



A STUDY OF SLOW VIOLENCE IN FERYAL ALI GAUHAR'S *NO SPACE FOR FURTHER BURIALS*

Muhammad Mussaiab Asghar
mussaiab100@gmail.com

M.Phil Scholar at Riphah International University, Lahore,
Punjab, Pakistan.

Nargis Saleem
nargis.saleem@riphah.edu.pk

Sr. Lecturer at Riphah International University, Lahore, Punjab,
Pakistan.

Muhammad Atif Naeem
atifnaeempk3@gmail.com

M.Phil Scholar at Riphah International University, Lahore,
Punjab, Pakistan.

Abstract

The present research explores *No Space for Further Burials* by Feryal Ali Gauhar through the lens of Slow Violence developed by Rob Nixon. Slow violence refers to that kind of harm that is slow and may be hidden. The research focuses on two key aspects of the theory which are gradual and accumulative destruction and environmental violence as structural and invisible. The current research uses a qualitative research method and close textual reading. It argues that the novel does not presents war as immediate physical aggression but also as a continuing ecological crisis. Bloodshed in the story is not only gunshots or explosions. It also remains in broken ground, ductile burial, food insecurity and poor living conditions. The fact that there are more graves indicates the destruction that accumulates. The soil is drained and overused through the weight of constant death and exile. The environment is also depicted as a mute victim rather than merely a background. Meanwhile, there is environmental destruction that is associated with political and military systems that make people and land expendable. This damage is perceived as normal and it is usually unnoticed. The novel challenges this assumption that violence is something that occurs in spontaneous situations by highlighting how individuals and animals are becoming weaker over time. It also demonstrates the war as a process which is long and slow, transforming the communities and places through the residual decay.

Keywords: *Ecocriticism, No Space for Further Burials, Slow Violence, War Fiction*

Corresponding Author: Muhammad Mussaiab Asghar (M.Phil Scholar at Riphah International University, Lahore, Punjab, Pakistan.)

Email: mussaiab100@gmail.com

1. Introduction

Feryal Ali Gauhar is a well-known Pakistani writer, actress and human rights activist. Her work shows her deep interest in social, political and cultural problems. She was born on 18 December 1959 in Lahore, Pakistan. She was brought up in an intellectual environment which promoted art and critical thinking. She received her early education at Lahore American School. During her studies there, she was very active in sports and cultural activities. Later, she studied at Kinnaird College for Women in Lahore which is an institution recognized for promoting academic excellence and women's leadership (DAWN).

Her higher education took her abroad. She studied political economy at McGill University in Canada. She moved to the United States after completing her studies and attended the University of Southern California. There, she studied documentary filmmaking. This diverse academic background shaped her understanding of politics, society and culture that later became central to her literary work. Gauhar began her professional career in the mid-1970s on Pakistan Television. She appeared in several successful television dramas and demonstrated her ability to portray complex characters. Along with media work, she has continued to take an active part in social activism and humanitarian work. She was also made Goodwill Ambassador to the United Nations Population Fund in 1999. She promoted awareness about population issues, gender equality and reproductive health.

Besides her work in media and activism, she has also established herself as a significant literary figure. In her work *No Space for Further Burials*, she portrays a very vivid image of life in a war-torn environment. The novel explores the suffering of individuals and communities living under the constant shadow of violence, loss and displacement. The narrative emphasizes the enduring consequences of war on individuals and nature instead of emphasizing immediate instances of war. The concept of slow violence by Rob Nixon can be used to interpret this view. The novel portrays how destruction develops gradually and accumulates over time. Consequences of war are hidden and long term as shown in the text in the form of ruined landscapes, burying the dead and suffering.

Slow Violence, as formulated by Rob Nixon, is an alternative to the conventional perspective of violence as abrupt and noticeable. Nixon argues that much harm occurs gradually over time and often goes unnoticed (Nixon 45). This type of violence usually affects marginalized communities the most. The slow violence is also experienced over years or decades in comparison to instantaneous violence such as explosions or armed assault. It links social injustice with environmental destruction and displays how political systems and ecological systems silently destroy both human and nonhuman life

(Wikipedia). According to this view, violence is not only limited to direct actions but also to the long-term, hidden and structural violence.

