

**Human-Nature Reciprocity in
C.S. Lewis's *The Lion, the Witch
and the Wardrobe*: An Ecocritical
Analysis**

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Abstract

This study explores the reciprocal relationship between humans and nature in C.S. Lewis's *The Lion, the Witch and the Wardrobe* through an ecocritical lens, using Greg Garrard's theoretical framework. Employing a qualitative method, the research focuses on two major themes from Garrard's ecocriticism: wilderness and dwelling. The analysis examines ecological values conveyed through character interactions, symbolism, and narrative structure. The findings reveal that nature in the novel functions as a setting and a moral agent capable of influencing human behavior and values. Human actions depicted through the Pevensie siblings and their interactions with the natural world directly impact the ecological balance within the story. This study contributes to ecocritical scholarship by foregrounding the active role of nature in a literary work often overlooked in environmental studies. It highlights children's fantasy literature as a valuable medium for promoting ecological awareness and ethical reflection on human-nature interdependence.

Keywords

Ecocriticism, Fantasy Literature, Human-Nature Reciprocity, *The Chronicles of Narnia*

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INTRODUCTION

The relationship between humans and nature has long been in the spotlight in various fields of study, especially as the urgency of the global environmental crisis increases. Nature is understood not only as a human dwelling, but as a vital element that sustains all aspects of life. According to Ducarme & Couvet (2020), nature is a core concept in science and human existence, making it an indispensable element of the balance of life. Unfortunately, the relationship between humans and nature often runs irharmoniously due to human dominance in resource exploitation. Lumber et al. (2017) argue that unmaintained relationships can lead to ecological destruction and ecosystem imbalances. Human needs increase exponentially as time progresses, causing excessive pressure on natural systems. This relationship has also become increasingly complex, full of conflict, and tends to be exploitative. Therefore, deep reflection on the mutual relationship between humans and nature is urgently needed.

Global environmental damage reflects an unresolved relationship between humans and nature. Rossello et al. (2020) shows that the frequency and intensity of natural disasters such as floods, droughts, and forest fires have increased significantly due to uncontrolled ecological pressures. Human activities such as poaching, deforestation, and habitat destruction exacerbate this situation. According to Xiu et al. (2017) biodiversity loss and habitat fragmentation are evidence of the systemic damage caused by human activities. Arisa et al. (2021) state that most of the ecological damage comes from the hands of humans. Even so, humans also have the potential to become agents of environmental restoration through conservation and restoration efforts. Tree planting, species conservation, and wise environmental management are forms of responsibility that need to be instilled. Therefore, it is essential to foster ecological awareness through various educational means.

One of the potential paths in conveying ecological values is literary works. Even ecological values, such as beauty and the power of nature, have filled the world of literary works (Fenn, 2015). Literature shapes people's perspectives and attitudes towards nature and the surrounding environment. According to Mishra (2016) literature can change the way we look at nature because it is part of the value system and culture that lives in society. Through narratives, symbols, and characters, literature can convey criticism and reflection on ecological relationships that occur in real life. In this context, the ecocritical approach is essential in examining how the relationship between humans and nature is represented in literary works. Ecocriticism not only looks at the environmental aspects in the text, but also interprets the relationship between humans and nature philosophically and ethically (Meeran, 2024). This shows that literary works have a rich ecological dimension and deserve to be studied more deeply. Therefore, literature can be an alternative space in building environmental ethics.

The fantasy genre offers a vast symbolic possibility for reimagining the relationship between humans and nature. The imaginative world in fantasy works allows authors to create complex and meaningful ecological relationships. (Mandela & Gitawati, 2023) Fantasy literature can encourage ecological awareness because its

characters and settings often display the connection between humans and other living beings. Nature in fantasy stories is usually a setting and an active actor in the storyline. Similarly, on the other hand, humans also need to be placed as an active component in the reciprocal relationship, as said by Ojeda et al. (2022) examples of fantasy works that discuss the mutual relationship between humans and nature are *The Overstory* (2018) by Richard Powers and *Prodigal Summer* (2000) by Barbara Kingsolver. These works present ecological attachment as the central theme. These two works show how character, nature, and environmental conflict are interconnected in a profound narrative. Through symbolic and allegorical representations, readers are invited to reflect on the importance of a healthy relationship between humans and nature. Therefore, fantasy literature has great potential to be analyzed from the perspective of ecocriticism.

