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Mythic Dissonance and Ethical Failure: A Posthuman Re-evaluation of Ecological Storytelling in *The Hungry Tide*

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Abstract
Existing criticism on The Hungry Tide has largely approached the novel through the framework of ecological care, emphasizing coexistence, conservation, and interspecies empathy. While such readings remain important, they tend to underplay the extent to which Ghosh's narrative persistently unsettles ethical resolution. This article argues that the novel does not ultimately affirm an ethics of care but stages a repeated failure of human moral frameworks when confronted with non-human agency.
Central to this argument is what this paper terms mythic dissonance. Through the Bon Bibi narrative, Ghosh does not offer moral reassurance or spiritual refuge; instead, myth functions as a regulatory structure that imposes limits on human presence within the forest without guaranteeing justice or protection. Ethics, in this context, emerges not as harmony but as constraint. Close readings of Fokir's embodied ecological knowledge and the lingering memory of the Morichjhapi massacre further reveal how scientific rationality, political idealism, and humanitarian intent each falter within the unstable ecology of the tide country.
Drawing on posthumanist debates around precarity and relational boundary-making, this study re-evaluates ecological storytelling as a narrative mode that exposes, rather than resolves, ethical uncertainty. The Hungry Tide does not imagine a future of ecological mastery or moral alignment. Instead, it insists on an ethics shaped by exposure to limits, where survival, responsibility, and justice remain unevenly distributed across human and non-human lives.
By foregrounding ethical failure rather than ecological consolation, the novel complicates dominant ecocritical paradigms and invites a more uneasy, but necessary, rethinking of posthuman ethics in contemporary environmental literature.
Keywords: *mythic dissonance; ethical failure; posthumanism; ecological storytelling; Amitav Ghosh*

Introduction

Amitav Ghosh's *The Hungry Tide* has come to occupy a central position within ecocritical and environmental humanities scholarship, particularly in discussions of interspecies ethics and what is often framed as the pedagogical ecology of the Sundarbans. Dominant critical approaches have situated the novel within a paradigm of ecological care, reading its representation of fragile landscapes and cross-species encounters as an ethical corrective to Anthropocene modernity. Within this framework, the tide country is imagined as a space of moral instruction, where human subjects are invited to cultivate restraint, empathy, and stewardship in response to environmental vulnerability.
Such readings, however, impose a liberal humanist teleology onto a narrative ecology that persistently resists moral recuperation. By privileging ethical intention and pedagogical

transformation, the care paradigm assumes that ecological encounter can culminate in moral coherence. This article argues instead that *The Hungry Tide* is structured around ethical exhaustion. Human moral reasoning, whether articulated through scientific empiricism, humanitarian sympathy, or environmental governance, repeatedly fails to secure ethical stability. Ghosh's non-human world does not respond to care or intention. It operates through a logic of radical incommensurability, in which human values and ecological processes collide without resolution. Ethics, here, does not progress toward harmony but fractures under pressure.

This exhaustion becomes most visible in the novel's engagement with the 1979 Morichjhapi massacre. Rather than treating Morichjhapi as a discrete episode of political violence, Ghosh embeds it within a biopolitical ethical impasse produced by conservationist governance. The state's mandate to protect the Sundarbans, and specifically the tiger, authorizes the removal and killing of refugee populations deemed ecologically excessive. In this configuration, the non-human is not merely protected but actively weaponized. Care for wildlife becomes the ethical justification for human disposability. The opposition between tiger and refugee thus exposes a biopolitical logic in which environmental protection and subaltern survival are rendered mutually exclusive.

What Morichjhapi reveals is not a failure of good intentions but the incompatibility of competing moral orders within a shared ecological space. Conservationist ethics, humanitarian claims, and political responsibility do not converge into a coherent framework of justice. Instead, they collapse into zones of indistinction, where ethical obligation and sanctioned violence become indistinguishable. The tides continue to erase. Tigers continue to kill. The non-human world does not arbitrate moral claims or restore ethical balance. Ethical meaning is not suspended; it is structurally exhausted.

It is within this breakdown that the Bon Bibi hagiography acquires critical significance. Frequently read as a source of cultural resilience or ecological harmony, the myth in fact functions as a regulatory apparatus that formalizes human limits without offering moral sanctuary. Bon Bibi does not guarantee protection or justice. She delineates boundaries. Entry into the forest is conditional. Survival is contingent. Ethics, here, is not grounded in care but in exposure to limits that cannot be negotiated or overcome. This article describes this condition as mythic dissonance, a state in which belief systems govern ecological access while withholding ethical assurance.

