An Analysis of Edmund Pevensie’s Characteristics

In *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe* Movie

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I hereby declare that this submission is my own work and that to the best of my knowledge and believe, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award for any other degree of diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, September 20, 2010

Untung Prayitno
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Finally, the writer realizes that this paper is far from being perfect then any critics are needed. It such a great pleasure for the writer to receive critics and suggestions in developing this study.

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ABSTRACT

Untung Prayitno: An Analysis of Edmund Pevensie’s Characteristics in the Chronicles of Narnia: The Lion, the Witch and the Wardrobe”. A paper, English Letters Department, Faculty of Adab and Humanities, Syarif Hidayatullah State Islamic University Jakarta, 2010.

The study in this paper concerned with the characteristics of Edmund Pevensie in the Chronicles of Narnia: The Lion, the Witch and the Wardrobe movie.

The method used in this paper was qualitative and the way of analysis used descriptive analysis technique. The writer depicted the characteristic of Edmund Pevensie in the Chronicles of Narnia: The Lion, the Witch and the Wardrobe movie.

As the conclusions, the writer found that the characteristics of Edmund Pevensie in the Chronicles of Narnia: The Lion, the Witch and the Wardrobe movie was developed from the first till end of story. His characteristic changed significantly during the story; changed from one characteristic to another characteristic in a certain situation. As a young boy in ten years old, Edmund showed his characteristics like childish, selfish, immature, spoiled, introvert, skeptic. But in a certain situation, his characteristic changed like an adult such as heroic, cooperated, responsible.
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CHAPTER I

INTRODUCTION

A. BACKGROUND OF STUDY

Literature is a term used to describe written or spoken material. Broadly speaking, literature is used to describe anything from creative writing to more technical or scientific works, but the term is most commonly used to refer to works of the creative imagination, including works of poetry, drama, fiction, and nonfiction.\(^1\)

In the story, drama or film, there is a participant and is usually a person, but may be any personal identity, or entity whose existence originates from a fictional work or performance; it is character. However, character is very important to build the story.

In this paper, the writer tries to analyze about characteristic in film; *The Chronicles of Narnia, the Lion, the Witch and the Wardrobe*. Here, I will focus to analyze about one of the major characters in this film; he is Edmund Pevensie. I choose Edmund Pevensie because he has unique characteristic in this film.

*The Chronicles of Narnia, the Lion, the Witch and the Wardrobe* is the adaptation from the novel by Clive Staples Lewis (C.S. Lewis). C.S. Lewis who has called himself as Jack, was born in Belfast 1898. His Imagination base to create Narnia has been waked up since child. Fictitious stories, mythology, and legend

\(^{1}\)http://classiclit.about.com/od/literaryterms/g/aa_whatisliter.htm
fluent narrated his nursemaid who is an Irish. The picture of a faun toting parcels and an umbrella in a snowy forest came to him in his mind when he was 16. Even though it was not until a few years later when he was a professor at Cambridge University that the faun was accompanied in his head by an evil queen called the white witch and an outstanding, fierce lion named Aslan. The story became The Lion, the Witch and the Wardrobe. One of the best-loved books of all time.

*The Lion, the Witch and the Wardrobe* makes though beautifully told with top-notch actors and effects, never rises to the sophistication of a dramatic grand argument story. Had the filmmakers been free to expand the story beyond the confines of the children’s book, they might have created a fantasy film classic both honest to the intent of the original and meaningful to a wider audience.

*The Lion, the Witch and the Wardrobe* tells about the four Pevensie children: Peter, Susan, Edmund, and Lucy. During the Second World War, the Pevensie children are sent from London to stay with an old professor in his rambling country house. While playing hides and seeks there one rainy day, Lucy discovers, at the back of a wardrobe, an entrance into an enchanted kingdom, Narnia. This land, though inhabited by a number of charming creatures, including fauns, talking animals, centaurs, griffons, and dwarfs, is ruled by the evil White Witch, who has cast a spell on her dominion so that it is always winter but never Christmas. Fortunately, the Pevensie children's arrival could herald the fulfillment of a prophesy that Narnia will be freed when both human beings and that world's creator, the great lion Aslan, arrive there.
The Chronicles of Narnia, the Lion, the Witch and the Wardrobe is a fiction. The meaning of fiction itself is belles-lettres that expressing life reality so can develop the imagination. Fiction can also mean as hallucination, imagination, fantasy, delusion, dream, illusion. And to develop a fiction masterpiece there must be intrinsic element which one of them is character or characterization. It means, there are figures of story that described in the fiction.

The figures of story, especially the important figure, has each character which is depicted carefully by skillful authors. The figures of story have various character as character exist in human being like bad, good, patient, waver, cheerful, depressed, brave, sneak, cunning, honest, etc. The character of that figure is not merely representing impeller for the march of events; it is also representing the element causing its serious condition problem of arising out in the event. Equally, that story figure has the important relation with the plot.

The characteristic and the position of the figure of story is classified into important figure (major) and unimportant figure (minor). There is also positioning as protagonist, who driver of the story and the one who forces the action. This character faces the conflict and involve in the conflict also. And opposite of protagonist is antagonist who acting as barrier personating and problem for protagonist.

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2 http://artikel.webgaul.com/Bahasa/teknikfiksi.htm (March, 28th, 2007)
3 Drs. Mohamad Ngafenan, Kamus Synonim Bahasa Indonesia, Semarang: Dahara Prize, 1994, hal. 56
One of the major figure in *the Chronicles of Narnia, the Lion, the Witch and the Wardrobe* is Edmund Pevensie. He is very attractive to be studied because Edmund has a unique character from the other three major characters. Edmund Pevensie is the second son and third of four children of Mr. and Mrs. Pevensie.

Edmund misses his father and resents having to obey his older brother, Peter. The White Witch plays Edmund’s feelings of inferiority and uses him to try to ensnare his siblings. Edmund betrays his brother and sisters by informing on them to the White Witch but is thrown into the dungeon for his efforts. He eventually feels bad about his betrayal that he miraculously “changes” and becomes a big supporter of Peter. Herein lays the structural problem of the story.

**B. SCOPE OF THE PROBLEM**

The research will be focused on the characteristic of Edmund Pevensie in the *Chronicles of Narnia: The Lion, The Witch and The Wardrobe*.

**C. RESEARCH QUESTION**

Based on the background of the study above and the focus of the study, the writer would like to concentrate and limit it by formulating the statement of the problem as:

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5 Edmund (from Anglo-Saxon, Eadmund, derived from words meaning "wealth" and "protection") is a male given name. Pevensey, on the southeast coast of England, is the site of a medieval castle that figures importantly in British history at several points. In Rudyard Kipling's *Puck of Pook's Hill* (1907) at least one of the characters refers to Pevensey as "England's Gate", which the celebrated wardrobe in Lewis's books quite literally becomes. The surname "Pevensie" does not actually appear in the Chronicles until the third published book, *The Voyage of the Dawn Treader*
What are the characteristics of Edmund Pevensie depicted in the *Chronicles of Narnia: The Lion, The Witch and The Wardrobe*?

**D. OBJECTIVE AND SIGNIFICANCE OF THE STUDY**

Based on statement of the study, this research could:

- To know the characteristic of Edmund Pevensie in the *Chronicles of Narnia: The Lion, The Witch and The Wardrobe*.

- To learn the result of this research can be useful for the people who read, especially for the students of English Letters Department State Islamic University Jakarta.

**E. RESEARCH METHODOLOGY**

1. Method of the research

   The method that the writer uses in this research is descriptive analyses method with the approach of qualitative. It means the writer should read the whole of the text in the film *Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, then he describes the contents of the film qualitatively.

2. Technique of analysis

   The collected data will be analyzed through “descriptive analysis technique”. In this case, the writer collects the data from film-scripts, supports them by several resources which relate to the study and finally writes the analysis of the study.
3. Research instrument

The instrument of this research is the writer himself as he gets the data, reads some references to support this study and does analysis of Edmund Pevensie, as the main character in The Chronicles of Narnia: The Lion, The Witch and The Wardrobe.

4. Unit of analysis

The analysis unit of this study is The Chronicles of Narnia: The Lion, the Witch and the Wardrobe which released December 2005; produced by Mark Johnson and Philip Steuer and published by Buena Vista Pictures.

5. Place and time

This study was started from 2008 and ended in 2010 which took place in Syarif Hidayatullah the State of Islamic University Jakarta Library Center, and other libraries in Jakarta.
CHAPTER II
THEORETICAL FRAMEWORKS

A. DEFINITION OF CHARACTER

The term character applies to any individual in a literary work. For purposes of analysis, character is someone in a literary work who has some sort of identity (it need not be a strong one), an identity which is made up by appearance, conversation, action, name and (possibly) thought going on in the head.6

Himawan’s said the character by using “something” it causes the character is does not always describe by human, in some film, the character played by an animation or even an animal. Characters in a film defined as two important roles, major and minor characters.7

Character in a film also has characteristic. Edmund Pevensie as the main character in the Chronicles of Narnia: the Lion, the Witch and the Wardrobe has an important role to built the story and made it more interesting. A main character or hero has known as a protagonist. 8 This character is always the center of the story.9

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8 *Encyclopedia Americana* 6, (USA: Glorier inc., 1985), p.290
A character is an imaginary person that lives in a literary work. Literary characters may be major or minor, static or dynamic.\textsuperscript{10}

Character in literature is an extended verbal representation of a human being, specifically the inner self that determines thoughts, speech, and behavior.\textsuperscript{11}

A character is often revealed through his or her actions, which provide readers with clues about the character’s personality, motives, and expectation.\textsuperscript{12}

Character is the term for the people in fiction, the heroes and villains, allies and enemies, love interest and comic relieves.\textsuperscript{13}

According to the Richard: “A character is a person in literary work, characterization is the way in which a character is created. Characters are all the product of characterization; that’s to say, they have been made in a particular way. Characters are what they are like because of the way they have been made. The kind in conversation they have, the things they do, their appearance and so on are the particular ways in which the author has chosen the characterize his or her character. We might remember the different by saying that: characterization is a method and character the product.”\textsuperscript{14}

\textsuperscript{11} Edgar V. Roberts. \textit{Writing Themes About Literature}. Printed by Prentice-Hall, Inc. New Jersey. 1983. p. 54
\textsuperscript{12} Sheena Gillespie, Terezinha Fonseca, Carol Sanger. \textit{Literature Across Cultures}. Printed by Allin and Bacon. USA. 1994. p. 984
According to the book of *Pengantar Apresiasi Karya Sastra* by Drs. Aminudin Mpd, says that:

*Dalam suatu cerita tokoh merupakan unsur penting yang membangun cerita karena tokoh adalah pelaku yang mengemban peristiwa-peristiwa dalam cerita fiksi, sehingga peristiwa-peristiwa itu menjalin suatu cerita.*\(^{15}\)

*(Characters are the important elements in building a story, for they are much involves in the events which united the story).*

Character shows qualities in a play. Character gives the emotion of a person. It also describes how a person like or dislikes a thing or even lives in an area. Character shows an environment when a person lives. The function of character is relating in certain kind of characters in certain situations with certain actions. It means that character can change from one character to another character in a certain situation.

A character is presumably an imagined person who inhabits a story. A character behaves in a sudden and unexpected way, seeming to deny what we have been told about the nature and personality.\(^{16}\) Characters are products of plot that their status is “functional” that they are. In English literature there are two interpretations about characters; there are figure in literature and personality.\(^{17}\)

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\(^{15}\) Aminudin, *Pengantar Apresiasi Karya Sastra*, (Bandung: Angkasa, 1987), p. 79


According to E. M. Foster, character is having relation with something in story happened at least because people own the personality or distinguish the born in and give the nature of for them, because they give the reaction to other personality. The simplest form to know the character is giving the name to every figure.\footnote{Ibid, p. 712}

Character own the deportment-bringing demeanor remain to assessment a visible character from various picture which is there are in a story, like:

1. character utterance means what a character says
2. character deed means what a character does
3. character mind means what a character thinks
4. reaction the character of others character
5. how a character reacts to his surroundings
6. direct description or explanation

Character is the person told in the story and may be described as presented actors or actress as a player of the film. Character in an imagined person in a story, whom we know the words we read on the page.\footnote{Prose Analysis, *Elements of Fiction, Literary Approach and a Collection of Short Stories*, Jakarta, 2001. p. 18} A character the primary material from which plots are created, for incidents are developed through the speech and behavior of dramatic personage. Character created individual who is involved in the events or is behaving in the events of a story.\footnote{Sudjiman Panuti, *Memahami Cerita Rekaan*, Jakarta: Pustaka Jaya, 1988. p. 65}
As Emily Roy said in her book:

“the character refers to a personage in a literary work such as in a drama. the term of character also denotes the essential of quality and personality, the traits of a fictional or real individual. the ability to create compelling and believable character is one of the hallmarks of the literary artist”.

B. KINDS OF CHARACTER

The character itself has forms and functions. According to Laughlin Thomas MC, in literature the power of language, the characters are divided into two types; major (central) characters and minor characters. Major (central) character are characters who have a big part (role) in the story, where as minor characters are not developed nearly as fully as the major characters and thus they did not demanded our sympathy and curiosity. Minor characters only have small part in the story.

Whereas seen from its type, the character is divided into two kinds: flat and round. Flat is character tended to stay the same throughout a story. Meanwhile, round is character often changes-learns or became enlightened, growth or deteriorate.

Moreover, Judith also describes the types of characters as follows:

a. Dynamic character is a character who changed in some significant ways during the course of the work.

---

b. Round character is a character who showed many different facets; often presented in depth and with great detail.

c. Flat character is a character who usually had only one outstanding trait or feature.

d. Static character is a character who did not change in any significant ways during the course of the work.

e. Protagonist character is the major character with whom we generally sympathize.

f. Antagonist character is the character with whom the protagonist was in conflict, generally not a sympathetic character.24

And other type of character is stock or stereotyped character. Stock or stereotyped character is a character that has single idea and almost have same trait in every story. For example, the prince charming of fairy tales, the mad scientist of horror movies, etc.25

In the novel, drama or film, the character usually experience of a change or growth and can influence the other figure and plot. According to definition character, or in English, character means the character, role, and letter. Character can mean the people, society, race, mental attitude and moral, quality of natural existence, man of mark, figure in belles-lettres’, reputation and sign letter.26

26 Albertine Minderope, Metode Karakterisasi Telaah Fiksi, Jakarta: Yayasan Obor Indonesia, 2005, 2
In order to describe the figure like in a real life into reader’s imagination, the characterization has an important role. Characterization is the way the author describes and develops the character’s behavior, physical state, traits and personality.

