

The Silver Chair

by C. S. Lewis

Overview

Plot

Aslan calls Eustace Scrubb and Jill Pole into Narnia to help old King Caspian find his long-lost son, Prince Rilian, who has been kidnapped by an evil enchantress.

Conflict

Can Jill and Eustace find and save the lost prince? (Man vs. Man, Man vs. Nature) Will the children learn to trust and obey the signs that Aslan has given them? Will they believe what Aslan says about the world, or will they trust the evidence of their senses? (Man vs. Self)

Setting

Experiment House, the English boarding school; the wildlands of Narnia; Underworld, the domain of the enchantress.

Characters

Eustace Scrubb and Jill Pole, the English children; Puddleglum, the Narnian Marshwiggle who accompanies them on their quest; Prince Rilian; the witch and her subjects, who inhabit Underworld; Aslan the Lion

Theme

The Nature of Faith; Appearances vs. Reality

Literary Devices

Simile; Irony; Foreshadowing; Motif

Questions About Structure: Setting

(1) Where does the story happen?

The frame for this story is a horrid English boarding school called Experiment House. Co-educational and modern, it is a den of bullies and abusive teachers. The two protagonists, Jill and Eustace, are students trying to survive the term when they are whisked away to Narnia.

The central tale is set in the outskirts of Narnia. The story ranges from the wild northern border of Narnia and its marshes, to Ettinsmoor, the country of the giants, and then through Underland.

(1.c) Does the story happen in one spot or does it unfold across a wide area?

The action unfolds across a wide area due to the nature of the children's quest. This particular Narnian adventure provides an excellent opportunity for parents to discuss a literary device called the "motif" with their child. A motif is a recurrent literary device or thematic element which moves the story forward. In this particular story, Lewis uses a motif of the journey to drive the plot along. As the children progress along their geographical route, they encounter conflicts and obstacles which heighten the tension and suspense of the tale.

(1.e) What is the weather like in the story?

The weather is very cold and wet as winter approaches, which increases the conflict as the travelers endure drastic changes in conditions.

(1.h) Among what kinds of people is the story set?

Initially, the majority of people that Eustace and Jill meet are Marshwiggles. Very glum and depressed, these stringy creatures accept pessimism as realism. They are honorable, loyal fellows, but not much for cheer or encouragement. Their glum perspective is a commentary on the depressed state of Narnia at large. This is the result of the disappearance of the Narnians' beloved Prince Rilian, son of King Caspian (of *Prince Caspian* and *The Voyage of the Dawn Treader*).

(1.j) Is the setting of the story important because of historical events which may have taken place there? How does this link help you understand the themes of the story?

Caspian the Tenth of *The Voyage of the Dawn Treader* and *Prince Caspian*, is now an old man. He is bowed with age and grief, because his beloved son, Rilian, has been missing for ten years. He is heart-broken and world weary. Grief and despair pervade the populace as all Narnians mourn with their king. The Great Lion, Aslan, has spirited Jill and Eustace from their home in England to help find Rilian and restore Narnia to its former brilliance. Interestingly enough, this occurrence (Aslan whisking children from the world into Narnia to help others) is a recurring theme in the Narnia chronicles. Aslan repeatedly saves children for a purpose that is predominantly others centered. He saves them so that they might save others.

(2)When does the story happen? (2.a) On what day does the story happen? (2.b) how long a period does the story cover?

The story begins on the day of King Caspian's departure to the Seven Isles. Nearing the end of his long life, Caspian intends to travel to the Seven Isles where it is rumored Aslan has recently visited. He longs to talk with Aslan face to face once more and ask him who should be the next heir to the throne now that Caspian's own son, Rilian, has disappeared. Should he fail to find Aslan, Caspian intends to sail towards the World's End once more in the hopes that this time, having completed his kingly duties, Aslan will allow him to enter his country and stay with him forever. The story covers a month or two as the children and Puddleglum travel on their quest to find the missing prince.

