THE INTERNALIZATION OF *PAWONGAN* VALUES IN SHASTA'S CHARACTERIZATION IN *THE HORSE AND HIS BOY BY C.S. LEWIS'*

Luh Putu Vika Yuniantini[1], Ni Komang Arie Suwastini[2], I Nyoman Pasek Hadi Saputra[3], I Putu Ngurah Wage Myartawan[4], Ni Nyoman Artini[5], Ni Wayan Surya Mahayanti[6]

[1,2,3,4,5,6]*Universitas Pendidikan Ganesha, Singaraja, Indonesia*
E-mail : vika.yuniantini@student.undiksha.ac.id[1], arie.suwastini@undiksha.ac.id[2], hadi.saputra@undiksha.ac.id[3], wmyartawan@undiksha.ac.id[4], nym.artini@undiksha.ac.id[5], surya.mahayanti@undiksha.ac.id[6]

ABSTRACT

This study examines the internalization of *Pawongan* values in Shasta's characterization in the novel *The Horse and His Boy* by C.S. Lewis. Previous studies on *The Chronicles of Narnia* generally focused on moral values, religious symbolism, and characterization, while studies that specifically analyzed the internalization of *Pawongan* values in Shasta's characterization are still limited. This research uses an interpretative qualitative approach with an interactive analysis model put forward by Miles, Huberman, and Saldaña. Data were collected through close reading, storyline segmentation, and data tabulation from 15 chapters in the novel. The analysis focused on how the internalization of *Pawongan* values is reflected in the development of Shasta's characterization through his interaction and experience with other characters. The findings show that the internalization of *Pawongan* values in Shasta's characterization is reflected through courage, social care, loyalty, and responsibility. These values are seen in Shasta's response to social challenges, his concern for others, his commitment to common interests, and his involvement in protecting Narnia. This research shows that the *Pawongan* concept can be used as an analytical framework to interpret the internalization of interpersonal values in Western literary works, especially through the characterization of Shasta in children's literature.

Keywords : *Children's Literature, Pawongan, Tri Hita Karana, The Horse and His Boy*

ABSTRAK

Penelitian ini bertujuan untuk menganalisis internalisasi nilai Pawongan dalam karakterisasi Shasta dalam novel The Horse and His Boy karya C.S. Lewis Penelitian sebelumnya tentang The Chronicles of Narnia umumnya berfokus pada nilai-nilai moral, simbolisme agama, dan karakterisasi, sementara studi yang secara khusus menganalisis internalisasi nilai-nilai Pawongan dalam karakterisasi Shasta masih terbatas. Penelitian ini menggunakan pendekatan kualitatif interpretatif dengan model analisis interaktif yang diajukan oleh Miles, Huberman, dan Saldaña. Data dikumpulkan melalui pembacaan mendalam, segmentasi alur cerita, dan tabulasi data dari 15 bab dalam novel. Analisis ini difokuskan pada bagaimana internalisasi nilai Pawongan tercermin dalam pengembangan karakterisasi Shasta melalui interaksi dan pengalamannya dengan karakter lain. Hasil penelitian menunjukkan bahwa internalisasi nilai-nilai Pawongan dalam karakterisasi Shasta tercermin melalui keberanian, kepedulian sosial, kesetiaan, dan tanggung jawab. Nilai-nilai ini terlihat dalam tanggapan Shasta terhadap tantangan sosial, kepeduliannya terhadap orang lain, komitmennya terhadap kepentingan bersama, dan keterlibatannya dalam melindungi Narnia. Penelitian ini menunjukkan bahwa konsep Pawongan dapat digunakan sebagai kerangka analitis untuk menafsirkan internalisasi nilai-nilai interpersonal dalam karya sastra Barat, terutama melalui karakterisasi Shasta dalam sastra anak-anak.

Kata Kunci : *Sastra Anak-anak, Pawongan, Tri Hita Karana, The Horse and His Boy*

INTRODUCTION

Children's literature is a field of study that plays an important role in readers' intellectual, emotional, and moral development (Mickenberg & Vallone, 2011). Mickenberg & Vallone (2011) emphasizes that children's literature is not just entertainment, but a cultural space that reflects social and ideological values about childhood. In the context of education, Naidoo (2011) states that children's literature contributes to the development of literacy and to the formation of empathy and ethical understanding in students. In addition, through identification with the characters in the story, child readers can internalize values and reflect on the moral actions depicted in the text (Cullingford, 1998). Thus, children's literature can be seen as a strategic medium in character education because it presents narrative experiences that encourage understanding of social relationships and human values.

