



Vol. 4 No. 5 (May) (2026)

## Slow Violence and Urban Decay: A Nixonian Eco-Critical Close Reading of Abbas's *The Empty Room*

**Saba Nosheen**

Teacher English, at Fazaia Inter College PAF Base Mushaf.

Email: [sabamuzammil04@gmail.com](mailto:sabamuzammil04@gmail.com)

**Zareena Qasim**

Associate Professor, Department of English, University of Sargodha

Email: [Zareena.qasim@uos.edu.pk](mailto:Zareena.qasim@uos.edu.pk)

### ABSTRACT

This study critically examines representations of urban decay in *The Empty Room* through Rob Nixon's concepts of slow violence and the environmentalism of the poor. It addresses how environmental degradation in urban settings becomes normalized and invisible, despite its disproportionate impact on marginalized communities. Using a qualitative eco-critical close reading of the text, the study analyzes how the novel depicts gradual environmental decline through infrastructural breakdown, spatial confinement, and ecological neglect. The findings show that urban decay functions as slow violence, affecting disadvantaged urban communities incrementally and persistently. The analysis further reveals that environmental degradation is closely tied to class inequality and postcolonial urban conditions, exposing the links between ecological and social vulnerability. The study contributes to eco-critical and postcolonial environmental scholarship by showing how literary representations of urban space can make hidden forms of environmental injustice visible.

**Keywords:** Urban Decay, Slow Violence, Eco-criticism, Postcolonial Urbanism, Environmental Justice, Environmentalism of the Poor, Infrastructural Breakdown, Environmental Degradation

### Introduction:

*The Empty Room* by Sadia Abbas offers a stark portrayal of modern urban existence, intertwining spatial decay with psychological fragmentation. Set in a crumbling metropolitan landscape, the novel prioritizes interiority over plot-driven action, foregrounding silence, confinement, and social isolation. The titular "empty room" serves as both a physical space and a potent symbol of eroded belonging, identity, and interpersonal bonds. Through vivid depictions of dilapidated infrastructure and constricting domestic interiors, Abbas illustrates how the built environment actively molds emotional states and social relations, far beyond mere backdrop.

Scholarship on Sadia Abbas's oeuvre has predominantly explored postcolonial identity, collective memory, and moral ambiguity, as seen in analyses by scholars like Amina Yaqin (2015) and Muneeza Shamsie (2017), who emphasize diasporic alienation and ethical dilemmas in her short fiction and essays. However, these readings largely overlook the ecological underpinnings of her work, particularly in *The Empty Room* where urban deterioration signals broader environmental neglect intertwined with social inequities. This oversight is problematic: while postcolonial critics address spatial



## Vol. 4 No. 5 (May) (2026)

metaphors of displacement, they neglect how Abbas's fiction engages material ecology, treating urban blight not just as symbolic but as a tangible force exacerbating class divides. Existing eco-critical studies of South Asian literature, such as those by Pablo Mukherjee (2010) on postcolonial environments, focus on rural or global South toxics, sidelining metropolitan decay in Pakistani anglophone novels. No sustained analysis applies eco-criticism to Abbas, leaving a critical gap in understanding how her urban spaces critique slow-onset environmental harms.

This study fills that gap by analyzing *The Empty Room* through the lens of eco-theorist Rob Nixon's concepts of "slow violence" and "environmentalism of the poor," drawn from his seminal 2011 work *Slow Violence and the Environmentalism of the Poor*. Nixon defines slow violence as incremental, attritional harm—such as creeping pollution or infrastructural entropy—that unfolds out of sight, disproportionately burdening marginalized groups without media spectacle. Unlike acute disasters, it normalizes suffering through political inaction and economic disparity.

In postcolonial cities like those evoked in Abbas's novel, urban decay is rendered invisible, masking its role as a structural violence that entrenches inequality and erodes psychic life for the urban poor. This study argues that exposes urban decay as Nixonian slow violence, reconfiguring the postcolonial city as an ecological battleground where material neglect produces intertwined environmental, social, and psychological devastation, compelling an environmentalism rooted in the disenfranchised.