Another work that symbolically depicts the relationship between man and nature is *The Lion, the Witch and the Wardrobe* (1950) by C.S. Lewis. This novel is part of *The Chronicles of Narnia* series; this novel presents the fictional world of Narnia, which is very symbolic and full of ecological themes. Nature in this story is not only the setting, but also has a will and an active role in the character's journey. The winter that freezes the whole of Narnia can be interpreted as a metaphor for the ecological crisis that silences life. On the contrary, the return of spring represents the restoration of nature and the hope of a new balance. Lewis is known as a writer who inserts spiritual values in his work, but also conveys a powerful ecological message in this novel. The novel was even adapted into a film in 2005, reinforcing the spread of its environmental message in the context of popular culture. *The Lion, the Witch and the Wardrobe* (1950) by C.S. Lewis is used by the author as the object of research.

This study aims to describe the relationship between humans and nature through an ecocritical approach. It focuses on three objectives: first, to explore how the novel portrays human-nature interactions; second, to explain the formation of reciprocity between humans and nature in the story; and third, to reveal the ecological implications of such relationships. Symbols such as the seasons, trees, and other living entities are analyzed to uncover implicit ecological messages. While previous ecocritical studies on *The Chronicles of Narnia* have generally focused on environmental imagery or anthropocentrism, this study seeks to highlight the reciprocal relationship between humans and nature, a concept that is still underexplored in the context of children's fantasy literature. This research contributes to filling this gap by offering a nuanced analysis of mutual dependency and respect between human and non-human agents in *The Lion, the Witch and the Wardrobe*. It is also expected to expand the scope of environmental literary studies, especially in the domain of children's literature and fantasy. In this way, Lewis's work can be read more critically as a text containing ecological messages relevant to contemporary environmental issues. Ecological awareness through literature is an important step toward sustainability (Widnyana et al., 2024).

LITERATURE REVIEW

The novel *The Lion, the Witch and the Wardrobe* has spread to various parts of the world, but most readers of this novel still focus only on the characters' storyline and adventures. They forget a critical theme in life: understanding the relationship between humans and nature in the story. That should be learned and understood because much news about natural disasters shows the disharmony between human relations and nature. Sabda (2024) it also mentions that disharmony between humans and nature is so thick. Therefore, this novel needs to be analyzed more deeply so that readers know that other meanings can be obtained in the story. This analysis can be helpful if there are other readers, so they are not only entertained by the fascinating story. However, they may also be interested because of the important elements of the theme. The analysis of this mutual relationship that they may be able to take as part of the solution to their daily problems is about the image of nature and humans. Thus, this analysis helps to open up the reader's insight that nature in literary works also has a vital role in conveying ethical and ecological messages relevant to real life.

Various previous studies have examined *The Chronicles of Narnia* from the point of view of ecocriticism to uncover the relationship between man and nature in the work of C.S. Lewis. Research by Syakinah (2017) analyze the novel *The Magician's Nephew* and show that human behavior is divided into biophilic (loving nature) and ecophobic (fearing or destroying nature), directly affecting the sustainability of the environment in Narnia. Meanwhile, Echterling (2013) his thesis explores the concept of environmental stewardship in the Narnia series. It highlights how Christian ideology and colonialism are reflected in the narrative about the management of nature. Research by Cunha (2023) using ecocritical and mythological approaches to analyze *The Last Battle*, emphasizing that this fantasy story contains ecological criticism relevant to the modern environmental crisis. (Selden, 2024) Focus on nature-deficit disorder and examine how Narnia is an educational space to build children's emotional closeness to nature. (Brownlee, B.A., 2013) In his research, he sees Narnia as a means of bibliotherapy, where nature and fantasy adventures become healing tools for children traumatized by war. Finally, the journal by Alfiah & Gultom (2020) analyzing the film *Prince Caspian*, we found that environmental degradation, animal exploitation, and women's role as guardians of nature were the main issues that emerged, in line with Greg Garrard's concept of ecocriticism. Research by Sungkono (2015) analyze the novel *The Last Battle* and uncover how the destruction of the world of Narnia became a symbol of ecological catastrophe due to human greed and exploitation. It also calls for awareness of the importance of maintaining a balance between humans and the environment. From various ecocritical studies on the novel series *The Chronicles of Narnia*, it can be seen that more research focuses on the entire series. Some focus on the Narnia series titled *The Last Battle*, *The Magician's Nephew*, and *Prince Caspian*. However, many studies have not discussed ecocriticism, focusing on *The Lion, the Witch and the Wardrobe* series.

