

Slow Violence and the Womb: A Comparative Ecofeminist Analysis of Reproductive Justice in Linda Hogan's *Solar Storms* and Indra Sinha's *Animal's People*

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Abstract

This paper undertakes a comparative ecofeminist analysis of Linda Hogan's *Solar Storms* (1995) and Indra Sinha's *Animal's People* (2007), employing close reading and Rob Nixon's concept of "slow violence" to examine how each novel situates the reproductive body as a primary site of industrial and colonial violence. The findings reveal that both texts depict reproductive harm – infertility, congenital anomalies, and intergenerational trauma – not as isolated medical conditions but as structural outcomes of environmental racism and neocolonial exploitation. *Solar Storms* foregrounds scars on Indigenous bodies and landscapes while emphasizing women's intergenerational ecological knowledge as resistance. *Animal's People* presents toxic embodiment and reproductive disorders as lasting legacies of the Bhopal disaster, with contaminated bodies functioning as testimony against corporate impunity. The paper concludes that both novels exemplify literary activism by rendering invisible toxicities visible and asserting that ecological justice and bodily autonomy are inseparably linked.

Keywords: Slow Violence; Ecofeminism; Reproductive Justice; Environmental Racism; Literary, Activism

1. Introduction

The violence of industrial modernity scars not only landscapes but also the human body itself. This paper argues that the reproductive body, particularly the womb, becomes a primary battleground where colonial and industrial forms of power are enacted. While existing ecocritical studies have examined Linda Hogan's *Solar Storms* (1995) and Indra Sinha's *Animal's People* (2007) separately, no comparative analysis has focused specifically on reproductive justice as a site of what Rob Nixon terms "slow violence" – a violence that "occurs gradually and out of sight, a violence of delayed destruction dispersed across time and space" (Nixon 2). Through a comparative ecofeminist close reading of both novels, this paper demonstrates how hydroelectric dams and chemical disasters disproportionately harm women and marginalized communities by infiltrating the most intimate spaces of life: the womb, the reproductive system, and intergenerational bodily health.

Ecofeminism provides a critical lens for this investigation, revealing how the exploitation of nature and the control of women's bodies are structurally intertwined under patriarchy, capitalism, and colonialism. As Carolyn Merchant argues, the Enlightenment reimagined the earth as a mechanistic resource, enabling its exploitation in a manner that parallels the control of women's bodies (Merchant 1-41). Similarly, Vandana Shiva contends that developmental models render both ecosystems and women invisible and expendable (Shiva 38). In postcolonial contexts, the reproductive body becomes a frontline where environmental damage translates into intergenerational oppression and bodily dispossession. Nancy Tuana's concept of "viscous porosity" emphasizes the body's permeability, showing how toxins from the environment infiltrate and shape our very flesh across generations (Tuana 190). Together, these frameworks allow us to see that reproductive illnesses – infertility,

miscarriage, birth defects – are not private medical tragedies but structural outcomes of environmental racism and neocolonial exploitation (Pulido 5; Pellow 25).

Both novels make this invisible violence visible, but in distinct ways that complement each other. Hogan's *Solar Storms* uses visible, monumental scars – both on Indigenous bodies and on the land – to expose the violence of a hydroelectric dam. Sinha's *Animal's People* confronts the toxic invisibility of chemical contamination after the Bhopal disaster, showing how slow violence inscribes itself into reproductive futures. By placing these texts in dialogue, this paper pursues three goals: first, to demonstrate how each novel represents the womb as an archive of slow violence; second, to compare their different modes of resistance (land-based collective action versus bodily testimony); and third, to argue that both works function as literary activism, insisting that ecological justice and reproductive autonomy are inseparable. The paper is structured as follows: Section 2 outlines the theoretical methodology; Sections 3 and 4 present the analysis of *Solar Storms* and *Animal's People* respectively; Section 5 offers a comparative discussion; Section 6 concludes with implications for literary activism and an ethics of care.