By synthesizing the historiography of Morichjhapi with the hagiographic structure of the Bon Bibi myth, this study contends that *The Hungry Tide* stages ethical failure not as a narrative lapse but as a structural condition of posthuman existence. Drawing on theories of precarity and boundary-work, the novel systematically resists the consolations of care that dominate contemporary ecocriticism. Rather than extending empathy or stewardship, Ghosh's narrative shifts analytical attention to the limits of ethics itself, forcing a confrontation with an ecology that remains fundamentally unmasterable. In doing so, the novel demands an ecocritical reorientation, away from liberal moral reassurance and toward a posthuman ethics defined by exposure, constraint, and the volatile agency of a world that refuses to be saved.

Theoretical Framework

The Biopolitics of the Sundarbans: Conservation as Disposability

The ethical exhaustion staged in *The Hungry Tide* is symptomatic of what may be described as a biopolitical ecology. Drawing on Michel Foucault's formulation of biopower as the regulatory management of life, this study understands environmental governance in the Sundarbans as an extension of population control into the ecological domain. Here, biopolitics does not merely protect life; it stratifies it. Ecological systems and protected species are

elevated within a hierarchical valuation of life, while certain human populations are rendered excessive, disposable, or incompatible with conservationist goals.

Within this regime, the Bengal tiger functions not simply as a biological entity but as a biopolitical signifier. As Annu Jalais's socio-historical work on the Sundarbans demonstrates, tiger conservation operates as a regulatory apparatus that determines the legitimacy of human presence in the forest. Protection of the non-human thus becomes a mechanism through which human lives are classified, restricted, or expelled. Conservation, far from being ethically neutral, produces a politics of exclusion grounded in ecological justification.

Ghosh's narrative renders this logic visible through the adversarial dialectic between the tiger and the refugee. Displaced communities are framed as threats to an endangered wilderness, allowing the state to weaponize the discourse of ecological care in order to withdraw humanitarian protection. This is not a breakdown of the biopolitical project but its fulfillment. Life is preserved through the calculated exposure of other lives to death. The protection of wildlife authorizes the abandonment of the subaltern.

The 1979 Morichjhapi massacre crystallizes this dynamic. Rather than functioning solely as a historical episode of political repression, Morichjhapi emerges as a biopolitical zone of indistinction in the sense articulated by Giorgio Agamben. In this space, the boundary between lawful environmental governance and sanctioned state violence collapses. The tiger's right to life becomes the moral mandate for the refugee's rightless death. Ethical obligation is not violated here; it is reconfigured through conservationist logic.

Crucially, *The Hungry Tide* refuses to resolve this impasse through the restorative tropes of liberal humanism. The non-human world—the tides, the tigers, the unstable terrain—remains fundamentally indifferent to the moral weight of biopolitical violence enacted in its name. This ecological indifference destabilizes ecocritical assumptions that imagine nature as a site of ethical arbitration or moral balance. The Sundarbans do not correct injustice. They persist.

In this sense, Ghosh's novel exposes care itself as a technology of exclusion. When ecological protection is articulated through biopolitical governance, ethics no longer operates as empathy or responsibility but as regulation and limit. It is within this landscape of conservation-as-disposability that mythic dissonance takes shape. The Bon Bibi hagiography does not counter biopolitical violence with moral redemption. Instead, it formalizes the same limits, regulating human survival within an ecology that neither recognizes intention nor rewards virtue. Myth does not resolve ethical exhaustion; it stabilizes it.

Myth, Partition, and the Ethics of Exposure: Reading the Bon Bibi Narrative

The Bon Bibi narrative in *The Hungry Tide* has often been approached as a folkloric expression of ecological harmony or cultural resilience. Such readings tend to treat the myth as a moral counterweight to the violence of the Sundarbans, offering protection, balance, or spiritual consolation to those who inhabit the forest. This section argues otherwise. Rather than articulating justice or ethical restoration, the Bon Bibi myth functions as a system of partition, one that regulates access to ecological space without resolving violence or guaranteeing moral outcome. In doing so, the myth mirrors the biopolitical logic of conservation already at work in the region.

