

A JUNGIAN ECOPSYCHOLOGICAL APPROACH TO FANTASY LITERATURE: A THEORETICAL FRAMEWORK

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Abstract:

With its magical geographies, enchanting elements, and characters, fantasy literature has discussed and presented many issues including nature. The writers employ nature to reinforce their magical plots. Even, nature sometimes appears as a character whose agency may direct the course of events. Besides, in fantasy literature, the writers create new myths where the beginning of life and the meaning of existence are questioned, re-imagined and re-created within the context of an extraordinary environment. Mythologies are closely concerned with nature and regarded as an attempt to make sense of the natural world humans belong to. In that sense, fantasy literature becomes much more significant for ecological studies. When we think of characters' psychological states and emotional responses to natural elements and occurrences, the genre offers a remarkably suitable frame for us to analyse character-nature relations from an ecopsychological perspective. Ecopsychology, the common ground of ecology and psychology, underlines the strong interconnection between human psyche and nature. By putting emphasis on the significant role nature plays in fantastic literature, this article aims to offer a theoretical framework to display how fantastic literature can provide a fertile ground for ecopsychological literary analysis and understanding. Since ecopsychology is a broad field, the focus will be specifically placed on Jungian ecopsychology.

Key Words: Fantasy Literature, Ecopsychology, Jung, Nature, Collective unconscious, Archetypes

Özet:

Sihirli coğrafyaları ve büyülü unsurlarıyla, fantastik edebiyat doğayı da içeren birçok konuyu tartışmış ve sunmuştur. Yazarlar doğayı büyülü olay örgülerini sağlamlaştırmak için kullanırlar. Hatta doğa bazen doğa, özneliği olayların akışını yönlendirebilecek bir karakter olarak ortaya çıkar. Bunun yanı sıra fantastik edebiyatta yazarlar hayatın başlangıcının ve varoluşun anlamının doğaüstü bir çevre bağlamında tekrar hayal edilip yaratıldığı yeni mitler yaratırlar. Mitolojiler doğayla yakından ilişkilidir ve insanların ait olduğu doğal dünyayı anlamlandırmak için bir girişim olarak kabul edilir. Karakterlerin psikolojik durumlarını ve doğa unsurlarına ve olaylarına verdikleri duygusal tepkileri düşündüğümüzde bu edebi tür karakter-doğa ilişkisini ekopsikolojik açıdan incelememiz için oldukça uygun bir çerçeve sunar. Ekoloji ve psikolojinin ortak paydası ekopsikoloji insan ruhu ve doğa arasındaki güçlü bağlantının altını çizer. Doğanın fantastik edebiyatta oynadığı önemli role vurgu yaparak bu makale fantastik edebiyatın ekopsikolojik edebi analiz ve anlayış için nasıl verimli bir zemin sağladığını sergileyen teorik bir çerçeve önermeyi amaçlar. Ekopsikoloji geniş bir alan olduğu için odak noktası özellikle Jung'un ekopsikolojisine yerleştirilecektir.

Anahtar Kelimeler: Fantastik Edebiyat, Ekopsikoloji, Jung, Doğa, Kolektif Bilinçdışı, Arketipler

Geliş Tarihi/Received:

27.03.2023

Kabul Tarihi/Accepted:

05.06.2023

Yayın Tarihi/Published:

31.07.2022

Introduction¹

Human mind is immensely terrified, fascinated, amazed, and allured by the unknown, unidentified, and undetected. What is familiar, ordinary or normal is not attractive and goes unnoticed since monotony and stability usually kill or diminish the human potential for perception and awareness. In order to make sense of events that take place around us and better understand ourselves, we sometimes need alternative and novel ways of thinking. In this sense, fantastic elements help us to see the other side of the coin and interpret our environment in real life with different perspectives. Supernaturalism and extraordinariness in fantasy genre provide its readers with a new kind of consciousness about unsettled or controversial issues in the physical world. Ecological concerns and problems related to our dying planet have attracted a lot of attention and like other disciplines and literary genres, fantasy literature is also greening and the representation of nature gains more importance in fantasy literature. Inasmuch as, there have been observed several attempts to create new universes where nature and natural entities are given voice and active agency and the significance of the relation between the human and the non-human is highlighted with emphasis on their interconnectedness. That is why the alternative worlds in which new relations among different forms of beings are offered and explored in fantasy fiction can be quite useful and fruitful for both ecocritical and ecopsychological analyses to raise awareness concerning the fact that before we heal the wounded earth, it is not possible to heal human being whose health and well-being are closely connected to those of nature as Rozsak suggests (1995).

The growing distance between human and nature as a result of industrial and technological developments, the degradation of nature, environmental pollution, climate changes, and their impacts in every layer of life gave rise to the emergence of ecocriticisms in the last decades of the 20th century. Many writers, scholars, and activists have been trying to heal the wounds and restore the broken relations since mankind has been estranged from nature. Ecocritical philosophy and environmental activities strive to make human gain awareness as to how we should treat nature and use its resources rationally and sustainably and how we emotionally and physically respond to the changes in the planet. Ecocritics such as Plumwood, Warren and Merchant are against the careless, detrimental and irrational use of nature. They promote an ecological understanding rather than an anthropocentric outlook. Greg Garrard simply summarizes this ecological perspective as follows:

Ecocritics generally tie their cultural analyses explicitly to a “green” moral and political agenda. In this respect, ecocriticism is closely related to environmentally oriented developments is philosophy and political theory. Developing the insights of earlier critical movements, ecofeminists, social ecologists and environmental justice advocates seek a synthesis of environmental and social concerns.²

Viewing nature as a living entity, ecocriticism foregrounds the importance of maintaining a harmonious relationship among all different species and systems. It advocates environmental ethics by highlighting the necessity of each species in the biosphere. It tries to abolish all the hierarchies among species and proposes biospherical egalitarianism which suggests that all forms of beings have their own intrinsic value and are equally important and essential for the healthy functioning and maintenance of the ecosystem. What ecocriticism wants to reach ultimately is liveable, sustainable, harmonious, and green nature. In order to have a sustainable life and future, ecocritics put emphasis on interconnectedness, interrelatedness and interdependence in nature. Barry Commoner points out an integrated universe as the first law of ecology by stating “Everything is connected to everything else”.³ The significant notion underlined is “even the smallest, most remote part” has a “relation to a very large whole”.⁴ Ecocriticism also calls for pure ecological conscience and it leads humans to “eco-consciousness” rather than “ego-consciousness”.⁵

