑥. There is no problem on the part of the readers and the narrator if the words “Narnia” or “the other world” should be used here. The words “That Place” matter as far as Jill is concerned, because at this point she does not know the proper name of “That Place”; she had just heard the words “That Place” from Eustace. Therefore, it is said that in ⑥ the narrative point of view is almost overlapped with Jill’s point of view. There even is left some possibility that the part in question should be regarded as a kind of Jill’s represented speech rather than the purely narrative part. In the case of ⑦ this possibility also remains. It seems that she does not like the situation of being held by the hand by Eustace, because she “was rather annoyed with Scrub for pulling back — ‘just as if I was a kid’, she said and wrenched her hand out of his.”〔18〕

Jill does not understand why Eustace “still had her by the hand.” On the part of Eustace, however, there was a good reason to take Jill by the hand, and the readers may easily understand the reason if they remember the opening scene of *Prince Caspian*;

‘Look sharp!’ shouted Edmund. ‘*All catch hands and keep together*. This is Magic — I can tell by the feeling. Quick!’<sup>4</sup>〔Emphasis added〕

Readers who come under the 3rd definition, however, may possibly feel just the same way as Jill. The image of being “hand in hand” in *The Silver Chair* plays a predominant role. It symbolizes that the minds of the children (and Puddleglum, in another important person in this book) are combined into one thing and they coordinate in order to accomplish their task. In other words, they are on the side of Aslan and they are safe and in the right way. On the contrary, if their hands are wrenched apart, they are apt to be caught in the trap of Evil; they don’t respect each other nor believe in each other. As for the “hand image”, we will discuss this more minutely later in this paper.

In conclusion, the readers are, forced to see the aspect of the boy represented by the name “Scrub” through Jill’s point of view, while through the pure narrative point of view they see his aspect which is represented by his Christian name. The word “Eustace” is originally derived from the Greek, εὐδταχς, meaning “rich in ears of corn: fruitful.” On the other hand, the word “Scrub” reminds us of the word “scrub”, which means “mean, insignificant, contemptible.” There is good reason that the narrator says, “His name unfortunately was Eustace Scrub, but he wasn’t a bad sort.”〔10〕We must not overlook the effect caused by the sound of “Scrub”, when the word uttered. When Jill calls the boy in the name of

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<sup>4</sup> *Prince Caspian* (1951; rpt. London; William Collins Sons & Co. Ltd., 1984), p.12.

“Scrubb”, a feeling of contempt may possibly creep in her mind. In fact “she despised him”〔18〕and “she thought how very grubby and untidy and generally unimpressive he looked.”〔30〕

### III

Then how does Aslan Himself call Eustace Scrubb?

“I will tell you, Child,” said the Lion. “These are the signs by which I will guide you in your quest. First; as soon as *the Boy Eustace* sets foot in Narnia, he will meet an old and dear friend...” [25; emphasis added]

“On my breath,” said the Lion, “I will blow you into the west of the world as I blew *Eustace*.” [26; emphasis added]

Aslan always calls the boy “Eustace” and this is the sign by which the readers are guided in the process of reading *The Silver Chair*. After he gives all the signs to Jill, he gives her a warning.

“Here on the mountain I have spoken to you clearly: I will not do so down in Narnia. Here on the mountain, the air is clear and your mind is clear; as you drop down into Narnia, the air will thicken. Take great care that it does not confuse your mind. And the signs which you have learned here will not look at all as you expect them to look, when you meet them there. That is why it is so important to know them by heart and pay no attention to appearances. Remember the signs and believe the signs. Nothing else matters, and now, daughter of Eve, farewell—” [27; emphasis added]

His warning to Jill becomes at the same time the warning to the readers, because as far as they are forced to borrow Jill's point of view, their mind may also be confused when her mind is confused.

Here we must keep in mind that the narrator as the spokesman for C. S. Lewis expresses his negative attitude towards a “mixed” condition.

