
The Green Imagination: Environmental Consciousness in the Mythic Worlds of Fantasy Literature

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Abstract

This paper explores the intersection of myth, nature and environmental consciousness in fantasy literature, focusing on the imaginative re-envisioning of ecological relationships through mythic storytelling. By analysing the works of J.R.R. Tolkien's *The Lord of the Rings*, C.S. Lewis's *The Chronicles of Narnia*, and selected contemporary fantasy texts such as N.K. Jemisin's *The Broken Earth* trilogy and Ursula K. Le Guin's *Earthsea* series, the study highlights how fantasy literature serves as a unique medium for ecocritical reflection. These narratives construct alternative worlds in which nature is not merely a backdrop, but a sentient and dynamic force intricately connected to the moral and spiritual fabric of existence. Through the use of mythic archetypes, enchanted landscapes and ecological allegories, fantasy authors craft narratives that critique anthropocentrism, promote ecological balance and advocate a deeper human–nature relationship.

Drawing on ecocriticism, ecofeminism and deep ecology, this paper argues that fantasy literature cultivates a 'green imagination' that challenges modern exploitative ideologies and reawakens ecological sensibilities in readers. The symbolic power of myth in these texts not only enhances their narrative complexity but also reinforces environmental values by portraying the natural world as sacred, powerful and inherently worthy of respect. In doing so, fantasy literature emerges as a vital space for envisioning sustainable futures and confronting ecological crises through storytelling.

Keywords: Deep ecology, ecocriticism, ecofeminism, ecological storytelling, environmental consciousness, fantasy literature, green imagination, and myth.

Introduction

In an age increasingly defined by ecological crisis, the role of literature in shaping environmental consciousness has become more vital than ever. From the encroachment of climate change and the extinction of species to the exploitation of natural resources and environmental injustice, the challenges humanity faces today demand not only scientific and political responses, but also cultural and imaginative ones. Literature, as a vehicle for reflection, resistance, and re-imagining, provides fertile ground for ecological engagement. Within this broader literary spectrum, fantasy literature stands out as a unique genre. By constructing mythic worlds governed by alternate logics of nature and society, fantasy not only entertains but also reflects, critiques, and reshapes our understanding of human-nature relationships. This paper argues that fantasy literature fosters what can be called a "green imagination"—an ecological way of thinking that arises through myth, magic, and narrative structure—by examining how environmental consciousness is woven into the mythic worlds of J.R.R. Tolkien, C.S. Lewis, and Ursula K. Le Guin. Fantasy has often been dismissed as escapist or removed from the "real world," yet its power lies precisely in its ability to imagine alternatives. As Ursula K. Le Guin states,

“The direction of escape is toward freedom. So what is ‘escapism’ an accusation of?” (Le Guin, 1979)

In this sense, fantasy becomes a space where ecological ideas can be developed without the constraints of contemporary political or industrial ideologies. The genre allows authors to articulate environmental concerns metaphorically and symbolically, often through the reworking of ancient myths, archetypes, and moral geographies. It is this interplay between myth and ecology that forms the core of the "green imagination."

J.R.R. Tolkien's *The Lord of the Rings* serves as a foundational text in ecocritical fantasy. Tolkien, a philologist and nature enthusiast, crafted Middle-earth with an unparalleled attention to natural detail and spiritual reverence for the land. The forests, rivers, mountains, and plains are not mere settings; they are living presences that reflect the moral state of the world. The character of Treebeard, an ancient Ent who speaks for the forests, represents nature's voice and agency. In his lament for the lost Entwives, Treebeard reflects a deep ecological sorrow:

“We lost the Entwives, and we cannot find them. They made gardens to live in. We Ents went on walking. We only know that they are gone, and that is all” (Tolkien, 1954).

This moment encapsulates the tension between domesticated and wild nature, between presence and absence, and acts as a quiet critique of industrial and patriarchal

systems that alienate humans from the land.

In *The Lord of the Rings*, J. R. R. Tolkien presents an environmental vision that is both lyrical and critical of industrial modernity, most vividly through the despoiling of Isengard under Saruman, which symbolizes ecological degradation driven by mechanization and resource exploitation, contrasted with the pastoral harmony of the Shire—though even it suffers in the “Scouring,” underscoring nature’s fragility. Similarly, C. S. Lewis, in *The Chronicles of Narnia*, portrays a spiritual ecology where nature is morally and spiritually alive; in *The Lion, the Witch and the Wardrobe*, the White Witch’s endless winter signifies ecological and moral stagnation, while Aslan’s return restores both land and spirit. Together, both authors emphasize that environmental degradation reflects moral failure and advocate a vision of reverence, balance, and stewardship toward nature.