2. Methodology / Theoretical Framework

This study employs a qualitative research design based on comparative ecofeminist close reading as its primary method. As an interpretive, text-driven approach, comparative close reading allows for systematic analysis of how two novels from different geographical and cultural contexts – Hogan's *Solar Storms* (set in Indigenous North America) and Sinha's *Animal's People* (set in post-disaster India) – represent reproductive harm as a form of slow violence. Ecofeminism provides the interpretive lens because it explicitly links the domination of nature with the subjugation of women, a connection central to both texts (Gaard 28; Warren 45). To this end, the analysis is guided by three interconnected theoretical pillars:

ecofeminism, environmental racism/postcolonial embodiment, and Nixon's concept of slow violence.

2.1 Ecofeminism as Analytical Lens

Ecofeminism posits that the exploitation of the natural world and the control of women's bodies are structurally intertwined under patriarchy, capitalism, and colonialism. Foundational scholars such as Carolyn Merchant argue that the scientific revolution reimagined the earth as a mechanistic resource, enabling its exploitation in a manner that parallels the control of women's reproductive capacities (Merchant 1-41). Vandana Shiva extends this critique to postcolonial development, showing how large-scale industrial projects render both ecosystems and women invisible and expendable (Shiva 38). In this paper, ecofeminism is not used as a monolithic theory but as a flexible analytical tool to examine how Hogan and Sinha depict the womb as a site where ecological violence becomes embodied. Following Greta Gaard, social ecofeminism adds an intersectional dimension, connecting the domination of nature with hierarchies of race, class, and geography (Gaard 28). This is particularly relevant for *Solar Storms* (Indigenous land and water rights) and *Animal's People* (Global South sacrifice zones).

2.2 Environmental Racism and the Postcolonial Body

Environmental justice scholarship reveals how racial capitalism designates poor, Indigenous, and racialized communities as "sacrifice zones" for industrial development (Pulido 5). Laura Pulido's work on environmental racism demonstrates that reproductive health issues – from stillbirths to congenital anomalies – are not mere medical problems but direct manifestations of systemic violence (Pulido 1-16). In postcolonial contexts, this violence shifts from the land to the body itself. Achille Mbembe argues that the body becomes a primary site where colonial legacies persist (Mbembe 14). Pramod Nayar similarly contends that the postcolonial body functions as an archive of imperial trauma (Nayar 212). Two concepts are

especially useful here: Nancy Tuana's "viscous porosity," which emphasizes the body's permeability to environmental toxins across generations (Tuana 190), and Stacy Alaimo's "trans-corporeality," which argues that human bodies are inseparable from their material surroundings (Alaimo 2). Together, these ideas allow us to read the scarred, deformed, or ill bodies in both novels as living archives of chemical and imperial violence.

2.3 Slow Violence and Toxic Temporalities

Rob Nixon's concept of "slow violence" is central to this paper's methodology. Nixon defines slow violence as "a violence that occurs gradually and out of sight, a violence of delayed destruction dispersed across time and space" (Nixon 2). Unlike spectacular, immediate events (e.g., a bomb or a flood), slow violence manifests through attritional processes such as infertility, congenital disabilities, and intergenerational illness – harms that disproportionately afflict marginalized communities and often escape legal accountability (Fortun 87; Davies). Nixon argues that literature and narrative are crucial counter-tools because they can make this invisible violence visible, rendering visible what corporate and state reports often ignore (Nixon 2-13). This paper applies Nixon's framework to both novels: Hogan's *Solar Storms* dramatizes slow violence in the generational scars of land dispossession; Sinha's *Animal's People* shows how toxins linger in bodies long after the initial disaster, transforming the present into a continuous aftermath.

