



The Grey Ethics of Fantasy Wars and Trauma: Portrayal of Select 21st Century Modern Fantasy Fiction

Anushka Malik* and Bidyut Bhusan Jena†

Abstract

Wars have plagued humanity since the beginning of time. Wars over territory, over asserting independence, and later the Great Wars (WWI & WWII), largely shaped the world as we know it today. The Great Wars were supposed to be the “war to end all wars,” and yet conflicts between nations have not yet ceased. In the last decade alone, many major world powers have waged wars on each other. Major events have shaped world literature and art, for artists and thinkers are creators and creatures of the society to which they belong. Thus, this paper studies the portrayal of war in select 21st-century Fantasy Fiction to assess fresh developments in the ethics of war. The chosen fantasy fiction works include *To Gaze Upon Wicked Gods* by Molly X. Chang (2024), *Letters of Enchantment* duology by Rebecca Ross (*Divine Rivals*, 2023; *Ruthless Vows*, 2023), *The Seven Moons of Maali Almeida* by Shehan Karunatilaka (2022), and *Babel*, or *The Necessity of Violence* by R. F. Kuang (2022). Using Ray Dalio’s framework on the five major types of wars, and Jeff McMahan’s theory of war ethics (2005, 2006, 2009) as the theoretical framework, the present study analyses the five primary texts of Fantasy fiction listed above. Additionally, the Fantasy fiction works are studied in the context of Judith Lewis Herman’s recovery model (1992) to analyse the psychological impact of war.

Keywords: war, conflict, fantasy fiction, Ray Dalio, Jeff McMahan, war ethics

* CHRIST (Deemed to be University), Bengaluru, Karnataka, India; anushka@res.christuniversity.in

† CHRIST (Deemed to be University), Bengaluru, Karnataka, India; bidyut.bhusan@christuniversity.in

Introduction

The twentieth-century Great Wars boasted the intent of global peace following the never-before-seen magnitude of destruction. The expectation of long-term peace and the end of armed conflict that had been put forth was unfortunately not met. Wars continued, and war propaganda flourished, declaring the need for each new war to promote the welfare of the masses and preserve the human rights of the subjugated. Following the World Wars, came up conflicts of a different sort, namely the Cold War where technological advancements became a race (more on Dario's Technology Wars in later sections) where coming second was perceived just as horrifying as losing a war on a real battlefield; and another kind of armed conflict unauthorised by any State authority and aimed not at soldiers trained for warfare, rather at innocent civilians, as a form of terrorism for the sake of spreading terror, under the unjustified alias of voicing their discontent. This latter form of conflict – the “indiscriminate, callous and predatory” (Gregory, 2010, p. 154) kind, however critical, will not be included in the present study. It is the state-authorised warfare that is the focus of the present research. Given the evolving nature of war and conflict with no end in sight to the violence and destruction, the thinkers and theorists of war ethics, consequently, kept revising the moral principles nations must abide by in their never-ending pursuit of peace via war and violence in our ever-changing, increasingly violent world (Braun, 2018; Lazar, 2017; McMahan, 2004, 2005, 2006, 2008, 2013; Pattison, 2018; Walzer, 2008). The poets, painters, and writers, through poetry, art, memoirs, and fiction alike, kept chasing their literary or artistic visions to portray the poignant horrors of war and spark thought and discussions amongst their target audience as to what extent was the war propaganda acceptable to justify the bloodshed and destruction of a world that was slowly but surely already collapsing due to several other reasons – not the least of which was global warming and environmental degradation.

In the twenty-first century, as nations fail to meet the UN-mandated SDG goals and climate change measures, they do not fail to grasp opportunities to declare war in the name of national safety and autonomy. Fortunately, as the conversation surrounding mental health grows to be less taboo, more literary portrayals of war have started to include a vein of the trauma that war begets in soldiers and civilians alike. The central purpose of the present study is to examine how war and conflict are portrayed in contemporary twenty-first-century Modern Fantasy fiction, alongside how these texts articulate the changing ethics of war today. The scope of the paper includes the following fantasy texts: *To Gaze Upon Wicked Gods* by Molly X. Chang (2024), *Letters of Enchantment* duology by Rebecca Ross (*Divine Rivals*, 2023; *Ruthless Vows*, 2023), *The Seven Moons of Maali Almeida*

by Shehan Karunatilaka (2022), and *Babel, or The Necessity of Violence* by R. F. Kuang (2022). Using the theoretical framework (elaborated upon in later sections), the following research questions will be addressed: 1. How do Modern fantasy fiction works depict war and conflict? 2. What ethical principles do these works critique? 3. How do characters negotiate agency, morality, and trauma sustained due to war?