Cara pengarang menggambarkan dan mengembangkan watak tokoh-tokoh dalam cerita itu disebut penokohan.27

(Characterization is the way the author describes and develops the character’s behavior).

This is to say that the author describes the character, behavior, physical state, traits and the personality of the character. Characterization is the way in which a character is created. The kind of conversations they have, the things they do, their appearances and so on are the particular ways in which the author has chosen to characterize his or her characters.28

Characterization is an element of the discourse, a part of the writer’s strategy or plan.29 Janet Burroway in her book, Writing Fiction: a Guide to Narrative Craft, states there are five basic methods of character presentation – the indirect method, which is authorial interpretation, and the direct method, which are appearance, action, speech and though. Direct characterization takes places when the author literally tells the audience what a character is like. In indirect characterization, the audience must

27 Murtal Esten, Kesusastraan Pengantar Teori dan Sejarah, (Bandung: Angkasa, 1984), p. 27
deduce for themselves what the character is like through the character’s thoughts, actions, speech, looks and interaction with other character.30

C. DEFINITION OF CHARACTERISTICS

Characteristics in a character that described in a film means something that showed by the character those could be a character’s attitude, mindset and the character’s acts.31

Meanwhile, according to Robert Boynton, said in his book that the story shows characters in action. Therefore, the most obvious method for revealing character is through what a person does, which named as characteristics.32 A characteristic also means a distinctive quality, feature, or trait possessed by an individual.33

30 http://www.cod.edu/people/faculty/fitchf/readlit/character1.htm
31 http://www.ask.com/web?l=dis&o=15675&qsrc=2873&q=apa+definisi+karakteristik
33 Grame Turner, Film as Social Practice, (London: Routledge, 1993), P. 3
CHAPTER III

RESEARCH FINDING

A. DATA DESCRIPTION

In this section, the writer describes about Edmund Pevensie’s characteristics as one of the major character in the *Chronicles of the Narnia: The Lion, The Witch and The Wardrobe*. Besides, the writer would like to discuss the research questions: What are the characteristics of Edmund Pevensie depicted in the *Chronicles of Narnia: The Lion, The Witch and The Wardrobe*? Some of the characteristics are: selfish, immature, childish, spoiled, introvert, skeptic, cooperated, responsible, and heroic. Before analyzing these characteristics, the writer wants to tell about the synopsis of *The Lion, The Witch and The Wardrobe*.

This story began when the Second World War, the Pevensie children, Peter, Susan, Edmund, and Lucy, are sent from London to stay with an old professor in his rambling country house. While playing hides and seeks there one rainy day, Lucy discovers, at the back of a wardrobe, an entrance into an enchanted kingdom, Narnia. This land, though inhabited by a number of charming creatures, including fauns, talking animals, centaurs, griffons, and dwarfs, is ruled by the evil White Witch, who has cast a spell on her dominion so that it is always winter but never Christmas. Fortunately, the Pevensie children's arrival could herald the fulfillment of a prophesy
that Narnia will be freed when both human beings and that world's creator, the great
lion Aslan, arrive there.

In *The Lion, the Witch and the Wardrobe*, Edmund is an odious child. He is
one of the major characters, and the character who develops the most over the course
of story. He shows in some ways the easiest to know what to look for, but the hardest
to find. Edmund is the second younger of the children, and is cruel to his younger
sister, Lucy, making fun of her story about the wardrobe and Narnia. Peter and Susan
both feel that Edmund is becoming a "bad sort".

B. DATA ANALYSIS

Before analyzing the data description, the writer would like to describe
color. Character shows qualities in a play. Character gives the emotion of a
person. It also describes how a person like or dislikes a thing or even lives in an area.
Character shows an environment when a person lives. The function of character is
relating in certain kind of characters in certain situations with certain actions. It
means that character can change from one character to another character in a certain
situation. That character changes in some significant ways during the course of the
work (dynamic character).

According to E. M. Foster, character is having relation with something in
story happened at least because people own the personality or distinguish the born in
and give the nature of for them, because they give the reaction to other personality.
The simplest form to know the character is giving the name to every figure.
In this story, the character of Edmund Pevensie has developed from the first until end of story. Below, the writer will analyze about the characteristics of Edmund Pevensie in *The Chronicles of Narnia: The lion, the Witch and the Wardrobe*.

**B.1 Selfish**

This characteristic appears in first scene when happening of Bombing London. While others looking for shelter Edmund precisely runs inside to grab something like picture. He does not hear and obey what Peter told.

*Peter*: Ed! Come here! Edmund! Get down!
*Edmund* runs inside, grabs picture, *Peter* pushes him to the floor as the window explodes
*Peter*: Come on, you idiot, run! Get out!
(They run back into the shelter.)
*Mrs Pevensie*: Come on! Hurry!
*Peter* shoves Edmund into a bed in the shelter.
*Peter*: Why can't you think of anyone but yourself? You're so selfish! You could have got us killed!
*Mrs Pevensie*: Stop it! (to Edmund) It's OK. Shh.
*Peter*: Why can't you just do as you're told?
(Peter slams the shelter door)

Here, Edmund looks selfish. Because in dangerous situation, he just thinks about himself. Edmund does not listen and obey what Peter told. He does not run and go to shelter immediately. But Edmund runs inside and grabs the picture. So, Peter pushes Edmund to the floor as the window explodes. Then Peter shoves Edmund into a bed in the shelter. Although Edmund success grabs the father’s picture but his act can danger himself. He does not think to his life but the picture.
Lucy, Edmund, Susan and Peter Pevensie are evacuated from London during World War II, they are sent to live with a mysterious Professor in the countryside. In the station, when they will go to Professor’s house in the countryside, there is moment that Edmund just think himself. He does not want helped by other even his brother.

That moment the Pevensie children would enter to the train, Peter holds Lucy’s hand. Peter fears would be separated. When Susan touches Edmund’s hand and wants to hold it, instead Edmund does not want it.

*Edmund: (To Susan) Hey, get off. I know how to get on a train by myself. Get off me!*

Here, Susan want helps Edmund. But Edmund does not want it, he just looks and thinks about himself. In the crowded situation, He does not need help from anyone although his sibling either Peter or Susan. He really does not care about his sibling.

In the trip when the train going to Coombe Halt Station, Edmund and Peter are in the train. Edmund also looks his egoist. That moment when Peter would put his bag to the baggage of the train. But Edmund pushes away it, then put his bag to the baggage of the train by himself. Edmund gives him a dirty look. Then, Edmund sitting away from others, not looking out the window, engrossed in his own feelings.

Edmund Pevensie also looks selfish when he play hide and seek with the other brother Pevensie.
Lucy: We could play hide and seek
Peter: But we’re already having so much fun
Lucy: Come on Peter, please! Pretty please?
Peter (smiling): One, two, three, four...
Edmund: What?!
Peter: ...five, six, seven, eight, nine, ten, 11...
(“Oh Johnny, Oh Johnny, Oh” song by the Andrews Sisters starts. The children run to hide. Lucy goes to hide behind a curtain but Edmund runs up and pushes her out)
Edmund: I was here first!
(Lucy notices a fly on the window sill. She walks up to the wardrobe and pulls off the sheet)

In the dialogue above, Edmund Pevensie looks selfish. When he play hide and seek with the other Pevensie, the children looking for place to hide. When Lucy gets the place she goes to hide but suddenly Edmund runs up and pushes her out. Lucy finds the place first. But Edmund get the place from Lucy. He just thinks for himself.

B.2 Immature

Edmund looks immature when entering to Narnia with his other sibling. He does not apologize immediately to Lucy. Because Edmund lies that he has been in Narnia before.

Peter: Apologize to Lucy.
(Edmund just looks at her)
Peter: Say you're sorry. (Peter steps up to him)
Edmund: All right! I'm sorry.
Lucy: That's all right. Some little children just don't know when to stop pretending.
Edmund: Oh, very funny.
When other Pevensie children like Peter and Susan know that Edmund lies to them, they are furious with him. Because Edmund does not admit that he has been in Narnia before. Then Peter orders to Edmund for apology to Lucy. Lucy accepts for his apology. Nevertheless, she repeats what Edmund said to her, “Some little children just don't know when to stop pretending”.

When brother Pevensie play hide and seek, Lucy hide into wardrobe until enter to Narnia. There, she meets with tumnus. Lucy feels longtime in Narnia. But when she back to home again, she tells to other Pevensie that she enter to Narnia for some hours. But the other Pevensie didn’t believe it. They think it just her imagination.

*Peter:* One game at a time, Lu. We don’t all have your imagination.
*Lucy:* But I wasn’t imagining!
*Susan:* That’s enough, Lucy.
*Lucy:* I wouldn’t lie about this!
*Edmund:* Well, I believe you.
*Lucy:* You do?
*Edmund:* Yeah, of course! Didn’t tell you about the football field in the bathroom cupboard?
*Peter:* Will you just stop? You just have to make everything worse, don’t you?
*Edmund:* It was just a joke!
*Peter:* When are you gonna learn to grow up?
*Edmund* (angrily): Shut up! You think you’re Dad, but you’re not! (he storms out)
*Susan:* Well, that was nicely handled! (follows Edmund out)
*Lucy:* But... it really was there
*Peter:* Susan’s right, Lucy. That’s enough.
(Lucy closes the wardrobe and it fades to night)
Here, Edmund looks immature when Lucy tries to tell about Narnia to them, they didn’t believe it. Lucy is sad about it. But Edmund believe her. Lucy is happy that Edmund believes to her. But Lucy cries when she knows that Edmund joke to her. Edmund tells that it just her imagination. Here, Edmund does not believe even he make Lucy cry.

**B.3 Childish**

This characteristic is showed when Edmund meets with Witch in the Narnia, the Witch gives him the Turkish Delight. The Witch’s enchanted box of Turkish Delight initially seduces Edmund. The magical candy causes an insatiable greed for more in the unfortunate eater. Edmund fixates on the candy to an excessive degree, even for a child. When Edmund finishes the Turkish Delight, he desperately hopes that the Queen will offer him more, but she does not.

*White Witch: Anything you’d like to eat?*
*Edmund: Turkish delight?*
*(Another drop comes down and turns into a box of Turkish Delight and Ginarrbrik gives it to Edmund)*

........................

*White Witch: Beyond these woods, you see those two hills? My house is right between them. You’d love it there, Edmund. It has whole rooms simply stuffed with Turkish delight.*
*Edmund: Couldn’t I have some more now?*

........................
Here, Edmund looks childish that he likes candy. His character as childish is natural. The White Witch knows that boy in his years is like candy. Therefore, when the white witch gives him the Turkish Delight, he wants more.

Even when Edmund goes to castle and meets with white witch, he asks for some Turkish Delight.

**White Witch:** Then how dare you come alone?!
**Edmund:** I tried!
**White Witch:** Edmund, I asked so little of you.
**Edmund:** They just don’t listen to me!
**White Witch:** You couldn’t even do that.
**Edmund:** I did bring them half ay. They’re at the little dam with the Beavers.
**White Witch:** Well, I supposed you’re not a total loss then, are you?
(Edmund approaches again)
**Edmund:** Well, I was wondering, could I maybe have some more Turkish delight now?

Edmund is not care about what the purpose of white witch actually asks to him for coming to her castle. Moreover, the Witch asks him to invite his other siblings. That moment, he just thinks and focuses on the Turkish Delight. Because the White Witch promises that she will give him more Turkish Delight.

Edmund also does not tell the others of his meeting with the witch, escapes and finds his way to the White Witch's castle. He is not greeted warmly, as he expected, and is given stale bread instead of Turkish Delight. The witch is furious with Edmund as not having brought his siblings to her and is exasperated at hearing the news of Aslan's return.
Once, she has given him the magic Turkish Delight, however, Edmund cannot see the Witch is cruelty and viciousness. The Witch’s kindness and generosity is artificial, but Edmund does not seem to notice or care about it. Significantly, the narrator says that the magic Turkish Delight causes greed, not that it blinds Edmund to the Witch’s true character or alters his perceptions of the Witch.

B.4 Spoiled

Lucy and Edmund come bursting out of the wardrobe. Lucy enthusiastically tells Peter and Susan about Narnia and wants Edmund to back up her story. When Lucy tells the story and looks to Edmund for verification, Edmund tells the others that he and Lucy are just playing a game.

Lucy: Well, he didn't actually go there with me. He...
What were you doing, Edmund?
Edmund: I was just playing along. I'm sorry, Peter. I shouldn't have encouraged her, but you know what little children are like these days. They just don't know when to stop pretending.
(sits on his bed looking smugly at Lucy)
(Lucy starts to cry and runs out of the room. Susan runs after her and so does Peter, shoving Edmund over)

Feeling that they are getting out of their league and fearing that Lucy is losing her mind, Peter and Susan decide to seek the advice of the Professor. When they speak to him, they are surprised to find that he appears to believe Lucy’s story. He points out that they have never known her to lie, whereas Edmund has a history of
lying. The Professor says that the rest of Lucy’s behavior proves that she is not
insane. He contends that Susan and Peter’s views of the possible and impossible are
narrow if they reject the possibility of "another world" such as Narnia. Furthermore,
the Professor also concocts an ingenious theory to explain how Lucy was only gone
for a second. He explains that a separate world would more likely have a separate
time that would not correspond to our sense of time. Peter and Susan leave the
Professor’s room more confused than when they went entered, but with just enough
doubt to become wary of the whole subject. They remain quiet about the issue and
make sure that Edmund leaves Lucy alone, so the excitement seems to subside.

Edmund looks spoiled because he does not tell and admit that he has been
going to Narnia with Lucy. Edmund tells that it just Lucy’s imagination. Lucy can’t
believe that Edmund lies about it.