At the center of the Bon Bibi narrative lies a contract between Bon Bibi and Dokkhin Rai, the tiger demon who governs the forest's lethal force. This agreement is frequently misread as a moral settlement in which good triumphs over evil. Yet the myth does not abolish violence. It distributes it. Dokkhin Rai is not defeated or expelled; he is contained within a designated zone. Humans may enter the forest only by acknowledging this partition and accepting the limits it imposes. Survival, under this arrangement, is conditional rather than deserved. Justice is neither promised nor pursued.

This logic of partition is structurally homologous to the biopolitical borders governing the Sundarbans. Just as conservation policy divides the region into protected and prohibited zones, the Bon Bibi myth divides ecological space into areas of conditional access and zones of lethal exposure. The myth does not oppose biopolitical governance; it naturalizes it. Human life is permitted within the forest only under specific conditions, and death is not framed as injustice but as transgression. Ethics, here, is spatialized. It is mapped onto territory rather than grounded in moral intention.

The myth therefore produces what this article terms mythic dissonance. Belief does not align with ethical security. Ritual observance does not guarantee survival. Moral virtue offers no immunity. The forest remains dangerous even to the faithful. This dissonance destabilizes the assumption that myth functions as a reservoir of ethical meaning. Instead, the Bon Bibi narrative formalizes ethical uncertainty, instructing its adherents not in justice but in the acceptance of limits.

Fokir's relationship to the Bon Bibi myth exemplifies this structure with particular clarity. Unlike Piya or Kanai, Fokir does not approach the forest as an object of knowledge or mastery. His engagement with the myth is neither symbolic nor doctrinal. It is embodied. He navigates the tide country through ritual gestures, spatial intuition, and attunement to non-human rhythms. Yet this embodied knowledge does not shield him from harm. Fokir's faith does not save him from the storm. His death does not signal narrative closure or moral recompense.

What Fokir embodies, instead, is a posthuman ethics of exposure. His relationship to the forest is grounded in proximity rather than control, vulnerability rather than authority. He does not seek to dominate the environment or extract meaning from it. He lives within its constraints, accepting the possibility of death as part of ecological belonging. This is not ethical mastery but ethical submission to an unmasterable world. Fokir's silence, often romanticized as authenticity, should instead be read as an ethical posture shaped by mythic dissonance. He knows that the forest does not listen.

Through the Bon Bibi myth, *The Hungry Tide* thus refuses the consolations of ethical harmony. Myth does not redeem biopolitical violence; it echoes its logic. Partition replaces justice. Regulation replaces care. The forest remains governed by limits that neither myth nor morality can overcome. By staging this dissonance, Ghosh transforms myth from a symbolic archive into an ethical technology, one that conditions survival without offering moral reassurance.

In this way, the Bon Bibi narrative does not resolve the ethical exhaustion introduced by Morichjhapi. It stabilizes it. Myth becomes the cultural form through which biopolitical limits are lived, repeated, and internalized. Ethics, stripped of moral promise, persists only as exposure to risk within a landscape that remains indifferent to belief, intention, and virtue alike.

Mythic Dissonance: Partition, Territorialization, and the Ethics of Exposure

In *The Hungry Tide*, the Bon Bibi hagiography is frequently romanticized as a folkloric repository of ecological harmony and cultural resilience. Such interpretations, however, conflate protection with partition. This article argues that the myth functions not as a moral counterweight to the violence of the Sundarbans, but as a regulatory system that organizes ecological space through spatial division. Rather than articulating restorative justice, the mythic contract between Bon Bibi and Dokkhin Rai reproduces a logic of containment. Lethal force is not abolished. It is geographically managed.

At the core of the Bon Bibi narrative lies not ethical reconciliation but a negotiation of sovereignty. Dokkhin Rai is neither defeated nor expelled from the forest. He is territorialized. The forest is divided into zones of conditional access, where human entry is permitted only under specific constraints. Survival, within this framework, is never guaranteed. It is contingent. The myth does not promise justice or protection; it formalizes a regime of ontological precarity. Ethics, here, is not grounded in intention or virtue but spatialized across

mangroves, mudflats, and tidal channels, where transgression rather than moral failure triggers lethal consequence.

