

ON DIALOGUES IN "THE SILVER CHAIR"

Kyoko Yuasa

TABLE OF CONTENTS

ABSTRACT

CHAPTER

INTRODUCTION

1. POSSIBILITY OF PRODUCTIVE DIALOGUE

 Dialogue with Aslan

 The Samaritan Woman's Dialogue with Jesus

2. POSSIBILITY OF UNPRODUCTIVE DIALOGUE

 Dialogue with the Queen

 Dialogue with the Serpent

3. RELATIONSHIPS AND THE MODERN WORLD

 Dialogue: "I and Thou" and "I and It"

 Modernism and Relationships

4. CONCLUSION

WORKS CITED

ABSTRACT

This paper compares dialogue in, 1) C.S. Lewis' "The Silver Chair" to that in Scripture, and 2) dialogue in "The Silver Chair" as it relates to Martin Buber's concept of "I and Thou." In both cases, the focus is on how dialogue contributes to relationships. First we examine the intrinsic value of dialogue by examining 1) Chapter 2 of "The Silver Chair" in relation to Chapter 4 of the Book of John in The New Testament and

2) Chapter 12 of "The Silver Chair" in relation to Chapter 3 of Genesis in The Old Testament. Finally we explore the essential nature of the dialogue in "The Silver Chair" from a viewpoint of "I-Thou" and "I-It," a concept advocated by the Austrian philosopher Martin Buber, and seek possibility for moderns to break through destructive interpersonal communication in multicultural societies.

INTRODUCTION

This paper contrasts possibility of dialogues between main characters in "The Silver Chair," one of the seven books of the "Narnia Chronicles" by C.S. Lewis (1898-1963), a British writer and critic. "The Silver Chair" is an adventure story in which three main characters including two children Jill and Eustice and a Marsh-wiggle named Puddleglum receive Aslan's summons to search for Prince Rilian, the son of King Caspian the Tenth. They finally triumph over an evil witch called the Queen. Dialogue plays a central role in persuading Jill and her friends to go for their quest. The protagonists are not only encouraged but also discouraged by dialogue. In dialogues with Aslan, Jill determines to undertake a quest in which she follows four instructions given by Aslan. In talks with the witch-Queen, Jill and her friends are susceptible to the enchantress' deception.

The paper first deals with the practical function of dialogues: the growth of faith between Jill, a schoolgirl, and Aslan, the great lion, in Chapter 2 of "The Silver Chair." It next focuses on how dialogues contribute to a new mission in life by comparing the dialogues involving Jill to those

involving Jesus in Chapter 4 of John in the New Testament. In Chapter 2, the paper studies impediments to dialogue in ideological dialogues between the Queen and the other main characters in Chapter 12 of "The Silver Chair", including Jill, Scrub, Puddleglum and Prince Rilian. The conclusion of Chapters 1 and 2 of this paper demonstrates that C.S. Lewis makes an obvious allusion to Scripture in "The Silver Chair." The study clarifies the meaning of the title, "The Silver Chair", that is, the entity and significance of this chair. The paper further shows the reason for human beings' failure to believe in God by comparing their dialogues and those between Eve and the Snake in Chapter 3 of Genesis of the Old Testament.

The final chapter of this paper explores how the dialogues in "The Silver Chair" can be evaluated in terms of two concepts, "I-Thou" and "I-It", defined by Martin Buber (1878-1965), a Judaic scholar and philosopher. Namely, it examines the mutuality in dialogue, comparing "The Silver Chair" by C.S. Lewis to "I-Thou" by Martin Buber. Based on this inquiry, the final chapter seeks the possibility of creating a relationship through dialogues between people with different cultural values living in chaotic modern world.

CHAPTER 1

POSSIBILITY OF PRODUCTIVE DIALOGUE

Dialogue with Aslan

This chapter first studies how Aslan works to create a dialogue with Jill in their encounter, focusing the present.

The schoolgirl must cross three barriers separating herself from Aslan before her true dialogue with Aslan. The first barrier is her cruel life of being bullied by her classmates. The second is her terror of Aslan, who she regards as a savage beast. The third is her inability to remember Aslan's commands. Each barrier involves the negative factors of bullying, terror, and failure, but all of them work to further Jill's encounters and dialogues with Aslan.

