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Rewilding the Human: Ecological Consciousness and the Ethics of Survival in Contemporary Fiction

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Abstract:
By analyzing how it is portrayed in the writings of Margaret Atwood and Amitav Ghosh, this study investigates the developing idea of "Rewilding the human" as a critical paradigm in eco-critical discourse. Rewilding is situated in the nexus of post-humanist ethics and environmental philosophy, emphasizing the restoration of multispecies interdependence, a return to ecological balance, and a decentering of anthropocentric cognition. Examining how modern literature addresses the climatic issue, ecological degradation, and the pressing need to reevaluate human identity and responsibilities within the planetary biosphere is made easier by Atwood's *MaddAddam* (2013) trilogy and Ghosh's *Gun Island* (2019)*, Nutmeg Curse* (2021), and *the Hungry Tide* (2004). This study probes that both writers emphasize ecological consciousness as a lived ethic of survival that is influenced by fortitude, spiritual rejuvenation, and opposition to colonial and capitalist forms of exploitation rather than as an ideal. In order to restore lost forms of kinship with nature, the study uses close textual analysis to show how their stories foster an imaginative reorientation toward the non-human world. The article argues that Atwood and Ghosh not only identify the anthropocenic catastrophe but also imagine ecologically conscious futures based on humility, empathy, and care by placing literary storytelling inside the framework of environmental justice and planetary ethics.

Key Words: Ecological devastation, capitalist exploitation, anthropocene, colonial narratives, Rewilding, Coexistence, ethical obligation, spiritual rejuvenation.

Introduction

One of the most significant modern authors, Margaret Atwood's writings connect literary, environmental awareness, and moral reflection. In her novels, poetry, and essays, Atwood, a polymath Canadian writer, has long examined the connection between gender, environment science, and power dynamics. Her literary inclination is firmly anchored in speculative fiction, which she differentiates from science fiction by focusing on believable continuations of contemporary concerns and is not just imaginative; it is also prescient. Atwood approaches nature in a philosophical manner. In most of her literary writings, Atwood "splices together the narratives of women and other elements of nature, such as flora and fauna, through the concept of the absent referent" (Bhattacharya, 2019: 23). According to Atwood (2013), the exploitation of women, indigenous peoples, and marginalized populations is closely related to the exploitation of the environment. Her eco-feminist views reveal how capitalist and patriarchal structures treat women and the environment like commodities that should be controlled and used. She challenges the anthropocentric mentality that underlies today's environmental concerns, from genetic engineering and species extinction to climate change and deforestation, through vividly conceived dystopias and allegorical landscapes.

Atwood's (2013) writing is urgently relevant in the current ecologically unstable global climate. Much of her work is set against the backdrop of the planet's rapid deterioration, which is caused by unbridled technological development, corporate greed, and

a lack of concern for ecological balance. She challenges readers to reconsider their relationship with nonhuman environment by using literature as an instrument of resistance and consciousness-raising. This essay explores literary concept of "Rewilding the human" which repositions humans within the ecological cycle of life and questions contemporary notions of human supremacy. *Oryx and Crake* provides a potent ecological warning by switching to dystopian mode of fiction writing. This envisions a future where man's supremacy over nature, animals and even mankind is abolished. She challenges her readers to reconsider our current course of action and ecological ethics through her witty sarcasm and imaginative speculation, making the book an urgent eco-critical endeavor. She articulates in one of her interviews that the current capitalist system, if (…left unchecked, will destroy the planet. It's a system based on infinite growth, which is impossible on a finite planet" (Potts, *Guardian* 2003). Atwood believes vehemently that "we are all part of the natural world. We are not apart from it or above. When we ruin the natural world, we ruin ourselves" (Payback: Debt and the Shadow Side of Wealth, 2008). Forecasting dystopian futures caused by capitalist avarice, she speaks, "If we continue on the current path of environmental destruction, guided by short-term profit and greed, we'll end up in one of those dystopias people think I made up" (Interview: CBS representative). Motivated by environmental ethics, which is the running thread in all her works, she believes that humans have been taught to think of them as "separate from nature", when in reality they are "deeply embedded in it". The survival of the all living beings "depends on respecting that relationship" (Atwood, speaking at the Greenbelt Festival, 2014). Acutely aware of ecological responsibility and the nexus between storytelling and survival, Atwood believes that there is "something about writing dystopian fiction that sharpens [our] sense of environmental responsibility… Because [we] realize that it's not just fiction-its warning" (Interview with the New Yorker, 2013).