(2.e) In what time of life for the protagonists does the story occur?

Jill and Eustace are both children of about twelve. They are impressed and relieved to find themselves spirited away from Experiment House and into Narnia. Because of their youth, they'll get the most out of their experience with Narnia. As for their experience with Aslan, their youth will allow them to trust him to a greater extent than they would if they were grown-ups, but Aslan is not only for the young. When children outgrow Narnia, they need only look for Aslan by another name in their own world to find him as present and active as he was before. No one is too old for Aslan,

Questions About Structure: Characters

(3) Who is the story about?

Jill Pole and Eustace Scrubb are the protagonists of the tale, and quite an unlikely pair of school-fellows.

Jill is a bright, inquisitive, impetuous girl who is impatient to understand everything. Brisk and rude with Eustace, Jill doesn't act much like a lady at first. As the story progresses, however, the influences of Experiment House wear off, and she grows into the sweet, impetuous young woman she's meant to be. Narnia affects her much as it affected the Pevensie children and Eustace so many adventures ago, maturing her at lightning speed and drawing her very best qualities to the surface.

Eustace Scrubb, the hideous boy first introduced in *The Voyage of the Dawn Treader*, appears in Narnia for the second time entirely changed. Predisposed to obey Aslan and earnest in his desire to be honorable and noble, he is humble, warm-hearted, and sincere. Whereas Jill is impetuous and often rash, Eustace is thoughtful, methodical, and meticulous. In addition, his gruff, masculine compassion in consoling Jill at the story's outset suggests his growing maturity. Sobbing behind Experiment House in the very beginning of the story because of the bullying of the goons in her class, Jill encounters an unsuspecting Eustace. When he realizes that she's crying (and he knows the reason why), he attempts a conciliatory speech, but Jill, not in the mood to be the subject of a sermon, loses her temper and orders him to leave her alone. To his credit, Eustace refuses to leave, instead sitting down with her on the soaking wet bank. When Jill begins fractiously to call his loyalties into question, Eustace defends himself:

“Pole!” he said. “Is that fair? Have I been doing anything of the sort this term? Didn't I stand up to Carter about the rabbit? And didn't I keep the secret about Spivvins – under torture too? And didn't I...”

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

Scrubb saw that she wasn't quite herself yet and sensibly offered her a peppermint. (p.3)

As this scene attests, Scrubb has acquired a sense of chivalry, a good amount of patience, and a soft heart since our last interview with him in *The Voyage of the Dawn Treader*. Changed by his encounters with Aslan in *The Voyage of the Dawn Treader*, he remains a thoroughly decent young man throughout the story.

(3.m) What does the character say is the most important thing in life? How do you know this? Does the character say this out loud, or do his thoughts and actions betray him?

Both Jill and Scrubb have similar priorities in the beginning of the story. They want to escape Experiment House and its horrors and enter Narnia for a good, clean adventure. Though they try their best to affect a journey into that world, they fail until Aslan magically opens the old door in the wall and draws them into his world himself. Also, the two children each desire the respect of the other person. We see this in Jill's behavior at Aslan's Mountain.

"Look out!" and she felt herself pulled back. They were at the very edge of a cliff.

Jill was one of those lucky people who have a good head for heights. She didn't mind in the least standing on a precipice. She was rather annoyed with Scrubb for pulling her back – "just as if I was a kid," she said – and she wrenched her hand out of his. When she saw how very white he had turned, she despised him.

"What's the matter?" she said. And to show that she wasn't afraid, she stood very near the edge indeed; in fact, it was a good deal nearer than even she liked. Then she looked down. (p.14)

Jill initially strives to prove her worthiness and sufficiency to Scrubb for purely selfish reasons. She doesn't respect him in the slightest. In fact, she doesn't care about him at all. She merely desires his admiration and respect because she longs for affirmation.