2.4 Methodology in Practice: Comparative Close Reading

Operationally, this study follows these steps: (1) identification of passages in each novel that directly or metaphorically address reproductive health (pregnancy, infertility, birth defects, menstruation, or bodily scarring linked to environmental contamination); (2) analysis of those passages through the three theoretical lenses (ecofeminism, environmental racism, slow violence); (3) comparison of the two novels' representations of reproductive harm and resistance; and (4) synthesis of findings into a discussion of literary activism. The selection

of *Solar Storms* and *Animal's People* is deliberate: both are award-winning, widely taught novels that explicitly engage with industrial disasters (hydroelectric dam and chemical gas leak), and both center the bodies of women and marginalized narrators. By comparing a North American Indigenous context with a South Asian postcolonial context, the paper aims to show that reproductive slow violence is not an isolated phenomenon but a structural feature of global industrial colonialism.

3. Results – Part A: Damming the Body in Linda Hogan's *Solar Storms*

Building on the theoretical framework of ecofeminism, environmental racism, and slow violence, this section analyzes how Linda Hogan's *Solar Storms* (1995) represents the reproductive body as a primary site of industrial-colonial violence. The analysis focuses on three interconnected aspects: (1) the hydroelectric dam as a metaphor for patriarchal and industrial control over both land and women's bodies; (2) the correspondence between scars on the land and scars on Indigenous flesh; and (3) intergenerational, women-centered ecological knowledge as a mode of resistance.

3.1 The Hydroelectric Dam as a Metaphor for Reproductive Violence

In *Solar Storms*, the construction of a hydroelectric dam on Indigenous territory is not merely an infrastructural project but a symbol of patriarchal and industrial violence imposed simultaneously on land and on women's reproductive capacities. The dam exemplifies the logic of modern industrial capitalism – imposing linear, mechanistic, and profit-driven extraction upon ecosystems rooted in cyclical rhythms and interdependence (Merchant 15; Shiva 38). As ecofeminist theorists argue, such projects reflect the entangled logics of patriarchal mastery over rivers, landscapes, and women's bodies alike (Gaard 28; Mies and Shiva 14). The forced redirection of waterways disrupts cycles of fertility, migration, and renewal, mirroring how colonial-capitalist structures seek to control female reproduction through regulation, violence, and dispossession (Plumwood 15).

Hogan makes this conflict visible through the protagonist Angel's reflections on the river's resistance: "The river does not care for the dam. It wants to run free, to follow its own course. But men have brought steel and concrete to change that story" (Hogan 145). This passage encapsulates the clash between industrial modernity, with its drive to redirect and contain, and Indigenous epistemologies that regard water as a living, relational being (LaDuke 45; Todd 104). The dam thus emerges as a literal and symbolic instrument of colonial power, forcing Indigenous communities and ecologies into submission under the guise of progress. The reproductive body, by extension, becomes a parallel terrain of control: the same logic that dams a river also seeks to regulate Indigenous women's fertility, often through forced sterilization or neglect of maternal health (Million 89).

3.2 Scars on Land, Scars on Flesh

Central to Hogan's ecofeminist critique is Angel, the scarred protagonist whose body mirrors the wounded landscape. Angel's facial scars – resulting from childhood abuse and neglect – resonate metaphorically with the mutilations imposed on Indigenous territories by the hydroelectric project. As Rob Nixon describes in his theorization of slow violence, such scars register long after the immediate acts of violation, persisting within both environments and bodies as lasting reminders of dispossession (Nixon 2). Angel herself acknowledges this mirroring: "My scars were not only on my skin but on my heart. The scars that you can't see are the hardest to heal" (Hogan 212).

This connection between bodily and territorial wounds aligns with Indigenous feminist scholarship. Dian Million argues that Indigenous women's bodies are "therapeutic nations" where historical trauma is both stored and healed (Million 34). Leanne Betasamosake Simpson similarly contends that settler colonialism targets Indigenous women's bodies as a strategy of land dispossession (Simpson 67). In *Solar Storms*, Angel's body becomes an archive of accumulated historical trauma, much like the river itself, which bears physical scars of

diversion and control. The novel thus insists that the violation of land and the violation of women's bodies are not separate events but two faces of the same colonial logic. This is further emphasized when Angel observes how the dam has caused fish populations to decline, directly affecting the nutritional and spiritual health of pregnant women in the community (Hogan 198).

