# ALLEGORIES IN IMAGINED SPACES: A STUDY OF POSTCOLONIAL SCIENCE FICTION

A THESIS SUBMITTED TO

**BHARATI VIDYAPEETH DEEMED UNIVERSITY, PUNE**

FOR THE AWARD OF DEGREE

OF

## DOCTOR OF PHILOSOPHY IN ENGLISH

(UNDER: THE FACULTY OF ARTS, SOCIAL SCIENCES AND COMMERCE)

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**NOVEMBER 2017**

# CERTIFICATE

This is to certify that the work incorporated in the thesis entitled **'Allegories in Imagined Space: A Study of Postcolonial Science Fiction'** submitted by **Mr. Sayantan Mondal** for the award of the Degree of **Doctor of Philosophy** in **English** under the **Faculty of Arts, Social Sciences and Commerce** of Bharati Vidyapeeth Deemed University, Pune, was carried out in the Department of English, Yashwantrao Mohite College of Arts, Science and Commerce, Bharati Vidyapeeth Deemed University, Pune, during the period from 2013 to 2017 under the guidance of **Dr. R. S. Zirange**.

Date:     /11/2017                                   **(Dr. K. D. Jadhav)**

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# DECLARATION BY THE CANDIDATE

I hereby declare that the thesis entitled **'Allegories in Imagined Spaces: A Study of Postcolonial Science Fiction'** submitted by me to the Bharati Vidyapeeth Deemed University, Pune for the award of the Degree of **Doctor of Philosophy** in **English** under the **Faculty of Arts, Social Sciences and Commerce** is an original piece of work carried out by me under the supervision of **Dr. Rajaram S. Zirange**. I further declare that it has not been submitted to this or any other university or institution for the award of any Degree or Diploma.

I confirm that all the material, which I have borrowed from other sources and incorporated in this thesis, is duly acknowledged. If any material is not duly acknowledged and found incorporated in this thesis, it is entirely my responsibility. I am fully aware of the implications of any such act which might have been committed by me advertently or inadvertently.

Place:  Pune                                **(Mr.  Sayantan Mondal )**
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# ACKNOWLEDGEMENT

A lot of people, known & unknown, relatives and friends have directly or indirectly inspired me to finish this thesis.

It is not possible to mention all the names who have contributed to this thesis but I would like to thank them all and extend my sincere gratitude towards them. This work belongs not only to me but to all the people who have helped me finish it.

Place : Pune

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# An Abstract On:-

# Allegories in Imagined Spaces: A Study of Postcolonial Science Fiction

The present research aims to study the allegorical representations of colonial as well as postcolonial concepts in science fiction. Here the argument will be that science fiction has and had allegorized the processes of imperialism and colonialism ever since its advent and taking cue from this idea this dissertation has divided the works from science fiction in two zones- colonial and postcolonial zones. As Mary Louise Pratt's concept of 'arts of contact zone' proclaims that a contact zone is a space "where cultures meet, clash and grapple with each other often in contexts of highly asymmetrical relations of power, such as colonialism, slavery or their aftermath" this is the argument focused in the study. The selected works will be studied and an attempt will be made to establish a contact zone between them. These selected works are from colonial and postcolonial zones and their comparative analysis will be done for thematic resemblance so that a headway can be made into the genre of postcolonial science fiction. Now the problem is to link postcolonialism with science fiction but several new works have eased this complication.

The first chapter is **Science Fiction, Colonialism and Postcolonialism: A Historical Overview**. Here the aim is to present a historical as well as critical understanding of postcolonial science fiction and to deconstruct the genre from its nascent phase. The dissertation will study fourteen science fiction texts to establish the postcolonial nature of science fiction. Also, this chapter will analyze the development of science fiction in first and third world countries giving a historical and critical background of the evolution of science fiction. This chapter will also focus how science fiction has always being a genre which has been mimicked by third world writers. The aim will also be to study why third world countries failed to create original science fiction texts and this chapter will try to ideate the fact that first world science fiction became the model for third world writers and created a colonizer-colonized status among themselves because mimicry is involved i.e third world writers taking inspiration from first world writers to create science fiction texts.

The second chapter is **Allegorical Gaze: Overt and Covert Colonial and Postcolonial Allegories in Science Fiction**. Science Fiction and Postcolonial theory, if acknowledged are the most extreme opposites. Not much can be related between them but amazingly, if Fredric Jameson's idea from his controversial essay "Third World Literature in the Era of Multinational Capitalism" is taken then it suggests that all third world texts are national allegories. So, in this chapter it will be suggested that most, if not all science fiction texts are colonial and postcolonial allegories. To further elucidate this point the example of one of the commonest tropes used in SF texts i.e. the human-alien encounter will be given and it can be taken as the encounter between the colonizer and the native.

The third chapter is **Overt Allegories: Peculiar Narratives in Postcolonial Science Fiction**. Here, a comparative study between the commonest tropes of science fiction and key post-colonial concepts will be done as reflected in the texts that is to be studied for this research work. So the concepts of colonialism, postcolonialism, neocolonialism, imperialism, neoimperialism, ecological imperialism, totalitarianism, authoritarianism, internal colonialization and feminism among others will be under consideration. For e.g. Anil Menon's *The Beast with Nine Billion Feet* (2009) has themes related to neo-imperialism, ecological imperialism as well as war and slavery. Similarly, *Midnight Robber* (2000) by Nalo Hopkinson constitutes several themes like colonization process started by third world countries which can be again taken as neocolonialism as well as feminism and authoritarianism, a panoptical state keeping an eye on its entire population.

The fourth chapter is **Covert Allegories: Hidden Agendas in Postcolonial Science Fiction**. This chapter will focus on latent postcolonial issues present in science fiction texts that are going to be studied in this dissertation. So concepts like ambivalency, alterity, race, identity, alienation, mimicry, hybridity, marginalization as well as metonymic gap, surveillance, binarism, othering, appropriation, miscegenation, catachresis are but some of the few allegorical concepts that will be studied in this chapter. For e.g. taking George Alec Effinger's *When Gravity Fails* (1987) allegorizes the concepts of alterity, hybridity as well as mimicry. Cybernetic implantations done by the population of Budayeen, the setting of *When Gravity Fails*, use of moddies and daddies that enables a person to mimic any personalities he or

she desires to be. This situation allegorizes that period of colonialism where it was the tendency of the colonized to mimic the colonial master and this practice is essentially present even now. *When Gravity Fails* presents such situations where inadvertent postcolonial assumptions come into being. But it also conjures a scenario where third world countries control the planet and it again brings before us a different perspective with respect to postcolonial theory. A situation where a third world country suddenly assumes the role which was till now played by a third world country. Ian McDonald's *River of Gods* (2004) too focuses on hybridity as well as mimicry in a setup that is chaotic where India has been balkanized with a number of characters thrown in the premise that brings out the country of the past and the future as well as the present. Just like the colonized group was reluctant in becoming a hybrid or a mimic the characters in *River of Gods* can't help but accept their fate. Similarly, the mimics and hybrids of *Perdido Street Station* (2000) by China Mieville were criminals, who can be deemed to be subalterns, were "remade" for the crimes they committed.

The fifth chapter is **Conclusion: Postcolonial Science Fiction as Counter-Discourse.** Here a final evaluation will be done to present ample proof of the feasibility of this thesis and how the thesis has journeyed towards its destination of understanding postcolonial science fiction. Postcolonial Science Fiction in many ways can't be located simply by grabbing a science fiction text. Rather it has to be unveiled by removing the shrouds of allegories that is attached to the texts. Science Fiction texts can be seen presenting a counter-discourse on postcolonialism using allegories. Allegories are one of the mainstays of SF texts and writers over the period have utilized this literary concept to present various situations like this where SF texts acts as postcolonial literature and one will be aware that SF texts have nothing in common with regular postcolonial texts where it is always easy to identify the concepts since allegories are seldom so crude and difficult.

# TABLE OF CONTENTS

# Chapter I

# Science Fiction, Colonialism and Postcolonialism:

# A Historical Overview

## I.1. Colonialism, Imperialism and Science Fiction

To understand the connection between colonialism, postcolonialism and science fiction one needs to go back to the basic definition of such terms. A colony is defined simply as a settlement. As Ania Loomba in her path-breaking work *Colonialism/Postcolonialism* (1998) says:

> With their parent state; the community so formed, consisting of the original settlers and their descendants and successors, as long as the connection with the parent state is kept up. Accordingly, the OED describes colony as: a settlement in a new country, a body of people who settle in a new locality, forming a community subject to or connected. (Loomba: 1998, 7)

It is this settlement that slowly becomes a colony-either through settling down or enslavement that later became the norm of colonization. The connection between the parent state and the colony is extremely important because it helps in the slow colonization of the place either way and later it leads to exploitation as colonization gains momentum. The settlers maintain this because they need the parent state to further their own growth and the parent states need them for their own benefits. Post-independence, when the phase of postcolonialism begins the settler often faces problem because he can't control or influence the system again. The natives take back control but even then colonialism is not really over because along with post-colonialism comes neocolonialism.

As Ania Loomba explains that the term colonialism fails to focus on the word domination and continues to assert it through different methods.

> The definition quite remarkably, avoids any reference to people other than the colonisers, people who might already have been living in those places where colonies were established. Hence it evacuates the word 'colonialism' of any implication of an encounter between peoples, or of conquest and domination. (Loomba: 1998, 7)

What is extremely important as Ania Loomba points out that how easily the real idea of colonialism is distorted and is rather simplified to make it look like it was needed so that the world benefitted from it. But it was not the case as one can see as colonialism accompanied a dangerous and brutal wave of violence that destroyed nations and was beneficial only for colonizer. What was the reason behind this dilution? The answer is difficult but one can assume that the colonizers wanted to distort history further. And this is where postcolonial theory comes in to play an extremely pivotal role but it has its set of problems. Most colonialism happened in different stages-settlement, business followed by conquest. It was the capitalistic system that further boosted and forced the European countries to create a market. With a market there was a need to create consumers. It was a cycle, when the natives became the producer whose resources were taken away and they themselves became the consumers because the colonial rulers forced them to buy the things that they created in their factories and later dumped in the colonies. They had no way out of this and slowly but surely the effects of colonialism slowly became deep-rooted. Colonialism, which started as a economic practice later became a social as well as cultural practice as different aspects of the native's life, who was now a colonized being, slowly started getting controlled by the colonial master.

And it is the postcolonial theory that deals with the causes and effects of colonialism as well as what happened after colonialism ended. But postcolonial theory, from its very inception have only included only mainstream literature and have neglected the contribution that genre literature such as science fiction. Hence, the purpose of this research work is to study the connection between postcolonial theory and science fiction and how science fiction has studied these problems of colonialism as well as postcolonialism, often under the aegis of allegories, even though it is a genre literature and not considered mainstream. Science Fiction, as a narrative genre has much to offer to postcolonial theory. Science fiction narratives can be divided into number of allegories or metaphors and these allegories capture the colonial/postcolonial problems sometimes more honestly than the mainstream literature. For the sake clarity, the term 'science fiction' has been used as science fiction as well as sf/SF interchangeably throughout and should be read the same to avoid confusion. An SF narrative can afford to be subtle in many ways, creating layers

and layers of allegories and metaphors and also manage to be extremely potent in its criticism of colonialism that mainstream literature often dilute due to some reasons.

Patricia Kerslake says that:

> SF genre cannot so easily be reduced to an assembly of remnants from other styles of writing mingled with exciting gadgets and exotic backgrounds, nor can its appeal and longevity be dismissed as the lure of scientific romance. Beneath a sometimes superficial appeal, SF is responsible for opening a variety of legitimate and strategic cultural discourses. (Kerslake: 2011, 1)

Patricia Kerslake is right here. Though early SF can be often considered to be frivolous and superficial beneath the stories, as the allegories ascertain, it does offer a discourse based in a lot of important events that are allegorized and among these colonialism as well as postcolonial phase is too allegorized in many science fiction narratives sometimes intentionally and often unintentionally.

Hence, one of the finest methods to create a counter-discourse to the effects of colonial and neocolonial effects can be science fiction. But due to its often magnificent, boisterous and romantic nature and foundation, postcolonial theory refuses to give it the same place like it is given to mainstream literature. But things are changing as many theorists are trying to include works of speculative fiction in the postcolonial canon because writers from both first and second world have addressed colonial, post-colonial as well neo-colonial issues in their works, sometimes more critically, than their mainstream colleagues. Science fiction itself is expanding in the postcolonial zones with a number of important writers coming out to use the genre to address issues related to colonialism as well as postcolonialism and creating discourses as well as challenging existing discourse that have affected postcolonial nations and continues to affect them.

John Rieder in his seminal book *Colonialism and the Emergence of Science Fiction* (2008) works out a thesis on the involvement of the process of colonialism and the emergence of science fiction stating that it was a complimentary as well as complementary process. It was since the rampant European colonization, meeting with exotic cultures, the brutality and the repression of the colonizers all became a fodder for a series of stories that were later clubbed specifically in to the broader genre of

science fiction. Later it changed pattern and science fiction writers from postcolonial zones started writing about the problems of colonialism because till a certain time it was all done in the colonial zone or by Anglophonic writers that later came to postcolonial zones. Apart from English, regional writers too took up the cause of exposing the problems of colonialism.