It was “Co-educational,” a school for both boys and girls, what used to be called a “mixed” school; some said it was not nearly so as the minds of the people who ran it [9]

She had a vague impression of Dwarfs crowding round the fire with fryingpans rather than themselves, and the hissing, and delicious smell of sausages, and more, and more, and more sausages. And not wretched sausages half full of bread and soya bean either, but real meaty, spicy ones, fat and piping hot and burst and just the tiniest bit burnt.[180; emphasis added]

It is the thickness of the air that confuses the minds of the people.

### IV

As the story goes on, the frequency of “Eustace” decreases while that of “Scrubb” increases in the narrative. In Chapter 3 the readers sometimes see “Eustace” [34] , [37] ,[41] while they often see “Scrubb” in the narrative part. But, as the readers go on reading from one chapter to the next, they begin to lose sight of “Eustace.” [55],[56] After the three travelers, Jill, Eustace, and Puddleglum, start their journey to the North, the name “Eustace” is completely “lost”; there only remains “Scrubb” both in the narrative and in the conversation among themselves. (As for Puddleglum, he calls the boy “Scrubb,” and the girl, “Jill,” since the time they first meet till the time when they part.) And as if corresponding to this

phenomenon, Jill’s mind begins to get confused and fails to follow the signs given by Aslan.

It is after the three persons and the Prince dispelled the witch's magic and destroyed her that the name "Eustace" appears again.

And they all did as the Prince had said. But when Scrubb shook hands with Jill, he said, “So long, Jill. Sorry I’ve been a funk and so ratty. I hope you get safe home,” and Jill said, "So long, *Eustace*. And I'm sorry I've been such a pig.” And this is the first time they had ever used Christian names, because one didn’t do it at school. [152: emphasis added]

After this memorable scene, "Scrubb" never appears, either in the narrative or in the conversation between Jill and Eustace. When Jill regains the clearer and "right" point of view, the name "Eustace" also regains its position in the narrative. In addition the "hand image” should be noticed here. Shaking "hands" symbolizes the fact that they acquire the new and "right" friendship between them..

Now let us look at the table to see what we have found concerning the author's use of names.

① Chapter 1 to Chapter 5.

The names of the persons who call					
↓					
The names of the persons who are called	Jill	Eustace	Puddleglum	Aslan	the narrator
Jill	——	Pole	Pole	Human Child child, Daughter of Eve	Jill
Eustace	Scrubb	Scrubb or Eustace	Scrubb	the boy Eustace	Eustace or Scrubb

② Chapter to Chapter 13 (before the "shaking hands" scene cited above).

The names of the persons who call				
↓				
The names of the persons who are called	Jill	Eustace	Puddleglum	the narrator
Jill	——	Pole	Pole	Pole (only one exception)
Eustace	Scrubb	——	Scrubb	Scrubb

③ Chapter 13 (after the “shaking hands” scene) to the last.

The names of the persons who call				
↓				
The names of the persons who are called	Jill	Eustace	Puddleglum	the narrator
↓				
Jill	——	Pole	Pole	Jill
Eustace	Eustace	——	Scrubb	Eustace

As is stated in Table ②, Jill is called "Pole" only once in the narrative, as follows:

"Are you still sure of these signs, Pole? What's the one we ought to be after, now?"  
 "Oh, *come on!* Bother the signs," said *Pole*. [emphasis added] "Something about someone mentioning Aslan's name, I think. 'But I'm jolly well not going to give a recitation here.'" [82]

As the narrator has called the girl "Jill" since the beginning of this book, the readers might have expected the word "Jill" here. But their expectation is betrayed here, and they might feel some emotional reaction of the narrator against Jill's words. She talks about the Aslan's signs as if they were some homework or the recitation for the examination at school. Though the narrator often borrows her point of view, he is not able to borrow it at least this time. Here appears a clear gap between the narrative point of view and Jill's. In other words, the narrator comes out of Jill's point of view and sees her objectively (and maybe with indignation).