(3.n) Do the character's priorities change over the course of the story?

The characters' priorities change dramatically. They stop thinking of themselves and learn to care deeply about the lost prince and the fate of Narnia. They become sympathetic characters.

(4.a) Is there a single character (or group of characters) that opposes the protagonist in the story? In other words, is there an antagonist?

Readers find that a witch has captured Prince Rilian and that she intends to take over Narnia. She is the major antagonist of the story. This conflict of children versus evil Witch harkens back to the very first of the Chronicles when the Pevensie children faced the White Witch. As usual, Narnia is riven in two by a Good vs. Evil conflict.

In addition, Jill struggles with an internal conflict on Aslan's mountain. Having accidentally caused Eustace to fall over the edge of the cliff, Jill sobs her eyes out in fear and frustration. She thinks with terror of the lion that appeared and stood at the edge of the cliff, blowing its sweet breath after Eustace. Cautiously, she raises her head from her hands to look for the beast. A nagging thirst pesters her and she longs to find a stream to satiate her craving. To her horror, she sees the lion seated on the bank of the only stream in sight. Torn between her raging thirst and her growing terror, Jill stands indecisive, but the lion calls out to her, "If you're thirsty, you may drink." Hearing these words, Jill faces a choice. Either she can trust this majestic predator's word and come and drink, or she can die of thirst on the lonely mountaintop. This scene is, of course, another microcosm of Lewis's theology. As Jill struggles with trusting the lion to quench her thirst, Lewis comments on the thirsty state of a sinner's soul. He illustrates the struggle all sinners face in trusting their savior and king. This conflict is both a Man vs. Man and a Man vs. God struggle. In the course of her ensuing conversation with Aslan (for he is the lion, of course), Jill wants assurance that he will not "do anything to her," but his answer expresses the ongoing conflict that Jill will struggle with for the remainder of the story.

"Will you promise not to – do anything to me, if I come?" said Jill.

"I make no promise," said the Lion.

"Do you eat girls?" she said.

“I have swallowed up girls and boys, women and men, kings and emperors, cities and realms,” said the Lion. It didn’t say this as if it were boasting, nor as if it were sorry, nor as if it were angry. It just said it.

“I daren’t come and drink,” said Jill

“Then you will die of thirst,” said the Lion.

“Oh dear!” said Jill, coming another step nearer.

“I suppose I must go and look for another stream then.”

“There is no other stream,” said the Lion. (p. 21)

Jill wants assurance that the lion is safe and predictable, but he himself acknowledges the threat that he poses. She attempts to justify refusing his water and finding another solution herself, but he informs her that his is the only true solution to her thirst. Again and again throughout the story, Jill repeats this pattern. First, she realizes she is thirsty and needy. Next, she sees that Aslan has a solution for her, but she mistrusts him and tries to solve her problem herself. In the end, she comes to Aslan, having realized that he alone has all she needs. When she finally gives in and drinks, Jill finds that the lion was trustworthy all along. This experience gives her faith to follow his instructions later in the story. Even so, Jill repeats this cycle of faith and fear throughout the story as she and the others try to follow Aslan’s signs, fighting their doubts and insecurities along the way. This is a Man vs. Self and a Man vs. God conflict simultaneously.

(4.b) In what way is she antagonistic?

The witch opposes Jill and Scrubb’s goal of rescuing the Prince. He is her hostage. She will stop at nothing to prevent the children from ruining her plans. She even plots to have Jill and Eustace eaten by giants on their journey!

Jill’s struggle to trust Aslan is entirely self-limiting. She is her own antagonist, in a way. Her own selfishness and pride cause her to question whether Aslan has her best interest at heart and whether he really knows best how to meet her needs.

(4.e) How does the author’s description of the character inform you of her antagonism? Does she have any physical attributes or personality traits that mark her as antagonistic?

