

Spiritual Ecology and Postcolonial Ethics in *The Chronicles of Narnia*: An Interdisciplinary Study

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Abstract—This study undertakes a comprehensive interdisciplinary analysis of *The Chronicles of Narnia* by C. S. Lewis, examining the intersection of spiritual ecology and postcolonial ethics within the narrative framework of the series. While the Narnian texts have traditionally been interpreted through the lens of Christian allegory, this paper argues that such a singular focus limits the interpretive potential of the work. By integrating ecocriticism and postcolonial theory, this research seeks to uncover the layered ideological, environmental, and ethical dimensions embedded within Lewis's fantasy world. Using qualitative textual analysis, the study explores how nature is represented not merely as a background setting but as a morally responsive and spiritually charged entity. It further examines how the presence of divine authority, embodied in the figure of Aslan, regulates ecological harmony and ethical order. At the same time, the paper critically investigates the portrayal of cultural difference, particularly in the depiction of Calormen, revealing underlying structures of power, hierarchy, and "othering" consistent with postcolonial critique. The findings suggest that the Narnian world operates as a form of "spiritual ecology," in which environmental balance is inseparable from moral and theological order. However, this ethical framework is not without contradiction, as it simultaneously reinforces certain colonial ideologies through its representation of non-Western cultures. By synthesising these perspectives, the study contributes to contemporary literary criticism and demonstrates that *The Chronicles of Narnia* functions as a complex site of ethical negotiation, environmental consciousness, and ideological discourse.

Keywords— C. S. Lewis, *The Chronicles of Narnia*, Spiritual Allegory, Ecocriticism, Postcolonial Theory, Anti-Colonialism, Children's Literature, Fantasy Literature, Thematic Analysis

I. INTRODUCTION

The Chronicles of Narnia, written by C. S. Lewis between 1950 and 1956, continues to occupy a central place in both popular and academic discussions of children's fantasy literature. While its

enduring appeal can be attributed to its imaginative storytelling and memorable characters, the series also possesses a remarkable depth that invites critical analysis across multiple theoretical frameworks. Far from being a simple work of fantasy, Narnia operates as a complex narrative that engages with philosophical, theological, ecological, and cultural questions. At the heart of Lewis's literary philosophy is a belief in the power of narrative to convey truth. In his essay collection *On Stories*, he famously argues that "the story does what no theorem can quite do" (Lewis 90). This statement underscores the idea that storytelling can communicate ethical and existential insights in ways that abstract reasoning cannot. In the context of Narnia, this means that the series should not be dismissed as mere escapism but rather recognised as a form of symbolic discourse that addresses fundamental aspects of human experience. Traditionally, critical interpretations of Narnia have focused on its Christian allegorical structure. Scholars have identified clear parallels between the character of Aslan and the figure of Christ, noting themes of sacrifice, redemption, and resurrection that align with Christian theology (Ward 78). While such readings are valuable, they often overlook other significant dimensions of the text. By privileging theological interpretation, critics risk reducing the narrative to a single explanatory framework, thereby neglecting its broader cultural and environmental implications. In recent years, literary studies have increasingly embraced interdisciplinary approaches that allow for more nuanced analyses of complex texts. Ecocriticism, for example, has emerged as a major field concerned with the relationship between literature and the natural environment. As Greg Garrard explains, ecocriticism seeks to examine "the representation of nature and the ethical responsibilities that arise from it" (Garrard 3). This perspective is particularly relevant to Narnia, where nature is not merely decorative but actively participates in the narrative, reflecting moral and spiritual conditions. At the same time, postcolonial

theory provides a critical framework for examining issues of power, identity, and cultural representation. Edward Said's concept of Orientalism highlights how Western texts often construct non-Western cultures as inferior, exotic, or morally suspect (Said 43). When applied to Narnia, this perspective raises important questions about the portrayal of regions such as Calormen, which appear to reflect hierarchical and stereotypical representations of cultural difference.

