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ECO MYTH AND SCIENCE: CLIMATE CONSCIOUSNESS IN AMITAV GHOSH'S THE LIVING MOUNTAIN

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ABSTRACT

The current research paper critically reviews Amitav Ghosh The Living Mountain : A Fable for Our Times (2022) and speaks about how the author creates the climate consciousness in the novella by combining eco-myth, Aboriginal wisdom, and science. The paper examines the manner in which the story transfers the knowledge in the environment by amalgamating a creative narration with moral judgment and argumentation logics so that literature is capable of engendering environmental awareness.

The qualitative research methodology premised on the postcolonial ecocriticism, narrative ecology, and the indigenous knowledge studies was the key to the thematic analysis of the vital passages of the text. The analysis revealed three interrelationship themes, i.e., Eco-Myth and the Agency of the Mountain, including the sentience of the mountain, its moral power, and the significance of its contribution to the evolution of inter-species knowing; Fusion of Indigenous Knowledge and Scientific Discourse; and Narrative Ethics, Relationality and Postcolonial Environmental Critique, and these suggestions will be offered on how to bring together the world of traditional ecological wisdom and empirical observation in order to develop an overarching understanding of the environment. The findings indicate the story by Ghosh transmits the multi-dimensional climate awareness that is an amalgamation of morally contemplative, relation-friendly and epistemically diverse. The research article mainly bridges a critical gap in the existing body of literature by addressing the intersection point between an eco-myth and the scientific rationality in the cognition of the environment, demonstrating the role of literature in the body of knowledge about the environment, as well as the construct of ethical responsibility toward the natural world. The research contributes to climate fiction, ecocriticism, and environmental humanities research and provides a model of how narrative may be applied to create cognitive knowledge and moral reaction to environmental catastrophes.

Keywords: Amitav Ghosh; *The Living Mountain* ; Climate consciousness; Eco-myth; Indigenous knowledge; Scientific discourse; Postcolonial ecocriticism; Narrative ecology.

INTRODUCTION

Contemporary literature is even more important in how readers interpret environmental change in the conditions of ever-increasing climatic crises and ecological uncertainty. Amitav Ghosh *The Living Mountain* : A Fable for Our Times (2022) does not just come out as a fiction, but as a cultural work of art, a kind of art that has captivated some burning ecological issues in the form of a narrative creation. In contrast to the classic climate fiction, which often relies on hypothetical futurity or dystopian future, Ghosh conflates eco mythic narration with the science, collapsing border between folklore, indigenous epistemology and environmental science to develop what scholars have described as climate consciousness an awareness of the ecological relation of interdependency that predicts not only ethical responsibility, but also epistemic pluralism (Sreekumar, 2025; Mangayarkarasi and Jayan, 2023).

The Living Mountain focuses on the non human world as an animated being which runs at the core of the book and is a theme that questions the anthropocentrism. The mountain in the narrative is not just a geographical location but pursues voice, agency, and presence to bring the readers to face the world which cannot be mastered by human beings and understood by machines. These narrative decisions are in line with what postcolonial ecocritics acknowledge as relational ecology in which the human and non human worlds are co-constituted in meaning and morality (Aruna Devi, 2025; Chowdhury, 2025). Through this, Ghosh puts literature back into forming a discursive space wherein the two fields of myth and scientific knowledge come into new formations to provide other ways of apprehending the climate crisis, other ways of presenting knowledge, of forecasting rather than telling (Sarekumar, 2025).

The new scholarship on *The Living Mountain* demonstrates complex critical work on the ecological aspects of the novella. The postcolonial environmental mobile sense of the work has been highlighted in most of the studies and has shown the absolute imbrication of colonial histories and environmental degradation (Chellaa and Shakila Banu, 2024; Kumar and Sharma, 2024; Rabani and Mishra, 2024). These academics believe that the ecological wrongs that are portrayed in the text are incapable of being separated relating to bigger inequalities of colonial business and capitalism exploitation. By way of example, Rabani and Mishra (2024) apply a political ecology approach to the story in which they propose that the afflictions endured by both human and non human terrain in the novella are indicative of the socio environmental violence that is indistinguishable.

Simultaneously with postcolonial ecocriticism, other critics such as Aruna Devi (2025) and Chowdhury (2025) also pay attention to how indigenous knowledge of the environment is utilized in the story by Ghosh. The text reflects epistemic register in their analyses, in which they find the indigenous cosmologies of relational worldview over the extractive structures that prevail within Western thought. These interpretations are in line with the scholarship where the indigenous knowledge systems can provide moral and feasible concepts on environmental care and sustainability (Aruna Devi, 2025). This angle makes the reading of *The Living Mountain* more enriching due to the mobilization of indigenous epistemologies as to be not as the exotic supplements.