Indian author Amitav Gosh incorporates eco-critical consciousness into both his prose and fictional archive. He articulates a profound concern regarding humanity's role in environmental degradation and pivotal function of storytelling in addressing this crisis. He contends that climate warning is a "cultural and imaginative dilemma" (Ghosh, 2016: 2) in addition to a scientific and political emergency. He observes, "similarly, at exact the time when it has become clear that global warming is in every sense a collective predicament, humanity finds itself in the thrall of a dominant culture in which the idea of the collective has been exiled from politics, economics, and literature alike" (Ghosh, 2016: 8). He specifically looks at the complex connections between economic greed, carbon emissions, and the myths that support them. He explores how historical colonial exploitation patterns still impact current environmental concerns in his nonfiction writings. By highlighting its many forms, he questions the idea that capitalism is a single, cohesive system and notes that some types of capitalism have been extremely resource-intensive, particularly the Anglo-Saxon model. Significant environmental damage has resulted from this strategy, which has its roots in colonial invasions. He says in an interview, "What we are really talking about is Anglo-Saxon capitalism. It arises out of Britain's conquest of the new world where we have this predatory economy coming into being" (*Ecologise* interview, 2016).

Ghosh also criticizes the world's carbon-dependent economy, emphasizing how it harms conventional farming methods. He notes that farmers are facing financial difficulties as a result of the move to water-intensive crops, which has made drought conditions worse. He observes, "The desires of people everywhere are now to do with carbon. That farmer in India, who once knew to cultivate drought-resistant crops like millet and barley, is better equipped to deal with climate change than a city-dweller who eats rice." (*The Guardian* Interview, 2015). Ghosh highlights how fiction can address climate change in a transformative way. He asserts that the great, irreplaceable potentiality of fiction is that "it

makes possible to imagine the impossibilities" (Ghosh, 2016). He draws attention to fiction's special ability to imagine different worlds and promote a more profound comprehension of difficult subjects like climate change. Ghosh explains this further in an interview with *the Wire*, saying, "I see novel as a symptom of broader imaginative failure" (*The Wire* 2016). He criticizes the literary community's unwillingness to address ecological devastation, arguing that this blindness is a reflection of a broader cultural failure to contemplate the gravity of the situation.

Ghosh depicts the real-world impacts of ecological derangement on people and communities in his novel *Gun Island* (2019) by fusing folklore with current events. The story revolves around a book-merchant whose journey highlights the connections between historical narratives, environmental degradation, and human migration. Ghosh highlights the significance of storytelling in helping people understand the complicated world- challenges in this story. Likewise, he places the story in the Sunderbans, an area susceptible to storms and rising sea levels, in *The Hungry Tide* (2004). The book examines how marginalized groups deal with the dual problems of environmental degradation and socio-economic adversity. Ghosh underscores the importance of storytelling in addressing the climate crises and argues that the arts have the responsibility to confront the realities of human interference with nature, stating that making difference is not the point; "the point is to examine the meaning of arts. If we believe that the arts are meant to look ahead, open doors, then how is this huge issue of our time absent from the arts?" (*The Guardian* Interview, 2015). He uses storytelling as method to promote empathy and understanding in his fiction, which aims to close the gap between scientific discourses and human experience.

Ghosh introduces the idea of ecological "derangement" (Ghosh, 2016, 2), in which he investigates why literary fiction in particular and modern writing in general have mostly disregarded the climate problem despite its obvious importance. He claims that the failure of literature to adequately portray the climate issues is a sign of a pervasive and serious catastrophe- a kind of "denial or blindness" embedded in our cultural narratives". Ghosh believes that contemporary novels emphasize everyday life and the individual psychology while favoring realism and avoid discussing unlikely occurrences like hurricanes, floods, and animal migrants as a result, even though climate change is making these phenomenon more often. This, according to Ghosh, is a failure of imagination. He attributes climate change to the effects of European imperialism and capitalism, which took advantage of non-Western societies and the environment. He bemoans the fact that this connection has been mostly overlooked in literature. According to him, there is a spiritual and ethical problem associated with the climate issue. People no longer feel a connection to the Earth. Literature has not been able to mend the damage caused by this derangement.