The intersection of ecocriticism and postcolonial theory has given rise to the field of postcolonial ecocriticism, which examines how environmental narratives are shaped by historical and ideological contexts. Scholars such as Huggan and Tiffin argue that ecological issues cannot be separated from questions of colonialism and global power structures, as both are deeply interconnected (Huggan and Tiffin 13). This insight is particularly relevant to Narnia, where environmental harmony is often linked to moral authority, while cultural difference is associated with disorder or corruption. This paper argues that *The Chronicles of Narnia* can be more fully understood through an integrated framework that brings together spirituality, ecological consciousness, and postcolonial ethics. By examining these dimensions simultaneously, the study reveals the series as a multidimensional narrative that engages with both ethical and ideological concerns. Furthermore, this approach allows for a more critical evaluation of the text, acknowledging not only its moral and philosophical strengths but also its limitations. While Narnia promotes values such as compassion, courage, and environmental stewardship, it also reflects certain ideological biases that warrant critical examination.

II. LITERATURE REVIEW

Scholarly engagement with *The Chronicles of Narnia* has evolved considerably over the past decades, reflecting broader methodological shifts within literary studies. Early criticism largely approached the series through a theological lens, emphasising its Christian allegorical framework. However, more recent scholarship has diversified its approaches, incorporating ecocriticism, postcolonial theory, and interdisciplinary perspectives that reveal the text's layered complexity. This section critically reviews these strands of scholarship while identifying the gaps that necessitate the present study.

Spiritual and Theological Interpretations

The most dominant critical tradition surrounding Narnia is rooted in theological interpretation. Scholars have consistently highlighted the centrality of Christian symbolism, particularly in the character of Aslan, whose narrative arc parallels that of Christ. Michael Ward argues that Lewis constructs a "coherent imaginative theology" in which spiritual truths are embedded within narrative form (Ward 78). This theological reading is especially evident in *The Lion, the Witch and the Wardrobe*, where Aslan's sacrificial death and subsequent resurrection mirror the Christian narrative of redemption. The moral framework of the series thus appears grounded in a clear dichotomy between good and evil, with Aslan representing divine justice and moral authority.

Bruce Edwards further emphasises that Lewis's fiction cannot be separated from his religious worldview, suggesting that the Narnian texts function as "narrative theology" rather than mere fantasy (Edwards 112). This perspective positions Narnia as a didactic text aimed at conveying moral and spiritual truths to its readers. However, while these interpretations provide valuable insights, they also tend to privilege a singular framework. By focusing primarily on theological symbolism, such readings risk overlooking other dimensions of the narrative, particularly its engagement with environmental and cultural issues.

Ecocritical Approaches to Narnia

The emergence of ecocriticism has significantly expanded the scope of literary analysis, encouraging scholars to examine how texts represent the natural environment and human relationships with it. As Garrard explains, ecocriticism is concerned with "the study of the relationship between literature and the physical environment" (Garrard 3). Within this framework, Narnia offers a particularly rich site of analysis. The natural world in the series is not merely a passive backdrop but an active and morally significant presence. Forests, rivers, animals, and even seasons respond to ethical conditions within the narrative. This dynamic portrayal aligns with ecocritical principles that emphasise interconnectedness and ecological awareness.

For instance, the depiction of perpetual winter under the White Witch's rule illustrates how environmental degradation reflects moral imbalance. Conversely, the restoration of spring following Aslan's return

symbolises the re-establishment of ethical order. Such representations suggest that Lewis constructs a world in which ecological and moral systems are deeply intertwined. Recent scholarship has further developed this perspective by examining the role of non-human agency in fantasy literature. Ursula Heise argues that literary representations of nature can challenge anthropocentric assumptions by granting agency to non-human entities (Heise 102). In *Narnia*, talking animals and animate landscapes disrupt traditional hierarchies, suggesting a more inclusive understanding of ecological relationships. However, ecocritical readings also reveal tensions within the narrative. While *Narnia* promotes harmony between humans and nature, it also contains elements of control and domination. Certain characters assert authority over the environment, reflecting what Lawrence Buell describes as the conflict between “environmental imagination and imperial practice” (Buell 23).

Postcolonial Interpretations

Postcolonial criticism provides another important framework for analysing *Narnia*, particularly in relation to its representation of cultural difference. Edward Said’s concept of Orientalism offers a useful lens for understanding how Western texts construct the “Other” as fundamentally different and often inferior (Said 43). In *Narnia*, the depiction of Calormen has attracted significant critical attention. The Calormenes are often portrayed as exotic, hierarchical, and morally ambiguous, in contrast to the perceived purity and virtue of *Narnia*. This binary opposition reflects what Said identifies as a central feature of Orientalist discourse: the construction of cultural hierarchies that reinforce Western superiority.