Two main features of Nixon's theory are important for analyzing social and environmental effects in literature and real life. The first feature is gradual and accumulative destruction. Harm is developed gradually and accumulated. Examples include environmental degradation, ruined landscapes and the long-term effects of war on land and communities. The impacts might not be felt until many years later and even communities take many generations to realize the impact of such effects. The second feature is environmental violence as structural and invisible. This damage is due to social, political and economic systems as opposed to an individual incident. Various industrial activities, policies by the government and inequality in development can cause massive destruction which is not visible. The violence that is present within a structure becomes normalized and the victims are not always in a position to either oppose it or diminish it.

This paper analyzes *No Space for Further Burials* through the theoretical framework of slow violence proposed by Rob Nixon. It examines the way in which the novel is indicative of the slow erosion of the environment and society by war. The paper emphasizes the role of concealed and chronic violence in transforming landscapes, neighborhoods and human beings.

1.1. Research Questions

1. In what ways does *No Space for Further Burials* show gradual and accumulative destruction caused by war?
2. How does the novel show environmental violence that remains hidden and structural?

1.2. Research Objectives

1. To examine the gradual and accumulative destruction in *No Space for Further Burials*.
2. To analyze how the novel presents environmental violence as hidden and structural.

2. Literature Review

Rob Nixon's book *Slow Violence and the Environmentalism of the Poor* (2011) introduces the idea of slow violence. He explains it as a kind of harm that develops slowly over a long period of time, instead of happening suddenly through dramatic or visible events. Since it is committed over time, this violence is usually not noticed and it does not bring much attention to people or the media. However, its effects build up over time and usually affect marginalized and poor communities the most. Nixon argues that slow violence is closely connected to social, political, and economic systems. It manifests itself in various forms like damage to the environment, social suffering, and cultural loss, which are usually swept under the carpet when talking about the mainstream narratives. For this

reason, the concept of slow violence has become important in ecocriticism and literary studies. It helps scholars examine long-term and hidden forms of harm in literary texts that deal with conflict, displacement and environmental destruction (Nixon 2-6).

Scholars have also expanded the concept of slow violence advanced by Nixon into the study of literature and the environment. In "Slow Violence and the Challenges of Environmental Inequality" (2016), James Rice defines the tight connection of slow violence with social and economic marginalization. His argument is that communities who have less political authority and less economic means are more adversely affected by environmental degradation than other communities. According to Rice, environmental destruction does not only exist as a social issue but also as an ecological issue. It weakens people's security, harms the systems that support their lives and disrupts the stability of their communities (Rice 176-179).

Similarly, Abbas Hussein approaches the idea from a literary perspective. He shows that it is possible to reveal slow violence through the form of the story, repetition of the images, and repetition of the themes. According to Hussein, literary texts can expose or reveal some forms of harm that are hidden or ignored, which is why the theory of Nixon would be very helpful in examining the way long-term harm is manifested in the literary world (Hussein 12-13).

Existing research on Feryal Ali Gauhar's *No Space for Further Burials* shows that scholars have studied the novel from different perspectives, which provides a useful base for applying the concept of slow violence. Nawaz, Cheema, and Aziz discuss the psychological and social effects of war, trauma, and displacement in the novel through a postcolonial approach. Their study explains how continuous conflict changes the characters' identities, relationships, and everyday lives, and how violence gradually affects entire communities (Nawaz, Cheema and Aziz 243-247).

Saleem, Shafi, and Asghar focus on the environmental damage presented in the novel. They discuss issues like deforestation, soil degradation and water pollution. The impacted landscapes are termed as the sacrifice zones where human sufferings and destruction of the environment coexist. Their analysis shows how war and displacement lead to long-term ecological damage in the region (Shafi 1687-1688).

Similarly, Ansar, Shah, and Ali offer a comparative study of *No Space for Further Burials* and *The Blind Man's Garden* by Nadeem Aslam. Their study shows that both novels portray violence as a long-term violence that has a slow-paced destruction of human life and the natural environment mostly in the manner that legacy war novels do not acknowledge (Qudsia Ansar 292-297). Moreover, the post-9/11 literature analysis assists in putting the novel by Gauhar in context of the greater cultural and historical support by discussing the themes of trauma, conflict and violence during the post-War on Terror era.

