



Harmony with Nature in Children's Fantasy: *Palemahan* Values in Lucy Pevensie's Characterization in *Prince Caspian*

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ABSTRACT

This present study explored the representation of environmental harmony in *Prince Caspian* by C.S. Lewis through the lens of local framework, *Palemahan* derived from Balinese philosophy called *Tri Hita Karana*. Former studies in *Prince Caspian* mostly utilized moral, religious, or western eco-critical perspectives, that tend to view environments or nature as objects that need to be protected or managed, while overlooking local philosophical views that regard nature as a living and sacred partner in human existence. This study therefore applies *Palemahan* as an alternative interpretative lens, employing qualitative interpretive data analysis with an interactive model proposed by Miles, Huberman, and Saldana (2014). The data were obtained from a close reading of the 2008 HarperCollins e-book of *Prince Caspian*, focusing on Lucy Pevensie's characterization and her interactions with the natural environment. The findings show Lucy's engagement with the environment reflects *Palemahan* values through the affectionate gesture, respect, and emotional connection rather than obligation or domination. Her relationship with the environment emerged from the harmonious feeling from within, aligned with the *Palemahan* view that see nature carries a sacred presence. Conceptually, this study highlights *Tri Hita Karana*, particularly *Palemahan* as the interpretative framework that is meaningful in literary analysis. Pedagogically, the findings suggest that children's literature can introduce environmental awareness rooted in harmony, not merely responsibility.

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INTRODUCTION

Children's fantasy literature has been widely explored as an effective medium to develop ecological awareness through imaginative narratives that connect the environment, morality, and character development (Bakinç, 2025; Suwastini et al., 2020). By presenting nature as an active entity rather than a passive background, such narratives allow the readers, particularly children, to internalize the responsibility from an early age with compassion, honesty, and respect not just with others, but also toward nature's aspect (Devianti et al., 2020; Purnomo, 2014). In this sense, ecological awareness is not separated from character education, as moral values are closely intertwined with how individuals

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relate to their surroundings. Therefore, character education nowadays needs to nurture environmental ethics, which guides the young generation to act responsibly as stewards of the earth. This concern becomes particularly relevant when viewed within specific cultural and educational contexts.

In the context of Indonesia, numerous studies have implemented character education based on local wisdom. One of the reasons is to preserve the culture (Herlina, 2023; Nirmala et al., 2024). In addition, the local wisdom implemented harmoniously embraces the relationship among God or the divine, others, and the environment. For instance, a study by Brata et al. (2024) observed how the values of Balinese wisdom, like *Menyama braya* and *Ngayah*, have encouraged mutual cooperation, inclusivity, and respect toward people. In the same vein, a study by Ernawati et al. (2018) documented how educators in Cirebon taught honesty and discipline through the proverbs of *Sunan Gunung Jati*. Together, these studies prove the effectiveness of local wisdom integration to character education. With this in mind, Balinese wisdom, called *Tri Hita Karana*, stands as another illustration of how local philosophy embodies universal values with three pillars, namely: *Parahyangan* (harmony with God or the divine), *Pawongan* (harmony with fellow humans), and *Palemahan* (harmony with the environment). This last aspect, *Palemahan*, focuses on harmony between humans and nature, how people respect, protect, and live side by side with the natural world (Atmadja, 2019; Winaya, 2021).

In Balinese philosophy, nature is not merely a resource but a living partner with whom humans must build respectful relationships. *Palemahan*, as explained by Sudarsana and Shanta (2024), reflects this relational worldview by emphasizing care and mutual dependence with nature, often seen as a mother figure. Without meaningful mediums, such values risk becoming abstract and repetitive. Literature offers an effective solution. As Eagleton (2011) argues, literature fosters moral and emotional growth. Children's literature, in particular, helps instill empathy, kindness, and ecological care (Suwastini et al., 2020, 2023, 2024; Arafik, 2020; Alfien et al., 2025; Martin et al., 2024; Noviadi et al., 2023; Selden, 2024), making it a powerful tool for value-based learning.