Ursula K. Le Guin’s *Earthsea* series offers a more nuanced and philosophical engagement with environmental themes, particularly through the concept of balance. In *Earthsea*, magic is rooted in the understanding of the “true name” of things—an idea that suggests deep knowledge and respect for the intrinsic nature of all beings. Le Guin writes,

“Only in silence the word, only in dark the light, only in dying life: bright the hawk’s flight on the empty sky” (Le Guin, 1968).

This invocation of opposites reveals a Taoist vision of harmony and interdependence, where human action must remain in balance with the natural world. The abuse of magic, and by extension power, leads to ecological and spiritual disarray.

Le Guin’s ecological philosophy is subtle but pervasive. Her characters often learn humility through encounters with nature, realizing that mastery and control lead to imbalance and destruction. The rejection of domination—whether over people or over the earth—is central to Le Guin’s vision of environmental ethics. In this way, *Earthsea* departs from the more dualistic moral universes of Tolkien and Lewis and presents a more relational and holistic ecological perspective. Moreover, Le Guin’s female characters and matriarchal societies introduce ecofeminist dimensions to her worldbuilding, offering a critique of patriarchal structures that mirror the exploitation of nature.

These three authors—Tolkien, Lewis, and Le Guin—each use myth not only to build immersive fantasy worlds but also to encode environmental values. Their works resist the mechanistic and utilitarian view of nature dominant in modern capitalist societies and instead foreground the enchantment, mystery, and agency of the natural world. This “green imagination” does not merely present an idealized vision of nature but actively critiques the disconnection, commodification, and exploitation at the heart of ecological crisis. While their strategies differ—Tolkien with his nostalgic pastoralism, Lewis with his Christian

allegory, and Le Guin with her philosophical minimalism—all three suggest that a healthy world depends on a restored relationship between humans and the more-than-human world.

Fantasy literature, then, is not escapism in the pejorative sense, but a powerful tool for envisioning ecological alternatives. Its mythic structures allow readers to see nature as sacred and interconnected, offering a counter-narrative to dominant paradigms of control and consumption. As the ecological challenges of the 21st century grow more urgent, the imaginative insights offered by fantasy literature become not only relevant but necessary. Through stories that re-enchant the world, inspire awe, and provoke ethical reflection, fantasy has the potential to reshape environmental consciousness and cultivate a more just and sustainable future.

Conceptual Framework

This study employs ecocritical theory to examine how fantasy literature articulates environmental consciousness. Ecocriticism, defined as the study of the relationship between literature and the physical environment, challenges anthropocentric readings and highlights ecological awareness, biocentrism, and the interconnectedness of life. It emphasizes that nature should function not merely as a backdrop but as an active presence shaping human narratives.

Extending this framework, ecofeminism and deep ecology offer further insights. Ecofeminism critiques the linked exploitation of women and nature within patriarchal systems, while deep ecology advocates a shift from human-centered to earth-centered values. These perspectives illuminate how fantasy texts reimagine power, balance, and coexistence with the natural world.

Finally, the concept of myth and the “green imagination” underscores the study, as mythic narratives use symbolism and archetypes to foster a sense of wonder, reverence, and ethical responsibility toward nature, encouraging a renewed environmental consciousness.

Tolkien’s Middle-earth: Nature as Sacred and Endangered

J.R.R. Tolkien’s *The Lord of the Rings* is not merely an epic tale of heroism, fellowship, and power—it is also a profound ecological narrative. At the heart of Middle-earth lies an intricate environmental ethic, conveyed through mythic storytelling and a richly imagined natural world. Tolkien’s vision is fundamentally shaped by a reverence for nature, a deep sense of loss regarding industrial encroachment, and a mythopoeic framework that treats natural landscapes and beings not as passive scenery, but as active

moral agents. This section explores how Tolkien presents nature as both sacred and endangered, focusing on the pastoral ideal of the Shire, the industrial devastation of Isengard, the powerful voice of the Ents, and the larger mythic elements that convey his ecological worldview.

The Shire is Tolkien's clearest representation of an idealized, harmonious relationship between people and the land. It is a rural, agrarian society where community, tradition, and simplicity prevail. The natural environment is lovingly described in terms that suggest abundance, balance, and rootedness. Tolkien's portrayal is more than nostalgic; it serves as a model of ecological sustainability. The hobbits live close to the earth, cultivating their gardens, respecting the rhythms of the seasons, and avoiding the excesses of industrial or imperial ambition.

