

Unmasking Slow Violence: Ecological Imperialism and Climate Justice in Amitav Ghosh's *The Nutmeg's Curse*

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ABSTRACT

*Using Rob Nixon's idea of "slow violence" as the theoretical foundation, this paper examines the association between ecological imperialism and climate justice in Amitav Ghosh's *The Nutmeg's Curse*. Marginalised communities are disproportionately affected by slow violence, which is marked by gradual and frequently undetected environmental and social devastation over extended periods. This study examines the enduring impact of colonial practices on contemporary ecological crises and climate injustices by critically analysing Ghosh's portrayal of the Banda Islands and the colonial exploitation of their natural resources. The analysis shows how Indigenous livelihoods and local ecosystems have been disrupted by ecological imperialism in the past, which has led to long-term environmental degradation, highlights the ongoing ecological disparities in the Global South, and draws a connection between past injustices and current climate justice challenges. This study also examines Ghosh's use of narrative techniques to vividly and visually unfold the process of slow violence, highlighting the importance of literature in promoting greater public awareness and an in-depth understanding of climate justice. This paper recommends a climate justice methodological strategy that considers the historical legacy of ecological imperialism. It calls for actions and policies that support social justice and environmental sustainability, guided by a theoretical understanding of slow violence and the lessons from Ghosh's *The Nutmeg's Curse*.*

Keywords: Ecological imperialism; climate justice; slow violence; environmental humanities; environmental degradation

INTRODUCTION

Two key concepts at the core of contemporary environmental discourse are ecological imperialism and climate justice, both of which offer compelling and critical perspectives on the past injustices that have shaped our world and the contemporary global issues we face today. The colonial practice used by affluent nations, particularly the Western colonial powers, was one of exploitative and reconstructive manipulation of the environment for economic objectives, primarily in the interest of making a profit, with the majority of the time having a deleterious impact on the Indigenous people and local diversity. This is referred to as ecological imperialism (Crosby, 1986). Such a

process leaves lasting ecological and social imprints that fundamentally disrupt the traditional livelihoods and cultural ways of the affected people (Grove, 1995). In contrast to ecological imperialism, climate justice focuses on the disproportionately unequal impacts of environmental degradation endured by marginalised communities, particularly those residing in the Global South, while highlighting the ethical and political dimensions associated with climate change (Shue, 1993). Adaptation and mitigation require the development of equitable solutions that take into account historical responsibilities for greenhouse emissions and prioritise the satisfaction of the needs of vulnerable communities that are most exposed (Martinez-Alier, 2002). Reading between the lines of history, Amitav Ghosh's non-fiction book, *The Nutmeg's Curse*, provides a compelling narrative that deeply explores these intertwined phenomena. His narrative not only points to the long-lasting effects of ecological imperialism manifesting in the form of ongoing environmental crises and instances of climate injustice but also reveals the gruesome realities that are entailed in the conquests carried out during the colonial era.

