

Working Under the Water: Marine Labor, Corporate Power and the Blue Economy in Peter Watts's Rifters Trilogy

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Abstract: *The Riffers Trilogy by Peter Watts, a story about the future. In this future, people use the ocean as an energy source. They also use technologies for retrieving items from the ocean. Some work under the sea. The paper examines Peter Watts's Starfish, Maelstrom and Behemoth. The ideas of Blue Humanities are used to think about the people who work in the ocean. The paper says the trilogy by Peter Watts shows workers who are controlled by companies. Such workers are changed by technology to work better in the deep-sea energy industry. The study looks at the use of the ocean for energy and its effects on the people who work there. It sees the ocean as a place of work and the people who work there as tools. The article examines exploitation, corporate power and the blue economy in the work of Peter Watts. It wants to see how sci-fi can speak to justice for the ocean and the people who work there.*

Keywords: *Marine Labor, Blue Economy, Corporate Exploitation, Oceanic Extraction, Blue Justice.*

1. INTRODUCTION:

The ocean is more important for business. It provides us with things like energy, food and jobs. "The blue economy is a concept that says we should use the ocean in a way that is good for the planet and good for people.". Some scientists say we are not just thinking about the Earth. We also have to think about the people working in the ocean. They say we have to make sure these people are treated fairly. New studies show the ocean and the people who work the ocean are linked. "We cannot think about the ocean without thinking about the people. In this paper I examine the science fiction books of Peter Watts. Starfish. Maelstrom. Behemoth. It wants to see the connection between the ocean and the people who work there. The paper looks at how large corporations control workers on the ocean using Blue Humanities. It says these workers are changed by technology to be better at working at sea. This paper argues that the deep ocean in the fiction of Peter Watts is a site of corporate resource extraction. It gives the people who work in their tools for the companies .

2. LITERATURE REVIEW:

Watts's work is well served by the theoretical framework of the Blue Humanities. It enables the ocean to be explored as a habitat and the relationships that have been created – and continue to be created – between aquatic environments, water-based resources and humanity. In Starfish, Maelstrom and Behemoth the deep ocean is a space that defines the working conditions of the characters. The paper will consequently concentrate on the ocean as a workplace, human bodies as tools and the corporate-led exploitation of marine resources.

The blue economy perspective also helps in conceptualizing the themes of labor and exploitation in the selected science-fiction texts. It says we should use the ocean in a sustainable way. Some researchers say this idea isn't enough. "We need to think about the people who work in the ocean," they say. "We have to make sure they are treated fairly.

(Yuan et al. Say that the blue economy should be about justice for those who work in the ocean. This idea is used to reflect on Peter Watts's depiction of companies and the ocean in the paper.

3. OBJECTIVES: The objective of this paper is to examine:

1. Office of the Ocean in Starfish, Maelstrom, and Behemoth
2. The connection between the exploitation of the corporation and the transformation of the worker's body
3. Watt's research on the relationship between oceanic resource use and human labor
4. A link between blue humanities and blue economy

4. METHODOLOGY OF THE RESEARCH:

The paper uses qualitative methods to examine themes of exploitation, bodies and the ocean in Watts's fiction. It seeks to examine the thematic link between the modification of the working body and the exploitation of marine resources through textual analysis and close-reading of the chosen science-fiction trilogy. The theoretical framework of Blue Humanities is the foundation of the analysis. Additionally, the paper is provided with the conceptual background required to discuss the themes in Watt's work through recent studies on blue economy and ocean-labour justice.

5. FINDINGS:

The Ocean as Workplace: The first set of findings in the paper discusses how the ocean is represented as a workplace in Starfish, Maelstrom, and Behemoth. In the first book of the trilogy, Starfish, the workers extract geothermal energy from the Juan de Fuca Ridge in the Pacific Ocean. The discovery of geothermal energy indicates a shift in the way people use the ocean for power production. The ocean becomes an economic space in the novel because of the changes that were made to the workers' bodies to make the process of mining more efficient.

The Body as Labour: The second theme tackled by the paper is the body as labor. The results show that Watts's workers have been altered to work in the deep ocean. The modifications made to workers' bodies to form "Rifters" allow them to function in the deep sea. So the body becomes a tool for exploiting the ocean. In Starfish, the metamorphosis of the body into an instrument of production is a tool for plundering the seas. This representation of the body as a raw material challenges the economicization of the ocean. It contributes to the discussion on marine resource exploitation by focusing on the modification of the human body.

Corporate Exploitation of Oceanic Resources: The paper's third set of findings involves the corporate exploitation of oceanic resources in the trilogy. Starfish portrays corporations' interest in the deep ocean as a power. The geothermal energy of the Juan de Fuca Ridge is a source of contention between corporations seeking to exploit it for economic gain. The paper argues that the corporate exploitation of the ocean is made possible by the modifications to the workers' bodies so that they could work in the deep sea. These changes allow the corporations to harness the geothermal energy and turn it into profit. The findings show that the exploitation of the ocean is based on turning the body into a tool of production. Thus, corporate-controlled modifications to the working body allow the ocean to become an economic space, rather than an ecological one.

6. DISCUSSION:

The paper shows that Watts's trilogy problematizes the appropriation of the ocean as an economic space by making the modification of the working body the central production process. The findings offer insights into how the ocean was represented as a workplace and the body as a tool for work. They also demonstrate how corporate exploitation of marine resources is facilitated by the transformation of the working body.

The most important contribution of the paper is the concept of the ocean as an object of corporate totalitarianism. Starfish shows the corporations' desire for the geothermal energy on the Juan de Fuca Ridge. The companies that are interested in the resource want to use it to increase their profits.

The findings also show that the changes made to the workers' bodies allow the ocean to be transformed into an economic space. They demonstrate how corporate exploitation of the ocean is facilitated by changes to the working body allowing work to be carried out in the deep sea. So corporations use the body modifications to gain total control over the production process in the deep ocean. This insight troubles corporate exploitation of oceans by showing how it is aided by modifications to the body.

The findings also shed light on the relationship between the ocean and the working body. They show that the metamorphosis of the body into a productive instrument allows the ocean to become an economic space. This mechanism by which corporate exploitation of the ocean is made possible by the alteration of the working body is a major insight into Watts's portrayal of the deep sea as a workplace. It criticises the exploitation of the ocean by showing how corporations can have complete control over the production process that takes place in the deep sea. Through these findings, the paper problematizes the notion of the ocean as an economic entity by revealing how its exploitation allows corporations to gain total control over the means of production.

7. CONCLUSION:

In Watts's *Starfish*, *Maelstrom*, and *Behemoth*, the ocean becomes an economic space where corporations compete for total domination. This paper reveals how the competition for domination over the deep ocean is made possible through the modification of the working body in order to make it appropriate for work in the deep water environment. It is evident from the results obtained that the process of modification of the body makes it easier to transform the ocean into economic space dominated by corporations. The findings reveal how the process of exploitation of the ocean is made possible by modification to the working body.

8. LIMITATIONS:

The study has only focused on analysis of Watts's *Rifters Trilogy*. Issues of oceanic exploitation, body modification and corporate power have been analyzed. Some other issues contained in the trilogy have not been analyzed.

9. RECOMMENDATIONS:

Future studies may analyze other issues contained in the trilogy. Further studies may compare various science fiction stories with respect to oceanic exploitation, body modification, corporate power, and blue justice.

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