Lewis paints the witch as a seductively beautiful character, much like Jadis in *The Magician’s Nephew* and the White Witch in *The Lion, The Witch, and The Wardrobe*. She lures men into her snare with charm and sweetness. Her honeyed words belie her venomous intent. They lead befuddled listeners to believe that her nefarious plans for world domination are reasonable – even justified!

(4.n) What are the antagonist’s surroundings? Are they related to her character? Did the author put her there on purpose?

The witch resides in the bowels of the earth, hiding her doings in darkness. This setting reflects her serpentine, secretive nature.

(4) Who else is the story about?

Here are some details about the main characters in *The Silver Chair*:

Eustace Clarence Scrubb

Eustace returns for his second adventure in Narnia in *The Silver Chair*. A changed boy since his experience with Aslan in *The Voyage of the Dawn Treader*, Eustace has been dreaming of his adventures and wishing he could return to Narnia. Meanwhile at Experiment House, all of Eustace’s old classmates have noticed the change in him. Once a snobby, rude, weasel of a boy, he has shaped up into quite a young man (as evidenced in his attempt to comfort Jill at the start of the book). In this episode, Eustace grows into the qualities which Aslan planted in him in *The Voyage of the Dawn Treader*, becoming a mature, level-headed, chivalrous, self-sacrificing young man.

Jill Pole

Jill Pole is a classmate of Eustace’s from Experiment House. Affected by the rough, cold atmosphere of the boarding school where she has lived for the past few terms, Jill is tough as nails. Her cold, prickly demeanor towards Eustace at the start of the book is a defensive tactic no doubt, as we learn from the start of the story that Jill is used to being bullied. Given a couple of days in Narnia, however, Jill softens and becomes the young lady she is meant to

be. She sheds her harsh shell and grows more feminine and sweet by the day. The spirit she exhibited at the start of the story is not lost, but tempered by Aslan and his world. By the conclusion of the story, she is sweet, feminine, spirited, clever, and thoughtful.

Puddleglum

Puddleglum is a sour, sad, middle-aged Marshwiggle who volunteers to accompany Jill and Eustace on their quest through the giant country to find the lost prince. An incurable pessimist, he's constantly predicting death, destruction and failure for the travelers. In a moment of crisis, however, Puddleglum proves his loyalty and bravery. He is the truest, steadiest, most faithful Narnian that ever drew breath and his constant determination to follow Aslan's signs keeps the children going.

Aslan

As in all the other Narnian chronicles, Aslan is the Christ-figure of the story. Though not purely allegorical, Aslan's characteristics allude to those of Jesus and his actions bear subtle resemblance to Christ's in the New Testament. Aslan is the unseen guide that Jill and the others rely upon in their quest to find the lost prince. Patient, powerful, and omniscient, he leads Jill not only geographically, but spiritually as well. He proves himself a trustworthy lord and teaches Jill true faith.

Prince Rilian

Prince Rilian is the son of King Caspian the Tenth and his late wife. Rilian lost his mother, the queen, when he was only a young prince. A massive, green snake bit his mother and she died just ten minutes later. Rilian devoted himself to a quest for vengeance for the next few months, but not long after he began searching for the snake, Prince Rilian disappeared. Though many great warriors went out to search for him, none of them returned and King Caspian was forced to give up hope of ever seeing his son again. Rilian lived as a hostage of the evil snake-woman for years until Eustace, Jill and Puddleglum managed to both find and free him. He is brave, strong, and chivalrous. Many of his qualities mirror those of King Caspian.

Questions About Structure: Conflict

(5) What does the protagonist want?

Jill wants to find the lost prince, to remember the signs, to obey Aslan, to live, to have an adventure, and to attain Scrubb's good opinion.

Eustace wants: to find the lost prince, to save Narnia, to help his old friend, Caspian the Tenth, to obey Aslan, and to prove his manhood.

(5.b) Does he attempt to overcome something – a physical impediment, or an emotional handicap?