Whereas he maps out the intricate and, in fact, stormy history of Dutch incursions into the Banda Islands and of their subsequent and violent means of resource appropriation, Ghosh presents a deep and incisive analysis. This analysis examines how colonial epistemologies have become deeply ingrained in social structures and how various forms of capitalist forces have significantly contributed to their effects. These have contributed significantly to the ongoing erosion of ecology's very ontological being while advancing what may be termed a "mechanistic vision of the world" (p. 37). According to Ghosh, until the Dutch colonists subverted this worldview and reduced the vibrant ecological system to a mere site of resource, "it was not land but Land" (p. 36) for the Indigenous Banda masses. Similarly, nutmeg and other trees were celebrated as living things whose value and meaning went beyond "in excess of [their] utility" (p.76). This paper employs Rob Nixon's concept of "slow violence" to analyse Ghosh's depiction of the Banda Islands, highlighting the gradual and often imperceptible harms inflicted on both the environment and indigenous communities over extended periods (Nixon, 2011). By critically examining Ghosh's narrative strategies and the historical context, this study aims to elucidate how ecological imperialism continues to shape global environmental inequalities and inform discussions of climate justice in the 21st century. Despite growing attention to environmental justice and literary ecologies, few studies have examined how Amitav Ghosh's nonfictional narrative strategies formally respond to the representational challenges of what Rob Nixon terms "slow violence." This paper addresses that gap by investigating how Ghosh's engagement with colonial history, Indigenous ontology, and planetary crisis expands the scope of environmental humanities beyond descriptive critique into narrative intervention. This paper draws on Rob Nixon's (2011) theory of slow violence, defined as "a violence that occurs gradually and out of sight," to examine how Ghosh represents the long-term ecological and epistemic harm rooted in colonial histories. In doing so, it argues that *The Nutmeg's Curse* not only documents environmental degradation but also transforms narrative form into a mode of resistance that reclaims Indigenous cosmologies and critiques global capitalism. The central research question guiding this study is: How does Amitav Ghosh's narrative render visible the temporally dispersed and spatially uneven violence of ecological imperialism, and what does this mean for contemporary debates on climate justice in the Global South? In doing so, this paper argues that literary form is not merely an aesthetic concern but a political tool, especially within environmental discourse. The act of narrating slow violence, with its diffuse temporality and invisibility, demands a distinct literary engagement that exceeds empirical modes of representation (Lerner, 2010). By situating narrative at the centre of

analysis, this study affirms the role of storytelling as a mode of environmental witnessing and epistemic resistance.

In engaging with this question, the paper contributes to post-colonial ecocriticism by situating Ghosh's literary work within the much broader and ongoing debate concerning the concept of the Anthropocene. The analysis benefits from the recent and influential critical work of several prominent scholars, including Dipesh Chakrabarty's (2009) exploration of the complex notions of planetary history and Ursula K. Heise's (2016) examination of the interconnections between narrative and environmental justice. The paper also benefits from Claire Colebrook's 2017 work on notions of extinction and futurity. However, while scholars like Chakrabarty and Colebrook explore the philosophical and temporal crises of the Anthropocene, Ghosh's work intervenes from a Global South perspective, grounding these crises in colonial histories of extraction and militarism. In doing so, he reframes the Anthropocene not as a universal planetary threshold but as a lived continuation of imperial violence. *The Nutmeg's Curse* disrupts Eurocentric narratives by showing how the Global South experiences the Anthropocene as both ecological devastation and epistemic erasure. By providing considerable attention to these different perspectives, the paper not only reiterates the important concepts articulated by Nixon but also actively builds upon them to develop contemporary debates around key concepts such as epistemic justice, narrative ethics, and the complex political ecology of literature itself. This paper argues that Amitav Ghosh's *The Nutmeg's Curse* enacts the theory of slow violence not merely through its content but through its narrative form, which blends allegory, memoir, reportage, and historical critique. By drawing on Rob Nixon's concept of slow violence, along with theories of ecological imperialism and climate justice, this study demonstrates how Ghosh employs literary strategies such as metaphor, temporal layering, and cartographic critique to render environmental harm perceptible across time and space. In doing so, the paper positions *The Nutmeg's Curse* as both a literary act of epistemic resistance and a political intervention into Global South climate justice discourse.

REVIEW OF LITERATURE

The environmental and epistemological concerns addressed in Amitav Ghosh's *The Nutmeg's Curse* have increasingly drawn scholarly interest from post-colonial ecocritics, particularly through the frameworks of ecological imperialism, climate justice, and slow violence. However, much of the existing scholarship remains either thematically oriented or heavily reliant on the summary, lacking sustained attention to the narrative strategies through which Ghosh constructs climate testimony. This study addresses this gap by situating *The Nutmeg's Curse* within an evolving body of literature that critiques the colonial roots of environmental crisis while also examining how literary form itself becomes a mode of epistemic resistance.