Previous research using *The Lion, the Witch and the Wardrobe* mainly uses a psychoanalytic approach (Yanti & Bidari, 2021; Suwastini et al., 2020; Suryadi & Dariyana, 2022; Azharinas et al., 2024), theology (Nikmah et al., 2022), sociology (Wahana & Johan, 2022), and mythology (Sulaiman & Munjid, 2024; Raj, 2024; Babu & Vishnuvardhan, 2021). Such studies emphasize the text's moral, mythological, and social aspects. However, the ecological dimension in this novel has not been explored much specifically. Research Demichelis (2021) has used an ecocriticism approach to the series *The Chronicles of Narnia*, but has not studied this novel in a focused way. Therefore, there is still a research gap in exploring ecological representations in the first novel of the series. Wijayanti (2024) states that analyzing a literary work that focuses on ecocriticism means looking for an ideology that is depicted in the period of the literary work itself. Therefore, this analysis was done to add data for ecocritical research in the novel series. Moreover, almost all existing research still places nature as an object that is damaged, exploited, and must be maintained by humans. No one has focused on researching how nature actively participates in these relationships. Unlike previous research, this study explores nature's active participation in these reciprocal relationships.

This study examines the relationship between humans and nature in *The Lion, the Witch and the Wardrobe*. The primary focus is on analyzing characters, symbols, and storylines in depicting ecological crises and restorations. This study uses an ecocriticism approach developed by Greg Garrard to identify ecological values in the text. Greg Garrard notes that literary works can be a reflection of people's views on the environment and the way humans respond to the existence of nature (Rizal et al., 2022). The novel is read through this approach as a narrative representation of the ecological conflict between domination and harmony. The characters of Aslan, the white witch, and the creatures of Narnia are analyzed to see how nature influences them. The transition from winter to spring is also read as a symbol of profound ecological change. With this approach, it is hoped that a more comprehensive understanding of the relationship between humans and nature can be achieved.

The choice of this novel as an object of study is based on its symbolic complexity, understood here as the multilayered use of images and metaphors such as the eternal winter as a symbol of ecological crisis, and Aslan's death and resurrection as an allegory of nature's regenerative power that invite varied interpretive readings, and its environmental complexity, defined as the portrayal of dynamic interdependencies among human characters, non-human beings, and natural forces (seasons, flora, fauna) that mirror real-world ecosystem feedback loops. In this text, nature is never merely a backdrop but an active participant: the shifting seasons respond to human moral choices; talking animals like Mr. Tumnus and the beavers function as moral agents; and the forest itself exhibits both hostility and protection. Doca (2018) highlights that the relationship between man and nature is unified and affects each other, not separate or contradictory. This framing aligns with core principles of ecocriticism in C.S. Lewis's

writing, underscoring why a theoretical approach attentive to symbolism and ecological interrelation is essential for a complete understanding of the novel.

The ecocritical approach to *The Lion, the Witch and the Wardrobe* allows for re-reading the relationship between humans and nature in a more reflective and ethical framework. The novel reflects the conflict between destructive power and the power that restores nature as part of the main narrative. Through various symbols, characters, and seasonal changes, Lewis conveys that the relationship between humans and nature must be harmonious and mutually supportive. The framework of ecocritical theory reinforces this meaning that places nature as an active entity in literary texts (Asia et al., 2024). This study provides a strong scientific basis to support the ecocritical arguments. This approach also opens opportunities to review other literary works with similar ecological potential. Literature, in this case, becomes more than just entertainment; it becomes a tool for shaping ecological awareness. Therefore, this research makes an important contribution to the development of ecological literacy through literary studies.

This study explores *The Lion, the Witch and the Wardrobe* by focusing on two ecocritical variables: wilderness and dwelling, as proposed by Greg Garrard. These variables analyze how nature is an active background in the story. While previous studies on *The Chronicles of Narnia* often examine broader environmental themes or focus on other books in the series, few have specifically addressed the reciprocal relationship between humans and nature in this first novel. This study aligns with past ecocritical research but distinguishes itself by offering a focused investigation into how human characters and elements of nature mutually influence and restore one another. In doing so, it fills a research gap by emphasizing nature's agency and ethical interaction with humans within the framework of children's fantasy literature, thereby extending the discourse on environmental ethics in literary studies.

RESEARCH METHOD

This study uses a qualitative approach based on ecocritical theory to examine the reciprocal relationship between humans and nature in the novel *The Lion, the Witch and the Wardrobe* by C. S. Lewis. The qualitative approach was chosen because it is exploratory and allows researchers to understand the deep meaning contained in literary texts. According to Creswell & Creswell (2018) a qualitative approach focuses on understanding the meaning constructed by an individual or group to a social or humanitarian problem. In this context, the novel reflects ecological issues and man's relationship with nature, which is relevant to contemporary issues. Using this approach, researchers can interpret literary texts more deeply and comprehensively, and organize the data into thematic categories appropriate to the study's focus.