**B.5  Introvert**

Edmund does not believe Lucy’s stories about Narnia and makes fun of Lucy
for telling them. When he is in Narnia, he meets the White Witch who plies him with
enchanted Turkish Delight. The White Witch promises she will give more the
Turkish Delight if Edmund brings the other siblings to her castle.

After the White Witch backs to her castle then Edmund meets with Lucy.
Lucy is very happy that Edmund enters to Narnia too. It has meant Edmund has been
believed what the Lucy told about Narnia. Moreover, Lucy wants Edmund to tell the
other siblings, Peter and Susan that Narnia is real.
However, Edmund does want to tell to the other siblings that he has met with the White Witch. Moreover, when Edmund and Lucy go back to professor’s house, Edmund does not tell to Peter and Susan that he has been to Narnia too and meets with the White Witch.

When Edmund, Peter and Susan are playing cricket in front of Professor’s house, on the yard exactly, Edmund does not look enjoy about the game. Edmund looks daydream. He likes imagine and disguise something.

Edmund looks introvert. He likes to think and imagine something. He does not care about the game. He just focuses on his imagination. Therefore, when Peter hits the ball, Edmund not ready and the ball hits him in his leg.

Nevertheless Edmund is not furious with Peter. Even say that he wants to play hide and seek again. But actually Edmund wants go to Narnia again and meet with White Witch. He is very missed with Turkish Delight and he also brings his sibling to the White Witch.

So, when the Pevensie children enter to Narnia together, Peter and Susan now believe that Narnia is real. On the way, Edmund admits that he has been in Narnia before, and everyone is furious with him. However, Edmund does not want to tell that he also meets with White Witch.
B.6 Skeptical

When the Pevensie children entered at Narnia together, they set out to explore the snowy wood. Lucy leads the group to Tumnus’s home, but when they get there, they find that it has been ransacked. A note on the floor informs all visitors that Tumnus has been taken away on charges of treason. Lucy understands immediately that this means the Witch has discovered that Tumnus spared her life. Lucy implores the others to help her rescue Tumnus, and everyone except Edmund agrees. Since Edmund is outvoted, they continue on saving the faun. They do not know where they are going, but a robin leads them to the middle of the wood. Peter, Susan, and Lucy believe that the robin is friendly, but Edmund whispers to Peter that the robin may be on the wrong side, and leading them into a trap. Edmund contends that they do not even know which is the wrong side and which is the right. He also points out that they now have no idea how to return home, which troubles Peter greatly.

Edmund's natural skepticism is revealed when he is questioned whether the robin and Mr. Tumnus are "good", although he is quick to assume that the White Witch is benevolent because she has provided him with Turkish Delight and has promised him power. Peter counters Edmund's skepticism by exercising the logic he has learned from the Professor. He deduces that the door to Narnia is most likely not a constant one, and suggests that they should not count on being able to return for food. Next, he concludes that Mr. Tumnus is a good faun because he saved Lucy from the clutches of the White Witch. Furthermore, he deducts that the White Witch must be evil, because she has declared it is a serious crime to be friends with human
beings. Peter also concludes that the red-breasted robin must be a friend because stories usually depict robins as "good". This is another example of Peter’s use of logic: he makes decisions based on his past experiences.

B.7 Cooperated

Plagued by thoughts of Turkish Delight, he has not been enjoying the dinner at the Beavers' very much, and has left just after hearing about Aslan and the Stone Table. Edmund leaves his sibling and Beavers for going to White Witch’s castle. When he arrives in the castle, Edmund meets with White Witch and asked by her why he comes alone. Edmund tells that his siblings are at the little dam with the Beavers, and he tries to bring his sibling to her.

On the other side, Edmund tells where his sibling reside in. Edmund looks cooperated with the White Witch just for enchanted the Turkish Delight. Then the White Witch order to her police for getting Edmund’s sibling at the little dam with the Beavers.

White Witch: I thought you might. Tell me, Edmund...
Are your sisters deaf?
Edmund: No.
White Witch: And your brother, is he...
...unintelligent?
Edmund: Well, I think so. But Mum says...
White Witch: Then how dare you come alone?!
Edmund: I tried!
White Witch: Edmund, I asked so little of you.
Edmund: They just don’t listen to me!
White Witch: You couldn’t even do that.
Edmund: I did bring them half ay. They’re at the little dam with the Beavers.
White Witch: Well, I supposed you’re not a total loss then, are you?
(Edmund approaches again)
Edmund: Well, I was wondering, could I maybe have some more Turkish delight now?
White Witch (to Ginarrbrik): Our guest is hungry!

In the White Witch’s house, Edmund is not particularly happy. He is hungry, but she gives him none of the promised Turkish Delight, feeding him nothing but water and old dry bread that only to prevent him from fainting dead away.

When the White Witch has known that the other sibling are not found, she asks to Edmund where the other sibling are. Edmund does not know about his sibling. He just told about Aslan, even he does not know where Aslan is now.

White Witch: My police tore that dam apart. Your little family are nowhere to be found. (Grabs Edmund by his shirt collar and lifts him right off the ground)
Where did they go?
Edmund: (stammering) I don’t know!
White Witch (throwing him on the floor and raising her wand): Then you’re of no further use to me.
Edmund: Wait! The beaver said something about Aslan!
White Witch: Aslan? Where?
Edmund: I...
Mr. Tumnus: He’s a stranger here, Your Majesty. He can't be expected to know anything.
(Ginarrbrik hits him in the bottom of his staff)
White Witch: I said... where is Aslan?
Edmund: (looking at Mr Tumnus’ pleading eyes) I... I don’t know. I left before they said anything. (Witch looks sharply at Tumnus) I wanted to see you!
White Witch: Guard!
Guard enters.
Guard: Your Majesty.
White Witch: Release the faun. (Guard breaks the shackle and Tumnus cries out in pain as they drop him by the Witch)
Mr. Tumnus: Ah! Ah!
White Witch: Do you know why you're here, faun?
Mr. Tumnus: Because I believe in a free Narnia.
White Witch: You're here... ...because he (points at Edmund with her wand) turned you in.
For sweeties.
Tumnus looks at Edmund in disbelief. Edmund looks away in guilt.
White Witch: Take him upstairs. And ready my sleigh.
Edmund misses his family.
The White Witch turns and walks out leaving Edmund curled up.

When they come back at the waterfall, Edmund, the Witch and the Dwarf stand on the bank looking down at the fast moving river. The dwarf starts to shrug off his furs. Then the wolves approach, one of them carrying the fox in its mouth.

Then the White Witch asks to the fox about the other sibling. However, the fox does not answer about what the White Witch asked. When the White Witch would kill the fox, Edmund tells her about his sibling. Edmund tells that his other sibling are in the Stone Table with Aslan and the army.

Wolf: Your Majesty. We found the traitor. He was rallying your enemies near the Shuddering Woods.
White Witch: Ah. Nice of you to drop in. You were so helpful to my wolves last night. Perhaps you can help me now.
Fox: Forgive me, Your Majesty
White Witch: Oh, don't waste my time with flattery.
Fox: Not to seem rude, but I wasn't actually talking to you. (Looks at Edmund)
White Witch: (Looks first to Edmund and than at Fox. Walks up to fox twirling wand and points it at him)
Where is are the humans headed? (Fox refuses to answer. Witch moves arm back about to use her wand when Edmund runs in front of her.)

**Edmund:** Wait! No! Don’t. The beaver said something about the Stone Table, and that Aslan had an army there. (realizes he’s betrayed them again)

**White Witch:** An army? Thank you, Edmund. I’m glad that this creature got to see some honesty... ...before he dies. (turns fox to stone)

**Edmund:** No! (The Witch turns and slaps Edmund across face)

**White Witch:** Think about whose side you’re on, Edmund. Mine...(turns his head towards the stone fox) ...or theirs? (Edmund’s eyes fill with tears) Go on ahead. Gather the faithful. If it’s a war Aslan wants... (turns random passing butterfly to stone) ...it’s a war he shall get!

Here, Edmund looks cooperated with the White Witch just for the Turkish Delight. He also does not want to be killed by the White Witch. On the other side, he feels guilty and helps the White Witch. But he realizes that he is on the wrong side, he has told about Aslan to the White Witch.

### B.8 Responsible

After Edmund has been free from the White Witch, he goes back to his brother, sisters and Aslan. Edmund then receives the forgiveness of his siblings, he is welcomed back into his family and the community built around Aslan, and can join the fight against the White Witch.

In the morning, when the four children are sitting around a low table eating breakfast, Peter tells that they must go home and cannot stay in Narnia. Oppositely,
they do not listen what the Peter told. They want to stay for helping Aslan and saving the Narnia from the White Witch. Especially Edmund, he wants to help Aslan to fight against the White Witch for saving the Narnia.

*Peter*: I'm sure they'll pack something up for the journey back.
*Susan*: We're going home?
*Peter*: You are. I promised Mum I'd keep you three safe. But it doesn't mean I can't stay behind and help.
*Lucy*: But they need us. All four of us.
*Peter*: Lucy, it's too dangerous. You almost drowned! Edmund was almost killed!
*Edmund*: Which is why we have to stay. (All look at him)
*Edmund*: I've seen what the White Witch can do. And I've helped her do it. And we can't leave these people behind to suffer for it.
(Lucy holds Ed's hand)

Here, Edmund looks responsible because he feels guilty and realizes that he looks the White Witch just for enchanted the Turkish Delight. He feels in the wrong side and wants to be responsible what he did.

**B.9 Heroic**

In the battle against the White Witch, Edmund looks stubborn. At that moment Peter tells and orders him to get out from the battle because the enemy is too many. However, Edmund does not listen and obey what the Peter told. Edmund goes back to the battle against the White Witch.
Peter: Edmund! There's too many! Get out of here! Get the girls and get them home!
Mr Beaver: You heard him! Let's go! (Starts to drag Ed away. Ed sees the Witch advance towards Peter who is oblivious and starts to go back.)
Mr Beaver: Peter said get out of here!
Edmund: Peter's not king yet.
(Edmund rushes down the hill, jumps next to the Witch and brings his sword down on the Witch's wand, smashing it. There is a flash of blue light. Peter turns. Edmund pauses, giving the Witch the advantage to rid him of his shield and stab him with the remains of her wand.)

............... 

Peter: When are you gonna learn to do as you're told?

This dialogue describes that Edmund goes back to the battle and helps Peter to fight against the White Witch. When he sees the Witch in action, his experience tells him the way to defeat her is to break her wand. No one knows but Edmund. By his experience, he is able to see this. With his courage, he attacks the Witch directly to her wand by using his sword.
CONCLUSIONS AND SUGGESTIONS

A. CONCLUSIONS

Edmund Pevensie is major character in the Chronicles of Narnia: The Lion, the Witch and The Wardrobe. The characteristic of Edmund Pevensie develops from the first till the end of the story. His characteristic changes significantly during the story; the change from one characteristic to another characteristic in a certain situation.

The third oldest Pevensie child, Edmund is a brat for most of the Chronicles of Narnia: The Lion, The Witch, and the Wardrobe. His greed for the enchanted Turkish Delight leads him to act as a traitor against his siblings. Edmund joins forces with the White Witch, but eventually he sees the error of his ways and returns to the good side.

As a young boy in ten years old, Edmund has showed his characteristics like childish, selfish, immature, spoiled, introvert, skeptic. But in a certain situation, his characteristic changes like an adult person such as heroic, cooperated, and responsible.
B. SUGGESTIONS

In this study, the writer has suggestions as follows.

1. Based on the study in this paper, the characteristic of Edmund Pevensie in the Chronicles of Narnia: the Lion, the Witch and the Wardrobe is clear. Through this paper, it will give description about information of the ways the author represented from his or her mind.

2. Through this study, the writer hopes that this paper can be useful for all of the students who want to know about characteristics in the film.

3. Finally, the writer hopes that this study will be useful for enrichment of studying literary work in the English Department, especially in the Faculty of Adab and Humanities, UIN Jakarta.
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1. The synopsis of the Chronicles of Narnia: The Lion, the Witch and the Wardrobe movie

C.S. Lewis' 'The Lion, the Witch and the Wardrobe' was first published in 1950 and is the second installment of the writer's legendary seven-part 'Chronicles of Narnia' series. This story began when the Second World War, the Pevensie children, Peter, Susan, Edmund, and Lucy, are sent from London to stay with an old professor in his rambling country house. While playing hides and seeks there one rainy day, Lucy discovers, at the back of a wardrobe, an entrance into an enchanted kingdom, Narnia. This land, though inhabited by a number of charming creatures, including fauns, talking animals, centaurs, griffons, and dwarfs, is ruled by the evil White Witch, who has cast a spell on her dominion so that it is always winter but never Christmas. Fortunately, the Pevensie children's arrival could herald the fulfillment of a prophesy that Narnia will be freed when both human beings and that world's creator, the great lion Aslan, arrive there.
2. Pictures of the Chronicles of Narnia: The Lion, the Witch and the Wardrobe movie
3. Scripts of the Chronicles of Narnia: The Lion, the Witch and the Wardrobe movie

Edited from the DVD by Specter
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Send any corrections to webmaster@narniafans.com

last corrections made: April 29, 2006
Scene: Bombing London (The Blitz, 1940)
(Random Germans speak to each other from inside the plane. Cut to Edmund standing at the window)

Pevensie Home, Living Room
Mrs. Pevensie: Edmund! Get away from there! Peter! (to Edmund) What do you think you're doing?! Peter, quickly, the shelter. Now!
Peter: (grabs Edmund) Come on!
Edmund: Wait...
Peter: Come on, leave it!