C.S. Lewis' *The Chronicles of Narnia: Prince Caspian* is one of the most popular children's fantasy literature (Babu & Vishnuvardhan, 2021). The fantasy world of the book is filled with talking animals and enchanted forests that encourage unity between people and nature (Liljeroos, 2021). Since the series has sold more than one hundred million copies and has been translated into more than 40 different languages (Babu & Vishnuvardhan, 2021), it is possible to understand the novel using a framework that is close to the reader's background. In spite of its global appeal, much of the scholarly work on Narnia continues to adopt a Western viewpoint. The series has been examined for its moral lessons (Bastian et al, 2021), use of allegory (Oktaviani & Fatmasari, 2023), spirituality (Gunawan & Soelistyo, 2025; Liljeroos, 2021), and even environmental aspects (Alfiah & Gultom, 2020; Demichelis, 2021).

However, studies on this issue from the perspective of the local philosophy are still very limited, particularly regarding *Palemahan*, namely the value of balance between humans and nature. Although ecocritical approaches are valuable, they are often rooted in Western assumptions which view nature as an object of management or protection (Mason, 2012) and may not fully appreciate the conceptualization of nature as a relational partner requiring emotional, spiritual, and moral engagement, which portrayed in the local philosophy of *Palemahan* in *Tri Hita Karana* (Sudarsana & Santha, 2024). Because of this, utilizing *Tri Hita Karana* allows one to see the narrative around the environment in *Prince Caspian* beyond utility and preservation, emphasizing balance, respect, and relational responsibility toward the natural world.

One of the main characters, named Lucy Pevensie, remains noticeable in this transformational process through her behavior in respecting the environment. She listens to the wood, senses the life unseen in the lifeless forest, and follows the calls of Aslan despite the doubt of her siblings. Thus, the relation of Lucy and the forest is indirectly aligned with *Palemahan* philosophy. Lucy not only observes the restoration of nature but also actively engages in it. In order to grasp the depth of Lucy's awareness of the overall environmental aspects, it is important to see how her personality is formed through the process of characterization. According to Gill (1995), characterization is the process of

shaping a fictional character to be similar to a real human being, which could be done directly and indirectly. In *Prince Caspian*, the gentle traits and faithful nature of Lucy are mainly revealed through indirect presentation. For example, when she listens to the forest, she continues to believe in a divine being called Aslan despite the doubt of others, and also recognizes life in the forest when it seems lifeless. As explained by Suwastini (2020), Lucy's moral traits unfold not only through big declarations but through soft yet consistent behavior that reflects her empathy and spiritual sensitivity. For that matter, this present study aims to analyze how Lucy Pevensie reflects *Palemahan* values through her characterization in *The Chronicles of Narnia: Prince Caspian*.

METHODS

Design

This study employed an interpretive qualitative design, which adopted the interactive model of data analysis by Miles, Huberman, and Saldaña (2014) as shown in the table below.