Clare Bradford argues that children’s literature frequently reproduces colonial ideologies through its narrative structures and characterisation (Bradford 112). In the case of *Narnia*, the portrayal of Calormen can be seen as reinforcing stereotypes associated with the “East,” including despotism, decadence, and moral corruption. At the same time, postcolonial critics have noted that such representations are not entirely unambiguous. Some characters from Calormen, such as Emeth in *The Last Battle*, challenge these stereotypes, suggesting a more complex and nuanced portrayal of cultural identity. This ambiguity complicates a purely critical reading of the text, indicating that Lewis’s work operates

within, yet also occasionally resists, dominant ideological frameworks.

Postcolonial Ecocriticism: An Emerging Synthesis

More recently, scholars have begun to explore the intersection of ecocriticism and postcolonial theory, giving rise to the field of postcolonial ecocriticism. Huggan and Tiffin argue that environmental issues cannot be separated from historical and political contexts, particularly those shaped by colonialism (Huggan and Tiffin 13). This perspective is particularly relevant to *Narnia*, where ecological harmony is often associated with moral and cultural superiority, while environmental disruption is linked to “othered” societies. Such representations suggest that ecological and cultural narratives are intertwined, reflecting broader ideological structures. For example, the contrast between *Narnia* and Calormen can be interpreted not only as a moral dichotomy but also as an ecological one. *Narnia* is depicted as lush, fertile, and harmonious, while Calormen is often associated with aridity and rigidity. This environmental contrast reinforces cultural hierarchies, suggesting that ecological and postcolonial themes are deeply interconnected.

Critical Debates

Despite the richness of existing scholarship, several limitations remain. First, many studies continue to privilege a single theoretical framework, whether theological, ecological, or postcolonial. This compartmentalisation limits the interpretive potential of the text by failing to account for the ways in which these dimensions intersect. Second, there is a tendency within some critical traditions to adopt either a purely celebratory or a purely critical stance toward *Narnia*. Theological readings often emphasise the moral and spiritual value of the text, while postcolonial critiques focus on its ideological limitations. Both approaches, while valuable, risk oversimplifying the narrative by neglecting its complexity. Third, relatively few studies engage with the concept of “spiritual ecology,” which offers a productive framework for understanding the relationship between moral, environmental, and theological dimensions. By integrating these perspectives, it becomes possible to develop a more nuanced and comprehensive interpretation of the text.

III. RESEARCH GAP

The review of existing scholarship reveals a clear gap: the lack of an integrated analysis that brings

together spirituality, ecology, and postcolonial ethics within a single framework. This study seeks to address this gap by adopting an interdisciplinary approach that examines how these dimensions interact within *The Chronicles of Narnia*. By doing so, it moves beyond isolated interpretations and offers a more holistic understanding of the text. Furthermore, the study contributes to broader discussions in literary criticism by demonstrating how fantasy literature can function as a site of ethical, environmental, and ideological discourse. In an era marked by increasing environmental awareness and ongoing debates about cultural representation, such an approach is both timely and necessary.

IV. THEORETICAL FRAMEWORK

This study adopts an interdisciplinary framework that integrates spiritual allegory, ecocriticism, and postcolonial theory. Each of these approaches provides a distinct lens for analysing *The Chronicles of Narnia*, but their combined application enables a more comprehensive understanding of the text's complexity. Rather than treating these perspectives as separate analytical tools, this research positions them as interrelated frameworks that intersect within the narrative structure of Narnia.

Spiritual Allegory and Narrative Theology

The concept of spiritual allegory is central to understanding the moral and philosophical dimensions of Narnia. Unlike direct allegory, where symbolic meanings are explicitly defined, Lewis employs what may be described as “suppositional” or narrative theology, in which spiritual truths are embedded within imaginative storytelling. As Lewis himself explains, the intention is not to impose doctrine but to create a world in which spiritual principles can be experienced: “Suppose there were a world like Narnia... and suppose Christ chose to become incarnate there” (Lewis, *On Stories* 96). This approach allows readers to engage with theological ideas in a more intuitive and experiential manner. The figure of Aslan serves as the central embodiment of spiritual authority, representing justice, sacrifice, and redemption. His presence establishes a moral framework in which actions are evaluated according to their alignment with a higher ethical order.