This structure closely mirrors the biopolitical partitioning of the Sundarbans under conservationist governance. Just as environmental policy divides the region into protected and prohibited zones, the Bon Bibi myth maps ethical legitimacy onto territory. Certain spaces are inhabitable, others are not. Death is not framed as injustice but as a consequence of crossing prescribed boundaries. In this sense, myth does not resist biopolitical logic; it echoes it. The forest is governed through limits rather than care.

This alignment produces what this study terms mythic dissonance: a condition in which ritual observance and ethical security remain permanently uncoupled. Faith does not guarantee survival. Moral conduct does not confer immunity. The forest remains dangerous even to the devout. Myth, rather than resolving ethical uncertainty, stabilizes it. Belief becomes a mode of orientation within danger, not a shield against it.

Fokir's embodied relation to the Bon Bibi myth exemplifies this dissonance with particular force. Unlike Kanai's reliance on linguistic mastery or Piya's dependence on scientific empiricism, Fokir's engagement with the forest is grounded in visceral attunement. His knowledge is tactile, rhythmic, and spatial. Yet this proximity offers no sanctuary. His eventual death during the cyclone is not a narrative failure or tragic exception. It is the logical culmination of a posthuman ethics of exposure.

Fokir does not inhabit the forest as a steward or a master. He exists in a state of radical vulnerability. His silence is not a marker of authenticity or spiritual depth but an ethical posture stripped of anthropocentric hubris. It reflects an understanding that the non-human world does not respond to human faith, intention, or moral worth. By refusing to save its most attuned subject, the novel dismantles the care paradigm at its core. Nature does not reward ethical alignment.

In this context, myth does not redeem biopolitical violence. It institutionalizes the limit. The Bon Bibi narrative becomes an ethical technology that teaches subjects not how to be good, but how to live within an ecology that cannot be mastered. Partition replaces justice. Exposure replaces care. Through mythic dissonance, *The Hungry Tide* transforms folklore into a structural logic that governs survival without moral reassurance.

Memory, Morichjhapi, and Spectral Ecology

In *The Hungry Tide*, the violence of Morichjhapi does not persist as collective memory in the conventional sense. It survives instead as absence, erasure, and environmental residue. The massacre is not memorialized through monuments, testimony, or narrative closure. It is absorbed into the landscape itself. This section argues that Morichjhapi operates in the novel as a form of spectral ecology, where political violence becomes inscribed into tides, soil, and silence rather than preserved within human archives. Memory, here, is not owned by subjects; it circulates through the non-human world.

Ghosh's narrative approach to Morichjhapi resists the logic of historical recovery. The event is mediated through fragments: Nirmal's notebook, Kanai's partial readings, and the surrounding landscape that refuses to stabilize meaning. The absence of eyewitness narration is not a gap to be filled but a structural condition. The novel does not ask how Morichjhapi should be remembered. It asks what remains when remembrance fails. In doing so, it displaces memory from human cognition and relocates it within the environment itself.

This displacement aligns with what has been theorized as slow violence, where harm unfolds gradually, invisibly, and without spectacle. The aftermath of Morichjhapi is not marked by dramatic rupture but by ongoing dispossession, ecological restriction, and enforced forgetting. The Sundarbans absorb this violence quietly. The tides erase physical traces. Settlements

disappear without record. Justice does not arrive because the conditions for justice have already been dissolved. Memory becomes ecological rather than juridical.

Crucially, the novel does not frame this erasure as moral failure alone. It reveals how environmental governance depends on forgetting. The protection of the forest requires the removal of inconvenient histories. Morichjhapi must vanish for the Sundarbans to appear pristine. Violence is not denied; it is naturalized. In this way, memory becomes a biopolitical problem. What is allowed to persist is not suffering but silence.

Kanai's engagement with Nirmal's notebook exposes the instability of human memory in this context. The text promises historical truth but delivers fragmentation. Kanai does not inherit ethical clarity from the past. He inherits confusion, discomfort, and unfinished thought. The notebook does not restore moral balance; it deepens ethical uncertainty. Memory, rather than anchoring responsibility, destabilizes it.

The environment, by contrast, remains saturated with unspoken aftermath. Rivers that carried bodies continue to flow. Mangroves grow over sites of eviction. Tigers roam territories once claimed by refugees. This is not symbolic memory. It is material persistence without narrative resolution. The non-human world does not testify. It does not accuse. It does not absolve. Its indifference is not amoral but structural.