> In the fifteenth and the sixteenth centuries, Europeans greatly expanded the extent and the kinds of contacts they had with the non-European world. Between the time of Cyrano and that of H. G. Wells, those contacts enveloped the world in a Europe-centered system of commerce and political power." (Rieder: 2008, 2)

Postcolonial Science Fiction hence combated against the Eurocentric, Anglophonic system of the world with some help from the Anglophonic science fiction genre itself. While writers like H.G. Wells during the early phase of SF condemned colonization in their work but the early stages of SF did not do it more often. Some writers thought that colonialism was favourable, hence it was important for postcolonial SF to counter it. And Postcolonial Science Fiction can be rooted during and after the end of the second world war. Science Fiction has condemned colonialism but postcolonial SF was needed because it came out of the third world countries that suffered through colonialism. Rieder offers a proper reason why science fiction had to come out of its colonial roots and finally assimilate inside the postcolonial zone.

> Europeans mapped the non-European world, settled colonies in it, mined it and farmed it, bought and sold some of its inhabitants, and ruled over many others. In the process of all of this, they also developed a scientific discourse about culture and mankind. Its understanding of human evolution and the relation between culture and technology played a strong part in the works of Wells and his contemporaries that later came to be called science fiction. (Rieder: 2008, 2)

John Rieder makes several valid points but he himself avoids the debate of Greek writer Lucian's story as the first proto-SF. He starts with Cyrano and the inspiration of colonization behind such writings. But again the early days of science fiction were mostly settler-based experiences and narratives and the idea of exploitation was yet to be included in science fiction that finally came in the nineteenth century but reached zenith post-1945.

> Most historians of science fiction agree that utopian and satirical representations of encounters between European travellers and non-Europeans-such as Thomas More's *Utopia* (1516), Cyrano's *Comical History*, and Jonathan Swift's *Gulliver's Travels* (1726)-form a major part of the genre's prehistory. (Rieder:2008, 2)

But postcolonial SF hardly offered any utopian suggestion and they were at most scattered like the feminist utopia of Begum Rokeya's *Sultana's Dream* (1908) that spoke about Muslim women coming out of purdah and the roles getting reversed. But such utopian discourse was very rare while most postcolonial SF writers spoke about the unspeakable horror of colonialism and hence created their own dystopia through the narratives and in turn criticized this period of colonialism.

> Scholars largely (though not universally) agree that the period of the most fervid imperialist expansion in the late nineteenth century is also the crucial period for the emergence of the genre (Reider: 2008, 2-3)

And this is why science fiction should strongly criticize and condemn colonialism as well as bring out the problems of neocolonialism at any cost and recent writings from SF narratives have become strongly vocal against the increasing fascist forces that is trying to hijack democracy in several postcolonial countries. Several things are implied here that though critics agree to a connection between science fiction and colonialism, yet postcolonial canon won't allow science fiction to become a part of it. Also, early proto-SF will be discussed in details in the next few pages but all these early examples of proto-SF had the fantastic voyages of colonizers and explorers to thank to. More importantly, there is another branch of SF that came before science fiction was known as scientific romances also often termed as voyages extraordinaires, that became popular thanks to a number of French writers in the late eighteenth century and early nineteenth century. Jules Verne was a major practitioner though as Reider points out Cyrano De Bergerac can be credited with starting this though the first voyages extraordinaires can be that of Lucian itself whose magnificent trip to moon was no less ordinary.

But science fiction before the genre came into prominence had a number of proto-SF stories that always took the idea of colonialism and imperialism and filled it with characters who travelled exotic lands, met alien people and often faced problems and threats. Daniel Defoe's *Robinson Crusoe* (1719), though not a science fiction story

uses this idea where the protagonist gets isolated in a remote colony. This book has later given SF a number of stories. It can be seen that how mainstream literature and science fiction have borrowed ideas from each other, science fiction mainly where it has transformed a simple basic literary story into something more speculative.

Another good example will be Jonathan Swift's *Gulliver's Travels* (1726) where the explorer travels around the world meeting different people, but it was much fantastical in senses and somewhat allegorized the idea of colonialism but all the cultures that Gulliver meet are more or less hostile. So along with the figure of the explorer came the alien figure where the explorer and the alien/other meet and exchange either love or hate. While Robinson Crusoe as it is narrated fought natives and also saved Friday, it was colonialism that was charting his route. Later in adaptations such as *Robinson Crusoe in Mars* (1952) things hardly change and Robinson Crusoe as an explorer has to fight the Martians represented as the alien other.

European colonialism had much to do with the discovery of the New World, thanks to the endeavours of Christopher Columbus and Amerigo Vespucci and other explorers. These explorations and the adventures and experiences of the explorers gave the writers fodders through which they created this fantastic stories filled with romance and desire. It is better to reiterate here that the idea of science fiction was yet to develop. It was still in a nascent stage and these stories did help form a canon that later helped another set of writers.  And the idea of colonialism was not merely physical conquest of land, the colonizers had to change and adapt to a lot many things like the ecological set up itself.

As Alfred Crosby summarized  in *Ecological Imperialism* (1986),

> The Europeans had to disassemble an existing ecosystem before they could have one that accorded with their needs', with the outcome at times resembling' a toy that has been played with too roughly by a thoughtless colossus.  (quoted in Latham: 2007, 110)

So it was not merely social or cultural problems that the colonizers had to face, they also face an alien ecology that they had to subvert and often tame to finally create their utopias in the form of colonization. But beyond all these lies the fact that the ecological destruction of the colony was essential for the spread of colonization. Like in

India, the agrarian economy was totally destroyed by the British for their own profit. Also, coming out of the dark ages and inspired by renaissance and reformation (one of the direct causes of colonialism and the want to re-educate the entire population of this planet), stories slowly started pouring out of the European continent about these encounter with aliens and the exotics.

Adam Roberts in his *The History of Science Fiction* (2008) mentions that during the Dark Ages, the constant persecution of free thinkers was another big reason why science fiction themed stories became popular. And as renaissance and reformation approached these practice became even more popular as science and technology slowly but surely began to sip in making scientific thinking, rationality driving forces behind the growth of the continent and slowly spurring science fiction to grow with colonialism and imperialism guiding this growth. Though the colonizers have always maintained that it was their idea to create knowledge and spread it all across the world and make the human world more civilized, it was a blatant lie as using this knowledge as bet they ultimately ended up creating slaves and colonized beings.

Many science fiction narratives hence have criticized this idea of spreading knowledge as well like the creation of cyborgs, androids and their human like abilities and their retaliation is a warning that wielding knowledge doesn't mean one has to become God but it was true that the colonizers played god in the colonies that they created. In postcolonial theory, a term is often used to define writers from the form the former colonies of occupation or postcolonies who get inspired by the culture of their colonizing masters and copy them but create a counter-discourse in the process. The same is applicable in the reverse. This is what is essentially done by science fiction or the practitioners of science fiction. Colonialism is a diverse process, a process that is filled and etched in blood and the stories it tell cannot always be told in the most literary fashion. Hence it is important to use the idea of allegory and create a premise. That's precisely what the SF writers use, allegorize different colonial events criticizing the process and try to create an oppositional force to this culturally, economically as well as socially rooted problem though some writers have  celebrated it, both genre and mainstream literary writers.

Sangeeta Gopal talks about technological impact in a postcolony and how it changes it considerably and this is where postcolonial science fiction can utilize this premise.

> For the metropolitan voyager to encounter the postcolony is thus to witness in the present the material and (sometimes cultural) remains of one's past, and nowhere is this more true than in the technological domain. It seems as though technology—habitual, familiar, and unregarded here—is suddenly rendered uncanny in the course of its journey into postcolonial time and in the manner of its annexation of postcolonial (Gopal:2015, 199-200)

The postcolony is a status quo that finally becomes a postcolonial entity in the form of nation or state. It is when the nation which had lost its sovereignty had become a colony finally can assert its statehood and its presence in the world. It only happened post-1945 after the end of the Second World War when colonialism finally started ending but even then the road had never been easy. Of course, it is since colonialism merely doesn't mean occupation of a land but rather the destruction of many things associated with that land, a complete change of landscape, with a collapse of the native culture as postcolonial theory witnesses. It is argued, as Sangeeta Gopal observes here that many of the independent nations after colonization did not really become free. So instead of calling them nations, they were addressed using the term post-colony i.e. the phase that they are undergoing after they came out of their status as a colony but because the influence of the colonizer has not yet ended hence they cannot become a state yet. Hence this appropriation of the conundrum of the newly independent nation was needed but mainly SF started out as a discourse to problems that Europe faced after they let go of so many colonies. Early SF writers were not much aware of the problems of colonialism and the political side effects of colonialism were suitably ignored. Rather colonialism was seen as a figure that championed and spread the ideas related to renaissance as well as reformation all across the globe.

Theorists claim that along with the ill-effects of colonialism the spirit of science and other technological aspects did spread all over the globe. The colonialists had their own agenda but this agenda involved the natives. Hence, they had to make the natives aware of these technological changes along even if it was reluctant or they lacked far-sightedness. The idea behind this could've come from the hubris that the process of colonialism will never end but what it is to be known here is that when settler

colonialism started the settler shared their experience and techniques but as colonialism became virulent and exploitation started, the colonizers only thought of their own benefits before teaching or spreading the technology. Thus, the colonizers managed to create and subvert the culture of the colonies through brute force. As more and more colonies were formed, the original fabric of the native culture was replaced by that of the colonizer's culture and this prompted SF writers to appropriate this entire situation to highlight things their own way.

Now if we look at L. Sprague de Camp's *Krishna* or *Viagens Interplanetarias* series written between the 40s to 60s we will notice what a complex tale it is as it utilizes several aspect of the problems related to colonialism and imperialism with Brazil as a dominant authority in these tales while the ex-colonizers more or less destroyed after the third world war. This is what appropriation is and the entire history of SF alludes to this fact that SF has always being inspired by such events and has given a more rational interpretation to this problems often offering a different perspective. The date of these series is extremely important to note because de Camp starts writing shortly after the end of the Second World War and when decolonization started.

Like *Slan* (1946), a classic of science fiction and written A.E. Van Vogt offers a rather eccentric premise of Jews as superhumans who are persecuted by ordinary humans, an allegory/metaphor for the Nazis. What is glaring here is the fact that A.E. Van Vogt uses the idea of the holocaust to weave a SF narrative but also subtly mentions that this persecution could've stopped if the world acted faster. But again the idea of colonialism is ingrained here as it is seen that one group of people wnat to enslave or eradicate another set of people. But again, *Slan* offers an Anglophonic example with the problems of the Jews being discussed but what about the Asians, African or other non-white people who were under colonization?

Coming to more recent SF, or rather SF from the colonies we notice writers increasingly becoming self-aware of the fact that how the problems of colonialism breached their homes and destroyed their identity. SF writers in this postcolonial scenario offer a vocal as well as critical approach to this wrong. If we look at the Arabic science fiction *Frankenstein in Baghdad* (2013), it focuses on Iraq post-2003 how the

war with America destroyed the nation and gave rise to another set of problems. Here too these postcolonial or neocolonial idea is appropriated by the writer and it can be called a critique of these events that capitulated a nation into mayhem and chaos. But the author of *Frankenstein In Bagdad* is not alone. The history of SF gives us a lot many writers, from Lucius Shepard to H.G. Wells as well Joe Haldeman who have written about the futility of war as well the direct colonial/postcolonial and the neocolonial aspects of it.

Terry Eagleton says that in 'postcolonial thought' one is 'allowed to talk about cultural differences, but not – or not much – about economic exploitation'**.** In some ways, it is true because postcolonial theory is largely made up of historians or literary critics whose main aim is to understand the cultural manipulation orchestrated by the colonial power. Postcolonial Theory doesn't really worry about the economic implications and merely touches it. Though a separate branch is identified there is a vast bridge between colonial/postcolonial history and the economic history of the colonies. Literature often does not care about economics or commerce or trade but rather focus on people's suffering. But science fiction does that and how dangerously it cripples the living conditions of the colonized beings smartly dividing them into a population and citizens.

As Partha Chatterjee observes the difference of population and citizen finally came out during the colonialism period. While the native became mere population with their rights snatched away, it was the settlers and the colonizers who became the citizen of the colony. Thus it was the master-slave narrative, but the colonies had two groups- the population who were inferior to the citizens who were not citizens or native of the place and eventually would leave once the period ended (Chatterjee: 2006, 34). This is another important element taken up by postcolonial science fiction narratives when they discuss the othering of the native population and the way they were stripped off their rights be it cultural, social as well as economical.

Frederick Pohl and Cyril M. Kornbluth's scathing satire on consumerism in *The Space Merchants* (1953) is definitely something that will make Eagleton complain no more. In a world where capitalists have taken over governments and people have become massive consumers it tells the story of Mitch Courtenay and how he survives

in a world that has taken to exploitation and blatant consumerism. The basic premise of the story tells us how resources have been squandered and Earth is planning to colonize Venus so that this scarcity can be dealt with. But most importantly one element in this book strikes out and the use of advertisement as drugs, a subtle take on government propaganda to make people believe into anything and everything. Hence this economic exploitation is not only limited to the colonies but by colonizers on their own people as well. When Europeans came to know about other cultures they quickly made it a point to spread the news that these cultures are nothing but inferior. In a brutal display of power there were zoos that kept Africans as animals. Arthur de Gobineau gave the theory that claimed the non-whites were mere animals and should be treated like that. Hence, this economic exploitation was justified since it took resources of these people who were merely tribal and had no idea of civilization. One thing that has to be mentioned is that ecological exploitation as well as economic exploitation went hand in hand and many postcolonial science fiction have discussed these through allegories like one of the texts used in this work, *The Windup Girl* (2009) talks about such a premise which will be discussed later.

*Blade Runner* (1982), an important science fiction classic gave another idea of how future earth will be overburdened with corporates and their harsh demands. The entire landscape of LA in the movie is laced with advertisements that give the idea of corporate-colonization. But the entire idea behind colonization was the flourishing trade and business and this also created problem for the ecosystem as well as for human beings. When colonizers left the colonies such things were noticed that there was significant damage done to the ecosystem.