From a theoretical perspective, this aligns with what scholars describe as myth criticism, where narratives draw upon archetypal structures to convey universal

truths. The use of mythological elements in Narnia—such as talking animals, enchanted forests, and cosmic battles—reinforces its function as a symbolic system rather than a purely literal narrative. At the same time, the spiritual dimension of Narnia is not confined to individual characters but extends to the environment itself. Nature is depicted as responsive to moral conditions, suggesting a form of sacramental ecology in which the natural world reflects divine presence. This idea provides a crucial link between spiritual allegory and ecocritical analysis.

Ecocriticism and Environmental Ethics

Ecocriticism provides a framework for examining how literature represents the relationship between humans and the natural environment. As Greg Garrard defines it, ecocriticism is concerned with “the study of the relationship between literature and the physical environment” (Garrard 3). In *Narnia*, this relationship is characterised by a strong sense of interconnectedness. The natural world is not merely a setting but an active participant in the narrative, reflecting moral and spiritual conditions. This aligns with ecocritical principles that challenge anthropocentrism and emphasise the agency of non-human entities. One of the key concepts in ecocriticism is the idea of ecological ethics, which refers to the moral responsibilities that humans have toward the environment. In Narnia, these responsibilities are often framed in spiritual terms. Harmony with nature is associated with moral virtue, while environmental disruption is linked to ethical failure. For example, the perpetual winter imposed by the White Witch can be interpreted as a form of ecological imbalance resulting from moral corruption. Conversely, the restoration of spring signifies the re-establishment of both ecological and ethical order.

Another important aspect of ecocriticism is the critique of human–nature dualism, which positions humans as separate from and superior to the natural world. In Narnia, this dualism is challenged through the presence of talking animals and animate landscapes. These elements suggest a more inclusive understanding of ecological relationships, where humans are part of, rather than apart from, the environment. However, ecocritical analysis also reveals tensions within the narrative. While Narnia promotes harmony with nature, it also reflects elements of control and hierarchy. Human characters often occupy positions of authority, raising questions

about the extent to which the text fully transcends anthropocentric assumptions.

Postcolonial Theory and Cultural Representation

Postcolonial theory offers a critical framework for analysing issues of power, identity, and representation within literary texts. Central to this approach is the concept of “othering,” which refers to the construction of cultural difference in ways that reinforce hierarchical relationships. Edward Said’s theory of Orientalism is particularly relevant in this context. Said argues that Western literature often portrays non-Western cultures as exotic, inferior, or morally suspect, thereby reinforcing colonial ideology (Said 43). In Narnia, the depiction of Calormen reflects many of these characteristics. The Calormenes are frequently described in terms that emphasise their difference from the inhabitants of Narnia, including their customs, clothing, and social structures. This contrast creates a binary opposition between the “civilised” and the “other,” which aligns with postcolonial critiques of Western literature. At the same time, postcolonial theory also emphasises the importance of examining how texts may resist or complicate dominant ideologies. In Narnia, certain characters from Calormen challenge stereotypical representations, suggesting that the narrative is not entirely fixed within a colonial framework. Another key concept in postcolonial theory is power and hierarchy, particularly in relation to empire and governance. Narnia itself can be interpreted as a form of idealised monarchy, where authority is legitimised through moral and spiritual alignment. This raises important questions about the relationship between power and ethics within the narrative. The integration of spiritual allegory, ecocriticism, and postcolonial theory leads to the concept of spiritual ecology, which serves as the central analytical framework of this study. Spiritual ecology refers to the idea that ecological relationships are shaped by moral and spiritual values. In Narnia, this is evident in the way that environmental conditions reflect ethical states and divine authority. At the same time, postcolonial theory complicates this framework by revealing the ideological structures that underpin these relationships. The association of ecological harmony with certain cultures and environmental disruption with others suggests that spiritual ecology is not neutral but shaped by cultural narratives.