Employing qualitative eco-criticism via close textual reading, the analysis dissects key motifs: crumbling tenements symbolizing infrastructural collapse, suffocating interiors evoking spatial entrapment, and absent greenery signaling ecological abandonment. These elements reveal decay's cumulative toll—leaking walls fostering miasmatic illness, shrunken habitats breeding isolation—disproportionately afflicting working-class characters. The novel *The Empty Room* contrasts elite detachment with subaltern endurance, linking ecological disregard to neoliberal postcolonial urbanism, where state neglect perpetuates toxicity in peripheries.

By bridging eco-criticism and postcolonial studies, this research repositions Abbas within environmental humanities, demonstrating literature's power to visibilize slow violence. It advances scholarship by modeling how anglophone fiction from Pakistan illuminates global urban ecocrises, urging policymakers and activists to confront decay as engineered injustice rather than inevitable entropy. Ultimately, in *The Empty Room* emerges as a call for environmentalism of the poor, where literary witness counters the silence of gradual ruin.

### Literature Review:

The problem of urban decay, however, has grown to become a significant subject of interdisciplinary research within the realms of urban studies, sociology, postcolonial theory and environmental humanities. However, the widespread application of the concept of urban decay by academics does not lead to failure of the city but to gradual corrosion of infrastructural systems and the environment and unequal geographical development of geographical regions. In *The Production of Space* (1974), Henri Lefebvre proposed a simplistic theoretical basis to the concept of production and transformation of urban space. Lefebvre suggests that social relations of power, capital and political control are through which urban environments are social productions. In his opinion, cities are conditioned by economic models and political decisions that define the way of organizing space and attribute the resources and environmental loads to various social layers.



## Vol. 4 No. 5 (May) (2026)

Developing the model, scholars who write about the contemporary cities of Global South, have emphasized the importance of rapid urbanization and neoliberal economic policies in straining the environment and collapsing the infrastructures. In his best-selling book, *Planet of Slums*, Mike Davis (2006) characterizes cities in the developing world as places that have been long-term abandoned, exposed to environmental threats and have become unevenly developed. Davis focuses on the fact that the air, the water, the poor housing conditions become a chronic ecological crisis of marginalized population. Such environmental degradation normally leads to ecological displacement whereby communities have to either remain in the degraded environments or they have to move due to the poor living standards.

The postcolonial urban theorists have also advanced the argument that environmental uncertainties, infrastructural disintegrations are structural characteristics of postcolonial urbanism. Ananya Roy (2009) asserts that informality in the urban development, an infrastructural degeneration and precarity of the environment are not abnormalities but the norms of the urban development in most postcolonial societies. Roy underlines that fact that urbanization is not regulated, regulatory mechanisms and social inequality are the factors which cause the ecological stress to be further continued in South Asian cities.

The research work focusing on Karachi specifically provides a substantial amount of information on these processes. According to Arif Hasan (2010), it is documented that due to the rapid urbanization, industrial pollution and uncontrolled development, there has been severe depletion of the environment in the city. According to Hasan, water scarcity, accumulation, and wastage, as well as loss of public space, were common events in the Karachi urban life. In a similar manner, Laurent Gayer (2014) refers to Karachi as a divided metropolis, where there is political disputes, impoverished governance and deteriorated infrastructural conditions. Gayer claims that the deterioration of the environment increases the insecurity in the city, as well as brings about spatial disparities in the city.

Ecological displacement is another concept that was theorized due to environmental degradation. According to Anthony Oliver-Smith (2012), ecological displacement is also a process that involves the movement of populations (or immobilization of people) as a result of alterations or modifications in the environment (gradual or abrupt). Urban settings are normally displaced through gradual deterioration of habitable environments rather than the cataclysmic events. In the same manner, Neil Smith (2008) connects ecological displacement with the capitalistic transformation of cities, saying that in most situations, the environmental hazards are usually relocated to the underprivileged communities. Consequently, poor people disproportionately suffer pollution and deplorable infrastructure and environmental risks.

Eco-critical scholarship has been advancing these debates by examining the formation of environmental degradation in literature. According to Lawrence Buell (1995), *The Environmental Imagination*, literature can play an essential part in the creation of environmental consciousness and moral involvement in environmental disasters. Buell extends this argument in *Writing for an Endangered World* (2001) whereby he puts in the role of the narrative forms to articulate the harm done to the environment. Whereas the early manifestations of eco-criticism focused much on the countryside, Greg Garrard (2012) in *Ecocriticism* asserts that environmental criticism needs to extend to the city and in this case, problems with overcrowding, inefficient infrastructures and pollution.