In line with the role of children's literature in shaping students' moral values and character, novels are among the forms of literature widely used in that context. A novel is a fictional prose work built by intrinsic elements such as theme, character, plot, and setting, and influenced by extrinsic elements such as social and cultural conditions (Sabawaly, 2024). The complex narrative structure allows the novel to more deeply represent human life. In the context of education, novels also serve as a reflective medium to instill values and build character through the experiences and conflicts presented (Muyassaroh, 2021; Choirunnisa et al., 2023).

Several previous studies examine *The Chronicles of Narnia* series by C.S. Lewis from various perspectives. Muliani (2023) identifies several basic human values in T*he Lion, the Witch and the Wardrobe*, including benevolence, tradition, and universalism. Meanwhile, Sulaiman & Munjid (2024) uses a formalistic approach to analyze religious symbols in the same novel. Gender issues have also been a concern in previous studies. Tyas & Mustofa (2019) reveals that the series depicts sexism towards female characters. In terms of characterization, Yanti & Bidari (2021) analyzes the character formation of Pevensie and its influence on the storyline. In addition, the local wisdom-based approach has begun to be applied in recent research. Shanti et al. (2025) applies the *Palemahan* concept within the *Tri Hita Karana* framework to analyze Lucy Pevensie's relationship with the inner nature of Prince Caspian. These studies generally focus on universal moral values, religious symbols, gender issues, or human harmony with nature.

Tri Hita Karana is the life philosophy of the Balinese people that teaches the importance of maintaining a harmonious relationship in three ways, namely the human relationship with God (*Parahyangan*), the relationship between humans and fellow humans (*Pawongan*), and the relationship between humans and the environment (*Palemahan*) (Dwijayanti, 2024). This concept serves as a guideline in the lives of the Balinese people. In education, *Tri Hita Karana* is uses to shape students' character. *Parahyangan* values are applied through religious activities, *Pawongan* values through mutual respect and cooperation, and *Palemahan* values through caring for the school environment (Pawang & Sumarni, 2024; Suparmini, 2024). In addition, this concept is considered a culture-based educational approach that can help increase students' spiritual, social, and environmental awareness (Wartini et al., 2025).

Although many previous studies examine *"The Chronicles of Narnia"* from various perspectives, such as moral values, religious symbols, and character analysis, studies that apply the concept of *Tri Hita Karana* to the analysis of literary works remain very limited. In addition, no research specifically analyzes the representation of *Pawongan* values in the novel *"The Horse and His Boy"*. Therefore, this research was conducted to fill the gap by examining the relationship

between characters in the novel *"The Horse and His Boy"* through the perspective of *Pawongan* in *Tri Hita Karana.*

METHOD

This research uses an interpretative qualitative design by adopting an interactive data analysis model from Miles, Huberman, and Saldaña (2014). This model involves four processes that take place simultaneously and repeatedly, namely data collection, data condensation, data display, and conclusion drawing/verification (Artini et al., 2025; Suwastini et al., 2024; Suwastini et al., 2025). The subject of this research is the novel "*The Horse and His Boy"* by C. S. Lewis was first published in 1954 as part of "*The Chronicles of Narnia"* series. This research focuses on the internalization of *Pawongan* values in the characterization of Shasta, which develops through courage in protecting others, responsibility in fulfilling important duties, social care toward helping others, and loyalty to kingdom. Researchers play a role as the main instrument in the data collection and analysis process, assisted by supporting instruments in the form of plot segmentation tables, data tabulation tables, and observation records to help the identification and organization process of data (Suwastini et al., 2025; Suwastini et al., 2024). Through the interactive process, the conclusions continue to be compared with the collected data until the data and analysis reach saturation so as to produce a reliable conclusion. As shown in the table below.