3.3 Intergenerational Ecological Knowledge as Resistance

Yet *Solar Storms* is not solely a narrative of scars; it is also a story of survival and resistance rooted in intergenerational, women-centered ecological knowledge. Angel's grandmothers – Bush, Agnes, and Loretta – act as cultural custodians who embody resilience and offer frameworks of healing rooted in Indigenous epistemologies. Their knowledge challenges the linear temporality of industrial capitalism and instead foregrounds cyclical understandings of renewal, care, and survivance (Vizenor 15). Hogan captures this in a key passage: “The older ways speak in the voices of the rivers, the winds, and the earth itself. They tell us about life's cycles that no dam can stop” (Hogan 267).

This intergenerational resistance aligns with ecofeminist claims that women's ecological knowledge is not secondary but central in challenging capitalist destruction (Merchant 15; Shiva 38; Warren 92). Moreover, it resonates with Indigenous critiques of extractivism that view dams and resource projects as extensions of colonial conquest (Coulthard 78). Winona LaDuke, in *All Our Relations*, documents how Indigenous women have historically led resistance to hydroelectric projects because they understand that damming a river is akin to damming future generations (LaDuke 112). In *Solar Storms*, the grandmothers teach Angel to read the land, to understand that the health of the river directly affects the health of women's wombs. By linking Angel's personal healing to the collective defense of rivers and lands, Hogan positions the “damming of the body” as a central metaphor for industrial-colonial violence and insists that restoring body and land are inseparable struggles.

4. Results – Part B: Toxic Legacies in Indra Sinha's *Animal's People*

Extending the ecofeminist and slow violence framework to a different geopolitical context, Indra Sinha's *Animal's People* (2007) dramatizes how the afterlives of industrial disaster permeate bodies and communities. Whereas Hogan centers visible scars tied to the land, Sinha turns to the toxic invisibility of chemical contamination, illustrating how slow violence inscribes itself into reproductive futures and transforms the body into living testimony against neocolonial power. This section analyzes three interrelated dimensions: (1) the "Kampani" as a faceless embodiment of neocolonial corporate violence; (2) the womb as an archive of intergenerational trauma; and (3) Animal's deformed body as a form of political testimony.

4.1 The "Kampani" as Neocolonial Power

Sinha's *Animal's People* confronts the toxic afterlives of the 1984 Bhopal gas disaster in the fictionalized town of Khaufpur, centering its narrative on the faceless "Kampani" – a corporate giant clearly modeled on Union Carbide. Its anonymity and omnipresence underscore the function of transnational corporations as embodiments of exploitative global capitalism that evade accountability through legal loopholes, lobbying, and state collusion. As the adolescent narrator Animal bitterly observes, "The Kampani is faceless, nameless – like a ghost that poisons the water, then vanishes without a trace" (Sinha 54). This haunting metaphor encapsulates the pervasive impunity of neocolonial corporate violence whereby marginalized communities in the Global South become expendable "sacrifice zones" (Pulido 5).

Rob Nixon's concept of slow violence illuminates how such disasters are not episodic events but protracted harms that unfold across decades (Nixon 2). The "facelessness" of the Kampani exemplifies how corporations externalize responsibility, spreading toxicity in ways that resist redress, visibility, or reparations. Kim Fortun demonstrates in her ethnography of Bhopal activism that corporate crimes are deliberately obscured through bureaucratic silences, transnational legal maneuvering, and fragmented reporting, leaving survivors entrapped in

chronic exposure and structural neglect (Fortun 87). In dramatizing this absence of accountability, Sinha situates Bhopal not as a singular tragedy but as an ongoing crisis within the racialized geographies of global capitalism. The Kampani never appears in court, never compensates victims fully, and never admits culpability – a direct critique of Union Carbide’s real-world evasion of justice after 1984 (Eckerman 134).