However, although there are solid accounts of indigenous wisdom, postcolonial critique when it comes to these readings, an important gap is also present in how the two epistemic frameworks meet with scientific discourse throughout the text. Numerous works are devoted to *The Living Mountain* as an allegory or a mythological story that criticizes anthropocentrism and colonialism (Mourya, 2025; Sarkar, 2022). Nevertheless, comparatively fewer studies have examined the functionality of this mixture of eco mythology and ecological science to result in a finely tuned version of climate literacy - that is, a form of mastering climate change which does not place science at the heart or narrative at the heart, but argues, instead, that the skill of storytelling is itself climate-aware (Sreekumar, 2025).

This gap is important, as it shows a knowledge gap in existing literature the epistemological interaction of narrative mythos and scientific rationality in building climate awareness. Ghosh does not reject science or mythologize; rather he puts them in fruitful opposition, opening up to the reader a question of what they know about climate change as well as how they know it. In this case, *The Living Mountain* can be approached to form a reading that focuses on narrative strategies as epistemic practices i.e. practices that constitute modes of knowing and affecting how the environment can be known and felt through activity (Parmar, 2025). This attitude echoes larger

debates in environmental humanities concerning the use of literature to mediate common knowledge of environmental catastrophes and build alternative knowledge frames (Ghosh, 2016). The stylistic and ethical novelties of the novella are also noted by the critical review. In eco centric narrative of the text, Mangayarkarasi and Jayan (2023) emphasize how human subjectivity is decentralized so that the reader is inclined to be empathetic to non human entities and view the mountain as a sentient being having its own narrative logic. And likewise, Sreekumar (2025) accentuates the allegory and symbolical storytelling used by Ghosh, which does not work as didactic environmental teaching, but rather as an ethical provocation that evokes the reader to recognize his/her role in creating climate change whilst imagining alternatives to human-animal relationships.

The presence of this literature highlights the increased awareness of the fact that *The Living Mountain* is not only literature but a form of intervention in the climate discussion. It forces the readers to re-evaluate the epistemological limits of myth, science, and environmental experience of living, indicating that none of the two forms of knowledge is exclusive to the other but constitutes each other in the development of the ecological awareness (Chowdhury, 2025; Rabani and Mishra, 2024). This insight situates the novella into a wider eco critical literature that proposes multi-faceted approaches to narratives about the climate approaches which have the potential to overcome the cultural, epistemic, and disciplinary boundaries.

However, despite the persuasive appeal of such readings, the area is under researched with respect to the development of climate consciousness as *The Living Mountain* creates it through incorporating the narrative form and the scientific discourse. Scholariography has not provided an in-depth study of the influence of the narrative strategies used by Ghosh to create an active mediation of scientific knowledge and myths to affect the ecological consciousness of the reader a challenging task that should be approached through textual scrutiny using the ecocritical theory, narrative theory, and science and technology studies.

Consequently, it is the gap that this research aims to fill by analyzing *The Living Mountain* as an example of a text that aims to strike a balance between eco myth and science to develop climate consciousness. This study will show by making a case of the synthesis of various epistemic traditions in the Ghosh narrative that the novella does not only enter into literary discourses regarding ecocriticism and postcolonialism, but also the discourse on the ways in which narrative can engage in the ecological discourse of society at large.

STATEMENT OF THE PROBLEM

Despite the existing literature on Amitav Ghosh and *The Living Mountain* , Amitav Ghosh as an ecological allegory, postcolonial critique, and indigenous knowledge, the missing research related to how the novella incorporates eco-myth and scientific discussions to develop a climate consciousness. Available literature is more inclined to discuss the myth, allegory, and the postcolonial critique independently of the way they are complemented with scientific awareness to the readers to understand their environmental consciousness. This research is important as the study of indigenous knowledge integration and science will help to understand how the literary texts can actively promote the climate literacy and development of the ecological morality.

LITERATURE REVIEW

The Living Mountain : A Fable for Our Times (2022) by Amitav Ghosh has attracted the interest of modern literary culture because of his unusual approach to the environmental narrative. The novella is a synthesis of mythic plot, indigenous ecological knowledge and scientific discourse as it attempts to examine the human-nature relationship and the ethical aspects of climate change. The development of the existing scholarship on the text supports its role in postcolonial

ecocriticism, climate fiction, and narrative studies; however, there is still a striking gap of the active integration of eco-myth with scientific knowledge to develop climate consciousness, which the text brings on. This review of literature offers critiques of the writings of Ghosh with emphasis on the major themes of ecological imagination, postcolonial ecocriticism, indigenous knowledge, myth and allegory, and how the text provides the climate consciousness and environmental awareness.