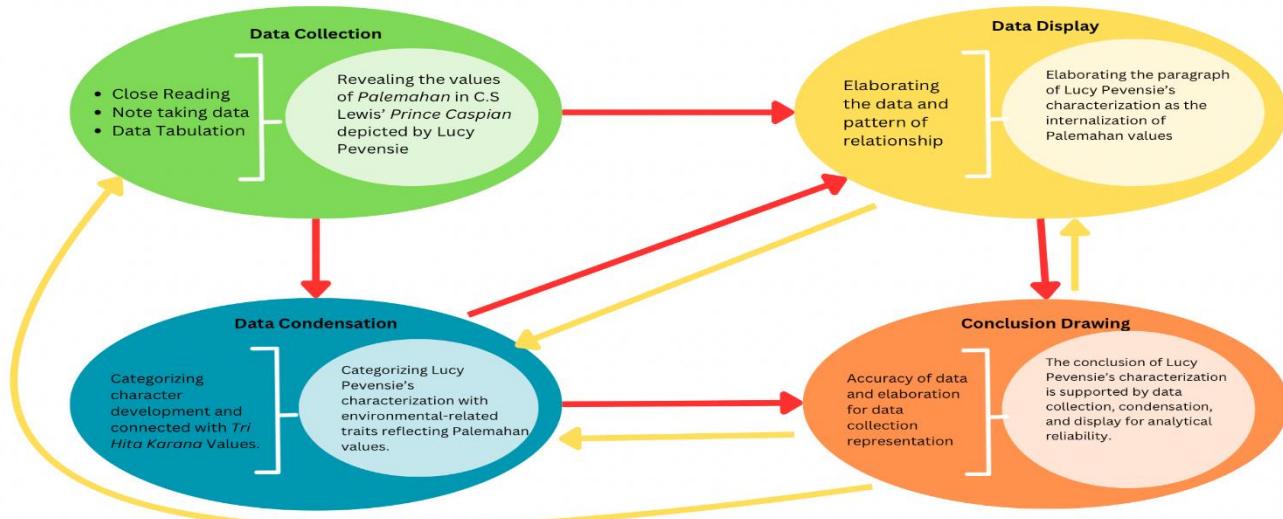


Figure 1. Adaptation of Interactive Data Analysis by Miles et al. (2014)

The analysis highlights the character named Lucy Pevensie, who embodied the *Palemahan* values through her engaging actions that aligned with the forest, animals, and other environmental aspects throughout the story. The data were taken from the 2008 HarperCollins eBook edition of *Prince Caspian*, which consists of fifteen chapters and a total of 119 pages. The researcher acts as the main instrument, directly involved in interpreting the text. Supporting instruments included tabulation tables used to display event segmentation and identify the *Palemahan* values that appeared in the novel. To ensure the trustworthiness of this study, expert validation was applied. Although the researchers conducted the interpretation mainly, the analysis was reviewed by the expert who has the expertise in English language education and qualitative literary studies to ensure consistency and accurate organizing of the data. Every difference in the interpretation was discussed until agreement was reached, so it helps to minimize personal bias that strengthens the credibility of the findings.

Data Collection

Data collection began with a close reading of the novel to gain comprehensive knowledge of its context and content. To make the novel's journey segmentation easier, the researcher divided it into smaller parts, which became story units, making them easier to theme based on Bordwell et al. (2019). In specific segments, the novel presented a single event that contributes to the overall storyline. Since one part of the story could relate to several events, those events are referred to as sequences, which are

then divided again into sub-sequences when they describe one particular event or scene under the same umbrella of the overall segmentation (Suwastini et al., 2023; Utami et al., 2020).

Instruments

The instruments of this present study include the researcher as the main instrument and two types of tables as supporting instruments, namely the plot segmentation table and the data tabulation table. Repeated close reading is done to comprehend the major actions depicted in the story, the emotional change, and moral choices in the overall story. The segmentation table divided the novel into arrangement of events or sequences and subsequences, so the understanding of the main events is depicted structurally. Meanwhile, the tabulation table of *Tri Hita Karana* organized the findings into the aspects that depicted *Palemahan* values.

Data Analysis

Among the sequences that had been segmented, the behavior, dialogue, and interaction values of the story were closely observed, especially in parts that depict *Palemahan* values, such as curiosity toward natural phenomena, awareness that human life depends on nature, and active engagement between humans and nature. These findings were recorded and systematically organized in a tabulation table to help the researcher identify overall values during data collection. During the condensation process, data were gathered and classified according to *Palemahan* values that mirror Lucy's characterization, such as empathy toward animals, respect for ecological harmony, and her initiative to restore the relationship between humans and nature. This condensation was carried out repeatedly and simultaneously with the data display, along with the visual format that provides a more palpable explanation of how the *Palemahan* values are mirrored in the characterization of Lucy Pevensie.

FINDINGS

After reading the novel *Prince Caspian* several times, the researcher understood how Lucy reflected strong *Palemahan* values. The values can be seen in Lucy's characterization towards different parts of the natural world, showing how deeply connected Lucy was with nature. Lucy's bond with the world around her was so strong that she seemed to be in tune with the way people and the world responded and communicated with one another. She paid attention to the small things others often ignore, such as the movement of the trees, the stillness of the river, and the light of the moon. Even when the forests seem lifeless, Lucy believed they still hold meaning. Her trust in the silent wood and her choice to keep following the path guided by the divine being, despite the doubt shown by her siblings, is another example of Lucy's unwavering trust and alignment with the environment, which once again embodies *Palemahan*. All the scenes are illustrated in the table below.