Thesis Statement: Modern Fantasy Fiction works portray war as a morally ambiguous space influenced by political and economic systems, trauma, and psychological fragmentation, and thereby challenge the conventional frameworks of war ethics that followed traditional binaries such as just/unjust, hero/villain, state/rebel, and more.

Literature Review

There is ample literature on war ethics and the breakdown of it, largely surrounding the World Wars, given the sheer magnitude of death and destruction. Gatherings of committees, societies, and Congresses on the matter of peace found different ways to come to similar conclusions on the subject of war ethics. Historical evolution of warfar, as it rapidly moved away from the classical and the medieval forms that spoke largely of chivalry, honour, and sacrifice – essentially as “beautiful ideas worth dying for” (as cited in Froula, 2014, p. 93), had reached a monstrous modern age with the World Wars – more disenchanted and traumatised than pertaining to the blind, unquestioning patriotism any longer. The man’s journey from historical epics to postmodern scepticism was complete with this. The following lines on the matter of WWI express it brilliantly:

The bonds of international peace, from ‘skillful balances of power’ to ‘human sympathy’, had been swept away in July and August 1914. Each side justified its own violation of international law by the outrages of their opponents, tearing down the fragile and often imperfect peace of the late nineteenth and early twentieth centuries. Aggression overwhelmed conciliation, hatred, goodwill, and belligerence, the love of peace (Mulligan, 2014).

Despite the serious repercussions faced by the State and the Powers that instigate war, nothing really ensures absolute peace, even with committees and bodies governing international law on the matter of global peace. Violations are eventually justified—to their own people and the world at large—through means of diplomatic debates even though the results are pre-decided (Hodges, 2013); through convoluted jargon and “necessary condition counterfactuals” (Goertz & Levy, 2007, p. 3) that can essentially defend any decisions and stances; and make-believe posed as imminent

threats to national security (Ritchie, 1901). War, either as a present reality or a seemingly distant event on the horizon, is being spoken of and discussed by all. Furthermore, given the far-reaching and all-encompassing effects of war, the desire for peace is not inconsiderable. However, it would not be wrong to say that the peace one can aspire to in this age would not resemble the idealistic and peaceful vision of the past. Similar to the “new normal” that had entered common parlance post the COVID-19 pandemic and resultant lockdown, the peace we can aspire to today would have to be a new kind of peace. Academicians have widely discussed what this new age of conflict, compromise, negotiations, and peace might look like, and inevitably, such discussions raise numerous questions. Here, to keep to the broader big questions, we refer to the following three: “who is involved? What are their war aims? And finally, the most important one: what about peace?” (Latour, 2002). The reason we include these is twofold: primarily due to their simplistic nature, even if the answers might not be quite as straightforward, and secondarily, because they align with McMahan’s revisionist war ethics theory (2005), which we are basing the theoretical foundations of this paper on.

Hereafter, bringing Modern Fantasy Fiction into the thread of war ethics, we first acknowledge that the genre has always dealt largely with wars and battles and has been researched as both narratives and counternarratives of war and conflict (Penney, 2007), so much so that for a lot of readers the genre holds a direct link to warfare (Slusser & Rabkin, 1993), given the nature of stories about demigods and the common man, coming together to accomplish quests or to save the world from some evil intent on either world domination or complete annihilation—largely allegorical portrayals of the evils of ideologies such as communism or fascism, or weapons of mass destruction in the hands of unstable individuals (dictators) who are held accountable by none until the day they are forcibly removed by an external, better (or at least better armed) force. In this capacity, Fantasy texts have always comprised a strong political vein and functioned as a medium for allegory and resistance in their complex world-building (Kellner, 2006). As events of global importance changed nations and international relations, so did they change and redirect fantasy fiction narratives, increasing thematic focus on not just war, but also bringing in a whole amalgamation of elements such as plurality of history, colonialism, imperialism, industrialisation, the ever-widening gaps between classes, castes, races and various abstract divisions triggering systemic violence—physical, emotional, financial, social, and psychological in nature. Add to this how academicians have started talking about the need to introduce the “fantasy framework” (Eberle, 2019) into international

politics, and that pop-culture media can very well be a manifestation of national discourse and international politics (Wang, 2013).