Other researchers have engaged in identifying the ecological imagination innovation of the novella as the ability to reconstitute the perception of the non-human world on the part of the readers. The climate change explained by Ghosh is not scientific or didactic, it is through the use of allegory, myth, symbolism and narrative that one finds an attempt to symbolize the ecological complexity. This narrative technique, which is called a narrative ecology, preempts relationality between human beings and their environment and has to leave anthropocentric views.

Within the current academic literature, the matter under discussion was that Ghosh disrupts the traditional conceptions of novelistic literature, which places the human as the central subject in the narrative. Here what the mountain does is not serve as a setting but as agentic and of a moral character. This formal innovation corresponds to the conception of ecological poetics, where the arrangement of the narrative as such reflects an ecological interdependence. Ghosh renders the mountain a living entity and repository of knowledge to shake the readers on their views of human domination over nature, and stressing interconnectivity and relationship-based ethics.

Such novel approach of the narrative has a part in the ecological sensibility peculiar to it. It lets the readers see the environmental crises not as scientific processes but as cultural, ethical, and philosophical dilemmas. It is through these narrative interventions that the novella embodies the move between the cognitive divide between environmental issue cognition and emotional connection to the issue which is a key focus of cecocritical work in modern scholarship.

The other important aspect of scholarship is dedicated to the postcolonial ecological approach in the *The Living Mountain* . The fascination of the novella with colonial pasts and the exploiting capitalist relationships has been highlighted by numerous scholars as one of the key factors in the modern ecological destruction. The humans are shown to say in the text that ecological destruction is indivisible of socio-political frameworks that foster inequality and unsustainable exploitation of resources.

The agony of the mountain has been seen as a symbol of the ecological and social impacts of the colonialist and industrialization. Adding environmental criticism to the postcolonial analysis, Ghosh proves that environmental change cannot exist without historical and structural injustices. This methodology stresses the importance of political ecology to the study of literature indicating that there is a complicated connection between human mechanisms of domination and environmentally related effects.

Notably, the postcolonial lens can also enable researchers to analyze ethical roles that human societies play with regards to the environment. In the story by Ghosh ecological devastation is not merely a material one but also a moral one that involves human judgement, political administration and morality. These readings show how the novella has the potential of generating a critical thinking on the structural factors of environmental degradation as it lends to the socio-political discourse by bridging the literary with the socio-political.

A large part of the literature focuses on the importance of indigenous ecological knowledge in the novella. Researchers have observed that Ghosh relies on indigenous worldviews that revere nature as alive, involved and ethically meaningful. Such epistemologies criticize Western anthropocentric systems, having alternative anthropologies of knowing and being in the environment.

The mountain in the novella is representative of such indigenous feelings in its mythic speech and ethical spirit which informs the relational ecological knowledge. This representation, according to scholars, is in line with decolonial ecological thinking, which aims at decentering the mainstream Western epistemologies and acknowledging plural approaches to perceiving ecological systems.

This view explains that *The Living Mountain* serves as an epistemological bridge that relates narrative, mythology and scientific consciousness. The novella goes beyond the critique of colonial and extractive paradigms by incorporating indigenous knowledge into its structure thereby showing the ethical and practical usefulness of alternative knowledge systems. According to these readings, it follows that the text is part of a larger discourse of the elements of environmental justice, indigenous sovereignty and the epistemological plurality that is desired in responding to climate change.

The ecologism of the novella centers on mythic and allegorical qualities of the novella. According to the scholars, Ghosh uses not only myth as a literary device but also a form of moral activity. The mythic voice and narrative agency of the mountain provides an opportunity to reflect on the subject of human responsibility, the relationship between humans and other species, and the necessity to be morally responsible in relation to the natural environment.

Through allegory, the novella flouts any moral prescriptions, thereby developing an ethical sensibility of finer tastes. Readers are provoked to look beyond the boundaries of humanity and the intricacy of the ecological systems. The importance of this ambiguity lies in the fact that it reflects the uncertainties of climate crises themselves, in which the causal complexity and interdependence of the issue undermines simplistic-based solutions.

Besides, the combination of myth and the scientific discourse in the novella constitutes an interaction between the various forms of knowledge. Myth gives us ethical and epistemological interpretations, whereas science is able to give empirical foundation. This union makes Ghosh be able to express climate consciousness as not only an ethical attitude but also intellectual realization and that the understanding of the environment is inseparable with the ethical responsibility.

The Living Mountain also adds to the genre of climate fiction (cli fi) in its ability to describe environmental catastrophes but rather tells a compressed-understanding, ethical-reflection narrative around them. Researchers observe that the text has brought to the fore slow violence, the incremental and sometimes unnoticed effects of environmental degradation, relating ecological loss to human and social outcomes.