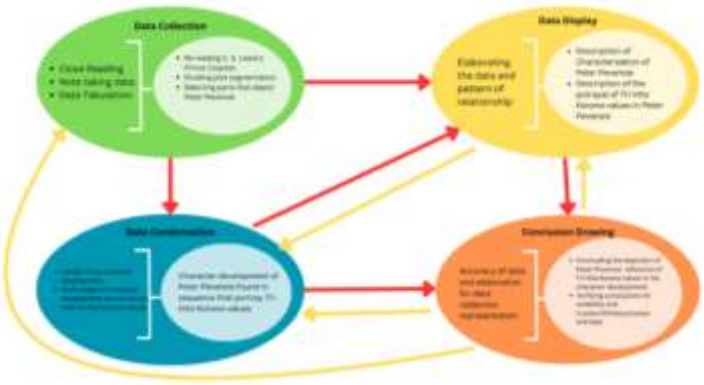


Figure1. Adaptation of Interactive Data Analysis by Miles et al. (2014)

Data collection is done through close reading and note-taking techniques to gain a deep understanding of the storyline, conflict, and the development of Shasta's characters throughout the novel. Through repeated reading, the story in the novel is divided into several parts based on the main events that occur in the storyline. This segmentation is used to organize the storyline into sequences and subsequences so that the events in the narrative can be studied in more specific units (Bordwell et al 2017; Suwastini et al 2025). In this study, the sequence is understood as one of the main events in the development of the story plot, while the subsequence is a more specific incident that occurs in the sequence (Artini et al., 2025; Suwastini et al., 2024). To obtain a more detailed unit of analysis, each sequence is divided into several subsequences that describe certain actions, dialogues, thoughts, and interactions of the Shasta character. Thus, the unit of analysis in this study is subsequences that contain Shasta characterization related to *Pawongan* value. The use of subsequences as an analysis unit allows the discussion to be focused on a specific incident

without being stuck in the repetition of the entire storyline (Suwastini et al., 2024). Subsequences that are chosen as data are parts of the narrative that show behavior, speech, emotional response, and social interaction of Shasta that reflects the violation of *Pawongan* values, acceptance of punishment, as well as the process of internalizing those values. The data is then recorded and organized into a data tabulation table to facilitate the classification and interpretation process (Suwastini et al., 2025; Artini et al., 2025).

This research instrument consists of researchers as the main instrument and supporting instruments in the form of plot segmentation tables and data tabulation tables. Researchers did repeated readings to identify Shasta's actions, dialogues, thoughts, and interactions related to the development of *Pawongan* values. The segmentation table is used to divide the novel plot into sequences and subsequences so that character development can be analyzed systematically and structured (Suwastini et al., 2025). Meanwhile, the data tabulation table is used to record the subsequences that contain Shasta's characterization of the development of *Pawongan* values, namely violation, punishment, and internalization. The use of this instrument helps the data classification process and makes it easier for researchers to trace the pattern of value development throughout the narrative. Data analysis is carried out simultaneously with the process of data collection, data condensation, and display data as stated by Miles, Huberman, and Saldaña (2014). The analysis is focused on subsequences that have been selected because they contain the characterization of Shasta through actions, dialogues, thoughts, and interactions with other characters. From these subsequences, Shasta's behavior is analyzed to identify whether the behavior reflects a violation of the value of *Pawongan* (violation), shows acceptance of the consequences of the violation (punishment), or describes the understanding and application of *Pawongan* value (internalization). Each finding is then categorized and elaborated narratively based on the development of the value (Suwastini et al., 2024; Suwastini et al., 2025). During the data condensation process, the subsequences that have been collected are classified based on the form of *Pawongan* value development that appears in the Shasta characterization. Furthermore, at the data display stage, the data that has been categorized is elaborated in a descriptive-interpretative form supported by excerpt of narratives and dialogues from the novel. Both processes take place interactively and continue to be compared with data collection and conclusion drawing to ensure that the resulting interpretation is consistent and reliable (Artini et al., 2025; Suwastini et al., 2025). Through the repeated analysis process, this study shows that the development of *Pawongan* values in Shasta's character takes place gradually, starting from actions that violate values, accepting the consequences of the violation, to the process of understanding and internalizing *Pawongan* values in relation to other people.

RESULT AND DISCUSSION

After reading the novel *The Horse and His Boy* repeatedly, the researcher identified the internalization of *Pawongan* value in the characterization of Shasta through his interaction and experience with other characters. The internalization of these values is reflected through the development of courage, social care, loyalty to the kingdom, and responsibility in Shasta. These values are shown through Shasta's response to social challenges, his concern for others, his commitment to the kingdom, and his responsibility to contribute for the common good. This finding illustrates how the characterization of Shasta reflects the process of internalization of *Pawongan* values throughout the story. All of the findings are presented in Table 1.