Although these studies present some good information, there are still some gaps. Most research mainly focuses either on the social and psychological trauma caused by war or on environmental damage. Minimal literature analyses the relationship between these two types of slow violence and how they interact in the novel. Moreover, other scholars refer to the theory of slow violence developed by Rob Nixon. However, the discussion tends to remain within the framework of the concept of general, accumulative harm. They do not exhaust two outstanding features of the theory gradual and accumulative destruction and environmental violence operating within hidden and structural systems. The research is expected to fill that gap. It directly transfers these two elements of slow violence to the story in *No Space further Burials* by Feryal Ali Gauhar. By so doing, the study offers a clearer and more linked interpretation linking both environmental damage and social suffering shown in the work.

Nixon's theory is also connected with important works in environmental literary studies. Lawrence Buell's *Writing for an Endangered World* (2001) provides a useful theoretical background for studying literature that deals with environmental crisis. According to Buell, the harm to the environment is frequently observed in literature in the context of ordinary life and daily experience. By concentrating on everyday human-nature interactions, authors have an opportunity to expose ecological damage which may be overlooked in more general contexts (Buell 2001).

A review of Nixon's work "Book Review: Nixon, Rob, *Slow Violence and the Environmentalism of the Poor*" also discusses the importance of the concept of slow violence. The reviewer points out that Nixon's idea of violence developing slowly over decades or even centuries challenge the common understanding of violence as something sudden and visible. This view assists scholars to examine types of destruction that are concealed or overlooked over some time (Chiaviello 221-224).

The relevance of slow violence is not limited to literary studies. Research in other disciplines also uses this concept. To illustrate this, an article appearing in *Political Geography* explores slow violence to understand climate change. The article demonstrates how the harm to the environment slowly seeps into the lives of vulnerable groups and the long-term consequences are frequently ignored in the political and social discourse (Smith 1-10).

These works demonstrate the concept of the slow violence as perceived and applied in both interdisciplinary and literary studies. The concept of Nixon gives the primary theory and Rice emphasizes the importance of social and economic inequality. Carruth speaks of the educational significance of the work by Nixon, and Hussein speaks of how literature can expose latent and chronic damage. Their joint work forms a great basis to study gradual and accumulative destruction and the environmental violence that is still structural and thus not always visible.

Research on No Space for Further Burials also shows that Gauhar's novel presents both social suffering and environmental damage caused by prolonged conflict. Simultaneously, the works related to the sphere can assist in situating these issues in a broader theoretical and methodological discourse. However, a clear gap still exists in current scholarship. The two principal features of slow violence are not entirely interrelated in most studies. Accordingly, this study identifies the necessity of combining both gradual, cumulative destruction and environmental violence as a structural and invisible aspect to be analyzed in the context of Gauhar.

To sum up, the theory of slow violence by Nixon allows us to comprehend the damage which is long-term, covert, and embedded within the social and environmental systems. It has been found that social and ecological harm accumulates gradually over the years and influences communities and the ecology in profound manners. This review gives a solid foundation to understanding the two key features of slow violence in the novel by Gauhar by applying postcolonial, ecocritical and comparative points of view. It is a method that reveals the repressed, long and structural pain in No Space further Burials that adds to the critical discussions on ecocriticism, war studies, and environmental humanities.

3. Theoretical Framework

Slow violence is a concept that was proposed by Rob Nixon in his book *Slow Violence and the Environmentalism of the Poor* (2011). Nixon questions the concept that violence can be dramatic, sudden or spectacular. He argues that many forms of harm happen slowly over time. These harms are usually not visible to the media and the masses. Slow violence, as Nixon explains, occurs "gradually and out of sight," spreading across time and space without attracting urgent attention (Nixon 2). The view shifts focus from immediate events to harms that accumulate over time. These harms affect vulnerable communities the most, especially the poor, displaced or politically powerless. Environmental issues like climate change, toxic pollution, deforestation and the long-term effects of war are examples of slow violence. Their impacts are deep, delayed and often go unnoticed (Nixon 4).

The idea developed by Nixon has been developed by scholars to demonstrate how literature reveals slow violence and structural harm on both humans and environment (Bennett 14) (Morton 10). Bennett focuses on the agency of matter and the continuation of environmental damage while Morton focuses on the interrelationship of human and ecological systems. They both reinforce the hidden and long-term effects described by Nixon.

The first feature is gradual and cumulative destruction. Nixon calls it a "violence of delayed destruction that is dispersed across time and space, an attritional violence that is typically not viewed as violence at all" (Nixon 2). This concept shows how harm can build silently over years or generations. Scholars have used slow violence to analyze war

narratives that depict long-term social and environmental decay rather than sudden events (Heise 233). In *No Space Further Burials*, deforested lands, crammed graves and dwindling resources portray destruction that takes place with the passage of time. This gradual degradation influences the lives of characters even after the dramatic conflicts are over.