Climate consciousness is developed through the mechanisms of the novella such as the strategies of the storytelling, personification, mythical voice, and allegorical form. Through her depiction of the mountain as a moral, thinking being, Ghosh asks readers to be more ecologically aware of their individual environmental responsibilities and oneness with the non-human world. This technique makes literature an interlude between scientific understanding and ethical consciousness and revolves how narrativation could alter the views on climate change and social engagement.

In addition, the combination of myth and scientific, the novella fills the epistemological procession between the narrative and empirical knowledge. This combination is a significant input to scholarship as it shows that the ecological knowledge is not only a scientific process but also cultural, ethical, and imagining. By so doing, the novella fills the literature hole concerning how fiction may contribute to climate awareness by developed knowledge systems.

Though the recent studies have fully exploited the ecological allegory, postcolonial critique, and indigenous knowledge in the novella of Ghosh, an array of void is evident in how the eco-myth and science discourse interact to form climate consciousness. The majority of the research pays

attention to one of these aspects, i.e. myth, allegory, or postcolonial critique, without taking into account their mutual congruency with scientific arguments.

This disjunction is really meaningful since the capacity of the narrative to bring together these elements produces an inclusive image of awareness of the climate which encompasses ethical consideration, indigenous knowledge and scientific understanding. This gap can serve to identify how literary texts are not only literarily practicing ecological crisis, but actively mediating ecological thinking that establishes readers interest in environmental matters and broadly speaking on climate ethics and education discourses.

It is important to analyze how eco-myth and science are integrated in *The Living Mountain* because there are a number of reasons behind this effect. To begin with, it provides an emphasis on the contribution of the novella to climate awareness, which shows that literature could alter moral and intellectual attitudes to environmental disasters. Second, it provides to the postcolonial ecocriticism and indigenous knowledge studies proving that plural ways of knowing the environment have epistemological worth. Third, it provides the knowledge of the interdisciplinary nature of narrative that may be employed to close the knowledge gap between literature, environmental science, and ethical discourse to build a broad awareness about climate change.

Lastly, the study has practical implications to the field of environmental education and policy communication because it indicates how narrative strategies can be used to supplement scientific methods of climate awareness, to make complex ecological problems more accessible and ethically persuasive to the various audiences. In the analysis of myth and science fusion, this research is a foreground of the novel contributions of the literary field to ecology and action against climate.

RESEARCH METHODOLOGY

The proposed study will take a qualitative research methodology to understand how Amitav Ghosh creates an eco-myth-scientific discourse to cultivate climate consciousness in *The Living Mountain* (2022). A qualitative approach can be used because the study is based on interpretation, making meaning, and exploring themes, instead of statistical analysis. The paper applies text analysis to determine the way textual analysis influences the ecological awareness and moral perception of the surrounding environment among the readers with the help of narrative techniques, myth, indigenous knowledge, and scientific knowledge.

The analysis has its foundation on the postcolonial ecocriticism, narrative ecology and indigenous knowledge systems. The use of postcolonial ecocriticism places the text in a historical and socio-political context, and how colonial relations and capitalist systems are leading to the destruction of the environment. Narrative ecology and eco-myth examine the media of story-telling mediating the ecological knowledge and ethical participation. This refers to the presence of alternative epistemologies with interaction with scientific knowledge as emphasized by the indigenous knowledge systems, which show plurality in how to respond to and comprehend environmental calamities.

The main piece of evidence is Ghosh *The Living Mountain* , which is devoted to the narrative, mythological, and allegorical features, the native knowledge, the rational science, and the climate awareness. Secondary sources encompass academic criticisms which offer conceptual and situational backing. The study uses qualitative content analysis in order to determine major passages and thematic in order to identify recurring patterns, combining them into themes, including: eco-myth and allegory, scientific knowledge integration, indigenous ecological wisdom and climate consciousness. This method may be used to interpret the intersectional relation between narrative, ethics, and science in order to formulate knowledge.

This approach is suitable since it provides comprehensive reading of the text, it fills the research gap on the integration of eco-myth and science, and it is important that the novella encourages awareness of the climate. It guarantees an analytical, rigorous, and interdisciplinary research, and proves the way literary stories work as peacemakers of ecological consciousness, ethical thinking and climate interpretation.

DATA ANALYSIS

The chapter introduces a thematic approach to discussing the concept of eco-myth, indigenous knowledge, and scientific discourse into developing climate consciousness in the form of a comprehensive analysis of Amitav Ghosh writing *The Living Mountain* : A Fable for Our Times (2022). The analysis applies the concepts of postcolonial ecocriticism, narrative ecology and indigenous knowledge studies to explore narrative strategies, thematic patterns and epistemic interactions that make the text apply ethical and cognitive aspect of engagement with the environmental issues to readers.

