

Petrol Energy in fictions and Modern Modernity

Kalyan Shidram Kokane

Abstract

Petrol is everything in the modern modernity. The petrol shapes and determines an economy, politics and society today. The prices of every commodity depend upon the prices of petrol. In the early morning, when we wake up and see the newspapers we see the rise in the price of petrol every day. No government is able to have control over the prices of petroleum in India as well as the world. (“Oil is Our God.... we all worship Petroleum”). It is ubiquitous that oil is everywhere. Oil and hydrocarbon product decides our lifestyle. Oil shapes the lifestyle of the society. Indeed the dependency of the societies today is featured by petroleum. It is oil which invests in all the wake of life. The daily announcement of hike in the petrol by government clears this point. The international Economy and the politics is determined by the petrol and crude. The society, Government and everyone are dependent on Petroleum and Hydro carbon products. Our lives are extracted in oil. Oil is very everywhere. However, it is invisible. It is oil that determines where and how we live. It is oil and hydrocarbon that decides the entire progress today. It is oil that is heavily invested in social, economic, cultural and linguistic lives. The recent culture is a Petro culture and hydrocarbon culture. There is a relation between oil and literature. These relations between oil hydrocarbon and writing are invisible. Without oil the entire progress of the world will collapse. No vehicle or gadget works without oil and hydrocarbon. It is the thing that developed and declined the wakes of life of people. This modern dependency of modern man on petrol and the subsequent extraction of oil from the mines of Gulf countries by the Oil

companies, the exploitation of indigenous people as well as the Diasporic workers have been contemplated in the present research paper.

Keywords: petro culture, petro fiction, petro narration, hydro carbon, petro diasporas etc.

Modern culture and Petroculture

Modern culture is petrol culture. The philosophers like LeMenager writely provokes as “Petroculture is modern culture” (LeMenager). Petroculture is the culture and civilization which is designed by recent Culture by investing into social, economical and all the wakes of the humankind. It is no exaggeration if we say modern culture is Petroculture. Literature has energy sources. The literature of all the ages is powered by certain spice of important energy sources. The recent literature has also been dominantly shaped by the petrol. Though the petrol is either visible or invisible, it is everywhere in the literature. The relations between petrol, hydro culture and literature are not visible. The modern culture which is featured by the economic factors of all capitalism and that drive the global economy depends on oil. The global economy today is driven by the petrol and crude. Texts including oil can be called petro narrations. These petro narrations have close relation with petrol and hydro carbon culture. These books have represented the experiences of people working in the Gulf Countries and directly associated with the petroleum products. If we see the history of the Literature in different times we see that the literature is dominantly powered by a certain energy sources of the age. There is a deep connection between oil, hydro culture and literature. Oil played important role in shaping of hydro culture modernity or postmodernity. Nowadays oil discourse is seen everywhere in the films, documentaries, novels, plays, short stories and poetry etc. The Many documentaries have focused the exploitation of oil workers in the Gulf countries by the large petrol extraction companies. These companies have extracted the oil from the well as well as extracted the bold from the vessels of the indigenous and migrant workers working in the oil companies. The diasporic writers, mainly the third world writers, expatriate writers and migration writers have handled the themes of petrol and

hydrocarbon in their writing. Indeed, the large amount of Migration across the world has happened due to mine workers for extraction of oil.