V. METHODOLOGY

This study employs a qualitative research design based on textual and thematic analysis, a method widely used in literary studies to interpret meaning within texts. Qualitative research is particularly appropriate for examining complex literary phenomena that cannot be reduced to numerical data, as it allows for an in-depth exploration of narrative structures, symbolic meanings, and thematic patterns. As Creswell argues, qualitative inquiry is especially effective when analysing texts in which meaning is constructed through language, context, and interpretation (187). The research adopts an interpretive approach, focusing on how meaning is generated within the narrative of *The Chronicles of Narnia*. Rather than seeking definitive or fixed conclusions, the study aims to uncover multiple layers of meaning and examine the interaction between these layers. This interpretive orientation enables a nuanced understanding of how spirituality, ecological consciousness, and postcolonial ethics function simultaneously within the text.

The primary corpus for this study consists of all seven novels in the Narnia series: *The Magician’s Nephew*, *The Lion, the Witch and the Wardrobe*, *Prince Caspian*, *The Horse and His Boy*, *The Voyage of the Dawn Treader*, *The Silver Chair*, and *The Last Battle*. These texts are analysed collectively in order to identify recurring thematic patterns and to trace the development of key ideas across the series as a whole. Data collection is conducted through close reading, a method that involves detailed and attentive engagement with the text. Particular attention is given to passages that relate to the representation of nature, the articulation of spiritual authority, and the depiction of cultural difference. Relevant textual extracts are selected to support the analytical framework and to provide direct evidence for the arguments advanced in this study.

The analytical process is structured through thematic coding, in which textual evidence is organised into categories based on recurring conceptual patterns. Three principal thematic categories guide the analysis: spiritual ecology, ecological consciousness, and postcolonial ethics. These categories are examined not in isolation but in relation to one another, allowing for a comprehensive interpretation of their interconnected roles within the narrative. The analytical procedure proceeds in three stages. The first stage involves close reading, through which significant passages are identified and

contextualised. The second stage consists of interpretive analysis, where these passages are examined using the theoretical frameworks outlined in this study. The final stage involves synthesis, in which the relationships between themes are analysed to construct a cohesive argument regarding the text's multidimensional meaning. Despite its strengths, this study acknowledges certain limitations. As the analysis is confined to textual interpretation, it does not incorporate empirical methods such as reader-response analysis or audience reception studies. Furthermore, the interpretation is shaped by the selected theoretical frameworks, which may not account for all possible perspectives. Nevertheless, the chosen methodology provides a rigorous and appropriate foundation for examining the complex interplay of spirituality, ecology, and postcolonial ethics in *The Chronicles of Narnia*.

VI. DISCUSSION

The analysis of *The Chronicles of Narnia* reveals that the narrative operates as a complex intersection of spiritual, ecological, and postcolonial concerns. Rather than functioning as a simple moral allegory, the series constructs a multidimensional framework in which ethical values, environmental consciousness, and cultural representation are deeply intertwined. This section examines these dimensions through an integrated critical lens, demonstrating how the concept of “spiritual ecology” emerges as a central organising principle within the text.

Spiritual Ecology and the Sacredness of Nature

One of the most distinctive features of *Narnia* is its portrayal of nature as spiritually charged and morally responsive. The natural world is not merely a passive setting but an active participant in the narrative, reflecting the presence of divine authority. This is most evident in *The Magician's Nephew*, where the creation of *Narnia* is depicted as a sacred act: “In the darkness something was happening at last. A voice had begun to sing” (Lewis 107). This moment establishes nature as a product of divine creativity, aligning with ecotheological perspectives that view the environment as intrinsically sacred. The act of creation through song emphasises harmony and order, suggesting that the natural world is fundamentally connected to spiritual meaning. Furthermore, the condition of the environment in *Narnia* is directly linked to moral and spiritual states. Under the rule of the White Witch, the land is trapped

in perpetual winter: “Always winter, but never Christmas” (Lewis 16). This phrase encapsulates the idea that ecological imbalance reflects ethical disorder. The absence of seasonal change symbolises stagnation, oppression, and the disruption of natural and moral cycles. From an ecocritical perspective, this aligns with Garrard's argument that environmental degradation often mirrors human ethical failure (Garrard 56). At the same time, the restoration of spring following Aslan's return represents both ecological renewal and moral redemption. This dual restoration reinforces the concept of spiritual ecology, in which environmental harmony is inseparable from ethical and theological order.