Eustace and Jill must cross Ettinsmoor, traverse the Giants' country, and brave the depths of Underland if they are to succeed in their quest. In addition, they must also decipher Aslan's signs before they can follow them. This presents difficulties; though they long to rest they must remain alert and quick-witted to catch His clues.

(5.d) Does the protagonist try to capture an object?

The protagonists attempt to free a person who is very dear to Narnia and King Caspian: the lost prince, Rilian.

(5.e) Is the conflict an external one having to do with circumstances in the protagonist's physical world, or is it an internal conflict, taking place in his mind and emotions?

The conflict is both an external and an internal one. While physical obstacles must be overcome, the children and Puddleglum must also resist their laziness, their doubts, and the evil temptations offered by the witch. These conflicts are internal.

(6) Why can't he have it?

While Jill and Eustace search desperately for the lost prince, the evil Witch employs all of her wiles to keep him hidden and imprisoned. This is a Man vs. Man conflict.

In addition, the children's own sins and foibles impede their quest. Though they try to obey Aslan, they lose focus and forget his signs and watch-words. They struggle with laziness and doubt. This is a Man vs. Self conflict.

The children struggle to attain one another's good opinion. Insecure and vulnerable, they strive to make place for themselves instead of affirming and loving one another. The various disagreements and quarrels brought on by fatigue, worry, and long traveling increase the children's stress, causing them to poke and provoke one another. This too heightens the tension and inhibits communication. This is both a Man vs. Man and a Man vs. Self conflict.

(6.e) Is the character racing against time?

At various points in the story, the characters race against time. When the giants are preparing the Autumn Feast, the children race to escape before being eaten.

"They've seen us. Run," said Puddleglum. Jill gathered up her long skirts- horrible things for running in- and ran. There was no mistaking the danger now. She could hear the music of the hounds. She could hear the King's voice roaring out, "After them, after them, or we'll have no man-pies tomorrow." (p. 138-139)

Additionally, when they have finally freed Rilian from the witch's enchantments, they must race against the witch's lingering magic to the earth's surface.

"Haste," cried the Prince. They galloped down the slope. It would have been nasty enough at the bottom even five minutes later for the tide was running up the valley like a mill-race, and if it had come to swimming, the horses could hardly have won over. But it was still only a foot or two deep, and though it swished terribly round the horses' legs, they reached the far side in safety. (p. 221)

The witch's power broken at last, the waters of her Underground Lake are no longer contained. They creep ever closer and the travelers flee to the top before they drown in the crumbling remains of her realm. These little Man vs. Man and Man vs. Nature conflicts increase the tension in the story.

(6.j) Is the conflict a Man vs. Society conflict?

When in Underland, Eustace, Jill and Puddleglum find themselves pitted against the whole culture. The grey little sub-surface creatures serve the wicked witch and, therefore, they stand between the travelers and Prince Rilian. Until they discover that the creatures are the witch's captives, not her cronies, the three are at odds with the society.

(6.l) Does God himself oppose the character? How do you know?

On the contrary, Aslan, the God-figure in the Narnian tales, supports the characters throughout their quest. He guides them with His signs at first, but when they stray from the path He placed them upon, He forgives them and saves them regardless of their disobedience.

(7.a) Are there other things in the story (people, responsibilities, etc) that distract the characters from their main goals?

The mere mention of the physical comforts of home such as hot baths, good meals, and blazing fires distract the travelers from their urgent quest.

(7.b) Do the character's actions provoke further conflict or unrest in the story?

Puddleglum's constant rain of pessimism keeps the children on edge, increasing the strain of the expedition. Yet in spite of his foreboding predictions he shows pluck, courage and steadfastness throughout the tale. In the moment of crisis at the witch's underground lair, it is Puddleglum's stubborn faith in Aslan and loyalty to Narnia that saves the quest.

NOTES:

Questions About Structure: Plot

(8) What happens in the story?