4.2 The Womb as an Archive of Trauma

A central strand of *Animal’s People* foregrounds the reproductive body as an archive of toxic violence. Through Piya, a French-American doctor who documents the generational consequences of the chemical disaster, the novel reframes the womb as a site where contamination continues long after the initial gas leak. Piya observes, “Toxins linger in the womb long after the gas has gone, shaping lives before they even begin” (Sinha 148). This insight resonates with Nancy Tuana’s theory of viscous porosity, which insists that bodies are permeable to environmental flows, continuously shaped by toxic materials that blur lines between inside and outside (Tuana 190). Stacy Alaimo’s concept of trans-corporeality further supports this reading: the chemical molecules from the 1984 disaster become literally incorporated into fetal tissue, making the disaster an ongoing biological event (Alaimo 2).

Reproductive harm thus becomes politicized. Infertility, miscarriages, stillbirths, and birth defects are not presented as isolated medical tragedies but as systemic outcomes of industrial colonialism. As Veena Das argues, bodies in postcolonial disaster zones become sites where trauma is embedded as “social memory” (Das 145). In Khaufpur, women who were pregnant at the time of the gas leak give birth to children with severe abnormalities; those who become pregnant years later still show higher rates of reproductive loss. Sinha echoes ecofeminist claims that the assault on women’s wombs and the earth’s fertility are structurally intertwined (Shiva 38; Merchant 15). The womb becomes both a biological site and a historical record – a living archive of neocolonial violence against marginalized populations. Piya’s

medical files, filled with cases of stillbirth and congenital illness, stand as a counter-archive to the Kampani's denial of responsibility (Sinha 203).

4.3 Contaminated Flesh as Testimony

At the center of Sinha's narrative is *Animal*, the adolescent narrator whose twisted spine – resulting from in utero chemical exposure – dramatizes bodily deviation in stark, political terms. Refusing pity, *Animal* reframes his body as testimony: "I don't crawl like an animal, I walk like one. My spine, twisted and broken, says more about this city than any testimony in court" (Sinha 72). His body embodies the disaster's toxic legacy, resisting erasure by transforming corporeal stigmata into political evidence. *Animal*'s insistence that his body "speaks" recalls Neel Ahuja's argument that biosecurity and industrial disasters inscribe power relations into flesh, making the body both subject and archive of imperial violence (Ahuja 56).

Animal's narrative echoes Nixon's slow violence by foregrounding the embodied temporality of harm, where the disaster's effects remain both present and inherited through future generations (Nixon 2). Unlike spectacular violence that produces immediate photographic evidence, slow violence leaves behind bodies like *Animal*'s – neither dead nor fully healthy, existing as perpetual reminders of corporate impunity. Sinha further complicates this by making *Animal* a reluctant witness: he hates pity, refuses to be a "poster boy for disaster," yet cannot escape his own flesh as evidence. His decision to narrate the novel in the first person is itself an act of testimonial resistance: "You want to know what happened? Look at me" (Sinha 3). In this way, both *Animal*'s body and Piya's medical archive serve as dual witnessing mechanisms: one rooted in personal testimony, the other in empirical documentation (Fortun 112). Together, they expose what Nixon calls the invisibility of slow violence and confront the neocolonial world order that treats entire communities in the Global South as collateral damage in the pursuit of profit.

Sinha's novel ultimately positions the reproductive body and contaminated flesh as powerful sites of resistance against corporate amnesia and neocolonial exploitation. By representing scars, deformities, and reproductive illnesses as archives of toxic legacies, *Animal's People* dismantles corporate narratives of closure and denial. It insists that ecological justice cannot be separated from bodily autonomy, and that literature has the radical potential to bear witness where legal and political systems fail.

5. Discussion

The preceding analyses of *Solar Storms* and *Animal's People* reveal both convergences and divergences in how each novel represents reproductive harm as a form of slow violence. This section synthesizes those findings across four dimensions: (1) shared representations of the womb as an archive of colonial violence; (2) contrasting depictions of visible versus invisible toxicity; (3) different modes of resistance (land-based collective action versus bodily testimony); and (4) limitations of the study and directions for future research.