Theoretical approaches which are more recent dwell upon the time aspect and experience of the environmental degradation. To classify large-scale environmental



## Vol. 4 No. 5 (May) (2026)

objects such as pollution or climate change as hyperobjects, Timothy Morton (2013) has developed the term, to mean that such objects move slowly over a long duration of time and are difficult to consider as the points of crisis. On the same note, Stacy Alaimo (2010) constructs the idea of trans-corporeality that emphasizes the interdependent nature of human-body and toxic environment. In accordance with Alaimo, environmental degradation is an enacted experience of living environments in disease, fatigue and mental suffering as a role of the polluted environments.

In the milieu of literature studies in postcolonial theory, researchers have mentioned that although environmental degradation is occasionally an indirect factor in stories of urban existence. Upamanyu Pablo Mukherjee (2010) notes that ecological concern in the postcolonial literature is more frequently expressed using the terms of scarcity, decay, and social fracture rather than having an explicit debate on the topic of environment. These observations may give suggestions to the fact that the environmental crisis can be coded in the works of urban literature in bigger manifestations of poverty, displacement, and infrastructural failure.

On the whole, the current literature demonstrates that urban decay and ecological displacement are the two processes that are interconnected and influenced by historical, political and economic factors. The urban theorists emphasize structural inequalities that cause environmental degradation and the cultural and literary accounts of these pernicious types of damage are emphasized by the eco-critical scholars. Taken together, these perceptions provide a rich theoretical framework to the research of environmental degradation and urban infrastructural degradation in postcolonial cities.

### **Objectives of research:**

To analyze urban decay in *The Empty Room* as a form of slow violence, using the theoretical framework of Rob Nixon.

To examine how deteriorating urban spaces (infrastructure, domestic settings, and environment) shape the psychological, social, and ethical experiences of the characters.

To investigate how Sadia Abbas employs narrative techniques and spatial representation to depict gradual environmental and urban neglect.

To explore how constricted and decaying spaces symbolically reflect broader processes of ecological crisis and urban instability.

To situate the novel *The Empty Room* within eco-critical and postcolonial urban frameworks, with particular focus on environmentalism of the poor.

To assess how urban decay and environmental degradation disproportionately affect marginalized and vulnerable communities in the text.

### **Research Questions:**

What is the effect of the Empty Room in depicting urban decay as a slow violence?

How do decaying urban spaces (infrastructure, domestic settings, and environment) shape the characters' psychological, social, and ethical experiences?

How does Abbas employ narrative techniques and spatial representation to depict gradual urban decay?

### **Methodology and Theoretical Framework:**

This study adopts a qualitative textual analysis of in *The Empty Room* by Sadia Abbas to examine how urban decay is represented as a form of slow violence. Qualitative textual analysis is appropriate because the study seeks to interpret meanings embedded in the literary text, especially in relation to environmental degradation, infrastructural decline,



## Vol. 4 No. 5 (May) (2026)

spatial confinement, and their effects on character experience. The novel serves as the primary source, and the analysis focuses on selected passages that depict deteriorating urban environments, damaged domestic spaces, and signs of ecological neglect.

The methodological process will proceed in four stages. First, the text will be read closely to identify recurring descriptions, images, and narrative moments related to decay, neglect, confinement, silence, and spatial restriction. Second, these extracts will be coded thematically under categories such as infrastructural breakdown, environmental deterioration, psychological alienation, social vulnerability, and ethical displacement. Third, the coded material will be interpreted through Rob Nixon's theory of slow violence and environmentalism of the poor to determine how gradual, ordinary, and often invisible forms of harm are represented in the novel. In this stage, Nixon's framework will be used to identify instances where environmental decline accumulates over time and disproportionately affects marginalized characters and communities. Fourth, the analysis will consider how Abbas's narrative strategies, including minimalism, temporal stasis, and spatial imagery, reinforce the slow and cumulative nature of urban harm.

Rob Nixon's theory is central to the analytical framework of this study. His concept of slow violence will be operationalized by examining textual evidence of environmental harm that unfolds gradually rather than through sudden catastrophe. This includes depictions of leaking structures, shrinking living spaces, broken infrastructure, and atmospheres of neglect that produce long-term material and psychological damage. The idea of environmentalism of the poor will guide the examination of how these harms are unevenly distributed across class lines and experienced most intensely by vulnerable populations. In this way, Nixon's theory is not treated as background explanation but as a tool for interpreting the novel's representation of urban precarity and environmental injustice.