Since ecocriticism is an interdisciplinary field, as Glotfelty suggests, what needs to be explored is “What cross-fertilization is possible between literary studies and environmental discourse in related disciplines such as history, philosophy, psychology, art history, and ethics?”⁶ The scope of ecocriticism includes various subjects including cultural studies, philosophy, politics, history, religion, law, and psychology. Oppermann points out that the field

of ecocriticism “is in a process of inventing and shaping itself, borrowing largely from other disciplines and the natural sciences”.⁷ Ecocriticism has sought several ways to integrate different fields of studies into its own theoretical framework. Ecopsychology also comes out as a result of an attempt to bring together ecocriticism and psychoanalysis. Psychology started to take an interest in ecological crises and environmental degradation in the 1990s. Psychological insight into man-nature relation is essential since humans’ contact with nature has different aspects and dimensions. It is not only physical, social, cultural, or economic but also psychological. “By examining how our beliefs, attitudes and unconscious motivations affect our behaviours, ecopsychology can help us understand and alter our relationship with nature and create a sustainable lifestyle.”⁸

Not only the physical presence of human, but also his/her psychology is a part of a huge universal network. Therefore, ecological changes, fluctuations in biosphere, natural devastations, and alienation from nature create a kind of derangement in human’s conscious and unconscious mind. Thus, ecocriticism could not ignore human psychology. Ecopsychology essentially questions the balance between human psychology and the outer world. It highlights the importance of mental health and sanity in the psyche which can be achieved only when humans have integrated and balanced relations and unity with nature.

Fantastic literature is suitable not only for an ecocritical but also for an ecopsychological analysis. Nature has a central place in fantastic literature, and we can see how the character’s mind and soul, mental and psychological processes are affected by their connection to or separation from nature. In many fantastic narratives, such as *Lord of the Rings*, *The Chronicles of Narnia*, *A Wizard of Earthsea*, or *American Gods*, nature appears as an inseparable part of life and human existence. Moreover, the genre greatly makes use of mythologies which consist of stories that explain the ways humans make sense of their environment and how people interact with nature. Ecopsychology can prove useful to examine the impact of the distance between human and nature on the human psyche. Ecopsychology deals with the problematic relations of men with nature and other forms of life in nature. In today’s world, it is essential to seek ways as to how to create an egalitarian environment, how we can demolish the domineering anthropocentric understanding, why the interconnectedness and innerness among natural elements and species are important, and how human psychology is influenced by the changes in the universe in the fantastic universes.

This article focuses on fantasy literature from a Jungian ecopsychological perspective. Rather than analysing a certain literary work, a theoretical framework will be offered to show that fantasy literature can be studied from an ecopsychological perspective since it offers a fertile discursive space to highlight the interrelatedness between human’s and nature’s wellbeing and health.

Ecopsychology: Various Approaches to The Green Psychology

In the simplest terms, ecopsychology is an attempt to provide an interdisciplinary approach and to create a common ground to bring together ecology and psychology. Although psychoanalytical analyses of literary texts have been widespread and popular for decades, ecopsychology that combines both environmental concerns and the human psyche has flourished in recent years. Theodore Roszak’s work, *The Voice of the Earth* in 1992, is considered to be the main source from which ecopsychology has evolved. In this book, he drew a frame for the field, illustrated its main principles, and expressed its purposes. While psychology has been limited to intrapsychic interpretations, and humans’ interactions with other people and systems, Roszak broadened it to include ecological systems and communication. According to him, ecopsychology is the field which

[...] awaken[s] the inherent sense of environmental reciprocity that lies within the ecological unconscious.

Other therapies seek to heal the alienation between person and person, person and family, and person and society. Ecopsychology seeks to heal the more fundamental alienation of person and environment.⁹

Roszak underlines that schools of psychology always remain limited within the domains of cities, industrial environments, families, and social bounds. However, what should importantly be taken into account in the first

place is the human alienation from nature because it has the feature of projection from which we can read our “unconscious needs and desires, in much the same way we read dreams and hallucinations to learn about our deep motivations, fears, hatreds”.¹⁰ To observe our mental sanity, Patricia Hasbach expresses that ecopsychology “wants to take the entire planet into account”.¹¹

Ecopsychology should not be understood merely as a simple way of integrating psychology into the theoretical framework of ecocriticism. Andy Fisher, who underlines the radicality of ecopsychology and tries to find solutions to conceptual problems related to the development of the field, defines ecopsychology as “a transformation of psychology rather than just an unproblematic application of conventional psychological strategies to environmental problems”.¹² According to Fisher, the field is “an inherently radical project”.¹³ However, the term “radical” here is not used to signify the “extremist politics” but rather and more significantly to “regard [...] our collective problems as deeper or more thoroughgoing than the mainstream view appreciates or is willing to recognize”.¹⁴

Another critic, Robert Greenway, who is regarded as one of the founding fathers of the field, sees ecopsychology as “a language”. He thinks that “both ecology and psychologies are, at base, *languages*, and thus to search for an ‘ecopsychology’ is a search for a language as well”.¹⁵ He asserts that nature writers try to find “a voice to express our relationship to nature”.¹⁶ Wilderness, especially, gives a chance to writers to be outdoors to feel the pleasure of observing nature, and experience solitude, which leads to the awareness for not only the outer natural environment but also for their inner nature. This process mostly has an effect of therapeutic healing on the writers’ psychology. Choosing to name the field as “green psychology”, the psychotherapist, Ralph Metzner, also emphasizes the healing power of harmonizing the mind with the ecosystem. Against “a time when the global technoindustrial culture is leading to massive erosion of biodiversity, worldwide ecosystem destruction, and profound social and economic disintegration”, along with such movements as “shamanic practises; bioregionalism; deep ecology; ecofeminism; social ecology; environmental ethics”, he proposes “green psychology” as a solution for human soul to be at ease.¹⁷ Therefore, ecopsychology deals with diverse issues that are closely related to pathologies and psychiatric treatments of patients.

There are also other critics who attempted to define ecopsychology. Roszak suggests related areas and concepts in circulation within the scope of ecopsychology “ecotherapy, global therapy, green therapy, Earth-centered therapy, reearthng, nature-based psychotherapy, shamanic counseling, even sylvan therapy”.¹⁸ Although there are various terms employed to refer to the field, what matters more here is the acknowledgment of the fact that “ecology needs psychology, psychology needs ecology”¹⁹ to reach health and sanity in mind and nature.