With the help of the qualitative content analysis and thematic analysis, the essential passages were revealed, coded and assigned to emergent themes that represented ethical, ecological, and epistemological aspects. The discussion follows three main themes; namely, (1) Eco-Myth and the Agency of the Mountain, (2) Fusion of Indigenous Knowledge and Scientific Discourse, and (3) Narrative Ethics, Relationality, and Postcolonial Environmental Critique. Collectively, these themes reveal how the novella grows whole climate consciousness since it entails engaging narrative imagination, moral contemplation, and interdisciplinary cognition that has shown that literature can inventively mediate the realization and duty towards the environment.

Eco-Myth and the Agency of the Mountain

The Living Mountain by Amitav Ghosh anticipates the mountain as an intelligent and living being by placing it at the center of the narrative and undermining anthropocentrism that typically controls much of the ecological discussion. The mountain in the novella is not a passive view or backdrop but rather comes out to play a role, an agent, moral epistemic being that shapes the narrative and influences the reader to comprehend how the environmental processes occur. With eco-myth, allegorical and poetic narrative, Ghosh manages to elevate the mountain to a person who becomes self-sufficient, wise and possesses ethical power, which creates a literary space where human and non-human worlds are integrated in significance and morally meaningful. This is unlike traditional landscape descriptions, which objectify nature, the mountain in Ghosh work speaks out in allegorical passages, symbolic gestures, and even subtle descriptions which not only embodies the historical memory, but also the ecological knowledge. These lines erase the lines between human and non-human illustrating a narrative vision in which the mountain is teacher, guardian and interlocutor at the same time.

The novella, through these measures, proactively plays with the paradigm of anthropocentrism and challenges the readers to rethink the superiority of the anthropomorphic ways of thinking about the environment. The agency of the mountain helps to establish the empathy between different species as the readers are forced to see the ethical side of the human activity and the effect of disturbing the ecological balance. By describing the mountain as being something that is capable of feeling, Ghosh clearly points out that climate awareness is not just a cognitive process of understanding the environmental phenomena but rather a moral and relational attitude of the human towards the nature around them. They are all encouraged to listen ethically, which is a form of attentiveness where a person permits their ears to hear and voice to be heard by non-human beings. This storytelling practice develops a sense of empathy and responsibility that promotes

ethical reflection along with ecological awareness and the further use of an approach to the interdependence of human beings and their surroundings.

The mountain is also a kind of epistemic authority which provides its unique method of knowing the natural world and goes beyond the traditional scientific or utilitarian schemes. Ghosh sets aside mythic sensibility and empirical observation together through detailed observations of seasonal changes, changes in glaciers, behaviour of flora and fauna, rhythms of the environment which is subtle in nature. The knowledge of the mountain is therefore experiential and symbolic in nature and will have both long-term ecological consciousness that is encoded in traditional and local knowledge and common in relation to observable natural processes. Through this, the mountain is a channel of knowledge, as it helps the readers to perceive environmental change as not just an abstract phenomenon, but an ethically and relationally important process in which humans are highly involved.

Furthermore, the story focuses on the inherent worth of the mountain and its independence as natural world also has an agency that is free of human values. Ghosh prompts the readers to rethink how they relate to the environment by giving the mountain moral and epistemic power and regard it as an interdependence of actors acting in a network rather than using it as a resource. This view is also consistent with modern ecocritical and posthumanist concepts that the agency of the non-human is crucial to encouraging ethical environmental response. The self-sufficiency of the mountain supports the concept that the ecological stewardship is about respect, attention and responsiveness but not about dominance and instrumental control.

Another theme that emerges in *The Living Mountain* is the theme of eco-myth which highlights the transformative qualities of storytelling when it comes to the development of climate consciousness. This mixture of allusion, myth, and narrative by poetry with the precision of observation provides Ghosh with a literature experience which is equally appealing to the reader, both emotionally, mentally and morally. The mountain work to turn into a place of convergence between imagination and knowledge, whereby the readers are able to grasp realities in the environment and consider the ethical aspects of the same. In this regard, eco-myth is a pedagogic device, both in creating an understanding of the ecological processes as well as in instilling a critical, empathetic, and ethically conscious attitude towards the relations between human beings and the natural world.

Essentially, through Theme 1, it is shown that the agency of the mountain with intermediation by eco-myth is the core of the ability of the novella to develop a climate consciousness. It places readers into a relationally, morally, and epistemically desirous frame, which prompts an ecological system comprehension, reflective, ethical, and imaginative at once. Ghosh, through the giving of the mountain voice, power, and agency, sets up a literary precedent where non-human beings are considered active agents in the amount of knowledge production, moral deliberation as well as environmental custodianship. This makes the novella an important contribution to the cause of climate fiction in that it shows how literature can combine both creative involvement and moral seriousness to create a comprehensive, many-faceted view of issues to do with the environment.