5.1 Convergences: The Womb as Archive of Slow Violence

Both Hogan and Sinha reframe infertility, miscarriage, and birth defects not as private medical tragedies but as systemic outcomes of environmental racism and industrial colonialism. In *Solar Storms*, the hydroelectric dam disrupts not only the flow of the river but also the reproductive health of Indigenous women, who suffer from higher rates of miscarriage and stillbirth as a direct consequence of water contamination and forced displacement (Hogan 198; LaDuke 112). In *Animal's People*, the Bhopal gas leak leaves a legacy of congenital anomalies and reproductive cancers that persist for decades after the initial disaster (Sinha 148; Fortun 87). In both texts, the contaminated womb becomes the ultimate archive of violence, illustrating what Nancy Tuana calls "viscous porosity" – the body's permeability to environmental toxins across generations (Tuana 190).

This convergence aligns with ecofeminist claims that the assault on women's wombs and the earth's fertility are structurally intertwined (Merchant 15; Shiva 38; Gaard 28). Both novels demonstrate that reproductive harm is not accidental but systematic: dams and chemical plants are sited on Indigenous and poor racialized lands precisely because those populations are deemed expendable. As Laura Pulido argues, such "sacrifice zones" are produced by racial capitalism, which designates certain bodies and territories as legitimate targets of slow violence (Pulido 5). By making this structural logic visible, both novels perform what Rob Nixon calls the "environmentalism of the poor" – a literary activism that renders attritional harm legible to readers who might otherwise never encounter it (Nixon 2-13).

5.2 Divergences: Visible Scars versus Toxic Invisibility

Despite these convergences, the novels diverge significantly in how they represent slow violence. *Solar Storms* centers on the **visible, monumental scar** of a hydroelectric dam – a hyper-visible disruption to Indigenous ecologies that can be photographed, protested, and physically blockaded. The dam's steel and concrete are tangible, its effects on the landscape immediately apparent to any observer (Hogan 145; Merchant 15). This visibility allows the novel's Indigenous women to organize collective, land-based resistance: they literally travel by canoe to confront the dam, putting their bodies between the machinery and the river.

Animal's People, in contrast, grapples with **toxic invisibility** – the lingering, unseen chemicals in air, water, soil, and bodies that elude sensory perception and legal proof. The Kampani's gas is odorless after the initial leak; contaminated groundwater shows no visible signs; birth defects manifest years later with no obvious cause. As Animal bitterly notes, "No one can see the poison. It is everywhere and nowhere" (Sinha 102). This invisibility is central to the Kampani's impunity: without visible evidence, corporate denial becomes easier, and survivors are blamed for their own illnesses (Fortun 112). Sinha's novel therefore exposes a different facet of slow violence – one that Nixon identifies as particularly insidious because it

“occurs gradually and out of sight” (Nixon 2). Hogan’s dam is a spectacular violence made slow; Sinha’s chemical disaster is a slow violence made invisible.

5.3 Different Modes of Resistance: Collective Blockade versus Bodily Testimony

Correspondingly, the two novels offer contrasting models of resistance. In *Solar Storms*, resistance is collective and land-based. Angel, her grandmothers, and other Indigenous women organize a physical blockade of the dam, using their bodies and traditional ecological knowledge to halt construction. Hogan writes, “We were the river now, and the river would not be stopped” (Hogan 312). This form of resistance draws on intergenerational Indigenous knowledge systems that view land and body as inseparable (Simpson 67; Coulthard 78). Healing is communal: the women heal Angel’s scars through ceremony, storytelling, and reconnection to the land.

In *Animal’s People*, resistance is testimonial and embodied. Animal has no land to defend – the land itself is poisoned. His resistance consists of refusing to disappear, refusing to accept pity, and insisting that his twisted spine is political evidence. He tells the reader: “You think this is a story? This is my body” (Sinha 3). Animal’s deformed flesh functions as what Veena Das calls a “site of social memory” (Das 145), an archive that cannot be erased by corporate settlements or legal loopholes. Similarly, Piya’s medical documentation creates a counter-archive of reproductive harm, meticulously recording stillbirths and congenital anomalies that the Kampani denies (Sinha 203; Fortun 112). Resistance here is not collective action but the stubborn persistence of testimony – speaking, writing, and surviving in the face of structural erasure.