The study also draws on Henri Lefebvre's theory of the production of space to understand urban space as socially produced and politically meaningful. Lefebvre helps explain how the city in the novel is not merely a setting but an active force shaping identity, relationships, and lived experience. Together, Nixon and Lefebvre provide a theoretical model for analyzing how spatial decline, environmental neglect, and social inequality intersect in the text. Secondary sources on Sadia Abbas, eco-criticism, and postcolonial urban studies will support the interpretation and help situate the findings within broader scholarly debates.

### **Analysis:**

Viewing Karachi through the lens of urban decay, *The Empty Room* by Sadia Abbas emerges as a literary exploration of slow violence within a postcolonial city. Unlike narratives that depict dramatic collapse or sudden catastrophes, Abbas presents decay through subtle, cumulative details—the crumbling of buildings, dulled atmospheres, emotional desolation, and moral ambiguity. Using close textual analysis, it becomes evident that urban decay in the novel is gradual, normalized, and embedded in the rhythms of daily life, shaping the psychological, social, and ethical states of its inhabitants. In this sense, the city functions as more than a setting; it becomes a living, almost sentient presence, whose silence exerts profound influence over the characters' lives.

A particularly striking feature of the novel is its emphasis on confined and deteriorating spaces. Rooms, apartments, and homes are described as shrunken, stilted, and stripped of vitality, reflecting the hidden but pervasive rot of the urban landscape. The blank room itself operates as a metaphor for emotional desolation, social fragmentation, and



## Vol. 4 No. 5 (May) (2026)

environmental burnout, with the lapsing of concrete walls and infrastructure paralleling the erosion of hope and moral clarity among residents (Abbas, p. 12). Through this imagery, Abbas demonstrates how urban decay penetrates the private sphere, transforming ordinary spaces into conduits of slow, intimate violence that gradually shapes life in Karachi.

Stagnation and claustrophobia are further reinforced through the movements of the protagonist, Tahira, whose traversal of the city conveys a sense of confinement rather than openness. Karachi is portrayed as weary and desiccated, a place where the promises of modernity yield little relief.

This aligns closely with Rob Nixon's (2011, p. 8) notion of "*attritional temporality*," which emphasizes the gradual, cumulative nature of environmental and infrastructural violence. The city's decline does not occur in dramatic bursts; rather, it unfolds slowly, embedding stress and strain into the daily routines of its residents.

Abbas juxtaposes these claustrophobic urban spaces with glimpses of ecological openness, using the Kirthar Hills as symbols of permanence, stability, and renewal (Abbas, p. 25). These distant, unchanging natural landscapes stand in stark contrast to the overpopulated and degraded urban streets, highlighting the alienation of city dwellers from ecological connectedness. The juxtaposition underscores how militarization, sectarian conflict, and inadequate planning contribute to a cityscape that fosters alienation and cumulative harm.

The novel also highlights the normalization of infrastructural failure through mundane details, such as the passage describing Tahira's commute:

***"She was aware that he was in love with the bus ride between North Nazimabad to the university. The landscape was not beautiful, but the miles and miles of dust was"*** (Abbas, p. 33).

The bus ride, emblematic of daily life in Karachi, demonstrates that infrastructural breakdown—dusty roads, pollution, and poor maintenance—is accepted as ordinary. Abbas's restrained, non-sensationalistic prose emphasizes that urban decay functions as a slow, almost invisible violence, affecting both the physical environment and the psychological well-being of inhabitants.

Structural inequalities in urban development are further illustrated through the description:

***"It was too large, too unsymmetrically developed, too new and brash..."*** (Abbas, p. 45).

Here, the city's rapid, unregulated expansion and uneven modernization are portrayed as systemic forces that strain transportation, housing, sanitation, and public services. Unequal development reflects a broader pattern of neglect, whereby certain districts thrive while others languish in decay. The cumulative impact of overpopulation, environmental stress, and infrastructural failure demonstrates the persistent and normalized nature of slow violence embedded within Karachi's urban fabric.