Human Mind and Nature from a Jungian Perspective

“Nature seemed to me full of wonders, and I wanted to steep myself in them. Every stone, every plant, every single thing seemed alive and indescribably marvellous.”

Carl Gustav Jung

Jung, one of the leading psychiatrists who suggests that a person disconnected from the land can suffer from neuroses, brings the concept of biophilia to the fore. Unlike the other main paradigm of psychology, that is, Freudian approach, Jung developed a much more spiritual and religious definition of the psyche and a much more mythical approach to psychoanalysis. Jung’s psychoanalytical theories were heavily influenced by his studies of comparative mythology and religion. Besides, he has insightful comments on modern humans’ existence. That is why he is one of the leading figures who has been highly referred to in ecopsychology. Those who study ecopsychology have benefited from especially his book, *Memories, Dreams, and Reflections* since Jung offers a theoretical framework through which we can explore the conditions of human existence and psyche in relation to nature. For our article, Jung’s “collective unconscious”, and his understanding of dreams will be our guiding basis to analyse fantastic literature.

Under the title the “Epilogue”, Roszak proposes eight ecopsychological principles in *The Voice of the Earth*, five of which are directly related to the Jungian collective unconscious. He does not directly refer to the concept; however, by taking this concept as his reference point, he generates the terms, “ecological ego” and “ecological unconscious”. His principles are as follows,

1. The core of the mind is the ecological unconscious.
2. The contents of the ecological unconscious represent, in some degree, at some level of mentality, the living record of cosmic evolution, tracing back to distant initial conditions in the history of time.
3. [...] the goal ecopsychology is to awaken the inherent sense of environmental reciprocity that lies within the ecological unconscious. [...] Ecopsychology seeks to heal the more fundamental alienation between the person and the natural environment.
4. [...] Ecopsychology seeks to recover the child’s innately animistic quality of experience in functionally “sane” adults.
5. The ecological ego matures toward a sense of ethical responsibility with the planet that is as vividly experience as our ethical responsibility to other people.
6. [...] ecopsychology draws significantly on some (not all) of the insights of ecofeminism and Feminist Spirituality with a view to demystifying the sexual stereotypes.
7. [...] Ecopsychology [...] deeply questions the essential sanity of our gargantuan urban-industrial culture. [...] Ecopsychology is *postindustrial* not anti-industrial in its social orientation.
8. Ecopsychology holds that there is a synergistic interplay between planetary and personal well-being.²⁰

Before explaining what he means by these concepts and elaborating on the ecopsychological principles, it would be useful to remember the meaning and function of the “collective unconscious” in Jungian philosophy.

First of all, Freudian and Jungian approaches in psychoanalysis are the two leading schools of Depth Psychology,²¹ the field which questions how unconscious aspects of human experience have an impact on the mind and behaviour. They try to analyse and unearth humans’ inner unconscious aspects; to do so, they study dreams to better understand the psyche’s unconscious realms. When it comes to the definition of unconscious and where it should be positioned in the human soul and experience, they fall out with one another. Freud uses the term “unconscious”, which comprises mental processes that are inaccessible to conscious mind but has a deep influence on behaviour. It consists of repressed memories or experiences including such instincts as sexuality. According to him, dreams can be the projection of the unconscious parts of the soul. On the other hand, Jung goes one step further and differentiates between the “personal unconscious” and “collective unconscious” and he states that

A more or less superficial layer of the unconscious is undoubtedly personal. I call it the personal unconscious. But this personal unconscious rests upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn. This deeper layer I call collective unconscious. I have chosen the term “collective” because this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and modes of behaviour that are more or less the same everywhere and in all individuals.²²

What Jung proposes is quite different from Freud. The term “collective unconscious” refers to a kind of wholeness whose context and content are valid for each person. He also uses the term “universal” since collective unconscious is not restricted to a single culture or history. It is a well-known fact that archetypes constitute the content of collective unconscious. Stephen Aizenstat explains that Jung

[...] offered the possibility of a broader, shared human psyche that he called the “collective unconscious”. The collective unconscious is made up of universal psychological forms known as archetypes. The term “archetypes” refers to psychological patterns that appear throughout human experience and can be seen in the motifs age-old myths, legends, and fairy tales found in every culture throughout the history of the human species. Archetypes, the symbolic forms of the unconscious, can also be seen in the imagery of the

dream. Examples of archetypes are “the wise old man/woman,” “the tree of life,” “the journey,” and “home.”²³

It is obvious that whereas the Freudian concept of unconscious underlines repressed memories of human mind which can sometimes be reflected within dreams, Jung defines it not at a personal level but as a collected storage of symbolic archetypes.

Roszak draws parallelism between the Freudian id and Jungian collective unconscious – in that – they are both “essentially a conservative entity, a sort of psychic ballast filled with residues of formative experience”.²⁴ Id is the wild and demanding part of the human soul. The question is where to find this wild nature in the collective unconscious if we take into account their resemblances. At that point, the shadow makes an appearance. In their books, Hall and Nordby describe it as follows,

The shadow contains more of man’s basic animal nature than any other archetype does. Because of its extremely deep roots in evolutionary history, it is probably the most powerful and potentially the most dangerous of all the archetypes. It is the source of all that is best and worst in man [...]²⁵

Like id, the shadow should be tamed. One who is successful in this endeavour can become more coherent and compatible with the sociocultural environment; however, interestingly enough, he or she is forced to “decreas[ing] the motive power for spontaneity, creativity, strong emotions, and deep insides.”²⁶ He or she drifts away from “the wisdom of his instinctual nature”.²⁷ Ultimately, life will turn into bareness for this person.