Table 1. Internalization of *Pawongan* Values by Shasta in The Horse and His Boy

No	Internalization of *Pawongan* Values	Subsequences	Frequency
1	Courage in Protecting Others	10b, 10c, 11a	3
2	Responsibility in Fulfilling Important Duties	10e, 11a	2
3	Social Care toward Helping Others	10c, 14d	2
4	Loyalty to Kingdom	11b, 15h	2

Table 1 shows the four values of *Pawongan* that are internalized in the characterization of Shasta, namely courage in protecting others, responsibility in fulfilling important duties, social care toward helping others, and loyalty to the kingdom. The value of courage in protecting others is found in subsequences 10b, 10c, and 11a with a frequency of three times. This value reflects Shasta's courage in facing dangerous situations to protect others. Furthermore, the value of responsibility in carrying out important tasks is found in the subsequences 10e and 11a with a frequency of two times, which showed Shasta's responsibility to carry out his duties and fulfill his obligations. The value of social care toward helping others was also found in subsequences 10c and 14d with a frequency of two time, which reflects Shasta's attention and willingness to help others. Meanwhile, the value of loyalty to the kingdom was found in the subsequences 11b and 15h with a frequency of two times. This value showed Shasta's loyalty to the kingdom and his involvement in maintaining the interests and safety of the kingdom. Overall, these findings show that the internalization of *Pawongan* values in Shasta's characterization was reflected through courage, responsibility, social care, and loyalty shown in his interactions and actions throughout the story.

Courage in Protecting Others in Shasta's Character

Courage is understood as an individual's ability to act in the face of danger, fear, and risk for a meaningful and morally valuable purpose (Permana et al., 2019). In the study of literature, courage not only refers to physical courage but also to moral and emotional courage, which is the character's readiness to act correctly even under pressure (Aristiawan, 2020; Assyifa & Suhadi, 2023). Based on the data, the value of courage in the Shasta characters appears in 3 subsequences 10b, 10c, and 11a. In subsequence 10b , Shasta with Bree, Hwin, and Aravis realized that Rabadash's army was moving towards Anvard. Despite the dangerous situation, Shasta continued his journey to Anvard to warn the residents and help protect the kingdom, as seen in the following excerpt.

Excerpt 1 *"Hullo!" he said suddenly. "What's that?"*
"That," said Shasta, pointing. "It looks like smoke. Is it a fire?"
"Oh!" exclaimed Hwin....
"By Tash!" said Aravis. "It's the army. It's Rabadash."
"Of course it is," said Hwin. "Just what I was afraid of. Quick! We must get to Anvard before it.....
"We might as well not have come at all if we don't reach Anvard in time. Gallop, Bree, gallop. Remember you're a war horse."

(Lewis, *The Horse and His Boy*, p. 96-97)

Based on the excerpt above, the situation became very precarious when Shasta with Bree, Hwin, and Aravis realized that the light they saw came from Rabadash's army that was moving towards Anvard. Panic and the threat of war are depicted through the dialogue *"It's the army. It's Rabadash,"* which was then followed by Hwin's exclamation, *"Quick! We must get to Anvard before it."* In that dangerous situation, Shasta continued his journey with his entourage to warn the residents of Anvard. In addition, his call, *"They're on the river!"*, shows his vigilance towards the enemy's movement as well as his efforts to convey important information to his entourage in the midst of panic. This action showed that Shasta did not prioritize his own safety by escaping, but instead continued face risks for the sake of common interests and safety of others. Permana et al. (2019) explains that courage involves the ability to face fear, pressure, and risk in order to achieve goals that are considered important. Meanwhile, Royhana (2023) emphasizes that courage is reflected through real action and readiness to face risk. Hardiantini et al. (2025) also explains that social courage is shown through actions in emergency situations for the common good. In line with that, Khoerudin et al. (2026) associates courage with collective efforts to protect the community. In the context of *Tri Hita Karana*, Shasta's actions reflect the internalization of *Pawongan* values through his willingness to face danger for the safety of others and common interests (Atmadja, 2019).

In subsequence 10c, Shasta met a stranger in a robe, and where Shasta was in a safe position to escape, but instead chooses to return to help Aravis. As seen in the following excerpt.