This research is based on the theory of ecocriticism developed by Greg Garrard. Garrard identifies six themes in ecocritical studies: pollution, wilderness, apocalypse, dwelling, animals, and the earth. (Garrard, 2004). However, in this study, researchers only took two themes most relevant to the novel's content: wilderness and dwelling. As depicted in the novel, this theory is used as a conceptual framework to help researchers

identify and classify human-nature relationship data. By focusing on these themes, this study seeks to explore how nature is not only the story's background, but also appears as an entity that has a role and is an agent in building narratives and story conflicts.

This study's primary data source is the novel *The Lion, the Witch and the Wardrobe*, published in 1950. Although classified as a classic, this novel is still relevant to today's environmental issues, mainly because it has been adapted into various media and translated into many languages, including Indonesian. In addition, this research also uses secondary data sources in the form of books, scientific articles, and academic journals that discuss ecocriticism and the mutual relationship between humans and nature. These secondary sources are obtained from various trusted academic platforms to enrich theoretical understanding and support the data analysis.

The data collection techniques used in this study are reading and note-taking. In the reading technique, the researcher carried out the following three main steps: (1) reading the entire novel *The Lion, the Witch and the Wardrobe* by C.S. Lewis to understand the general storyline and thematic structure; (2) re-reading the novel while marking passages, dialogues, or narrative descriptions that are relevant to the ecocritical themes of wilderness and dwelling based on Greg Garrard's theoretical framework; (3) reading supporting references related to ecocriticism and environmental ethics through various sources, including academic books, peer-reviewed articles, essays, and credible online resources. In the note-taking technique, the researcher recorded key quotations from the novel that reflected ecological values or human-nature relationships, especially those aligned with the selected ecocritical concepts. Notes were also taken on theoretical insights from Greg Garrard and other scholars, which served as interpretive tools to analyze the primary text.

The data analysis technique in this study adopts the concept of Miles and Huberman (1992), which divides the analysis process into three concurrent flows of activity: data reduction, data display, and drawing conclusions. In the data reduction stage, the researcher selected, categorized, and summarized textual data from the novel that aligned with the themes of wilderness and dwelling. These data were sorted based on relevance to symbolic representations, narrative patterns, and character interactions with nature. The reduced data were then presented in the form of descriptive and interpretive narratives that highlight ecocritical meanings. In the data display stage, categorized findings were organized thematically to make patterns and interconnections more visible for further analysis. Finally, in the conclusion-drawing stage, the researcher interpreted the ecological implications of the human-nature relationships depicted in the novel, supported by references to established ecocritical theories. This analytical process allowed the researcher to identify key ecological messages and ethical reflections embedded in the text (Abdullah & Muassomah, 2025).

To ensure the validity of the research, the researcher applied one strategy commonly used in qualitative approaches, namely, triangulation techniques. The triangulation strategy uses various data sources and theories to verify the findings, including referring to credible scientific journals and academic books in the literature

and ecology. According to Oktaviana & Nugroho (2025) this data triangulation technique ensures that the data used in the research by researchers is reliable.

FINDINGS AND DISCUSSION

This chapter presents the findings and data analysis based on an in-depth reading of the novel *The Lion, the Witch and the Wardrobe* by C. S. Lewis, using the ecocritical approach of Greg Garrard. The first findings in this study describe the reciprocal relationship between humans and nature through story elements, symbolism, and ecological representations that appear in the narrative. The second finding is constructing the story's reciprocal relationship between humans and nature. Third is the story's implications of the relationship between humans and nature. The analysis focuses on Garrard's two main themes: wilderness and dwelling.

The Relationship of Man with Nature in Stories

The Lion, the Witch and the Wardrobe is set in an imaginative world called Narnia, where eternal winters occur due to a White Witch's power. The story follows the adventures of four siblings, Peter, Susan, Edmund, and Lucy, who accidentally enter Narnia through an old closet in the house where they were evacuated during World War II. As the first person to explore this world, Lucy has a unique relationship with the creatures of Narnia, especially with the Faun named Mr. Tumnus. Their introduction is not only the beginning of Lucy's adventure, but also showcases the dynamics of the mutual relationship between humans and natural beings full of moral and emotional values. Lucy, the youngest of four children, represents a sincere character and cares deeply for nature. She is the one who managed to change Mr. Tumnus' mind as a forest creature who has evil thoughts towards Lucy by handing her over to the witch because he is afraid of her. Mr. Tumnus understands the significant consequences he will face; anyone can be turned to stone when he does not carry out the witch's orders. However, Mr. Tumnus realizes after meeting the sincere Lucy that he cannot bear to hand her over to the witch and tells her to leave (Lewis, 2007, p. 16-17).