Oil played important role in shaping hydro culture modernity for post modernity. This post modernity, which is featured by the oil and hydrocarbon. Nowadays oil discourse is seen everywhere. The postmodern novel, drama, poetry is featured with petrol, documentaries and films. The journalistic writing is full of petrol. The news papers are burning with petrol. The hike in prices of all the goods and commodity is due to the hike in the prices of petrol and petroleum substances. The oil concern has been mainly dealt with in Literature after 1960's. Petroleum has vital role in petrol writing and criticism. Though the petrol is visibly not seen in novels, invisibly it is everywhere. In this sense it is ambivalent. Energy writing can be considered as an energy genre which is a new genre. In many narrative forms like fictions, documentary films, poetry, the energy has been visibly used. A term petro culture and hydro carbon culture has been emerging today. The writer, Amitav Ghosh has coined the term 'petrification' in connection with the oil encounter and the novel in 1992. He says it is an imaginary work. "to a Great many Americans oil smells bad... it reeks, it stinks, it becomes a problem that can be written about only in the language of solutions". (Ghosh, 2011) He used petrol fictional energies in the novels like 'Newton's Cure' and 'The Great Derangement'. He used the term petrol culture in connection with Saudi Arabian novelist Abdel Rehman Munif's novel 'Cities of Salt'. He says provokingly about the petrol in his essays about the petro-culture. He finds out that the Americans have very less interest in the petro-culture. As they are the modern colonizers, they have exploited the indigenous workers as well as the migrant labours working in the oil well for the extraction. The several American novelist moves around the 'American dream' even today. After the Great Depression, the American writers have turned their interest towards American dreams. He sees a great absence of oil in American novels. It might be deliberately. It might be due to they are being colonizers. In the matter of fact oil is seen everywhere in the works of African fiction and Niger delta. There was a spice trade in 1930's and we see oil trade in 1980's. Hence, the novels of 1930's are energized

with spices and novels of 1980's are burnt with petrol in them. He focused the oil exploitation of Arabian countries by American oil companies in his novels and essays. The American companies extracted oil by using the indigenous labour and migrant workers and simultaneously they have exploited the spices and petrol as well as the indigenous people and the migrant works. The entire progress and development of United Nations today can be seen and analysed in the American petrol politics. The entire foreign policies and foreign politics is directed by their greed for ownership of petrol.

In 2016, Ghosh investigates invisibility & insanity of human race and not to be able to grasp the hydrocarbon change. In the novel 'Circle of Pigeon' the fictional fire has been focused. He wrote how an American company destroys the local populace of Al Jazeera. 'Circle of Pigeon' also describes the misery and suffering of Asian immigrants in the Arabian countries. The USA based company completely destroys the life and culture of Arabian local populous. His novel 'The Sea of Popies' is a sifi primarily depicts oil invisibly. The modern concept ecocriticism is closely connected with the petrol and hydro carbon. The environmentalist usually shows concern about the nature. It is witnessed in their works. These oil companies have not payed any respect for the environmental conservation, hence the authors like Ghosh has popularised the concerns like environmental awareness through his writing.

Petro-diaspora

The diaspora the term used in connection with the migration people from one country to other country. In this sense petro diaspora is the migration of oil workers to the Gulf Countries. A large number of oil workers from Asian countries have been migrated to Gulf Countries. As per the current data more than 8 million Indian Diaspora live in the Gulf Countries. (Financial Express) The Migration of Asian immigrants and Third World Countries to the Gulf countries in search of labour is called as petro-diaspora. The titles like 'Oil on Water' by Helen Habila, 'Cities of Salt' by Abdel Rahman Munif, 'Texaco' by Patrick Chamoiseau, 'Greenvoe' by George Mackay Brown are focused on the theme

of petro diaspora. Helen Habila is a Nigerian writer, novelist and journalist who has focused the oil encounter in Nigeria since 1980 to till date. Being a journalist he has pointed out the germ reality of the petrol workers. The novel 'The Cities of Salt' (1984) originally the novel is written in Arabian latter it is translated by Peter Theroux into English. The novel is an oil narrative in which Abdel Rahman Munif has pointed out the encounter between the American Oil Company and Arabian indigenous people. The narrative concludes by the point of separation of the indigenous people by American Oil Company. The novel Texaco written by Patrick Chamoiseau appeared in 1992. The novel takes place in the oil company. Travel, love and death of the black labour have been depicted in the novel. These examples of petrol fictions constitutes to the literary sub-genre. These petro fictional works of art speculate the culture, society, and environment and like themes as spacio temporal aspects of the novel. The characters, the authors, subject matters and setting of the novel are concerning to the petrol countries and petrol people.

