

On the Children in The Chronicles of Narnia, Part □
—Appearance and Reality in *The Silver Chair*: (2)—

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VII

When the story began, Jill was a self-centered, proud girl. But she has now grown up spiritually through the many experiences she had since she came to Narnia. First of all, she saw Aslan. This was her greatest experience in Narnia. The girl with self-centered point of view met the Omnipotent being with multi-faceted point of view. This fact itself was an enormous influence upon her. She had been holding a certain concept of creatures with the shape of a lion, the creatures which appear to be lions. But Aslan, though His outward appearance was a lion, utterly destroyed her concept: He talked to her, He ordered her to find the lost prince, He taught her the four signs, He saved Eustace, and He blew her to the land of Narnia. He did all the things that “ordinary” lions never did. He uprooted her self-centered preoccupation to begin with:

“I was wondering — I mean — could there be some mistake? Because nobody called me and Scrubb, you know. It was we who asked to come here. Scrubb said we were to call — to Somebody — It was a name I wouldn’t know — and perhaps the Somebody would let us in”

“You would not have called to me unless I had been calling to you,” said the lion. [25]⁶

Jill thought that it was she (and Eustace) that called to Aslan, but was told that the truth was quite to the contrary. It was Aslan who called to her. Thus she accepted Aslan. There was no choosing. By accepting him, however immature, she got ready to accept what was to come.

Then, blown by the breath of Aslan, she flew over the sea like a bird. There she enjoyed a bird’s point of view for a while, and when a talking owl who “happened to notice” them flying knew what made them fly, he said:

“This is almost too much for me, so early in the evening. I’m not quite myself till the sun’s down.” [34]

The owl’s words must have been a shock to Jill though the words themselves seemed to represent very reasonably an owl’s opinion about the time of a day. She must never have been aware that there might even be such kind of opinion on earth.

Glimfeather, the owl, led the children to Trumpkin, the Dwarf, who was now old and almost deaf. It was very difficult for the children to make themselves understood by the old, deaf Dwarf. However, the deaf man had his own opinion about the difficulty of communication:

“... When I was a young Dwarf there used be talking beasts and birds in this country who really could talk. There wasn’t all this mumbling and muttering and whispering wouldn’t have tolerated for a moment.” [36]

Jill, who is a young girl with good ears, might not have any problem hearing others talk and would never imagine what the deaf people feel and think, but when she saw the old King speaking to the Dwarf, she “couldn’t hear what he said”:

⁶ *The Silver Chair*, (1953, rpt. London; William Collins Sons & Co. Ltd, 1987) All the citations of *The Silver Chair* are from this text.

And, as far as she could make out, the Dwarf made no answer, though he nodded and wagged his head a great deal. Then the King raised his voice and addressed the whole court: but his voice was so old and cracked that she could understand very little of his speech — especially since it was all about people and places she had never heard of. [33-34]

It is clear that the narration cited above was represented from Jill's point of view. Though the narrator himself of course understood what the King said, he gave the readers such a poor narration as this, because he narrated things from Jill's point of view. Here Jill herself appeared to be deaf in a sense.

Later when she rode on the back of the Owl, Glimfeather, and flew with him, she was confronted with the owl's point of view more closely and concretely:

“I beg your pardon,” said the Owl. “I was just nabbing a bat. There's nothing so sustaining, in a small way, as a nice plump little bat. Shall I catch you one?”

“No, thanks,” said Jill with a shudder. [46]

When Eustace asked the reason why they gathered in the dead of night, the Owl answered:

...”most of the creatures in Narnia have such unnatural habits. They do things by day, in broad blazing sunlight (ugh!) when everybody ought to be asleep. And, as a result, at night they're so blind and stupid that you can't get a word out of them. So we owls have got into the habit of meeting at sensible hours, on our own, when we want to talk about things.” [49]

It was “unnatural” for owls to do things by day, and “sensible” hours were in the dead of night. Here the children and the readers were presented with a point of view utterly different from their “ordinary” point of view, that is, the human-centered and self-centered point of view. Jill realized owls had their own way of living. It might seem to be disgusting or unnatural as far as the human-centered point of view was concerned, but the reality lay somewhere out of the scope. Jill's scope grew wider through her encounters and communication with Narnians. She was to become gradually assimilated with the world of Narnia; the process was to show the path from self-centeredness to Aslan-centeredness, from narrow mindedness to wide-heartedness, and from puerility to maturity.