Pevensie Home, Lucy and Susan's Room
Lucy: Mommy!
Susan: (grabs things from next to her bed with a flashlight, notices Lucy in bed): Lucy, come on!
(Pevenses are running to the shelter, we hear Lucy shrieking. Edmund turns around, as if forgetting something.)
Mrs Pevensie: Come on, quickly!
Peter: Run! Run!
Susan: Hurry!
Lucy: Mum!
Edmund: Wait. Dad! (Peter grabs at him and chases him)
Peter: Ed!
Mrs Pevensie: Edmund, no!
Peter: I'll get him!
Mrs Pevensie: Peter, come back!
Peter: Ed! Come here! Edmund! Get down!
(Edmund runs inside, grabs picture, Peter pushes him to the floor as the window explodes)
Peter: Come on, you idiot, run! Get out!
(They run back into the shelter.)
Mrs Pevensie: Come on! Hurry!
(Peter shoves Edmund into a bed in the shelter.)
Peter: Why can't you think of anyone but yourself? You're so selfish! You could have got us killed!
Mrs Pevensie: Stop it! (to Edmund) It's OK. Shh.
Peter: Why can't you just do as you're told?
(Peter slams the shelter door)

Scene: Evacuating London
Random Evacuees and other people: "Alms for the poor. Alms for the poor." "Hurry, this way!" "God bless you, sir."
ANNOUNCER: Children and evacuation staff... Attention, would all parents ensure that their children have the appropriate identification papers.
Mrs. Pevensie (to Lucy): You need to keep this on, darling. All right? You warm enough? Good girl.
Random Evacuees and other people: "Say hello to Auntie Laura. Goodbye, darling, we love you."
Edmund: If Dad were here, he wouldn't make us go.

Peter: If Dad were here, it'd mean the war was over and we wouldn't have to go.
Mrs Pevensie: You will listen to your brother, won't you Edmund?
Mrs Pevensie (to Peter): Promise me you'll look after the others.
Peter: I will, Mum.
Mrs Pevensie: Good man.
Random Evacuees and other people: "All aboard! All aboard!" "Bye darling! Bye"
Mrs Pevensie (to Susan): Susan. Be a big girl. ... There now, off you go.
Random Evacuees and other people: "Hold on to your brother's hand. Don't let it go."
Mrs Pevensie: All right. Off you go.
Random Evacuees and other people: "All aboard!" "Bye-bye. Love you."
Edmund: (To Susan) Hey, get off. I know how to get on a train by myself. Get off me!
Woman: May I have your tickets, please? Tickets, please.
Susan: Peter. (Susan snatches papers off him and gives them to the woman)
Woman: That's right. On you go.
Peter: Yes, thank you.
Random Evacuees and other people: “Come along. Come along this way, please.”
Peter (To Lucy): Come on Lucy, we've got to stick together now. Everything's gonna be all right. It's gonna be fine... it's gonna be fine.
Random Evacuees and other people: “Bye, Mommy! I love you!”
The children hang out of the window as their mother pushes her way to the front of the barrier. They wave to each other calling bye!
Mrs. Pevensie: Bye-bye, dear.
Peter: Bye, Mum. We'll miss you! See you soon.
Susan: Bye!
Edmund: We'll miss you!
Peter: Write to us, Mum!
Lucy: Love you!
(Train leaves and opening credits roll)
The Chronicles of Narnia
The Lion, the Witch and the Wardrobe
(Train approaches station)
Random Evacuees and other people: “Goosey Station. Goosey Station.” “Give me your hand. Let's get going.”
(Train moves on, dropping off the Pevensies at Coombe Halt Station)
Scene: Coombe Halt Station
The children are standing on the platform. They hear a car coming and run down to meet it but it drives past them.
Susan: The Professor knew we were coming.
Edmund: Perhaps we’ve been incorrectly labeled.
(Horse approaches)
Mrs. Macready: (To horse) Come on, hup! And whoa. Whoa.
(Horse and trap arrives. Mrs Macready pulls the horse up)
Peter: Mrs. Macready?
Mrs. Macready: I’m afraid so... Is this it, then? Haven't you brought anything else?
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Peter: No, ma'am. It’s just us.
Mrs. Macready: Small favors.
The horse and cart drives up to a huge house. The children enter and climb up the stairs behind Mrs Macready.
Scene: At the Professor’s Mansion
Mrs. Macready: Professor Kirke is not accustomed to havin’ children in this house. And as such, there are a few rules we need to follow. There will be no shoutin’. Or runnin’. No improper use of the dumbwaiter. NO touchin’ of the historical artifacts! And above all, there shall be no disturbin’ of the professor.
Later that night
Radio-man (Douglas Gresham): German aircraft carried out a number of attacks on Great Britain last night. The raids, which lasted for several hours... (Susan walks over and turns it off)
Lucy: The sheets feel scratchy.
Susan: Wars don't last forever, Lucy. We'll be home soon.
Edmund: Yeah, if home's still there.
Susan: Isn't time you were in bed?
Edmund: Yes, MUM!
Peter (to Edmund): Ed!
Peter (to Lucy): You saw outside. This place is huge. We can do whatever we want here. Tomorrow's going to be great. Really.
Scene: Hide and Seek and Lucy enters the Wardrobe and meets Mr Tumnus
(Rain pours down outside)
Peter: Is it Latin?
Susan: Yes.
Edmund: Is it Latin for 'worst game ever invented'?
(Susan slams the dictionary shut)
Lucy: We could play hide-and-seek!
Peter: But we're already having so much fun.
Lucy: Come on Peter, please! Pretty please?
Peter (smiling): One, two, three, four....
Edmund: What?!
Peter: ....five, six, seven, eight, nine, ten, 11...
("Oh Johnny, Oh Johnny, Oh" song by the Andrews Sisters starts. The children run to hide. Lucy goes to hide behind a curtain but Edmund runs up and pushes her out)
Edmund: I was here first!
(Lucy notices a fly on the window sill. She walks up to the wardrobe and pulls off the sheet)
Peter (off-screen): ...75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92...
(Lucy hides in the wardrobe, leaving the door open of course. She finds herself in a snowy wood. She is amazed at what she sees, and is completely in awe of it all. She checks to make sure she can get back out through the wardrobe. A few minutes later, she walks up to a lamppost, burning in the middle of the woods. She hears hoofbeats. A Faun steps out from among the trees)
Lucy: (Screams)

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Tumnus: AH!(screams)
(Tumnus looks out from behind a tree and Lucy looks from behind the lamppost. Then she comes out and picks up his parcel)
Tumnus (slowly walking out as Lucy picks up packages): Uh, CH... ch.. child (stammering)
Lucy: Were you hiding from me?
Tumnus: No. Uh, well. (stammering) I just.... I... No. No. I-I-I just... I was just, um... I didn't want to scare you.
Lucy: If you don't mind my asking...what are you?
Tumnus: Well, I'm a... (sighs) Well, I'm a faun. And what about you? You must be some kind of...beardless dwarf?
Lucy: I'm not a dwarf. I'm a girl! And, actually, I'm tallest in my class.
Tumnus: Do you mean to say that you're a Daughter of Eve?
Lucy: Well, my mum's name is Helen...
Tumnus: Yes, but you are in fact human?
Lucy: Yes, of course.
Tumnus: What are you doing here?
Lucy: Well, I was hiding in the wardrobe in the spare room, and...
Tumnus: Spare Oom? Is that in Narnia?
Lucy: Narnia? What's that?
Tumnus: Well, dear girl, you're in it! Everything from the lamppost, all the way to Castle Cair Paravel on the Eastern Ocean, every stick and stone you see, every icicle...is Narnia,"
Lucy: This is an awfully big wardrobe.
Tumnus: (scoffs) War Drobe? (aloud) I'm sorry. Please allow me to introduce myself. My name is Tumnus
Lucy: Pleased to meet you, Mr. Tumnus! I'm Lucy Pevensie. (extends hand)... Oh, you shake it.
Tumnus: Uh...why?
Lucy: I... I don't know. People do it when they meet each other.
(Tumnus shakes her hand left to right)
Tumnus: Well, then, Lucy Pevensie from the shining city of War Drobe in the wonderous land of Spare Oom, how would it be if you came and had tea with me?
Lucy: Well, thank you very much, but I... I probably should be getting back.
Tumnus: Yes, but it's just around the corner! And there'll be a glorious fire with toast and cakes! And-and, perhaps, we'll even break into the sardines.
Lucy: I don't know.....
Tumnus: Come on. It's not every day that I get to make a new friend
Lucy: Well, I suppose I could come for a little while. If you have sardines.
Tumnus: By the bucketload.
(They walk arm-in-arm to Tumnus' home)
Tumnus: Not much further...wait until you see it. You all right?
Lucy: Mm-hm.
(Lucy stops when she sees the door, again in awe of Narnia)
Tumnus: Well, here we are. Come Along.

**Scene: In Tumnus' House**

Tumnus: After you.

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Lucy: May I help you with that?
Tumnus: Thank you very much.
Lucy: **(sees Tumnus' home)** Oh.
(Lucy looks at a picture)
Tumnus: Now that...that is my father.
Lucy: He has a nice face. He looks a lot like you.
Tumnus: No, No, I'm not very much like him at all, really.
Lucy: My father is fighting in the war.
Tumnus: My father went away to war too. But that was a long, long time ago. Before this dreadful winter.
Lucy: Winter's not all bad. There's ice skating and snow ball fights. Oh! And Christmas!
Tumnus: Not here. No, we haven't had a Christmas in a hundred years.
Lucy: What? No presents for a hundred years?
Tumnus: Always winter, never Christmas. It’s been a long winter. But you would have loved Narnia in summer. We Fauns danced with the dryads all night, and, you know, we never got tired. And music! Oh, such music! Would... would you like to hear some now?
Lucy: Oh! Yes please.
Tumnus (**gets flute out**): Now, are you familiar with any Narnian lullabies?
Lucy (**shakes her head**): Sorry, no.
Tumnus: Well, that's good. Because this... probably won't sound anything like one.
*(Tumnus plays a Narnia Lullaby and Lucy watches Narnians dancing in the fire and falls asleep under an enchantment. Hours later, she wakes up, the sun has set.)*

Lucy: Oh, I should go.
Tumnus: It's too late for that now. I'm such a terrible faun.
Lucy: Oh, no. You're the nicest faun I've ever met.
Tumnus: Then I'm afraid you've had a very poor sampling.
Lucy: No. You can't have done anything that bad.
Tumnus: It's not something I have done, Lucy Pevensie. It's something I am doing.
Lucy: What are you doing?
Tumnus: I'm kidnapping you....It was the White Witch. She's the one who makes it always winter, always cold. She gave orders. If any of us ever find a human wandering in the woods, we're supposed to turn it over to her!
Lucy: But, Mr. Tumnus, you wouldn't. I thought you were my friend.

**Scene: Lucy's Return**

Tumnus: Now. She may already know you're here. The woods are full of her spies. Even some of the trees are on her side!
*(Lucy and Tumnus step into the light of the lamppost)*
Tumnus: Can you find your way back from here?
Lucy: I think so.
Tumnus: All right.
Lucy: Will you be alright?
*(Tumnus laughs nervously, Lucy comforts.)*
Lucy: Hey... hey... hey.
Tumnus: I'm sorry. I'm so sorry. Here. *(He tries to hand Lucy's handkerchief back)*

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Lucy: Keep it. You need it more than I do.
*(Tumnus laughs, and touches Lucy's nose.)*
Tumnus: No matter what happens, Lucy Pevensie, I am glad to have met you. You've made
me feel warmer than I've felt in a hundred years. Now go. Go!

(Lucy runs off and Mr. Tumnus returns to his home. Lucy falls out of the wardrobe)

**Scene: Back in England**

Peter *(off camera)*: 98, 99, 100... Ready or not, here I come!
Lucy: It's all right! I'm back! I'm all right!
Edmund: Shut up! He's coming!
Peter: You know, I'm not sure you two have quite got the idea of this game!
Lucy: Weren't you wondering where I was?
Edmund: That's the point. That was why he was seeking you.
Susan: Does this mean I win?
Peter: I don't think Lucy wants to play anymore.
Lucy: But I've been gone for hours.

*(Susan and Edmund examine the wardrobe)*

Susan: Lucy, the only wood in here is the back of the wardrobe.
Peter: One game at a time, Lu. We don't all have your imagination.
Lucy: But I wasn't imagining!
Susan: That's enough, Lucy.
Lucy: I wouldn't lie about this!
Edmund: Well, I believe you.
Lucy: You do?
Edmund: Yeah, of course! Didn't I tell you about the football field in the bathroom cupboard's
Peter: Will you just stop? You just have to make everything worse, don't you?
Edmund: It was just a joke!
Peter: When are you gonna learn to grow up?
Edmund *(angrily)*: Shut up! You think you're Dad, but you're not! *(he storms out)*
Susan: Well, that was nicely handled! *(follows Edmund out)*

*(Lucy closes the wardrobe and it fades to night)*

**Scene: Back to Narnia and the White Witch**

(Pan down on candle burning. Lucy puts on her boots and takes the candle.) *(Flushing toilet as Edmund comes out and sees Lucy. He follows her to wardrobe. Lucy's candle blows out when she opens the wardrobe door. She climbs inside as Edmund enters the room)*

Edmund: Lucy. Where are you? *(Opens the wardrobe door)*
Edmund: Boo! *(Gets inside the wardrobe) Lucy. Hope you're not afraid of the dark. *(Shuts the door)*
Lucy? Lucy? *(Backs through the wardrobe and falls flat on his back into Narnia. Gets up and starts looking around)*
Edmund: Lucy. Where are you? Lucy. I think I believe you now! *(Edmund walks past the lamp post and further into Narnia. He hears bells ringing)*
Edmund: Lucy. Lucy?