Tolkien writes of the Shire:

"It is in the little things that the Shire folk excel: the growing of food and the tending of the earth, the raising of children and the remembering of stories" (Tolkien, 1954, pp. 1–2).

This quotation illustrates how closely the hobbits' identity is tied to land and memory. Their relationship with nature is one of mutual care rather than domination. The Shire's order and peace represent not only a cultural home for the protagonists but an ecological Eden—one constantly under threat from the outside world.

The environmental idealism of the Shire is further underscored when it is briefly desecrated in the "Scouring of the Shire." When the hobbits return home to find their fields poisoned, trees cut down, and factories erected, the narrative makes clear that environmental degradation is not a distant evil but a local and personal one. This episode critiques the notion of progress and industrial development as inherently good, demonstrating instead their capacity to destroy both nature and community.

If the Shire represents ecological harmony, Isengard under Saruman's rule exemplifies environmental destruction. Saruman, once a wise and nature-attuned wizard, turns to mechanization and domination in his lust for power. In doing so, he becomes an agent of environmental devastation. The once green and tree-covered Isengard is transformed into a dark, industrial fortress. Tolkien describes it vividly:

"Iron wheels revolved, and hammers thudded. Fires burned and smoke darkened the sky. Trees were felled and their roots torn up, leaving the land scorched and lifeless." (Tolkien, 1954, pp. 181–183).

This image is not subtle. It evokes the real-world effects of industrialization and war, particularly the mechanized warfare of the World Wars, which Tolkien experienced

firsthand. Saruman's fall is not only moral and spiritual—it is ecological. He seeks control over the natural world, treating it as raw material for power. His cutting down of Fangorn Forest symbolizes the violent severing of ancient bonds between people and the environment.

Tolkien's critique of industrialization is deeply embedded in his narrative structure. The destruction wrought by Saruman is contrasted with the endurance of the Ents and the resilience of nature. The moral axis of the story pivots on how characters treat the land. Those who nurture and respect it—like the hobbits, the elves, and the Ents—are aligned with good. Those who exploit and destroy it—like Saruman and Sauron—are aligned with evil.

Perhaps the most compelling embodiment of Tolkien's ecological consciousness is the race of Ents—ancient tree-like beings who serve as guardians of the forest. The Ents are more than fantastical creatures; they are the literal voice of nature, slow-moving and slow-speaking, but powerful and wise. Through Treebeard, the oldest of the Ents, Tolkien gives nature agency, voice, and moral authority. Treebeard states,

“I am not altogether on anybody's side, because nobody is altogether on my side, if you understand me: nobody cares for the woods as I care for them.” (Tolkien, 1954, p. 84).

This statement captures a central ecological tension: the alienation of nature from human politics and agendas. The Ents have been forgotten, dismissed as irrelevant, and their forests have been ravaged. Yet they are not passive victims. The Ents' march on Isengard is a dramatic act of environmental retribution—a moment where the forest fights back. This moment is deeply symbolic: nature, long abused and disregarded, rises up to confront its destroyers.

In *The Lord of the Rings*, J. R. R. Tolkien presents a profound ecological vision through mythic form, where the Ents' slow, deliberate action reflects an ethic of balance, understanding, and moral responsibility rather than domination, and their sentience affirms the intrinsic worth of nonhuman life beyond anthropocentric assumptions. Middle-earth emerges as a living, storied landscape—where forests, rivers, and mountains possess memory and sacred significance—underscoring that nature is not inert but worthy of reverence. This vision is further embodied in the Elves, whose harmonious relationship with nature, especially in Lothlórien, symbolizes preservation, beauty, and memory, while their departure signals the loss of ecological harmony and functions as a mythic elegy.

Through such elements, Tolkien portrays environmental degradation as not only physical destruction but also spiritual and cultural loss, aligning with biocentric principles

akin to deep ecology. From the Shire's pastoral balance to Isengard's industrial ruin, Tolkien ultimately constructs a world where the health of the land is inseparable from moral consciousness, offering both a critique of industrialism and a timeless call for environmental stewardship through a resonant "green imagination.