In a sequel to *The Space Merchant's*, *The Merchant's War (1984)*, written by Pohl alone (as Kornbluth had expired in 1958), we get to have a peek at Venus, now a colony and a stable one thanks to good governance but Earth has turned a dictatorship thanks to the corporate houses and a war brews between Venus and Earth. Again, it allegorizes the situation between Britain and her American colonies, an oft-repeated trope but here more than this it is suggested, the metropolis, from where the colonies are ruled, got complacent that they will have free flow of resources forever. This is when the colony rebelled. Again, there's another problem to this as De Alva notes. How

do we judge the status of a colony? Some accept America can be given the status of a post-colonial nation but others refuse.

> Although the study of colonialism has enjoyed a long and prolific life in the West, a series of political, intellectual, and demographic transformations in the late twentieth century—including decolonization, post-structuralism, ethnic resurgence, and the large-scale immigration of non-Europeans into former metropoles—have been accompanied in the United States and Europe, among other places, by an updated academic interest in the nature of colonial practices, the so-called critical study of colonial discourse, and what has come to be labelled postcoloniality. In short, postcoloniality is contained both within colonialism, as a Derridian supplement completing the meaning of this antecedent condition of dependent, asymmetrical relations, *and* outside of it, by its questioning of the very norms that establish the inside/outside, oppressor (colonizer)/oppressed (colonized) binaries that are assumed to characterize the colonial condition. Thus, postcoloniality as a category of social existence is in some real sense an artifact of poststructuralist forms of analysis that emphasize identities as effects of power, rather than fixed entities or "imagined communities" bounded by supposed sets of common traits, sentiments, and practices. (Klor: 1994, 245-246)

This debate is as important as the status of SF in the postcolonial canon. Science fiction as it is already mentioned is a genre fiction and not part of the mainstream literature. Though science fiction has a huge fan following, it has always been fringe as its literary quality is often looked down upon, like till now no SF writer has won the Nobel prize though commercially science fiction movies have done extremely well along with novels but their fervour to turn the reality into an allegorical fantastical setup along with more impetus on technology makes its inclusion a bit difficult in the long run but yet critics and theorists have come together now to study the importance of science fiction in postcolonial theory.

Some scholars will argue that the corporate colonization of some colonies were more brutal than the others. Some were settler colonies while the others were colonies of occupation and this is where the former got brutally suppressed. Colonies like Australia or Canada had it much easier than a colony like India or some country in Africa. And this is when SF uses this trope in the narratives judgementally and draw out the problems. While Australian SF have finally taken consideration of the aborigines and some writers have been writing about it, Indian SF as well as African SF

along with Latin American SF have made sure that more and more engagements to the problems related to the colonial problems happen either directly or indirectly. For example, African SF writers look at the adverse effects of technology that's something new for the continent along with the colonial spectre that still haunts them. Even South American Science Fiction that nearly got freedom from the colonizers in the 19th century itself still riles from the problem i.e. neocolonialism is strong there and post-second war America have always tried to influence its policy and have used the countries to fight communism but spread its own wings there to harness the resources.

So it can be argued that colonial/postcolonial structures are made up of both historical events and economic exploitation and postcolonial theory has to take both under consideration. This is when SF comes to their rescue because mainstream literature often, not always though, focuses on the cultural monoliths of colonization without exploring other important areas. Mainstream literature often tries to take the individual experience and then focus on the social, cultural and economic milieu through the character it is focusing on but science fiction does the opposite and try and pin-point the changes that the individual has to go through when these things change and affect him.

## I.2. Creating a Literary Orient and Cognitive Acknowledgement of Colonialism in Science Fiction

Edward Said's *Orientalism* (1978) is a classic in the field of postcolonial studies. It briefly states that how the colonizers, a strict European point-of-view created the orient, a place where the colonizers could go and plunder, a flexible accommodating world that would cater to every whims and fancies of the colonizer as the colonizer would go on destroying what the native hold dear and near. Science fiction is often a literary orient, for this is where writers arrive to explore different possibilities that cannot be included or absorbed by mainstream literary setup, that is often too scandalized. Mainstream literature, at least from the postcolonies often gave a straightforward, grim and bleak narrative towards their colonial experience but when writers decided to use the form of SF, the narratives got a better dimension to add to their tales.

For science fiction to fuse with Orientalism there is only one proper term to define it and it is the techno-orient and this is precisely what SF narratives focus upon. For example, if we see William Gibson's *Sprawl Trilogy* it is a giant Orient, only that it is filled with forbidden technology and hackers and slackers of different kinds who will break every possible rule. The colonial explorers went to the Orient in search of freedom and for the taste of the forbidden. Techno-Orient precisely offers that. Limitless, unbound offers of technology that becomes as addictive as drug. Taking Gibson's short story *Johnny Mnemonic* (1991), set in Sprawl, speaks about a technology that could store data in the human brain through a chip and becomes a bone of contention as Johnny, the person carrying this modification is attacked by people who desperately wants it. This danger, as we can see was part of the colonial explorer's daily regimen, as sir Richard Burton chronicles, who travelled the Orient. Sir Richard Burton was the first white/Christian, his religious identity extremely crucial here, to set foot on Mecca.

> The Occident has a tendency of homogenizing the Orient in a formulaic manner. He also points out that the Western culture industry works as an ideological apparatus in the hands of the imperial powers that reinforces cultural stereotypes of the Other, the non-Westerner, in the minds of the people in the West as well as tries to impress the inferiority of the non-Westerner in his or her own mind. (Said: 1978, 190)

But science fiction though it has its roots in the occident does not conform to this idea of homogenization. Rather it tries to fight against it. But postcolonial SF makes this fight easier as it takes writers from the Orient. Hence, SF canon can boast of writers from both the Orient and the Occident, but postcolonial SF can become an extended category though not strictly a genre that presents the colonized Orient as well as Occident through the ideological apparatus of postcolonial theory. But the reason postcolonial category of SF is needed is because a proper representation is needed for writers from ex-colonies of occupation.

But again the canon of SF for many writers have become an Orient, where the imagination can't stop and the fantastic elements mixed with technology runs the narrative. But this Orient can't be homogenized and only writers from ex-colonial groups can contribute to the creation of this literary Orient. Hence, writings from the colonies of occupation are needed to stay side by side along with such narratives. The

narratives are hence needed to expose the Orient as well as the Occident of its fallacies, to interpret and criticize the process of colonization and the exploitation.

As Suparno Banerjee argues in its favour:

> Although the Western science fictions do not completely follow this Saidian formulation, they often display an affinity to it. By analyzing some of these Western texts alongside the works written by Indian authors, I indicate the nature of this futuristic Orientalism in the Indian context and, thus, point out the need for countering such discourse. Hence, I further draw attention to the importance of Anglophone Indian science fiction in cultivating a proper futuristic postcolonial dialogue. (Banerjee: 2010, 3)

And this is why science fiction canon must include writers and text from the postcolonial zones that itself becomes a canon later. But this canon should not be exclusive as it should and must cater to writers from both the Orient as well as the Occident to create a proper balance. Thus, colonial explorers in their quest of the forbidden treated the Orient as their plaything, breaking rules in the process and creating further animosity than it was needed. Edward Said argues that Orient is the other, a weaker version of what the West deems it to be. But then what about Techno-Orient? Is it merely a culmination of the Western dream of creating a domain that he would easily get entry or is it more than that? Postcolonial theory might argue that it is another form of othering.

Betsy Huang in her essay "Premodern Orientalist Fictions" (2008) writes about third world countries as they become technolized are looked as techno-orients.

> Techno-Orient can be the result of fear as well where it is up to writers and technocrats to deduce how scientific knowhow will be used by the former colonies of occupation. Will it be used to turn against their former masters?. As a genre preoccupied with speculations of the future, American science fiction has been engaged in a parallel discourse about the roles Asia and Asians will play in Western conceptions of the future, and has long entertained this question in explicit and implicit ways through orientalist figurations. The early "oriental" figures in pulp science fiction that function as foils for Western heroes? Ming the Merciless and Khan of the Star Trek universe, among others? along with techno-orientalist tropes in contemporary pop and cybercultures are clear expressions of the West's envy o? and contempt for the East as it witnesses Asia's "rise." The pervasiveness of techno-Orientalism in Western cultural

productions and media, with its vocabulary of robots, androids, replicants, and cold, calculating Asian arch-nemeses, has been vigorously interrogated by critics of techno Orientalism. (Huang: 2008, 24)

Betsy Huang raises several points that asserts the need of postcolonial representation in science fiction. First of all, deliberate or not, several pop-culture oriented science fiction narratives have created villains out of several ex-colonies of occupation. It is not only the about Asian ancestry, but the representations have been odd. Though in SF's defence Japan did ally with Germans but when SF narrative create villains, dictators with ancestry from the colonized places it actually speaks volume about their own flaws. There is definitely a fear of retaliation and also caricatures. Stephen Arata's concept of reverse colonization hence is very important here. It will be discussed in detail in the second chapter but science fiction works like *The Man in the High Castle* (1962) or *When Gravity Fails* (1987) have actively taken up the concept of reverse colonialism. It is notable that H.G. Wells' *The War of the Worlds* (1898) too had a similar premise though it was Martians but still it was the leading colonial power of the world that bore the brunt of the Martian attack.

Besty Huang's idea of a techno-orient can be further discovered in Frank Herbert' *Dune* (1965) was modelled after this idea of Orient and colonization. Most importantly the use of melange, a spice that is important to the *Dune* universe is allegorical to oil, that most Arab countries produce, becomes the basis of the narrative of *Dune*. These Arab countries, as mentioned by Edward Said and as explored by explorers such as Richard Burton and T.E. Lawrence consist of the Orient, as decided the colonizers. *Dune* is a perfect representation of such Orient as transformed by colonization. But here *Dune* has the upperhand as it goes on a colonization of the entire galaxy. Hence, Orient in *Dune* Universe spreads beyond the grasp of the colonizer and suddenly the idea of reverse colonization is witnessed. Early SF romances saw people writing colonization of Europe by Africa or invasion of England by Germany or France. But the *Dune* Universe, reminds the readers of the colonization of Europe, mainly Spain by the Moorish, Ottoman Turks. Here, the Orient has finally unshackled itself, turning the tables on their colonizer.

Similarly to the narrative of *Dune*, the idea in postcolonial SF is that colonialism is a monomyth with other myths i.e. the events attached to it. If it is to studied the

myth of colonialism, postcolonialism as well as imperialism everything has to be put under this context but the central idea should not deviate that the Orient became a fodder and inspiration for science fiction and it is essential that postcolonial SF take it up and tackle the myths related to it.

Another important addition to literary Orient can be Mars, Moon and other planets that became part of both popular imagination and science fiction. From Early science fiction to science fiction of modern times, both Moon and Mars have played an important part and are allegories of human obsession with colonizing the space, something that humans did with the world. Both Moon and Mars are exciting prospects. The increasing population and depleting resources and as Stephen Hawking suggests, space will be last answer. From H.G. Wells to Jules Verne the idea to portray Moon as the next colonial destination started a sort of frenzy in science fiction. HG Wells depicted the Selinites who wanted to rule earth and make earth their colony. This was written after War of the Worlds and was published during the last years of Queen Victoria's rule.

George Alec Effinger's Budayeen is the plausible construct of a reverse Orient. As early writers of SF said and wrote, an imagination of world free of the Euro-centric hegemony, George Alec Effinger's Budayeen makes the creation of Arab-dominated world much too possible and prim in its structure. Justin How in his article about George Alec Effinger and his Budayeen cycle says that how easily Effinger managed to construct a world that was based on the principles of the Orient, where Anglo-centric hegemony had no place at all. But most importantly, as he points out, the political climate was somewhat favourable for this world-building. As the world entered a post 9/11 phase, creating such world has often reeked of paranoia. Justin Howe gives the example of Robert Ferriganno's *Prayers of the Assassins* (2006) that essentially has Islamophobic qualities. Here, the great nation is divided into two parts, radical Christians and radical Muslims and another civil war is brewing. It can be observed, in terms of the recent Syrian refugee crisis that Robert Ferriganno's book, written keeping in mind the events of 9/11 is sceptical of the presence of Muslims in a neo-colonial nation.

Thus when technology of the West meets the Oriental values of the East it finally creates a Techno-Orient and as Kumiko Sato explains the idea of Techno-Orientalism and its presence in Japan which till now is the only Techno-Orient created, a first world among third world.

> Techno-Orientalism, a term coined by Morley and Robins, signifies the recent, especially the 1980s, phenomenon in the US that Oriental images of Japan manifest in two contrary stereotypes, which are the premodern traditionalism (geisha, samurai, etc.) and the supremacy of high-technology. (Sato: 2004, 355)

SF often have these habit of stereotyping things which postcolonial SF can tackle. It is not suggested that postcolonial SF become a separate entity rather postcolonial SF has to operate within the semblances of science fiction rather Anglophonic SF to focus on the problems of the genre itself, if SF as such is picking it up and the third world is properly represented. In Techno-Orientalism, countries such as Japan gets exoticized because of its technological development. Because among all Asian countries it is Japan which has a solid science fiction culture, the Anglophonic world look at Japan with both awe and reverence though it is also sceptic because of its past history.