VIII

After the parliament of owls, Jill and Eustace were taken to a Marsh-wiggle, Puddleglum. He was a Narnian. The readers, Eustace and Jill met a Marsh-wiggle here for the first time. No Marsh-wiggle had appeared in the preceding books. He looked half like a flog and like a man. In short, he was situated between the talking beasts and human beings. He was “a chap who always liked to know the worst and then and then put the best face I can on it”. [145] Without him, the children could never have accomplished the task given to them by Aslan, the task of finding the lost prince.

He was also a man of patience.

... “Look here!” said Scrubb, suddenly losing his temper, as people so easily do when they have been frightened, “I don't believe the whole can be half bad as you're making out.... I don't think Aslan would ever have sent us if there was so little chance as all that.”

He quite expected the Marsh-wiggle to give him an angry reply, but he only said, “That's the spirit, Scrubb. That's the way to talk. Put a good face on it. But we all need to very careful about our tempers, seeing all the hard times we shall have to go through together. Won't do to quarrel, you know...” [62]

Even when it was expressly clear that it was the children who should be blamed, he blamed himself:

“I’m the worse,” said Puddleglum. “I did see, or nearly. I thought it looked uncommonly like a ruined city.

“You’re the only one who isn’t to blame,” said Scrubb. “You did try to make us stop.”

“Didn’t try hard enough, though,” said the Marsh-wiggle. “And I’d no call to be trying. I ought to have done it. As I couldn’t have stopped you two with one hand each?” [97]

We remember that Aslan Himself was patient when he taught Jill the four signs:

Jill tried, and didn’t get them quite right. So the Lion corrected her, and made her repeat them again and again till she could say them perfectly. He was very *patient* over this... [26; Italics added]

On the other hand, Jill was impatient:

“Oh, shut up,” said Jill *impatiently*. “It’s far worse than you think. We’ve muffed the first Sign.” Of course Scrubb did not understand this. [40; Italics added]

The sentences cited above thoroughly show Jill’s self-centeredness and narrow-mindedness. She was selfish and because she was selfish, she easily got impatient, though she did not realize the fact. She did not know herself. And because she did not understand nor appreciate tolerance and patience, magnanimity or broad-mindedness, she did not think that Puddleglum was patient.

IX

The snow storm which had seemed to be very hard and severe really turned out to be a great help in bringing the three travelers to the very spot of the ruined city leading to the place where the Prince Rilian was imprisoned. Jill did not realize the fact and she entered into Harfang, the castle of “gentle” giants, took a delicious meal and a hot bath, and slept in the soft and warm bed. Then in her dream Aslan appeared and showed her the right way to the lost prince. Even after this she did not realize the serious mistake she had made. It was the next morning when the three gathered in her room, got up on the window seat, and looked out that she realized the truth:

.... The ledges which they had climbed down on the north side of the hill — and also, no doubt the other ledges which they had climbed up on the south side — were the remaining steps of giants stairs. To crown all, in large, dark lettering across the center of the pavement, ran the words *under me*. [96]

And at the same time they realized that they had muffed the second and third signs:

And at the moment Jill’s dream rushed back into her mind:

“It’s my fault,” she said in despairing tones. [96]

Here Jill admitted her fault for the first time in this book. This shows her great, spiritual growth. If we compare this with her attitude towards her serious mistake in the preceding scene, this fact will grow far clearer. After Eustace tried to prevent her from falling over the cliff and fell himself instead, Jill said to herself:

“I do wish we’d never come to this dreadful place,” “I don’t believe Scrubb knew any more about it than I do. Or if he did, he had no business to bring me here without warning me what it was like. It’s not my fault he fell off that cliff. If he’d left me alone we should both be all right.” [21; Italics added]

In this scene her speech betrays childishness and selfishness. She could not take responsibility for what she had done, and blamed the other, while it was she who was to blame.

By admitting her own mistake she has grown up spiritually, but it was not only by her own efforts. Aslan’s influence has been always working under the surface.