The second feature is environmental violence as structural and invisible. Social, political, and economic systems are often the source of slow violence, rather than isolated incidents. Nixon notes it “exacerbates the vulnerability of ecosystems and of people who are poor, disempowered, and often involuntarily displaced” (Nixon 5). In the novel, the destructive force of war, negligence, social inequality degrades people and their surroundings gradually, making it seem normal.

4. Research Methodology

This study uses a qualitative research method to analyze *No Space for Further Burials* by Feryal Ali Gauhar. Qualitative research helps to understand meanings, themes, and ideas present in literary works. It focuses on interpretation rather than numerical or statistical data. The primary data for this study is the text of the novel itself. The researcher collected relevant passages, events and descriptions from the novel that illustrate war, displacement, destruction of landscapes, repeated burials and the suffering of people living in conflict zones. These are the elements of the text which are used to conduct a close analysis.

The analysis is carried out through the theoretical perspective of Slow Violence, a concept developed by Rob Nixon in his book *Slow Violence and the Environmentalism of the Poor*. This theory explains how violence does not always appear suddenly or visibly. Rather, it can build gradually and influence individuals, societies and the world during the long term. For the purpose of this research, two important features of slow violence are selected. The first one is gradual and accumulative destruction which is defined as the damage that grows progressively and accumulates over time. The second is the environmental violence that is structural and invisible, which refers to the types of violence that are formed by social, political and economic structures that can usually pass unnoticed.

The researcher closely examines different events, descriptions, and situations presented in the novel to identify how these two features appear in the narrative. In this way, the research raises awareness of the long-term and invisible consequences of war on human life and the environment.

4.1. Text Analysis

1-Gradual and Accumulative Destruction

Slow Violence by Rob Nixon explains how violence can be enacted over a period of time rather than in a moment of abrupt action. He describes how this type of violence

can be overlooked because it is diffused over time and space. It can be seen in environmental, economic, political and social injustices such as degradation, deprivation, neglect and entrenched inequalities that cut across society (Nixon 3-5). No Space for Further Burials illustrates this concept through the stories of suffering, loss and hardship of people living in violent conditions.

At the beginning of the description of Tarasmun, the narrator presents the plight of the mentally ill, the physically disabled, and the abandoned. There used to be many patients in the asylum, but over the years their number reduced due to bombing, disease and neglect. Some people didn't die from an immediate attack. They died because of neglect (Gauhar 18). The text reveals that the effects of war do not visible early. Rather, it happens gradually, over many days. This is the same idea Nixon has that slow violence is structural, due to neglect of needs for food, medicine and shelter.

This idea is further carried away by the worsening of living conditions. They do not disinfect toilets, have a shortage of water to wash with, the air is extremely polluted and harmful to breathe (Gauhar 21). These issues do not cause people to die but they pose people sick and weak with time. When the environment is destroyed as Elizabeth DeLoughrey puts it, it is usually accompanied with social issues because it causes prolonged suffering that is experienced even after the war is concluded (DeLoughrey 50). The environment is gradually turning to be threatening and complicates the lives of already weak or vulnerable people.

The ailing child demonstrates how devastation can accumulate gradually day by day. He is brought into shambles by illness and left to waste by the negligence (Gauhar 29). This is aggravated by the fact that he does not have food, medicine and proper care. How people are destroyed bit by bit from slow violence can be seen by the description of the narrator. The daily struggle destroys the body and makes it difficult to survive. One of the scholars, Achille Mbemba says that war and displacement can transform life into a kind of living death in which slow agony is an order of the day (Mbembe 87). The neglect and hardship silently kill the health and human dignity can be seen from the suffering of the child which is an obvious demonstration.

Environmental loss plays a central role too. Trees which were source of fruit and fuel are destroyed by bombing and cut down for security reasons (Gauhar 39). Winter becomes colder and life becomes harsher just because of their removal. This destruction does not end with one event. Instead, it continues to affect daily life. The loss of resources over time harms the community's ability to survive. The idea of Rob Nixon aligns with this which says that slow violence often shows up as long-term harm to nature that builds up in many years.