The Orient, as always observed by Edward Said, was a place where the colonizers could go and do anything, even distorting the cultural parameters of the nation. But in most cases, the reverse was unimaginable. But ever since terror attacks have struck against the Euro-centric monoliths, the events of 9/11 or the recent Paris attack critics have wondered if a reverse Orient is indeed possible where terrorists enter and savagely and brutally repress and destroy the western bonhomie just like the colonizers have done once. So are the colonizers a form of terrorists as well? If a postcolonial is asked he might agree because the exemplary colonization that happened has been witnessed by history. More importantly, the ex-colonizers influence has not yet receded as seen in world politics and after the Second World War ended the USA emerged as a strong contender of a neo-imperial power along with Russia with the world getting divided into two blocs. However, it was again ex-colonies of occupation like India that started the Non-aligned Movement (NAM) to tackle the new wave of colonialism i.e. neocolonialism.

In *Dune*, thing radically changed as if the Orient is overrun by an anglicized, white movement who have kept only the culture intact but the rest it seems like a normal colonizing movement. *Dune* never pretends that it offers reverse colonialism rather it focuses on the fantastic colonialization of the universe through one dominant force that has taken elements from both the Orient as well as the Occident and the presence of a tribe called 'fremen' that tackles the idea with the protagonist becoming a postcolonial hero whose roots are essentially in the colonial zone because it is his family who controls the universe. But once thrown out he now has to destroy the power structure that has thrived under this royalty.

In *Poetics of Science Fiction* (1972) Darko Suvin writes that SF creates a narrative that can be described by this following term, cognitive estrangement where the fantastical premise of the story and situation takes the audience far away from the daily humdrum of life. In more simpler words, SF provides a sort of escapism to the readers. But while reading science fiction, the audience also comes to know about the possible allegories to real life events from where SF takes inspiration for its stories. This can be explained through the idea of cognitive acknowledgement where the readers come to know and understand these possible sources and how the writer has coded his or her work through several possible inspirations. Once the reader knows about these inspirations and can connect them to real life event, cognitive acknowledgement is achieved as opposed to estrangement.

> Outside of a context that supplies the conditions of making sense, no text can be even read (as distinguished from spelling out the letters). Only the insertion of a text into a context makes it intelligible; that is why changing social contexts bring different messages out of the same text. Any reading ineluctably invents a more or less precise and pertinent context for the text being read. Any critical reading has at its center the interaction between text and context, the unique literary work and the collective social world of its addressees (a present world, and in case of scholarly reconstructions, a past world too). Thus, even the basic "formal" identifications of significant features are possible only because we can approach a narration with some initial or "zero" assumptions about people's relationships to each other and to their world (Suvin: 1982, 1-2)

Darko Suvin mentions myth as a sort of narrative that relies on the idea of cognitive estrangement. Now myth is often related to religion as Suvin defines it as "natural estrangement" and it doesn't collide with the" author's empirical state" but in

such a scenario things are known and the reader is capable of understanding what is happening . When Darko Suvin defines cognitive estrangement, he brings out a model where he states that it takes the reader out the normalcy he is attached to. He says normal narratives, be it mainstream literature or even fantasy or gothic modes of literature cannot offer such estrangement because they follow a proper narrative model. Hence the idea of cognitive estrangement is related only to SF for the author goes beyond this supposed normalcy to create a weird model to challenge the normalcy and it follows or uses certain novum that Istvan Ronay Csicery defines in his book *The Seven Beauties of Science Fiction* (2008) as ideas or tropes.

> it is not only the basic human and humanizing curiosity that gives birth to SF. Beside an undirected inquisitiveness, a semantic game without clear referent, this genre has always been wedded to a hope of finding in the unknown the ideal environment, tribe, state, intelligence or other aspect of the Supreme Good (or to a fear of and revulsion from its contrary). At all events, the possibility of other strange, co-variant coordinate systems and semantic fields is assumed. The approach to the imaginary locality, or localized daydream, practiced by the genre of SF is a supposedly factual one. Columbus' (technically or genealogically non-fictional) letter on the Eden he glimpsed beyond the Orinoco mouth, and Swift's (technically non-factual) voyage to "Laputa, Balnibarbi, Glubbdubbdrib, Luggnagg and Japan," stand at the opposite ends of a ban between imaginary and factual possibilities. Thus SF takes off from a fictional (literary) hypothesis and develops it with extrapolating and totalizing (scientific) rigor-in genre, Columbus and Swift are more alike than different. (Suvin: 1972, 374)

So how does postcolonial SF arise? Taking Suvin's analysis it can be seen that the circumstances related to colonialism gives the authors a chance to find out what happened during the colonial period and how science fiction has and should have tackled it. All the fantastic places mentioned by Darko Suvin make the protagonists explorers that were accompanied with cultural shock. *Gulliver's Travel* is not SF but merely assembles itself under the crux and later inspired, asome critics observe, the spirit of exploration in science fiction. But what is more important in Suvin's argument is the curiosity to find the unknown in an ideal environment. But what about this idea environment. If it was not ideal the colonizers made it idea and SF tackled it. The cultural melting pot hence has to spoken about without taking sides. Postcolonial

science fiction thus offers a more ardent view of the third world that first world SF might have missed.

But opposed to Darko Suvin's idea of cognitive estrangement, one can also look at it as some sort of cognitive acknowledgement to the inspirations behind the science fiction stories. Darko Suvin mentions that early SF to SF in the nineteenth century and twentieth century used some empirical data to plot their course and this should be aware to the readers.  An example can be the political ideology associated to *War of the Worlds*, H.G. Well's magnum opus that clearly draws the line when it comes to its political stance, not confining itself to the vagaries of mere science fiction but portraying in a detailed manner what if the colonizer get colonized. This is cognitive acknowledgement of a problem that was present and becomes a novum or idea in a science fiction text. Postcolonial SF thus operates better as a cognitive acknowledgement that understands the problems of colonialism and how it has been tackled. The problem that Suvin does not highlight in his study is the texts from the third world. Hence the cognitive acknowledgement of SF can't be successful without the presence of postcolonial SF texts.

Like Isaac Asimov's *Foundation* series (1942-1993) talks about the colonization of the universe taking inspiration from the Roman empire but what about the colonial period and the colonization of Asia, Africa and South America? When postcolonial SF texts are pitted against it both cognitive acknowledgement as well as estrangement occur as a binary that helps in the better duality of subject that has relentlessly presented itself as a critique of the colonial impact but Anglophonic writers from first world hardly ever managed to take the POV of the colonized properly. While Asimov focuses on imperialism, colonization, the subaltern and other such terms that is associated with postcolonial theory it doesn't take the third world under consideration or even as it is observed the third world itself is white-washed and as if it is one first world fighting with another first world. Hence, this under-representation had to go and the presence of postcolonial SF makes it essential to counter it. Even when Asimov's *Robot* series (1950-1985) is observed, the technological factor has once again issued the third world. Third world SF takes up these technological wonders, present it in a reliable and plausible situation and finally try to understand what is the outcome finally.

### I.3. All Science Fiction is a Form of an Allegory

Fredric Jameson in his often controversial essay suggests that all literary works from third world is a form of allegory. He says that because of their experience with colonialism and its brutalities, writers from third world countries subjectively as well as objectively includes such experience thus creating a sort of national allegory with each subsequent book and this makes their work overtly nationalistic in some sense and hence deviating from the actual point, which is debatable. But colonization also had to do much with the compradors or helpers of the colonial force who helped them for their own benefits.

Frederic Jameson, in an article entitled "Third-World Literature in the Era of Multinational Capitalism" (1986), spoke about the non-western allegorical habit that texts from third world often has saying that all third world texts are essential allegorical, thus subtly alluding that even SF texts from these countries are also allegories rather national allegories.

> What all third-world cultural productions have in common and what distinguishes them radically from analogous cultural forms in the first world' is that 'all third-world texts are necessarily ... allegorical, and in a very specific way: they are to be read as what I will call national allegories, even when, or perhaps I should say particularly when, their forms develop out of predominantly western machineries of representation, such as the novel.'(Jameson: 1986, 69)

Taking cue from Jameson's idea, it can be said that science fiction too is a form of allegory that explores the ideas of colonialism, postcolonialism and neocolonialism among others. Though Jameson's statement is problematic for mainstream literature coming out from postcolonies his statement somehow fits in for science fiction narratives. While Aiyaz Ahmed has condemned this, his condemnation does not fit in for the postcolonial science fiction. Mainly because science fiction follows a pattern of allegories focusing on social, cultural as well as economic problems of the nation during colonization. Like during the 70s, the American science fiction criticized the Vietnam war. During the 50s and 60s American SF allegorized the Red Scare or the fact

that USSR was going to invade America and played a decisive role in creating the place of SF in American society.

But again SF has had its origin in the colonizer's nation and it is still being appropriated by writer's from the former colonies as a potent weapon to talk about the experiences of colonialism. But it is yet to develop fully since writers from these areas or former colonies of occupation find it easy to discuss these issues through non-genre writings. Postcolonial literature ignores writers from the SF or fantasy genre as contributors to the postcolonial canon. While some critics like Patricia Kerslake, John Rieder, Istvan Ronay-Csicery among others have acknowledge their contributions science fiction is yet to be taken seriously as a part of the postcolonial canon. But even when SF makes the use of postcolonial theory in a much more better way, often making enough sense, it is the faulty generalization of SF as a sort of genre literature that makes it non-acceptable to mainstream literature. If this changes, maybe postcolonial theory will be more fluid and the study of science fiction and general fiction can be done in a better way.

Allegories in SF can be aptly divided into overt and covert allegories where some allegories are much more visible than the others. Allegories such as race, colonization, nationalism and gender identity as well technology and its impact on human beings can be clearly read in SF narratives but these are not the only allegories often present in SF narrative but monothymic allegories as attached to this bigger allegorical cycle are often present as well. Allegories in Science Fiction like to follow a particular pattern and if possible the narratives itself will present a set of them hence critically evaluating them using postcolonial theory makes it much more easier. Allegories such as that of alterity (related to race) etc can be found in most narratives but they are mostly presented in a covert way, coded in such a way that the readers might miss the opportunity to go through them if they are not careful with their readings or if the writer is not careful with the narration. SF deals with the idea of race, alterity or otherness in a much more stable postcolonial theory term. And hence it can be established why science fiction and postcolonial theory are often relatable and compatible.

For example, Olaf Stapledon's *Odd John* (1935) can be the first possible superhero saga, a bit inspired by Mary Shelley's *Frankenstein* (1818) about a superhuman who has no place in the human society. Unlike its more popular pop culture counterpart Superman, Odd John has to fight people who want him dead or stay away from the human society. Hence the ideas related to superheroism as well as societal treatment of others who do not conform to the rules and regulations are allegorized in such narratives.

Another important allegorical SF tale can be that of *Ender's Game (1985)* series which can be often compared to Joe Haldeman's *Forever War* (1974). Ender, a young boy of eleven is recruited to fight a massive alien force threatening earth. *Ender's Game* was mostly written during the 80s, when anonymity with USSR was at its height and USA faced a number of problems from surrounding regimes like USA to Nicaragua while they continued their tacit colonization of South America. American science fiction during the 70s criticized the neo-imperial policies and it has continued till this.

But how the allegories work under this arrangement? Is there a proper system to this. This question can be answered by a proper reading. Ania Loomba in her book *Colonialism/Postcolonialism* (2005) seeks answers to several issues related to colonial and postcolonialism and these questions throw light that why allegories are now part of postcolonial science fiction.

> How does the colonial encounter restructure ideologies of racial, cultural, class and sexual difference? In what ways are patriarchal oppression and colonial domination conceptually and historically connected to one another? What is the relationship between capitalism and colonialism? Is racial difference produced by colonialist domination, or did colonialism generate racism? (Loomba: 2005, 5)

For the first question, Margaret Atwood's *The Handmaid's Tale* (1985) can provide a lot of answers. Of course mainstream literature or as Margaret Ann Moody likes to put in non-genre literature from postcolonies answer them all, but SF as Patrician Kerslake puts is somewhat better equipped to answer this problem.

Patricia Kerslake in the introductory chapter writes that:

Science fiction (SF) has historically been perceived as a genre of the fabulous, a form of writing far outside the canon of 'literature', one that lacks boundaries, connections with reality or formal precedent." (Kerslake: 2011, 1)

Mainstream literature abhors these qualities while SF/Fantasy or any other category of speculative fiction accepts these as their own. While mainstream literature has tackled the effect of technology on human beings, science fiction deals with bit more than that. It tries to see how the society has changed from the technological point of view while mainstream has a more a realist, humane point of view.  Simon Slemon has a probable explanation for this but again his idea is to be appropriated for science fiction narrative because most of it is about mainstream literature:

Allegorical writing involves doubling or reduplicating extratextual material; and since the allegorical sign refers always to a previous or anterior sign, it is by definition invested in what Paul de Man calls a rhetoric of temporality. (Slemon: 1988, 158)

Using this idea it can be said that science fiction's strength lies in the fact that it is spread across time as well as space. Yes, science fiction narratives have a solid technological base but even the presence of technology is allegorical. Like the use of robots, androids have often been shown under the way how technology spread and hence destroyed human beings completely. This is not something that the author's fancy treats but rather with the rampant use of technology it has also brought catastrophe like the dropping of nuclear bomb on Hiroshima-Nagasaki among other things. Nuclear power has both bane and boon and science fiction writers use it. These is termed under the aegis of extratextual material i.e. things that converge around science fiction where SF narratives can easily take up these avenues, these problems that exist outside the text and include them in the larger narrative. But what do we understand by extratextual material and how SF uses this extratextual material? It can be argued that SF narratives have a better chance of using extratextual materials more than mainstream literature. SF narratives are not easily bound by the rigours of mainstream literature where a writer has to maintain some sort of conformity. Even most mainstream literary works, like that of Salman Rushdie or Amitav Ghosh often resort to the rules and regulations of speculative fictions to take home the point. How are we going to judge a book like *Midnight's Children* (1981) that is often fantastic and yet considered mainstream literature. The allegorical content is strong there, with

Salim Sinai representing fragmented India yet the narrative clandestinely uses science fiction as well as fantasy tropes. It is rather interesting that Salman Rushdie's first work *Grimus* (1975) is often considered to be a science fiction novel but the author refuses to believe it to be so. Thus there is this conundrum, a misplaced notion and a formal isolation of SF or Fantasy from mainstream literature. Another example is Amitav Ghosh's *The Calcutta Chromosome* (1995) that once again is under the extratextual crisis where the author itself has claimed it is not a science fiction text rather a narrative that have utilized some technological influence that the author say is not science-fictional in nature.