Ginarrbrik: Yah! *(Whipping sound)* *(Edmund dives out of the way into the snow. A dwarf hops out from the sleigh. Edmund runs but the dwarf throws a whip around Edmund's legs and puts a knife to his throat)*

Edmund: Oh! Leave me alone!
White Witch: What is it now, Ginarrbrik?
Edmund: Make him let me go! I didn't do anything wrong!
Ginarrbrik: How dare you address the Queen of Narnia!
Edmund: I didn't know!
Ginarrbrik: You will know her better hereafter!
White Witch: Wait! What is your name, Son of Adam?
Edmund: Uh, Edmund.
White Witch: And how, Edmund, did you come to enter my dominion?
Edmund: I'm not sure. I was just following my sister.
White Witch: Your sister? How many are you?
Edmund: Four. Lucy's the only one that's been here before. She said she met some faun called Tumnus. Peter and Susan didn't believe her. I didn't either.
White Witch: Edmund, you look so cold. Will you come and sit with me?
White Witch: Now, how about something hot to drink?
Edmund: Yes, please, Your Majesty.
(The Witch takes a vial and drops a green drop on snow that transforms into a hot drink.
Ginarrbrik gives it to Edmund)
Ginarrbrik: Your drink, sire.
Edmund: How did you do that?
White Witch: I can make anything you like.
Edmund: Can you make me taller?
White Witch: Anything you'd like to eat?
Edmund: Turkish delight?
(Another drop comes down and turns into a box of Turkish Delight and Ginarrbrik gives it to Edmund)
White Witch: Edmund? I would very much like to meet the rest of your family.
Edmund: Why? They're nothing special.
White Witch (wiping his mouth with Ginarrbrik's hat): Oh, I'm sure they're not nearly as delightful as you are. But you see, Edmund, I have no children of my own. And you are exactly the sort of boy who I could see, one day, becoming Prince of Narnia. Maybe even King.
Edmund: (mouth full) Really?
White Witch: Of course, you'd have to bring your family.
Edmund: Oh. Do you mean, Peter would be king too?
White Witch: No! No, no. But a king needs servants.
Edmund: I guess I could bring 'em.
White Witch: Beyond these woods, you see those two hills? My house is right between them. You'd love it there, Edmund. It has whole rooms simply stuffed with Turkish delight.
Edmund: Couldn't I have some more now?
White Witch: No! ...*smiles* Don't want to ruin your appetite. Besides, you and I are going to be seeing each other again very soon, aren't we?
Edmund: I hope so, Your Majesty.
White Witch: Until then, dear one. Mmm, I'm gonna miss you.
(The Witch drives off and Edmund is left alone)
Lucy: Edmund? Oh Edmund! You got in too! Isn't it wonderful? (hugs her brother)
Edmund: Where have you been?
Lucy: With Mr. Tumnus. He's fine! The White Witch hasn't found out anything about him meeting me.
Edmund: The White Witch?
Lucy: She calls herself the Queen of Narnia, but she really isn't. Are you all right? You look awful.
Edmund: Well, what'd you expect! I mean, it's freezing. How do we get out of here?
Lucy: Come on. This way.

Scene: Back in England
(Lucy turns on the light and wakes up Peter)
Lucy: Peter, Peter, wake up! Peter, wake up! It's there! It's really there!
Peter: Shh. Lucy, what are talking about?
Lucy: Narnia! It's all in the wardrobe like I told you!
Susan: You've just been dreaming, Lucy.
Lucy: But I haven't! I saw Mr. Tumnus again! And this time Edmund went too.
Peter (to Edmund): You... You saw the faun?
(Edmund shakes his head)
Lucy: Well, he didn't actually go there with me. He... What were you doing, Edmund?
Edmund: I was just playing along. I'm sorry, Peter. I shouldn't have encouraged her, but you know what little children are like these days. They just don't know when to stop pretending.
(sits on his bed looking smugly at Lucy)
(Lucy starts to cry and runs out of the room. Susan runs after her and so does Peter, shoving Edmund over)
Edmund: Ow!
Lucy runs down the hall and runs into the Professor, she looks up and throws her arms around him.

Professor Kirke: Oh!

Mrs. Macready: You children are one shenanigan shy of sleeping' in the stable! Professor. I'm sorry. I told them you were not to be disturbed.

Professor Kirke: It's alright, Mrs. Macready. I'm sure there's an explanation. But first of all, I think this one is in need of a little hot chocolate.

Mrs. Macready: Yes Professor. Come along, dear.

(Scene: Professor's Office)

Professor: Ahem

(Professor sits at his desk and takes some tobacco out of a silver apple case and puts it in his pipe)

Professor: You seem to have upset the delicate internal balance of my housekeeper.

Peter: We're very sorry sir. It won't happen again. (tries to pull Susan away)

Susan: It's our sister, sir. Lucy.

Professor: The weeping girl.

Susan: Yes, sir. She's upset.

Professor: Hence the weeping.

Peter: It's nothing. We can handle it!

Professor: Oh, I can see that.

Susan: She thinks she's found a magical land.

(The Professor smiles)

Susan: In the upstairs wardrobe.

Professor: (gets up quickly) What did you say?

Peter: Um, the wardrobe, upstairs. Lucy thinks she's found a forest inside.

Susan: She won't stop going on about it.

(Scene: Professor sits in a chair across from them)

Professor: What was it like?

Susan: Like talking to a lunatic.

Professor: No, no, no, not her. The forest.

Peter: You're not saying you believe her?

Professor: You don't?

Susan: But of course not! I mean, logically, it's impossible.

Professor: What do they teach in schools these days?

Peter: Edmund said they were only pretending.

Professor: And he's usually the more truthful one, is he?

Peter: No. This would be the first time.

Professor: Well, if she's not mad and she's not lying, then logically we must assume she's telling the truth.

Peter: You're saying that we should just believe her?

Professor: She's your sister, isn't she? You're her family! You might just try acting like one!

(Scene: Playing Cricket)

Peter: Peter winds up, poised to take yet another wicket!

(Ball hits Edmund in the leg)

Edmund: Ow!

Peter: Whoops! Wake up, Dolly Daydream.

Edmund: Why can't we play hide and seek again?

Peter: I thought you said it was a kid's game.

Susan: Besides, we could all use the fresh air.

Edmund: It's not like there isn't air inside.

Peter: Are you ready?

Edmund: Are you? (beats his bat on the ground)

(Peter pitches the ball, hard, and Edmund thwacks it hard. It smashes through an upstairs window)

(Scene: Into the Wardrobe and into Narnia)

(The children are looking at the broken window and the suit of armor on the floor)
Peter: Well done, Ed.

Edmund: You bowled it!

Mrs. Macready: What on earth is goin’ on?

Footsteps are heard loudly!

Susan: The Macready!

Peter: Run!

(The children run around the house looking for a place to hide.)

Peter: Come on!

(The children run continue running frantically. The footsteps appear to be everywhere.)

Edmund: No, no, back, back, back.

(Ed leads the way into the spare room, runs up to the wardrobe and opens the door)

Edmund: Come on!

Susan: Oh, you've got to be joking.

(The children run into the wardrobe, and Peter peaks out through the crack in the door.)

Susan: Get back!

Lucy: My toe!

Edmund: I'm not on your toe! Move back.

Peter: Will you stop shoving?

(Sounds of kids griping. Susan and Peter fall backwards into the snow. They get up from under the tree branches and look around)

Susan: (gasps) Impossible,

Lucy: Don't worry. I'm sure it's just your imagination.

Peter: (stammering) I don't suppose saying we're sorry would quite cover it.

Lucy: No. It wouldn't. (Lucy hits Peter in the face with a snowball) But that might!

(Peter throws one back at her and a snowball fight begins.)

Lucy: Oh!

(Susan hits Edmund in the arm with one.)

Edmund: Ow! (rubs his arm) Stop it!

(They all realized Ed lied)

Peter: You little liar!

Edmund: You didn't believe her, either!

Peter: Apologize to Lucy.

(Edmund just looks at her)

Peter: Say you're sorry. (Peter steps up to him)

Edmund: All right! I'm sorry.

Lucy: That's all right. Some little children just don't know when to stop pretending.

Edmund: Oh, very funny.

Susan: Maybe we should go back.

Edmund: But shouldn't we at least take a look around?

Peter: I think Lucy should decide.

Lucy: I'd like you all to meet Mr. Tumnus!

Peter: Well, then Mr. Tumnus it is. (goes back into wardrobe)

Susan: But we can't go hiking in the snow dressed like this.

Peter: No. But I'm sure the professor won't mind us using these. (Peter starts handing out the fur coats) Anyway, if you think about it logically, we're not even taking them out of the wardrobe. (shoves a coat at Edmund)

Edmund: But that's a girl's coat!

Peter: I know.

Scene: Discovering Narnia

(The children walk through the woods, laughing, looking at the lamp post, Peter falls down a hill laughing etc.)

Lucy: ...lots and lots of lovely food, and we'll have lots and lots of... (Everyone notices the broken down door.)

Peter: Lu?

(Lucy gasps and runs towards it)

Peter: Lucy!
(They all run to Tumnus’ house)

Lucy: Who would do something like this?

(Edmund steps on broken picture of Tumnus’ dad. Peter gives him a dirty look before ripping a notice from the wall)

Peter: “The Faun Tumnus is hereby charged with High Treason against Her Imperial Majesty, Jadis, Queen of Narnia, for comforting her enemies and fraternizing with humans. Signed Maugrim, Captain of the Secret Police. Long Live the Queen.”

Susan: All right. Now we really should go back.

Lucy: But what about Mr. Tumnus?

Susan: If he was arrested just for being with a human, I don’t think there’s much we can do.

Lucy: You don’t understand, do you? I’m the human!!! She must have found out he helped me!

Peter: Maybe we could call the police.

Susan: These are the police.

Peter (to Lucy): Don’t worry, Lu. We’ll think of something

Edmund: Why? (Everyone looks at him.) I mean, he’s a criminal!!

Shot through the open door behind Edmund of a tree with a single robin on a branch.

Robin: Psst!

Susan: Did that bird just “psst” us?

**Scene: Outside Mr Tumnus’ Cave**

(They step outside, they hear rustles from the bushes. The children move closer together.

Suddenly a beaver appears)

Lucy: It... It’s a beaver.

Peter: Here, boy. (clicks tongue) Here, boy. (clicks with his tongue and fingers and holds out his hand. Mr. Beaver stares at it then sits upright)

Mr. Beaver: I ain’t gonna smell it, if that’s what you want!

Lucy laughs

Peter: Oh! Sorry.

Mr. Beaver: Lucy Pevensie?

Lucy: Yes? (Mr. Beaver hands her the handkerchief)

Lucy: Hey, that’s the hankie I gave to Mr. Tum...

Mr. Beaver: Tumnus. He got it to me just before they took him.

Lucy: Is he all right?

Mr. Beaver: Further in. (Mr Beaver scurries off, Susan grabs Peter by the arm)

Susan: What are you doing?!

Edmund: She’s right. How do we know we can trust him?

Peter: He said he knew the faun.

Susan: He’s a beaver. He shouldn’t be saying anything!

Mr. Beaver: Everything all right?

Peter: Yes. We were just talking.

Mr. Beaver: That’s better left for safer quarters.

Lucy: He means the trees.

**Edmund and Susan give each other exasperated looks.**

**Scene: To Beaver’s Dam**

Peter shrugs, takes Lucy’s hand and follows the beaver. The others follow to Beaver’s dam through the cliffs.

Mr. Beaver: Come on. We don’t want to be caught out here after nightfall.

They continue traveling under a bridge and then they see the Dam in middle of a frozen pool.

Smoke rises from the chimney.

Mr. Beaver: Ah, blimey! Looks like the old girl has got the kettle on. Nice cup o’ Rosy Lee.

Lucy: It’s lovely.

Mr. Beaver: It’s merely a trifle. Still plenty to do. Ain’t quite finished it yet. It’ll look the business when it is, though.

Mrs. Beaver: Beaver, is that you? I’ve been worried sick! If I find you’ve been out with Badger again I... Oh! Well, those aren’t badgers. Oh, I never thought I’d live to see this day. (to Mr. Beaver) Look at my fur. You couldn’t give me ten minutes warning?

Mr. Beaver: I’d have given a week if I thought it would’ve helped. (chuckling)
Mrs. Beaver: Oh, come inside, and see if we can't get you some food, and some civilized company.

(Mr. Beaver chuckles. Lucy, Susan & Peter follow Mrs. Beaver inside.)
Mr. Beaver: Now, careful. Watch your step.
Mrs. Beaver: Excuse the mess. Can't get Mr. Beaver to get out of his chair.

(Edmund looks at the two hills that the Witch pointed out to him)
Mr. Beaver: Enjoyin' the scenery, are we?
(Edmund shakes off that comment, & enters the dam. Mr. Beaver follows him)

Scene: Inside the Beaver's Dam

Peter: Isn't there anything we can do to help Tumnus?
Mr. Beaver: They'll have taken him to the Witch's. You know what they say. There's few that go through them gates that come out again.

Mrs. Beaver dashes over and plunks a plate on the table.
Mrs. Beaver: Fish 'n' chips! (Lucy looks sad) But there is hope, dear. Lots of hope.
Mr. Beaver: (spits) Oh, yeah, there's a right bit more than hope! Aslan is on the move!
The children all look serene as Edmund comes over from his place on the stairs.

Edmund: Who's Aslan?
Mr. Beaver: (laughing) Who's Aslan? (laughing) You cheeky little blighter. (Mrs. Beaver elbows him) What?

Looks at the children's confused faces.

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Mr. Beaver: You don't know, do you?
Peter: Well, we haven't exactly been here very long.

Mr. Beaver: Well, he's only the king of the whole wood. The top geezer. The real King of Narnia!

Edmund pulls face and walks away.
Mrs. Beaver: He's been away for a long while.
Mr. Beaver: But he's just got back! And he's waitin' for you near the Stone Table!
Lucy: He's waiting for us?
Mr. Beaver: Well, then...

Mr. Beaver: Look. Aslan's return, Tumnus' arrest, the secret police, it's all happening because of you!
Susan: You're blaming us?
Mrs. Beaver: No! Not blaming. Thanking you!
Mr. Beaver: There's a prophecy.

“When Adam's flesh and Adam's bone
sits at Cair Paravel in throne,
the evil time will be over and done.”

Susan: You know that doesn't really rhyme.
Mr. Beaver: Yeah, I know it don't, but you're kinda missin' the point!
Mrs. Beaver: It has long been foretold that two Sons of Adam and two Daughters of Eve will defeat the White Witch and restore peace to Narnia.

Peter: And you think we're the ones???
Mr. Beaver: Well you'd better be, 'cause Aslan's already fitted out your army.
Lucy: Our army?
Susan: Mum sent us away so we wouldn't get caught up in a war.
Peter: I think you've made a mistake. We're not heroes!
Susan: We're from Finchley.
Mr. Beaver: Hmm?

Susan: Thank you for your hospitality. But we really have to go.
Mr. Beaver: No, you can't just leave.
Lucy: He's right. We have to help Mr. Tumnus.