C.S. Lewis's Narnia: Nature, Spirituality, and Moral Ecology

In *The Chronicles of Narnia*, C. S. Lewis constructs a "moral ecology" in which the natural world is spiritually alive, ethically responsive, and deeply intertwined with the cosmic order. Nature in Narnia is not merely symbolic but participatory: animals speak, trees move, and landscapes reflect divine harmony when aligned with Aslan. Through myth, allegory, and personification, Lewis presents creation as engaged in a sacred drama of renewal, where ecological balance mirrors moral and spiritual integrity, and the flourishing or decline of nature corresponds directly to the ethical condition of its inhabitants.

This vision is most powerfully dramatized in *The Lion, the Witch and the Wardrobe*, where the White Witch's rule imposes an unnatural state of "always winter but never Christmas," symbolizing both ecological stagnation and spiritual desolation. Her dominion freezes life's natural cycles, silences growth, and reflects a tyrannical, exploitative model of control, opposed to true stewardship. In contrast, figures like the Beavers embody harmony and ethical coexistence, while Aslan's return restores both moral order and environmental vitality. Thus, Lewis portrays ecological disruption as a sign of moral failure and presents environmental restoration as inseparable from spiritual redemption.

The turning point in *The Lion, the Witch and the Wardrobe* occurs with the return of Aslan, whose presence initiates the renewal of the natural world. His movement through the land is accompanied by signs of spring: flowers bloom, rivers thaw, and animals emerge from hiding. This return of the seasons is more than meteorological—it is symbolic of the restoration of divine and ecological order. Lewis writes:

"Everywhere the birds were singing again, and the streams ran with laughter. Trees that had stood still began to sway gently, and buds appeared on their branches."
(Tolkien, 1955, pp. 968–970)

This imagery of rebirth illustrates Lewis's belief in the interconnectedness of creation. The restoration of Narnia is not merely political or spiritual—it is ecological. Aslan's sacrifice and resurrection mirror Christian salvation, but they also carry with them the renewal of the land. This connection between mythic cycles and natural cycles reinforces the idea that nature is not separate from the sacred story—it is part of it.

In *The Chronicles of Narnia*, C. S. Lewis presents the coronation of the Pevensie children as the culmination of ecological and moral restoration, where rightful human stewardship ushers in a harmonious “golden age.” This vision reflects Lewis’s belief that humanity’s role is not domination but caretaking, and the children’s return to the real world suggests that the ecological and ethical lessons of Narnia must inform lived reality.

Throughout Narnia, nature is sacred, symbolic, and morally responsive—flourishing under virtue and suffering under tyranny. The White Witch’s lifeless winter, Aslan’s restorative return, and the renewed harmony under the Pevensies together form a mythic cycle of disruption and renewal, illustrating a “moral ecology” where environmental balance is inseparable from spiritual truth.

Lewis’s fusion of myth, theology, and environmental ethics re-enchants the natural world, urging readers to view care for the earth as both a moral responsibility and a sacred calling, a vision that remains deeply relevant in the face of contemporary ecological crisis.

Ursula K. Le Guin and N.K. Jemisin: Contemporary Eco-Mythologies

Both Ursula K. Le Guin and N.K. Jemisin are celebrated for their imaginative world-building and profound engagement with ecological themes. Through their works—*Earthsea* and the *Broken Earth* trilogy, respectively—they construct complex mythologies that examine humanity’s relationship with the environment, the natural world’s power, and the consequences of ecological imbalance. While Le Guin’s *Earthsea* focuses on themes of balance, humility, and natural cycles, Jemisin’s *Broken Earth* trilogy centers on environmental justice, planetary consciousness, and resistance to exploitation. Both authors employ mythic storytelling, but their approaches diverge, with Le Guin embracing traditional ecological wisdom and Jemisin subverting mythic tropes to reflect contemporary environmental struggles.

In *Earthsea*, Ursula K. Le Guin presents a world where magic and nature are inextricably connected, and balance is the central moral imperative. The people of Earthsea, particularly the wizards, must respect the natural order and accept the limits of their power. Magic in *Earthsea* is not a tool for domination, but a way to harmonize with the world’s rhythms and cycles. The moral arc of the series revolves around the protagonist Ged’s journey toward understanding this balance—learning that true power comes not from control, but from understanding and humility.

Le Guin articulates this concept most clearly through Ged’s realization that “Power, when it is abused, destroys. It does not protect.” In this key moment of self-awareness, Ged grasps that magic, much like nature itself, is a force that requires responsibility and respect.

The natural world in *Earthsea* is not an inert backdrop to human action; rather, it is a dynamic, living system in which every action reverberates across the entire landscape. Le Guin's world is governed by the ancient principle of balance, which insists that all things must be in equilibrium—whether in the natural environment, in human relationships, or within the self.