V

Here we can do an experiment to show that the narrative point of view is almost on the same level with Jill's point of view. Let us read the following at first.

When I [Jill] saw he [Eustace] had turned, *I* despised him, "What's the matter?" *I* said. And to show that *I* was not afraid, *I* stood very near the edge indeed; in fact a good deal nearer than *I* liked. Then *I* looked down.

*I* now realized that Scrubb had some excuse for looking white, for no cliff in our world is to be compared with this. Imagine yourself looking down to the very bottom....*I* stared at it. Then *I* thought that perhaps, after all, *I should* step back a foot or so from the edge; but *I* didn't like for fear of what Scrubb would think. Then *I* suddenly decided that *I* didn't care what he thought, and that *I* would jolly well get away from that horrible edge and never laugh at anyone for not liking heights again. But when *I* tried to move, *I* found *I* couldn't. *My* legs seemed to have turned into putty. Everything was swimming before my eyes.

"What are you doing, Pole? Came back--blithering little idiot!" shouted Scrubb. But his voice seemed to be coming away from a long way off. *I* felt him grabbing at me. But now *I* had

no control over my own arms and legs. There was a moment's struggling on the cliff edge. I was too frightened and dizzy to know quite what I was doing, but two things I remembered as long as I lived (they often come back to me in dreams). One was that I had wrenched myself free of Scrubb's clutches; the other was that, at the same moment, Scrubb himself, with a terrified scream, had lost his balance and gone hurling to the depths.

Fortunately, I was given no time to think over what I had done. Some huge, brightly coloured animal had rushed to the edge of the cliff. It was lying down, leaning over, and (this was the odd thing) blowing.

Not roaring or snorting, but just blowing from its wide-opened mouth; blowing out steadily as a vacuum cleaner sucks in. I was lying so close to the creature that I could feel the breath vibrating steadily through its body.

I was lying still because I couldn't get up. I was nearly fainting; indeed I could really faint, but faints don't come for the asking.

At last, I saw, far away below me, a tiny black speck floating away from the cliff land slightly upwards. As it rose, it also got farther away. By the time it was nearly on a level with the cliff top it was so far off that I lost sight of it. It was obviously moving away from them at a great speed. I couldn't help thinking that the creature at my side was blowing it away.

So I turned and looked at the creature. It was a lion.

The paragraphs above are almost the same with those in pages 18-20 in *The Silver Chair* except that the words "she" or "Jill", "her", "her", "herself" and "would" are respectively replaced by the italicized words, "I", "my", "me", "myself", "should". Though the narrative effect becomes very different from the original, it is clear that Jill's point of view narrative point of view is almost overlapped with the narrative point of view here. There is no contradiction in the story-telling. This will be even clearer if we assume that the words designating Eustace were replaced by "I". It would have brought a great confusion to the narrative cited above. If the narrative borrowed the Eustace's point of view, the readers would get a very different story, about his feeling when he was falling from the cliff, his mental attitude towards death, and so on.

One more point which shows this overlapping point of view lies in the process how Aslan is identified.

At first, he appears in front of Jill as "Some huge, bright coloured animal," then it is referred as "the creature" and at last it is recognized as "a lion." This process of recognition is almost that of Jill, because she did not know anything about Aslan except the name. Eustace did not explain about his shape. But the narrator himself should know "the animal" is Aslan.

## VI

In the narrative of *The Silver Chair* the represented speech by Jill appears;

When they set out again, Jill noticed that the rocky edge of the gorge had drawn nearer. And the rocks were less flat, more upright, than they had drawn nearer. And the rocks were less flat, more upright, than they had been. In fact they were like little tower of rock. And what funny shapes they were!