Amitav Ghosh's idea of the great derangement is manifested in his latest novel *Gun Island* (2019). A supernatural or ecological force is recovering its place in the human world, as evidenced by the story's numerous instances of climate disturbance, animal agency, and myth-reactivation. He writes, "Every myth has a hidden truth, and every truth is a myth we haven't found yet" (Ghosh, 2019: 64). Ghosh dramatizes a resurgence of ecological consciousness via the characters of Deen, a cynical scholar who starts to believe in the power of myth and environment. He contends that we might escape the derangement by adopting non-Western worldviews, which embrace mystery, sacredness, and non-human force. In his previous book, Ghosh examines the Sunderbans, a delicate mangrove ecosystem where tigers and humans, science and myth, and tide and time coexist. He questions the contemporary myth of development and dominance over nature here as well. Spiritual landscapes and biological cycles have a significant influence on the characters' outcomes. He writes, "To use the rivers as if they were gods is to recognize that they have a power that is not just physical but also moral" (Ghosh, 2004: 11).

Eco-criticism and the Concept of Rewilding

A theoretical framework for analyzing literature's interaction with nature is offered by eco-criticism. Ecologically speaking, "Rewilding" is returning ecosystems to their native state. By returning native species and minimizing human influence over the environment, Rewilding is a conservation concept that aims to return ecosystems to their uncultivated, natural state. It places a strong emphasis on letting nature restore its own complexity and balance, frequently via reviving keystone species and apex predators that control ecological systems. Conservation biologists Michael Soule and Reed Noss popularized the word "Rewilding" in the 1990's when they used it in their 1998 paper, "Rewilding Biodiversity". They defined it as, "the scientific argument for Rewilding is based on the regulatory roles of large predators. The top-down regulation of ecosystems has often been lost or diminished due to human impact" (Soul and Noss 1998). Keystone species-particularly large predatory species like wolves and cougars-connectivity corridors, and core wilderness regions were the three main components of their Rewilding concept.

Rewilding has evolved beyond biology to include the cultural, literary, and philosophical sphere. In these contexts, it also refers to the "Rewilding of human mind and spirit", which is a call to reconnect with nature. "Rewilding, to me, is about resisting the urge to control nature and allowing it to find its own way", argues British environmental writer and leading proponent of the concept; it involves "allowing nature to mold itself in accordance with its own laws rather than some human blueprint" (Monbiot, 2013). Additionally, Monbiot (2013) highlights the moral and creative possibilities of Rewilding, arguing that it might encourage individuals to view themselves as a part of ecological systems rather than as their masters.

In literature, the term "Rewilding" is used metaphorically to describe people, cultures, or ideologies that speak to reject artificial structures and re-establish a connection with nature. This issue is prevalent in Margaret Atwood's *MaddAddam trilogy* (2013), for instance. Communities in Atwood's post-apocalyptic world must rethink survival in terms of "ecological collaboration" rather than dominance. Atwood does not use the term "Rewilding" specifically, but her characters capture its essence. She asks, "What is natural and what is unnatural? When does human ingenuity become hubris? What are the limits? "(Atwood, in interviews about *Oryx and Crake*, 2004).

Both authors deeply explore the idea of Rewilding, not only as ecological restoration but also as ethical, spiritual, and philosophical reorientation of human identity in relation to nature, despite the fact that Atwood and Ghosh come from very different cultural and geopolitical contexts- Canada and India, respectively. Amitav Ghosh demonstrates how environmental deterioration is linked to imperial conquest and economic exploitation by grounding his ecological vision in colonial history and myth, particularly in *the Hungry Tide* and *the Nutmeg's Curse*. The Sunderbans serve as a metaphor for an unruly, transitional area in *the Hungry Tide*, where surviving necessitates paying attention to, rather than conquering the rhythms of nature. Spiritual ecology stands in stark contrast to scientific rationalism and commercial logic is provided by the local tales around Bon Bibi, a forest goddess. Ghosh remarks, "The colonial encounter with the nonhuman world was no less violent than with human societies" (*The Nutmeg's Curse* 2021*).* Gosh emphasizes the need for decolonizing the human imagination, calling for a Rewilding of consciousness that values Indigenous epistemologies, oral storytelling, and collective survival.

