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Exploring An Antagonist's Characterization: Negative Traits of Lady of The Green Kirtle in C.S. Lewis' *The Silver Chair*

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Abstract
An abstract should accompany each manuscript; it should be completely self-consistent (i.e., In children's literature, protagonists are often highlighted as role models, while antagonists are frequently overlooked, despite their crucial role in creating conflict and shaping the plot. Thus, this study explores the characterization of the Lady of the Green Kirtle, the main antagonist in *The Silver Chair* by C.S. Lewis. An interactive, qualitative method, as described by Miles, Huberman, and Saldana, was employed in this research. As the main instrument, close reading of the novel was employed to identify and analyze specific subsequences containing the antagonist's behaviors. The findings reveal that the Lady of the Green Kirtle is characterized by four main traits: manipulative, dominant, cruel, and dangerous. She employed her magic, lies, and violence to manipulate others and achieve her goals. Her presence greatly influences the direction of the plot and the challenges faced by the protagonists. This study demonstrates that examining antagonists can enhance our understanding of character roles in literature, particularly in children's stories.

Keywords*: antagonist, characterization, Narnia, The Silver Chair*

Abstrak
Dalam sastra anak-anak, protagonis sering disorot sebagai panutan, sementara antagonis sering diabaikan, meskipun peran mereka krusial dalam menciptakan konflik dan membentuk alur cerita. Oleh karena itu, penelitian ini mengeksplorasi karakterisasi Lady of the Green Kirtle, antagonis utama dalam *The Silver Chair* karya C.S. Lewis. Metode kualitatif interaktif, seperti yang dijelaskan oleh Miles, Huberman, dan Saldana, digunakan dalam penelitian ini. Sebagai instrumen utama, pembacaan cermat novel digunakan untuk mengidentifikasi dan menganalisis subsekuen spesifik yang memuat perilaku antagonis. Temuan penelitian mengungkapkan bahwa Lady of the Green Kirtle dicirikan oleh empat sifat utama: manipulatif, dominan, kejam, dan berbahaya. Ia menggunakan sihir, kebohongan, dan kekerasannya untuk memanipulasi orang lain dan mencapai tujuannya. Kehadirannya sangat memengaruhi arah alur cerita dan tantangan yang dihadapi para protagonis. Penelitian ini menunjukkan bahwa mengkaji antagonis dapat meningkatkan pemahaman kita tentang peran karakter dalam sastra, khususnya dalam cerita anak-anak

Kata kunci*: antagonis, penokohan, Narnia, The Silver Chair*

Introduction

A novel is a literary work of fiction that tells the story of life, driven by characters including the protagonist and antagonist (Gill, 1995). Protagonists are generally the main characters that have their own motives and sometimes break the rules to achieve goals (Khayatovna & Davronova, 2024; Mariana, 2023). On the other hand, antagonists are characters who oppose the protagonists by creating conflict (Fadly & Amelia, 2023). Both the protagonist and antagonist are essential for plot development and creating tension, which keeps the audience engaged with the story (Andriana & Rohmah, 2019; Zohirjonovna & Davronovna, 2025).

Novels and literature are not limited to adults; they also play a crucial role in children's development (Apriliyani et al., 2024; Emmanuel, 2022; Junaid, 2017; Mukaromah, 2019). Many studies have explored protagonist characters in children's literature from diverse perspectives and approaches, such as moral values (Annuri et al., 2024; Hissan, 2012; Kaniasari & Saragih, 2019; Nasser & Suhadi, 2022; Ridwan & Mulasih, 2022), character education (Arafah et al., 2024; Hizraini et al., 2022; Kristiyani, 2008; Sekeh et al., 2019), and feminism (Dewi et al., 2021; Purnamasari et al., 2020; Saraswati et al., 2021). While employing feminist perspectives would provide insights for parents, educators, and teachers that could help them select reading materials that could introduce awareness about gender equality, analyzing the protagonists' traits in children's literature would highlight their positive behaviors, the moral values they demonstrate, and the character development undergone by these protagonists (Gafar & Maryani, 2020).