But again, a story like *Yellow Card Man* (2006) by Paolo Bacigalupi that is presented in an alternative timeline that hardly uses any technological marvel becomes a science fiction tale because of the premise that uses it effectively and the technological as well as climatic changes are implied. The world is drowning, climate changed has hampered the world along with several other problems. *Yellow Card Man* totally focuses on the problem of immigration that many mainstream literary fiction have tackled but it is the premise and the use of the premise that makes it science fiction. This difference comes along with the author's own supposedly views and use of the genre. As Kerslake mentions, this story is outside the boundary of normal, relatable fiction. Bacigalupi uses the Malaya riots of 1969 where the Chinese were thrown out of Malaysia and they land up in Thailand where they are treated harshly and are nearly made slaves with too many restrictions.

Again something similar, i.e. the immigration problem has been tackled throughout the history of science fiction. but all in allegorical form. Another notable example can be *Stranger in a Stranger Land* (1961) which is influence by Rudyard Kipling's Mowgli from *The Jungle Book* (1894). Thus it can be said that though mainstream literature is not influenced by science fiction, science fiction has time and again created allegories out of mainstream literature. While Mowgli cannot definitely travel to Mars, but the protagonist of *Stranger in a Strange Land* can. Written by Robert A. Heinlein, the protagonist Valentine Michael Smith, is raised in Mars and when he comes back to Earth once again he witnesses a strange cultural shock. This use of cultural shock can again be notably seen in the babu cultures of India where the natives were turned into Europeans because they had to be filled in and work for the

British to rule the country. Did they become colonizers? Not at all because they were still treated with disdain because their change of form only catered to the colonization of the nation. The colour of their skin did not change, just like Mowgli who took up animal instincts but never became a complete animal and hence had to return back to his village but ultimately the fact was that a hybrid was created that is also an allegorical form in the postcolonial science fiction canon. Similarly *Stranger in a Strange Land* the, earthling born in Mars cannot fit in either planet continuing with his identity crisis something that is again scene in mainstream literature like that of *The Namesake* (2003) where the lead character Gogol has to try and maintain balance between his Bengali heritage and his new identity that of an American as well that definitely creates problem and conflict in his psyche.

## I.4. Early Science Fiction and its Development: From Science Romances to Voyages Extraordinaires

Early SF can be traced back to the Greek civilization. The Greeks were known colonizers, travelling all across the world, settling in different places and coming in touch with various other cultures. This influence can be noted in some of their more fantastic works that can be dubbed as proto-SF though Brian Aldiss will beg to differ but H Bruce Franklin says that:

> The epics of early Greek civilization, for example, feature superhuman beings such as the residents of Mount Olympus and include a marvellous voyage to far distant worlds (way out in the Mediterranean) inhabited by one-eyed giants, a six-headed monster, a creature that swallows passing ships, and a woman who chemically transforms people into animals. (Franklin: 1986, 1)

Luciun of Somatos is often credited with writing the first work of speculative fiction that can be dubbed as a science fiction work and also a work where the idea of colonization can be seen. The protagonist of this story travels to moon, meet several exotic creatures, a probable model for future aliens and also witness a war between the armies of Moon and Sun over Venus, most probably the first instance of the use of novum of colonization in a speculative fictional work.

There are several other works that are debatable as a number of critics argue that they are proto-SF while another group say that they are mere fantasies with no

scientific base at all. But then such proto-SF's once again brings the idea of cognitive acknowledgement  bringing us to that age where technical knowhow was remote and disorganized and science didn't spread much. Ariosto's *Orlando Furioso* (1532) too speaks of a travel of the hero to the Moon, that later will become an essential novum in the canon of SF and reflect on the idea of colonization as well or the visit of a stranger to a strange land thus allegorizing the explorers. Other important works during this period or during the age of reformation/renaissance can be that Johannes Kepler or Copernicus who managed to create scientific treatises. And hence spread scientific pedigree but again they were not considered direct SF for they were more of a scientific treatise than fictional works and broke several myths related to science and opened the doors for scientific spirit to enter.  Other two important writers of this period can be Cyrano De Bergrac and Francis Godwin. On the other hand we have Thomas More's *Utopia* (1516) that tried to conjure a fantastical place where people lived in relative peace and equality and it was quasi-SF as well as quasi-religious in its approach.

Another important contributor to this nascent idea of SF was Francis Bacon who did something similar to Thomas More in his *New Atlantis* (1627). It was another utopian treatise but more importantly an attempt of escapism because with the advent of renaissance and reformation and as humans progressed. This progress was marred by the problems of population and poverty as well as crime. Not all were equal and the colonizers themselves colonized their own subjects allowing them enough freedom and basic things in life. Thus the idea of utopia where everyone is free and equal became an oft-repeated trope in proto-SF

The beginning of colonialism i.e. settler of colonialism and science fiction and Renaissance/Enlightenment was another important catalyst of SF as already mentioned by John Rieder and addressed also by Ania Loomba.

> Colonialism can be defined as the conquest and control of other people's land and goods. But colonialism in this sense is not merely the expansion of various European powers into Asia, Africa or the Americas from the sixteenth century onwards; it has been a recurrent and widespread feature of human history. At its height in the second century AD, the Roman Empire stretched from Armenia to the Atlantic. Under Genghis Khan in the thirteenth century, the Mongols conquered the Middle East as well as China. (Loomba: 2005, 8)

The basic idea of colonialism or at least when colonialism started was to go to a place where people or group of people could settle and sustain themselves. But this process became violent as people's greed got the better of them but here the first phase of colonialism will be discussed before turning to the second phase of settler colonialism where things got violent. But John Rieder mentions that colonization was a universal phenomenon but it was during the renaissance period that the spread of knowledge and technological knowhow happened. But the new colonial order that started in Europe itself faced colonization at the hands of various invaders. Like Spain was under control of the Moorish invaders while Mongols did attack Europe. But when Renaissance came, it was time for Europe to retaliate and it all started with business and exploration. When Columbus and Vasco Da Gama discovered their way to America and India, finally colonization took off in a proper way. but at first it all started with trade and when they saw how vulnerable the nations were colonization became with full swing.

To understand settler colonialism in a better way, Kim Stanley Robinson's *Mars Trilogy* (1992-1996) is an important example, since it focuses on a history of colonization Mars, relatively non-violently and most on the importance of terra-forming of an inhospitable place. Settler colonization was in some ways forming a bond, a sort of extended support to often help each other. There was hostility but not always. As explained by Ania Loomba who observes this about settler colonialism that

> The process of forming a community in the new land necessarily meant un-forming or re-forming the communities that existed there already, and involved a wide range of practices including trade, plunder, negotiation, warfare, genocide, enslavement and rebellions. Such practices generated and were shaped by a variety of writings— public and private records. (Loomba: 2005, 8)

In Kim Stanley Robinson's Mars, the colonization and the re-forming of Mars along with the terraforming helps the colonizer to settle. But seeds of discontent soon spread and the Martian colony, just like the British colony of America choose to rebel and secede from mother Earth thus bringing in War. Unlike Bradbury's The Martian Chronicles (1950), whose colonization of Mars was rather peaceful apart from certain stray incidences, Kim Stanley Robinson's Mars try to stay truthful to the colonial

history and create another allegorical connection to an era that can never be forgotten easily.

American science fiction as it progressed towards a major revamp, thanks to the likes of Robert Heinlein and Isaac Asimov increasingly took the help of history to form their stories, often becoming epic in proportions like Isaac Asimov's *Foundation* series (1942-1993) that is inspired by the Roman and Greek civilization where it is subtly mentioned that how the policy of settler colonization failed.

A common word that is used in SF is terra-forming that means making a planet hospitable and making it more Earth-like so that humans could survive there. But more importantly, when colonization takes place a terra-forming or rather reforming takes place making the land suitable for the colonizer to come and stay and rule. The native culture is exploited and in some cases annihilated like the Spanish did with the Incas and Mayans. This idea is explicitly used in science fiction. Writers like Arthur C. Clarke, Asimov to Heinlein as well as Frederick Pohl and Cordwainer Smith among others all wrote about humans travelling the galaxy and terraforming planets to make human colonization possible. This could be taken as an extended metaphor of human colonization of earth. But colonization itself is brutal and these too didn't escape their narratives. Often spacemen from earth encounter vicious aliens and had to fight them. Often the aliens were friendly. But the earthmen had only one agenda, colonization.

Another important example can be Ray Bradbury's *Martian Chronicles* (1950) that speaks volume about the colonization of Mars, the first group of settlers, the second group of settlers and its affectionate, sometimes brutal parallels to history. One of the most important stories from this anthology has to be the one where Ray Bradbury writes about blacks from USA migrating to mars for a better life. It alludes to race politics and the problems blacks faced in the land of opportunities. *Martian Chronicles* was published in 1950, a time when segregation still existed and Martin Luther King and others fought for black rights. The 2nd phase of colonialism i.e. new imperialism is and always was a violence and science fiction narratives did not back out from creating metaphors out of them. And it is difficult to deny that colonization had both capitalist as well as religious angle that became more prominent during the Victorian age.

How do we think about these differences? Was it that Europeans established empires far away from their own shores? Were they more violent or more ruthless? Were they better organised? Or a superior race? All of these explanations have in fact been offered to account for the global power and drastic effects of European colonialisms. Marxist thinking on the subject locates a crucial distinction between the two: whereas earlier colonialisms were pre-capitalist, modern colonialism was established alongside capitalism in Western Europe. (Bottomore 1983: 81–85)

Bottomore's observation about the capitalist excesses of colonization is absolutely right because the fact can't be denied that colonialism had capitalism as its core value. The way Europe spread its tentacles all across the world was for resources and markets. During the Victorian period the capitalism was further energized as industrial revolution reached its zenith and hence it was the colonies that supported the extravaganzas of the European colonial powers.

It was a fact that colonialism was going to turn violent. Armed by knowledge and desperate desire to spread the idea of renaissance and reformation all across the globe, explorers who went to the New World couldn't understand the strange, exotic customs of the native population and decided to change them, civilize them. The killing of the Mayans and Red Indians as well as that of the Red Indians by early settlers prove this fact that how intolerant the colonizers were and their main aim was to either annihilate or enslave the natives at all cost. The idea behind colonialism turning violent had much to do with natural resources and the market that it offered that increased the money earned by the colonizer.  And to get maximum profit out of these ventures, sometimes brutal methods were needed. The colony invariably turned into a story of prison-states with the local populace depending on a small group of people and their whims and fancies.

In *War of the Worlds* (1898), H.G. Wells explicitly picks up this problem. How the  colonizers will react if they are colonized. A book that mirrors a number problems that was a direct result of the Victorian expansion and industrial revolution, *War of the Worlds* later had a number of spinoffs and remains an important classic in the science fiction canon and one of the first major works to pick up the problems of colonialism and try and understand what if colonialism became a reverse process.

The second phase of colonialism also caused a number of historical anomalies . Like the First and Second World war can be attributed to indirectly. Countless wars have been fought over colonization and subsequent events. Wars have been fought by the colonial empires to possess lands because lands always mean more resources and more man-power.

Another example can be that of Edgar Rice Burroughs' *A Princess of Mars* (1912), an offshoot of voyages extraordinaires but filled with enough colonial and possible postcolonial allegories. The hero John Carter goes to Mars accidentally and gets involved in Martian politics. The second phase of colonialism or popularly known as new imperialism had plenty of examples when the colonial master often went native, acquiring the taste of the natives. *Heart of Darkness* (1899) is one such example. So is *White Mughals* (2002) a book by William Dalrymple. SF has enough examples to offer on its own. Like *Avatar* (2009) where the protagonist goes and becomes a Na'vi and decides to help the planet under siege for its resources.  So what did the colonial power thought about its colonial subjects and treated them to? In some ways, Arthur C Clarke's *Childhood's End* (1953) can be a good treatise. The foreign power promised a lot but delivered very little. All the development that happened was for their own benefits and even after they left after granting the colonies independence, the aftershocks still remained. And nowadays the world order sees a different form of colonialism where the superpowers try and control the third world or the less developed through the policy of neocolonialism that started immediately after the end of the second war and continues even now without a stop.

Other examples of early SF as pointed out by John Rieder are *Micromegas* (1752) by Voltaire and Cyrano De Bergerac's *The Comical History of the States And Empires Of Sun and Moon* (1657), both being the earliest example of SF and helped in the formation of the genre. But where and how does colonialism enter here. John Rieder explains:

> Emergent English-language science fiction articulates the distribution of knowledge and power at a certain moment of colonialism's history. If the Victorian vogue for adventure fiction in general seems to ride the rising tide of imperial expansion, particularly into America and the Pacific, the increasing popularity of journeys into outer space or under the ground in the late nineteenth and early twentieth centuries

probably reflects the near exhaustion of the actual unexplored areas
of the globe. (Rieder:2008, 3-4)

This is true for early SF as well. Victorian Era as mentioned by Bernard Porter in his book *The Lion's Share* (1975) saw the maximum colonization of known land and as the famous saying goes that the sun never sets in the British empire is aptly right because the extension and power of the British empire.