Crossing the first barrier is Jill's escape from reality, but it is not a negative avoidance but a positive deliverance, compared to the literary category "fantasy." Fantasy, Kazuo Takeno writes, is an affirmative method of intentionally escaping reality so as to transiently escape from a known world into an imaginary one. The method enables readers to reexamine the accepted standards of their conventional world by applying themselves to heterogeneous values of the unknown world for a short time. (194)

For Jill, a school abuse works as an opportunity to leave her known world. She is cornered at a wall in the school courtyard by bullies. Until Jill is before the wall, she has no relationship with Aslan, but the only action she chooses in the predicament is to call the name of Aslan. She has learned this name from her former bully, Eustice. For Jill, "Aslan" is the only name, which she knows of someone superior and powerful. By calling to Aslan, she eventually finds herself transported from an unpleasant world into an unknown world called Narnia. This is how the negative factors in the first barrier bring Jill closer to dialogue with Aslan.

The second barrier is Jill's hesitance to face someone or something beyond her comprehension. She judges Aslan

according to her own logic, Aslan is a lion, lions eat people, lions cannot speak. Judging from his appearance, Jill has a preconceived notion of Aslan, regarding him as a predator. Her prejudice blocks true communication with Aslan and makes her reluctant to trust him. Her thirst for water, however, works to eradicate her discrimination and makes her approach Aslan.

For Jill, life is not a question but a distress, a wretched state of intimidation by her classmates, but her desire for deliverance from the distress leads to her demand for Aslan. Aslan asks her if she is thirsty. Asked about her thirst, she becomes aware of it, a yearning for life. By asking her if she is thirsty, Aslan presents the question of life to Jill. "If you are thirsty, you may drink. If you are thirsty, come and drink. Are you thirsty?" (20) He repeats the key term "thirsty" three times, emphasizing the importance of "thirst" for life. Aslan's utterance makes Jill aware of her real desire for water. The awareness allows Jill to overcome her fear of the unknown creature, and she fearlessly crosses the second barrier of separation from Aslan.

The third barrier is not Jill's fear of Aslan but her inability to remember Aslan's commands to her. The first two barriers are decisively cleared, but this third one is persistent. Jill often fails to follow Aslan's commands, this shortcoming constantly keeping her off track throughout the expedition. This deficiency hinders her dialogues with Aslan. The less her memory is, the less her dialogue with Aslan.

By crossing the first two barriers completely and the third one inconsistently, true dialogue between Jill and Aslan is introduced. The dialogue is initiated by both Jill and

Aslan. The actions of both "speaking" and "being spoken to" are a significant factor in Jill's dialogue with Aslan. After Jill calls for Aslan at the wall in the courtyard, she comes to know later that she has already been called by Aslan. In the dialogues, three messages are spoken to Jill by Aslan. For each one, a conditional, an imperative and an interrogative sentence are used to introduce the main subject in each message: "If you are thirsty, you may drink", "I am. And hear your task", "Human Child, Where is the Boy?" Each sentence by Aslan is effective in drawing Jill's attention to three messages of Jill's present time, past, and future.

The first message, for Jill's present, is to focus on the theme of the dialogue: "thirst." The part also works to lay the groundwork for elimination of the first barrier. Jill realizes her real desire for water because Aslan makes her aware of her essential need. She becomes aware of her thirst, but it is not clear at first as to what she is thirsty for. It seems that she is physically thirsty for water, but gradually finds herself spiritually thirsty. In the progress she becomes convinced of her desire for the water that Aslan provides. She realizes there is no other stream except Aslan's. In other words, there is no one except Aslan who can satisfy Jill's desire. Her thirst is completely quenched when she drinks Aslan's water once. She no longer feels thirst. Drinking the water ends Jill's thirst. Only then is she ready for the second message from Aslan.

The second message in Jill's dialogues with Aslan makes Jill repent. Before setting out on Aslan's mission, Jill needs to atone for her past sin. Aslan examines Jill by asking three questions: Where Eustice is, how he falls from

the cliff, and why Jill is near the edge of the cliff. The simple questions lead Jill to confess her fault and admit her responsibility. She is to blame for Eustice's fall. The first question focuses on the theme of the second message, Eustice's fall. The second question on the cause of his fall. The third one on who is to blame. By Aslan's leading questions, she comes to acknowledge her past sin, and she is saved from this sin. Only then is she prepared for her future task.