At this juncture, it is prudent to focus on the latter form of systemic violence discussed earlier and, as portrayed in recent Modern Fantasy fiction works, the psychological one, as a direct result of war and conflict. The present body of existing literature does include trauma studies in the genre of fantasy (Shields, 2018), but the present study brings in a different lens, focusing more on the recovery from trauma (using Judith Herman's 1992 Trauma theory/model) and the narrative representation from select texts in terms of memory, the healing process, and the road to recovery. While Herman's 1992 model covers a wide range of trauma and healing from traumatic experiences, namely violence, domestic violence, conflict, and more, here we largely use it in relation to war violence.

Certain notable gaps that were noticed in literature and scholarship pertaining to war studies include a lack of 21st-century fantasy fiction works analysed for their symbolic and metaphorical narratives of changing warfare, especially works that have been published since the recent conflict between Russia and Ukraine broke out, or the much older conflicts between India-Pakistan and Israel-Palestine escalated to even greater heights of violence and intolerance. To fill this gap, the primary texts chosen for analysis in the present study include works published post-2020, specifically between 2022-24. The works have been sparsely researched, let alone in terms of their scope in economic and technological forms of war (more on this in later sections), contemporary ethical philosophy, and Trauma recovery models.

Theoretical Framework

The study situates itself within Ray Dalio's framework of war—trade/economic, technology, geopolitical, capital/financial, and military—acknowledging the changing modes of waging war and navigating conflict in today's world. Dalio's concept of warfare between rival nations is not limited to military conflicts, which would undoubtedly be an exceedingly limited notion of conflict in this day and age. It rather incorporates a multidimensional competition between States that may very well precede active military conflicts, occur alongside them, and even continue on after the end of an out-and-out armed conflict. In the course of analysis of the primary texts for this study, the elements of non-military warfare pervading fantasy works occurred not an insignificant number of times, which further speaks to the relevance of the framework's application to literary texts.

Additionally, Jeff McMahan's revisionist theory of war ethics (2005, 2006 & 2009) was incorporated into the theoretical framework. McMahan's interpretation of what constitutes a just war—one with a "just cause" (McMahan, 2005)—and what does not, coupled with the breakdown of black-and-white morality based on the understanding of both *Jus ad bellum* and *Jus in bello* (on paper and in the real world), contributed significantly in streamlining the analysis of war in the select texts. Towards the end, and upon having established a strong comprehension of war motive, ethics, and trauma, select characters from the Fantasy fiction works were studied in the context of Judith Lewis Herman's three-stage recovery model (1992) to analyse the psychological impact of war and conflict on soldiers and civilians alike. Herman's recovery model, in a nutshell, begins with 1. Establishing safety, followed by 2. Reconstructing the traumatic story, and finally, 3. Restoring the connection between the survivor and his/her community (Herman, 1992). Following the study of fantasy characters situated in the Herman Recovery Model, the understanding of post-conflict identity-formation and reconciliation with the Self would be further strengthened, thereby paving the way for better war ethic principles and policy formation for the betterment of the public at large.

Methodology

Bringing together the ideas of Dalio, McMahan, and Herman, the mode of analysis for the present study was Critical Discourse Analysis (CDA) so as to better situate the fantasy texts in the real-world modern-day discourse of war and conflict. The fantasy genre makes use of myriad types of symbols and tropes to function as elements of social satire, and CDA helps deconstruct and examine the fantasy representations of war violence, state power, colonial discourse, war ethics, and even trauma narratives. CDA as a mode of analysis proved suitable for both ideological and ethical interrogations of war in the fantasy worlds chosen for study. It greatly facilitated the interdisciplinary scope and mapping of the intended work. The corpus selection for analysis was kept varied to provide a broader global perspective on the subject and avoid regional biases. The fantasy authors whose works were studied come from American, Chinese, and South-Asian descent—all geographical areas spanning an array of cultures and histories of conflict. The temporal variation was kept to a minimum, given that all the chosen texts are Modern Fantasy fiction works published between 2022 and 2024. The choice was made so as to give as recent and relevant a glimpse of war portrayal in Fantasy fiction as possible. The CDA of the present study will follow a thematic structure integrating the theories mentioned.