> The confrontation of humans and Martians is thus a kind of anachronism, an incongruous co-habitation of the same moment by people and artefacts from different times. But this anachronism is the mark of anthropological difference, that is, the way late-nineteenth-century anthropology conceptualized the play of identity and difference between the scientific observer and the anthropological subject-both human, but inhabiting different moments in the history of civilization. (Rieder: 2008, 5)

Rieder thus offers that Martians are the natives who have come to take their claim back and it is time the colonial power face their brunt in the narratives. But this idea has not been that popular as the alien or the other, as famously mentioned in postcolonial theory is part of the system created by the colonization itself. The Martian here is a human who is out there to fight take back what belongs to him. Though H.G. Wells in his work *The War of the Worlds* (1898) doesn't make it explicit but it did went ahead and condemned colonialism. The alien figure hence is filled with some sort of strange problem that hardly anyone can relate to. Who is the alien? Migrants can be alien as well, who have no known knowledge of the place he or she is travelling to.

The early aliens of science fiction hence never had much technological affiliations but rather was a mix of fantastic and often had magical powers but the science fiction written during the industrial period finally had much more technological abilities and values than the predecessors.

## I.5. American, French and Industrial Revolutions and the development of Science Fiction

Two crucial events that cogged the wheels of colonialism were the American Revolution and the French Revolution that challenged the very aspect of colonialism and the divide that the world was seeing. America was basically a country filled with immigrants and they were not going to be ruled by the Europeans mainly the British.

America was mainly a settler colony that slowly became a colony of occupation but the Americans realized that under the British rule they will be a second class citizen and will remain homogenous and the revolution, with help from France, finally crushed and drove the British out of their most prized colony.

French Revolution on the under hand was a precursor to a number of events that would rock the world during the later period of 19th century and the 20th century. As the common people fought against the aristocracy and brought down the rule of the royalty, it was an important event no doubt but goes back to the policy of us and them where a state sponsored colonization of its unfortunate citizens were going through. The French were a colonial power as well and they came to India but were rebuffed by the British Presence. But when all these events are studied it all make sense in terms of colonialism and adhere to the postcolonial theory in terms of subaltern and the fight back.

But if there is a look at books written during these two significant events it is mostly gothic fantasies instead of SF but at least, as Brian Aldiss mentions, *Frankenstein* (1818) was the first SF that came out after these volatile period. But before *Frankenstein* we have to consider *La Dernier Homme* (1805) as well as *Niels Klim's Underground Travels* (1741) as two important proto-SF. *La Dernier Homme* or *The Last Man* was about apocalypse and how earth was destroyed but it inspired Mary Shelley partially to write her own version of the apocalypse in a more scientific manner and is generally considered as future history.

Post-American Revolution and the French Revolution it was time for the Industrial Revolution and the idea of new imperialism to take shape as colonial powers mainly started invading Asia and Africa. It was also during this period that South America effectively got freedom but at a great cost. It is another notable point that the British Empire hardly took interest in South America. Instead, it chose to concentrate on Asia and Africa and succeeded in creating a vast empire beating out other colonial powers. Spain, Portugal all suffered because of their South American strongholds and had to eventually let them go.

Industrial Revolution and its impact on the colonies as well as Science Fiction too can be studied under this aegis. In many ways the Industrial Revolution and

Victorian era came together to create a contact zone of sorts. The Industrial era gave the world a dependency on science and technology to mass produce products for a market. Capitalism finally came into existence and modern economy suddenly found itself creating new theories to understand this sudden change in human ways. Victorian era was in some ways direct offshoot to the industrial era and Victorian era consolidation of its colonies was an aim to create more markets for the finished products. Now, these colonies had enough resources to supply to the factories to the motherland and hence the colonizers exploited them to the full and in return the colonies too got the finished product that they had to purchase. It was a vicious cycle and at the end it was the colonizers that had to bear the brunt of rapid industrialization along with the workers in these factors who were often slaves to the corrupt capitalists.

Brian Aldiss in his monumental work, *The Trillion Year Spree* (1986), says that it was the direct effect of industrial revolution that gave science fiction its birth thanks to of Mary Shelley's *Frankenstein* (1818). Mary Shelley is also credited with creating the first apocalyptic work of fiction in *The Last Man* (1826). Industrial Revolution and the rise of capitalists gave science fiction another narrative trope or novum i.e. the inclusion of corporate giants or *zaibatsus* that control future earth. One of the greatest examples here can be that of *Blade Runner* (1984) directed by Ridley Scott and adapted from Philip K Dick's book. A world run by the corporates, they want their creations, a group of renegade androids to be destroyed because they want to live more than their lifespan and try to rebel. The androids can be a perfect allegory for the colonies under rule of British empires and others who provides natural resources and hence helped the creation of these conglomerates. It is to be remembered that the British East India company was a trading house that slowly took over the entire country of India.

USA too, after the civil war (1861-65), as the country stabilized saw a rise in capitalist activities and an aggravated activity of SF writings. A number of mainstream writers wrote SF and slowly but surely the genre got a foothold in USA. Jack London's works, and other writers such as Mark Twain among them all gave SF the much needed boost it needed. Also, the year 1917 was important as America slowly flexing its muscles in world politics as it entered the First World War.

Post 9/11, the SF too saw some radical changes in terms of narratives. The myth of the great American empire that postcolonial theorists predicted was coming true in some sense. After the events of 9/11 USA had a reason to attack and annihilate its enemies, the terror groups that were created by them to oppose USSR hegemony were now fighting it. Also, USA policy in the Arab-Iran world were always controversial since USA was strongly opposed to Iran, thanks to the 1979 Islamic Revolution and used these terror groups to spread discontent in Iran as well. Ella Shohat argues that the term postcolonial doesn't acknowledge the more virulent terms- imperialism or geopolitics. To some extent it is true since postcolonial theory has never spoken about the Great American Empire the way it has spoken about the erstwhile empires. The great American empire does exist but it is invisible. The American influence or neo-colonial agenda spreads over and across several borders and is omnipresent in major political events and decisions.

In Kim Stanley Robinson's recently published book *2312* (2012), the idea of terrorism spreads beyond galaxy. First of all, the major focal point here is that the galaxy has been colonized. But it is still prone to terror attacks and just like their real-life counterparts, cities are often put under threat by terrorists groups. Like the city of Terminator in Mercury, colonized, suddenly finds itself attacked and destroyed. Such allegories are very much similar and closer to the terror attacks the Americans witnessed through the events of 9/11 or even the Boston Bombings. The only difference is that it is a science fiction narrative.

To further reiterate the omnipresence of The Great American Empire, John Scalzi's *The Old Man's War* (2005) universe could be an apt example. The Great American Empire's foundation is laid on the fact that it has to annihilate Islamic extremism and free countries troubled by such activities but in this one thing should not be forgotten that the Americans were behind their creation. The mujahideens, created by Americans to fight Russians is a well known fact. *Rambo III* (1988), an American propagandist movie even goes as far as acknowledging and paying tribute to their holy war. But post 9/11, things changed and major American narratives have now made villains out of them with American heroes trying to weed out this evil or Frankenstein's monster they created. Justin Nordstom tries to explain this tendency that how a concrete utopian premise suddenly changes to dystopian.

The most essential and important feature of the utopian genre is its malleability. Utopian aspirations rely fundamentally on an interplay between the author's imagined utopian world and the conventional world of the reader. The term "interplay" here is appropriate, because the act of writing a  utopian novel is itself a form of play—a way of gamifying (which, as will be demonstrated below, essentially means "enjoyably complicating") the social theorization or polemicizing that is part of the utopian project. (Nordstom: 2016, 240-241)

In *The Old Man's War*, the first book in the series, John Perry, the protagonist and member of the colonial defense forces, encounters several alien enemies but the first one that he encounters is Consu, an alien species that is also religious somewhat allegorizing the enemies of the great American empire, i.e. the Muslim terrorists who wage holy war against USA and its allies. The Great American Empire in some ways doesn't acknowledge the terms neo-colonialism or neo-imperialism as pointed out by Ella Shohat for it believes that its actions are for a greater good, it is doing to prevent the world from collapsing but consciously or unconsciously it is creating an Empire. SF is aware of it and through it postcolonial theory has to come in terms with it.

*Falling Skies* (2011) and *The Walking Dead* (2010), both science fiction TV shows present another face of the great American empire, when the empire is itself under threat. In movies like *The Peacemaker* (1997) or *The Siege* (1998) it can be seen that the paranoia in a pre-9/11 atmosphere when USA is under attack by terrorists something that came true with the events of 9/11. The movie, *The Peacemaker,* had a Bosnian bomber, very similar to that of the Boston bombing. The movie imagined a direct cause to American intervention in Kosovo. So was the cause of 9/11 that prompted the America to make a direct intervention in Middle East, namely to start with the Iraq War. So both *Falling Skies* and *The Walking Dead* deduces premise where the great nation of America is under siege by aliens/zombies, hostile entities. Though the approach of *Falling Skies* in more direct where the situation becomes that of like the American civil war, *The Walking Dead* is much coded in its allegorical stance.

Industrial revolution, with the advent of technological gimmick and progress managed to enrich the genre with the supply of new ideas and tropes. For example, the idea of automata and robots became ever present in the narratives and these ideas later spurred inventors to make it all but real.

French SF, post the revolution created a number of works that can be considered seminal. Adam Roberts in his study mentions a number of them. Let us see how these works also tried to allegorize the industrial progress as seen by them. One of the greatest accomplishments could be *Le Dernier Homme* written in 1805 by Jean Baptiste Francois Xavier. *Le Dernier Homme* can be roughly translated as *The Last Man*. A bit mystical, a bit spiritual in nature but part of apocalypse/post-apocalypse genre this, for critics like Adam Roberts or Brian Aldiss a direct influence for Mary Shelley and her *The Last Man (1826)* though Brian Aldiss refuses to acknowledge anything written before 1818 as SF. More importantly, he chooses to say that gothic literature had much in the development of the genre which is true but there were other more glaring examples like mile Souvestre's *The World As It Will Be* (1846), which can be considered another important example for it tried to imagine a world driven by technology.

More examples will include, Achille Enaud's *Voyage to Venus* (1865) that tried to change the reigning pattern of SF romances by deviating from Moon/Mars narratives and taking the readers through the wonder of Venus but again Achilles Enaud tries to write about the Venusian colonization of Earth, something that became prominent in later SF. There might be a reason why these narratives were not taken as general SF because they were written at the height of the success of romantic literature and also the scientific acumen presented here was often hocum-pocum. Like, in a story an alien travels across the solar system by applying an anti-gravity ointment on his body that really made no sense.

Charles Renouvier's *Uchronie* (1876) belonging to the alternative history genre, is another important addition. If *Le Dernier Homme* was part of the dying earth subgenre, *Uchronie* was part of the alternative history genre, as Adam Robert mentions in his study claiming that *Uchronie* was a major turnout for this particular style of writing. Such stories often speculate about the nature of history if some events did or didn't happen. One of the greatest examples of alternative history will always be *The Man in the High Castle* (1962) by Philip K Dick but Victorian Era, as it will be discussed later, too had some real powerful works like *The Battle of Dorking* (1871). Cammille Flammarion's *The Inhabitants of the Other World* (1862) was another exciting proto-SF romance that tried to fuse science fictional writings or as Hugo Gernsback later coined

scientificition with more proper religious and spiritual aspects of the cosmos and human connectivity with it. But this was done only to keep and sustain the idea of colonization and in some way predict that space colonization was possible.

Another stalwart was Alfred Robida, contemporary of Jules Verne but less famous, wrote book called *War in the Twentieth Century* (1887), and different countries will fight among each other, often speculating French colonization and repercussions of it. It cannot be denied that both the first and second world war had colonialism as a strong catalyst, with the idea of lebensraum i.e. space and the demand for it. Alfred Robida, unfortunately, is not as famous as his contemporary Jules Verne but his Future War stories remarkably is close at home with the likes of Robert Heinlein and Joe Haldeman and others and he can be considered along with the British SF writer Chesney the precursor to the sub-genre of milirary SF. Military SF too depended on technological advancement and airships, strange weapons, as created by these writers again gave inventors idea and these weapons were used for colonialism.

Matthias Villiers' *D'Isle De Adams* or *Eve of the Future* (1886) is comparable to *Helen O'Loy* (1938) by Lester Del Ray. Mathias's work focused on the creation of a female automata by Thomas Alva Edison who could more or less create anything and everything. In real life, inventor Thomas Alva Edison was credited with inventing a number of things and hence in Matthias's tale he becomes a sort of Victor Frankenstein about to create the Eve of the future and thus becoming some sort of God and also the problem this creation leads to. It is to be noted that though it was written by a French author, the timeline is essentially Victorian that later again created the genre of steampunk. Keeping in mind Matthias's work another work that is very similar to it though written post-Gernsback timeline was *Helen O' Loy* by Lester Del Ray, about a female android that falls in love with its creator after she develops some sort of feeling something that is explored in details by Paolo Bacigalupi in *The Windup Girl* (2009).

This brings us to a strange conundrum. A machine developing feeling so can the machine too be colonized. Chances are there and if we look at history of SF there are so many examples, apart from these too. Like *Matrix* or *Demon Seed* or even *Terminator Rising*, industrial revolution gave humans non-human slaves that would work without asking any questions but what if the retaliated. Karel Kapek's *RUR* (1920) was such a

tale that inspired a sub-genre of SF. Isaac Asimov in his *Robot* series tried to understand the relationship between emotional humans and lifeless, emotionless robots. But movies like *Matrix, Terminator* or even *Demon Seed* showed machines out to destroy humanity, artificial intelligences that feel human beings are not fit for living and ruling earth.