Hidden dangers left by war provide another example. The narrator describes unexploded bomblets scattered in fields. Children, unaware of the risk, are injured when

the devices explode (Gauhar 140). The initial bombing may have ended long ago, but its remnants continue to harm people. The effects of war linger in the background of the landscape and still destroy life long after the guns have been silenced.

Cumulative violence can also be seen in the increasing number of deaths in the compound. The narrator is overwhelmed by the idea to fill up so many graves and she writes that there is no more room to bury more people (Gauhar 209). This picture represents the way suffering accrues. Death becomes ever present, not because of a single battle, but because of ongoing hardship. Life in the compound is marked by a slow piling up of loss. This is a sustained accumulation that lies at the core of slow violence.

Gauhar shows how damage to the environment affects lives of people and their relationships. Slow violence can be observed in the absence of hope and community, lack of water, food, cold winter without proper clothing and sadness in the compound (Gauhar 91). These problems do not shock people at first but they make life harder and more painful with the passage of time.

The psychological aftermath of war also reflects slow violence in the work. The narrator experiences recurring nightmares about the wounded and dying (Gauhar 183). His mind relives the horrors again and again. This internal suffering is not triggered by one moment. Rather, it builds up mutely through the fact that it becomes a part of daily life. The psychological damage of war is long-term demonstrating that harm is not physical only. It can also be emotional and mental, building layer upon layer of trauma. This relates closely with the theory of Nixon that violence is not always spontaneous.

No Space for Further Burials sheds light on the long term, structural harm of war through the prism of slow violence. The worst forms of violence revealed in the novel are those that are slowly eating away the lives of the weak. The human suffering, along with the destruction of nature and the struggles of the deaf and mute show that violence can be hidden and felt quietly with the passage of time. Slow violence is one of the most effective means to comprehend the long-term damage that war may cause to people and their world.

2-Environmental Violence as Structural and Invisible

The slow violence defined by Rob Nixon is environmental violence that exists in a slow, invisible way, within social, political, and ecological structures, not as an event that happens suddenly and violently. In No Space for Further Burials, Feryal Ali Gauhar eloquently explains the merging of war, neglect, and environmental destruction to create cumulative damages, which most often befall the weakest. Structural violence is present in the very beginning in the Tarasmun asylum. It accommodates the mentally ill, physically disabled and blind but the lack of basic means (water, hygiene, medical care) is seriously undermined by bombing attacks and looting (Gauhar 18-21). The prisoners gradually degenerate because not enough resources and care to maintain people healthy and their dignity are provided.

This theme continues through the experience of Sabir and Children. The destroyed office of asylum, shortage of antiseptics and medical equipment which can cause danger for the persons living there (Gauhar 27). This shows the structural violence. The child, whose body is “ravaged by disease, wasted by neglect” shows the effects of long-term lack of care and support (Gauhar 29). This kind of violence is not sudden or dramatic but it happens in everyday life through hunger, illness and stress. Even the environment like unclean or unsafe living spaces contributes to the harm. As Macfarlane (2019) points out that damage to the environment is often connected to social neglect which means that people suffer not just from direct attacks but also because of failing infrastructure and poor living conditions.

The long-lasting and slow nature of this violence is shown through harsh winters, dirty wells and leftover bombs that have not exploded. The destruction of crops, forests and homes along with the danger from landmines and unexploded bombs creates a threat to lives of people (Gauhar 39-40, 140). Even simple tasks like fetching water or preparing food become risky. This shows how war, military control and occupation turn the environment itself into a source of harm. Contaminated community resources like wells filled with blood during raids or the lack of water in the basement demonstrate Nixon’s idea of slow violence (Gauhar 53, 122).

The destruction of villages and the forced movement of people shows that how environmental violence works. The poorest people struggle to survive when houses are destroyed and crops burned (Gauhar 56-63). But the people who face freezing nights, dirty surroundings and poor shelter remains alive (Gauhar 73, 135). These harms build up over time and come from larger political and military systems. They are often invisible because their effects like hunger, illness, trauma and death happen slowly and remains unnoticed by outsiders (Toscano 2021). The daily tasks of survivors like collecting water by shoveling snow into buckets show that how slow violence shapes both their bodies and minds by making the environment itself a source of ongoing harm (Gauhar 177).