Despite the dominance of the analysis on the protagonists, quite a few studies have ventured in analyzing the antagonists, such as Lord Voldemort in *Harry Potter and The Half-Blood Prince* (Fitri, 2018), Wicked Witch of the West in *The Wonderful Wizard of Oz* (Kheirbek & Ezzat, 2020), Professor Snape in J. K. Rowling's *Harry Potter and the Philosopher's Stone* (Suwastini, Wahyuni, et al., 2023), The Evil Queen in *Snow White* (Ningsih, 2023), Erik in *The Phantom of the Opera* (Suwastini & Pratama, 2024), and The Grand High Witch in *The Witches* (Suwastini et al., 2024). The same case happens with the analysis of C.S. Lewis's *Narnia Series*. Most previous studies have focused on the protagonists of the series while they mainly centered around the most well-known novels. While Bella et al. (2023), Charima (2020), Noor & Khalid (2024) and Suwastini et al. (2020) analyzed the Pevensies in *The Lion, the Witch and the Wardrobe*, while Putri et al. (2021) studied Eustace Scrubb in *The Voyage of the Dawn Trader.* While focusing on the protagonists in children's literature brings out the positive values it aims to send to the young readers, analysis on the antagonists should not be neglected as they help building the conflicts that shape the narrative's plot development. Azharinas et al. (2024) has ventured in analyzing the antagonist in Narnia, yet they still centered on the characterization of Queen Jadis as the terrible White Witch in the most well-known novel of the *Narnia Series*, *The Lion, the Witch and the Wardrobe*. So far, only Ariyani et al. (2025) have pioneered in analyzing the antagonist in the less well-known novel in the series, *The Magician's Nephew*.

To fill the gap, this study explores the characterization of one of the antagonist characters, the Lady of the Green Kirtle, who is established as the main antagonist in *The Silver Chair*, the sixth book in C.S. Lewis's most popular series, *The Chronicles*

of Narnia. As a series, the novel weaves together episodes that loosely tie the main characters across the novels into a narrative that conveys various moral teachings, especially the faith in doing right and the belief in a higher power above, as represented by Aslan. By exploring this novel, the present study complements the existing analysis on the other novels in the seris, while its focus on the antagonist will fill the disparancy between the analysis on the protagonists and the antagonists.

Method

This research was an interpretive qualitative study designed in the model pf interactive qualitative data analysis proposed by Miles et al.'s (2014). The object of the study was the characterizations of The Lady of the Green Kirtle as the antagonist in *The Silver Chair* by C.S. Lewis (1953). This study utilized the 2007 edition of Lewis's *The Silver Chair* by HarperCollins as the source of data, comprises of 16 chapters and a total of 243 pages. The analysis involved four concurrent processes: data collection, data condensation, data display, and conclusion drawing, as illustrated in the following figure.

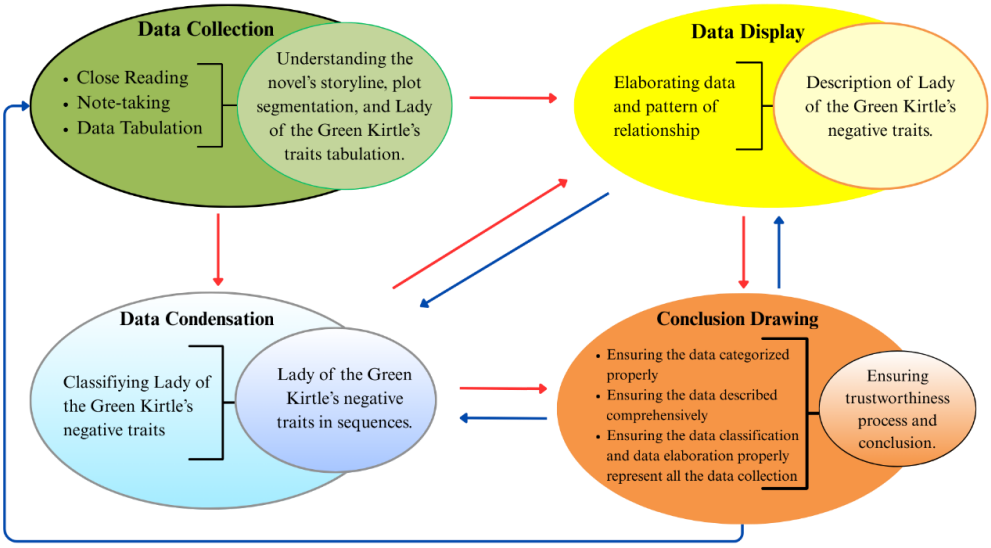


Figure 1. Interactive Data Analysis by Miles et al. (2014)