X

While the three travelers were trying to find the way out of Harfang, another accident happened, which was to stimulate Jill’s spiritual progress and assimilation with Narnians. They found that they had eaten “a Talking stag” [104] without knowing it. But:

This discovery didn’t have exactly the same effect on all of them. Jill, who was new to that world was sorry for the poor stag and thought it rotten of the giants to have killed him. Scrubb, who had been in that world before and had at least one Talking beast as his dear friend, felt horrified; as you might feel about a murder. But Puddleglum, who was Narnian born, was sick and faint, and felt as you would feel if you found you had eaten a baby. [105]

Here are presented three types of reaction to the fact that they had eaten a talking stag. The first is that of Jill, who was a new comer to Narnia, the second is that of Eustace, who might be called half-Narnian, and the third is that of Puddleglum, who was a pure Narnian. The order is from the outer to the inner. We the readers are to go through the seriousness of the fact by the way of gradation. The readers under definition 1 will feel as Jill felt, the readers under definition 2 as Eustace felt, and the readers under definition 3 and 4 might feel as Puddleglum felt. At least even Jill “came to see it from his [=Puddleglum’s] point of view”. [105] After admitting her own fault, as mentioned above, she has made a remarkable progress. Now she has acquired far wider scope than she had in the beginning of this book, she can imagine and understand what Puddleglum felt.

While she tries to find the chance to get away, she happens to read a Giant’s cookery book. In it she finds a recipe on how to cook “Man”. [107] The Giants appeared to be “nice” [90], “gentle”, “mild, civil, prudent, and courteous” [73], and treated Jill as though a precious guest or a little baby or daughter of their own, but in reality they intended to eat her cooked as a traditional dish of the Autumn Feast. Here Aslan’s words have come home to her:

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. [27]

First of all, the person who had appeared to be an old king turned out to be the old friend of Eustace. Secondly what had appeared to be “a dark, narrow chasm” [81] in the storm was the very spot leading to the Underworld, where the lost prince was imprisoned. Thirdly the Giants who had appeared to be gentle, were savage man-eaters. Now the things betrayed themselves, the real nature of the lovely Lady in dazzling green has become also clear as day light. Jill now realizes and understands the true meaning of the words:

“that She of the Green Kirtle salutes them by you, and has sent them two fair Southern children for the Autumn Feast.” [73]

“She of the Green Kirtle” did send Jill to be eaten by the Giants. Through her words sounded to Jill to be sweet and courteous, they really meant a very dangerous and awful thing.

Jill is now in the same position as the talking stag, that is, the position of an animal which is served as food. She feels no difficulty in understanding the situation of the talking stag, because she herself is in danger of being eaten as food. When hunted by Giants’ dogs, she is almost the talking stag itself:

She was like a hunted animal now; as long as the pack was after her, she must run till she dropped. [110]

She is now almost assimilated with the stag. At least she acquires the standpoint of the hunted animal. Through this process her assimilation with Narnians has been completed. She learned something about the owl's point of view, and the deaf dwarf's point of view. She came to see things in Eustace's point of view, Puddleglum's point of view, and the talking stag's point of view. After these experiences, her point of view is no longer self-centered, nor human-centered, but it's a Narnian and many-sided point of view. At the same time it must not be overlooked that this process of assimilation has been achieved by graduation.⁷

She is now spiritually mature enough to realize how important it is to join hands with her comrades, Eustace and Puddleglum, in order not to be parted in the dark. At last she has reached the level of Eustace when they came to Aslan's mountain at the beginning of this book.

XI

Now we are on the stage to investigate the title of this book, *The Silver Chair*. Primarily it designates the magic chair which binds the Prince Rilian, exhausts all the energy out of him, and hypnotizes him while he is awake. When the three travelers meet him face to face for the first time in the Underworld, he is like a sleepwalker. Through he himself is Prince Rilian of Narnia, he says:

“Rilian? Narnia?” he said carelessly. “Narnia? What land is that? I have never heard the name.... Indeed, to my certain knowledge, there is no such man here.” [124]

With the help of the children and the Marsh-wiggle, he destroys the silver chair and regains his identity. He says:

“... You may well believe that I know Narnia, for I am Rilian, Prince of Narnia, and Caspian the great King is my father.” [135]

At the same time, he regains his own point of view, not the borrowed, which's point of view. The silver chair, which seemed to be his “only safety” [137], is really “vile engine of sorcery” [135].

Secondly, “The Silver Chair” represents the persons who bind and hypnotize the children, keeping them in the situation like that of a “baby” [128], preventing them from growing up.