These authors exhibit speculative originality, mythic elements, and ecological consciousness in their literary output. Atwood situates her stories within eco-catastrophes, corporate tyranny, and non-human action, in contrast to realist novelists who concentrate on bourgeoisie life. Likewise, Ghosh's demand for a narrative style that can accept the scope and

oddity of climate events, is in line with his environmentalist beliefs, which have their roots in literary tradition and bio-centric ethics. The literary penchant for "probability" which eliminates climate anomalies, is criticized by Ghosh. *The Year of the Flood* blends spirituality and ecological consciousness, while Atwood's *Oryx and Crak*e begins with a destroyed Earth inhabited by genetically-altered animals. Although these are not "realistic setting", they seem more accurate in this day of environmental crisis. As Atwood writes, "there's nothing in the book that we have not already done, are doing, or are seriously contemplating." The realist/speculative dichotomy is broken down by this assertion. Despite being futuristic, Atwood's fiction is grounded in the possibilities of the present.

By connecting systemic greed and hubris with ecological catastrophe, both authors criticize the capitalist exploitation of nature. The God's gardeners in Atwood and the tide dwellers on Bon Bibi-followers in Ghosh are examples of the alternative societies based on ecological ideals. Both authors employ myth and narrative as means of resistance and Rewilding: Ghosh uses legendary past and postcolonial histories, while Atwood uses speculative futures. They urge for interdependence rather than mastery and support reorienting humans within the ecological web. Rewilding assumes a symbolic role in Atwood's fiction; it promotes a restoration to interspecies peace, ethical living, and ecological awareness. A bio-engineered dystopia influenced by corporate greed, genetic engineering, and climate change is shown in *Oryx and Crake*. Atwood creates a universe in which scientific arrogance and human hubris directly lead to ecological disaster. The protagonist of the novel, Snowman, is a reflection of the moral and psychological fallout from environmental destruction. Atwood's *Oryx and Crake* is considered one of the classic works of "environmental dystopian literature", or "eco-dystopia". Atwood creates a dystopia that serves as a warning against modern ecological indifference and economic excess by depicting a near-future society ravaged by climate change, corporate greed, genetic engineering, and environmental catastrophe. Referring to the book as "speculative fiction", rather than a fantasy, she writes, "Everything in the book has already been done, is being done, or could be done" (On *Oryx and Crake*). Because of this, the book is prophetic rather than a merely fanciful, providing a dystopian fiction that makes sense given the current state of the environment and moral failings.

Nature's ruins serve as the foundation for Atwood's dystopian society. The ecosystem in Oryx and Crake's planet has been permanently harmed; the narrator comments on the contrasting present situation of Jimmy with his past as he "had been a science guy in the early days, long before the flood, back when he was still called Jimmy, back when he was one of the lucky ones" (22). The country was "now arid, and the air was scorching"; the non-human beings "either vanished or underwent mutations" (22). This depiction of a post-catastrophic world places the book in an eco-dystopian paradigm, in which ecological collapse is a result of human activity, specifically the commodification of life itself, rather than merely a backdrop.

The book criticizes the way biotech firms use plants, animals, and even human life as patented goods, so controlling all forms of life. For instance, Atwood presents hideous creations such as genetically-altered chicken breeds with no head, called "chikiNobs" which are referred to as "a large bulb-like object that seemed to be covered with stippled whitish-yellow skin… out of it came a cluster of thick tubes" (89). Crake remarked, "This is the latest. It was just a chicken-head protruding from it… The brain is not necessary for us. It is merely an energy loss" (89). This scene exposes how applying such reasoning to living things results in moral depravity and ecological ruin, sarcastically mocking the reduction of coexistence to usefulness and efficiency. Atwood's solution to ecological destruction is ethical nihilism. A smart yet, ruthless utilitarian, Crake feels that reform is not an option for the world. His idea that humanity should be exterminated in order to restore ecological