Discussion and Analysis

A. War as a Systemic Structure: Dalio's Framework

From the war types put forth by Dalio in *Principles For Dealing With The Changing World Order* (2021), R.F. Kuang's *Babel* (2022) falls under the Trade/Economic War, where linguistic imperialism and economic control of Great Britain clash with its colonies in principle and the immigrants in terms of plot device. The frustration of the English traders upon the opium embargo is evident, seeing as there wasn't much else they had to offer in terms of commodities that the people of China had a demand for, and, as a result, the capital would flow one way, given the large imports of Chinese tea and other products flowing into Britain. There are elements of Technology War in the story as well, in the sense that Dalio defines Technology wars as: "Conflicts over which technologies are shared and which are held as protected aspects of national security, (Dalio, 2021, pp. 188)," and it is linguistic technology that is weaponised by the Colonisers in their quest for control and dominance over global resources. And it is this that eventually takes the form of a violent conflict, if not a full-scale Military War.

Shehan Karunatilaka's *The Seven Moons of Maali Almeida* (2022) is situated in the temporal fantasyscape of the Sri Lankan civil war (1983-2009) and portrays state corruption and political violence in excruciating detail, despite a tone that leans more towards insinuation than description. This plot portrayed Dalio's Geopolitical War, where territorial conflicts occurred, and alliances were both forged and seen falling apart within the Sinhalese-dominant national government and the rival LTTE (Liberation Tigers of Tamil Eelam) insurgent group. Various other nations played key roles in the conflict that lasted for years and caused the deaths of thousands. Karunatilaka's story sheds light on the ground reality of the impact of the external powers and how other nations profit while the general public in a nation at conflict faces the brunt of the blowback.

Molly X. Chang's *To Gaze Upon Wicked Gods* (2024) and Rebecca Ross' *Letters of Enchantment* duology (2023, 2023) fall under the Military War category, with the first one portraying a post-war people living under occupation by external forces and the second one portraying an active warzone.

B. Combatants, Complicity, and Moral Agency: McMahan's Revisionist Ethics

McMahan puts forth the moral divide between the soldiers of opposing armies, which leads to the question of who is "liable to harm" in the Fantasy

wars under study. Despite both sides of the army adhering to the *Jus in bello* ethics, one is still more guilty than the other is innocent, and this forms the core distinction between Fantasy fiction works of old and of today. While earlier works portrayed clear Heroes and Villains, good guys and evil ones, Modern Fantasy works today challenge the readers to read between the lines and decipher the grey areas that condemn a character or an army in one chapter and absolve them later on as the plot thickens.

Kuang's *Babel* (2022) portrays the Imperial forces abusing their power and hoarding global resources, thereby making Professor Lovell an accessory to the wanton abuse of power along with the entire institution he was a part of. On the other hand, he saved Robin from death and poverty and gave him a good education. However, the motive of said good education was to use it for the Imperialist institution that started this convoluted chain reaction in the first place. The ethical dilemma that Robin struggles with over the course of the story is exceedingly diabolical, and different readers would undoubtedly have different ideas about it.

Karunatilaka's *Seven Moons* (2022) portrays the warring sides of the Sri Lankan civil war in a brutally honest light, showcasing that the ethical rules of *jus in bello* may not always follow if the clashing forces have a huge divide in the nature of their strength and resources. An insurgent group (if fighting for a "just cause") could not amass the required resources to go head-to-head with the national army and would then resort to hidden attacks, otherwise deemed cowardly and immoral. However, if the rebels' cause was unjust and the national army did everything (ethical and unethical) to put a swift end to the violent rebellion, would the army soldiers be justified? This is the ethical dilemma that is explored over the course of the protagonist Maali's life as a war photographer.

Chang's *To Gaze Upon Wicked Gods* (2024) showcases the protagonist Ruying's people living under the foreign occupation of their land by the Romans. In this scenario, it is clearly the Romans who are in the wrong and the ones who waged an unjust war, as per McMahan, and the natives are free to fight back and regain control of their nation. However, we later find out that the Romans themselves had been forced to flee their land and their world, which was on the cusp of total collapse due to environmental degradation, and life was physically insupportable there. The Roman army then had just cause to evacuate their civilians from a dying world to a new one they could call home. Did this make both warring factions have just causes of their own? This dilemma is one that would rattle the readers, given that the protagonists, Ruying (a native) and Antony (a foreign prince), eventually become part of a romantic relationship despite the vast divide in the positionality and beliefs of their respective people. The star-crossed

and enemies-to-lovers trope is one that has become quite popular in recent fantasy works and is a great tool in the hands of the authors to promote inclusivity and acceptance.