Lorenzo Veracini talks about narratives play an essential role in describing and understanding settler colonialism

> Narratives and their availability matter. Narratives are a fundamental part of everyday life, and their construction constitutes an act that allows nations, communities, and individuals to make sense of the world. Crafting stories helps making sense. An argument highlighting the importance of narratives in the development of feelings of ethnicity has been made, for example, by Anthony D. Smith, when he identified "this quartet of myths, memories, values and symbols", and the "characteristic forms or styles and genres of certain historical configurations" as the "core" of ethnicity. (Veracini: 2010, 96)

Both Anglophonic and postcolonial science hence has to occupy the myths and stories that history offers to them and create a strong base of memories such that once a particular timeline pass by one can fall back on such stories. Yes, these are fictions but it can be called the fictional interpretation of something that has happened and in some sense will happen. It again depends on the interpretation of the readers but it can't be denied as Veracini mentions that crafting stories out of an event makes sense only if these stories drive the point home.

> Colonial narratives normally have a circular form; they represent an *Odyssey* consisting of an outward movement followed by interaction with exotic and colonised Others in foreign surroundings, and by a final return to an original locale (interaction, of course, can take many different forms. (Veracini: 2010, 96)

The interaction hence should manage to conform to the circular form of the colonial narrative but the postcolonial narrative should definitely be fluid and adjustable. It should think beyond this interaction, the exotic and the colonized who himself has  problem in this strange yet suffocating arrangement but the colonial form of circular form cannot be acceptable because it needs to channelize the problems of the postcolonial and include it as well in the narratives.  SF narratives and these three revolutions created such story-patterns that tells about the different type of enemies

humanity made or can make as it progresses through time with more development in science and technology.

In Darko Suvin's voluminous work on Victorian SF divides them into two particular periods. 1848-1870 is the phase of inception and 1871-1885 is the phase of constitution. Victorian Era can be rightfully be called the birthplace of science fiction as the period of colonialism and its subsequent effects apart from the aftershocks and aftermaths of American or French and industrial revolution all culminated into a huge change during this period. Darko Suvin mentions that during the phase of constitution i.e. between 1871 and 1885 three main sub-genres of SF were extraordinary voyage, the future war, and the alterative history

But before all these things came in place the initial proto-SF or science romances had much to offer and say or we can take this era to be that of pre-*Frankenstein*. Adam Roberts in his monumental study names several English proto-SF that appeared before *Frankenstein*. And it was, as the reader should remember, a period of Industrial Revolution, that started much before the American revolution and French revolution. Brian Aldiss suggested that Mary Shelly's *Frankenstein* was the first science fiction. He supplies a number of reasons but the most important among them is the fact the Mary Shelly used a possible scientific set up to understand how the creature was created.

Brian Aldiss talks about how gothic novel or the genre of gothic fiction gave rise to the early British science fiction. It is a debatable thing though when we look at British writers during the early age of Renaissance and reformation writing SF that had much to do with cultural appropriation and spreading knowledge far and wide and the resistance attached to it. *Frankenstein* too has this problem where the titular character tries to play god and fails. It is very similar to the role played by the colonial masters who were the white gods and tried to tame the natives and failed miserably.

Another important catalyst to SF writing could be the rise of Napoleon's power and the constant threat he posed to Europe. Mary Shelley's two works, *Frankenstein* and *The Last Man* both are equally important for the postcolonial canon. While *Frankenstein* is an excellent study of the master-slave relationship that was formulated by Hegel, *The Last Man* can be read as a sort of critique of colonialism as empire

collapses and mankind is about to demise. But what is even more important here is that *The Last Man* was written at a time when the British were yet to start their colonization properly but still it predicted the destruction and futility of colonial endeavours. The plague that Mary Shelley writers about has a lot of historical basis. First of all, a lot many things got transported to the new world as soon as European landed there. There was a massive exchange of things, be it food, culture but also things like disease and all got exchanged. This was known as the great Columbian Exchange. In a more modern context, *28 Days Later* (2002) and *28 Weeks Later* (2007) can be studied keeping in mind the last man. In an England plagued by zombies and a mysterious virus, the characters all seem to find some sort of solace with those characters from *The Last Man*.

Following the success of Mary Shelley's works a number of clones emerged. As mentioned and noted by noted SF historian Adam Roberts, there were variety of writers who took on proto-sf and Shelley's narrative to give new twist to the tale. Thomas Erskine's *Armata* (1817) is one of them that is inspired by Margaret Cavendish's work. Adam Roberts in his *The History of Science Fiction* (2005) mentions three narrative poems from British Literature that has SF tropes in their narratives. And all these were written before the publication of Mary Shelley's *Frankenstein*. Anna Barbauld's *Eighteen Hundred and Eleven* (1812), *Darkness* (1816) by George Byron and then there is Thomas Campbell's *The Last Man* (1823). To define Anna Barbauld's work, Adam Roberts mention that she writes that the great nation of Britain has lost its Midas dream. Is this an allegorical trope used to predict the end of Britain's future empire that slowly crumbled after the end of the second world war or is it also a telling tale of Britain's loss of its prized possession of America.

Post-*Frankenstein*, British SF really took off and there were a number of interesting stories that allegorized a number of contemporary events and process and often predicted future history. Like Jane Loudon's *The Mummy* (1827), a kind of fusion between *Frankenstein* and *The Last Man*, as it tells the story of future Loundon and a mummy that's brought to life just like Victor Frankenstein's experiment. Adam Roberts opines that 'more explicitly than Mary Shelley's ur-text, Loudon's novel dramatises the dialectic between technology and religion that continues to determine the development of the genre'. (Roberts: 2005, 97)

Another important text can be R.F. William's *Eureka: A Prophesy of the Future* (1837) that imagines a world dominated by Africa while the rest of the world, particularly Britain has all but ended. The British scramble for empire building reached its pinnacle during the Victorian age. The great game with Russia, the Crimean war all came at a time when the British were trying to capitulate on the success they had in defending India, their prized possession from the Sepoy Mutiny of 1857. They couldn't let another American revolution to repeat itself. The French were a lost power as the power of Napoleaon Bonaparte was lost and he died before Queen Victoria ascended the throne. But once Queen Victorian ascended the throne, the British empire and colonization reached its zenith with other European powers coming in conflict with this and they too increased their colonial occupation like that in Africa and finally the 1888 Berlin conference ended hostilities with Africa neatly carved up between the colonial powers.

These scramble for empire building had much to do with Industrial revolution and the sudden spurt in technological development and the need to create markets. Essentially the British started as traders and became rulers. The British were also among the last to join the rat race of creating colonies but remained the most successful one. Why is it so that the genre of SF has remained western-centric and apart from Japan don't have much place in the mainstream literary culture? The answers are bit to difficult to give but we can create certain plausible reasons.

First of all Japan was never a colony rather an imperial power itself and when USA came to it, acting like a big brother it lapped up all the possible cultural things it has to offer. On the other hand colonies after years of being pestered by the colonial rules still had some sort of mental gap to accept everything the colonial power had to offer. They eventually did but somehow literary genres like science fiction lost out because it was never part of the literary tradition that most colonies had though there were some practitioners as such. Istvan Csicery-Ronay says that:

> A dominant culture of hybridity depends on, and puts a premium on, what would have been called deracination in an earlier age. Constancy to a historical community, to kinship groups, to the place of one's ancestors (indeed, the very concept of ancestors) evaporates. The movement toward one world inevitably involves the volatilization of the diversity within it, so that cultural identities must be viewed as

temporary, easily changed, and tactical. These are the values of the enlightened cyborg. They are also the values of global hypercapitalism and transnational plutonomy. For them volatility means profitable crisis: the infinite potential to increase commodification and to consolidate economic power. Within this global culture, the dominant language of symbols is more and more a matter of remixing and mashing up the enormous output of semiotic commodities coming through entertainment systems symbiotically fused with surveillance-and-delivery systems. (Ronay: 2012, 480)

Science Fiction has eruditely discussed the problems of globalization since its inception and the problems of industrial revolution but here Istvan Csicery-Ronay discusses about plutocracy as well as hyper-capitalism that science fiction also took up once the new millennium started. Plutocracy means where a select group of rich people consume so much that economy grows but at a belligerent condition where the rest of the population suffers a lot because of this unequal and disruptive economic consumption. So what about postcolonial SF then? Yes, hyper-capitalism as well as plutocracy exist in these narratives as well where it is shown that how postcolonial individuals who have become rich wants to get richer and make the country a fiefdom for their own thus internally colonizing the country. The word crony capitalism also exists in the postcolonial context when the government support such capitalistic endeavours. Ronay further explains that:

> The strongest claim for a global culture is that the global economy and media matrix have created concerns that are entirely new, which could never even have been conceived in a more self-contained cultural milieu. Event-streams that affect all of humanity or the natural world—epidemics, meltdowns, refugee waves, global warming, the Net, electronically accelerated and expanded booms and busts, transnational jihads and democratic mobilizations, labor migration, transnational sex and drug trafficking, media hyperrealization, electronic commodity, and collective traumas all the way down—inevitably encourage new artistic responses, new forms adequate for the new conditions. These dominant event-flows by definition weaken political borders and all the other metaphorical borders of contemporary social life. (Ronay: 2012, 480)

Thus Istvan-Ronay when he says that artistic responses are needed for such problems and one of the best way to criticize and analyze these problems can be through science fiction for SF also focuses on the technological dominance that is now rampant and is further to increase in the coming days hence SF has to work hard to spread the awareness that's need for the balance. Notably, the problem of capitalism is

so widespread that several SF works like *Make Room! Make Room!* (1966) as well as the *RoboCop* (1987) series has worked on it. Though the Second World War was fought for ideals such as lebensraum and the Aryan race theory another reason was the harsh treaties thrown at Germany after the end of the First World War that it had to comply with. But during the First World War and also the Second World War what was the status of SF as such and how did these two wars greatly inspired SF or what were the subjects that the writers writing SF wrote about during these phases.

**I.6. Decolonization and the Beginning of Postcolonial Science Fiction**

The term decolonization was coined by Mortiz Julius Bonn who actually thought that decolonization was a sort of counter-colonization as committed by the colonies in a bid for independence. In a most interesting era of timelines filled with some of the most exciting historical events, many colonies got independence between late 1940s to 1960s. This timeline is also important for the growth of science fiction and such historical events of course helped its development.

The problem with SF, as noted is its Anglophonic influence. Even SF writers from colonies were inspired by their counterparts from the colonizer's land and tried to copy them. Maybe this was a bid to chase appraisal and acceptance. But as national movements for freedom started getting strong, so did the use of nationalistic, counter-colonial themes in science fiction from the colonies and as the colonies became independent, such ideas became very strong in the narrative.

But these themes were not merely used by writers from the postcolony. Science fiction didn't have much appeal there and it was only written by a few who also wrote mainstream literature. But writers from first world or the Anglophonic sphere too contributed to this narrative using the idea of decolonization.

Ian McDonald, a Scottish SF writer is one of the foremost writes of the genre have always used the idea of colonization and decolonization in his book especially the cult classic *Evolution's Shore* (1995). Set in Kenya it speaks about the colonization of the entire land by strange aliens, of course an metaphor for the colonizers and how an African protagonist deals with them. Most of Ian McDonald's works have focused on the use of science fiction in non-eurocentric sphere and what will be there reaction of

science and technology apart from SF narrative. Be it Africa, India or Brazil, Ian McDonald has worked to create a separate mythology of sort. But apart from Ian McDonald we need to discuss Robert Silverberg whose *Downward to the Earth* (1970) is a science fiction version of Joseph Conrad's *Heart of Darkness*. Isiah Lavender in his essay "Reframing Heart of Darkness as Science fiction"(2015) discusses the idea of the book as a SF of sorts where Robert Silverberg takes the same premise and use it to create an SF narrative keeping in mind the idea of colonialism and its aftershocks.

But SF as such could never make much headway in most colonies. It has even now remained a fringe elements but a lot has been achieved if we are to avoid the criticism. Japan somehow cannot be part of this sphere since it has always been an imperial power, have tried to colonize its neighbours and since it was a close acolyte of USA after the Second World War, its SF has often being bitterly pro-American but again not always since there are works from Japan that has criticized Japan's proximity to the USA. But Japan can't e included in this as it doesn't fulfil the criteria of being that of a colony.

In the early 1950s American SF was overwhelmed by the fear of the unknown i.e. a communist invasion and a takeover of the country. People were blacklisted by the McCarthy Commission and narratives both audio-visual and written were filled with stuff that could be deduced as staunchly anti-communist. Just after the end of Second World War, Americans got involved in the Korean war that they saw as an attempt by their enemy Russia to propagate communism all across the world. American writers like Robert Heinlein, a staunch right wing, took the onus of developing a separate canon of works that devoted itself through allegory to warn people about communism. *Starship Troopers* (1959), one of his best known works was a critique of communism and also a parable of colonial aspirations post-second world war. The arachnids, a form of aliens, who could only kill and kill became the perfect allegory as the communist enemy.

American science fiction movies too became a vehicle of American propaganda and a number of movies decided to use this fear as a narrative trope to alert the audience of the same. Cindy Hendershot in her essay "Anti-Communism and Ambivalence in Red Planet Mars, Invasion USA, and The Beast of Yucca Flats" (2001)

clearly mentions that how the great American SF narratives allegorized communism as some sort of a monster trying to destroy everything that the Americans held dear and near.

Susan Sontag in her landmark essay "The Imagination of Disaster" (1965) comments on it further saying that most SF movies from the McCarthy Era leading up to the Vietnam era had much to do with catastrophe and disasters with every possible science fiction narrative coming together to create monsters that alluded to the communist invasion. The growth of Russia, the revolution there and the subsequent atrocities followed by China's transition to communism gave these fear much catalyst. But China was never the enemy like the way USSR was and the entire period of Cold War saw these two superpowers doing their best to outdo each other.