Jeremy D. Yunt states that for the sake of reaching harmony with the sociocultural environment, humans sometimes ignore the dark sides of their psyche and they burry the shadow deeper, which drags them to a totally senseless and impassive life. The archetype, shadow, becomes estranged to us. If we think that it is the place for humans’ basic primitive wild instincts, humans are gradually becoming remote from their own primitive selves. He refers to this situation as the main reason why we are gradually alienated from nature and illustrates that “In fact, widespread alienation from this ‘inner’ wildness, in addition to the concomitant alienation from our bodies is a fundamental cause of the fear many civilized people have of nature or ‘outer’ wildness.”²⁸

The solution proposed by Jung to the question of how we can know, identify, and accept our own primitive dark sides without killing the creative, imaginative, and emotional parts within our own psyche is quite an interesting one because it can pave the way for ecopsychology. Jung expresses that

The shadow is a tight passage, a narrow door, whose painful constriction no one is spared who goes down to the deep well. But one must learn oneself in order to know who one is. For what comes after the door is, surprisingly enough, a boundless expanse full of unprecedented uncertainty, with apparently no inside and no outside, no above and no below, no here and no there, no mine and no thine, no good and no bad. It is the world of water, where all life floats in suspension; where the realm of the sympathetic system, the soul of everything living, begins; where I am indivisibly this and that; where I experience the other in myself and the other-than-myself experiences me.²⁹

In other words, rather than ignoring or throwing the shadow very deep in our psyche, we should open the “door” and walk across the “passage”, which is a highly painful process, to know ourselves. If we deeply think and analyse what Jung is trying to describe here, it is not far-fetched to infer that after we know and accept the self with our dark sides, it is possible for us to make sense of “the soul of everything living”; moreover, find nature inside. This is a kind of starting point for building ecological conscience. This is one of the main aims of environmental studies.

Roszak states that everything buried under the very deep layers of humans’ psyche should be given a voice to reveal themselves. The first principle of ecopsychology is the “ecological unconscious”, which is defined as “the core of the mind”. He thinks that “[...] open access to the ecological unconscious is the path to sanity.”³⁰ He illustrates that the reason of psychological disorders in techno-industrial societies is directly related to its

“repression”. What Roszak actually tries to do is to reinterpret and broaden Freudian id and Jungian collective unconscious. These two concepts function as an evolutionary storage and they accumulate humans’ genetic codes that have been embedded in their soul since the beginning of the Earth. As the second principle, he points out “the living record of cosmic evolution, tracing back to distant initial conditions in the history of time.”³¹ This is important since the aim of ecopsychology is to reach new cosmological understandings.

The third principle refers to another aim of ecopsychology which is “to awaken the inherent sense of environmental reciprocity that lies within the ecological unconscious.”³² Therapeutic methods in the modern age try to heal humans’ alienation from such institutions as family or society; however, more attention should be paid to deal with the estrangement of human from nature. Hence, to attain sanity and peace, it is essential to reconcile with nature.

The fourth principle of ecopsychology is to reach an “ecological ego”. According to Roszak, the ecopsychological journey of men starts immediately when we are born. As in all psychological theories, the first periods of development – infancy and childhood – play a crucial role in attaining an ecological bond with the planet. Roszak underlines that “Ecopsychology seeks to recover the child’s innately animistic quality of experience in functionally ‘sane’ adults.”³³ Additionally, in order to reach sanity and ecological ego, different lifestyles and practices ranging from primitive people’s approach to nature as illustrated on art and religion to the wilderness can be utilized for therapeutic healing.

Roszak’s “ethical responsibility” is another central notion of ecopsychology. The ecological ego becomes more of an issue because it is crucial to feeling responsible for each species on the planet and planet itself. Once ecological ego, which emerges as the concomitant outcome of listening to and comprehending ecological unconscious, is attained, the human mind gains maturity and ultimately, social and political issues are dealt with a feeling of responsibility.³⁴ The last three principles are not directly related to Jungian and Freudian concepts of conscious and unconscious but cover other ecopsychological concerns and principles. One of them is to receive support from ecofeminism and feminist spirituality, which will help us to comprehend the consequences of hierarchy and domination. Our technoindustrial city life is another basic concern of ecopsychology in terms of reaching sanity.

The only ecopsychologist who adapts a Jungian perspective is not Roszak. Stephen Aizenstat puts forward the term “world unconscious”:

The world of the unconscious is a deeper and wider dimension of the psyche than that of the personal or collective unconscious. In the realm of the world unconscious, all creatures and things of the world are understood as interrelated and interconnected. Although there are clear differences in orders of complexity, I make the assumption that all the phenomena in the world possess intrinsic unconscious characteristics – subjective inner natures. I use the term “unconscious” realizing that, for the most part, it is we who are unconscious of these inner natures of the world’s other inhabitants. These inner natures of the world’s organic and inorganic phenomena make up the world unconscious.³⁵

As it is obvious here, unlike the ecological unconscious, the world unconscious suggests the idea that all organic and inorganic forms of beings and nature itself have psychology. Humans are not the only species that possess a soul but each member of this complicated intrinsic living system has a psyche, which points out a psychological network. Aizenstat criticizes the “egocentric” understanding of unity between humans and nature and instead foregrounds ecocentrism.

[...] subjective inner natures must be distinguished from [...] anthropomorphism (attributing human qualities to nonhuman forms of life), animism (humans attributing living soul to inanimate objects and natural phenomena), and personification (attributing personal characteristics to phenomena in the world).

Rather, the idea that all beings are ensouled, in and of themselves, locates the life spark in the entity, outside the personal psychic ownership.³⁶

What Aizenstat proposes has a different role and value. Fantasy literature depicts not only the psychology of human but also that of nature because natural elements in fantastic universes are given agency, personality and voice. Thus, they are capable of thinking, feeling and giving responses. We can hear their lamentations, longings, and expressions of sadness. We may also witness the wounds of trees, hear their cries and observe their spirituality. Such representations can help us to recognize and appreciate “world unconscious” within the context of fantasy.

Jung closely examined myths, religions, and cultures in the process of conceptualizing his term collective unconscious. Collective unconscious consists of layers. Each of these layers is tightly connected with our own cultures’ historical progress and mythical background. However, at the very deep levels of collective unconscious, all humans in the world share universal common experience. Dennis L. Merritt, a Jungian analyst and ecopsychologist, has recently delivered an elaborative and comprehensive lecture about the layers of the collective unconscious in collaboration with C. G. Jung Institute of Chicago. He mentions the cultural background of the western mind and how its historical accumulation can be related to the western approach to nature. He suggests that at a deeper level of the collective unconscious, all cultures have common traits. He specifically refers to indigenous cultures which have pagan roots where nature is sacred and there is a strong reciprocal connection between nature and humans. Such cultures can set up models to follow so that we can reach an “animated cosmos” as Merritt describes:

Jung felt there was an animated soul at the foundation of human life, associated with instincts and animal derives, particularly sexuality. Loss of animals in religious symbols and creeds marks “the beginning of disassociation between religion and nature” and the loss of the power in symbols. Jung said we should extend loving our neighbour “to loving the animal in us.” To be truly human, he believed – and to reach our unique potential – we have to be in relationship with animals. This is both an outer relationship to animals and an inner relationship to the collective unconscious, coming to terms with the animal is our inheritance.³⁷

During the process of attaining ego-consciousness, humans mostly abandoned connection, wholeness and integrity. As a matter of fact, according to Jung, they become ignorant or even grew unaware of the existence of nature. Jung thinks that at this point, sickness starts.