These methods of narrative highlight that the issue of climate consciousness is not theoretical or informational, but it is a highly ethical, interpersonal, and experiential matter, which is mentioned via the novella. It is the agency of the mountain and its sentience, as well as its moral and epistemic authority, which, in combination, generate a sense of ecological consciousness that combines knowledge, empathy, and responsibility. In conclusion, this theme helps to realize the fact that *The Living Mountain* is the literary work that shows how effective the literature could be in changing

the attitudes of the readers to the nature and its role in the world and the anthropocentric paradigms and developing a reflective, ethically, and relationally conscious attitude toward the environment.
Fusion of Indigenous Knowledge and Scientific Discourse

One of the central features of *The Living Mountain* is the subtle intertwining of indigenous ecological knowledge with the discourse of scientific knowledge, which creates a multi-faceted epistemic conversation that develops climate consciousness in Amitav Ghosh. In contrast to the narratives that either give precedence to either empirical science or mythic-traditional point of view, Ghosh illustrates the possibility of using multiple knowledge systems that can coexist, complement, and enhance each other. Indigenous knowledge practices in the text prioritize relationship, lack of self-sufficiency, moral concern towards the environment, and characterize human beings as part contributors in ecological networks and not removed and remote viewers and exploiters. The novella portrays the rhythms of the mountain and patterns of the seasons, nature, and animals through the lens of profound experiential examination, which is transmitted across generations and attached to the local culture and practice. These observations are not of a purely descriptive character; they are a kind of ecological literacy, which is guided by morality as well as providing pragmatic advice about sustainable interaction with the natural world. By premonstrating these traditions Ghosh emphasizes that to make sense of the environment, it is necessary to consider the experiential, relational and ethical knowledge dimensions just in as much as the formal scientific rationale is important in supporting climate consciousness.

The novella combines the scientific observation and reasoning along with the indigenous epistemologies, giving empirical basis to the narrative. The Malcolm is held together and is set in observed reality through detailed descriptions of glacial action, variations in weather patterns and ecological interdependencies that build a conversation between experience and empirical knowledge that is available through experiment. Comparing these visions, Ghosh emphasizes that the climate awareness is by its very nature interdisciplinary, and thus the moral, relational, and scientific awareness should be synthesized. The science in the novella does not replace the existing ecological knowledge but rather supplements it with the ability to give a better explanation, predictive knowledge, and systemic context that can add to the ethical and experience observation of the indigenous. This integration introduces environmental knowledge as a cognitive and moral concept and involves taking into consideration the facts, relationships, and responsibilities at the same time.

Creating a dialogical contribution between knowledge regimes, the narrative demonstrates how the indigenous wisdom and scientific reasoning can support each other. Indigenous knowledge made environmental observation have moral and relational potential of attentiveness, ethical responsibility, and the interdependence of human and non-human life. Scientific language brings in specificity, system awareness and empirical support and enables the reader to understand the environmental phenomena with ethical sensitivity and clarity of analysis. All these knowledge systems help readers to understand the complexity and multidimensionality of environmental crises, as climate change is both a material composition and an ethical issue. Accounts of glacial withdrawal, snow melting, seasonal change or the fine tuning of local fauna and flora are filled with native observations, to give a story that balances or balances between tradition and modernity between myth and measurement and moral apprehension and empirical knowledge.

This mixture of epistemology goes directly towards the intent of the novella, which is to be climate conscious. Ghash connects with readers by demonstrating that he proposes various forms of knowing in the form of a complement, rather than rivals, and that he is inviting people to a broader view of understanding the environment. Readers get the feeling to value not only the morality but

the relationships aspect of ecological knowledge, knowing that environmental issues are multifaceted and mutually dependent and sensitive. Through this story, a kind of epistemic pluralism is thus structured to exhibit that literature may mediate different systems of knowledge, develop an ability to critically examine, and foster moral action in relation to ecological issues.

By merging indigenous knowledge with the scientific discourse through this, *The Living Mountain* proves that climate literacy is a holistic concept of its own, and it holds an ethical, relational, experiential and empirical aspect. It makes it easy to understand that to cognize ecological systems, there is need not only to observe and measure the ecological system, but also be attentive, empathetic and take responsibility. Reconciling knowledge systems, the novella gives the reader a global context of climate awareness, demonstrating that approach in relation to gray areas a genuine understanding of ecology can be achieved through the interconnection of observation, moral thought, and relationship with each other. This way, Ghosh places literature as a place of multiple epistemological intersection, an insight that gives us understanding of the material reality of the environmental change, as well as, the ethical imperative of stewardship and care.