Data Collection

Data collection began with a close reading of the novel to gain a thorough understanding of its content. To facilitate data collection, the novel's plot was divided into smaller sections for analysis (Bordwell et al., 2017). Each section represents an event in the plot (Suwastini et al., 2022). Since an event can have multiple incidents, these sections were further broken down into smaller subsequences, where each subsequence describes an incident within the larger sequence (Dewi et al., 2021; Suwastini et al., 2023; Utami et al., 2020). These subsequences acted as the units of analysis, to allow focused analysis on each instance of the antagonists' traits without being trapped in retelling the narrative. The data were collected from the subsequences that contain the characterizations of the Lady of the Green Kirtle.

Data Condensation and Data Display

As stipulated by Miles et al. (2014), these two process were conducted simultaneously and interactively. The data collected from the data collection stage were classified into categories of traits representing the major characterizations of the Lady of the Green Kirtle, bearing in mind how these categorizations would affect the coherence of the data display, where these categorized data would be elaborated and interpreted. During these processes, recategorizatons of data to enable more comprehensive flow of elaborations, while the elaboration could be revised to when a recategorization was needed.

Conclusion Drawing

A conclusion was drawn from the results of the simultaneous data condensation and data display, both summarizing the findings and their interpretations. This stage was not a final stage, as the conclusion was simultaneously compared with the data condensation, data display, and data collection to ensure that the conclusion had represented the data as collected, condensed, and elaborated. Changes in the data collection, data condensation, and data display could occur when the revisit results in additional data, exclusion of certain data, and changes in data categories, leading to possible shifts in the conclusion. This cycle is repeated until the data collection, categorization, and elaboration were saturated, ensuring a trustworthy process and conclusion.

Result and Discussion

This section describes the characterization of Lady of the Green Kirtle in C.S. Lewis' *The Silver Chair*. She is portrayed as a Witch who kidnaps Prince Rilian, the son of King Caspian, and can transform into a giant green serpent. Her manipulative trait is reflected in twelve subsequences, her dominant personality in ten subsequences, her cruelty in nine subsequences, and her dangerous nature in four subsequences. A summary of these results is presented in Table 1.

Table 1. The characterization of Lady of the Green Kirtle in *The Silver Chair*

No.	Characters	No Sub Sequences	Frequency
1	Manipulative	5h, 5k, 12f, 12i, 12j, 12l, 12m, 15b, 15e, 15m, 19i, 19j	12
2	Dominant	11b, 14c, 15h, 16b, 17a, 17b, 18e, 19e, 19i, 19j	10
3	Cruel	5c, 5d, 12e, 14c, 17b, 18e, 19i, 19j, 20b	9
4	Dangerous	5c, 5d, 17a, 17b	4

Table 1 presents the characterization of the Lady of the Green Kirtle in *The Silver Chair*, focusing on four main traits: manipulative, dominant, cruel, and dangerous. The manipulative trait appears most frequently, with 12 occurrences. The dominant trait is identified 10 times, the cruel trait is identified 9 times, and the dangerous trait

is identified 4 times. Overall, the table illustrates how the Lady of the Green Kirtle is consistently portrayed as an antagonist through these negative traits throughout the narrative.

Lady of the Green Kirtle as a Manipulative Witch

Manipulative is the act of influencing someone for personal benefit (Lalenoh, 2018). Lady of Green Kirtle's manipulative characterization can be identified in thirteen subsequences: 5h, 5k, 12f, 12i, 12j, 12l, 12m, 15b, 15e, 15m, 19i, and 19j. This discussion will use subsequences 12j, 15c, and 15n as sampling, which strongly reveal her manipulative trait.