It is true that the words, “silver chair”, as a set phrase appear where we have read about three fifth of this book, for example, “a curious silver chair” [130], “the silver chair” [135], and “the silver chair destroyed” [136], and the scene which covers the pages makes a climax of this book, but the words “silver” and “chair” often appear separately and they make the keynotes running throughout this book; “silver”, for example, in pages 30 [twice in a page], 36, 39, 45, 87, 117, 142, and “chair”, for example, in pages 30, 39, 106, 125, 137 [twice]. This phenomenon attracts our attention.

When we utter the word, “silver”, we find that sounds good to our ear. In fact, it functions not only as describing the colour of things but also as describing the sound of things and the voice of persons; *OED* definition 13 explains it describing the sound: Having a clear gentle resonance like that of silver; soft-toned, melodious. b. Eloquent, persuasive, sweet-spoken. In relation with this definition, the “silver” in the following citation gives us the only but the most important example:

... and then, while they were all still thinking how to answer her, she added, with another of her soft, *silver* laughs [143; Italics added]

With her “silver laugh”, the Witch denies the existence of the *sun*. Since the first time when the children saw her, the special emphasis has been put on the Witch's melodious voice:

⁷ 「カスピアン王子のつのぶえ」『C.S.ルイス——「ナルニア国年代記」読本』山形和美・竹野一雄編 (国研出版,1988)p.128.

“Good day, t-r-r-avellers,” she cried out in a voice as sweet as the sweetest bird’s song, thrilling her R’s delightfully” [72]
The Lady laughed: the richest, most musical laugh you can imagine. [73]

After she finds the silver chair, “vile engine of sorcery” [135] destroyed, she throws a handful of a green powder on the fire, takes out a musical instrument to play with her fingers, she begins her fluence “in a sweet, quite voice”. [139] As she gradually succeeds in her fluence, her melodious, sweet tone sometimes high and sometimes low runs through like a lullaby of a mother to her baby towards the climax:

“How? said the Queen, with a kind, soft, musical laugh. [139]

“I cry your mercy, little brother,” laughed the Witch(you couldn’t have heard a lovelier laugh). [139]

“And shalt be, dear friend,” said the Witch in a soothing voice, as if she was humouring a child [139]

“And thou art Queen of Narnia too, I doubt not, pretty,” said the Witch in the same coaxing, half mocking tone. [140]

Then came the Witch’s voice, cooing softly like the voice of a wood-pigeon from the high elms in an old garden at three o’ clock in the middle of a sleepy, summer afternoon [141]

.... and then, while they were all still thinking how to answer her, she added, with another of her soft, silver laughs ...(142)

Slowly and gravely the Witch repeated, “There is no *sun*.” And they all said nothing. She repeated, in a softer and deeper voice. [142]

“Aslan?” said the Witch, quickening ever so slightly the pace of her thrumming.(143)

“.... There is no Narnia, no Overworld, no sky, no Aslan. And now, to bed all. And let us begin a wiser life tomorrow. But, first, to bed; to sleep, soft pillows, sleep without foolish dreams.” [144]

It is clear that the Witch uses the “silver” voice to persuade the children, because she calls out “in a loud, terrible voice, utterly different from all the sweet tones she had been using up till now” [144], when her magical persuasion is utterly destroyed by Puddleglum.

Under the disguise of her “silver” voice, she tries to hypnotize the children and keep them in the world of mock-nursery rhymes:

The order was a lady on a white horse, a horse so lovely that you wanted to kiss its nose and give it a lump of sugar at once. But the lady, who rode side-saddle and wore a long, fluttering dress of dazzling green, was lovelier still. [72]

Then “the Lady laughed: the richest, most musical laugh you can imagine”.
Every reader brought up with the nursery rhymes could not help remembering the following:

Ride a cock-horse to Banbury Cross,
To see a fine lady upon a white horse.
Rings on her fingers and bells on her toes

And she shall have music wherever she goes.

Moreover, the lost prince, Prince Rilian in the Underworld is represented like a boy who has no ability to distinguish between the real world and the imaginary one:

... but his face soon cleared and he broke out, with another of his loud laughs. “But fie on gravity! Is it not the most comical and ridiculous thing in the world to think of them all going about their business and never dreaming that under their peaceful fields and floors, only a fathom down, there is a great army ready to break out upon them like a fountain! And they never too have suspected! Why, they themselves, when once the first smart of their defeat is over, can hardly choose but laugh at the thought!”