The third message is the future mission she must undertake. She is given three commands by Aslan; "Seek this lost prince, find and bring him back to his father's house." In her quest, Jill is given four instructions with approximately 100 words, called "four signs," but she can not exactly remember them:

First, as soon as the Boy Eustace sets foot in Narnia, he will meet an old and dear friend. He must greet the friend at once; if he does, you will both have good help. Second: you must journey out of Narnia to the north till you come to the ruined city of the ancient giants. Third: you shall find a writing on a stone in that ruined city, and you must do what the writing tells you. Fourth: you will know the lost prince by this, that he will be the first person you have met in your travels who will ask you to do something in my name, in the name of Aslan. (24)

Her incompetence to remember Aslan's commands is the cause of repeated hindrances to her whole journey. In other words, the whole pages of "The Silver Chair" are composed of Jill's failures to remember Aslan's instructions called "signs."

It suggests that her inability to remember them is not a matter of her mental faculty but of her spiritually weak nature. In spite of her mistakes, she is used to accomplish Aslan's plan. Jill can be seen to represent those who fail to follow God's commands and sin against Him as in the Chapter 3 of Genesis. The children discover, Christin Ditchfield writes, that "in spite of their own shortcomings--their mistakes and failure all along the way--Aslan's purposes prevail. With Aslan's help, they get back on track, find the Prince, and set him free from his bondage to the witch's Silver Chair." (148)

The Samaritan Woman's Dialogue with Jesus

This section explores a parallel between Jill and the Samaritan woman. Like Jill, the Samaritan woman in Chapter 4 of John in the New Testament is faced with escape from reality as a positive method of transient departure from a preconceived world into an unknown one. The dialogue between Jill and Aslan is analogous to that between the Samaritan woman and Jesus. Before her escape, like Jill, the woman also needs to overcome barriers hindering her dialogue with Jesus. The woman is first spoken to by Jesus and is supposed to react to his request for water. The woman, however, fails to respond immediately to his question because of her fear of him. There are three barriers between her and Jesus: racial prejudice, human limitations, and impiety. Each barrier is composed of negative elements that eventually contribute to the woman's dialogue with Jesus, just like Jill's encounter and dialogue with Aslan.

The first barrier is common sense on the woman's side, based on social, cultural and religious practices. According

to her standards, Jesus is not one who she presumes should speak to her. First he is a Jew. A Samaritan has no social association with a Jew. Second, Jesus is sitting at the well. In her community, people do not walk out to draw water at midday. A man sitting at a well is beyond her general knowledge. Third, he is a man. In her society, especially a man would not speak to her in a public place, because she is a woman of ill repute. She is ostracized by her community due to her immoral life.

The second barrier is human limitation. The woman is not able to satisfy Jesus' demand for water because she is obsessed with visible factors that require a tool to draw water with from the deep well. Limited by such human incapability, she only narrowly understands true meaning of Jesus' demand for water.

The third barrier is her lack of Scriptural knowledge. She thinks that the well was given to the Samaritans by their religious forefather, Jacob; actually the plot of ground, Shechem, where the well is situated, was given to Jacob by God, and to Joseph by Jacob. (Genesis 33:19, 48:22) She does not understand that God gave the well to her forefather, and that it is Jesus who is God.

For the Samaritan woman facing these three barriers, initiating dialogue with Jesus is the last choice she would make in her life. But the woman, being spoken to by Jesus, is led to react to his words. The dialogue works to abolish the barriers mentioned above. Their dialogue is composed of three steps which gradually function to clear the barriers in accordance with three tenses: the present encounter with Jesus (John 4:2-15), atoning for past wrongs (4:16-18) and

worshipping in the future (4:19-28).

First, Jesus adjusts the focus on the subject of the dialogue by asking the Samaritan woman for water, and next changes the focus from material to spiritual water, so that she can ask him for his water. Like Jill and Aslan, here arises an inversion of who asks for water. The woman is asked for water, but after her dialogue with Jesus, it is the woman who asks Jesus for his water. The inversion created by dialogue (from being asked to asking) brings her an unexpected experience. Like Jill who makes an unexpected experience compared to the literary category "fantasy," the Samaritan woman also escapes from a known world into an imaginary one.