Subsequence 12j shows Prince Rilian as a mysterious Knight being manipulated by the Witch and stated about her promise to make him a king of an overland, described as:

Excerpt 1: *'"Now the Queen's majesty knows by her art that I shall be freed from this enchantment when once she has made me king of a land in the Overworld and set its crown upon my head. The land is already chosen and the very place of our breaking out. Her Earthmen have worked day and night digging a way beneath it"'*

(C.S. Lewis, *The Silver Chair*, 1953: 112)

Excerpt 1 is from a conversation between Prince Rilian and the three travelers (Jill, Eustace, and Puddleglum). Prince Rilian, enchanted by the Witch, believes she saved him from an evil spell, when in fact, she is the one who enchanted him. It is also revealed that the Witch's Earthmen have been working day and night to dig beneath the land. This finding is similar to studies that reveal The White Witch's manipulation of Edmund by offering Turkish Delight and the promise of being a king in *The Lion, the Witch and the Wardrobe* (Bella et al., 2023; Ottosson, 2010)

Subsequence 15b shows The Witch's manipulation by her magic and sweet talk to make Prince Rilian and the three travelers believe that there was no land called Narnia.

Excerpt 2: *'"Narnia?" she said. "Narnia? I have often heard your Lordship utter that name in your ravings. Dear Prince, you are very sick. There is no land called Narnia."'*

(C.S. Lewis, *The Silver Chair*, 1953: 123)

In excerpt 2, Prince Rilian regained his senses and declared himself to be the lost Prince of Cair Paravel. The Witch uses magic by burning green powder in the fire, releasing a sweet smell, and playing a musical instrument to control them, which made Prince Rilian and the three travelers feel dizzy and unsure about what was real. She uttered words that made them question their memories and led them to believe the Witch. This manipulation is similar to how Scar fools Simba into believing he

was responsible for Mufasa's death in the Disney *film The Lion King* (Kadhim & Abbas, 2023).

Lady of the Green Kirtle's manipulative trait is also revealed in subsequence 15n, it was described as,

Excerpt 3: *'"No. I suppose that other world must be all a dream." "Yes. It is all a dream," said the Witch, always thrumming. "Yes, all a dream," said Jill. "There never was such a world," said the Witch. "No," said Jill and Scrubb, "never was such a world." "There never was any world but mine," said the Witch. "There never was any world but yours," said they.'*

(C.S. Lewis, *The Silver Chair*, 1953: 125)

Excerpt 3 shows Prince Rilian and the three travelers completely under the Witch's spell, unable to remember their mission or identity. A previous study by Safira et al. (2020) found a similar manipulative trait in Peter Pan, as depicted in *Once Upon a Time, Season Three (2013)*, revealing that Pan tricked other characters for personal gain.

The excerpts clearly show the manipulative traits of the Lady of the Green Kirtle. She tricks Prince Rilian into believing she saved him, even though she is the one who enchanted him, and makes the travelers doubt the reality of Narnia. These actions demonstrate her cleverness and manipulative nature, making her a potent and effective antagonist.

Lady of the Green Kirtle as a Dominant Witch

The Witch in C.S. Lewis's *The Silver Chair* exhibits a dominant personality through intimidation, threats, and control. Dominance refers to the act of taking control over something by displaying confidence, assertiveness, and forcefulness (Kakkar & Sivanathan, 2022). Her dominant personality is conveyed in 10 subsequences: 11b, 14c, 15h, 16b, 17a, 17b, 18e, 19e, 19i, 19j. The author will use sequences 11b, 16b, and 19e as the sampling points, which strongly reveal her dominance in the narrative.

Subsequence 11b reveals how the Warden of Underland gives a command to meet the Queen of Underland, or The Lady of the Green Kirtle herself. It is described in the following Excerpt.