"I do believe," thought Jill, "that all the stories about giants might have come from those funny rocks. If you were coming along here when it was half dark, you could easily think those piles of rock were giants. Look at that one, now! You could almost imagine that the lump on top was a head. It would be rather too big for the body, that bushy stuff—I suppose it's heather and bird's nests, really—would do quite well for hair and beard. And the things sticking out on each side are quite like ears. They'd be horribly big, but then I dare say giants would have big ears, like



elephants. And-o-o-o-h!—” [66 : emphasis added]

The underlined sentence functions as intermediary between the ordinary narrative and the direct speech. It helps the readers' mind move from the narrative into Jill's inner part. They feel no gap between the narrative and the direct speech because the represented speech functions as a kind of "bridge". It is hard for them to tell where the border line lies between the narrative and Jill.

Moreover, the narrator begins story-telling when Jill wakes up, and stops talking when Jill falls asleep. For example, chapter 4 opens with the scene where Jill is drowsing and is awakened by "a sharp tap on the glass" [43] and closes with;

"I think Jill is asleep," said Scrubb.[53]

The sentence cited above has some possibility that it describes the situation where Jill, half drowsing, hears the words of Eustace. It also may be a kind of represented speech by Jill. While she is asleep, Eustace is awake and he must have talked with Glimfeather about the journey, but the narrator does not tell us anything about such a scene, because it lies out of Jill's recognition.

In *The Silver Chair* Jill's point of view is often emphasized in the narrative, for example;

*And as far as Jill's eye could reach...*[18; emphasis added]

...she had *seen* it turn its head. She had *caught a glimpse of* the great, stupid, puff-cheeked face.[66; emphasis added]

Fighting her way forward with hood up and head down and numb hands inside her cloak, Jill *had glimpses of* other things on that horrible tableland--things *on her right that looked vaguely* like factory chimneys, and, *on her left*, a huge cliff, straighter than any cliff ought to be. [80; emphasis added]

These examples also give support to our presupposition that the narrative often takes Jill's point of view.

Not only her point of view but also her point of "hearing" is adopted in the narrative. When the three travellers, Jill, Eustace, and Puddleglum, fly away from the pursuit of "gentle Giants", they run into a hole and block it with stones. Accordingly no light comes in, and in the darkness they try to go on their journey and slide down a slope;

She could see Scrubb's small *hands* and the Marsh-wiggle's big, frog-like *hands* black against the light, working desperately to pile up stones. Then she realized how important this was and began *groping* for large stones herself, and *handing* them to the others....

"Farther in, quick," said *Puddleglum's voice*.

"*Let's hold hands*," said Jill.

"Good idea," said Scrubb....

Then, *Puddleglum holding out a hand behind him to Scrubb, and Scrubb hold a hand out behind him to Jill*....

"The question is," came *Puddleglum's voice* out of the darkness ahead....

"We can never get up that again" said *Scrubb's voice*.

"And have you noticed how warm it is?" said *the voice of Puddleglum*....

After another low pause Jill said, "I'm terribly thirsty." [111-112; emphasis added]

While Eustace and Puddleglum are identified only by their voices, Jill's identity is stabilized. This is because the narrative point is placed on Jill.

In the citation above, two things should be pointed out. One is the "hand image".<sup>5</sup> Here it is apparent that the three join forces to defend themselves from the danger. At first they use their "hands" to block the hole, and then join their "hands" in order not to get apart in the darkness. Secondly it must be noticed that Jill puts forward the idea to join hands. We know that she "despised" Eustace and "wrenched her hand from his", and by that very act, Eustace did "fall", and they were driven to a critical situation. Here we realize that she made great progress in her mind. She is not the same girl who cried behind the gym nor the girl who was full of contempt toward her schoolmate, "Scrubb". What made her grow mentally? To answer this question, we must return to the starting point and review the whole story again. This discussion will be continued in the next paper.

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<sup>5</sup> Cf. 新井明訳『楽園の喪失』大修館書店、1987年の解説 pp.371-374.