The contrast between Karachi and London in the narrative reinforces this argument:

***"O, Tahira stood in the window of her hotel room in London and was holding the sill in excitement... She imagined them in the Karachi dust that had been burnt down"*** (Abbas, p. 86).

London represents order, planning, and functional infrastructure, whereas Karachi evokes dust, heat, and exhaustion, symbolizing a city consumed by neglect. Through this



## Vol. 4 No. 5 (May) (2026)

spatial comparison, Abbas highlights the global dimensions of urban inequality and systemic neglect, situating Karachi's decay within broader postcolonial and environmental contexts.

Abbas further critiques the paradoxes of urban planning in Karachi, noting,

***“Funny thing she thought, the city always lacked water but they could not handle two days rain a year” (Abbas, p. 91).***

This observation underscores chronic mismanagement, poor drainage, and the inefficiency of municipal systems. The ironic tone of “funny” suggests that infrastructural failure is not merely inconvenient but has become normalized, a quiet but enduring form of structural violence that impacts hygiene, mobility, property, and public health.

Taken together, *The Empty Room* portrays urban decay not simply as physical deterioration but as a pervasive, institutionalized force that shapes social and psychological realities. Dusty roads, uneven development, water shortages, and malfunctioning services are the products of systemic neglect that gradually undermine the city's social fabric. Abbas's muted narrative style emphasizes how residents internalize environmental degradation, illustrating the city itself as an active agent of slow, ongoing violence that informs the rhythms of daily life.

### **Discussion:**

The findings of this study demonstrate that *The Empty Room* represents urban decay in Karachi as a sustained and ordinary condition of life rather than as a dramatic or isolated event. The novel shows that damaged roads, polluted air, erratic water supply, broken infrastructure, and neglected public spaces are not accidental details of city life; they are the material conditions through which harm becomes routine. This is precisely what makes the representation significant. The text reveals that violence can operate quietly, incrementally, and almost invisibly, entering the daily rhythms of domestic and urban existence until it becomes normalized. Urban decay in the novel is therefore not simply a backdrop to the characters' lives but a force that organizes their movement, limits their choices, and shapes their emotional atmosphere.

One of the most important implications of the analysis is that the novel transforms infrastructure into an index of social suffering. Roads, pipes, walls, streets, and domestic interiors are not neutral physical features; they are signs of unequal development and political disregard. The deteriorating cityscape in *The Empty Room* shows how material decline translates into psychological pressure. Characters do not merely observe decay from a distance; they inhabit it, endure it, and adjust their lives around it. As a result, urban space becomes a lived structure of constraint. The novel suggests that when infrastructure fails, people's sense of security, mobility, and dignity also deteriorates. In this way, environmental harm is shown to affect not only the external city but also the internal lives of those who live within it.

The text also makes clear that this harm is unevenly distributed. Marginalized communities experience decay more intensely because they have fewer resources to escape or resist it. This unequal burden is central to the novel's ethical force. The poor are not simply present in the city; they are the ones who most fully absorb its failures. The novel therefore exposes how class inequality and environmental neglect intersect to produce vulnerability. What may appear to be general urban decline is, in fact, a patterned and socially produced form of suffering. The analysis suggests that the city's breakdown is tied to structures of power that determine which spaces receive care and



## Vol. 4 No. 5 (May) (2026)

which are left to deteriorate. This is an important contribution of the novel because it shows that environmental injustice is not abstract but spatially specific and socially targeted.

At the same time, the novel does more than document suffering. It also portrays the psychological consequences of living under prolonged urban neglect. The characters' experiences are marked by frustration, emotional fatigue, social withdrawal, and a weakened sense of belonging. The shrinking and damaged spaces of the novel mirror this inner condition. Domestic interiors that should offer safety instead become sites of confinement and unease. Public spaces that should allow movement and exchange instead reflect stagnation and decline. This parallel between external environment and internal state is one of the novel's strongest achievements. It shows that spatial degradation produces not only physical discomfort but also forms of alienation and ethical instability. The city shapes consciousness as much as it shapes behavior.

The discussion also reveals that the novel extends eco-critical analysis by moving environmental concern into the urban built environment. Eco-critical reading is often associated with forests, rivers, pollution, or wilderness, but *The Empty Room* insists that the city is also an ecological site. Its dust, scarcity, congestion, decay, and infrastructural weakness show that urban space is deeply entangled with environmental crisis. This is especially important in a postcolonial context, where cities often grow unevenly and without sufficient planning, producing conditions of scarcity and exposure for the poor. The novel therefore broadens the scope of environmental writing by showing that ecological harm in cities is no less serious than harm in rural or natural landscapes. It is simply distributed differently.