If we reduced humanity as it then was to a single individual, we would see before us a highly differentiated personality who, after mastering his environment with sublime self-assurance, split himself up in the pursuit of his separate occupations and interests, forgetting his own origins and traditions, and even losing all memory of his former self, so that he seemed to be now one thing and now another, and thus fell into a hopeless conflict with himself. In the end the conflict led to such a state of enfeeblement that the world he had conquered broke in like a devastating flood and completing the process of destruction.³⁸

That’s why it is not surprising for Merritt to define Jung as “the prototypical ecopsychologist” since he draws attention to the devastating results we will face unless we reunite ourselves with not only our own inner deep nature but also the outside nature. In “The Meaning of Psychology for Modern Man” Jung defines and describes the borders of conscious and unconscious realms with the help of natural elements including “sea, island, storm, shore” or “inland”, which reflects the strong parallelism and similarity between psyche and nature. Psyche can be best understood and described with the help of natural elements. However, humans continue to destroy the environment which is a self-suicidal act since they are dependent on nature for survival.

Dreams include the representations and images of the animated world. Both Jung and Freud interpret dreams as a way to reach humans’ unconscious realms and as a way of analysing mental disorders to diagnose patients. However, a Jungian understanding of dreams is different from that of Freud because they may be but are not

merely the projection of humans' suppressed instincts. In "Modern Man in Search of a Soul", Jung expresses the content of dreams as follows: "Dreams may give expression to ineluctable truth, to philosophical pronouncements, illusions, wild fantasies, memories, plans, anticipations, irrational experiences, even telepathic visions, and heaven knows what besides."³⁹ In another definition, he resembles the dream world to a "cosmic night":

The dream is a little hidden door in the innermost and most secret recesses of the soul, opening into that cosmic night which was psyche long before there was any ego-consciousness, and which will remain psyche no matter how far our ego-consciousness extends. [...] in dreams we put on the likeness of that more universal, truer, more eternal, man dwelling in the darkness of primordial night. There he is still the whole, and the whole is in him, indistinguishable from nature, and bare of all egohood.⁴⁰

What dreams provide and offer is exactly what ecopsychologists aim to achieve. The unity should be achieved not only with inner primitive self but basically with the outer world. Humans need to maintain integrity with nature. This leads us to have integrity with ourselves. We must stop harming and destroying and instead seek reconciliations.

In fantasy literature, characters with ecological unconscious and world unconscious are common and they are embedded in mythical universes. Jung states that myths which belong to our unconscious world "[...] are the earliest form of science."⁴¹ With the help of this mythical science, we can analyse the injured parts of human-nature integrity.

Fantasy Literature: Creating Mythologies, Reinterpreting Nature

Fantasy can be briefly defined as a literary genre where we can find supernatural characters, extraordinary actions, and magical realms with their own particular notions of time and space. The characters descend from imaginary races, beasts, fairies, monsters, or evil spirits.

As its etymological roots signify, what fantasy literature offers to its readers is an imaginary environment. It is derived from the Greek word "phantasia", which means "appearance, mental process, sensuous perception," or "faculty of imagination". The other terms used to define fantasy are "mental apprehension, phantom," and "delusive imagination".⁴² From these definitions, it can be inferred that fantasy literature is closely related to all the processes occurring in the human mind and soul. That is why fantasy literature will be a suitable field for us to analyse the mental and emotional states of the characters. Many writers and scholars think that fantasy literature creates a dreamlike world. Since the dream is the language of the unconscious, this literary mode provides us with a chance to analyse the characters' psychology. In *The Faces of Fantasy*, George R.R. Martin defines fantasy as follows:

THE BEST FANTASY is written in the language of dreams. It is alive as dreams are alive, more real than real... for a moment at least ...that long magic moment before we wake. [...] We read fantasy to find the colors again, I think. To taste strong spices, and hear the songs the sirens sang. There is something old and true in fantasy that speaks to something deep within us, to the child who dreamed that one day he would hunt the forests of the night, and feast beneath the hollow hills, and find a love to last forever somewhere south of Oz and north of Shangri-La.⁴³

The dreamy quality of fantasy literature addresses to the deeper parts of our soul, which is defined as "wisdom of id" by Roszak. It is related to the prototypical human who has not been changed by techno-industrial developments. It also reflects humans' dark side which, in the Jungian archetype, is represented by the shadow.

In her article entitled "The Child and The Shadow", Ursula K. Le Guin, who maintains that fantasy provides an appropriate ground for psychological explorations of the characters, underlines the parallelism between dreams and fantastic literature. She studies fantastic literature from a Jungian perspective and seeks an answer to the question of what the psychological motivation of fantasy literature is. The answer is an obvious one: to get in contact with the dark side, in other words, the shadow. "Fantasy is the language of the inner self."⁴⁴ Le Guin offers

various definitions of fantasy and mentions its qualities. First of all, "The great fantasies, myths, and tales are indeed like dreams: they speak from the unconscious to the unconscious, in the language of the unconscious – symbol and archetype."⁴⁵ While commenting on Tolkien's trilogy, she provides another definition "fantasy is the natural, the appropriate language for the recounting of the spiritual journey and the struggle of good and evil in the soul."⁴⁶ That is why fantasy includes the crises not only between human and the outer world but also between human and his inner world.