Ross's *Letters of Enchantment* (2023) duology portrays the story of a war between the mortal armies of two immortal deities, God Dacre and Goddess Enva. In the beginning, it feels crystal clear that it is Enva's army that is on the right, seeing as they are at the defensive front while Dacre's army has played the offensive from the very beginning. Upon learning more about the history of the feud between the two divinities, the reader is bound to despise Dacre even more, seeing as he took Enva for a wife under threat of inflicting violence against mortals—something that was unacceptable to the kind and benevolent Enva. Following this logic, Enva made a martyr of herself and went to live with Dacre in the Underworld to maintain world peace. However, after a few years (the exact timeline is uncertain) of living in the Underworld, Enva uses her magic to put a sleep spell on Dacre and his entire family for centuries and flees the place. The war started once the sleep spell wore off and Dacre found out he had been tricked by his wife, to whom he had only ever been good. And, this time around, Goddess Enva no longer wished to be a martyr, and so she left mortals to fight and die for her, herself never appearing on the battlefield either to bolster the spirits of her soldiers or to reason with her husband. Dacre believes he has "just cause", given that centuries of his life were stolen from him and his loved ones by Enva, who attacked unprovoked. Enva believes she has "just cause" (or so the reader must infer), given that a Skyward Goddess would inevitably be nostalgic for the world above and could not live forever in the Underworld. Neither side of the army then was wholly justified. Moreover, Ross's duology also deals with the issues of civilian vs combatant ethics. The protagonists walk the fine line between the two roles as they fulfil their duties as war correspondents reporting the realities of war witnessed firsthand from the battlefield. The ethics of war journalism and what does or does not constitute propaganda are explored in many ways as the characters face bureaucratic hurdles, aspersions, and flak. Their proximity to the battlefield makes the civilian correspondents collateral, where otherwise they should have been granted ethical immunity—such is the burden of choosing to be political agents with the privilege of commenting upon and formulating public opinion of war.

Inferring from the just and unjust causes of war and violence in the four fantasy works discussed, one must ponder upon this portrayal of Hero-Villain destabilisation—the turning point of fantasy works of fiction, given its demands on the reader to immerse themselves in the world and decide for themselves the limits of morality and the consequences of choosing or not choosing military conflict.

C. Trauma, Memory, and Recovery: Herman's Model

Nations bankrupt themselves and accrue unimaginable debt to fight pointless wars. However, the cost of war should not solely be measured in capital terms. There is a much higher, more draining long-term cost of waging war: the psychological cost. Despite the training and conditioning soldiers are put through, war and violence tend to leave a stain on their psyche. Furthermore, one needs to also consider the civilians and first responders (medics and journalists) who get exposed to the side of war that they have never trained for. Winning a war still leads to post-war rebuilding of lives that got disrupted and homes and infrastructure that got destroyed. Losing a war leads to thousands of refugees, having to uproot their families and seeking safe harbours elsewhere. Neither side escapes the conflict unscathed in terms of the physical, mental, and psychological impact of war.

Fantasy narratives of war in earlier times tended more to focus on the conflict alone and the eventual victory of Good over Evil. Fantasy texts today, however, incorporate the element of stream of consciousness, focusing on the pain of war, the mourning of lost ones, and the remembrance of life before war. Chang's *Wicked Gods* (2024) portrays in a deeply moving manner the lives of the people before and after the Roman invasion. The peaceful natives are shown to have either succumbed to destitution or rebellion, both choices slowly leading them closer to an untimely death. Similarly, in Karunatilaka's *Seven Moons* (2022), a great many innocents died for a war that could have been avoided if only the people in power had chosen peaceful alternatives. Kuang's *Babel* (2022) takes a slightly different route, showcasing how Colonisers continued to inflict countless indignities and abuses on those they deemed their inferiors or the other. The protagonists of *Babel* (the group of linguist scholars) are all well-educated young people, not the illiterate savages who were so easily justified in killing and pillaging in the name of civilising. Kuang highlighted how deep racism went in certain circles and people, and no amount of education or success could introduce the notion of true equality and respect in such minds. The trauma then of living a life where every day one is being told that they and "their kind" is somehow lesser – less intelligent, less honest, less hardworking, less ethical, less human – would be unimaginable and lead to the events that unfolded at the end of the story: violence and conflict. Ross's *Letters of Enchantment* duology (2023), more than the other three, delves deeper in the trauma of war, of bombing, of air raids and sirens, of nights where a spark of light would mean death, of bans imposed on something as pure as music because it could be provocative, of sleepless nights spent thinking about a brother declared MIA on the battlefield, of refugees fleeing homes and homelands, and of many other

big and small things that war and conflict imposed on lives that longed for peace once again.