The theoretical foundation for this paper lies in Rob Nixon's (2011) concept of "slow violence," which redefines violence as "a delayed destruction dispersed across time and space, an attritional violence that is typically not viewed as violence at all" (p. 2). Unlike forms of spectacular violence that are immediately visible, slow violence unfolds gradually, often escaping the public gaze and disproportionately affecting marginalised communities, especially those in the Global South. Nixon's work has proven foundational for ecocritical studies that seek to draw attention to the invisibility of long-term environmental degradation. Importantly, Nixon not only theorises a new form of violence but also calls for literary forms capable of rendering such harm

perceptible (Çıraklı & Karmakar, 2023). This insight guides the current paper's approach: to examine how Ghosh's narrative strategies, including metaphor, historical layering, and recursive temporality, materialise slow violence on the page.

Subsequent work by scholars such as K. Whyte (2020) and Robert Bullard (2018) builds on Nixon's ideas by emphasising the structural dimensions of environmental harm. Whyte's notion of intergenerational disruption in Indigenous communities frames slow violence not merely as ecological damage but as a breakdown of social and cultural continuity. This is particularly relevant to *The Nutmeg's Curse*, which explores how colonial conquest not only displaces people physically but also ruptures their cosmological relationships with the land. Similarly, Bullard's analysis of environmental racism illuminates how state and corporate neglect systematically place ecological burdens on communities of colour. These insights sharpen the lens through which Ghosh's depiction of the Banda Islands and fossil-fuel geopolitics can be understood not just as historical episodes but as present-day continuities of imperial violence. The ecological imperialism thesis, originally developed by Alfred Crosby (1986) and elaborated by Richard Grove (1995), also provides a crucial backdrop. Crosby conceptualises European colonialism as a project that transformed ecological landscapes through the global transplantation of flora, fauna, and disease. Grove extends this idea by showing how colonial administrators imposed extractive environmental regimes that permanently altered local ecologies. Ghosh's reconstruction of nutmeg monoculture and Dutch conquest in the Banda Islands directly echoes this legacy, portraying ecological imperialism as a system of domination whose effects are still inscribed on the land.

Climate justice, as articulated by Martinez-Alier (2002) and further developed in more recent works (e.g., Martinez-Alier et al., 2016), highlights the moral and political asymmetries in how climate change impacts different populations. Climate Justice is particularly important for a Global South perspective, where climate vulnerability is amplified by historical underdevelopment, economic marginalisation, and the residual impacts of colonial exploitation (Pelling, 2011). Ghosh's text aligns with this view by foregrounding how the Global South is disproportionately affected by climate change despite contributing the least to global emissions. His analysis, however, extends beyond the ethical register to suggest that literary form can itself participate in climate resistance, a point not fully explored in current climate justice literature.

Recent scholarly attention to *The Nutmeg's Curse* has emphasised its thematic treatment of colonial legacies and ecological injustice. Karmakar and Chetty (2024) explore the cognitive and epistemic violence embedded in colonial discourse, arguing that Ghosh deconstructs Enlightenment-based frameworks of knowledge. Soni (2022) discusses slow violence in *The Hungry Tide*, suggesting that Ghosh's oeuvre repeatedly addresses the representational challenge of depicting invisible harm. Das et al., (2023) interpret Ghosh's method as a form of "anecdotal decoloniality," using story fragments to unsettle dominant historical narratives. However, these studies often remain at the thematic level. Few directly analyse the formal mechanisms, such as metaphor, allegory, or intertextual framing, through which Ghosh narrativises ecological violence. Additional recent contributions include Sharma and Singhvi's (2023) analysis of anthropocenic politics in Ghosh's work and Vinod's (2022) Oiko poetic reading that highlights Indigenous cosmologies.