The novel also complicates the idea that slow violence is only visible through gradual destruction. In *The Empty Room* the violence of decay appears not only in long-term deterioration but also in the emotional habits it creates. People begin to live with broken systems as if they were normal. This normalization is itself part of the violence. The city trains its residents to expect shortage, disorder, and discomfort. Over time, this reshapes what they imagine as possible or worth demanding. In that sense, the novel shows that environmental neglect has ideological consequences as well: it naturalizes inequality by making deterioration seem ordinary. This is where the text becomes especially powerful, because it links material decline with the slow erosion of expectation, agency, and public responsibility.

Overall, *The Empty Room* presents urban decay as a deeply social, ecological, and ethical process. The novel does not treat Karachi as merely a damaged city, but as a space in which power operates through neglect, inequality, and environmental abandonment. Its depiction of deteriorating spaces, constrained lives, and emotional exhaustion demonstrates that urban decay is not passive ruin but an active form of harm. The text therefore contributes to eco-critical and postcolonial discussion by showing that the city itself can become a site of slow violence, where structural inequality is experienced through everyday space, bodily discomfort, and psychological strain. This makes the novel not only a literary portrayal of decline, but also a critique of the social and political systems that allow such decline to continue.

### **Conclusion:**

This study has shown that *The Empty Room* represents urban decay in Karachi as a form of slow violence, where infrastructural neglect, water scarcity, and spatial confinement become everyday conditions of harm. The novel reveals that environmental degradation is not accidental or purely descriptive, but a sustained process shaped by inequality,



## Vol. 4 No. 5 (May) (2026)

neglect, and postcolonial urban conditions.

The main finding of the study is that Abbas presents the city as an active force that shapes psychological, social, and ethical life. Through broken infrastructure, cramped interiors, and deteriorating urban space, the novel demonstrates how slow violence becomes normalized in daily existence. This confirms that urban decay in the text is both material and symbolic, reflecting broader structures of marginalization.

The study contributes to eco-critical and postcolonial scholarship by showing that Pakistani urban fiction can be read as an important site of environmental inquiry. It extends existing readings of Sadia Abbas by foregrounding the ecological and infrastructural dimensions of her work, which have received limited critical attention. It also shows that Rob Nixon's concept of slow violence is useful for understanding how urban harm unfolds gradually and unevenly in South Asian fiction.

Future research could extend this study by comparing *The Empty Room* with Pakistani or South Asian novels that depict urban decline, environmental injustice, or postcolonial city life. Further studies may also explore how gender, class, and space intersect in representations of urban precarity, or examine similar themes through comparative eco-critical frameworks.

### References

- Alaimo, S. (2010). *Bodily natures: Science, environment, and the material self*. Indiana University Press.
- Büell, L. (1995). *The environmental imagination: Thoreau, nature writing, and the formation of American culture*. Harvard University Press.
- Büell, L. (2001). *Writing for an endangered world: Literature, culture, and environment in the United States and beyond*. Belknap Press.
- Davis, M. (2006). *Planet of slums*. Verso.
- Garrard, G. (2012). *Ecocriticism* (2nd ed.). Routledge.
- Gayer, L. (2014). *Karachi: Ordered disorder and the struggle for the city*. Oxford University Press.
- Hasan, A. (2010). *Urban development challenges in Karachi: Governance, environment, and planning*. City Press.
- Lefebvre, H. (1974). *The production of space* (D. Nicholson-Smith, Trans.). Blackwell. (Original work published 1974)
- Mukherjee, U. P. (2010). *Postcolonial urban ecologies*. *Journal of Postcolonial Studies*, 13(2), 145–162.
- Oliver-Smith, A. (2012). *Displacement and forced migration in the 21st century*. Oxford University Press.
- Roy, A. (2009). *Why urban informality matters*. *Social Science Research Council*, 45(2), 1–12.
- Smith, N. (2008). *Uneven development: Nature, capital, and the production of space* (3rd ed.). University of Georgia Press.
- Morton, T. (2013). *Hyper objects: Philosophy and ecology after the end of the world*. University of Minnesota Press.