balance is reflected in his development of the Crackers, docile, herbivorous, and non-violent genetically-modified post-humans. He mentions, “Just as God is to churches, nature is to zoos” (64). This claim demonstrates that Crake’s profound cynicism about late capitalism’s phony conservation initiatives as well as organized religion. His reasoning is reminiscent of the most extreme kind of eco-fascism, in which human life is worthless in the name of “ecological purity”. The protagonist Snowman is the ethically motivated character. He considers what has been lost, obsessed with histories of the pre-collapsed world, he laments, “What was the moment he would’ve chosen? The last time he saw Oryx? The last time he saw Crake? The last time he felt safe?” (86). Jimmy’s tattered thoughts permit the readers to view the moral and ecological fallout of the depicted generation.

Atwood’s novel *Oryx and Crakes* works as an “ecological allegory”; it serves as both a warning and an allegory for the anthropocene, the period of time when human activity has taken over as the primary driver of the environment and climate. Atwood demonstrates the perilous confluence of corporate capitalism, unbridled scientific ambition, and ecological disregard. The world “today is one big, uncontrolled experiment-economic, social, and scientific- run by corporations for their personal gain” (76). Her novel *The Year of the Flood* (2012) proposes ecological resistance and spiritual renewal.

A corpus of literature that addresses ecological degradation as a spiritual and ethical dilemma as much as a scientific one has been sparked by the mounting climate emergency. Both the writers under study, have tackled this issue by examining how people could oppose the systems of exploitation that damage the environment and how spiritual rejuvenation can be essential to restoring both nature and society. Through various genres and cultural contexts, Atwood and Amitav Ghosh present ecological resistance as a moral and spiritual realignment rather than just a form of rebellion. Their characters seek oneness with nature rather than being opposed to it. While Gosh reclaims the existing cultural and mythic framework to revive our ecological consciousness, Atwood uses imagined rites and futuristic warnings to construct a speculative ecology. Both imply that humanity's sole chance of surviving and repairing the planet is via ethical humility and spiritual rejuvenation. Through their various realist-ecological narratives (Ghosh, *The Hungry Tide*) and speculative dystopian works (*The Year of the Flood*), Atwood and Gosh present complimentary yet culturally different visions of spiritual consciousness and ecological resistance.

The God's Gardens, a spiritual ecological community that consciously opposes capitalist consumerism and biotech dominance, is introduced in Atwood's *The Year of the Flood (2).* They embrace peaceful environmental ethics, reject genetically-engineered creatures, recycle waste, and cultivate their own food. The narrator voices, "The gardeners had taught them about pain, about patience, about the world beyond greed" (*The Year of the Flood*, 78), describes how their everyday existence turns into a sort of resistance. Ghosh's protagonists, on the other hand, fight against ecological degradation by means of ingrained cultural traditions, mythologies, and relationships with location rather than through formalized sects. Fokir resists in *the Hungry Tide* by using his instinctive knowledge of the Sunderbans' tidal ecology, and residents of *Gun Island* fight the climatic catastrophe by reverting to ancient ideas that acknowledge the agency of nature. The protagonist comments that in old days, “… everything was connected… storms had causes, snakes had meanings” (*The Hungry Tide* 56). Both Atwood and Gosh portray ecological resistance as more than activism; it assumes “lived ethics”, anchored in alternative epistemologies, and transmitted by “the othered” and spiritually motivated characters.

Spirituality in these works is anchored on ecology rather than dogma. Saints like Darwin and Rachel Carson are featured on the religious calendar of Atwood's Gardeners, who chant hymns honoring the sacredness of the land and animals. The supplication, "The

living soil, the mighty bean… o let us praise the blessed green" (*The year of the Flood* 65) is one of their rituals that encourage eco-centric humility and devotion. Climate catastrophes are similarly framed as times of spiritual reckoning in Ghosh's *Gun Island*. The story weaves together Hindu cosmology, Islamic worldview, and mythology to imply that a spiritual force previously kept people in subordination to the natural world. Hence, a scholar, Cinta, lamenting at the current condition, comments that in past "there were no boundaries between the sacred and the natural,". The Earth reminds them of what they "forgot" (Gosh *Gun Island* 68).