Gauhar also shows that how the effects of war last long after the fighting stops that creates hidden dangers. The unexploded CBU 87 bombs that injure children and the lists of the living and dead in the asylum show forms of structural and invisible violence (Gauhar 93, 140). The bombs make the surroundings dangerous with the passage of time while the lists show the slow buildup of suffering that might otherwise go unnoticed. Similarly, the soil and ancestral land which is described as made of “bones and blood of our ancestors” (Gauhar 201). It carries the memories and impacts of the past which affects the living over time. These examples show how neglect and damage to the environment can create long-lasting suffering that continues through generations.

5. Conclusion

In *No Space for Further Burials*, Feryal Ali Gauhar clearly shows the idea of slow violence. Harm builds up gradually over time. The novel shows environmental violence as deeply structural and mostly hidden. It connects the suffering of man due to hunger, displacement, work and sickness with the continuing destruction of nature by war, neglect and social inequality. According to the narrative of Gauhar, violence does not necessarily happen abruptly or dramatically. It is very silent and permanent and transforms lives, societies and terrain over time. By connecting human, social and ecological harm, the text reveals the hidden forms of structural violence that Nixon talks about. It shows how literature can explain long-term and systemic destruction. In the end, *No Space for Further Burials* is a strong literary example of the slow, cumulative and invisible effects of environmental and social violence.

References

- Bennett, Jane. *Vibrant Matter: A Political Ecology of Things*. Durham: Duke University Press, 2010.
- Buell, Lawrence. *Writing for an Endangered World: Literature, Culture, and Environment in the U.S. and Beyond*. Cambridge, MA: Belknap Press of Harvard University Press, 2001.
- Chiaviello, Anthony R. S. "Book Review: Nixon, Rob, *Slow Violence and the Environmentalism of the Poor*." *Ecozon@* 3.2 (2012): 221–224.
- DAWN. *Feryal Gauhar Named Pakistan Softball Ambassador*. 13 February 2019. 14 March 2026. <<https://www.dawn.com/news/1463416>>.
- DeLoughrey, Elizabeth. *Routes and Roots: Navigating Caribbean Environmental Justice*. Honolulu: University of Hawaii Press, 2017.
- Gauhar, Feryal Ali. *No Space for Further Burials*. Akashik Books, 2010.
- Heise, Ursula K. *Imagining Extinction: The Cultural Meanings of Endangered Species*. Chicago: University of Chicago Press, 2016.
- Hussein, Hanan Abbas. "Ecocritical Analysis of Slow Violence and the Environmentalism of the Poor by Rob Nixon." *International Journal of Research in Social Sciences & Humanities* 12.3 (2022).
- International, The News. n.d.
- Macfarlane, R. "Invisible Harms: Slow Violence in Conflict Zones." *Journal of Humanitarian Studies* 12.3 (2019).
- Mbembe, Achille. *Necropolitics*. Durham: Duke University Press, 2019.
- Morton, Timothy. *Dark Ecology: For a Logic of Future Coexistence*. New York: Columbia University Press, 2016.
- Nawaz, Sana, Bilal Asmat Cheema and Sumbal Aziz. "Representation of 'War on Terror', Trauma and Violence in Feryal Ali Gauhar's *No Space for Further Burials*." *The Critical Review of Social Sciences Studies* 3.1 (2025): 243–250.

- Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Harvard University Press, 2011.
- Qudsia Ansar, Syed Musharaf Hussain Shah, Dr. Sajid Ali. "Slow Violence and War: A Comparative Ecocritical Study of The Blind Man's Garden and No Space for Further Burials." *International Premier Journal of Languages & Literature (IPJLL)* 3.1 (2025): 282–298.
- Rice, James. "Slow Violence and the Challenges of Environmental Inequality." *Environmental Justice Studies Journal* 4.01 (2016).
- Shafi, Nouman, Ali Usman Saleem, and Kainat Asghar. "Nature—Warfare's Silent Victim in Feryal Ali Gauhar's No Space for Further Burials." *Social Science Review Archives* (2025): 1687–1695.
- Smith, John Doe, Jane. "Slow Violence and Climate Change: A Political Geography Perspective." *Political Geography* 60 (2017): 1-10.
- Toscano, P. "Environmental Harm and Social Structures: A Slow Violence Perspective." *Environmental Humanities* 13.2 (2021).
- Wikipedia. *Slow Violence*. 18 February 2026. 14 March 2026. <https://en.wikipedia.org/wiki/Slow_violence>.