By asking "Will you give me water?" Jesus takes advantage of the situation where the woman has come to the well to draw water. When she is spoken to by Jesus, she is involved in a dialogue of water with Jesus. The dialogue of water introduces her relationship with him. In her involvement in the relationship with Jesus, she notices her thirst for water. When she realizes her longing for water, Jesus changes the focus of water from the physical to the eternal, saying "Indeed the water I give him will become in him a spring of water welling up to eternal life." In this stage, she has no clear idea of what the eternal water is. The woman, however, wishes she could come to the well for water once in her life, because it is a great toil to walk out under the midday sunshine. That is the only time when the ostracized woman can avoid encountering other people. Drawing water for her is not only physically a great labor but also mental anguish. The daily routine of drawing water

gives her a strong wish to escape reality or to be delivered from a spiritual burden. That is how she is paradoxically prepared to seek water Jesus provides, when Jesus speaks to her about eternal water. "Whoever drinks the water I give him will never thirst."(John 4:13) In her new experience of change in life from "being asked" to "asking" Jesus, she accepts deliverance from her past. In this stage, the woman's comprehension of Jesus is limited. The woman regards him just as a man who can give her eternal water, but her trust in Jesus is not enough to fully reveal her sinful past to him. She needs to build a stronger relationship of trust and respect.

Second, the dialogue with Jesus functions to make the Samaritan woman see her past and to expiate her impiety, just as Jill's discourse with Aslan leads Jill to repentance of her past wrongs regarding Eustice. Jesus speaks to the Samaritan woman by giving her three commands: "go, call your husband and come back." (John 4:16) She humbly reacts to his words by confessing that she has no husband, but she has not yet detailed the reason why she is a woman of ill repute. In response to her partial disclosure, Jesus reveals that she has had five husbands but the man she has now is not her husband. His disclosure works to make her slightly change her view of Jesus, regarding him as a prophet rather than ordinary human being. It shows she is still limited in comprehending Jesus by regarding him as a prophet and not God. The woman now, however, is open-minded enough to accept deliverance from past trauma. When she is psychologically saved, she is spiritually thirsty, feeling real craving for God.

Third, dialogue with Jesus leads the Samaritan woman to real worship of God. Repenting her past allows her to modify her view of God, like Jill who accepts Aslan as the great leader, repenting her past wrongs and finally receiving a mission from Aslan. The Samaritan woman, through her dialogue with Jesus, revises her idea of God from visible being to invisible being, which enables her to transcend the boundaries of racial difference. From the Samaritan point of view, God is not omnipresent. Samaritans understand God to be confined in Mount Carmel in Samaria, an ancient city in central Palestine (the present-day northwest Jordan). They also think that God for Jews is ubiquitous only in Jerusalem. "I can see that you are a prophet. Our fathers worshiped on this mountain but you Jews claim that the place where we must worship is in Jerusalem." (19) But her innocent but honest comments about God first brings out Jesus' prediction of a future worship in spirit and in truth:

Believe me, woman, a time is coming when you will worship the Father neither on this mountain nor in Jerusalem. Yet a time is coming and has now come when the true worshipers will worship the Father in spirit and truth, for they are the kind of worshipers the Father seeks. God is spirit, and his worshipers must worship in spirit and in truth. (John 4:23,24)

Next she reveals her expectation of the coming of the Messiah. Her utterance also brings about Jesus' declaration of his identity as Messiah. "I who speak to you am he." (26) Unlike Jill, who accepts Aslan as the great lion, the Samaritan woman understands Jesus not as Messiah, but as a superior being who is closer to Him. However, it is

obvious that her life is dramatically changed by dialogue with Jesus. A dramatic change in life created from dialogue is what Jill and the woman share in common. The socially excluded woman willingly associates with other people and re-establishes her relationship with the community by starting to tell people about how Jesus has changed her life. When the woman is involved in a relationship with Jesus, dialogue with Jesus contributes to improving her faith in God, expanding her closed life and developing her self-image.