Although Atwood believes in new eco-theology and Ghosh emphasizes spirituality is pluralistic and culturally ingrained ways, both writers express the need to restore the Earth's sacredness in an era when capitalist rationality has desecrated nature. Women and other marginalized people are portrayed as ecological stewards in both stories. Through her understanding of flora and ceremonies, Atwood's healer Toby represents spiritual rebirth. Resistance and rebirth necessitate hearing the voices of the forgotten, as demonstrated by Ghosh's portrayal of Fokir, an ignorant boatman, and Piya, a scientist who comes to value his knowledge. Atwood writes, "You have to treat the plants with respect. They know things we don't" (*The Year of the Flood* 89). Similarly, Ghosh writes about Fokir that he "couldn't read the tides on paper, but he could read them in the water" (*The Hungry Tide* 77). Both authors thus democratize ecological wisdom, locating it not in elite institutions but in those living close to nature, who embody ancestral knowledge. Atwood turns her attention to the God's Gardeners, an eco-religious organization and marginalized survivors, in *the Year of the Flood*. Their sustainable lifestyle, respect for all living things, and vegetarianism serve as an example of spiritual Rewilding and ecological resistance.

Both Atwood and Gosh provide literary responses that reinvent the human presence in nature in an era characterized by ecological collapse and climate disaster. While Ghosh's Gun Island is grounded in contemporary realism, it blurs the lines between myth, ecology, and the supernatural, while Atwood's speculative fiction creates a dystopian apocalyptic environment populated by genetically modified post-humans. In addition to exploring Rewilding, both texts suggest post-human or post-anthropocentric futures that go against Western humanist principles. Rewilding is presented as an ethical, spiritual, and imaginative restoration to ecological balance.

Atwood's *MaddAddam,* the last installment, ties the coevolution, adaptation, and resistance threads together. The bio-engineered crackers are "a peaceful, sustainable, and naturally integrated" example of "a post-human ecological ideal". The book offers a profound look into Atwood's concept of survival, which emphasizes collaboration, and moral coexistence over control. This book fully realizes her speculative vision of a post-apocalyptic, post-human world influenced by genetic-modulation, ecological collapse, and the potential for Rewilding—not just of ecosystems, but also of human ethics and awareness. In this book, Atwood examines how humans and the environment could progress past the harm caused by capitalist modernity and toward "more adaptable, considerate, and interdependent" forms of life.

In ecological terms, Rewilding is the act of restoring wilderness areas and natural processes, frequently by lowering human intervention and letting ecosystems recover. Atwood depicts a world in which industrial society has fallen apart, providing a heartbreaking but necessary chance for nature to retake space and for people to become more humble. In this book, the wilderness is not merely a backdrop; rather, it takes on an active role, recovering areas that were formerly dominated by human civilization. The Snowman is elated

to note "the roads are greening over" and "trees are emerging through pavement fissures" (136). Every living form is "returning, and the land is reclaiming itself" (136). Atwood envisions a sort of Rewilding in which the earth reasserts itself through natural succession rather than human planning. Although it is a hard and gradual process, yet, the novel engenders a hope for recovery.

The Crackers, a bioengineered species developed by Crake to coexist peacefully with nature, are central to Atwood's vision of the post-human future. They are neither violent, greedy, hierarchical, or driven by a desire to dominate technology like humans are. They stand for a romanticized post-human species that has evolved for a rewilded planet. In *MaddAddam*, "Crake wanted to heal the world... to create a species that wouldn't destroy the biosphere" (89). The Crackers' singing, animal communication, and profound, ritualistic rhythm with the environment, all reflect a form of spiritual Rewilding. The destructive intelligence of earlier human civilizations is contrasted with their innocence and simplicity. Atwood uses them to examine what it may take to go past the anthropocentric, ego-driven mentality of contemporary human-kind. She asks, "…can we still change? Or must we be replaced?" (132).