Table 1. Internalization of Palemahan Values by Lucy Pevensie in Prince Caspian

Internalization of Palemahan Values	Subsequences	Frequency
Developing curiosity toward natural phenomena	13d, 13e, 16b, 16c	4
Awareness that human life depends on nature	1f, 1g	2
Involving oneself in environmental preservation	13f, 17g	2
Showing environmentally friendly behavior	12e, 22b,	2

Table 1 shows the frequency and types of *Palemahan* values practiced by Lucy in different subsequences throughout the narrative. Even though this present study applied qualitative data analysis, the frequency counts are used to show the consistency and narrative emphasis on *Palemahan* values depicted through Lucy's characterization. The consistent repetitive actions and behavior of Lucy throughout the story demonstrate how her harmonious relationship with nature is not coincidental, but rather a stable and dominant aspect of her character development.

The first and strongest value is developing curiosity toward natural phenomena. It happens four times in the story, in sub-sequences 13(d), 13(e), 16(b), and 16(c). Lucy is always shown as curious and observant of the world around her. For example, in subsequence 13(d), Lucy walked through the deep forest and stopped to observe patches of moonlight filtering through the trees. Instead of continuing forward, Lucy chose to pause and respond to the moonlight and surrounding trees. “*This is lovely,*” said Lucy to herself. *It was cool and fresh, delicious smells were floating everywhere*” (Lewis, 1951, p. 61). This instance portrays how nature has intrinsic meaning for Lucy, serving beyond the passive background in the narrative. Lucy chose to stay, observe, and appreciate toward the trees, actively illustrating intimate engagement of Lucy and her surrounding environment. Lucy did not interact with nature as something that only be passed or utilized, but as something that deserves to be acknowledged. This affectionate response reflects Palemahan values clearly, emphasizing the perception of nature as a living entity deserving of respect.

The second value is awareness that human life depends on nature. This value appears two times, in 1(f) and 1(g). Lucy was the first to notice the clear stream and reminded her siblings that it could be used for drinking. It shows that she understood that nature gives humans what they need to survive, and that human life always depends on the natural world. The third value, involving oneself in environmental preservation, can be found in 13(f) and 17(g). In these parts, Lucy called to the tree spirits and later witnessed how Aslan’s roar brought life back to the forest of Narnia. It shows her wish to take part in saving the environment around her. The fourth value is showing environmentally friendly behavior. This appears in 12(e) and 22(b–c) when Lucy helped Trumpkin by healing his wound with her cordial. This act of kindness shows that she respects all living things. Later, when she performed compassion acts towards the animals, her pure heart towards the environment and its aspects is depicted more clearly.

DISCUSSION

Developing Curiosity Toward Natural Phenomena

Cutillas et al. (2023) describe curiosity toward nature as a deep desire to connect with and understand the natural world. Their study found that students who engage in outdoor observation activities, such as watching plants grow, develop stronger inquiry skills and emotional bonds with nature. This curiosity transforms nature from a passive backdrop into an active presence that inspires care and attachment. Sitohang and Purnomo (2023) further emphasize that emotional connections with nature heighten awareness of humanity’s inseparable relationship with the environment, as both undergo shared changes. This quality is evident in Lucy’s character, particularly in subsequences 13(d), 13(e), 16(b), and 16(c), where she consistently engages with the natural world. She listens to the trees and observes subtle changes in the moonlit forest. Her curiosity is active and affectionate, not passive, and reflects a growing ethical awareness. This is vividly illustrated in 13(d), where she responds to nature’s quiet presence.

Excerpt 1: “*She went towards the light and came to a place where there were fewer trees, and whole patches of pools of moonlight.*”

(C.S. Lewis, *Prince Caspian*, p. 61).