CHAPTER 2

POSSIBILITY OF UNPRODUCTIVE DIALOGUE

This chapter studies the philosophical system of observable phenomena, or positivism, in a conversation between the Queen and the other characters in Chapter 12 of "The Silver Chair", and then explores how this dialogue is influenced by that between Eve and the Snake in Chapter 3 of Genesis. We see that evil of the Queen is based on the image of the Snake. The Witch-Serpent who calls herself the Queen, reveals her wicked aspiration for conquest of Narnia. The dialogue between Jill and Aslan creates an escape from reality and develops a relationship of understanding and trust between them, but the dialogue with the Queen results in destruction of a relationship. Unlike the interaction of speaking and being spoken between Jill and Aslan, "dialogues" with the Queen demonstrate her reality: the desire to exploit others to gain her subjugation over Narnia.

Dialogue with the Queen

This chapter compares dialogues with Aslan to those with the Queen in "The Silver Chair." Unlike Aslan, who breaks the wall of sins, the Witch-Queen is destined to keep within the wall. Aslan leads Jill to spiritual salvation, and a new mission, but the Queen is interested not in forging relationships with others but in subduing living things for conquest of Narnia. Her life is not influenced by dialogue with others. She has no sympathy, no involvement, no expectation for new encounter. Her ultimate goal is to eliminate Narnia and to gain mastery over the country. Her obsession is to prove her privilege as the Queen of Narnia. Her method for the goal is to make the others forget Narnia, accept their inferior self-image as childishly stupid, and deny their belief in Narnia as a trivial dream. In dialogue with the other characters including Jill or Eustice, the Queen demands them to perceptively prove the existence of the country, or demonstrate it to be positivically realized. The Queen insists her world is the only "real" world. She defines "reality" as rejection of Narnia and acceptance of her dominion.

The conversation between the Queen and the others, including Jill, Eustice, Puddleglum, and Prince Rilian, sounds like a dialogue on the surface. In fact, the interchanges are not based on any trust or mutual understanding. Even though the Queen speaks to them and they are spoken to by her, there is no substantive communication, because the Queen's questions are intended not to further her understanding of others but to cause them to doubt the existence of Narnia, the sun, and Aslan. Jill and the others are trapped in the Queen's clever trick in the process: 1) they

try to prove the existence of Narnia and Aslan in a visible and observable way, but fail: 2) they lose confidence and miss their own judgment: 3) and finally they have nothing to do but admit their own mistake.

The Queen asks three questions of Narnia: where and what the country is and what it is like. The questions are cunning, because she asks Jill and her friends not to know about Narnia, but to draw from their uncertain memory of Narnia. She uses the form of asking to confirm their poor information of Narnia, and to conclude that Narnia does not exist. "Tell me, I pray you, where that country is?" "And what or where pray is this ..how do you call it..Overworld?" "Tell us, little maid, where is this other world?" (182)

The Queen demands them to perceptively demonstrate the existence of Narnia. Jill and her friends can refer to the country based on their past experience, and memory, but fail to show its existence to the Queen. Partially it is because of their inaccurate recollection of what they did in the past, but more significantly is the impossibility of proving its existence. Narnia is not a hypothetical proposition to be proved by the Witch's logic, but the country is a real world based on a conviction believed and accepted as true. Jill and the others' fault is not their failure to prove existence of Narnia, but it is their vain attempt to deductively presume Narnia with something else. What they can do is to ineffectively express fragmented information of Narnia based on their guessing work. "It's up above, up where you can see the sky and the sun and the stars." (182) "We've been there, too." (183) In consequence, the queen's leading questions make them admit unreliability of existence of Narnia and admit authenticity of

the Queen. "I suppose that other world (Narnia) must be all a dream." (184) "There never was any world but yours." (184)

The Queen next requires the children to explain the sun. To certify the sun, they use comparisons such as a lamp, a sky and Overland, but the method of comparison is ineffective for solid entity such as the sun. The method is based on the assumption that you believe in and accept what you hear. They are unable to perceptively express the sun, or rebut the Queen's argument by means of the Queen's reasoning. The Queen next calls for them to prove the existence of Aslan. They again have to use comparisons such as a lion, a cat, and a mane, but in the same way as for Narnia and the sun, they are unable to establish the fact of Aslan by evidence and corroboration.