Excerpt 4: *'"Make ready now to come with me to the Queen of the Deep Realm." "What does she want with us?" asked Scrubb cautiously. "I do not know," said the voice. "Her will is not to be questioned but obeyed."'*

(C.S. Lewis, *The Silver Chair*, 1953: 101)

Excerpt 4 suggests that the Witch's dominant personality enabled her to maintain control over her realm and compel others to follow her rules. It is revealed in the sentence *"Make ready now to come with me to the Queen of the Deep Realm."* Her realm also ensured that the three travelers, who were accidentally trapped in Underland, would *"obey"* her command. A similar desire to be dominant is also found

in the character Lord Voldemort in *Harry Potter and the Half-Blood Prince* (Fitri, 2018).

The characterization of Lady of the Green Kirtle as a dominant Witch also appears in subsequence 16b.

Excerpt 5: *'The Witch, in a loud, terrible voice, utterly different from all the sweet tones she had been using up till now, called out, "What are you doing? Dare to touch my fire again, mud filth, and I'll turn the blood to fire inside your veins."'*

(C.S. Lewis, *The Silver Chair*, 1953: 128)

Excerpt 5 shows the narrator directly stating that the Witch's voice changed from *"all the sweet tones she had been using up till now"* to *"a loud, terrible voice."* This event occurred as Puddleglum tried to break the Witch's spell by stamping on the fire where she had been burning the green powder. The Witch threatened Puddleglum in order to frighten him. Similarly, Queen Jadis in *The Lion, the Witch and the Wardrobe* used a loud and terrible voice to deliver threatening speeches as she sought to kill Aslan, which demonstrates dominance (Azharinas et al., 2024).

The third subsequence that strongly shows the Witch's dominant personality is in 19e, proven from excerpt 6.

Excerpt 6: *'"Oh please, your Honors, please, kind gentlemen," whimpered the gnome. "Promise you will not tell the Queen's grace anything I say."'*

(C.S. Lewis, *The Silver Chair*, 1953: 142)

When Golg, one of the Earthmen, expressed fear that Prince Rilian might tell their Queen (the Witch) about revealing the truth of what happened in Underland, it suggested that the Witch ruled not just through authority but through intimidation and psychological control. Authority is power that people willingly follow, believing the person has the right to lead (Haugaard, 2018). The same trait also exists in *Matilda*, where Mr. Wormwood imposes his personal choices on his family, insisting on watching television at dinner and reacting angrily when Matilda refuses (Anggraeni, 2016; Suwastini, Mahendrayani, et al., 2023).

These excerpts reveal the Lady of the Green Kirtle's dominant traits, which include controlling others through commands, threats, and fear. She demanded obedience, used intimidation, and instilled fear in her followers with her reactions. These actions highlight her power and control, making her a dominant antagonist who drives the conflict in *The Silver Chair*.

Lady of the Green Kirtle as a Cruel Witch

The third characteristic of The Witch is cruel. Her cruel characteristics reveal in 9 subsequences 5c, 5d, 12e, 14c, 17b, 18e, 19i, 19j, 20b, this section will use subsequences 14c, 18e, and 19j as the sample for the explanation of the trait. Cruelty is the purposeful act of giving rise to psychological and physical pain in others (Nell, 2006).

Subsequence 14c shows the Witch's rudeness by giving command to Earthmen to leave her, the three travelers, and Prince Rilian alone, and not allowing any to disturb them with death threats as shown in Excerpt 7.

Excerpt 7: *'"Leave us," she said to the two Earthmen. "And let none disturb us till I call, on pain of death." The gnomes padded away obediently, and the Witch-queen shut and locked the door.'*
(C.S. Lewis, *The Silver Chair*, 1953: 122)

When the Witch enters the room where Prince Rilian was once bound, she saw the charred remains, and the free prince led her to anger. Excerpt 7 reveals how the Witch was threatening by saying, *"And let none disturb us till I call, on pain of death."* Similar characteristics of cruelty are also evident in the character of Lord Voldemort in *Harry Potter and the Half-Blood Prince*, as he demonstrated a desire to exert control over others by threatening them with death and suffering (Fitri, 2018).

The Witch's cruelty is shown when Puddleglum revealed that the Witch had put a spell to destroy the underworld upon her death, as described in subsequence 18e.