Peter: It's out of our hands. I'm sorry, but it's time the four of us were getting home. Ed?
Ed? (Edmund has disappeared. Peter looks around the room before turning back to Susan)
I'm gonna kill him.

Mr. Beaver: You may not have to. Has Edmund ever been to Narnia before?

Scene: Edmund Leaves, the Others try to catch up
(Shot of Ed walking to the Witch's castle without his coat. A shot of the others trying to catch up to him)

Peter: Hurry!
(They reach the top of the hill. Edmund in the distance can be seen going through the Witch's castle gates)

Lucy: (shouting) Edmund!
Mr. Beaver: Shh! They'll hear ya!
(Peter starts to run after Edmund but Mr. Beaver grabs him by the sleeve of his coat)

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Mr. Beaver: No!
Peter: Get off me!
Mr. Beaver: You're playing into her hands.
Susan: We just can't let him go!
Lucy: He's our brother!
Mr. Beaver: He's the bait! The Witch wants all four of ya!
Peter: Why?
Mr. Beaver: To stop the prophecy from coming true! To kill ya!
The three children stare horrified.

Susan: This is all your fault.
Peter: My fault?
Susan: None of this would have happened if you had just listened to me in the first place!
Peter: Oh, so you knew this would happen?
Susan: I didn't know what would happen. Which is why we should have left while we still could!
Lucy: Stop it! This isn't going to help Edmund.
Mr. Beaver: She's right. Only Aslan can save your brother now.
Peter: Then take us to him.
They turn and watch as the gates shut behind Edmund.

Scene: Edmund at the Witch's Castle
(Edmund is walking through the courtyard and starts at Giant Rumblebufin. He walks further in and looks about him at the stone figures. He steps on the remains of a fire in front of a stone lion and bends to pick up a charred log which he uses to draw glasses and a mustache on the lion. Edmund continues through the courtyard and steps over “another stone figure”.
Maugrim, a huge wolf and Captain of the Witch’s Secret Police, leaps up and pins Edmund to the ground with his front paws)

Maugrim: Be still, stranger, or you'll never move again! Who are you?
Edmund: I'm Edmund! I met the Queen in the woods! She told me to come back here! I'm a Son of Adam!
(Maugrim gets off him)

Maugrim: Hmm. My apologies, fortunate favorite of the queen. Or else, not so fortunate. Right this way.
(Edmund is seen climbing so VERY steep ice steps and walking into the throne-room filled with smoking dry ice. A huge ice throne covered in furs is at one end. Edmund and Maugrim walk towards it and stop in front of it)

Maugrim: Wait here.
(Edmund looks about him before walking up the throne and sitting in it. He is clearly imagining what it would be like to be king. The White Witch walks up the throne on his left, unnoticed.)

White Witch: Like it?
Edmund: (Jumps up, startled) Uh... Yes, Your Majesty.
White Witch: I thought you might. Tell me, Edmund... Are your sisters deaf?
Edmund: No.
White Witch: And your brother, is he... ...unintelligent?
Edmund: Well, I think so. But Mum says...
White Witch: Then how dare you come alone?!

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Edmund: I tried!
White Witch: Edmund, I asked so little of you.
Edmund: They just don’t listen to me!
White Witch: You couldn't even do that.
Edmund: I did bring them half ay. They're at the little dam with the Beavers.
White Witch: Well. I supposed you're not a total loss then, are you?

(Edmund approaches again)
Edmund: Well, I was wondering, could I maybe have some more Turkish delight now?
White Witch (to Ginarrbrik): Our guest is hungry!
Ginarrbrik: This way... (pulls out knife and presses it into Edmund's back marching him off)
...for your num-nums.
White Witch: Maugrim? (He appears at the side of the throne.) You know what to do.
(Maugrim lets out a howl summoning the other wolves. Edmund watches them in horror. The wolves burst out from the throne room)

Scene: Running from the Wolves
Mr. Beaver, Susan, Lucy and Peter burst through the little door at top speed.
Mr. Beaver: Hurry, Mama! They're after us!
Mrs. Beaver: Oh, right then... (she dashes around grabbing things from various cupboards.)
Peter: What's she doing? (Mr Beaver indicates she's lost it!)
Mrs. Beaver: Oh, you'll be thanking me later. It's a long journey and Beaver gets pretty cranky when he's hungry.
Mr. Beaver: I'm cranky now!
Exterior shot. The wolves are already at the dam.
Maugrim: Take them.
Back inside the Dam.
Susan: Do you think we'll need jam?
Peter: Only if the Witch serves toast.
(Everyone gasps as the wolves start attacking the dam. Interior shot of the wolves breaking through the wood.)
Maugrim: Hurry.
(The wolves get in. The place is empty. One starts pawing at a door, opens it and peers down a tunnel. Cut to inside the tunnel)
Mr. Beaver: Badger and me dug this. Comes out right near his place.
Mrs. Beaver: You told me it led to your mum’s!
(Lucy trips on a root... howling can be heard)
Susan: Lucy!
Lucy: They're in the tunnel.
Mr. Beaver: Quick! This way.
Mrs. Beaver: Hurry!
Peter: Run!
Mrs. Beaver: Quick! Quick! Quick!
(They continue to run further but come to dead end)
Mrs. Beaver: You should have brought a map!
Mr. Beaver: There wasn't room next to the jam!
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(He jumps up and into the hole. Everyone else follows.)
Susan: Lucy!
(Lucy backs away as the others emerge, trips and falls flat on her back. Peter and Mr. Beaver roll a barrel in front of the hole, Mr. Beaver turns and his face drops when he sees what Lucy tripped over – little woodland creatures turned to stone. Mr. Beaver walks up to a stone Badger and touches its paw.)
Mrs. Beaver: I'm so sorry, dear
Mr. Beaver: He was my best mate.
Peter: What happened here?
A fox appears on a little ledge above the Badger hole.
Fox: This is what becomes of those who cross the Witch
Mr. Beaver: You take one more step, traitor, and I'll chew you to splinters!
Fox: Relax. I'm one of the good guys
Mr. Beaver: Yeah? Well, you look an awful lot like one of the bad ones.
Fox: An unfortunate family resemblance. But we can argue breeding later. Right now we've got to move.
Peter: What did you have in mind?
Wolves burst out of the barreled up hole and encircle the Fox who was in the process of covering the tracks with his tail before they came.

Fox: Greetings, gents. Lost something, have we?

Maugrim (circles the fox): Don’t patronize me! I know where your allegiance lies. We’re looking for some humans.

Fox: (laughs) Humans? Here in Narnia? That’s a valuable bit of information, don’t you think?

One of the other wolves pounces on the fox and grabs him harshly in his jaws. Maugrim walks right up to him.

Maugrim: Your reward is your life. It’s not much, but still. Where were the fugitives?

(The Fox hangs his head in shame and points with a paw)

Fox: North. They ran north.

Maugrim: Smell them out.

(Wolf casts aside the fox and runs off. Fox lies still on the ground.)

**Scene: Sitting around a fire**

(Cut to a lit fire. The Fox yelps as Mrs Beaver attempts to sort out his wounds)

Fox: They were helping Tumnus. The Witch got here before I did. Ow! Oh! Lucy: Are you all right?

Fox: Well, I wish I could say their bark was worse than their bite. Ow!

Mrs. Beaver: Stop squirming! You're worse than Beaver on bath day.

Mr. Beaver: Worst day of the year.

Fox: Thank you for your kindness, but that’s all the cure I have time for.

Lucy: You’re leaving?

Fox: It has been a pleasure, My Queen, and an honor, but time is short and Aslan himself has asked me to gather more troops.

Mr. Beaver: You've seen Aslan?

Mrs. Beaver: What’s he like?

Fox: Like everything we’ve ever heard. You’ll be glad to have him by your side in the battle against the Witch.

Susan: But we’re not planning fighting any witch.

Fox: But surely, King Peter, the prophecy!

Mr. Beaver: We can't go to war without you.

Peter: We just want our brother back.

**Scene: In the White Witch’s dungeon**

(Edmund is chained and shackled around his ankles and obviously FREEZING. He chews a bit of the dry looking black bread, but chokes and reaches for the cup of water which is frozen. He then throws it back onto the tray. Someone speaks and we see Mr. Tumnus huddled against a wall, in the neighboring cell)

Mr. Tumnus: If... If you’re not going to eat that... (Edmund and Tumnus crawl towards each other and Edmund gives him the bread)

Mr. Tumnus: I’d get up, but... but my legs.

Edmund: Mr. Tumnus.

Mr. Tumnus: What’s left of him. (notices Edmund properly for the first time) You’re Lucy Pevensie's brother.

Edmund: I’m Edmund.

Mr. Tumnus: Yes. Yes, you have the same nose.

Mr. Tumnus: Is your sister all right? Is she safe?

Edmund: (looks up as barks and growls can be heard from above) I don’t know.

(White Witch slams the gates open and they go scoop back to their places)

White Witch: My police tore that dam apart. Your little family are nowhere to be found. (Grabs Edmund by his shirt collar and lifts him right off the ground) Where did they go?

Edmund: (stammering) I don’t know!

White Witch (throwing him on the floor and raising her wand): Then you’re of no further use to me.

Edmund: Wait! The beaver said something about Aslan!

White Witch: Aslan? Where?

Edmund: I... Mr. Tumnus: He’s a stranger here, Your Majesty. He can’t be expected to know anything.
(Ginarrbrik hits him in the bottom of his staff)

White Witch: I said... where is Aslan?

Edmund: (looking at Mr Tumnus' pleading eyes) I... I don't know. I left before they said anything. (Witch looks sharply at Tumnus) I wanted to see you!

White Witch: Guard!

Guard enters.

Guard: Your Majesty.

White Witch: Release the faun. (Guard breaks the shackle and Tumnus cries out in pain as they drop him by the Witch)

Mr. Tumnus: Ah! Ah!

White Witch: Do you know why you're here, faun?

Mr. Tumnus: Because I believe in a free Narnia.

White Witch: You're here... ...because he (points at Edmund with her wand) turned you in.

For sweeties.

Tumnus looks at Edmund in disbelief. Edmund looks away in guilt.

White Witch: Take him upstairs. And ready my sleigh. Edmund misses his family.

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The White Witch turns and walks out leaving Edmund curled up.

Scene: The Stone Bridge

Mr. Beaver: Now, Aslan's camp is near the Stone Table just across the frozen river.

Peter: River?

Mrs. Beaver: Oh, the river's been frozen solid for a hundred years.

Peter: It's so far!

Mrs. Beaver: It's the world, dear. Did you expect it to be small?

Susan: Smaller.

Scene: The Witch's Castle: Courtyard

A door opens and Edmund and Ginarrbrik walk through it into the courtyard. Edmund stops short when he sees a new statue: Mr. Tumnus.

White Witch: When you're ready, Son of Adam.

The sleigh sweeps out of the castle doors and across the frozen lake surrounding it. Edmund huddles on the floor whilst the Queen sits upright, wrapped in her furs.

Ginarrbrik: Yah! Yah! Yah!

Scene: Father Christmas

Cut to a wide shot of Susan, Lucy, Peter and the Beavers walking across a HUGE frozen lake.

Mr. Beaver: Come on, humans! While we're still young.

(Peter bends down to give Lucy a piggy back ride)

Peter: If he tells us to hurry one more time, I'm gonna turn him into a big, fluffy hat.

Mr. Beaver: Hurry up! Come on!

Lucy: He is getting a little bossy!

Mrs. Beaver: No! Behind you! It's her!

Mr. Beaver: Run! Run!

Peter: Run!

(The children and beavers flee across the lake and into the woods as the sleigh gains behind them. They run into the forest on the other end of the lake.)

Peter: Hurry!

Mr. Beaver: Inside! Dive! Dive!

Mrs. Beaver: Quick! Quick, quick, quick!

(They dive down into a little cave and go very still, watching the shadow on the mound of snow in front of them. Snow drops down as someone moves about over them and walks away.)

Lucy: Maybe she's gone.

Peter: I suppose I'll go look.

Mr. Beaver: No! (climbing out) You're worth nothing to Narnia dead!

Mrs. Beaver: Well, neither are you, Beaver.

Mr. Beaver: (takes her paws in his) Thanks sweetheart! (scrambles up top. The others wait nervously.)

Susan: What's that? What's...

Peter: Shh, shh, shh.

(Mr Beavers suddenly pops his head down. Lucy shrieks!)
Mr. Beaver: Come out! Come out! I hope you’ve all been good ’cause there’s someone here to see ya!
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(The others look at each other curiously before emerging and seeing Father Christmas who laughs happily! Lucy walks towards him.)
Lucy: Merry Christmas, sir.
Father Christmas: It certainly is, Lucy, since you have arrived.
Susan: Look, I’ve put up with a lot since I got here, but this...
Peter: We thought you were the Witch.
Father Christmas: Yes, yes, I’m sorry about that, but in my defense, I have been driving one of these longer than the Witch.
Susan: I thought there was no Christmas in Narnia.
Father Christmas: No. Not for a long time. But the hope that you have brought, Your Majesties, is finally starting to weaken the Witch’s power. Still, I dare say you could do with these. (reaches into his sleigh and pulls out a huge brown sack)
Lucy: Presents! (runs up to him)
Father Christmas: The juice of the fire-flower. One drop will cure any injury. And though I hope you never have to use it... (presents her with a little dagger).
Lucy: Thank you, sir, but I think I could be brave enough.
Father Christmas: I’m sure you could. But battles are ugly affairs. Susan. (she steps forwards and he hands her a bow and a quiver of arrows) Trust in this bow and it will not easily miss.
Susan: What happened to “battles are ugly affairs”?
Father Christmas: Though you don’t seem to have a problem making yourself heard, (presents her with an ivory horn) blow on this horn and wherever you are, help will come.
Susan: Thanks.
(she steps back and Peter steps forwards. Father Christmas gives him a bright silver shield and a sword in its scabbard. Peter draws the sword out.)
Father Christmas: Peter. The time to use these may be near at hand.
Peter: Thank you, sir.
Father Christmas: These are tools, not toys. Bear them well and wisely. Now, I must be off. Winter is almost over, and things do pile up when you’ve been gone a hundred years. Long live Aslan! (climbs into his sleigh) And Merry Christmas!
Lucy: Merry Christmas!
Susan: Merry Christmas, sir!
Peter: Bye, sir! See you next year!
Lucy: Goodbye!
Mrs. Beaver: ha ha ha!
Lucy: Told you he was real.
Peter: He said winter was almost over. You know what that means. No more ice.