Frantically fleeing the hungry Giants, the children and Puddleglum take refuge in an underground chamber. Soon after, a battalion of armed Earthmen, the witch's henchmen, capture them and bring them straight to the witch's lair, where Rilian is being held hostage.

Face to face with the lost prince at last, the three endeavor to disable the spells and enchantments which bind him. Yet before they can escape, the witch appears, cloaking her outrage in sweet smiles of welcome. With gentle words, a bit of magic powder, and the soft thrumming of an instrument, she casts a spell over the company. If successful, the spell will convince them to doubt Aslan and forget Narnia, enslaving them in the Underworld forever. But for valiant Puddleglum, the witch would have succeeded. Yet the Marshwiggle, stubbornly faithful to Aslan and loyal to Narnia, counters the lies of the witch with a statement of faith and breaks the spell by stomping out the enchanted fire.

“Suppose we have only dreamed, or made up, all those things- trees and grass and sun and moon and stars and Aslan himself. Suppose we have. Then all I can say is that, in that case, the made-up things seem a good deal more important than the real ones. Suppose this black pit of a kingdom of yours really is the only world. Well, it strikes me as a pretty poor one. And that’s a funny thing, when you come to think of it. We’re just babies making up a game, if you’re right. But four babies making up a game can make a play-world that 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. So, thanking you kindly for our supper, if these two gentlemen and the young lady are ready, we’re leaving your court at once and setting out in the dark to spend our lives looking for Overland. Not that our lives will be very long, I should think; but that’s a

small loss if the world's as dull a place as you say." (p. 190-191)

With this courageous outburst, Puddleglum breaks the witch's spell and frees his companions. Enraged, the witch turns into a huge snake and tries to crush Rilian. Eustace and Puddleglum rush to the rescue; together they lop off the snake's head. Their enemy dead at their feet and Rilian safe in their company, the adventurers race to the surface with the black water of the Underground Lake rising at their heels.

(9) How is the main problem solved?

Puddleglum's noble actions and frank speech mark the climax of the Good vs. Evil conflict in the tale. His loyal statement illustrates faith triumphing over doubt, thereby marking the climax of the protagonists' Man vs. Self and Man vs. God struggles as well. Furthermore, Eustace, Rilian, and Puddleglum kill the witch, eliminating the Man vs. Man struggle which had been the driving conflict in the story.

(9.d) What events form the highest points or climax of the story's tension? Are they circumstantial events or emotional ones? Is the climax a spiritual or physical one?

The climax is both a physical and a spiritual one. While the snake's sinewy coils pose a physical impediment, the satanic presence of the witch who fights to destroy the children's faith in Aslan poses a spiritual conflict.

(10) How does the story end? (10.a) After the climax of the story, did you wonder how it would end? How does it end? How are the "loose ends" tied up? Were all of your questions answered?

All of Narnia rejoices at Rilian's return, and the nation rushes to Cair Paravel to await the arrival of King Caspian the Tenth. At the wharf however, the King is carried off the ship on his deathbed. With his last breath, he embraces his son...only to fall back lifeless upon the pillow. All of Narnia mourns his passing.

In an instant, Aslan appears and whisks Eustace and Jill back up to His mountain. There in the water of Aslan's stream lies King Caspian. The three gaze at him and weep. Presently, Aslan orders Eustace to pick a thorn and drive it into His paw. The blood which issues forth flows over Caspian and he begins to change. Years fall

from him, and he leaps up, possessing the spryness of youth and the nobility and wisdom of age simultaneously. He wraps his arms around Aslan and gives Him “the strong kisses of a king, and Aslan gives Him the wild kisses of a Lion.” (p. 253)

As they watch the resurrection of the king, Jill looks up at Eustace, struck with newfound respect for him.