Mr. Tumnus changes his mind and decides to let Lucy go because he is touched by her kindness, innocence, and sincerity as a human being. Although he initially intended to follow the White Witch's orders to kidnap the human child she met, his direct encounter with Lucy makes him feel guilty and morally conscious. He realizes that Lucy is an innocent child and does not deserve to be betrayed, let alone handed over to evil forces. Tumnus's inner conflict shows his fear of the White Witch's punishment and his conscience, which refuses to do evil to someone who trusts him. Ultimately, his empathy and moral courage overcome his fear, and he chooses to protect Lucy even though he knows his actions will result in severe punishment. This decision shows that honest emotional connections between humans and natural beings can bring out the good in even those previously subject to evil forces. This relationship then becomes an early representation of the recurring pattern of reciprocity in the story, where humans and nature positively influence each other.

Furthermore, in C.S. Lewis's *The Lion, the Witch and the Wardrobe*, the mutual relationship between the four Pevensie brothers (Peter, Susan, Edmund, and Lucy) and the beaver family (Mr. and Mrs. Beaver) is depicted again. That mutual relationship emerges as harmonious cooperation between humans and non-human beings in Narnia. The beaver family trusts Pevensie's children from the beginning, especially Lucy, who has previously met Tumnus. They warmly welcomed the four brothers by inviting them to dinner. Mr. Beaver also reveals Aslan's identity and tells the prophecy in Narnia. The prophecy states that when two Sons of Adam and two Daughters of Eve sit on the four thrones, it will be the end of the White Witch's power and her life, so the beavers tell the four siblings to be more careful (Lewis, 2007, p. 60).

In this case, the beaver imparted knowledge to children who did not yet understand Narnia's situation. Mr. and Mrs. Beaver informed the children and kept them safe by taking them to a safer place and designing a route to Aslan. This is a form of the active role of animals in protecting humans, showing that natural creatures also have moral agents and responsibilities. From the point of view of ecocriticism, the beaver family can be seen as a living, moral, and sensible representation of nature, willing to cooperate with humans to fight against the destructive forces (White Witches) that have caused ecological imbalances (eternal winters). Thus, their interactions with children symbolize the harmonious, mutually beneficial relationship between humans and nature.

In *The Lion, the Witch and the Wardrobe*, C.S. Lewis describes the reciprocal relationship between humans and plants. The picture is shown through the changing natural conditions of Narnia that reflect the moral and spiritual impact of human actions. When the world of Narnia was under the rule of the White Witch, nature experienced eternal winters, the ground froze, plants did not grow, and the forests became desolate. This condition is not only a symbol of ecological destruction, but also reflects a moral imbalance due to tyrannical and incompatible power over nature. On the contrary, when the children of Pevensie, i.e., humans, come to Narnia, they bring hope for nature to escape the power of witches as prophesied. Aslan's resurrection also begins to drive away evil forces, and spring slowly returns after a long winter. The snow melts, the shoots grow, and the plants return to show signs of life (Lewis, 2007, p. 88-89).

The change of seasons in the story indicates that nature responds to the presence of humans who sincerely want to fight against the power of witches that are detrimental to nature. From that event reciprocated, when humans carry out their roles fairly and in harmony with the values of goodness, nature recovers itself and gives life. In Narnia, trees and plants are depicted not only as passive backgrounds but as living beings with roles and consciousness, albeit in symbolic form. Thus, through this story, Lewis emphasizes that the relationship between humans and nature is mutually influential. Ecological damage or restoration depends on how humans treat nature as responsible stewards and arbitrary rulers. Thus, this novel conveys the message of ecocriticism that harmony between humans and plants can only be achieved through fair, ethical, and mutually respectful relationships.

Furthermore, the relationship between humans and Aslan (the lion) in *The Lion, the Witch and the Wardrobe* can symbolize the relationship between humans and living nature. Aslan, who in conventional narratives is often read as a representation of divine power, in this context can be seen as the personification of a sacred, empowering, and conscious nature. Her presence in Narnia brings not only spiritual changes, but also fundamental ecological changes. The eternal winter that freezes life slowly melts into spring when Aslan returns, signaling that nature is responding directly to the presence of a force that restores balance. In this case, the human being played by Pevensie's children is essential in maintaining harmony with nature. When they show trust, respect, and loyalty to Aslan, nature (through Aslan) gives back life, hope, and ecological balance. On the contrary, when humans like Edmund turn away from the values of harmony and instead submit to the destructive forces represented by the White Witch, nature is frozen, silent, and full of suffering. Because of this mistake, Edmund had to be put to death, but Aslan decided to save Edmund by accepting the punishment instead (Lewis, 2007, p. 113).