Excerpt 2 *"Stop," bellowed Shasta in Bree's ear. "Must go back. Must help!...the lion rose on its hind legs...and jabbed at Aravis with its right paw... Aravis screamed and reeled in the saddle. The lion was tearing her shoulders... He shouted out, idiotically, at the lion as one would at a dog. "Go home! Go home!"*

(Lewis, *The Horse and His Boy*, p. 98-99)

Based on the excerpt above, Shasta's courage was seen when he decided to return to help Aravis who was attacked by a lion, even though he was also in danger. The moral encouragement was depicted through his exclamation, "*Must go back. Must help!"*, which showed that his concern for Aravis's safety was greater than his desire to save himself. In addition, he called out to the lion, *"Go home! Go home!"*, showed his courage to face a threat that was much stronger physically. Permana et al. (2019) explains that courage is reflected in a person's willingness to act despite facing fear and risk. Courage is not only physical, but also includes moral courage to do what is considered right in stressful situations (Aristiawan, 2020; Assyifa & Suhadi, 2023). Valentina et al. (2025) also explains that the value of *Pawongan* is reflected in a person's willingness to protect others, even when their own safety is threatened. In the context of *Tri Hita Karana*, Shasta's decision to return to help Aravis reflects the internalization of *Pawongan* values through the

courage to protect others, social concern, and responsibility for the safety of others (Atmadja, 2019).

Then, subsequence 11a showed Shasta in a state of extreme exhaustion after racing from Tashbaan to warn King Lune of Rabadash's attack, as seen in the following excerpt.

Excerpt 3 *"Lord King—fly—Anvard—shut the gates—enemies upon you—Rabadash and two hundred horse...My own eyes," said Shasta. "I've seen them. Raced them all the way from Tashbaan."*

(Lewis, The *Horse and His Boy*, p. 107)

Based on the expert above, Shasta's courage was seen when he still tried to warn King Lune about the attack on Rabadash despite experiencing physical fatigue after a long journey from Tashbaan. His words, *"Lord King—fly—Anvard—shut the gates"*, showed his very tired condition, but he still tried to convey important information for the sake of the kingdom's safety. His statement, *"I've seen them. Raced them all the way from Tashbaan,"*, further emphasized his persistence in delivering warnings even though he had to sacrifice his own energy and comfort. Permana et al. (2019) explains that courage involves the willingness to act in difficult situations in order to achieve valuable goals. Moral courage is reflects through the willingness to put aside personal interests for the sake of the safety of others (Dian & Jati, 2023; Assyifa & Suhadi, 2023). In the context of *Tri Hita Karana*, Shasta's actions show the internalization of *Pawongan* values through courage, social responsibility, and concern for the safety of the Anvard community (Atmadja, 2019). Suciarti et al. (2025) also explains that the value of *Pawongan* is reflects in the courage to face risks in order to maintain social relations and mutual safety.

Responsibility in Fulfilling Important Duties in Shasta's Character

The value of responsibility is a person's conscious attitude towards fulfilling obligations and accepting the consequences of every action, both towards oneself and others (Ridayani et al., 2023; Watsiqoh, 2023). In the novel *"The Horse and His Boy"*, the value of responsibility is internalized in Shasta through two subsequences, namely 10e and 11a. In the subsequence 10e, Shasta decided to deliver news of the Calormen army's attack to King Lune, as seen in the following excerpt.

Excerpt 4 *"I've come over the mountains—from Archenland, you know...someone ought to be told that there's an army of savage Calormenes attacking Anvard at this very moment."*

(Lewis, *The Horse and His Boy*, p. 118)

Based on the excerpt above, Shasta's responsibility was seen when he realized that the information about the movement of Calormen's troops to Anvard must be immediately conveyed to the royal side. His statement, *"someone ought to be told,"*, showed the awareness that the information was important for the safety of many people. Despite having gone through a long and tiring journey, Shasta still prioritized the delivery of warnings rather than his own comfort. Ridayani et al. (2023) and Watsiqoh (2023) explains that responsibility is reflected through individual awareness in carrying out obligations and accepting the consequences of their actions. Meanwhile, Minasti et al. (2025) emphasizes that social responsibility is shown through the willingness to carry out tasks for the benefit of the community, even in difficult situations. In the context of *Tri Hita Karana*, Shasta's actions reflect the internalization of *Pawongan* values through his awareness in carrying out his obligations to protect the Anvard community (Atmadja, 2019).