Ecological Consciousness and Non-Human Agency *Narnia* challenges anthropocentric assumptions by granting agency to non-human entities, including animals, trees, and landscapes. This feature aligns with contemporary ecocritical theories that emphasise the importance of recognising the agency of the natural world. In *Prince Caspian*, the awakening of the trees illustrates this vividly: “The trees were moving—moving in a great, rhythmic dance” (Lewis 143). This image transforms the forest into a living, dynamic entity, capable of action and participation in the narrative. Such representations disrupt traditional hierarchies that place humans above nature, suggesting instead a model of ecological interconnectedness. However, the narrative also reveals tensions within this ecological framework. While *Narnia* promotes harmony between humans and nature, it simultaneously reflects elements of control and hierarchy. Human characters often assume positions of authority, raising questions about whether the text fully escapes anthropocentric thinking. Lawrence Buell's concept of the “environmental imagination” is useful here, as it highlights the coexistence of ecological awareness and imperial attitudes within literary texts (Buell 23). In *Narnia*, this tension is evident in the coexistence of cooperative relationships with nature and instances of domination. This duality suggests that the ecological vision of *Narnia* is not entirely idealistic but reflects broader cultural contradictions regarding human relationships with the environment.

Postcolonial Ethics and the Construction of the 'Other'

The postcolonial dimension of *Narnia* becomes particularly evident in the representation of cultural

difference, especially in the depiction of Calormen. The narrative constructs a clear contrast between Narnia and Calormen, positioning the former as morally and culturally superior. This contrast aligns with Edward Said's concept of Orientalism, which describes how Western texts construct the "Orient" as fundamentally different and often inferior (Said 43). In Narnia, Calormen is depicted as hierarchical, authoritarian, and culturally rigid, reinforcing this binary opposition. For example, Aravis describes her society in *The Horse and His Boy*: "In Calormen, storytelling... was not encouraged among slaves" (Lewis 67). This statement reflects a restrictive and hierarchical social structure, which is contrasted with the relative freedom and moral clarity of Narnia. Such representations reinforce the idea of cultural hierarchy, positioning Narnia as an idealised space of virtue and Calormen as a site of oppression. However, it is important to note that the narrative does not entirely conform to a simplistic colonial framework. Certain characters from Calormen, such as Emeth in *The Last Battle*, are portrayed sympathetically, suggesting a more nuanced representation of cultural identity. This complexity indicates that while the text reflects elements of colonial ideology, it also contains moments of resistance and ambiguity.

Interconnection of Spiritual, Ecological, and Postcolonial Themes

The most significant insight of this analysis is the interconnectedness of spiritual, ecological, and postcolonial dimensions within the narrative. These themes do not operate independently but are deeply interwoven, shaping the overall structure and meaning of the text. The presence of Aslan serves as a unifying force that connects these dimensions. His role as a spiritual authority influences both ecological balance and moral order. This is evident in the restoration of Narnia: "Every moment more and more of the trees shook off the snow" (Lewis 133). This moment symbolises not only the return of spring but also the re-establishment of ethical harmony. The natural world responds directly to spiritual authority, reinforcing the concept of spiritual ecology. At the same time, the narrative's portrayal of cultural difference complicates this framework. The association of ecological harmony with certain cultures and environmental disruption with others suggests that spiritual ecology is shaped by ideological narratives. This intersection aligns with the principles of postcolonial ecocriticism, which

emphasises the relationship between environmental issues and cultural power structures. As Huggan and Tiffin argue, ecological narratives are often influenced by historical and ideological contexts (Huggan and Tiffin 13).

Fantasy as Ethical and Ideological Discourse

Fantasy literature provides a unique space for exploring ethical and ideological concerns. By creating symbolic worlds, authors can address real-world issues in indirect yet meaningful ways. Lewis's own defence of fantasy highlights its potential as a form of moral inquiry: "The story does what no theorem can quite do" (Lewis, *On Stories* 90). In Narnia, fantasy functions as a medium through which questions of morality, environmental responsibility, and cultural identity are explored. The narrative allows readers to engage with these issues without the constraints of realism, creating a space for reflection and critical thought. At the same time, the use of fantasy does not eliminate ideological concerns. As this analysis has shown, the narrative both challenges and reinforces certain cultural assumptions, reflecting the complexity of its ethical framework.