Finally, Theme 2 shows that *The Living Mountain* goes beyond traditional narrative way of environmental story telling, by showing that climate consciousness is not simply cognitive or informational but integrative, relational as well as ethically based. The discussion between the indigenous knowledge and the scientific reasoning highlights the interdependence of all types of knowledge indicating that only the moral responsibility and the empirical understanding will make it possible to engage with climate issues effectively. The novella presents the integration of knowledge systems to make literary work an example of how a holistic and ethical awareness and response to ecological crises can be practiced, creating a paradigm of climate awareness as reflective and ethical as it is scientifically literate.

Narrative Ethics, Relationality, and Postcolonial Environmental Critique

The third significant theme of Amitav Ghashs *The Living Mountain* is the emphasizing of the moral aspect of human nature relations with a combination of relationality with the postcolonial criticism and the development of a more dimensional perception of climate consciousness. The natural world is always depicted as responsive, morally meaningful and related to human life in the novella, and it supports the idea that the ecological awareness cannot be separated at all and in opposition to ethical engagement. The mountain physically serves the purpose of reflection as a central image where the reader is called upon to think about the effects that human activity has on ecosystems and to learn that environmental fashion is a moral command that goes beyond human beings. Ghosh anticipates a relational viewpoint in which readers are expected to pay attention, empathize, and be morally responsible by introducing ecological disasters as common and mutually dependent issues. This relational strategy will contest traditional anthropocentric models whereby, climate consciousness is not entirely defined by the understanding of environmental phenomena but developing an ethical and relational form of relationship to the natural world.

One of the narrative techniques that the novella has used is the ethical listening, in which the reader is urged to listen to the voice and presence of the mountain without necessarily focusing on human and power-centered meanings. The mountain speaks by the use of subtle attention to detail, allegorical descriptions and subtle changes in the surroundings, giving the reader the opportunity to feel the agency and sentience of this mountain. Through listening to the voice of the mountain, the readers form inter-species attitudes towards the environment, the moral importance of environmental responsiveness, and the ethical necessity of behaving in a responsible manner in ecological relation. This interaction shows that consciousness regarding climate is not only intellectual or explanatory, but it is also emotional and and relationship-oriented, it demands

attentiveness, thoughtfulness, and sensitivity of the needs and vulnerabilities of non-human beings. By using this method of narration, Ghosh places the moral reflection at the center of the ecological consciousness that what it means to know the environment is to not only understand it through a moral perception, but also through action, consideration of humanity affecting the environment.

Alongside representations of relational ethics, the novella puts the ecological awareness contextually in a postcolonial critique of environmental degradation, which calls to mind the historical, socio-political, and economic power that determine human communication with nature. Ghosh indirectly criticizes colonial and industrial solutions which have caused an imbalance in the ecosystems, and this is where extraction of resources, unsustainable development, and social-economic disparities contribute towards ecological vulnerability. In comparison to the impermanence and destructiveness of human interventions, the continual presence of the mountain can be used to illustrate the long-term impacts of power imbalances or historical exploitation of the human and the non-human community. In explaining ecological consciousness through both of these historical and social contexts, the novella shows that the concerns of ecology are indivisible with the concerns of social justice that ethical interaction with the environment should include the concerns of equity, responsibility, and historical responsibility.

The concept of ethical participation in the novella also addresses vulnerable ecosystems and species, and the academic vulnerability of the environment has been used to show the nature of the environmental predicament as many people in life are interconnected. Such relationality and moral responsibility reveals that climate consciousness is not a strictly cognitive or informational process but more of an ethical and affective one that needs empathy, an attentive approach, and responsibility. Making narrative ethics intersected with the postcolonial criticism, Ghosh makes it clear that environmental awareness should be viewed through the prism of the historical, social, and moral aspects, or in other words make the readers feel themselves as participants in the background ecological and social systems. This kind of engagement encourages an active duty of reflection, a decision that reminds the reader that human action has not only curative implications to the present-day ecosystems, but also to future generations and weaker social groups whose existence get intertwined with the alterations of the environment.

These narrative techniques make climate consciousness, of which knowledge, empathy and moral responsibility are collocated, an interdisciplinary and morally alert, awareness presented in *The Living Mountain* . The novella leads readers to acknowledge interconnections, acknowledge the relational consequences of human action and operate morally in ecological vulnerability, as also take into account the historic and socio-political forces that entrap environmental issues. The story presented by Ghosh illustrates that literature can be instrumental in helping people have a comprehensive understanding of climatic crises that incorporates ethical reflection, social consciousness and relationship as well as engagement with scientific and narrative knowledge. Combining these dimensions, the novella does not only enlighten the reader on the change in the environment, it also exemplifies how to be responsible, and it is the creation of a consciousness that is both reflective, ethical and action-centered.