This scene takes place when Lucy got up during the night and quietly walked into the woods. Instead of being afraid, Lucy felt drawn to the depths of the forest that surrounded her. She walked deeper in unforcefully, because she felt curious, captivated by nature’s call waiting to be discovered. This moment stands as the beginning of her deep connection with nature, a connection built not through control, but simply through being present. This feeling of closeness and wonder reflects the idea of *Palemahan*, the value that teaches harmony between humans and the natural world. Atmadja (2019) explains that every meaningful relationship between people and nature begins with recognition, an

awareness that nature is alive and deserves attention. Anastasya and Wulandari (2022) emphasize this idea through their study, noting how children would develop their natural care for the environment when being guided in observing nature carefully, just like Lucy showed gentle awareness. This quiet moment marks the start of Lucy's inner dialogue with nature. She did not just walk through the woods; she also listened to it, let it breathe around her, and slowly let herself belong there. And that is exactly where the next moment takes her, described in subsequence 13(e) as follows:

Excerpt 2: *“Lucy’s eyes began to grow accustomed to the light, and she saw the trees....A great longing for the old days when the trees could talk in Narnia came over her.”*

(C.S. Lewis, *Prince Caspian*, p. 61)

Lucy's yearning shows an even stronger form of curiosity. It combines memory, empathy, and moral recognition. Her wish for the trees to speak illustrates that she did not regard nature merely as an object or backdrop, yet she wanted to hear and interact with it, just like how things used to be. Furthermore, Lucy's curiosity is continuously growing and changing her perspective on nature. What began as a quiet admiration under the moonlight was turning into true awareness. Her wish for the trees to speak again shows she remembers Narnia's liveliness. When her curiosity shifted to longing for life from her memory, the forest started to show signs of life, and that became the turning point. She realizes that Narnia is still alive and the forest is still breathing.

This observation is consistent with the value of *Palemahan* when people respect nature as a living entity that must be cared for. Bjerknes et. al. (2023) illustrate that wonder and curiosity are the essential components for children to get true awareness of the natural world. Nurtured curiosity also helps them see nature as a living organism and something that requires and deserves understanding and care (Lovell et al., 2015). Lucy's transition from emotional awareness towards the feeling of responsibility mirrors how *Palemahan* values slowly roots itself inside a person, which not only acts as mere knowledge about the environment but also engages in real actions that preserve the harmony of nature through concrete actions such as empathy, compassion, and yearning for a habitat that is safe and comfortable (Purwanita et al., 2025). Seen through this lens, the *Palemahan* values embodied by Lucy reach their fullest form, starting naturally from emotional connection and naturally leading to action. Later, when she continued to trust her senses, she could feel nature's response as drawn in the subsequence 16(b)

Excerpt 3: *“Lucy looked very hard at the trees of that glade. ‘Why, I do believe they’re moving,’ she said to herself.”*

(C.S. Lewis, *Prince Caspian*, p. 79).

At this moment, Lucy carefully observed the trees and thought she saw them moving. The sentence “looked very hard” indicates that she was not just watching but was trying to understand what she saw. The belief Lucy has about how the trees could move shows how she was starting to trust her own feelings about nature. The moment Lucy observed the tree shows how she started to sense nature as something that is alive and also has a soul. When she said that she believed the trees could move, it was not just a wishful thinking of hers, but she emphasized her trust and her belief that nature could interact in a gentle way with humans. Similar values were found by Marquina et al. (2023), who studied how people wrote a letter to the trees expressing their love, gratitude, and even declarations of friendship toward nature.

In the same way, the gentle belief embodied by Lucy, aligns with *Palemahan* values, as noted in the study by Sudarsana and Santha (2024), emphasizing on the responsibility of humans to maintain the relations that harmoniously co-exist with nature, as plants and forests are seen as the living beings which also have soul that giving the human source to eat, protection, and make the balance of the world, “they are called mothers” (Titib, 2006, in Sudarsana & Santha, 2024), even reflected in the

Vedic verse: “Plants nourish and protect the universe; therefore they are called mothers” (Reg. Veda X.97.4). So, Lucy’s belief that the trees are alive, directly mirrors the *Palemahan* principle that sees nature as a living companion with a soul, worthy of empathy, respect, and care.