The Queen's questions are aimed to ensure their undependable memory, emphasize their immature faith, and declare their visions absurd. Her ultimate goal is to persuade them to reject their past experience, refute their intelligence and lose their imagination. The Queen denies even the past experience which she shares with the others by referring to it just as a "dream", "fancies" and "a game." The "real" world for her should be visible and sensible. She belongs to the "real-world" which she can sensibly touch. "I have work for you all in the real world." (189)

The Queen makes them think they are silly to believe in Narnia, insisting they should "put away these childish tricks." (189) But she intentionally makes no distinction between childish and childlike, because she is afraid that if they abandon themselves to faith like children, they will believe in Narnia, and if they believe in Narnia, Narnia will exist

in their heart. The Queen is disqualified from strong belief. That is why she is so desperate to dismiss their childlike insistence on the existence of Narnia as a doltish and imbecilic dream.

Like Aslan, the Queen speaks to Jill by using repetition. But their goals are completely different. Aslan says "water" to Jill repeatedly so as to emphasize the important purpose of life. Like Aslan, the Queen reiterates a phrase several times, but she aims to lead Jill away from Aslan, saying "no Narnia, no Overland, no sky, no sun, no Aslan." (189)

The Queen's reality or identity is depicted using the Silver Chair, a symbol of bondage and an instrument of her lust for conquest of Narnia. The Chair is used to subdue Prince Rilian, who is bound for ten years. For Aslan, dialogue is a mission for eternal life, but for the Queen, dialogue is a means to the Silver Chair, subjugation to death.

Dialogue with the Serpent

This section compares two evil beings, the Witch and the Serpent of Chapter 3 of Genesis, showing Scriptural allusion in "The Silver Chair" in terms of possibility of unproductive dialogue. Like the Queen, the Serpent deceives Eve in the wily way. They display similarity in how they impose unfair stratagems.

For the Witch, her goal in dialogue is to make the others forget Narnia and to acknowledge her control over Narnia as the Queen. Similarly, the Serpent's purpose in dialogue is to tempt Eve, the created, to have doubts about God, her Creator. In the dialogue with Eve, the Serpent exhibits ingenuity in how he induces her to forget God's commands.

Eve demonstrates her heedlessness to God's words in three steps: first her insecure memory of God's commands, next her doubts about God's words and consequently about the Deity, thirdly her willful judgment of God not based on God's words but on her own perception.

As Jill has an incorrect memory of Aslan's orders which results in her difficulties, Eve is also distracted by the Serpent due to her dim recollection of God's words. Her incompetent memory of God's orders eventually leads to Original Sin, or rejection of God. This does not mean that Eve has no memory of God's Word. She remembers it imperfectly with partial deletions and slight additions. The problem is that her memory is not totally wrong, but her focus is intentionally shifted. For example, God gives Adam and Eve freedom to act in the garden, saying "You are free to eat from any tree to the garden." (Genesis 2:16) Although God emphasizes the freedom of human beings, Eve takes His words as denial of her freedom, when God says, "You must not eat fruit from the tree that is in the middle of the garden." (3:3) God, however, adds a condition to their freedom, saying "but you must not eat from the tree of the knowledge of good and evil, for when you eat of it you will surely die." (2:16) Although God talks about freedom first and then prohibition, Eve reverses the order of priority. Eve sees it as first prohibition and next regards death as optional as if she were given freedom to choose. She understands death not as obligatory but as arbitrary, saying "you must not touch it, or you will die." (3:3) Eve reduces the probability of death by changing the order, focus and positive aspects of God's words. In this way Eve obscures the firmness of death, which is the

most integral part of God's commands. As a result of misremembering what God says, Eve lies about God, human life and death.