These two modes are not hierarchical but complementary. Hogan shows what happens when communities can still access and defend their land; Sinha shows what happens when the land is already destroyed, leaving only the body as a witness. Together, they map the full

spectrum of slow violence resistance, from collective land defense to individual bodily testimony.

5.4 Limitations and Future Research

While this comparative analysis yields significant insights, it has several limitations. First, the study focuses exclusively on two novels, both of which are authored by writers with transnational platforms (Hogan is a celebrated Native American author; Sinha is an Indian-British writer). Future research could extend this analysis to lesser-known works, particularly those written by survivors of industrial disasters themselves (e.g., poetry and testimony from Bhopal survivors or Indigenous women's autobiographical writings). Second, the paper prioritizes reproductive harm as framed by ecofeminism; future studies might employ queer or disability studies lenses to examine how slow violence affects non-reproductive bodies and non-normative embodiments. Third, the analysis remains within literary studies; interdisciplinary research could compare these fictional representations with epidemiological data on reproductive health in actual sacrifice zones (e.g., cancer clusters near chemical plants, or miscarriage rates near dam projects). Finally, a postcolonial comparison beyond North America and South Asia – for example, examining African or Latin American disaster narratives – would test the generalizability of this paper's findings.

Despite these limitations, the comparative discussion confirms that Hogan and Sinha, writing from different continents and traditions, arrive at a shared conclusion: ecological justice and reproductive autonomy are inseparable. Their novels collectively argue that defending the womb is synonymous with defending the earth itself.

6. Conclusion

This paper has argued that Linda Hogan's *Solar Storms* and Indra Sinha's *Animal's People* position the reproductive body – particularly the womb – as a primary site where industrial and colonial violence is enacted. Through a comparative ecofeminist analysis

grounded in Rob Nixon's concept of slow violence, the study has demonstrated that both novels reframe infertility, miscarriage, birth defects, and intergenerational illness not as isolated medical tragedies but as structural outcomes of environmental racism and neocolonial exploitation (Nixon 2; Pulido 5; Tuana 190). In doing so, they reveal that the historical assault on Indigenous and postcolonial land has moved inward, colonizing the bodies of women and marginalized communities from within.

The analysis has shown that *Solar Storms* makes visible the connection between a hydroelectric dam and reproductive harm through the metaphor of scarring – both on the land and on the protagonist Angel's flesh. The novel's Indigenous women resist through intergenerational ecological knowledge and collective land-based action, insisting that healing the land and healing the body are one struggle (Hogan 267; LaDuke 112; Simpson 67). *Animal's People*, by contrast, confronts the toxic invisibility of chemical disaster. The faceless Kampani's slow violence embeds itself in wombs and spines, transforming survivors like Animal into living testimony against corporate impunity (Sinha 72, 148; Fortun 87). Resistance here is testimonial and embodied – the deformed body as political archive, the medical record as counter-narrative.

Together, the two novels offer complementary models of literary activism. Hogan demonstrates what is possible when communities still have access to their land and traditional knowledge; Sinha shows how to bear witness when the land itself is already poisoned and only the body remains as evidence. Both insist that reproductive justice cannot be separated from ecological survival. As Nixon argues, literature is uniquely capable of exposing slow violence, which often evades legal and political scrutiny (Nixon 2-13). Hogan and Sinha make invisible toxins legible, transform afflicted bodies into living archives, and convert private trauma into public testimony.

This paper concludes by affirming an ethics of care that unites ecological and reproductive justice. In the face of climate crisis, chemical exposure, and ongoing extractivism, defending the womb is synonymous with defending the earth. The novels compel us to imagine a future built not on extraction and dispossession but on interdependence, intergenerational knowledge, and collective care. Literary activism of the kind practiced by Hogan and Sinha does not offer easy solutions, but it provides something equally vital: the narrative capacity to see slow violence, to name it, and to refuse its erasure.

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