Interestingly enough, unlike Martin and Le Guin, Tolkien opposes the idea that fantasy literature is somehow related to dreams and dreams provide materials and ideas for the world of fantasy. He thinks that dreams and fantasy world are not totally irrelevant but dreaming excludes one of the main characteristics of fantasy literature: "the realisation". While differentiating fantasy from other related literary forms, Tolkien states that

A real dream may sometimes be a fairy-story of almost elvish ease and skill – while it is being dreamed. But if a waking writer tells you that his tale is only a thing imagined in his sleep, he cheats deliberately the primal desire at the heart of Faerie: the realisation, independent of the conceiving mind, of imagined wonder.⁴⁷

At the very moment of dreaming, we can experience an adventure of fantasy because, according to Tolkien, "strange powers of the mind may be unlocked"⁴⁸ during sleep. However, when we wake up, the reality of the dreaming world disappears. We are certain that what we have experienced has not really happened. The main purpose of fantasy literature is not to offer readers a magical setting which they know the magic in it will certainly end. The starting point of fantasy, as Todorov defines, is "the hesitation experienced by a person who knows only the laws of nature"⁴⁹ or "uncanny phenomenon which we can explain in two fashions, by types of natural causes and supernatural causes."⁵⁰ Tolkien defines this feeling as "arresting strangeness". This feeling does not emerge in dreams. During sleep, dreamers do not experience uncertainty. Tolkien thinks that fantasy, more than dreams, is a process of "sub-creation". That is, with the help of human imagination, writers can create a secondary world, where magical language is used and reality is achieved. It is like another reality in parallel to our world. Whether fantasy is similar to or different from dreams, what matters more is that it is certainly related to humans' psyche, perception, comprehension, realisation, and awareness. All of them are mental processes and it creates a convenient ground for us to interrogate human-nature relation psychologically.

According to Gaiman, writing fantasies is very much like rewriting myths and epic qualities, extraordinary environments, and fantastic plots provide people with a space to escape. The verb "escape" here does not solely mean leaving everything behind, breaking connections with everything, or distancing. He emphasizes that "escape is a wonderful thing and I think one of the things that fantasy can give us is an escape for a little while that allows us to come back to the world we are in with new tools."⁵¹ The position that humans take while reading fantasy is on the line which separates the certainty of reality from the possibility of the question, "what if?".

Mythological stories show the fears, hopes, and personality of people in a given culture. They also indicate humans' religious roots. Joseph Campbell states that:

It would not be too much to say that myth is the secret opening through which the inexhaustible energies of the cosmos pour into human cultural manifestation. Religions, philosophies, arts, the social forms of primitive and historic man, prime discoveries in science and technology, the very dreams that blister sleep, boil up from the basic, magic ring of myth.⁵²

From this perspective, mythologies are not merely magical stories. Many of them demonstrate the ways mankind interact and communicate with nature or how they make sense of natural events and phenomena. Jungian psychoanalysis attaches great importance to mythologies since they reveal "collective unconscious". Le Guin interprets collective unconscious as

[...] the mass mind, which consists of such things as cults, creeds, fads, fashions, status-seeking, conventions, received beliefs, advertising, popcult, all the isms, all the ideologies, all the hollow forms of communication, and “togetherness” that lacks real communion or real sharing.⁵³

She also illustrates that in order to enter the world of collective unconsciousness, as Jung points out, following the shadow is the first and most important step to be taken. The archetype, shadow, has a crucial role and function in ecopsychology and sustaining a balanced communication with the outer world. Le Guin, by giving examples from various literary texts including fantasies, tries to describe the shadow,

The shadow is on the other side of our psyche, the dark brother of the conscious mind. It is Cain, Caliban, Frankenstein’s monster, Mr. Hyde. It is Vergil, who guided Dante through the hell, Gilgamesh’s friend Enkidu, Frodo’s enemy Gollum. It is the Doppelganger. It is Mowgili’s Grey Brother; the werewolf, the wolf, the bear, the tiger of a thousand folktales; it is the serpent Lucifer. The shadow stands on the threshold between the conscious and the unconscious mind, and we meet it in our dreams, as sister, brother, friend, beast, monster, enemy, guide. It is all we don’t want to, can’t, admit into our conscious self, all the qualities and tendencies within us which have been repressed, denied, or not used.⁵⁴

In fantasy works, along with the representations of the shadow, we also encounter the traces and symbols of what may happen if we ignore, repress, or do not try to comprehend and reconcile with our shadow as can be observed in Voldemort in Harry Potter series or orcs and Uruk-hai in Tolkien’s mythology. These characters’ psyche is controlled by their greed for ownership and materialism. They are driven by their desire to destroy, change, and reshape the environment for the sake of their personal aims. Contrary to such representations, readers also encounter characters who have a strong connection and communication with the environment and the natural world. In C.S. Lewis’s *The Chronicles of Narnia* series, the character, The Aslan, who reflects humans’ strong connections with ancient mythologies and folklores, tries to restore the intimate unity among all the species in the country. This unity has been broken by The White Witch and the country has come under the influence of eternal winter. On the other side, in Tolkien’s mythology, elvish landscapes and Shire, where hobbits dwell, mirror the togetherness and egalitarianism proposed by ecopsychology. In these settings, all the characters act as a part of a huge natural system. Besides, they have a strong respect and devotion to this united network. They reflect the basic ecopsychological principles proposed by Roszak.

Jung greatly made use of myths and mythical characters and integrated them into his psychoanalytical theories. Dennis Merrit especially draws our attention to the close connection between Arthurian legend and Jungian views. He states

Merlin was an advisor to King Arthur and Jung felt that Merlin was really the hero of one of the myths of the Arthurian legend of Percival. [...] He was a druidic shaman and a very important concept related to this. Jung’s challenge to modern men and women was to unite their cultured side with what he liked to call the two-million-year old man within, what my dear friend, Fred Gustafson, said the indigenous one within. Jung said that one of the challenges that Christianity had to deal with was to come to terms with the so-called paganism and healingism that they had been persecuting for centuries. They had to integrate that knowledge and that sacred connection to the land and like indigenous people had. Merlin was Jung’s archetypal image for that. [...] Merlin, Jung felt, was the secret of alchemy. Alchemy became his symbolic system. One of the ways Jung thought of Merlin was that there was a some of the myths where Merlin got so fed up with humans he escaped into the woods. You could occasionally hear the cry of Merlin at night from the winds. [...] Jung said that Merlin represents the actual solution to the problem of opposites and is an important aspect of the new age.⁵⁵

A character from a fantastic and mystical narrative of history has become a psychological character in Jung’s studies. When we think of fantasy literature, we can find various characters representing a Jungian archetypal image of Merlin. In Tolkien’s legendarium, Radagast the Brown, who appears briefly in *The Hobbit*, *The Lord of the*

Rings, and *Unfinished Tales* contributes a lot to paganism. He is one of the five wizards of the story. Like Merlin, he has spent much of his life in Rhosgobel, a place which is close to Mirkwood, an enormous fictional forest. He has a very strong relationship with animals. For Radagast, natural elements have a protective and healing aspect. He represents the intimate unity between nature and the human soul.