To address this critical gap, the present study builds on interdisciplinary ecocriticism by engaging with scholars like Dipesh Chakrabarty (2009), who calls for a new form of planetary historiography that recognises the convergence of human and geological timescales. Chakrabarty's intervention provides a valuable lens for understanding how Ghosh collapses temporal divides between colonial conquest and climate change. Similarly, Ursula Heise (2016) examines how

environmental narratives shape public perception of ecological risk, while Claire Colebrook (2017) theorises extinction as a disruption of futurity, a theme echoed in Ghosh's portrayal of monocultures and environmental collapse as foreclosures of collective futures.

Finally, the paper draws upon Jason Moore's (2016) critique of the Anthropocene as a universalising narrative that obscures capitalism's central role in ecological degradation. This is particularly relevant given that Ghosh's work offers a counter-narrative, what might be called a Capitalocene consciousness that centres colonialism, extractivism, and militarism as root causes of today's climate emergencies. In doing so, a reading of *The Nutmeg's Curse* indicates that the text resists the tendency to homogenise responsibility for climate change and insists instead on a differential historical accounting (Huggan & Tiffin, 2010). In sum, while the existing literature has made important contributions to our understanding of Ghosh's environmental engagements, there is a need for more targeted analyses of how literary form becomes a site of political and ecological intervention. This study addresses that need by showing how Ghosh's narrative strategies visualise slow violence, giving shape and urgency to the invisible devastations of colonial environmental legacy.

Jana and Padmaja (2023) demonstrate how Ambikasutan Mangad's *Swarga* serves as a narrative response to environmental toxicity and injustice, highlighting literature's capacity to depict structural violence and ecological degradation. Their analysis situates fiction as a tool for articulating lived environmental harm, focusing on the real-world consequences of Endosulfan use in Kerala, India. This approach complements Ghosh's literary strategies in *The Nutmeg's Curse*, in which historical and ecological narratives intersect to foreground colonial environmental damage.

In a parallel exploration, Akhter and Islam (2024) apply urban ecocriticism to examine the environmental transformation of Kolkata in Lahiri's *The Lowland*. They analyse how the city's rapid urbanisation and ecological decline are reflected through narrative, linking local environmental degradation with global sustainability concerns. Their findings reinforce the role of literature in diagnosing urban ecological crises, offering a framework that aligns with Ghosh's interrogation of imperialism and environmental collapse.

THEORETICAL FRAMEWORK

This research draws substantially from the concept of slow violence, as developed by Rob Nixon in his influential book published in 2011. He theorises this idea as "a violence that occurs gradually and out of sight, a violence of delayed destruction dispersed across time and space" (p. 2) and finds importance in the nuances involved in its articulation. Contrary to the traditional histories of violence, which typically present it as sudden, explosive, or easily visible to the observer, slow violence is unveiled in a gradual, incremental, yet quiet manner. Its effects often lie obscured in the present moment and are frequently not registered by hegemonic political and media discourses. Nixon also argues that this specific type of harm "is neither spectacular nor instantaneous but rather incremental, whose calamitous repercussions are postponed for years or decades or centuries" (p. 10). This highlights the long-term nature of its effect. His theoretical work is often extremely relevant while analysing how the legacies of colonialism, characterised by the extraction of natural resources and environmental damage, continue to shape the present reality of ecological injustice, particularly in the Global South. In *The Nutmeg's Curse*, Amitav Ghosh dramatises this concept by aligning modern climate crises with colonial histories. He writes:

“As with the biopolitical conflicts of the past, the episodic violence of the forever wars is joined to another axis of conflict, a front where ‘slow violence’ unfolds because of inaction”

(p. 165)

This passage makes Nixon’s temporality visible, showing how modern geopolitical violence is compounded by the passive but lethal neglect that characterises environmental policy failures. Ghosh does not merely illustrate slow violence; his narrative structure, which blends memoir, reportage, and allegory, enacts it, drawing readers into the layered temporality of ecological trauma. Further, Ghosh’s critique of imperial cartography as an epistemic tool of erasure supports Nixon’s argument that violence often operates through systems of knowledge. He writes:

“The prevalence of the word ‘New’ in maps of the Americas and Australia points to one of the most important aspects of European expansion: ecological and topographic transformation”

(p. 52)

This quote is not simply descriptive. It suggests that even the act of naming New York, New South Wales, and New Amsterdam is an extension of environmental domination: a semantic clearing of Indigenous worlds, legitimising ecological imperialism through language. To deepen this analysis, the study engages with Robert Bullard’s (2018) work on environmental racism, which emphasises how pollution, toxic waste, and industrial degradation are disproportionately located in communities of colour. Bullard’s model presents a clear and descriptive picture of how Ghosh’s narrative, which addresses the problems of monoculture, fossil fuel economies, and global militarism, cannot be read as a theoretical critique. Rather, it has to be read as an explanatory account of environmental apartheid with roots firmly planted in the historical empire.

Building on Nixon’s foundation, K. Whyte (2020) introduces an intergenerational dimension to slow violence, framing it as a disruption not only of ecosystems but also of Indigenous cultural continuity—a concern central to Ghosh’s narrative approach. Ghosh responds to this by describing the powerful dislocating force of colonialism on Indigenous cosmologies. He says, “It was not land but Land” (p. 36), which highlights the significance of the religious and ontological relationship with the environment, one which is relentlessly undermined and deconstructed by the logics of imperialism. By synthesising these frameworks, this study treats slow violence as not only a descriptive lens but also a diagnostic and critical tool. Ghosh’s narrative enacts a political epistemology that resists spectacle in favour of witnessing the enduring consequences of colonial extraction and ecological dismemberment (K. P. Whyte, 2018). Nixon’s formulation of slow violence invites not only political analysis but also a recalibration of narrative temporality. The invisibility of harm, spread across years or generations, aligns with literary techniques such as delayed revelation, symbolic layering, and recursive memory. Ghosh’s ability to embed these temporal logics into his narrative underscores the profound synergy between ecological critique and literary form. Beyond merely applying Nixon’s theory, Ghosh’s formal techniques—such as his hybrid narrative mode, which blends memoir, historiography, and political essay—actively model a decolonial epistemology. This genre hybridity enacts slow violence by refusing linear narration and collapsing temporal and spatial divides. Ghosh’s method thereby mimics the very dispersal of violence he describes, forcing the reader to encounter climate injustice not as an isolated crisis but as a sedimented historical continuity.

METHODOLOGY

Building upon Rob Nixon's (2011) theory of slow violence, which foregrounds temporally dispersed and politically obscured environmental harm, this study employs narrative analysis and close reading to examine how *The Nutmeg's Curse* exposes ecological imperialism and climate injustice in the Global South. Drawing on methods from literary criticism, particularly narrative interpretation, post-colonial ecocriticism, and figurative analysis, this paper examines how Ghosh uses metaphor, allegory, temporal layering, and intertextuality to convey the persistent, uneven violence of climate collapse as a colonial afterlife. The theoretical lens of slow violence, as articulated by Nixon (2011), enables a reading of Ghosh's work that foregrounds the temporal and spatial invisibility of ecological harm, especially as it affects historically marginalised communities. This framework is applied not as an abstract concept but through the interpretive examination of specific narrative passages, rhetorical devices, and historical framing within the text. For instance, Nixon's model informs the analysis of Ghosh's treatment of imperial mapping, militarism, and resource extraction as interconnected forces of long-term structural violence.

The concept of ecological imperialism (Crosby, 1986; Grove, 1995) is employed to examine how Ghosh reconstructs episodes of environmental domination from the Dutch conquest of the Banda Islands to the imposition of monocultures as emblematic of a broader imperial ecology. Simultaneously, the climate justice framework (K. Whyte, 2020; Martinez-Alier, 2002; Bullard, 2018) is invoked to interrogate how Ghosh foregrounds the Global South's environmental precarity not as a passive outcome but as the product of extractive colonial and capitalist infrastructures. Rather than undertaking pattern identification or data-driven analysis, this study engages in close reading and narrative interpretation to illuminate how *The Nutmeg's Curse* operates as a decolonial environmental testimony. The objective is not simply to trace recurring themes but to demonstrate how the literary form itself articulates and resists the often-unseen violence embedded in global ecological discourse.