Excerpt 8: *'"I'll tell you what it is," said Puddleglum. "That Witch has laid a train of magic spells so that whenever she was killed, at that same moment her whole kingdom would fall to pieces. She's the sort that wouldn't so much mind dying herself if she knew that the chap who killed her was going to be burned, or buried, or drowned five minutes later."'*
(C.S. Lewis, *The Silver Chair*, 1953: 135)

As Puddleglum explained, he suggests that the Witch had set up magical traps so that when she died, "*at that same moment her whole kingdom would fall to pieces."* It means she planned for everything to be destroyed as a final act of revenge. This Excerpt shows her cruelty, which could put others in danger. A study by Suwastini et al. (2024) found a similar trait of cruelty in The Grand High Witch from *The Witches*, where she turns Bruno Jenkins into an animal using poison.

The third subsequence that presented the Witch's cruel characteristic is in 19j. This subsequence reveals Golg's statements (one of the Eartmen) that The Witch has called up all the Eartmen from Bism here by magic to work for her and using her spell to control them. It was revealed as,

Excerpt 9: *'"You see, we're all poor gnomes from Bism whom the Witch has called up here by magic to work for her. But we'd forgotten all about it till that crash came and the spell broke. We didn't know who we were or where we belonged. We couldn't do anything, or think anything, except what she put into our heads. And it was glum and gloomy things she put there all those years. I've nearly forgotten how to make a joke or dance a jig. But the moment the bang came and the chasm opened and the sea began rising, it all came back."'*

(C.S. Lewis, *The Silver Chair*, 1953: 143)

This explanation describes the Witch's cruelty, where she enslaved the Earthmen by enchanting them with her magic spell. The Witch manipulated their thoughts, filling their minds with sadness and gloom and preventing them from thinking freely. Identical traits are also found in the character of Scar in The *Lion King*, who cruelly killed his brother for personal gain (Kadhim & Abbas, 2023).

The excerpts above show the cruel traits of the Lady of the Green Kirtle through her actions, words, and magical control over others. She uses death threats, traps her enemies with destructive magic, and enslaves the Earthmen by taking away their free will. Actions like locking the door with a death threat, planning to destroy Underland upon her death, and filling others' minds with sadness prove that she intentionally causes both physical and emotional harm. Her cruelty not only makes her feared but also strengthens her role as an antagonist.

Lady of the Green Kirtle as a Dangerous Witch

The last trait of the Witch that has been found in this analysis is her dangerous nature. Dangerous behavior refers to actions that tend to threaten violence that is obvious to result in injury to others (Shah, 1978). Violence is an aggressive act whose goal is physical harm, which leads to injury or death (Hamby, 2017). The Witch's dangerous nature could be represented in subsequence 5c, 5d, 17a, 17b. Further discussion of the dangerous trait will use subsequence 5c and 17b as the sample.

Subsequence 5c reflected the Witch's dangerousness through her change into a great green serpent and attacking Prince Rilian's mother. It reveals as,

Excerpt 10: *'And so, presently, a great serpent came out of the thick wood and stung the Queen in her hand. All heard her cry out and rushed toward her, and Rilian was first at her side. He saw the worm gliding away from her and made after it with his sword drawn. It was great, shining, and as green as poison, so that he could see it well.*

(C.S. Lewis, *The Silver Chair*, 1953: 41)

Excerpt 10 occurs when the narrator directly explains how the great green serpent, which was actually The Witch, changes and attacks the hand of Prince Rilian's mother. This act indirectly reveals the dangerous behavior of the Witch, who deceives humans by transforming herself into a serpent, which ultimately leads to someone's death. A study conducted by (Ningsih (2023) revealed that the Evil Queen in *Snow White* also represented a dangerous act by attempting excessively to kill Snow White.

Subsequence 17a also represents the dangerous behavior of the Witch. It explains in excerpt 11 that the Witch in the shape of a great serpent was attacking Prince Rilian.