In the 11a subsequence, Shasta still tried to meet King Lune to give a warning about the Rabadash attack, even though he was in a very tired condition after a long and dangerous journey, as seen in the following excerpt.

Excerpt 5 *"Where is the King?...Lord King—fly—Anvard—shut the gates—enemies upon you—Rabadash and two hundred horse...I've seen them. Raced them all the way from Tashbaan."*

(Lewis, *The Horse and His Boy*, p. 100-107)

Based on the excerpt above, Shasta's responsibility was demonstrated when he still tried to meet King Lune to give a warning about Rabadash's attack, despite experiencing physical fatigue after a long and dangerous journey. The question, *"Where is the King?"*, showed that he prioritizes the delivery of important information rather than resting. Meanwhile, his words, *"Lord King—fly—Anvard—shut the gates"*, and *"I've seen them. Raced them all the way from Tashbaan,"* described his struggle to convey a warning even though his physical condition was very weak. Ridayani et al., (2023) and Watsiqoh (2023) explains that responsibility is reflected through awareness in carrying out obligations and willingness to face the consequences of actions. In line with that, Ginting (2022) emphasizes the importance of maintaining commitment to the task despite facing various obstacles. Tantri et al. (2020) also associates the value of *Pawongan* with efforts to maintain the harmony of social relations and care for the safety of others. In the context of *Tri Hita Karana,* Shasta's actions reflect the internalization of *Pawongan* values through responsibility in completing important tasks to protect the Anvard community.

Social Care toward Helping Others in Shasta's Character

Social care is understood as an active behavior to help others without expecting anything in return, as well as the willingness to put common interests above personal interests (Nurhana & Karima, 2022; Putri et al., 2021). The value of social care is internalized through two sequences that strongly represent it, namely subsequences 10c and 14d. These two sequences show that social care is not only an emotion but also a real action and a moral reflection. In subsequence 10c, Shasta and Bree were in a precarious situation when a lion attacked Aravis. In a situation that endangers himself, Shasta consciously chooses to return and help Aravis, even though he could save himself, as seen in the following excerpt.

Excerpt 6 *"Stop," bellowed Shasta in Bree's ear. "Must go back. Must help!...Go home! Go home!"*

(Lewis, *The Horse and His Boy*, p. 98-99)

Based on the excerpt above, Shasta's social care when he decided to return to help Aravis who was attacked by a lion, even though his actions endanger his own safety. He called, "*Must go back. Must help!"*, showed the moral urge to help Aravis without coercion from others. In addition, he called out to the lion, *"Go home! Go home!"*, showed that his concern was realized through real action even though he faces a stronger threat. Social care is not only in the form of sympathy, but also reflected through the act of helping others and prioritizing their interests (Nurhana & Karima, 2022; Putri et al. 2021). In this subsequence, Shasta showed that his concern for Aravis was greater than his desire to save himself. His actions also reflected empathy and social responsibility because he responded to Aravis' situation by providing direct assistance. In the context of *Tri Hita Karana*, the action shows the internalization of *Pawongan* values through social care, willingness to help, and sacrifice for the safety of others (Atmadja, 2019).

Shasta's social care for others was evident in his attitude and words to Aravis after the lion attack in subsequence 14d, as seen in the following excerpt.

Excerpt 7 *"It wasn't really going to kill you at all, that Lion," said Cor.*
"I know," said Aravis, nodding. Both were still and solemn for a moment as each saw that the other knew about Aslan.
"A mere scratch," said Cor...it isn't a proper wound at all."

(Lewis, *The Horse and His Boy*, p. 143)

Based on the excerpt above, Shasta's demonstrated social care for Aravis's emotional condition after the lion's attack. His words, *"It wasn't really going to kill you at all, that Lion"* and "*A mere scratch... it isn't a proper wound at all,"* showed his efforts to calm Aravis and reduce his fear after experienced an event that threatened his safety. Social care is not only realized through physical assistance, but also through the ability to understand other people's emotional difficulties and provide support (Andika, 2022; Febriana & Nugroho, 2022). In this subsequence, Shasta not only paid attention to Aravis's physical injury, but also tried to give a sense of security through soothing words. The experience of facing danger together also strengthens their relationship and showed the development of Shasta's emotional sensitivity towards others. In the context of *Tri Hita Karana*, Shasta's actions reflect the internalization of *Pawongan* values through social care which is manifested in the form of emotional support to alleviate the suffering of others (Atmadja, 2019).