Nature, in *Earthsea*, functions as a mirror to the internal states of its characters. The balance of the world is disrupted when Ged's youthful arrogance and desire for power lead him to unwise actions, such as releasing the shadow into the world. The shadow represents a rupture in the harmony of *Earthsea*, symbolizing the consequences of disregarding natural laws. As Ged matures, he learns that to restore balance, he must understand and accept the interconnectedness of all things. This ecological wisdom, which blends spirituality with environmental stewardship, is central to Le Guin's storytelling.

The ecological themes in *Earthsea* are deeply interwoven with the characters' journeys toward self-knowledge. Le Guin's message is clear: the natural world cannot be controlled, and humanity's role is to live in humble recognition of its place within a much larger system. Nature in *Earthsea* is not something to be exploited, but something to be understood, protected, and respected.

Jemisin's Broken Earth Trilogy: Environmental Justice, Planetary Consciousness, and Resistance

In contrast to Le Guin's more traditional mythological structure, N.K. Jemisin's *Broken Earth* trilogy—comprising *The Fifth Season*, *The Obelisk Gate*, and *The Stone Sky*—employs a modern, subversive approach to myth, environmentalism, and power. The series takes place on a planet constantly ravaged by seismic activity, where natural disasters are not just background events but central to the narrative. The earth itself is alive with consciousness, and the people of this world must harness its violent energies to survive. At the same time, Jemisin's work critiques the ways in which marginalized peoples—especially women, the poor, and people of color—are exploited by the powerful, making her exploration of environmental justice a deeply political one.

In *The Fifth Season*, Jemisin introduces the concept of orogeny, a form of magic that allows individuals to control seismic forces. However, the orogeny is not a neutral force—it is one that comes with a great deal of danger and is feared and controlled by the dominant factions of the world. The orogeny, then, becomes a symbol of the planet's active resistance to exploitation and environmental degradation. Jemisin writes:

“The earth is not just a thing. It’s a being, and it does not care for you or anyone else.” (Jemisin, 2015, p. 7).

This line underscores a central theme in the Broken Earth trilogy: the planet itself is not merely a resource to be mined and manipulated, but a conscious entity with its own agency and will. The human characters in Jemisin’s world are, in many ways, at the mercy of the planet’s geological forces, yet they must also learn to coexist with it and, at times, to resist the exploitation of the earth’s power by the ruling elite. The environmental destruction in Jemisin’s world is directly tied to social injustice, as the marginalized orogenes are forced to act as tools for the wealthy and powerful, harnessing the earth’s energy to serve their needs.

The trilogy also explores the notion of environmental collapse and recovery. The final book, *The Stone Sky*, involves the struggle to both understand and reverse the damage done to the earth’s ecosystems, reflecting the interconnectedness of ecological and social justice. One of the key characters, Essun, grapples with the responsibility of her power and the need to act to protect the future of her world. In her journey, she embodies the concept of “resistance” not just as an individual struggle, but as a planetary one, where the fate of the earth and its inhabitants are intrinsically linked.

Jemisin’s work challenges the conventional mythic structure by framing environmental destruction as an act of both personal and collective resistance. *The Broken Earth* trilogy critiques the exploitation of natural resources and the violent subjugation of the earth’s people, making it a powerful statement on the environmental justice movements of today. Her world is a place where the very earth fights back, making her a visionary of eco-fiction in the most literal sense.

Both Le Guin and Jemisin use myth to explore themes of balance, power, and the environment, but their approaches diverge significantly. Le Guin’s *Earthsea* uses traditional mythic structures—emphasizing harmony, humility, and the cyclical nature of existence. The protagonist’s journey is one of self-realization and ecological wisdom, where nature is treated as a source of spiritual power and a guide for moral living. Le Guin’s use of myth reinforces the need for balance and respect for the natural world, positioning humans as caretakers rather than conquerors.

In contrast, Jemisin’s Broken Earth trilogy subverts the traditional mythic structures. Rather than depicting nature as a force that can be harmonized with through wisdom, Jemisin’s world portrays a planet that is actively rebelling against human exploitation. The power dynamics in Jemisin’s world reflect contemporary struggles over environmental degradation, colonialism, and the resistance of marginalized communities. Her use of

mythic elements, such as orogeny, reframes traditional magical powers, presenting them as tools of both oppression and resistance.