In the novel, storytelling is essential as a survival strategy as well as a cultural activity. One of the main characters, Toby, joins the Crackers as a storyteller, fusing memory, myth, and environmental principles. Toby "told them stories because that is what they wanted and what would protect them" (89). Toby rewrites history in a way that the Crackers can comprehend by using myths like Oryx and Crake. Through narrative, ecological epistemologies, empathy, and humility –qualities essential to the post-human ethic Atwood envisions-are passed down. Growing connection between people and non-humans—both animals and crackers—is another topic covered in the book. Zeb, Toby, and the others start to perceive themselves as participants in a changing ecological network rather than as masters of nature. This shift signifies a shift in morality and spirituality. She believed, they "… were both a part of the same web. We are merely different knots" (146). In this way, Rewilding is about people becoming less "human" in the anthropocentric sense and more sensitive to the cycles and needs of the planet, rather than merely reintroducing nature.

In Atwood, Rewilding is both physical and symbolic. Here a new species exemplifies a more balanced way of life, and nature "restores" what industrial capitalism has ruined. Ghosh's Gun Island, on the other hand, uses myth and cultural memory to address Rewilding. The story emphasizes the resurgence of non-human agency, such as poisonous snakes, dolphins, and storms that are inexplicable. The mythology and folklore that formerly recognized the force of nature are used to interpret these happenings. Fokir explains, "What science refers to as randomness, tradition sees as pattern… a kind of voice" (*Gun Island* 56). Ghosh believes that Rewilding necessitates a spiritual awakening to those "overlooked ecological links" since contemporary humans have forgotten how to listen to the Earth.

In *Gun Island*, Ghosh calls for a return to non-Western cosmologies where people, animals, and natural forces are intricately entwined, rather than imagining a literal post-human species. The protagonist's experience with the supernatural is a type of cognitive and spiritual Rewilding that does not indicate hallucination but rather a return to a world where nature speaks; as Fokir comments, "the world itself had become uncanny" (89). Thus, Atwood investigates a post-anthropocentric biology, while Ghosh imagines a post-secular ecological consciousness. In both stories, spirituality plays a major role. Atwood constructs spiritual renewal as a new theology for a world that has been rewilded. In contrast, Ghosh reveals pre-existing spiritual and mythic frameworks that already incorporate eco-centric

wisdom, especially in Islamic and Bengali traditions. In Gun Island, adversity reawakens faith, and myth is not a fantasy but a storehouse of ecological realities. While Atwood creates a new spiritual system from the ground up, Ghosh stresses the significance of reclaiming "indigenous" and "cultural knowledge systems" that revered nature. Both authors criticize the destructive effects of capitalist modernity on the environment. While Ghosh highlights the "great derangement" of neglecting climate change in contemporary literature and reality, Atwood employs satire and dystopia to highlight apocalyptic condition. Both emphasize how technological overreach and human arrogance have broken vital connections with the planet.

Rewilding as depicted by these writers has relevance in today's world. Rewilding is a result of human self-destruction rather than a conscious human endeavor in Atwood's MaddAddam trilogy. Nature starts to retake the planet after a bioengineered illness wipes off the majority of humanity: "the roads are greening over… it's all coming back, the land is taking itself back" (167). Atwood's writing is more than just speculative fiction; it is a warning and a guide to moral awakening. This section relates Atwood's fictional world to contemporary ecological concerns, including as biodiversity loss, climate change, and moral dilemmas involving biotechnology and artificial intelligence. Her vision promotes rethinking human responsibilities as partners in "a shared ecological destiny" rather than as masters of nature. Here, the moral message is obvious: "ecological ignorance and human conceit have rendered humans unfit to be stewards of the planet" (Atwood interview). The resulting Rewilding is not a human gift, but a natural adjustment. Atwood begs the question: "should people keep destroying the Earth if they cannot live with it in an ethical manner?"(156). An ethical vision of non-dominant, non-exploitative life is embodied by the crackers, bio-engineered post-humans created to coexist peacefully with nature. Their ecological balance, simplicity, and lack of aggression serve as both a critique of humans and a blueprint for a more compassionate species in the future.

Language, myth, and storytelling are implied to be the ethics of Rewilding in Atwood's work. Toby, the crackers' myth creator, serves as a vehicle for fostering "ecological consciousness" and reverence through the character: "she told them stories because stories were that they wanted: stories were what would keep them safe" (198). Rewilding becomes not only ecological in this context, but also cognitive and cultural—a Rewilding of imagination, ethics, and intellect. Stopping destruction is only one ethical duty in Atwood's fiction; another is to rewrite the world in a less human-centered manner.