Using Herman's Recovery model (1992), based on establishing safety, reconnection, and identity reconstruction, one may understand and thereby facilitate post-war healing through love, kindness, and community building. The first step in the process needs to be "establishing safety," which would incorporate some distance from the conflict, given that no one can feel safe in an active warzone where tomorrow is never guaranteed. This must be followed by "reconstructing the traumatic story," where the traumatised individual may share their experiences and feel heard, understood, and seen. And finally, the last step must be "restoring the connection between the survivor and his/her community". Only after all this can the road to recovery truly come to an end and the trauma begin to heal. Ross's *Letters of Enchantment* duology (2023) perfectly portrays the protagonist Roman Kitt's recovery from the trauma of war. He, once the war is over, builds a home with his wife, and over the years shares his experiences of being in captivity, memory tampering. Eventually, through a strong support system of friends and family, he heals and finds fulfilment in his profession as an author. Leaving his previous profession as a journalist might have been another step away from the site of trauma, thereby facilitating a quicker recovery.

On the other hand, Kuang's *Babel* and Karunatilaka's *Seven Moons* end in far more tragic circumstances, and the recovery never takes place. It can be hoped that Chang's *Wicked Gods* (in the upcoming sequels) eventually portrays the fantasy characters walking a path toward recovery from the trauma they sustained.

D. Genre as Ethical Medium: Fantasy

The choice of Fantasy texts to study contemporary war ethics was a well-informed one. The elements of socio-political allegory, tropes of loss and estrangement, readers' motive of understanding through escapism, and the overall vein of experimentation with myths and symbols to portray the world as we know it and yet a version we could not have imagined on our own, together make this genre ripe for the study of war and conflict.

The moral ambiguity perceived in fantasy characters and their motives, and the complexity of Fantasy world-building, add to the reasons why Fantasy as a genre is a viable medium for the study of ethics and war. The grey ethics of Modern fantasy fiction have since replaced the age-old moral binaries of good and evil, and still leave room to accommodate and adapt to the changing landscape of war. Fantasy as a critique of modern geopolitical systems has the added advantage of seeping through the cracks

of censorship and bureaucratic flak, given that the genre has been misrepresented and misunderstood for centuries as something meant solely for entertainment, lacking serious thought.

For the study of ethics of violence, resistance, and empire, coupled with the vein of trauma as an existential repercussion of war, the exploration of all genres, yet understudied, would benefit and surpass the established limits of traditional just war theory.

Conclusion

As humanity progresses in certain areas of development, it simultaneously regresses in other areas of morality and ethics. In terms of war and conflict, in earlier times, it was comparatively easier to segregate nations and armies' motives into black and white; right and wrong. However, in today's world, such clear distinctions have become almost impossible, and ethical analysis of the motives for war requires wading through increasingly grey and murky waters.

Contemporary war discourse, in light of recent conflicts worldwide, has admittedly come a long way from traditional tenets of war ethics. The implications of ethical philosophy, too, owing to that, are different and call for a more nuanced understanding of the matter. The relevance of resorting to different and more varied sources of war and conflict portrayal, therefore, is vital – Modern fantasy fiction being one of them. The evolution of modes of conflict in the context of contemporary geopolitics and public opinion regarding them can be studied in a new light through art and literature. Choosing to ignore a whole genre would then be foolhardy, especially when mankind has entered yet another era with no end in sight for wars and conflicts.

The present study, therefore, paves the way for further research on subjects of conflict and ethics. Moreover, the future scope of conflict, as we established through Dalio's framework of the different types of wars, lies not just in Military conflict, but also Climate conflict, AI-driven wars, and even Digital trauma narratives. All these and more can be studied through their counterpart portrayals in Fantasy and Science fiction works. As they say, no stone should be left unturned in the search for a lasting peace.

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