Where Le Guin's *Earthsea* suggests that ecological balance can be achieved through humility and respect for the natural order, Jemisin's Broken Earth trilogy underscores the need for active resistance against ecological exploitation and injustice. Both authors present environmental themes as central to the human condition, but while Le Guin's mythic world reflects an ideal of harmony, Jemisin's more subversive narrative challenges existing power structures and calls for a radical transformation of both human and environmental relationships.

Through *Earthsea* and the Broken Earth trilogy, Ursula K. Le Guin and N.K. Jemisin offer two distinct but complementary visions of the ecological and moral dimensions of mythology. Le Guin's work emphasizes balance, humility, and reverence for nature, while Jemisin's tackles environmental justice, resistance, and planetary consciousness. Both authors explore the intrinsic connection between humanity and the earth, but where Le Guin advocates for harmony, Jemisin urges for resistance and transformation. Together, their works offer a comprehensive and nuanced view of the relationship between myth, nature, and the ethical choices that define our future.

The Function of Myth in Fantasy Environmentalism

Myth has long functioned as a powerful medium for expressing cultural values, spiritual beliefs, and ethical principles, and in fantasy literature it becomes a vital framework for exploring ecological concerns. Drawing on universal archetypes, as theorized by Carl Jung, myth speaks to the collective unconscious and conveys truths about the human relationship with the natural world. In fantasy, these mythic structures move beyond rational discourse, engaging readers emotionally and imaginatively; images such as dying forests or ruined landscapes evoke a shared sense of ecological loss and responsibility, transforming environmental issues into deeply human concerns.

Fantasy literature employs myth to dramatize the conflict between nature and forces of exploitation, reflecting real-world environmental crises. Works like *The Lord of the Rings*, *The Chronicles of Narnia*, and *The Broken Earth* use mythic elements to create immersive worlds where ecological imbalance mirrors moral and social disruption. In doing so, they encourage readers to reconsider humanity's role in either protecting or destroying nature, fostering a more intimate and reflective engagement with environmental ethics.

In contrast to modernity's tendency to view nature as a resource, fantasy reclaims lost ecological wisdom through mythic imagination. In Tolkien's work, the Ents symbolize nature's agency and moral significance, while in *Earthsea*, Ursula K. Le Guin presents "Balance" as a guiding principle of harmonious coexistence between humans and the natural world. Such narratives emphasize respect, interdependence, and stewardship, offering alternative models of human–nature relationships grounded in equilibrium rather than domination.

Symbolism and metaphor further strengthen fantasy's ecological critique by embodying environmental degradation in vivid, tangible forms. From Mordor's poisoned wasteland in Tolkien to the White Witch's lifeless winter in Narnia and the seismic metaphor of orogeny in Jemisin's trilogy, these images link ecological destruction with moral failure and systemic exploitation. Ultimately, myth in fantasy environmentalism evokes profound emotional responses, critiques the excesses of modernity, and calls for a renewed commitment to balance, reverence, and stewardship of the natural world.

Conclusion

This study demonstrates how myth-infused fantasy literature functions as a powerful medium for articulating environmental consciousness, offering both critique and hope amid ecological crisis. Through the works of J. R. R. Tolkien, C. S. Lewis, Ursula K. Le Guin, and N. K. Jemisin, it becomes evident that fantasy reclaims ecological wisdom through mythic imagination, challenging modern alienation from nature and reaffirming the ethical necessity of harmony between humans and the environment.

In *The Lord of the Rings*, Tolkien presents a sacred yet vulnerable natural world, contrasting the pastoral Shire with industrial destruction and using the Ents as symbols of nature's voice and resistance. Similarly, *The Chronicles of Narnia* by Lewis portrays nature as spiritually alive, where the White Witch's frozen tyranny reflects ecological and moral imbalance, and restoration comes through Aslan's redemptive return. Both authors emphasize that environmental health is inseparable from moral and spiritual order.

Le Guin's *Earthsea* advances a philosophy of balance and coexistence, advocating humility, restraint, and reverence for nature, while Jemisin's *The Broken Earth* presents a politically charged eco-mythology where environmental devastation intersects with social injustice, calling for both ecological and systemic transformation. Together, these perspectives expand the scope of environmental ethics within fantasy.

Ultimately, fantasy literature emerges not as escapism but as an ethical and imaginative force that reanimates ecological awareness. Through myth, symbolism, and

narrative, it reframes environmental crises as moral and existential concerns, fosters emotional engagement, and envisions alternative futures grounded in balance, reciprocity, and restoration, thereby contributing to a broader cultural movement toward ecological consciousness.

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