Scene: Crossing the Frozen River
(The children look down the banks of the river which is breaking into chunks of ice that are floating away on the fast current. A frozen waterfall looms on their left. Peter assesses the situation and holding Lucy’s hand starts to make his way down the bank. Susan grabs his arm)
Peter: We need to cross, now!
Lucy: Don’t beavers make dams?
Mr. Beaver: I’m not that fast, dear.
Peter: Come on!
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Susan: Wait! Will you just think about this for a minute?
Peter: We don’t have a minute.
Susan: I’m just trying to be realistic.
Peter: No, you’re trying to be smart. As usual.
(Starts climbing down. Susan looks like she might stay but the howling of the wolves in the distance changes her mind. Shot of the wolves sniffing at the cave where the children previously hid. Shot of the witch in her sleigh crossing the huge frozen lake. Back at the river, Peter puts a foot on the ice and water spurts up from under it)
Mr. Beaver: Wait. Maybe I should go first.
Peter: Maybe you should.

(Mr Beave tests out the ice with his feet and tail, trying to find the strongest passage)

Mrs. Beaver: You've been sneaking second helpings, haven't you?
Mr. Beaver: Well, you never know which meal's gonna be your last. Especially with your cooking.
(The children start to follow Mr Beaver across the ice.)

Susan: If Mum knew what we were doing...
Peter: Mum's not here.
Lucy: Oh, no! (Lucy notices the wolves running across the top of the frozen waterfall to the other side of the river)

Peter: Run!
Susan: Hurry!

(The wolves leap in front on them on the frozen river. Turning they see they are trapped by the rest of the wolves. Mr Beaver tries to threaten on but is pounced on and pinned to the ground.)
Mrs. Beaver: No!
Lucy: Peter!
(Peter draws his sword.)

Maugrim: Put that down, boy. Someone could get hurt.
Mr. Beaver: Don't worry about me! Run him through!
Maugrim: Leave now while you can, and your brother goes with you.
Susan: Stop, Peter! Maybe we should listen to him!
Maugrim: Smart girl.
Mr. Beaver: Don't listen to him! Kill him! Kill him now!
Maugrim: Oh, come on. This isn't your war. All my Queen wants is for you to take your family and go.
Susan: Look, just because some man in a red coat hands you a sword, it doesn't make you a hero! Just drop it!
Mr. Beaver: No, Peter! Narnia needs ya! Gut him while you still have a chance!
Maugrim: What's it gonna be, Son of Adam? I won't wait forever. And neither will the river.
Lucy: Peter! (looking up horrified)

Peter (noticing the waterfall is starting to crack and collapse): Hold onto me! (Stabs sword into the ice. The waterfall plunges down on them and sweeps them away. The beavers propel the chunk of ice to shore. Peter stands up holding Lucy's coat in his hand, but no Lucy.)

Mrs. Beaver: Lovely.
Susan: What have you done? Lucy! Lucy!

Lucy: (off-screen) Has anyone seen my coat?
Mr. Beaver: Don't you worry, dear. Your brother's got you well looked after.
Mrs. Beaver: And I don't think you'll be needing those coats anymore.
(They see a blossom growing in sped up style and leave their coats behind as the wood changes from winter into spring/summer)

Scene: Back at the Waterfall
(Edmund, the Witch and the Dwarf stand on the bank looking down at the fast moving river. The dwarf starts to shrug off his furs)

Ginarrbrik: It's so warm out. (Witch gives him cold look. Edmund smirks) I'll go and check the sleigh.
The wolves approach, one of them carrying the fox in its mouth.
Wolf: Your Majesty. We found the traitor. He was rallying your enemies near the Shuddering Woods.
White Witch: Ah. Nice of you to drop in. You were so helpful to my wolves last night. Perhaps you can help me now.
Fox: Forgive me, Your Majesty
White Witch: Oh, don't waste my time with flattery.
Fox: Not to seem rude, but I wasn't actually talking to you. (Looks at Edmund)
White Witch: (Looks first to Edmund and than at Fox. Walks up to fox twirling wand and points it at him) Where is are the humans headed? (Fox refuses to answer. Witch moves arm back
about to use her wand when Edmund runs in front of her.)

Edmund: Wait! No! Don't. The beaver said something about the Stone Table, and that Aslan had an army there.  (realizes he's betrayed them again)

White Witch: An army? Thank you, Edmund. I'm glad that this creature got to see some honesty... ...before he dies.  (turns fox to stone)

Edmund: No!  (The Witch turns and slaps Edmund across face)

White Witch: Think about whose side you're on, Edmund. Mine... (turns his head towards the stone fox) ...or theirs?  (Edmund's eyes fill with tears) Go on ahead. Gather the faithful. If it's a war Aslan wants...  (turns random passing butterfly to stone) ...it's a war he shall get!

**Scene: Entering into Aslan's camp**

(The children are now just wearing their shirts and no socks. As they pass a tree, Lucy stops and turns and waves to her. She waves back and follows the others as they enter the camp. Centaurs, Bears, Fauns all stop what they are doing as the children pass through the camp)

Susan: Why are they all staring at us?
Lucy: Maybe they think you look funny.

Mr. Beaver:  (To Mrs. Beaver) Oi, stop your fussing. You look lovely.

(They stop in front of an official looking tent where General Oreius stands guard. Peter pulls out his sword and holds it on front of him pointing to the sky)

Peter:  (To Oreius) We have come to see Aslan.

(Tent flaps in the breeze and suddenly everyone kneels. Aslan comes out from the tent and the children kneel as well.)

Aslan: Welcome, Peter, Son of Adam. Welcome, Susan and Lucy, Daughters of Eve. And welcome to you, Beavers. You have my thanks. But where is the fourth?

Peter: That's why we're here, sir. We need your help.

Susan: We had a little trouble along the way.

Peter: Our brother's been captured by the White Witch.

Aslan: Captured? How could this happen?

Mr. Beaver: He betrayed them, Your Majesty.

Oreius: Then he has betrayed us all!

Aslan: Peace, Oreius. I'm sure there's an explanation.

Peter: It's my fault, really. I was too hard on him.

Susan: We were all.

Lucy: Sir, he's our brother.

Aslan: I know, dear one. But that only makes the betrayal all the worse. This may be harder than you think.

**Scene: Peter and Aslan on hill looking towards Cair Paravel**

Aslan: That is Cair Paravel, the castle of the four thrones. In one of which you will sit, Peter, as High King.  (Peter does not answer) You doubt the prophecy?

Peter: No. That's just it. Aslan, I'm not what you all think I am.

Aslan: Peter Pevensie, formerly of Finchley. Beaver also mentioned you planned on turning him into a hat.  (Aslan chuckles) Peter, there is a Deep Magic, more powerful than any of us that rules over all of Narnia. It defines right from wrong, and governs all our destinies.

Yours... and mine.

Peter: But I couldn't even protect my own family.

Aslan: You've brought them safely this far.

Peter: Not all of them.

Aslan: Peter, I will do what I can to help your brother, but I need you to consider what I ask of you. I, too, want my family safe.

**Scene: The Witch's Camp**

(Edmund is gagged and bound to tree as the Dwarf walks around him and taunts him)

Ginarrbrik: Is our little prince uncomfortable? Does he want his pillow fluffed? Special treatment for the special boy! Isn't that what you wanted?

**Scene: Aslan's Camp**

Lucy: You look like Mum.

Susan: Mum hasn't had a dress like this since before the war

Lucy: We should bring her one back. A whole trunk full!
Susan: If we ever get back. I'm sorry I'm like that. We used to have fun together, didn't we?
Lucy: Yes. Before you got boring.
Susan: Oh, really? (Splashes Lucy with water. Lucy splashes her back and they both end up wet and laughing. Susan pulls a towel from a branch to reveal a wolf's faces inches from her own.)
Maugrim: Please don't run. We're tired.
Vardan: And we'd prefer to kill you quickly.
(Throws towel. Cut to Peter and Aslan. Susan's horn is blown off camera.)
Peter: Susan! (Peter runs in her direction.)
(Susan and Lucy are in a tree and wolf trying to get them. Peter charges across the river brandishing his sword as Susan hauls her feet up.)
Peter: Get back!
Lucy: Peter! Ah!
(Lucy and Susan watch as the wolves encircle Peter.)
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Maugrim: Come on. We've already been through this before. We both know you haven't got it in you.
Susan: Peter! Watch out!
(Aslan and a small group of soldiers appear. Aslan pins the second wolf to the ground.)
Aslan: No! Stay your weapons. This is Peter's battle.
Maugrim: You may think you're a king, but you're going to die... ...like a dog! (leaps at Peter)
Susan: Look out!
(Peter and Maugrim both fall to the ground.)
Lucy: Peter!
Susan: Peter!
(Susan and Lucy leap to the ground. They push the wolf away to reveal a shaken up Peter whom they both hug. Aslan releases the other wolf, Vardan, who runs away.)
Aslan: After him. He'll lead you to Edmund.
(Oreius nods and they charge after the other wolf.)
Aslan: Rise, Sir Peter Wolf's-Bane, Knight of Narnia.
(Peter, Lucy and Susan all smile at each other.)

Scene: The Witch’s camp
General Otmin: The minotaurs will take the left flanks. We’ll keep the giants in reserve and send the dwarfs in first.
(White Witch looks at the plans and nods in agreement. Aslan's band of soldiers comes in and there is confusion.)
Cyclops: Ah!
Otmin: The prisoner!
White Witch stalks through camp and finds Ginnabrik tied to Edmund’s tree, gagged and with the point of his long hat pinned to the tree by a dagger She takes the knife and looks like she's going to kill him then cuts his binds down)
Ginarrbrik: You're not going to kill me?
White Witch: Not yet. (turns to Otmin) We have work to do.

Scene: The Reconciliation
(Peter emerges from his tent and notices Oreius walking past. Oreius stops and looks behind him. Peter follows his gaze. Aslan and Edmund are on a rock above camp, deep in conversation but nothing can be heard. Lucy and Susan emerge from their tent and notice Peter. They also turn to see what he is looking at.
Lucy: Edmund! (She tries to run towards him. Peter stops her. Edmund turns at the sound of her voice. Aslan finishes his conversation with Edmund and they both come down towards the others.)
Aslan: What's done is done. There is no need to speak to Edmund about what is past. (Aslan walks away.)
Edmund: Hello.
(Lucy hugs him and Susan does too. Edmund looks relieved)
Susan: Are you all right?
Edmund: I'm a little tired.

Peter: Get some sleep. And Edmund... try not to wander off. (Edmund smiles and leaves)

(Later on, the four children are sitting around a low table eating breakfast. Edmund has changed his clothes and is dressed in a tunic like Peter. He munches hungrily on what looks like toast with honey.)

Lucy: Narnia's not going to run out of toast, Ed.

Peter: I'm sure they'll pack something up for the journey back.

Susan: We're going home?

Peter: You are. I promised Mum I'd keep you three safe. But it doesn't mean I can't stay behind and help.

Lucy: But they need us. All four of us.

Peter: Lucy, it's too dangerous. You almost drowned! Edmund was almost killed!

Edmund: Which is why we have to stay. (All look at him)

Edmund: I've seen what the White Witch can do. And I've helped her do it. And we can't leave these people behind to suffer for it.

(Lucy holds Ed's hand)

Susan: Well, I suppose that's it then. (She gets up)

Peter: Where are you going?

Susan: (picks up her bow and quiver) To get in some practice.

(Susan and Lucy practice shooting at the target. Susan fires an arrow which hits just off center. Lucy takes out her dagger and grins. The dagger hits the bulls eye! Cut to Peter and Edmund, riding at full gallop. They wheel around and practicing sword fighting)

Peter: Come on, Ed! Sword point up, like Oreius showed us.

Edmund: En garde!

Peter: Now block.

Edmund: Hey!

(Mr. Beaver runs up. Edmund's horse rears)

Mr. Beaver: Peter! Edmund!

Horse: My name is Philip.

Edmund: Oh. (stammers) Sorry.

Mr. Beaver: The Witch has demanded a meeting with Aslan. She's on her way here.

Scene: The Agreement

Ginarrbrik: Jadis, the Queen of Narnia!

Background Voice #1: Go away, Witch!

Ginarrbrik: Empress of the Lone Islands!

Background Voice #2: You don't belong here! Go away!

(Jadis arrives at the camp on a litter carried by Cyclops. They set her down and she stands down, and walks towards Aslan. The whole camp including the children are assembled in front of Aslan's tent. Aslan waits on the little rock plateau)

White Witch: You have a traitor in your midst, Aslan.

(Gasps in the crowd)

Aslan: His offense was not against you.

White Witch: Have you forgotten the laws upon which Narnia was built?

Aslan: Do not cite the Deep Magic to me, Witch. I was there when it was written.

White Witch: Try and take him then. (Otmin takes a step forward)

White Witch: Do you think that mere force will deny me my right... little King? Aslan knows that unless I have blood, as the law demands, (turns to face the crowd) all of Narnia will be overturned and perish in fire and water. (points at Edmund) That boy will die on the Stone Table... as is tradition. You dare not refuse me.

Aslan: Enough. I shall talk with you alone.
(Cut to the children sitting down on the grass, clearly bored. The Witch throws open the flaps of the tent. Everyone gets up! She walks back towards her seat, pausing to look at Edmund. Aslan walks the edge of the plateau)

Aslan: She has renounced her claim on the Son of Adam’s blood. (Everyone cheers and pats Edmund on the back)

White Witch: How will I know your promise will be kept?

(Aslan roars. The White Witch sits down suddenly in shock and the camp laughs. She leaves everyone celebrating. Lucy notices Aslan standing alone looking very sad before going back into his tent, then some dwarves distracts her.)