Aslan's sacrifice to save Edmund shows that nature has moral laws based on love, forgiveness, and a deeper balance than the laws of artificial power. The rise of Aslan and the victory over the cold forces of the White Witch show that ecological recovery depends not only on the forces of nature itself, but also on the readiness of man to make peace with nature and acknowledge its laws. Therefore, the reciprocal relationship between man and Aslan describes an ideal ecological relationship, in which man and nature build each other, restore each other, and respect each other in a higher moral consciousness.

Construction of the Reciprocal Relationship between Man and Nature in the Story

This section presents some results of analyzing the construction of the mutual relationship between humans and nature in *The Lion, the Witch and the Wardrobe*. The results of this analysis are based on data in the narrative and symbolic context of the story. First, in the story of *The Lion, the Witch and the Wardrobe*, the relationship between Lucy and Mr. Tumnus is a beautiful picture, where humans and nature can connect and take care of each other. As mentioned earlier, when Lucy first entered the world of Narnia, she met Mr. Tumnus, a living, mysterious, but warm creature. Mr. Tumnus, who had initially been intended to hand her over to the White Witch out of pressure and fear, ultimately chose to protect Lucy after getting to know her better. However, this relationship does not stop there; there is an incident where Mr. Tumnus is captured, and after hearing that, Lucy asks the beavers how to save Mr. Tumnus (Lewis, 2007, p. 57).

When Lucy learns that Tumnus has been arrested for helping her, she does not turn away or feel it is none of her business. On the contrary, Lucy showed deep concern. He felt indebted and wanted to save Tumnus because he knew that kindness needed to be reciprocated with kindness. It reflects the ideal relationship between humans and nature that respects each other, protects each other, and does not allow one party to

sacrifice alone. Through this story, we are invited to understand that nature is not only a setting for human adventure, but has feelings, choices, and values. Lucy and Tumnus show that humans and nature can be friends who trust each other and take care of each other. This aligns with ecocriticism's view that a healthy relationship between humans and nature must be built based on empathy and mutual care, not domination or use alone.

Furthermore, the relationship between the four Pevensie brothers and the beaver family in *The Lion, the Witch and the Wardrobe*. The relationship reflects the close mutual relationship between humans and nature, full of trust, cooperation, and care. When these four brothers arrive at Mr. and Mrs. Beaver's home, they are welcomed as guests and allies in the struggle against the power of the White Witch that is destroying the balance of the natural order of Narnia. The beaver family, a symbol of wise and loyal natural beings, sincerely opens their home, gives them warm food, and shares important information about Aslan and the fate of the four human children. In contrast, the Pevensie did not treat the beavers as subordinate creatures. They listen, trust, and appreciate the help provided. In the context of Garrard's ecocritical theory, especially the idea of dwellings, these interactions reflect proper ecological awareness. Humans cannot save the world on their own, and nature is not only a passive background, but has a voice and a will to fight for the good. Through this relationship, Lewis emphasized that the fight against environmental destruction cannot be done unilaterally. However, in Edmund's case, Mr. Beaver shows a critical position by revealing that from the beginning, he already disliked Edmund because he looked like someone who had met a witch and joined her (Lewis, 2007, p. 62).

This case shows how nature, represented by Mr. Beaver, can also judge whether humans are sincere and on the side of nature or vice versa. This view reflects the principles of ecocriticism of Greg Garrard, which underlines the importance of ethical positioning in the relationship between humans and nature. Ethical positioning means that not all humans are automatically considered "saviors" but are judged by their moral and ecological choices. Thus, this novel's construction of the relationship between humans and natural beings shows the complexity of cooperation based on trust, but still based on ethical judgments of human actions in a broader ecological context.

Furthermore, in *The Lion, the Witch and the Wardrobe*, the relationship between humans and plants is constructed symbolically and narratively as a relationship that affects each other and contains ecological ethical content. One of the prominent forms of representation is the depiction of the forest as a living entity that is not only a passive setting, but also as an ecological actor who participates in the moral order of Narnia. In the context of the White Witch's power, the forest and trees are depicted as being watched by the White Witch. This can reflect how anti-ecological forces can damage nature. The story illustrates that although most trees are on the side of the four human children, some are on the side of the Witch (Lewis, 2007, p. 50).