Jill noticed that Eustace looked neither like a child crying, nor like a boy crying and wanting to hide it, but like a grown up crying. At least that is the nearest she could get to it; but really, as she said, people don't seem to have any particular ages on that mountain. (p. 252)

The quest for the lost prince matures Jill and Eustace. Having struggled together in their quest, they have come to know one another in a deeper sense. Consequently, they understand and honor one another with newfound respect. Their childish competition melts away.

The tale ends as it begins: at Experiment House. Jill and Eustace return to the very moment and place in time at which they left, and they find themselves awaiting the arrival of their old tormentors still. This time, however, they do not face their old enemies alone. Together with Caspian and Aslan, the children thrash the bullies who have been oppressing young students and then frighten the cruel Head of Experiment House right out of her position of power. Caspian and Aslan return to Aslan's mountain; Rilian buries his father and ascends to his rightful throne; Puddleglum lives relatively happily to the end of his days; and Eustace and Jill remain the best of friends always.

NOTES:

Questions About Structure: Theme

(11) What does the protagonist learn?

Coming of Age is a driving theme in the story. As both Jill and Eustace struggle for place and respect, they learn the true nature of maturity. Jill grows to respect Eustace so much that she loses her own insecurity and self-consciousness in admiring him. In his turn, Eustace sees Jill's bravery and courage and learns to honor her, laying down his life for her and learning the true nature of manhood. These transformations in the hearts of both Jill and Eustace lead to discussions of Pride and Humility and the Nature of Man. Lewis paints man's nature as predominantly sinful and self-centered and arrogant. In turn, he emphasizes the power of God (or Aslan, in this case) to save man from himself. In Lewis's depiction of Aslan's faithfulness to the children on their quest, his views on the Nature of God and the Nature of Faith are evident. Though Lewis doesn't write in strict allegory, much of the initial scene between Jill and Aslan on the mountain reflects his belief in the grace of God and man's need for a savior. Alluding heavily to Christ's sufficiency for thirsty sinners, Lewis presents Aslan as the guardian of the sole source of water on the mountain. Aslan draws Jill's attention to her own need for water and invites her to come to him to slake her thirst.

"Are you not thirsty?" said the Lion.

"I'm dying of thirst," said Jill.

"Then drink," said the Lion.

"May I – could I – would you mind going away while I do?" said Jill. (p. 20)

When Jill intimates that she would rather find a way to meet her own needs without approaching Aslan himself, she cowers as he growls. Here, Lewis draws a subtle correlation between Jill's hesitation to approach Aslan for water and the sinner's hesitation to approach Jesus for salvation. Lewis emphasizes this correlation with Aslan's words: "There is no other stream." Just as Aslan's stream is the only water on the mountain, so Jesus's blood is the only fount of life for sinners.

Questions About Style: Literary Devices

(16) Does the author use descriptions or comparisons to create pictures in the reader’s mind? (16.d) Does the author use the words “like” or “as” in making comparisons between two or more dissimilar things?

Lewis sometimes uses **similes** to draw vibrant images in the reader’s mind. For example, in describing Puddleglum, he says, “Puddleglum collapsed into a sort of sitting position. With his long limbs, he looked to tell the truth, uncommonly like a large spider.” (p. 112)

(17) Does the author use the characters and events in the story to communicate a theme that goes beyond them in some way? (Irony) (17.d) When read literally, do the words of a character or narrator offer information that contradicts with what you’ve already discovered to be true about his or her (a character’s) circumstances, character, or thoughts?

When the children come to Harfang at the recommendation of the Lady of the Green Kirtle, they are oblivious to the fact that giants eat humans and Marshwiggles as delicacies. Therefore, they are unaware that they are being groomed by the giants not as “little dears” but as dinner’s next course!