Critical Evaluation

While *The Chronicles of Narnia* offers a powerful vision of spiritual ecology and moral responsibility, it also reveals significant ideological tensions. The text promotes values such as harmony, compassion, and environmental stewardship, yet it simultaneously reflects hierarchical representations of culture. This duality suggests that Narnia should not be interpreted as a purely idealistic or purely problematic text. Instead, it should be understood as a complex narrative that engages with multiple, sometimes conflicting, perspectives. Such a reading allows for a more balanced and nuanced interpretation, recognising both the strengths and limitations of Lewis's work.

VII. FINDINGS

The analysis of *The Chronicles of Narnia* reveals several significant findings that contribute to a deeper understanding of the text's interdisciplinary complexity. First, the study demonstrates that the Narnian world operates as a form of spiritual ecology, in which environmental harmony is intrinsically linked to moral and theological order. The condition of nature consistently reflects the ethical state of the narrative, suggesting that ecological balance is not

merely physical but deeply spiritual. Second, the research highlights the presence of a strong ecological consciousness within the series. Through the portrayal of talking animals, living landscapes, and responsive environments, the narrative challenges anthropocentric assumptions and promotes a vision of interconnected existence. However, this ecological vision is not without tension, as it coexists with elements of hierarchy and control that reflect broader cultural attitudes toward nature. Third, the study identifies significant postcolonial undertones, particularly in the representation of Calormen and other cultural “others.” These portrayals reveal underlying structures of power and hierarchy that align with Said’s concept of Orientalism (Said 43). At the same time, moments of complexity and ambiguity within the narrative suggest that these representations are not entirely fixed, allowing for alternative interpretations. Finally, the findings emphasise the interconnectedness of spirituality, ecology, and postcolonial ethics. These dimensions do not function independently but are deeply interwoven, shaping the narrative’s ethical and ideological framework. This interconnectedness supports the central argument of the study that *The Chronicles of Narnia* should be understood as a multidimensional text that engages with both moral and cultural concerns.

VIII. CONCLUSION

This study set out to examine *The Chronicles of Narnia* through an interdisciplinary framework that integrates spiritual allegory, ecocriticism, and postcolonial theory. The analysis has demonstrated that the series extends far beyond its conventional classification as children’s fantasy, functioning instead as a complex narrative that engages with profound ethical, environmental, and ideological questions. At the core of the study is the concept of spiritual ecology, which provides a unifying framework for understanding the relationship between moral order and the natural world in Narnia. The narrative consistently portrays nature as a reflection of spiritual and ethical conditions, reinforcing the idea that environmental harmony is inseparable from moral responsibility. At the same time, the study has shown that this ethical framework is not without its contradictions. The representation of cultural difference, particularly in the depiction of Calormen, reveals underlying postcolonial tensions that complicate the narrative’s moral clarity. These

elements suggest that while Narnia promotes universal values such as compassion and justice, it also reflects the cultural and ideological contexts in which it was produced. By integrating spiritual, ecological, and postcolonial perspectives, this study contributes to a more nuanced understanding of Narnia as a multidimensional literary work. It demonstrates the importance of interdisciplinary approaches in literary criticism, particularly when analysing texts that engage with complex and interconnected themes. Furthermore, the study highlights the continued relevance of Narnia in contemporary discourse. In an era marked by environmental crisis and ongoing debates about cultural representation, the themes explored in the series remain highly significant. Fantasy literature, as this analysis has shown, provides a powerful medium for engaging with such issues, offering insights that are both imaginative and intellectually rigorous.

IX. LIMITATIONS AND SCOPE FOR FUTURE RESEARCH

While this study provides a comprehensive interdisciplinary analysis, it is not without limitations. The research is primarily based on textual interpretation and does not incorporate empirical approaches such as reader-response studies or audience reception analysis. Future research could explore how contemporary readers interpret the ecological and postcolonial dimensions of Narnia. Additionally, this study focuses exclusively on *The Chronicles of Narnia* and does not engage in comparative analysis with other fantasy works. Future studies could examine how similar themes are represented in other literary traditions, particularly in works by authors such as Tolkien or Pullman. Further research could also expand the concept of spiritual ecology by incorporating perspectives from environmental philosophy, religious studies, and cultural theory, thereby deepening the interdisciplinary scope of analysis.

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