His words show his immaturity; he is only dreaming and playing in the world of word-play or in the world of nursery rhymes where nonsense often deprives the cruelty and grotesqueness of its real substance. He can understand the superficial meaning of words, but cannot imagine the results of his behavior; for example, many people will be wounded and killed in a real war and there will be many bereaved families afterwards. In short, he is a young man in appearance, but is “a great baby... tied to that woman’s apron strings” [128] in reality. He is going to be a “crowned king”, but will surely be a “wicked tyrant” [127]. (Even Jill has realized the fact, because she has grown up as a result of many experiences she has had since she came to Narnia.)

Thus, the Witch has used the world of nursery rhymes to hypnotize the prince, the children and the Marsh-wiggle.

While the Witch’s voice was “silver”, Aslan’s voice is “gold”;

Anyway, she [Jill] had seen its lips move this time, and the voice was not like a man’s. It was deeper, wilder, stronger; a sort of heavy, *golden* voice. [23; Italics added]

Aslan’s voice is golden, and it is not musical, soft, nor sweet as that of the Witch, but it is rather stern:

“Child,” said Aslan, in a gentler voice than he had yet used ... [26]

He regards the children as children, but he treats them as independent persons and gives them a very important task which, if well done, will make them grow up further.

Then let us investigate the word, “chair”, and in what situation it appears.

Immediately in front of the old King, Caspian the Tenth, Jill and Eustace saw a little chair on the wheels and in that chair sat a fat little dwarf, Trumpkin:

He was as richly dressed as the King, but because of his fatness and because he was sitting hunched up among cushions, the effect was quite different: it made him look like a shapeless little bundle of fur and silk and velvet. [31-32]

While he is the subject, he sits in the chair and the King stands. Their relation is contradicted as far as their postures are concerned. Moreover, it turns out that if Trumpkin:

hears you are going to look for the lost Prince, he won’t let you start. He’d keep you under lock and key. [47]

Whatever the reason may be, he functions in this story as a person who prevents the children from accomplishing the task and keeps them as a kind prisoners.

Secondly, at Harfang the children meet the Giants, King and Queen, who “on two thrones at the far end, sat”. [89] When Jill begins to cry, the Queen says:

“Ah, the poor child! My Lord, we do wrong to keep our guests standing....” [91]

She treats Jill as a little girl and tells her Nurse to take care of her, and she intends to eat her in a pie later at the Autumn Feast.

Thirdly, one old woman, a cook maybe, sits down on one chair and puts her feet up on another. She intends to take a nap. The three travelers think when she falls asleep, they will run away, but she wouldn't drop off to sleep easily. So they had to wait and the hour of the hunter's return approaches. It is a narrow escape, but they manage to run away and reach the spot of the City Ruinous.

All of the persons who sit in the chair are, as explained above, those who treat the children as prisoners or little babies, and prevent them from accomplishing the task, that is, growing up spiritually. In addition, all of them are fat. A person who sits in the chair in this book has a liability to get fat and lazy, to get apart from the task, (in the case of the Giantess, from her task to keep the children from running away), and that to fall into a hypnotic sleep. In this sense, it is significant than the Witch's castle is in the Underworld where the prince is imprisoned, and that to get to the place the three travelers have to pass the Sleeping World.

We usually situate a standing posture in comparison with a sitting posture, and the different functions of a standing posture and a sitting one are very clearly brought out in this book. When the story begins, Eustace opposes going to the land of Narnia to Jill, and he tells her to take the posture as follows:

“Let's *stand* side by side, like this. And we'll hold out arms in front of us with the palms down: like they did in Ramandu's islands” [13; Italics added]

Aslan orders Jill to “*Stand* still”. [27; Italics added] Dorinian, after telling the truth, “*stood* still as a stock”. [52; Italics added] To top this all, Puddleglum says, “Stand fast, steady,” [132] to the children at the most critical moment when they rescue the Prince. Lastly when Puddleglum fights the fight of speech with the Witch, he uses the word, “stand” and destroys the Witch's fluence, “the silver chair”, in the spiritual sense:

We're just babies making up a game, if you're right. But four babies playing a game can make a play-world which licks your real world hollow. That's why I'm going to *stand* by the play-world. I'm on Aslan's side even if there isn't any Aslan to lead it. I'm going to live as like a Narnian as I can even if there isn't any Narnia....” [145; Italics added]

Those who serve Aslan basically take a standing posture. The word, “stand”, symbolizes the true attitude towards Aslan. Don't sit in the chair, but only stand and you are able to follow the way pointed by Aslan. If you sit in the chair, you are liable to fall asleep and go away from Him.