However, as Aslan's reign began to rise, the vegetative landscape of Narnia also changed. The change began with snow starting to melt, flowers blooming, and forests

coming back to life. This process reflects what in ecocriticism Greg Garrard calls pastoral, which is the restoration of nature that goes hand in hand with the restoration of human morality. The involvement of human figures, especially Lucy and Peter, who respectfully and openly navigate the forest without damaging it. The involvement of human figures also confirms a mutual relationship because nature responds by providing protection, direction, and beauty. In this sense, forests are transitional spaces and partners in the ethical struggle against ecological injustice. This relationship shows that ecological order in the world of Narnia can only be restored if humans are respectful, aware, and ethical about the existence of vegetation as an integral part of the larger order of life.

In *The Lion, the Witch and the Wardrobe*, the relationship between the four human children and Aslan is built as the deepest form of the reciprocal relationship between humans and nature, symbolized through the figure of the great lion. Aslan is not only present as a leader or magical being, but also as a manifestation of the great and spiritual nature. The relationship between Aslan and the four human children shows that nature not only provides protection and wonder but also demands courage, loyalty, and sacrifice from humans. Lucy, Susan, Peter, and even Edmund, who were lost initially, could accept Aslan's presence as a guiding force. They must also learn to trust, listen, and act morally. In the context of Garrard's ecocriticism, this relationship reflects the principles of dwelling and wilderness at the same time. Aslan is unpredictable, a wild yet meaningful realm, but evokes deep respect. As Peter fights, Lucy heals, Edmund makes amends, and Susan learns to see the truth, all of which happen in the dialogue that continues to live between them and Aslan. This relationship is a mutual relationship that goes beyond words. Thus, this construction of relationships shows that harmony between humans and nature is only possible if humans are willing to learn from nature, trust it, and repay its kindness with ethical and empathetic actions.

Implications of the Relationship between Man and Nature in the Story

This section outlines some implications of the reciprocal relationship between humans and nature in *The Lion, the Witch and the Wardrobe*. These findings suggest that the interaction between humans and nature impacts the story's development and reflects broader ethical and ecological values. First, the implications of the reciprocal relationship between Lucy and Mr. Tumnus. Within the framework of Greg Garrard's ecocritical theory, this relationship asserts that nature is not just a passive background in the narrative. However, it has an agency and ethical capacity that can be awakened through honest human relationships. Lucy makes the faun realize that carrying out destructive orders against creatures who believe in her means betraying conscience and ecological harmony. Instead, Tumnus' decision to protect Lucy despite knowing the risks opens Lucy's awareness to the moral reality of the world of Narnia: that natural beings are not always safe, but they are capable of loving, fearing, and choosing the right. Lucy also fights to the end in a mission to save Mr. Tumnus; Lucy can see him free (Lewis, 2007, p. 126).

Lucy's struggle to save Mr. Tumnus has a good ending. Lucy, who represents the human side, can show that humans can also return the favor and protect nature. The implication of this relationship is forming a pattern of human-nature relations that are no longer exploitative but mutually reinforcing. Lucy and Tumnus' friendship mirrors how humans should behave towards nature, namely with empathy, responsibility, and moral courage. This story teaches that healing the world is not enough just through strength, but also through an honest, reciprocal relationship between man and nature. Relationships that start from minor concerns but have a significant impact on the sustainability of life together.

The implications of the reciprocal relationship between the four Pevensie brothers and the beaver family in *The Lion, the Witch and the Wardrobe* reflect that genuine cooperation between humans and nature can be the foundation for significant ecological and moral change. In this interaction, the beaver family plays the role of protector, guide, and guardian of Narnia's moral and ecological values. They provide important information, shelter, and concrete actions to keep the four human children safe. Instead, Peter, Susan, and Lucy show an open and respectful attitude toward these creatures of nature, treating them as equal partners, not lesser beings. In Garrard's ecocritical approach, this relationship shows the form of dwelling, a harmonious and mutually understanding life between humans and nature in the same ecological space.

The moral implications of this relationship are also seen in the beaver's response to Edmund. When Mr. Beaver calls Edmund a "traitor," he does so not simply out of prejudice, but because he reads the ethical signs of Edmund's choice to side with the destructive power of the White Witch. This shows that nature in this narrative can make moral judgments and does not accept humans unquestioningly. Thus, this story's relationship between man and nature results in solidarity, mutual responsibility, and vigilance. The implications of this mutual relationship can also be found in the changes experienced by Edmund. Edmund, who initially sided with the witch because he wanted the food and throne offered by the witch, eventually also realized and wanted to side with the truth (Lewis, 2007, p. 82).