ANALYSIS AND DISCUSSION

UNMASKING SLOW VIOLENCE: *THE NUTMEG'S CURSE* AS CLIMATE TESTIMONY

Amitav Ghosh's *The Nutmeg's Curse* is a non-fiction narrative that reconstructs histories of colonial exploitation to expose the environmental and epistemic violence embedded within imperial systems. Blending memoir, reportage, allegory, and ecological critique, Ghosh engages the reader in a form of climate testimony that foregrounds the Global South's centrality in both historical and contemporary climate crises. This section analyses how Ghosh's language, structure, and metaphor render the slow violence of ecological imperialism visible, drawing on Rob Nixon's concept of "a violence that occurs gradually and out of sight" (Nixon, 2011, p. 2) alongside the frameworks of ecological imperialism and climate justice. One of the most harrowing episodes in the text is Ghosh's account of the Dutch East India Company's conquest of the Banda Islands. He writes:

"The land had been emptied and planted with nutmeg trees... imposing an artificial uniformity where none had previously existed"

(Ghosh, 2021, p. 45)

Ghosh's portrayal of the Banda Islands' transformation into a monocultural plantation, described as an "artificial uniformity, reveals how slow violence operates by eroding biodiversity and cultural landscapes simultaneously. This phrase captures both ecological damage and the imposition of a mechanistic colonial order that displaces relational ontologies of the land. Rather than merely documenting the replacement of biodiversity with monoculture, Ghosh exposes how imperial forces reconfigured ecosystems to serve the logic of extraction. This transformation exemplifies what Nixon (2011) calls "attritional violence," a form of harm that is "dispersed across time and space" and normalised through systemic neglect (p. 2).

This brief but powerful statement illustrates how colonisation dispossessed Indigenous communities not only of territory but of worldviews. The capitalisation marks a metaphysical rupture of land as a sacred being is flattened into land as a resource. This kind of epistemic violence, while not always explosive, is slow, enduring, and deeply consequential, especially as it undermines cultural resilience across generations. Ghosh's analysis also critiques the continuity of imperial violence in contemporary geopolitical formations. In a particularly pointed passage, he writes:

"As with the biopolitical conflicts of the past, the episodic violence of the forever wars is joined to another axis of conflict, a front where 'slow violence' unfolds because of inaction"

(p. 165)

This moment crystallises Nixon's insight that slow violence is not merely about visible destruction but also about structural neglect and policy abandonment. Ghosh collapses the divide between past and present, showing that the logics of conquest persist in climate inaction, displacement, and militarised border regimes. Another of Ghosh's literary techniques is his use of metaphor to recast colonial extraction in planetary terms. He writes:

"Taking a nutmeg out of its fruit is like unearthing a tiny planet. [...] Like a planet, a nutmeg can never be seen in its entirety at a time. As with the moon or any spherical (or quasi-spherical) object, a nutmeg has two hemispheres: when one is in the light, the other must be in darkness—for one to be seen by the human eye, the other must be hidden"

(p. 51)

It is crucial to note that this is Ghosh's metaphor, not a Bandanese cosmology. He uses the nutmeg, once a global commodity fuelling imperial wars, as a symbol of ecological entanglement and loss. By likening it to a "tiny planet," Ghosh conveys the immense scale of violence condensed within everyday goods. This metaphor challenges readers to see beyond surface appearances, gesturing toward what Nixon calls the "delayed destruction" (Nixon, 2011, p. 10) that is hidden within the capitalist circulation. Ghosh also exposes colonial domination in language and representation. He writes:

"The prevalence of the word 'New' in maps of the Americas and Australia points to... ecological and topographic transformation"

(p. 52)