Merrit also mentions alchemy which is another base of Jungian philosophy:

Alchemy is associated with early Christianity, all the way up to the 1600s and the beginning of modern science. The alchemists [...] were trying to transmute lead into gold. Jung saw them as projecting the post-Christian unconscious into the alchemical vessels and retorts. So, the things that Christianity had suppressed or repressed or denigrated, the body, the feminine sexuality, sensuality, nature. That is what the alchemists were working. [...] The power of what they were dealing with was the power of the collective unconscious. The alchemists thought that Jesus had saved the microcosm, the human psyche, but they were trying to re-sanctify the macrocosm, nature.⁵⁶

Alchemy is a common practice in fantasy fiction. In the Harry Potter series, students who take various magical courses in Hogwarts, also have Potion classes. During these classes, they learn to make potions with various herbs and materials. They study chemistry and turn natural elements into magical liquids. Similarly, in *The Lord of the Rings* trilogy, with more than fifty fictional plants that Tolkien created, elves, the oldest and noblest race of the Middle Earth, can make magical medicines to heal wounds. They represent humans' close connection to the early indigenous cultures. More importantly, they are also the ecopsychological expression of the strong unity between the human psyche and nature uncontaminated by the techno-industrial developments of the modern ages.

Jungian views about ancient cultures have also inspired many scholars. Borrowing the name from James Joyce, Joseph Campbell in his seminal work, *The Hero with a Thousand Faces*, presents the concept of monomyth, whose philosophical aspect is derived from Jungian archetypes. Even if many cultures never came into contact with one another in history, they have quite similar mythological narratives. As in Jung's archetypes, these stories include collective images and plots. The theory of monomyth is built on the mythic experiences of heroes throughout human history. Campbell formulates the mythological adventures of heroes as follows: birth, call of an adventure, helpers or amulet, crossing the threshold, tests, climax, and return to home. Throughout all these phases, heroes experience different incidents and gain a deeper knowledge of their inner selves. Since fantasy has a mythological dimension, it is suitable for monomythic analysis. In *The Lord of the Rings*, Frodo, after being chosen as the Ring Bearer, makes a long journey from Shire, which represents the image of a green and peaceful "home", to the dark and barren lands of Mordor. During the journey, Frodo and his friends always find the necessary physical and psychological recovery in forests after the traumatic incidents they experience. Greenness gives them therapeutic healing as we can see in Rivendell and Lothlorien, magical Middle-Earth forests. This journey also reflects how natureless environments have a strong impact on Frodo's psyche. The closer he is to Mordor, the weaker his mind and soul become. Within a gloomy, barren, and natureless environment, he even starts to be estranged from his inner self. Frodo's long adventurous journey to the dark lands of Mordor can also be found in Bran Stark in *A Song of Ice and Fire*. Bran Stark experiences the same inner inquisitions as Frodo during his journey to the Wall. These journeys have ecopsychological aspects. With the changing environments, readers can observe the altering psyche of the characters. They return from natural and natureless environments by attaining new awareness of existence. In that sense, in fantasy literature, readers can analyse how natural and natureless environments affect our spirit and how devastating it can become to get distant from nature.

Along with mythological characterization, fantasy also includes new kinds of interpretations for nature and the interaction between nature and human. Nature in fantasy literature presents supernatural and magical traits. Readers can come across talking, crying, laughing, and moving trees, shapeshifting animals, or herbs with their extraordinary powers. Natural elements which are supposed to be inanimate act with active agency and subjectivity.

Throughout history, people have adopted different approaches to nature. Ancient people were totally dependent on nature. All their daily activities were laid out in accordance with the laws of nature. Besides, they felt deep respect and devotion with profound religious emotions towards nature as Lynn White Jr. clarifies,

In Antiquity every tree, every spring, every stream, every hill had its own *genius loci*, its guardian spirit. These spirits were accessible to men, but were very unlike men; centaurs, fauns, and mermaids show their ambivalence. Before one cut a tree, mined a mountain, or dammed a brook, it was important to placate the spirit in charge of that particular situation, and to keep it placated. By destroying pagan animism, Christianity made it possible to exploit nature in mood of indifference to the feelings of natural objects.⁵⁷

However, this understanding started to gradually change when people were introduced to institutionalized religions such as Christianity, which reinforces hierarchies among the creatures. With the death of pagan animism, one of the threads linking humans' souls and nature was sharply cut.

The close relationship of humans with nature was challenged by the ideology of Cartesianism, proposed and fostered by Descartes and Bacon. Cartesian thinking offers dualisms, hierarchies, and separations. Cartesian thinking overvalues scientific knowledge, which necessitates observation. In order to get objective knowledge, physical detachment and critical distance were required. Man's practice of observation as a gazer and nature as an object of gaze created a kind of breakage in the relation between nature and man and places him above the rest of the creation. Such a way of thinking inevitably brings about a separation between the knower (man/subject) and the known (nature/object). This hierarchically constructed relation granted man the right of ordering, shaping, wasting, destroying, and exploiting nature.

After the Industrial Revolution and the Age of Enlightenment, the supreme observer of nature became its master, possessor and dominator. Instead of living within nature peacefully, man started to consume it to its whit. Even if the world witnessed improvement of living standards thanks to many newly introduced technologies, industrialization brought about the depletion of natural resources, and deepened the distance between nature and human. The process of shift from the agrarian and handicraft economy to the one basically dominated by machinery took humans away from soil, and ultimately nature, which gave rise to horrible working scenes where workers lost their awareness of existence. Those who came from countryside to the cities tried to keep pace with this new type of existence. When it comes to the twentieth century which can be named as the age of wars and political conflicts, humans became more reliant on technology to interact with the world. This period witnessed great transformations in humans' approach to the Earth and ecological crises inevitably emerged. In this process, the human psyche has not only been alienated from nature but also from the human self. Humans' alienation from nature does not only have physical results but also psychological impacts. As ecopsychology asserts, the reason for our distorted minds is an outcome of unbalanced communication with the natural environment. The sanity in the human mind and soul cannot be achieved if our unstable relationship with nature continues.