The giant King and Queen looked at each other, nodded to each other, and smiled in a way that Jill didn’t exactly like...Then the King put out his tongue and licked his lips. Anyone might do that, but his tongue was so very large and red, and it came out so unexpectedly, that it gave Jill quite a shock. (p. 114)

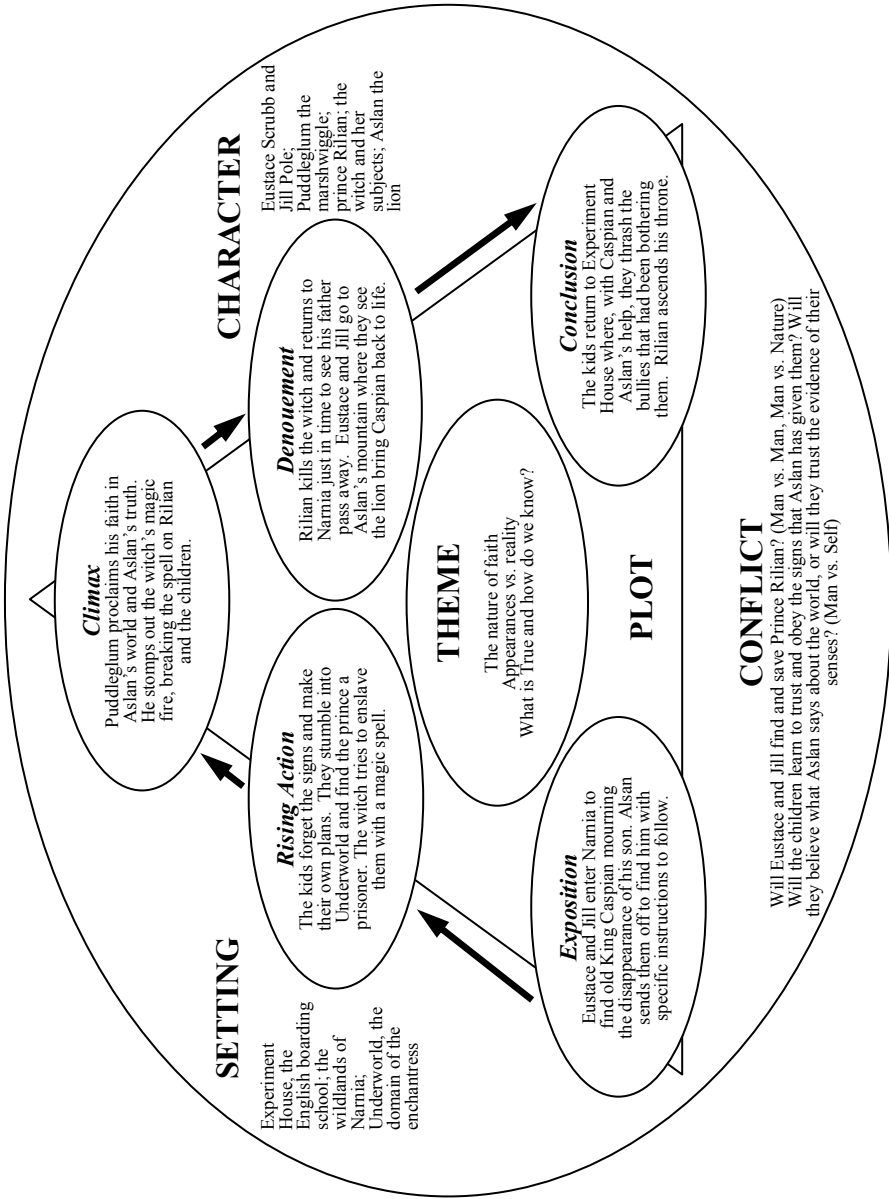
This scene is an apt example of dramatic irony.

Foreshadowing- Does the author provide any clues early in the story of things to come in the plot?

As Aslan is talking with Jill on the mountain, He gives her four signs to remember. These four signs are to guide her through the quest He’s set before her. In part, these signs summarize the coming highpoints in the story. They allude to the coming events, foreshadowing difficulties and solutions.

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Story Chart



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