This ecological persistence produces a second register of ethical exhaustion. Even remembrance fails as a redemptive act. To remember Morichjhapi does not restore justice or prevent repetition. Instead, it exposes the limits of moral response in landscapes governed by conservationist biopolitics. The past cannot be repaired because the present depends on its erasure.

Read alongside the Bon Bibi myth, Morichjhapi's spectral presence completes the structure of mythic dissonance. Myth regulates survival without justice. Memory preserves violence without resolution. Together, they sustain an ecology in which ethical frameworks neither heal nor conclude. Ethics does not disappear. It lingers as discomfort, as exposure, as unfinished responsibility.

In *The Hungry Tide*, memory is thus neither redemptive nor consolatory. It is ecological, dispersed, and unresolved. By embedding political violence within tides and terrain, Ghosh forces a rethinking of environmental ethics that cannot rely on commemoration or care. What remains is an uneasy coexistence with histories that cannot be settled, only endured.

Spectral Historiography and the Materiality of Erasure

In *The Hungry Tide*, the Morichjhapi massacre persists not as a recuperable historical narrative but as a form of spectral ecology. Rather than appearing as a localized political trauma that can be narrated, archived, or resolved, the violence of 1979 is absorbed into the tidal rhythms of the Sundarbans, becoming what may be described as an environmental residue. This section argues that Ghosh displaces memory from the human subject and relocates it within the non-human world, producing a condition in which political violence is materially inscribed into water, soil, and silence rather than preserved through testimony or commemoration.

Ghosh's narrative architecture surrounding Morichjhapi systematically resists the logic of historical recovery. The event is mediated through Nirmal's notebook, a fragile and fragmentary archive that offers no epistemic closure. Water-damaged, incomplete, and read belatedly, the notebook refuses the authority typically associated with eyewitness testimony. This absence of a stable historical record is not a narrative deficiency but a structural feature of what Rob Nixon has theorized as slow violence. Slow violence unfolds gradually, across extended temporal and spatial scales, often escaping the visibility of spectacular events or conventional historiography. In the Sundarbans, the biopolitical erasure of the refugee is mirrored by the ecological erasure produced by the tide. The landscape does not preserve the massacre as memory; it consumes it.

This process of naturalized forgetting is essential to conservationist governance. For the Sundarbans to be produced as a pristine wildlife sanctuary, the inconvenient history of subaltern habitation must be rendered spectral. The refugee's presence cannot be acknowledged without destabilizing the ethical legitimacy of environmental protection. Memory thus becomes a biopolitical site of struggle. The state depends on silence to justify the protection of the tiger, while the environment absorbs the traces of violence without articulation. Rivers that once carried bodies do not testify. Mangroves grow over cleared settlements. This is not symbolic remembrance but material persistence governed by ecological indifference to human justice.

Kanai's engagement with Nirmal's notebook further exposes the instability of archival memory. Nirmal's idealism, shaped by Marxist politics and his engagement with Rilke's Duino Elegies, aspires toward a universal ethics of human dignity. Yet this intellectual framework collapses when confronted with the visceral reality of Morichjhapi. The notebook does not transmit political clarity or ethical resolution. Instead, it produces ethical vertigo. Kanai inherits not a mandate for justice but an awareness of its impossibility. To remember Morichjhapi is not to repair it, but to confront the limits of moral response within an ecology structured by exclusion.

This spectral condition aligns with hauntological understandings of history as that which persists without presence. Morichjhapi haunts the novel not as a recoverable past but as an unresolved remainder. The dead do not return as voices demanding justice; they remain embedded in the environment as absence. Ethics, in this context, is stripped of its redemptive promise. What remains is discomfort, an unassimilable awareness that the present is sustained through erasure.

Read alongside the Bon Bibi myth, this spectral historiography completes the framework of mythic dissonance. If myth regulates survival without justice, memory preserves violence without resolution. Myth partitions space; memory saturates it with loss. Together, they sustain an ecology in which ethical frameworks neither heal nor conclude. Justice does not arrive through remembrance, just as protection does not arrive through belief.