Awareness that Human Life Depends on Nature

As pointed out by Pereira (2016), understanding that human life is dependent on nature implies that people will always connect to their environment. This understanding deepens when one considers that some basic necessities of life, including water, food, air, and even shelter, are provided by nature. This indicates that the feeling of responsibility toward nature rises from the emotional attachment to nature. In the *Tri Hita Karana* philosophy, this awareness aligns with the principle of Palemahan. Sitohang and Purnomo (2023) add that *Palemahan* guides individuals to honor nature, not only as a resource for survival, but as a partner that sustains the harmony of life. Realizing that human existence depends on nature is a moral and spiritual action, and it is a part of this harmony. Lucy demonstrates this awareness in two key moments of *Prince Caspian*, specifically in 1(f) and 1(g). In both scenes, Lucy is the first of her siblings to discover and suggest the use of a hidden, clear forest stream as drinking water. This repeated activity shows her sharp awareness and instinctive understanding that nature always provides what humans need to live. This awareness is present in the following scene described in subsequence 1(f):

Excerpt 4: “*Look!*’ said Lucy suddenly. ‘*What’s that?*’ She pointed to a long, silvery, snake-like Thing that lay across the beach. ‘*A stream! A stream!*’

(C.S. Lewis, *Prince Caspian*, p. 4).

Lucy’s joy upon discovering the stream illustrates her natural understanding that water means life. Mardiana (2025) describes this as believing in the ‘human life is dependent on the purity of nature philosophy’. Lucy’s choice to drink demonstrates the Balinese value of *ngajaga kesucian alam*, or keeping nature clean and sacred. This understanding resonates with earlier findings on *Tri Hita Karana* based lessons suggesting that care toward the environment shall be a moral responsibility, not only the continual habit (Mahendra & Kartika, 2021; Wardhani et al., 2020). In the same vein, writings on children’s literature by Giovanni et al. (2014), and Nasiba and Rusmatova (2023), revealed how moral values are often obtained from the sensory activity or experience with nature that is embedded in the story. While these studies have explored the instructional outcomes and moral education, this present study positions *Tri Hita Karana* within a literary perspective.

Rather than observing direct instructional practices, it illustrates how *Palemahan* values are nurtured in the narrative description. Through Lucy’s interaction with nature, the analysis of this novel strengthens the idea of the environment as a meaningful space allows readers, particularly children, to imagine, feel, and reflect moral values. In this context, children’s literature serves as the moral laboratory similarly noted by Eagleton (2011) on how literature stands as explorable space helping to nurture moral values through the conflict, perception, and the character transformation, rather than through direct explicit instructions. Thus, in this study, *Palemahan* values are internalized through narrative experience, enabling readers, particularly young learners to envision moral relationships with nature that grow in an organic and meaningful way.

Involving Oneself in Environmental Preservation

Being involved in caring for nature means experiencing different aspects of nature, both the painful and the restorative side. The effort to defend and improve nature’s condition is not only a physical act, but is also a way to cultivate inner peace and emotional fulfillment. In the same way, Raab et al. (2018) emphasize that the appreciation of nature requires real participation and involvement. When viewed through the principle of *Tri Hita Karana*, the care toward the environment is often explored through its relation to tangible action and practices that can be measured. School

practices such as tree-planting programs and cleanliness campaigns show real action that directly contribute to the development of students' moral awareness (Wimbawate et al., 2025). This practice highlights how environmental values can be developed and strengthened through direct participation in real-life action.

In contrast, this study shows how literary analysis suggests a different approach to nurturing environmental awareness. Rather than highlighting the physical action, *Prince Caspian* represents *Palemahan* values through emotional sensitivity, perception, and moral intuition embodied by the character of Lucy. The care toward the environment is depicted in the novel along with the internal force that formed the character with ethical awareness of the environment before being truly manifested into real action. So, it prepares the readers, particularly the young learners, to understand how the harmony of the environment should not only be understood as a mere habit, but stand as the internalized value rooted from within. In *Prince Caspian*, Lucy's experience illustrates the duality between, a deep sorrow of destruction and the joy of renewal outweighed her burden. In sub-sequence 13(f), she stood before the silent and lifeless trees and called to the tree spirits, Dryads and Hamadryads. And the forest did not answer. She recalled the clear stories of the trees from her childhood, and she knew that something sacred had died.