Scene: The Stone Table

(Lucy is tossing and turning in her bed. She sits up suddenly as we see the shadow of Aslan go past)

Lucy: (loudly whispers) Susan!

(Susan wakes up. The girls get up and creep out from their tent and follow Aslan. They dart behind trees until Aslan realizes they’re following him.)

Aslan: Shouldn’t you both be in bed?

Lucy: We couldn’t sleep.

Susan: Please, Aslan. Couldn’t we come with you?

Aslan: I would be glad of the company for a while. Thank you.

(They grasp his mane and walk beside him for a while.)

Aslan: It is time. From here, I must go on alone.

Susan: But Aslan...

Aslan: You have to trust me. For this must be done. Thank you, Susan. Thank you, Lucy.

And farewell.

(Susan leads Lucy off towards another area of the wood where they can see the Stone Table. The Table is surrounded by the Witch’s creatures, holding torches and jeering as Aslan walks up the steps to the table. The Witch steps up onto the table, wearing a gray dress. She holds a stone knife in front of her. Aslan sees this and seems even sadder. He stops in front of the Table.)

White Witch: Behold. The great lion.

(Otmin pokes him with the sharp end of his ax before slamming it into him and knocking Aslan to the floor.)

Ginarrbrik: Do you want some milk?

Lucy: Why doesn’t he fight back?

White Witch: Bind him!

Random Creature: Tie him up! Get him!

(The creatures tie his legs and muzzle him.)

White Witch: Wait! Let him first be shaved.

(The creatures begin cutting off Aslan’s mane.)

White Witch: Bring him to me.

(Aslan is dragged onto the Stone Table before the Witch’s feet. She kneels beside him.)

White Witch: You know, Aslan, I’m a little disappointed in you. Did you honestly think by all this you could save the human traitor? You are giving me your life and saving no one. (she chuckles) So much for love. (she stands up and addresses the crowd) Tonight…. …the Deep Magic will be appeased! But tomorrow, we will take Narnia forever! (the music gets faster) In that knowledge, despair… (Aslan and Lucy’s eyes lock) …and die!

(Lucy and Susan begin sobbing.)

White Witch: The Great Cat…. …is dead! (The rabble cheers loudly. She addresses Otmin) General. Prepare your troops for battle. However short it may be.

Scene: Later that Night

(The girls walk up the step and cry and lean on Aslan. Lucy unscrews her bottle of healing potion.)

Susan: It’s too late. He’s gone. He must have known what he was doing.

(Lucy buries her face into Aslan’s. Both girls succumb to their grief. Mice approach and begin chewing through the bonds.)

Susan: Get away! Get away, all of you!

Lucy: No. Look. (they follow the mice and remove the bonds)
Susan: We have to tell the others.
Lucy: We can't just leave him!
Susan: Lucy, there's no time. They need to know.
Lucy: The trees.

(Leaves blow in the wind.)

**Scene: Aslan's Camp**
(The wind blows petals into Aslan's camp and into the boys' tent. Peter wakes up and draws his sword in fear. Edmund looks confused and a bit scared as a Dryad forms out of the petals.)
Dryad: Be still, my Princes. I bring grave news from your sisters.

(Peter walks out of Aslan's tent towards where Oreius and Edmund are waiting beside a table covered in battle plans)
Peter: She's right. He's gone.
Edmund: Then you'll have to lead us. Peter, there's an army out there and it's ready to follow you.
Peter: I can't.
Edmund: Aslan believed you could. And so do I.
Oreius: The Witch's army is nearing, sire. What are your orders?

**Scene: The Battle**
(Peter looks at the map. It morphs into a 3D version which in turn morphs to the actual battle field and follows the flight of the Griffin. It soars towards Edmund who is in full amour on the rocks above the field. Then down to where Peter and Oreius wait on a small mound, in front of the army. Peter is fully armed on a white unicorn)
Gryphon: They come, Your Highness, in numbers and weapons far greater then our own.
Oreius: Numbers do not win a battle
Peter: No. But I bet they help.
(The Witch's army arrives, with way more numbers than Peters and three giants. The Witch rides up onto her own mound in a chariot pulled by Polar bears. She is wearing a chain mail dress, a gold headdress and Aslan's mane hangs from the headdress. The two armies face each other. Peter looks at Edmund on the hill, who nods down to him. He then draws his sword. A trumpet sounds, and his army cheers.)
White Witch: I have no interest in prisoners. Kill them all.
Ginarrbrik: Ahh!
(Her army advances, Peter gives a signal.)
Mr. Beaver: (standing in armor, next to Edmund) Go on!
(Griffins from Peter's side mimic the air raid scene by dropping boulders on the oncoming army attack.)
Otmin: Look to the sky! (Dwarves start firing arrows, boulders fall on the attacking army.)
Peter: (turns to Oreius) Are you with me?
Oreius: To the death.
Peter: (shouts) For Narnia and for Aslan! (He charges and the army follows.)
Centaur: Go!
Faun: Go! For Aslan!
The armies race toward each other, the front riders putting down their lances. The leopards clash with the wolves and tigers and the two armies meet. The battle begins.)

**Scene: Back at the Stone Table, That Morning**
(Lucy and Susan who have fallen asleep over Aslan's body, wake up.)
Susan: We should go.
Lucy: I'm so cold.
(Susan helps Lucy down the steps from the Stone Table. They start walking away, the earth shakes and there is a cracking sound. Both girls fall over.)
Lucy: Ah! (Lucy looks back at the Stone Table) Susan!
(They walk back towards the Stone Table which has cracked and from which Aslan's body has disappeared.)
Lucy: Where's Aslan?
Susan: What have they done?
(The sun shines brightly on their faces as they look towards the archway. Aslan appears with a nice new mane, and he is also a bit larger than before.)
Susan and Lucy: Aslan! (They run around the table and throw themselves at him. Aslan
laughs)
Susan: But we saw the knife. The Witch.
Aslan: If the Witch knew the true meaning of sacrifice, she might have interpreted the Deep Magic differently. That when a willing victim who has committed no treachery is killed in a traitor’s stead, the Stone Table will crack and even Death itself will turn backwards.
Susan: We sent the news that you were dead. Peter and Edmund will have gone to war.
Lucy: (draws dagger) We have to help them.
Aslan: We will, dear one, but not alone. Climb on my back. We have far to go and little time to get there. And you might want to cover your ears. (He lets out a roar.)

Scene: Back to the battle
(The battle continues.)
Edmund: Fire!
(A centaur fires an arrow which sparks in mid-air. A phoenix swoops down bursting into flames as it does and creates a wall of fire that separates the oncoming Witch and the rest of her army.)
Mr. Beaver: Yes!
(Peter’s army cheers, but stops when the Witch uses a spell to just blast the wall away and continues to advance.)
Peter: Fall back! Draw them to the rocks! (He slams his visor down and rides off. Cut to Edmund and Mr. Beaver, hearing horn from their position.)
Mr. Beaver: That’s the signal. Come on! (They run off to join the rest of the Army.)

Scene: Asian’s Flight
Cut to Aslan and the girls galloping through beautiful countryside at top speed.
Susan: Where are we going?
Aslan doesn’t answer but over the trees, the Witch’s Castle comes into view.
Susan: Hang on!

Scene: Back to the battle
Back to the battle.
Random Character #1: Fall back!
Random Character #2: Go on! Fall back!
Peter gallops into the rocks, but Ginarrbrik fires an arrow at his unicorn which stumbles, falls and throws him. The witch and her army follow them into the rocks. Edmund reacts to Peter on the ground. Oreius sees Edmund’s face, turns, sees Peter on the ground and charges towards the Witch with a random rhino at his side.
Peter: (as Oreius passes him) Stop!
(Along the way, the rhino is floored and Oreius kills Otmin with two swords in the back. Pulling out a third sword, he leaps at the Witch. The polar bear swipes at him, the Witch ducks, spins her wand and turns Oreius to stone)

Scene: Inside the Witch’s Castle, Courtyard
(Cuts to stone centaur in the Witch’s Castle. Lucy and Susan are looking for Mr. Tumnus. Lucy spots him in his stone state and starts to cry. Susan kisses her head and hugs her. Aslan walks up and breathes on Mr. Tumnus and Mr. Tumnus changes back. He falls forward into Lucy and Susan’s arms. He looks up recognizing Lucy and smiles.)
Lucy: Susan, this is...
Susan: Mr. Tumnus! (They hug, and then they see Aslan)
Aslan: Come, we must hurry and search the castle. Peter will need everyone we can find.

Scene: Back to the battle again!
Faun: Ah!
(Two griffins dive toward the Witch, who swiftly slashes at one and turns the other into stone. It shatters on a boulder.)
Peter: Edmund! There’s too many! Get out of here! Get the girls and get them home!
Mr Beaver: You heard him! Let’s go! (Starts to drag Ed away. Ed sees the Witch advance towards Peter who is oblivious and starts to go back.)
Mr Beaver: Peter said get out of here!
Edmund: Peter’s not king yet.
(Edmund rushes down the hill, jumps next to the Witch and brings his sword down on the Witch’s wand, smashing it. There is a flash of blue light. Peter turns. Edmund pauses, giving the Witch the advantage to rid him of his shield and stab him with the remains of her wand.)
Peter: (yelling but silenced) Edmund! (Edmund collapses and lies still)
(Peter charges angrily at the Witch and they fight, the battle is vigorous.)
Peter: Ah!
We see Aslan's feet for a second, running quickly across rocky terrain, Peter and the Witch
pause when they hear Aslan's roar from the top of a cliff.)
White Witch: Impossible!
(Peter and the Witch continue to fight. Aslan, and his army, rush to join the battle. The Witch trips Peter and pins him to the ground with one of her swords through his chain mail. She stands over him about the deliver the death blow, looks up, Aslan leaps at her, and pins her to the ground. The Witch looks up, and we see her point of view as Aslan bites toward the camera. Peter stands holding his sword as everything else appears sped up around him.)
Aslan: It is finished. (Lucy and Susan run up to Peter.)
Susan: Peter!
Lucy: Peter!
Susan: Where's Edmund? (The three run off, to look for Edmund.)
(Ginarrbrik hobbies up and is about to finish Edmund)
Susan: Edmund! (She fires an arrow, and kills the dwarf.)
Ginarrbrik: Ah!
(Edmund coughs and gasps. Lucy pulls out her cordial and places one drop on Edmund's lips. The other children's eyes fill with tears. He stops moving momentarily before gasping and sitting up. Peter grabs him into a hug and presses his face into his shoulder, crying before letting go and holding onto him.)
Peter: When are you gonna learn to do as you're told?
(All laugh and embrace Edmund, who notices Aslan. The others turn and see Aslan breathe on a stone satyr, bringing it back to life. Lucy looks at her cordial then runs off to heal others. The camera sweeps over the scene and morphs into a shot of mermaids swimming down a river and leaping about in front of a castle.)
Scene: The Coronation
The four Pevensies walk up the aisle where all the Centaur are stood to attention. They pause looking at their four thrones which each have a significant carving on it. Then they walk up the steps and stand in front of their appropriate throne.)
Aslan: To the glistening Eastern Sea, I give you Queen Lucy the Valiant. (Mr. Tumnus approaches in a nice green scarf and the Beavers bear the crowns. Mr. Tumnus crowns each of them.) To the great Western Wood, King Edmund the Just. To the radiant Southern Sun, Queen Susan, the Gentle. And to the clear Northern Sky, I give you King Peter, the Magnificent. Once a King or Queen of Narnia, always a King or Queen. May your wisdom grace us until the stars rain down from the heavens.
All: Long live King Peter! Long live King Edmund! Long live Queen Susan! Long live Queen Lucy!
(Cut to Aslan, walking on the beach in the sunset. Lucy runs out onto the balcony and sees him walking away)
Mr. Tumnus: Don't worry. We'll see him again.
Lucy: When?
Mr. Tumnus: In time. One day he'll be here and the next he won't. But you mustn't press him. After all, he's not a tame lion.
Lucy: No. But he is good.
Mr. Tumnus: Here. (pulls out a hankie from under his scarf) You need it more than I do. (She takes it and sees that Aslan has disappeared. She looks at Tumnus in surprise and he nods at her and takes her hand. She looks out to sea and begins to cry softly.)
Scene: Hunt for the White Stag
(The four adult Pevensies are riding horses through the woods. They're after the White Stag. It is autumn and they are all wearing their crowns. Edmund slows down and the others gallop off)
Edmund: Are you all right, Philip?
Philip: I'm not as young as I once was.
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Susan: (returns to Edmund) Come on, Ed.
Edmund: Just catching my breath.
Susan: That's all we'll catch at this rate.
Lucy: What did he say again, Susan?
Susan: “You girls wait in the castle. I'll get the stag myself."
(They all laugh. Peter notices something and gets off his horse)
Peter: What's this? (They all dismount. The camera pans up to reveal the top of a lamppost, now covered in vines, up the post.) It seems familiar.
Susan: As if from a dream.
Lucy: Or a dream of a dream. Spare Oom. (Lucy runs off)
Peter: Lucy!
Susan: Not again.
Peter: Lu?
Lucy: Come on!
(The branches get denser. We begin to see some fur coats.)
Peter: These aren't branches.
Edmund: Ow! Ooh!
Susan: They're coats.
Edmund: Susan, you're on my foot!
Lucy: Peter, move off!
(The voices change to those of the four as children.)
Peter: Stop shoving.
Edmund: Stop it! I'm not on your toe!
(All four children fall out of the wardrobe into the spare room. They look at each other and then the door as the Professor walks in.)
Professor: Oh! There you are. (smiling) What were you all doing in the wardrobe?
(The four glance at each other.)
Peter: You wouldn't believe us if we told you, sir.
(Professor throws cricket ball to Peter.)
Professor: Try me.
Some Credits Roll
(Wardrobe at night. Lucy approaches, opens the door and looks inside. A voice makes her turn around.)
Professor: I don't think you'll get back in that way. You see... I've already tried.
Lucy: Will we ever go back?
Professor: Oh, I expect so. But it'll probably happen when you're not looking for it. All the same... (whispers) best to keep your eyes open. (They walk out the room and the wardrobe door opens a crack and light shines out and we hear Aslan roar)

THE END!