As Jill and her friends are coaxed by the Queen toward doubting the existence of Narnia, Eve is cajoled by the Serpent to be skeptical of God's words. Eve is foolish to respond to the Serpent, whose goal is to tempt her to have doubts about God. The Serpent first uses Eve's weak memory of God's instruction. "Did God really say 'You must not eat from any tree in the garden?'" (3:1) The Serpent next tries to appeal to Eve's vanity based on a fabricated story about God: God is envious of Eve, so He forbids Eve from eating fruit in the middle of the garden – because He is afraid of her gaining the ability to distinguish good from evil. The Serpent is skillful in making Eve believe that God, seized with jealousy, plots against her. "For God knows that when you eat of it your eyes will be opened, and you will be like God, knowing good and evil." (3:5) Eve, deceived by the adroitness of the Serpent, comes to distrust God. She judges God's Word based on, not God's commands but on her perception and rationality. "When the woman saw that the fruit of the tree was good for food and pleasing to the eye, and also desirable for gaining wisdom, she took some and ate it." (3:6) Here the Serpent is successful in not only making Eve doubt God but also in making her want her own way. In that sense, it can be said that the Serpent made Eve a woman of free will. In other words, the Serpent can be the creator of modern culture because a significant feature of our time is extolment of free will.

The Queen and the Serpent show a similar contrivance

as evil tempters, but the ends of their fates are described differently. The Serpent wins, but the Queen fails because of dialogue with Puddleglum. He is not a proficient debater, but a firm believer of Narnia. In spite of the Queen's enchanting arguments, he remains loyal to what he believes. Firm belief is what makes one invulnerable to the Queen. This is the hope that C.S. Lewis promises in "The Silver Chair." On the contrary, the Serpent is a victor in the dialogue with Eve, but not a winner in relationship with God. Despite the devastating misfortune of Eve, God predicts hope of salvation through the seed of the woman: "I will put enmity between you and the woman, and between your offspring and her; he will crush your head, and you will strike his heel." (3:15) Both the Queen and the Serpent show possibility of unproductive dialogue by winning arguments as skilled debaters, but paradoxically they are used to predict hope of salvation as a result of dialogue.

CHAPTER 3

RELATIONSHIPS AND THE MODERN WORLD

This chapter compares C.S. Lewis and Martin Buber in their views of dialogue, relationships, and modern world, by looking at two analogies between "The Silver Chair" and Martin Buber's concept of "I-Thou," and "I-It." Next, it examines the possibility of establishing a relationship in dialogue in the multicultural society.

Dialogue: "I and Thou" and "I and It"

Buber indicates two fundamental ways of communicating in connection with two word pairs: "I-Thou," and "I-It." "I-Thou" interactions are direct and open moments of mutual presence between persons. This mutuality of genuine dialogue is related to discourse between Aslan and Jill when they meet each other near the water. "I-It" relationships are one-sided experiences of knowing, using, and categorizing people and things, that is, close-mindedness to communicating with and encountering others. The rejection of interpersonal relationships is similar to the discussion between the Queen and Jill and her friends in the Underworld.

Throughout his book "I and Thou", Buber advocates a principle whereby people are not used and are not objects of one's personal experience. Rather, Buber writes, we must learn to esteem everything around us as "You" speaking to "me," and requiring a response. In "The Silver Chair," the Queen uses others, peremptorily relating them only as a means of conquering Narnia, while Aslan calls for a response from others, generating a relationship in dialogue with them.

Buber's use of the word "Thou" refers to two kinds of "Thou": a temporal "Thou" (who can become It) and the "eternal Thou" (who cannot become It). (Kramer 24) The "eternal Thou" who cannot become "It" is essentially equivalent to Aslan. He quenches Jill's everlasting spiritual thirst for eternity, rescuing her from separation and helping her to fulfill Aslan's mission in cooperation with her friends. Jill establishes a relationship with Aslan that completely changes her life from escaping her classmates to one of saving Prince Rilian. Buber considers significance of the divine-human relationship as parallels between I-Thou and I-God. "The

"I-Thou" relation to God and the "I-Thou" relation to one's fellow man are at bottom related to each other." (Kaufmann 99)

For genuine dialogue, Buber makes clear that the presence of mutuality, or "the between," is central. The Queen in "The Silver Chair" is the antithesis of mutuality due to her principle as an eternal rejecter of mutuality. Her life is not influenced nor changed by others. However, Buber refers to possible transformation of dialogue from "I-IT" to "I-Thou", suggestive of accepting change in relationship. The Queen, despite her preoccupation with a selfish intrigue, fails because of Puddleglum's firm faith in Narnia. She is eventually defeated by his firm faith and self-sacrificing rescue. Against her will, she changes herself and perishes by accepting Puddleglum's belief in Narnia and Aslan.