Excerpt 11: *'Long before there was time to do anything, the change was complete, and the great serpent which the Witch had become, green as poison, thick as Jill's waist, had flung two or three coils of its loathsome body round the Prince's legs. Quick as lightning another great loop darted round, intending to pinion his sword-arm to his side. But the Prince was just in time. He raised his arms and got them clear: the living knot closed only round his chest—ready to crack his ribs like firewood when it drew tight.*

(C.S. Lewis, *The Silver Chair*, 1953: 41)

The narrator directly explains how the Witch was transforming into a great green serpent and *"flung two or three coils of its loathsome body round the Prince's legs*," as described in 5c, where the Witch's dangerous behavior could lead to harm or death. It could have been revealed in the description of *"crack his ribs like firewood," which* emphasizes the extreme danger Prince Rilian is in. The same behavior that reflects a dangerous act is represented by the Wicked Witch of the West in *The Wonderful Wizard of Oz,* known as a malevolent Witch who is always attempting to harm Dorothy and her friends (Kheirbek & Ezzat, 2020).

The revealed excerpts show the dangerous nature of the Lady of the Green Kirtle through her violent and harmful actions. These acts of violence prove that she is not only cruel but also physically dangerous, making her a potent threat and a fitting antagonist in *The Silver Chair*.

Discussion

The Lady of the Green Kirtle in *The Silver Chair* is a central antagonist whose manipulative, dominant, cruel, and dangerous nature shapes the narrative. These traits are not just characteristics of a typical villain, they serve a deeper purpose in C.S. Lewis's storytelling, especially within children's literature. The Witch's manipulative nature, shown through lies and false promises, teaches readers about deception. In children's stories, villains often use manipulation to control others, showing that things aren't always like what they seem. By tricking Prince Rilian into thinking she saved him, she teaches the importance of being careful about whom we trust. Her dominance, seen in how she controls the Earthmen with fear and threats, shows the dangers of having too much power. Villains like her help teach why it's important to stand up to unfair authority and show the value of courage. The Lady of the Green Kirtle's cruelty is a key part of *The Silver Chair*, where she hurts others for her own gain. Her cruelty pushes the heroes to act bravely, showing the effects of cruelty and the importance of kindness and justice. Her ability to change into a serpent makes her a dangerous and unpredictable villain, showing how evil can appear in different forms and trick people.

What sets the Lady of the Green Kirtle different from other some villains, like the White Witch (Queen Jadis), is her clear defeat and the moral resolution that follows. In children's literature, the antagonist's defeat is crucial, bringing an end to the conflict and emphasizing that evil will ultimately face consequences (Faria, 2008). The Witch's death, at the hands of Prince Rilian with help from Three Traveler, provides a satisfying ending that shows truth and bravery triumphing over deception and manipulation.

According to Putri (2018), characterization is the art of developing a character, where the author brings them to life by showing their personality in a way that helps readers understand who they are and what makes them unique. The traits of the Lady of the Green Kirtle are not random, they are closely tied to the plot and influence the actions, choices, and development of other characters. According to Rohleder (2011) using Jung's shadow archetype theory, evil traits create tension, shape the heroes' struggles, and lead to the final conflict that resolves the main problem. Thus, her role as the antagonist is not only to oppose the protagonist but also to push the story forward and delivers the central message. In the end, her defeat shows that truth and bravery can overcome lies and manipulation similar to Propp's villain role and Campbell's hero's journey theory (Faria, 2008).

Conclusion

This study looked at how the Lady of the Green Kirtle is shown as the main antagonist in *The Silver Chair* by C.S. Lewis, focusing on her manipulative, dominant, cruel, and dangerous traits. These traits play a big role in shaping the plot, creating tension, and influencing the development of other characters. The study shows that the Lady of the Green Kirtle is a strong antagonist because her actions not only show these negative traits but also move the story forward. Her defeat at the end gives the story closure and supports the novel's message that evil actions lead to downfall.

However, this study has some limitations. It focuses only on the negative traits of the Lady of the Green Kirtle and looks at just one novel, which may not fully explain how antagonists are shown in all of C.S. Lewis's works. Future research could look at how antagonists are portrayed in other novels by Lewis, including a wider range of traits, both good and bad, to better understand his storytelling techniques and themes. Also, studying how different types of antagonists affect the moral lessons in children's literature could provide more insights into the role of villains in stories.

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