Naming becomes a tool of dispossession. The imposition of terms like "New York" or "New Holland" facilitates an epistemic clearing of Indigenous presence, transforming sacred geography into a manageable, extractive asset. This act of linguistic erasure exemplifies how slow violence operates through discursive and administrative means, embedding imperial control into

the very fabric of everyday understanding. Elsewhere, Ghosh critiques the universalising tendencies of the Anthropocene. He warns:

“It is a grave error to imagine that the world is not preparing for the disrupted planet of the future... it is preparing for a new geopolitical struggle for dominance”

(p. 129)

Here, he disputes the flattening of human agency in dominant climate narratives. By invoking the future as a continuation of imperial rivalry, Ghosh repositions climate change as a geopolitical phenomenon that disproportionately affects those who contributed least to its key tenet of climate justice and Nixon’s concern with the structural invisibility of slow harm. In a final example, Ghosh links environmental violence to colonial brutality through his recounting of forced confessions:

“The intention was to expose a conspiracy, and the methods did not fail to bear fruit: a ‘confession’ was duly extracted from a boy, a nephew of Dirck Callenbacker’s, who said that he had been present at a meeting of elders where it was decided that a surprise attack would be launched on the Dutch on the night when the lamp fell; the ultimate intention, the confession went, was to kill Sonck, and Coen himself”

(p. 64)

This scene highlights how the empire’s violence is not only ecological but also corporeal and psychological. The violence enacted on the human body mirrors the extraction of value from the land. Both are slow, cumulative, and largely erased from dominant historical memory. By grounding each of these moments in narrative strategy, metaphor, and historical framing, Ghosh reframes ecological imperialism as a chronic condition rather than a past episode. *The Nutmeg’s Curse* thus becomes a paradigm of literary non-fiction that enacts climate testimony, not by depicting spectacular disaster, but by making the gradual, structural harms of empire legible across time. His work enables readers to perceive slow violence not as background noise but as a central force shaping our ecological present.

CONCLUSION

This study has shown that *The Nutmeg’s Curse* functions as a form of climate testimony, making visible the structurally embedded and temporally dispersed harm that Rob Nixon (2011) defines as “slow violence.” In his work, Ghosh reinterprets colonial narrations using metaphors such as “the nutmeg as a tiny planet,” historical layers by depicting the Banda Islands as both site and symbol, and epistemic shifts claiming “It was not land but Land” (p. 36). Ghosh poses the neglected issue of colonialism’s environmental injustice while confronting dominant narratives of the Anthropocene by depicting climate change as an after-colonial phenomenon. Through his use of allegory, cartographic critique, and evocative narration, he reveals the shrouded realities of climate change, especially the disproportionate impact of environmental degradation in the Global South. His argument solidifies the claim that *The Nutmeg’s Curse* does more than recount a traumatic experience; it trains a lens on forces goading us towards planetary catastrophe, urging readers to notice the concealing forces around them. Applying Nixon’s concept of slow violence shows how Ghosh’s literary pieces, with their focus on spectacle-driven narratives, provide an alternative to the defamation of nature. It articulates a different temporal and moral vision, one that acknowledges imperial duty, intergenerational harm, and epistemic survival. Ghosh’s depiction of the Banda Islands, the symbolic meaning of nutmeg, and the erasure of Indigenous

cosmologies are not isolated incidents but deliberate interventions that interrupt prevailing climate discourses. From a policy standpoint, the stakes are high: any just climate solution must balance historical responsibility, structural forgetting, and epistemic violence. Ghosh's text challenges policymakers to view history not just in the background, but as the foundation for reparative action. *The Nutmeg's Curse* thus demonstrates how literature can do more than merely witness environmental pain; it can reshape the ethical and political discourse that is contributing to the loss of our environmental future. Just as importantly, it challenges literary scholars to rethink narrative form as a vehicle of temporal resistance capable of confronting slow violence by reconfiguring how harm, memory, and futurity are rendered visible across post-colonial terrains.

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