Loyalty to Kingdom in Shasta's Character

According to Sabudu (2020), loyalty is a person's commitment and devotion to facing challenges and staying in certain relationships or responsibilities. In addition, Waruwu et al. (2023) states that loyalty is a moral value that shows loyalty to other people, groups, or entrusted tasks. Three subsequences illustrate the value of loyalty internalized through Shasta's social relationships, namely 11b and 15h. In subsequence 11b, loyalty was evident when King Lune showed full trust in Shasta, even though Shasta was just a stranger, as seen in the following excerpt.

Excerpt 8 *"Question him no more, Darrin," said King Lune. "I see truth in his face... You can ride fast, friend?"*
"Well, I suppose even a walk will get us somewhere some time," said Shasta to himself.

(Lewis, *The Horse and His Boy*, p. 108-110)

Based on the excerpt above, Shasta's demonstrated loyalty to the Kingdom when he accepted King Lune's trust to help face the threat to Anvard. King Lune's statement, *"I see truth in his face,"* showed his trust in Shasta's honesty, while the question *"You can ride fast, friend?"* Showed an important responsibility to him. Despite experiencing physical fatigue, Shasta is still willing to continue his task, as seen in his words, *"Well, I suppose even a walk will get us somewhere sometime."* Sabudu (2020) explains that loyalty is related to commitment and devotion, especially when someone faces a difficult situation. In line with that, Waruwu et al. (2023) emphasizes that loyalty is reflected through commitment to people or groups that have given trust. In this subsequence, Shasta showed that his loyalty did not depend on his status or position in the kingdom, but on his willingness to contribute to Anvard's salvation. In the context of *Tri Hita Karana*, Shasta's actions reflect the internalization of *Pawongan* values through loyalty to the kingdom and commitment to maintaining the welfare of the community (Atmadja, 2019).

Loyalty developed into a form of accepting responsibility as a king, as seen in the subsequence 15h, as seen in the following excerpt.

Excerpt 9 *"Tis no question what thou wantest, Cor, nor I either. Tis in the course of law..."*
"Oh dear," said Cor. "I don't want to at all...For this is what it means to be a king: to be first in every desperate attack and last in every desperate retreat..."
(Lewis, *The Horse and His Boy*, p. 156)

Based on the excerpt above, Cor's demonstrated loyalty to the kingdom as he began to accept responsibility as heir to the throne despite initially refusing, as seen in his statement, *"I don't want to at all."* However, his understanding of leadership changed when he realized that a king must put the safety of his people first, as reflected in the expression *"to be first in every desperate attack and last in every desperate retreat."* Sabudu (2020) explains that loyalty includes commitment and devotion to responsibility, especially when demanding sacrifice. The importance of social responsibility and moral obligation in character development (Argareta & Widyahening, 2023; Oktavia et al., 2025). In this subsequence, Cor's willingness to accept the throne showed a change from the desire to defend personal freedom to the awareness of prioritizing the interests of the kingdom and the welfare of the people. In the context of *Tri Hita Karana*, Cor's actions reflect the internalization of *Pawongan* values through loyalty to the kingdom, self-sacrifice, and commitment to carry out responsibilities for the benefit of the community (Atmadja, 2019).

CONCLUSION

Based on the results, it can be concluded that the novel *The Horse and His Boy* by C.S. Lewis represents the internalization of *Pawongan* values through the development of Shasta's characterization. The internalization of these values is reflected through four values, namely courage in protecting others, responsibility in fulfilling important duties, social care toward helping others, and loyalty to the kingdom. Shasta's courage is reflected his willingness to face danger to protect others, while his responsibility is reflected through his willingness to warn King Lune about the threat of an attack on Anvard despite experiencing physical fatigue. Social care is demonstrated through his actions to help Aravis when attacked by a lion and giving emotional support after the incident. Meanwhile, loyalty to the kingdom is reflected his commitment to helping protect Anvard and contributing to the welfare of its people. The four values show that the internalization of *Pawongan* in the characterization of Shasta is realized through interaction, experience, and action that prioritizes safety and common interests. Thus, the novel *The Horse and His Boy* not only presents an adventure story, but also describes moral values that are in line with the concept of *Tri Hita Karana*, especially the *Pawongan* aspect, which emphasizes the importance of harmonious human relationships through courage, responsibility, social care, and loyalty to the common good.

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