In *The Hungry Tide*, memory is therefore neither consolatory nor restorative. It is ecological, dispersed, and unrSynthesis: Ethical Exhaustion as an Ontological Condition

When read in aggregate, the biopolitical governance of the Sundarbans, the regulatory apparatus of the Bon Bibi hagiography, and the spectrality of the Morichjhapi archive converge to reveal the central structure of *The Hungry Tide*: ethical exhaustion. This condition does not signal the absence of morality, but rather its structural depletion. In Ghosh's tide country, moral intention persists yet fails to catalyze justice; care is invoked yet facilitates exclusion; and memory endures without the possibility of repair. Ethical life does not disappear. It is worn thin by the conditions under which it is repeatedly asked to function.

What unifies these strands is the pervasive encounter with the limit. Whether enacted through the state's biopolitical boundaries or through the mythic partitioning instituted by Bon Bibi, ethics in the Sundarbans is spatialized and rendered conditional. Survival is permitted but never secured. Justice is imagined but never realized. The non-human—the tiger, the tide, the mangrove—is stripped of its anthropocentric role as moral arbiter or symbol of balance. Its agency is instead defined by radical materiality and indifference. By refusing to moralize the non-human world, Ghosh destabilizes ecocritical models that rely on reciprocity, harmony, or ethical learning. The environment does not offer a pedagogy of care. It offers a curriculum of exposure.

Ethical exhaustion thus emerges from a state of moral overload rather than moral absence. Conservationist imperatives, humanitarian claims, aesthetic universalisms, and subaltern demands collide within a shared ecological space that cannot accommodate them all. *The*

Hungry Tide demonstrates how ecological protection and global ethical frameworks can coexist with, and even authorize, dispossession and death. In this context, mythic dissonance and spectral memory do not resolve ethical conflict; they stabilize the separation between ethics and survival. Myth regulates exposure without justice. Memory preserves violence without repair.

Ethics, under these conditions, persists not as virtue or mastery but as an uneasy, ongoing state of discomfort and constraint. Ghosh's novel therefore compels a decisive shift within Environmental Humanities. Rather than seeking consolation through expanded care or moral reassurance, it demands rigorous engagement with ecological indifference and the unmasterable limits of shared existence. Ethical exhaustion is not a failure to be corrected. It is the ontological condition through which ecological life must now be understood.

Conclusion: Beyond Care, Toward Ethical Exposure

This article has argued that *The Hungry Tide* resists dominant ecocritical readings that frame the novel as an affirmation of ecological care, coexistence, or ethical learning. Rather than offering a reparative vision of environmental ethics, Ghosh's narrative stages the exhaustion of care itself. Across biopolitical governance, mythic partition, and spectral memory, the novel persistently withholds moral resolution, exposing the limits of human-centered ethical frameworks in landscapes governed by non-human indifference.

By introducing the concept of mythic dissonance, this study has shown how ethical systems in the tide country function through regulation rather than redemption. The Bon Bibi hagiography does not reconcile violence or promise justice; it territorializes survival. The Morichjhapi massacre does not persist as a recoverable historical lesson; it endures as environmental residue, absorbed into tides and terrain through enforced disappearance. Together, myth and memory sustain an ecology in which ethics remains operative yet insufficient, present yet structurally depleted.

The significance of this argument extends beyond Ghosh's novel. In an era marked by climate displacement, conservation-induced violence, and accelerating ecological collapse, Environmental Humanities increasingly confront a world in which moral intention no longer guarantees ethical outcome. Rising seas do not respond to care. Protected forests do not ensure justice. Mythic dissonance offers a critical framework for reading texts that refuse consolation and instead articulate how life continues under conditions of exposure, constraint, and uneven vulnerability.

This study therefore calls for a shift toward what may be understood as posthuman realism within ecocritical practice. Such a realism abandons the liberal humanist pursuit of harmony, rescue, or ethical mastery. It begins instead from the recognition that ethics now operates within damaged, indifferent, and unmasterable ecologies. Responsibility does not disappear under these conditions; it is reconfigured as attentiveness to limits rather than faith in repair.

The Hungry Tide ultimately does not ask how nature might be saved, nor how care might be extended more effectively. It asks what it means to live ethically when care itself becomes complicit in violence. By foregrounding ethical exhaustion rather than ecological consolation, Ghosh's novel challenges Environmental Humanities to remain with discomfort, uncertainty, and failure. In doing so, it offers not a blueprint for coexistence, but a language for living with limits in a world that refuses to be redeemed.

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