Characteristics of Petrofiction

- It represents Petro-histories, and petro hydro carbon colonialism by the country like USA. The concepts line new culture, new colonies, colonizers and imperialism have brought forth in the work of art.
- The fictional works exhibits present day reality of modern culture which exhibits the unavailability of modern life without oil on their lives.
- It is the fictional representation of the many political, social, economical and cultural dimensions of oil and oil countries and its population. The writers have represented the exploitation of oil workers throughout the work of art.
- The third World Migration, expatriation of the migrants into the Arabian countries, Gulf countries have been focused in the novel as a petro diaspora.
- The greed of mankind for petrol and subsequent damage of environmental factors, its flora and fauna, and biodiversity has been criticised and modern theories of Eco-criticism have been laid down in relation to these. This writing once again brought forward the recent concerns

of Environmental writings and criticism

- Most of the time the petro fiction exhibits sifi themes. The recent advancements and future prediction is mainly dependent on petrol.
- The novel themes exhibit the new power relation from the imperialistic and neo colonization of the Niger Delta. The oil companies are more powerful even than the local governments which has been depicted through the writings.
- The exploitation of the indigenous people by the petrol extracting companies has been explored.
- The themes like Travel, Exploitation of the indigenous and migrants, their love and life in the oil companies and their concerns for nature, have been picturesqued.

The petro fiction has pointed out the petro-diaspora. Petrol diaspora provides cheap labour to transnational companies. The petro encounter, petro culture is invisible into Petro narratives like 'Extraction!: Comix Report', 'Land of Black Gold', 'Mad Max -2' 'The Road Warrior' are oil narrative. 'London Mastaba' is an example of oil barrel which has been portrayed by the great painter Edward Butoski. It is the representation of oil in creative fine arts.

The writers of petro fiction have dealinated the subject matters like climate change, global warming and green environment, environment concerns into their writing of petro narratives and petro testimonials. The petro fiction is a discourse which adds value to toxic discourse related to Eco-critical discourses and popular culture. The economy, the migration, exploitation, displacement of workers etc subjects have been embedded in the dominant narratives of the petrofiction.

Oil is naturally necessary for the functioning of society. The modern modernity is called hydrocarbon modernity. Energy critic Patricia Yaeger says energy sources are the matter of urgency for energy literary creation. Modern modernity cannot be imagined without the source of energy, without the source of petrol and without the source of hydro carbon. The literature of any age is connected with the energy sources, production of that age. The modern age is also concerned with petro-energy. The narratives require power. The power energy is seen in the fictions. The narratives require power. The power theory seen in the works of

the static friction by the request of the famous petrol fiction writer has quoted “These people endure the worst condition of any oil-producing community on earth, the government knows it but doesn’t have the will to stop it, the Oil Companies know it but because the government doesn’t care, they also don’t care. And you think that people are corrupt? No, they are just hungry, and tired.” (Helen, Habila).

The novel sharply brings the impact of petrol companies on Environment, the Global South countries, the third world countries etc. Where is the terrible impact of oil extraction on local environment to stop the term resource curse has been used negatively and sadly by these Global South countries. There is sources of Arabian countries have been exploited and extracted by American company. The kidnapping of oil workers in Niger delta in 1956 has been pointed out sharply in the novel ‘Cities of Salt’. Nigeria is the country which has been corrupted, destroyed by the oil extraction companies. It was the promise broken development for Nigeria. ‘Cities of Sea’ by Abdel Rahman Munif is the novel which portrays the exploitation of indigenous populace by Oil extraction Companies owned by USA.

Conclusion

The recent writing is characterised with the inclusion of oil in literature. Indeed the entire happening of the society is oil orientated. In the oil narratives the writers have raised the questions the exploitation of indigenous people and immigrants working in the oil countries. In the present research paper the author tried to focus the oil concerns in the narratives mainly. The Gulf authors have speculatively pointed out through their writings the facts like exploitation of oil nations by the large petrol companies and petrol owner countries. It is new colonisation and new imperialism.

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