Excerpt 5: "*Oh, Trees, wake, wake, wake. Don't you remember it? Don't you remember me? Dryads and Hamadryads, come out, come to me*"

(C.S. Lewis, *Prince Caspian*, p. 63).

This scene depicts Lucy's effort at redeeming the lost connection with nature. She called to the trees with a voice filled with ache but also moral consciousness of what is lost. The silence of the woods teaches her a lesson. In her previous time in Narnia, nature was a living spirit, but now something sacred has died. Nature can evoke feelings of sadness and mental imbalance when it is hurt. The Balinese value of *Palemahan*, which teaches that humans live with and within nature, reminds us that harmony should be a constituent of human existence (Wiranata, 2021). Lucy embodies the sorrow of nature described by Wiranata (2021) as spiritual disharmony. The weakening of nature's sacred energy is her harmony lost. Her moral consciousness is portrayed through her sorrow, and her disconnection from nature is something Mikkonen and Raatikainen (2024) refer to as ecological sorrow. Finally, when Aslan's roar restores the forest and the silent trees awake, Lucy's grief transforms into joy.

Excerpt 6: "*Lucy looked again and saw it was a bunch of grapes... 'Refreshments! Refreshments!..'*"

(C.S. Lewis, *Prince Caspian*, p. 84).

Lucy's excitement at the revival of the forest demonstrates her shift from awareness to her active engagement with nature. And once again, Lucy was not solely acting as the observer of the revival in nature, yet she was part of that process. In this scene, Lucy truly embodies the true essence of *Palemahan* values with her joy in the restoration. According to Amaliah (2016), active harmony is the condition when people not only feel sorrowful about the environment, but also propose a real action to help heal the environment. Lucy shows this harmony with her sincere action by putting her action in the healing process of the environment. Her role is similar to the roly-poly bird in Roald Dahl's *The Twits*, working together with other animals to protect each other (Purwanita et al., 2025). These two characters together show the empathy that is embodied through a real action. Handayani (2021) argues that this is a similar action to pro-environmental behavior, where the combination of love and awareness creates moral courage. Lucy is the real example of both. By collaborating with the divine being, Aslan, in reviving nature, Lucy represented the perfect combination of true spiritual awareness and ecological. This embodies the essence of *Palemahan*. It is not just about planting or performing other physical aspects of environmental cleansing, as Wimbawati et al. (2025) explain, it is about inner

tranquility and emotional communion with the natural world. Lucy embodies *Palemahan* when she chooses to defend the land of Narnia. It is because she merges spiritual awareness (as illustrated by her faith in Aslan), emotional empathy toward the natural world, and rational ecological action, integration as defended by *Tri Hita Karana*. Here, the harmony between harmony with God (*Parahyangan*), harmony with people (*Pawongan*), and, of course, harmony with the natural world (*Palemahan*) is evident. Because taking care of nature also means taking care of ourselves, it brings inner peace through the active practice of ecological responsibility (Yunata & Yani, 2024). Therefore, Lucy's character becomes the truest reflection of this idea, as she shows the *Palemahan* values.

Showing Environmentally Friendly Behavior

Caring for the environment shows wise stewardship of God's creation. Environmental education, as described by Susilowati et al. (2018), leads to responsible behavior and reminds individuals of the impact each decision has on the environment. It teaches individuals to protect and preserve the environment. This behavior resonates with the *Palemahan* concept in *Tri Hita Karana*, which emphasizes maintaining harmony between humans and nature. Nurita and Santika (2022) explain that *Palemahan* is expressed through concrete environmental actions, for instance, keeping green spaces clean, preventing damage to nature, managing natural resources sustainably, and nurturing a sense of responsibility and gratitude toward the environment. These attitudes include not littering, protecting flora and fauna, reducing pollution, and sustaining natural beauty. Lucy illustrates this value in sub-sequences 12(e) and 22(b-c). First, she demonstrated compassion for living creatures by curing Trumpkin's wound with her cordial and rescuing him. Then, she gathered with animals and showed them care and gentle attention. In this way, Lucy reflects *Palemahan* caring for the environment through empathy, respect, and concrete stewardship. Lucy illustrated this value in sub-sequences 12(e) and 22(b-c). First, she demonstrated compassion for living creatures by curing Trumpkin's wound with cordial and rescued him. This scene demonstrates her mindful behavior toward the environment through the subsequence 12(e):

Excerpt 7: "Then she carefully dripped onto it one single drop of the cordial from her flask"

(C.S. Lewis, *Prince Caspian*, p. 57).