Gosh views Rewilding via the re-enchantment of the present rather than a post-apocalyptic perspective. Ecological occurrences like animal migrations, wildfires, and storms on *Gun Island* defy logical explanation and draw attention to the non-human activity that is once again influencing human life. Fokir believes that the world "has changed; otherwise, how would you explain the migration of ash-churning skies, venomous snakes, and dolphins in unlikely waters?" (*Gun Island* 116). These incidents serve as moral wake-up calls, prompting people to acknowledge their alienation from the natural world and the necessity of re-establishing long-standing bonds that were formerly revered in myth and folklore. A spiritual Rewilding—a return to ecological humility, awe, and ethical sensitivity to the non-human world—is reflected in the protagonist's path from skepticism to belief.

There is an ethical congruence between the two authors. Interspecies connection expands human humility. Both writers urge people to re-evaluate their moral position about the natural world. Atwood decenters Homo sapiens in favor of an eco-centric ethic by asking us to envision a world devoid of anthropocentric vision. Gosh believes that we already have "the spiritual and cultural resources—myth, ritual, and cosmology—that can help us

reestablish our balance with the natural world" (Interview). The ethics of Rewilding are centered on reverence, vulnerability, and interdependence, according to each author. They demand a moral recalibration that puts life above human utility or profit, whether through the creation of new species or the retelling of ancient tales.

These stories are immediately relevant. Rewilding is being advocated globally as the climate issue worsens, both practically (via ecological projects) and morally (as a call for humility). While Atwood's dystopian novels reveal the unavoidable breakdown of exploitation-based systems, Ghosh's critique of the "Great Derangement" emphasizes the moral inadequacy of contemporary literature and culture to address climate change. Rewilding, according to both writers, is about rewiring human values, facing capitalism's shortcomings, and imagining alternatives to ecological dominance—it's not simply about reintroducing wolves or woods.

Conclusion:

Despite coming from different literary traditions, Margaret Atwood and Amitav Ghosh share the belief that genuine ecological rejuvenation necessitates a shift in awareness, ethics, and spirituality in addition to political or scientific reform. While Ghosh's *Gun Island* exhorts readers to re-wild their minds, to find holy links with the non-human world through myth, faith, and storytelling; Atwood's fiction envisions a biological Rewilding and the emergence of a post-human Earth ethic. Collectively, their works imply that the future needs to be post-anthropocentric, ecologically conscious, and spiritually based if it is to be livable. Atwood presents a convincing picture of Rewilding the Human i.e., a philosophical and ethical movement toward ecological consciousness, interdependence, and survival based on care as depicted in *MaddAddam Trilogy.*
Their writings challenge readers to consider how their actions affect the environment and to envision alternative futures centered on ecological harmony as opposed to exploitation.

The Crackers, Atwood's post-human species, coexist peacefully with the environment. The history of ecological violence committed by humans contrasts with their constructed innocence. Here, Atwood echoes Ghosh's central ethical question: what type of narrative can enable people to envision alternative futures? He adds, "There is the story, then there is the real story, then there is the story of how the story came to be told." The *MaddAddam trilogy* responds by creating new mythologies, as evidenced by Toby's rituals and Crake's status as a deity. In keeping with Ghosh's aim to resurrect pre-modern, magical ways of seeing the world—ways that were lost due to colonialism and capitalism—the narrative layering makes room for eco-mythmaking. The Gardeners celebrate saints and have an earth-reverent spirituality, believing that climate change is spiritual as well as material. They use ritual, recycling, vegetarianism, and resistance to fight against capitalist exploitation. "We are the gardeners of the spirit, who tend the green growing soul," (129) says one Gardener chant. The Rewilding of the human soul, a reconnecting with the Earth that is as much about imagination as it is about biology, is what Atwood argues for in this passage. Neither of these authors fits under Ghosh's criticisms of "silence." Instead, they reinstate storytelling as an ecological act, question the basis of modernity, and conjure up the unthinkable. Their writing serves as a creative, admonishing, and uplifting literary reaction to the very madness produced by anthropocentric condition.

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