To prevent and fix humans' unstable connection with nature, fantasy literature implicitly offers an ecopsychological formula. The ecopsychological concerns are expressed through their symbolic representations in fantasy. Nature appears as a united, subjective, and balanced entity in fantastic universes. Goldberry, the wife of Tom Bombadil in *The Lord of the Rings*, underlines the unity among species in the mythical environment of Middle-Earth by stating "The trees and the grasses and all things growing or living in the land belong each to themselves."⁵⁸ Everything is interrelated with everything else. Besides, one of the dominating themes in *A Wizard of Earthsea* is the proper use of power and the avoidance of disturbing the unity, order, and balance in the universe. This theme is illustrated by the Master Hand, one of the fictional characters in the story,

But you must not change one thing, one pebble, one grain of sand, until you know what good and evil will follow on that act. The world is in balance, in Equilibrium. A wizard's power of Changing and of Summoning can shake the balance of the world. It is dangerous, that power. It is most perilous. It must follow knowledge, and serve need. To light a candle is to cast a shadow.⁵⁹

Master Hand underlines the importance of ecopsychological balance in our world. We should not change, destroy, and reshape anything in nature but adapt our existence to it. In order to achieve this, we should be aware of our dark sides. When humans get in touch with their shadow, they can reach the environmental unconscious, find and protect not only their places but also nature's sanity in the balanced existence of the universe. The two masterpieces offer an environment very similar to the "world unconscious" proposed by Aizenstat. In this theory, all the organic and inorganic entities have an equal value in an animated and interconnected system.

Along with unity, nature is given agency and free will in fantasy. Nature's agency is reflected in *Harry Potter* with the wand-selecting process. All the wizards, before starting their magical education at school, should obtain the necessary materials. One of them is a wand which is wooden and made from various trees. Wizards do not select their wands but the wands decide their owners. The spirit in wands rooting from the animated trees is alive and has subjectivity. Another symbol reflecting nature's agency is the Whomping Willow in the same fantasy world. It is famous with its violent behaviors. It swings its branches when anything touches it. The tree appears first when Harry and Ron crash into the tree with a flying car. Disturbed by their action, the tree beats them up and gives great harm to their car. In *The Lord of the Rings*, the rise of Ents and their attack on Isengard symbolize machinery, industrialization, and all the technological developments of the modern ages which separate humans from nature and ultimately their inner self. Ents are the protective spirits of trees and an animated aspect of nature. They appear in the form of trees. The scene helps us see the response of nature to human culture. What nature thinks and feels about the so-called technological and industrial advancements by the human race is reflected through Ents' attack on Isengard. In that sense, we can explore the psychology of nature with fantastical devices in literature.

Conclusion

Ecopsychologists maintain that to produce legal, economic, or scientific/technological solutions to ecological problems which are too complicated to be dealt with by reductionist and simplistic approaches will not suffice and the solution lies in multiple perspectives and we should bear in mind that these problems are psychological in nature as well, thus psychological dimension should not be underestimated. "Our environmental problems are also psychological in origin: they have accrued because of the thoughts, beliefs, values, and worldviews that human beings have acted on and continue to act on."⁶⁰

Throughout history, humans have developed various approaches to and different forms of relations with nature. In the earlier ages, there was a perception of an animated world and the harmony among species was underlined; however, in time, humans started to get distant from the natural environment with institutionalized religions, techno-industrial developments, and some other philosophies such as Enlightenment and Cartesian thinking which placed man above all beings and in the centre of the universe. The emotional, physical and spiritual separation between humans and natural world has worsened environmental problems. The physical distance between human and nature has a devastating impact on our mind and soul. It is essential to change how we think, how we perceive and how we respond, how we position ourselves in relation to nature. Here come into picture the psychological dimensions. "Psychology can also help us examine our own thoughts, feelings and behaviours, challenge us to question our entire Western worldview, and suggest ways to change ourselves"⁶¹.

Ecopsychology, emphasizing this negative effect, acknowledges the idea that the reason of our distorted mind and uneasy soul is not ultimately and only because of our conflicts with the social or cultural environment. However, there exists another major reason which is our estrangement from nature. If we want to heal the wounds of our psyche and the whole world, we should create reciprocal relations and mutual communication with natural elements. Various ecopsychologists have offered the therapeutic power of nature for our distorted minds. While framing their ideas, they make use of different psychoanalytical theories. The most significant one is Jung's ideas about dreams, unconscious realms of our minds, and archetypes. Jung maintains that our body of knowledge and experience comes from the psyche and epistemological structures are based on archetypes. Moreover, Jung is very

much interested in ancient cultures, mythologies, and nature which are also the main sources for fantasy literature which creates alternative universes and mythologies where the beginning of life and the meaning of existence are questioned from different perspectives. On the other hand, nature also appears as a distinct character whose strong agency is visible. The unity between species and the natural environment is another important theme of fantasy literature. Consequently, Fantasy literature includes and reflects ecopsychological concerns of our age. With all these environmental facets in fantastic universes, this paper has discussed how the magical setting and characters of fantasy literature provide a fertile space for ecopsychological analyses.



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¹ This study is the shortened and revised version of the unpublished thesis entitled "An Ecopsychological Analysis of Human Nature Relations in J.R.R. Tolkien's Lord of the Rings Trilogy".

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¹⁴ Andy Fisher, 197.

¹⁵ Robert Greenway, "The Wilderness Effect and Ecopsychology," in *Ecopsychology: Restoring the Earth Healing the Mind*, ed. Theodore Roszak, Mary E. Gomes, and Allan D. Kanner (San Francisco: Sierra Club Books, 1995), 123.

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¹⁷ Ralph Metzner, *Green Psychology: Transforming Our Relationship to the Earth* (Vermont: Park Street Press, 1999), 3.

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²¹ See, pacifica.edu "Through the study of dreams, images, symptoms, slips of the tongue, spontaneous humor, meaningful coincidences as well as interpersonal engagements, depth psychologists attempt to understand the language and the dynamics of the unconscious as it manifests in their work with clients and in the world. Depth psychological approaches to psychological suffering attempt to help individuals become aware of what has been cast out of consciousness or not yet able to be known. Healing is associated with allowing what has been repressed, rejected, denied or ignored to come forward so that the person can understand, explore its significance and integrate it, allowing for a transformation in consciousness. Depth Psychology also attends to the way unconscious processes express themselves in society and culture, and how culture affects the psyche."

<https://www.pacifica.edu/about-pacifica/what-is-depth-psychology/#:~:text=The%20History%20of%20Depth%20Psychology,his%20career%20as%20a%20psychiatrist.>

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