Essentially, Theme 3 reveals that climate awareness in the book *The Living Mountain* is not restricted between scientific observation and moral abstraction, it is rather integrated in interpersonal perception, moral duty and social-historical perception. The mountain is a guide and an interlocutor bridging the ethical consideration and environmental knowledge, and the postcolonial sensibilities of the narrative place ecological crises in contexts of wider systems of human history, power and justice. This multidimensional strategy underscores the fact that, to promote climate awareness, moral reflection, social critique, and relational attentiveness should

be addressed together with empirical and experience-based knowledge. In such a way, Ghosh proves that literature is able to mediate intricate knowledge about of ecological life, foster compassion, and lead to ethical action, turning *The Living Mountain* into an essential part of the environmental humanities and climate fiction.

In the end, this theme evokes the transformative power of narrative ethics in revealing that literature is able to develop readers with moral imagination and related responsibility to shape them towards a well-informed, reflective and ethically engaged climate consciousness. It emphasizes the fact that ecological literacy not only includes understanding and observation but also ethical responsiveness, relationship-consciousness, and investment towards justice, and makes environmental awareness a highly multidimensional, moral and socially responsive which has a conscience.

The thematic analysis of Amitav Ghosh *The Living Mountain* (2022) illustrates how the novella develops climate awareness with the help of the narrative, moral, and knowledge. The initial one is Eco- Myth and the Agency of the Mountain which adds significance to the mountain as a moral being who has inner feelings and inter-species empathy that brings ethical parity and inter-species empathy. The Fusion of Indigenous Knowledge and Scientific Discourse is the second theme which emphasizes the complementary perspective of traditional and scientific epistemologies as a holistic explanation of the processes of the environment. Narrative Ethics, Relationality, and Postcolonial Environmental Critique is the third theme, which places the ecological awareness in the context of moral, relational, and socio-historical and places ecological conscience and ecological responsibility in the context of justice.

Combined, these motives demonstrate that the novella by Ghosh encourages a multi-level ecology, complex in terms of vision, moral contemplation and factual knowledge. The reading shows that climate awareness is sociological, moral, and epistemological, as it depicts the ability of literature to mediate knowledge, develop empathy, and encourage conscientious interaction with ecological disasters.

CONCLUSION

This paper has analyzed *The Living Mountain* : A Fable for Our Times (2022) by Amitav Ghosh through the perspectives of eco-myth, indigenous knowledge, and scientific discourse and the way in which the novella develops climate consciousness. Through the prism of postcolonial ecocriticism, narrative ecology, and indigenous knowledge studies, the study proved that the narrative of Ghosh is a literary and epistemic intervention that incorporates imagination, ethical reflection, and knowledge derived empirically to make the reader confront ecological and socio-political realities.

Three significant dimensions were discovered with the help of a thematic analysis. To begin with, the eco-mythical agency attributes to the mountain makes it a morally important, sentient creature, breaking the anthropocentricism of this interpretation to help people sympathise with other species. Second, the merging of the indigenous knowledge and scientific discourse illustrates how various epistemologies can co-exist and complement each other and provide a holistic (carrying moral reasons) perspective on the environmental processes. Third, the ethical ethos point of view narrative ethics and relationality and postcolonial critique puts environmental consciousness in context through historical, social and moral backgrounds, attributing climate consciousness to justice, responsibility, and ethical interaction. Together, these themes demonstrate that climate awareness in the novella is multi dimensional, relational, ethical and epistemically plural that goes beyond cognitive knowledge to moral responsibility, empathy and ethical action.

Another major gap of the research is the lack of studies exploring how eco-myth and science discourse interact to create climate consciousness despite a focus on the work on ecological allegory, postcolonial criticism, and indigenous knowledge by scholars in the literature past. This study addresses this gap by showing how the holization of narrative, knowledge systems and ethics has resulted in a complete literary approach towards environmental awareness.

Conclusively, *The Living Mountain* demonstrates the possibility of literature to mediate and help in the ethical engagement, the inspiring reflective action in response to ecological crisis. It shows that being climate conscious is not only a scientific or moral aspect but in a way that arises as a result of an interaction between imagination and relational awareness and plurality of epistemologies. The proposed work may aid climate fiction literatures, ecocriticism, and environmental humanities by demonstrating ways that the narrative methods can help develop cognitive as well as ethical responsiveness on the nature.

Future directions Research can further develop on the study by carrying out comparative studies of eco-myth and scientific discussion in other contemporary climate fiction, how literary narratives in cross-cultural mediates ecological informational content and moral reflection and how it influences populist awareness and policy discourse of climate change.

To sum up, *The Living Mountain* by Amitav Ghosh provides a radicalized vision of climatic awareness and reveals that through literature, a more attentive and accountable interpretation of climatic worlds can be cultivated, in which literature can construct a more deliberate way of engaging with the world.

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