Furthermore, the implications of the reciprocal relationship between humans and plants in *The Lion, the Witch and the Wardrobe* show that ecological harmony cannot be realized without active and conscious human moral involvement. In Narnia, nature, including forests and trees, reacts to physical and moral changes. When humans, especially the children of Pevensie, show a partiality toward justice, courage, and compassion, nature responds with signs of life such as snow melting, shoots growing, and spring returning. On the contrary, when man is subjected to the destructive powers of nature, as depicted in the dominance of eternal winters, plants lose their vitality and ecological functions. However, in the end, after the four brothers who represent the image of man become kings and queens in Narnia, all can feel peace, including the vegetation (Lewis, 2007, pp. 134-135).

Humans must be able to take care of plants and not damage them by cutting or by activities that can be detrimental to nature. The ethical implication of this narrative is

that nature has its limits of patience and morality, and will only side with humans who show respect and responsibility for it. The framework of Garrard's ecocriticism, especially the idea of dwelling, teaches that authentic ecological restoration not only occurs through magical forces such as Aslan but also through the small actions of humans who choose to live in harmony with nature. Thus, the relationship between humans and plants in this story is not only a symbol of the beauty of nature, but also an invitation to build a fairer world for all living things, through mutual respect, mutual protection, and mutual living.

Lastly, the implications of the mutual relationship between humans and Aslan in *The Lion, the Witch and the Wardrobe*. This implication shows that ecological and moral restoration can only be achieved through human ethical awareness in responding to nature as a sacred and wise living entity. Aslan, as the representative of great nature, is present to save Narnia physically and lead humans in understanding the meaning of courage, sacrifice, and responsibility. The four Pevensie children, especially Edmund, transform morally through their interactions with Aslan. When his greed betrays Edmund and submits to the power of the White Witch, the realm of Narnia is frozen in suffering. However, when he repents and Aslan is willing to take his place to accept punishment, there is a moral reversal that not only touches man but also moves the forces of nature itself towards restoration. Aslan's support as the representative of nature impacts Edmund's moral transformation (Lewis, 2007, p. 132).

If we have made a mistake against nature and realize that mistake by repentance, we will be able to become a better version. However, we must first realize our mistakes and try to change to achieve that. The implications of this relationship teach us that in a world full of ecological crises, humans cannot only rely on nature as a healer but must also be part of that recovery process. This can be achieved by learning from nature, protecting it, and making it a partner in living more meaningfully and sustainably. On the other hand, Aslan's resurrection from the dead in place of Edmund's punishment was not only a magical event, but a symbol that nature, despite being sacrificed, had the power to renew itself if humans chose to make peace and live in harmony with it. In the context of Garrard's ecocriticism, this relationship reflects the principle of dwelling that nature gives itself to save humans, but demands that humans coexist ethically, respectfully, and collectively.

CONCLUSION

This study has examined the reciprocal relationship between humans and nature in *The Lion, the Witch and the Wardrobe* by C.S. Lewis through Greg Garrard's ecocritical framework. The findings demonstrate that nature is not merely a backdrop but a moral agent capable of responding to human actions. Key interactions between Lucy and Mr. Tumnus, the Pevensie siblings and the beaver family, humans and vegetative life, and the children's relationship with Aslan reveal how moral decisions directly affect ecological balance within the narrative. These relationships reflect a consistent pattern of mutual influence and ethical engagement between human and non-human entities.

Through the symbolic lenses of wilderness and dwelling, the novel constructs a vision of ecological harmony grounded in mutual respect, empathy, and responsibility. Nature is portrayed as sentient and ethically responsive, while humans are depicted as capable of harming and healing the natural world. By illustrating that ecological restoration depends on the moral integrity of human characters, the novel offers a compelling narrative of interdependence. This study expands ecocritical discourse by emphasizing nature's active agency in a children's fantasy text, a perspective rarely applied to this novel in Lewis's Narnia series.

Beyond its literary contribution, the study underscores the potential of children's literature to serve as a tool for environmental education. It reveals how fantasy narratives can communicate ecological ethics in accessible and engaging ways. Future research may explore comparative ecocritical analyses between Lewis's work and other fantasy authors or investigate reader responses to ecological messages in children's literature. Such studies would enrich our understanding of literature's role in cultivating environmental consciousness, particularly among younger generations.

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