Her use of only "one single drop" highlights both control and respect for natural resources. Lucy's act mirrored what Purwanti (2017) says about true environmental education, which means acting mindfully and knowing the limits of what we take. Lucy's careful gestures also mirror how the animal characters in Dahl's *The Twits* cooperate to keep each other safe (Purwanita et al., 2025). Fithriyana (2019) emphasized this value as *welas asih* ekologis, which includes all living things. Siskayanti & Chastanti (2022) add that such empathy is the real form of caring for the environment. This aligns directly with the *Palemahan* value in *Tri Hita Karana*, where protecting nature begins from mindful daily decisions, as Nurita and Santika (2022) explain that *Palemahan* teaches individuals to: maintain cleanliness of the environment, avoid wasting natural resources, protect flora and fauna, and preserve the sacredness of nature. Lucy's careful use of the cordial mirrors these principles; she exercises self-control, shows compassion toward living creatures, and treats nature as something sacred rather than consumable. Her kindness is both moral and spiritual, maintaining harmony within herself and with the world around her. This gentle attitude continues in the closing scene, where Lucy's affection expands beyond the human world, displaying a sustained commitment to protect life in all forms described in subsequence 22(b):

Excerpt 8: "There were affectionate and (on Lucy's part) tearful farewells with all their old friends, animal kisses, and hugs from Bulgy Bears, and hands wrung by Trumpkin, and a last tickly, whiskerish embrace with Trufflehunter."

(C.S. Lewis, *Prince Caspian*, p. 118).

Lucy's emotional hug and sobs goodbye can be seen as the aspect of her ecological sympathy. She did not view the creatures as simply companions, but also as fellow living creatures, and the same breath of life. This deep emotion resonates with the description of Lucy's characterization as portrayed in the study by Suwastini (2020). Focusing on Lucy as a compassionate and attentive person, especially to those who are in need or in distress. Her actions are portrayed in Purwanita et al.'s (2025) study on Muggle-Wump character, which demonstrated this sympathy by warning the birds not to sit on the glued tree, as Lucy does in sympathy, and in her farewell. From the lens of *Palemahan* perspective, living in sympathy reflects the alignment of *Buana Agung* (the larger universe) and *Buana Alit* (the human self). The emotional sensitivity and ecological mindfulness were combined in Lucy's affectionate unity. Sympathetic emotional care, as defined by Nurhuda et al (2018), embodies the act of love, which Lucy showed in her farewell with the animals in Narnia. Her kindness and regard for the animals show a gentle and respectful attitude, illustrating the idea that true compassion for the environment starts with empathy and appreciation for all living beings, proving that *Palemahan* principles are not only about protecting nature, but about forming a meaningful relationship with every creature that shares it.

CONCLUSION

The *Palemahan* values reflected by Lucy Pevensie in *Prince Caspian* were strongly shown through the novel. Her journey is not solely about how she is in contact with nature's aspect, but goes beyond, from the awareness of Narnia's forest, which seems to move as she approaches, her sense of longing for the lifeless tree spirit, and even her compassion for the animals in Narnia. Through Lucy's thoughts, readers can realize that the earth is a living entity deserving of their respect. The concept of *Tri Hita Karana* helps explain the intertwined relationships of humans and the environment. It sheds light on the idea that nature care is not merely about cleanliness. Thus, Lucy serves as a model for humans on how to live in curiosity, care, and respect for nature. The bravery of her faith, her gentle heart, and her love for all living things are the real reminders that loving nature is not just a responsibility that one must embrace, but also a privilege that must be nurtured and held.

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