Modernism and Relationships

It is essential to notice that two great philosophers of the 20th century, C.S. Lewis and Martin Buber, share the same theme of "relationship" as the basis of dialogue. Both writers think that the idea of "relationship" is of great importance for dialogues in the modern world. Reversely speaking, they consider that this generation lacks "relationships" to the fulfillment of dialogue, because modern civilization brings out avoidance of mutual influence between two entities, generating not relationships. The separation is suggestive of sins of severing contacts between people and people, people and nature, and people and God.

In the modern world, individual use of free will is enjoyed, but selfish abuse of freedom is likewise rampant.

There is the question of how much unfettered freedom should be allowed. To the question, both authors propose solutions: C.S. Lewis offers relationship with Aslan, the embodiment of Jesus Christ. Martin Buber recommends relationships based on the mutuality of "I-Thou."

It is noteworthy to consider the significance of "relationships" in the multicultural world as well as amidst the chaos of the 21st century. Lewis calls an advocate of relationships "a religious person" whose interest goes beyond his or her private world into relationships with others. Wesley A. Kort writes "a religious person, for Lewis, lives in a very different world from that of his or her modern, secular neighbor when that neighbor has been conditioned by modern culture to be self-preoccupied, to limit interest to the boundaries of a private world." (22)

It is not common in Japanese academic culture to make literary criticism from a Christian perspective because Christianity is a minority religion in this society, where Scriptural knowledge is scarcely understood. This means that Japan has no access to Aslan-Christ, nor to "eternal-Thou" that is God. In that sense, it can be said that the Japanese community is another embodiment of the Witch-Queen as well as a delegate of "I-It." It seems impossible to break through the modern-day solitude by forming relationships through dialogue in the way proposed by C.S. Lewis and Martin Buber. However, for Buber, human life is lived in a continuous interplay between two primal "attitudes," or "ways of speaking": "I-It" and "I-Thou." The Queen, the representative of "I-It", has no involvement nor new encounters with others, but she finally passes through a change, although

she ends in catastrophe. There is a slim possibility for the Japanese society to change toward relationships through dialogue, even though this may bring a tragic end.

CHAPTER 4

CONCLUSION

Readers of "The Silver Chair" are encouraged to consider how to make "relationships" based on dialogues in their particular situations. Individuals are challenged to respond to "relationships" with others, like Jill, as we see from who is in trouble but establishes herself based on a relationship with Aslan and through dialogues with Him. The question to the readers is whether they are really thirsty for "relationships", as Jill notices that no stream but Aslan can satisfy thirst. Jill at first fails, out of fear, to make a quick response to Aslan's call. We also may be slow to respond to dialogue due to cultural or religious different stances. However, as Buber says, we must learn to esteem everything around us as "You" speaking to "me" and requiring a response. This can be a message to those who live in modern chaos, toward struggling to reestablish ruptured interpersonal communication.

WORKS CITED

1. Buber, Martin. I And Thou:Dialogue. Trans. Shigeo Ueda. Tokyo: Iwanami-Shuppansha, 2002.
2. Buber, Martin. I and Thou. Trans. Walter Kaufmann. New York: Touchstone, 1996.

3. Ditchfield, Christin. A Family Guide To NARNIA. Illinois: Crossway Books, 2003.
4. Holy Bible New International Version. New York: Zondervan Bible Publisher, 1979.
5. Kort, Wesley A. C.S. Lewis: Then and Now. New York: Oxford University Press, 2000.
6. Kramer, Kenneth Paul. Martin Buber's I and Thou. New Jersey: PulistPress, 2003.
7. Lewis, C.S. The Silver Chair. New York: HarperTrophy, 2002.
8. Lewis, C.S. The Silver Chair. Trans. Teiji Seda. Tokyo: Iwanami Shuppansha, 2003.
9. Lewis, C.S. The Abolition of Man. New York: HarperCollins Publishers, 2001.
10. Takenouchi, Kazuo. Masters of Imagination. Tokyo: Sairyusha Publisher, 2003.