Puddleglum always tries to “stand” and he is a man of patience as pointed out early in this paper. Here we remember the last line of a famous sonnet of John Milton, who esteemed patience as the highest heroism:

They also serve who only stand and waite.

While the Marsh-wiggle appeared to the immature eyes of the children, to be “a wet blanket” [85], in reality he is one of the most heroic persons in this book.

After the magic was broken, the Witch reveals her real figure, “the great serpent... green as poison” [146]. She had been disguised as a lovely lady, and it seemed to Prince Rilian, “No mother has taken pains more tenderly for her child, than the Queen's grace has for me” [128]. On the contrary, the reality is, “All these years I have been the slave of my mother's slayer” [148].

In conclusion, “the silver chair” symbolizes what appears [or sounds] to be sweet, soft, and gentle, but in reality what prevents people from growing up and keeps them in the degenerated,

hypnotic, and babyish situation.

XII

As I pointed out in the first chapter of this paper, the readers are already given the title, *The Silver Chair*. Through their point of view is situated quite close to that of Jill, she doesn't know anything about the title. It is not until she sees the Prince Rilian in the Underworld that she finds the silver chair and she only thinks it is a “curious” chair, whereas the readers have been anxious about when “the silver chair” will appear while reading the book. So when they encounter the “silver chair” for the first time after having read over the half of the book, they must feel as if they could reach the mountain top or as if they had found something at long last that they had lost.

Since they began reading, they will often have found the words, “silver” and “chair”, and they might have wondered if the words have any relation to the title or not, and they don't appear to have any relation to it. As the four signs given by Aslan lead Jill, the title leads the readers as a sign in reading the book. But as the signs do not look at all as Jill expects them to look, the words, “silver”, and “chair”, when appearing separately, do not seem at all to have any relation to the title. Thus the readers' anxiety increases as they go on reading.

It might be worse in the case of the readers who *think* they know something about Narnia through the former books. In spite of the fact that they know about Eustace, Caspian, and Trumpkin, it does not help much. For one thing, the narrator takes his point of view close to that of Jill, so the readers are to get distorted figures of persons, especially that of Eustace, in the book. Secondly Narnia has a different time from “our” world. Of course the readers have already known the fact as they experienced it many times in the preceding books. But in *The Silver Chair*, they see the persons whom they *did* know.

However, as about 60 years in time has passed they have changed so much that it is almost as if the readers did not know anything about them. This makes the readers more anxious. They miss the young Caspian lost, the young Trumpkin lost, the beautiful, Ramandu's daughter lost. This is caused by the loss of so much time in this book. The difference in the speed of the passage of time running through between “our” world and Narnia heightens the suspense in the reading of *The Silver Chair*, more than any other preceding books. As if to intensify this anxiety on the part of the readers, the words about the time lost are repeated. For example, Aslan says, “You will have no time to spare” [26] and the word, “lost” often appears as in the phrase, “the lost prince” [25].

Then what is “the silver chair”, for the readers? It is their preoccupation that they *think* they know something about Narnia through the former books. This preoccupation gives the readers more difficulty in reading *The Silver Chair*. They destroy “the silver chair”, the magical chair, physically with the three travelers and rescue the prince and then destroy the other “silver chair”, the Witch's fluence, spiritually with Puddleglum. Then begins their action, the destroying of their inner “silver chair”, the preoccupation. After that the narrator begins to leave Jill or her point of view. He calls Eustace by his Christian name. The narrator takes his own point of view. The following citation clearly shows that the narrator does not see things from Jill's point of view:

“It's a hole,” called *Jill's voice*. “I could get through it if I was a little bit higher.” [170; Italics added]

Then “Jill had vanished” [171] for a while, but the narrator goes on with his narration.

After the Witch is slayed, her magical world begins to decay and at the same time the mixed elements which thickened the narrative disappear. Then the preoccupation which has seized the readers' mind begins to lose its power gradually. The world of Narnia is depicted lively and joyously once again; Prince Rilian meets and succeeds to his old father, King Caspian; and Eustace (and the readers) meets the young Caspian again. Here the readers' anxiety is completely dissolved.

At last when the children have accomplished their task, the readers have accomplished their task, too, the destroying of their own “silver chair”, the preoccupation.

The End