

Abstract

Abstract

The thesis entitled, 'Oil Armageddon: A Disquisition of Crude Reality through Select Petrofiction' aims to delineate the representation of fossil fuels in literature, consolidate its presence in the environmental, economic, social, cultural and psychological spaces to highlight the oil centric modern and contemporary times. The study of the oil risks and catastrophes and their repercussions on geopolitical, environmental and cultural spaces are accounted to assert the magnitude of the importance of immediate energy descent, interdependence and intersection for a sustainable future.

The critical enquiry of select petrofiction titled *Cities of Salt* and *The Trench* by Abdelrahman Munif, *Oil on Water* by Helon Habila, *Oil and Water* by Mei Mei Evans and *American War* by Omar El Akkad have been carried out in the current research and the thesis is divided into five chapters which provides an erudite enquiry into the overpowering and assertive presence of oil in creating the current social order.

Chapter I: 'Introduction' provides an overview of the energy humanities, the centrality of oil in everyday life, a preface to petrofiction as an evolving genre, profiles the authors and the theoretical framework used in the study.

Chapter II: 'Black Gold Rush' keeps the fossil fuels at the vantage point in order to reinterpret literary history from an energy perspective. The political history pertaining to the discovery, exploration and exportation of oil around the world is accounted to create an energy timeline and various facets of petrofiction are propounded through it. The geographic details of the Middle East, Nigeria, and Alaska, the discovery of oil in these terrains, and

the historical significance of each primary source are detailed to understand the plot, setting and significance of these works as a petrofiction.

Chapter III: ‘Blood, Oil, Tears and Sweat’ aims to understand the hegemony and autocracy the oil exercises in the fossil fuel embedded social order using the neocolonial aspect of the oil narratives. The neocolonial presence of oil, the rise of geopolitical spaces and how it determines if the culture can thrive or annihilate are examined in detail to understand how oil is the colonizer and the civilisation is colonised.

Chapter IV: ‘Enviro(il)nment’ extends the neocolonial dominance of oil and the repercussions of it on the environment because of unethical extraction, exploitation and the indigenous ramification that has affected their ethnic knowledge, tradition and culture. The environmental justice framework is used to understand how the indigenous lands and the ethnic knowledge within which values of sustainability are inherent are violated and invalidated in the hands of oil.

Chapter V: ‘Summation’ provides a succinct account of each chapter and presents the findings of the research. The representation of fossil fuels in literary scape through petrofiction as a specific genre signifies the role of literature in being the voice of change in the current era of exploitative anthropogenic activities that has determined climate change and other environmental damages.

The thesis is an attempt in demonstrating the authoritative presence of fossil fuels in the daily workings of the society and how the power structure ramifies the nature and culture integrated with it in a particular geopolitical domain and emphasizes that intersectionality is integral in achieving sustainability, and equity.