It was during the Vietnam War that American narrative went for a change. The right wing politics of 50s American SF gave way to more liberal set of writers who understood the futilities of the war and an agenda to malign countries that had communist ideologies. Also, post-60s, the new wave of SF, as these period was came to known as, gave writer a much more room to breathe in since the McCarthy Era too had its end. American SF with writers like John Brunner, Harlan Ellison all started allegorizing the Vietnam War. But among them it was Joe Haldeman, whose *The Forever War* (1974) got this perfectly right since Joe Haldeman himself had fought in the Vietnam War. Lucius Shepherd in the 80s came out with his own set ot works as he was a journalist during the Vietnam War and criticized American involvement in Central America.

Australian SF too has recently made a name for itself with the likes of Garth Nix, Terry Dowling and Greg Egan who have worked on various styles and genres. But it is Terry Dowling who gave much emphasis to the aboriginal subject with his *Rynosseros Cycle* (1990-2007) while Greg Egan gave Australia the much needed political edge with several of his works. Australian SF at the beginning was just another country producing works inspired by the bigger SF dominated country but with the advent of writers like Terry Dowling and Greg Egan and Australian SF finally found a way voice they were desperately looking for.

According to the Encyclopaedia of Science Fiction, early Australian SF can be divided into three or four main categories i.e. "lost-race romances, utopian novels and near-future political thrillers about racial invasion". Credible reasons have been given on why early Australian SF dealt with these topics. First of all, Australia became another British colony and the explorers interaction with the aborigines and an alien landscape that was hostile and unforgiving. So these three types of novels became essential to the experience that the early colonizers had.  Some Early examples can be Joseph Fraser's *Melbourne and Mars: My Mysterious Life on Two Planets* (1889) and G McIver's *Neuroomia: A New Continent* (1894). Apart from these, early Australian SF also saw feminist speculative fictions very similar to Begum Rokeya Hasaans's *Sultana's Dream* or Charlotte Perkin Gilman's *Herland.*

Sean McCullen in his essay, Australian Science Fiction in the sixties speaks about how Australian SF came into existence:

> Australian science Fiction's roots go back to the mid-nineteenth century, mainly in the form of novels. When the genre began to take on a distinct identity in the American pulp magazines of the 1920s and 1930s, Australians were among the contributors, but early in 1940 that all changed. a wartime import ban cut off the supply of American magazines, and almost overnight a local pulp industry sprang up and continued until the restriction was lifted in 1958. (McCullen: 2013, 73)

Sean Mccullen writes about another important facet about Australian science fiction:

> Australia was largely isolated from American science fiction for nearly two decades, and when the import ban on American magazines was lifted, the few local SF magazines quickly ceased publication. By 1960, Australia had neither specialist SF magazines nor publishers. (McCullen: 2013, 73)

This isolation in some ways was important to the development of Australian science fiction for it gave the writers a chance of not to be inspired by the dominant narrative of that period and try and create stories of their own. But the ban was soon lifted and as it is mentioned, as American magazines came back on the shelf once again Australian SF too joined the brigade.

One of the greatest contributions of Australian SF could be possibly the post-apocalypse themed movies like the *Mad Max* series by director George Miller and the movies as well as the director have gone off to become cult figures. *Mad Max* is about a police officer turned vigilante out to take revenge for the death of his wife and son from a band of vicious bike gang. The entire possibility of *Mad Max* can be read as some of colonizer-colonized tussle i.e. witnessed in most Australian SF but what is important to learn here is that Australian SF lacks a separate category for its others i.e. the aborigines and apart from a number of narratives here and there, the aborigines hardly have any presentation in the canon. The same thing can be said about American SF that the indigenous population has been excluded from the narratives but recent works have managed to include them and the premise is slowly changing with many leading publications taking out narratives of the same.

In science fiction canon the continents of Africa, Asia and South America have find varied places and varied treatment depending on the writers. First of all, since science fiction was a white dominated area the former colonies of occupation didn't do much to accept it but Latin America, one of the first continents to be free from the colonial domination saw the rise of the genre with Asia and Africa catching up later. Rachel Haywood Ferreira's book, *The Emergence of Latin American Science Fiction* (2011) is an important book for it focuses on several topics like how science fiction in this country came into existence and what were the chief sources that inspired the proper development of science fiction in South America. South America indeed has a very strong culture of science fiction namely seen in countries like Brazil, Argentina as well as Mexico though it comes in North America.

> The sociocultural, political, and literary influences of Europe and the United States are central to the form and content of these works. All of the authors portray the estranged, utopian versions of their own nations as strong, politically independent, culturally rich, and globally important, yet each text betrays in some way the legacy of the deeply ingrained culture of dependency: either the Latin American nation in question maintains this high level of "civilization" with some sort of European and/or North American support, or the authority or approval of the North is symbolically required to legitimize and seal the Latin American success. (Ferreira: 2011, 17)

But all the political developments in these three continents of occupation became an important subject matter for the writers and they allegorized them all the

same. The problem with most SF narratives coming from the postcolonial zone is that the Anglophonic influence of America or former European colonizers can never be negated. Rather, it is important that these things get discussed like the factor of cultural dependency, social and economic slavery that continues to persist in the ex-colonies of occupation. But can globalization be blamed for the destruction of the freedom that the colonies got? In some sense yes. As Arjun Appadurai mentions the 'economic space' along with other spaces simply got invaded and ended the colonies chance of autonomy. Globalization might have destroyed borders but it has not managed to end the neocolonial activities rather it has managed to increase a lot.

Science Fiction found its niche in Japan, a militarized and technological advanced country in Asia and it has more takers in the country than mainstream literature. China, who has recently become a superpower to reckon with has not many SF writers and fans are slowly accepting the genre since the 1980s with Liu Cixin, recently winning the prestigious Hugo award. India on the other hand still treats SF like a pariah with many writers yet to explore this genre with utmost honesty but again things are looking up with writers like Samit Basu, Anil Menon and many others working really hard on the genre but for a nation like India it is the regional literature that has made volumes of contribution to science fiction.

Japan had a reason to get acquainted with SF and become the first full-fledged techno-orient, the explosion of the nuclear weapon over Hiroshima and Nagasaki and the subsequent arrival of the American troops and their garrison in Okinawa gave them enough chance to become Americanized SF too proved to be a way of escapism as they wanted to forget the horrors of the war but it was duly allegorized by the writers. Japan, outside the Anglo-centric sphere of SF, is the biggest market of SF and might be the only country in this world who regularly inspires the Anglo-centric world. Writers/directors like Katsuhiro Otomo, Mamoru Oshii have won wide-spread acclaim for their works. Works like *Akira* (1988), *Ghost in the Shell* (1995) are all known for anti-war, anti-colonization among others but before their defeat in the Second World War, Japan was known to be an imperial power, with the Russo-Japan war of 1905 a remarkable period of their attempt to become a colonizing power.

Africa and the Caribbean, meanwhile thanks to an interest in African as well as Yoruba culture and society is slowly accepting science fiction and their writers who fuses SF with their own mythology is breaking into the western market. Writers like Olivia Butler, Nnedi Okonofor, Nalo Hopkinson among others have inspired this trend. Another important writer to join this canon will be Tobias Bucknell since he was born and brought up in the Caribbean his writings are inspired by this trend and he among many others speak volume about the third world space in SF and how they deal with postcolonial and neocolonial issues.

One thing that has been noticed while looking at the development of science fiction in the colonies that the early they got freedom from colonization the SF developed even better. Maybe because they were free of the mental block related to SF and accepted it much more easily than other such colonies who got their freedom much late like South America where SF started in the 19th century itself along with Anglophonic SF and hence it has a rich heritage to fall back on.

The year 1991 was extremely important because it saw the end of cold war and the breakdown of USSR and the re-emergence of USA as the sole superpower of the world. Science Fiction during Cold War and post-cold war imagined a lot of scenarios that made the readers aware of several alternative imaginings to this political scenario. It is worth noting that Postcolonial theory came during the last decade of Cold War and once it was over, it also included Cold War as a major instrument of colonialism and postcolonialism.

But since 1991, as America tried to spread its wings, postcolonial theory slowly delved into the idea of neocolonialism though neocolonialism as attributed by several critics started soon after the colonies got independence. But again, timelines differ. Critics like Frantz Fanon, Jean Paul Sartre opines that the idea of neocolonialism started as soon as the colonies got independence.

So where exactly SF stand here? Science Fiction narratives as critics observed already had a pro-USA or anti-USA stand during the Cold War. Works of Lucius Shepard during the 80s focused on USA neocolonial agenda. Works like *Salvador* (1984), *Life During Wartime* (1987) is all about USA muscle flexing during the 80s as the cold war reached its height but as the cold war ended, SF now had to deviate from

these ideas. But with the end of Cold War, USA had another enemy in front of it, enemies that it created due to its foreign policy as well as the Gulf War that was fought in the year 1991. Iraq a former ally of sorts during the Iran-Iraq (1980-88) war, attacked Kuwait and USA deemed it fit to retaliate. A number of countries joined the USA to fight and defeat Iraq, thus starting a new era in history.

What about SF then? How did SF capture this sudden political change? For SF narratives this opened another important avenue that many believed were as important as that of the Vietnam War or the Cold War. Communism was gone for good but now the USA had something  else to fight with and they were the Islamic extremists, who were created by USA itself.

Paul Verhoeven's adaptation of Robert Heinlein's *Starship Troopers* (1997) was an important addition to the growing cabal of anti-war writings. Adapting a book that was staunchly pro-military and changing the premise into a staunchly anti-war, Verhoeven's satire was missed by many people who thought it was a faithful adaptation of the same but Verhoeven's work focused on the increasing paranoia of American militarization, that can be seen in another TV series *The Man in the High Castle* (2015), an adaptation of Philip K Dick's work where the Second World War is won by the German and its allies. George Alec Effinger was another writer whose important Marid Audran series formulated a scenario where the world was under Arab domination. Was it fear or anxiety, but SF writers, just like their counterparts from the Cold War and anti-communist phobia did try to address such issues but in a more humane way.

If 1991 was a crucial year, SF narratives now had  new challenge in front it. Not only it had to include neocolonial agendas in it but also had to tackle rising Islamophobia as such. From 1991 to 2001, these ten years saw SF relatively producing general works that tackled a lot of issues related to the constant change that the world witnessed. As world became more digital, became more technological, SF narratives too had to change to make itself aware of these changes and the problems related to this change.

But post-2001, after the 9/11 attacks, race and understanding race became even more crucial in science fiction narratives than the previous decades. Like in A.E.

Vang Vogt's *Slan* it is understood that he is trying to allegorize a lot of things like the alien Slans as Jews persecuted by the human beings for having supernatural powers. More importantly do we see this type of endeavour in SF narratives now for people from ex-colonies of occupation. It is there but rare. The problem once again is the white hegemony of the narratives. In most SF narratives, whatever be the case it is always the white character who has the upper hand and is the hero. In a recent controversial case, the attempt to turn Spider-Man a popular comic book character black backfired with wide protests. Though the character did make his debut with the colour of his skin changed, some fans did outrage.

One of the most important events in post-1991 world was the rise of terrorism and Islamists and the idea of Jihad. Of course, SF narrative stumbled to make use of this new narrative venture. In popular SF blog io9, Annalee Newitz points out that how this event triggered a sense of paranoia in USA and made the state a near dystopia with SF narratives trying to show how this was achieved. To understand and get to the depth of this paranoia filled with neocolonial sentiments let us go through three novels that are even more important following the beginning of the global war on terror since 2001.

*Little Brother* (2008) talks about a dystopia where after a terrorist attack, something similar to 9/11 that USA goes into a lockdown and internally colonizes most of its citizens and a small group of hackers and other such technocrats fight against these changes and take back the country and challenge these sudden colonization that was both harsh and unexpected. The novel is written by Cory Doctorow.

*HARM* (2007) takes us to a world of Islamophobia and a Big Brother like organization that picks up on Muslims who might be future terrorists. Yes, it does focus on a *Minority Report* (1956) like universe but most importantly the underlying allegory here is to find out Muslims who might be two radical. Brian Aldiss, the writer of this book takes his protagonist through the harshest of torture for writing a book that potentially discusses the assassination of the British Prime Minister. In a parallel narrative we see another protagonist in the remote planet of Stygia, trying to colonize it and dreaming about Paul and his torture. Paul is a Muslim, and he has been picked up by this shadowy organization only because he has a Muslim name. The current

situation, as the world rile from jihadists and terror attacks, the states retaliation has to be noted. Though there is inherent democracy but for a selected few it has become a Police State. Like this science fiction TV Series *Person of Interest* (2011) that shows a panopticon like device that spies on one and all and its creator as he realizes he has created a Frankenstein's monster. Now he wants to shut it down or at least be one-step ahead of the people who are using it for their own benefit to castigate and ensure their own brand of justice. Ian Campbell hence explores these utopian as well as dystopian alternatives in science fiction.

> What Istvan Csicsery-Ronay, Jr. states is SF's concern with imagining progressive alternatives to the status quo, often implying critiques of contemporary conditions or possible future outcomes of current social trends. Csicsery-Ronay argues that (Anglo-American, mostly) SF of the 1960s had a "utopian charge" to change the world, one that emphasized class consciousness. And while one might well imagine counterexamples to this concern in Anglo-American SF, or assert that by 1973 that genre had moved on to a period of more formal experimentation or exploration of consciousness. (Campbell: 2015, 46)

And post 1990s the idea of world has changed considerably. And this is the era when postcolonial science fiction took at its base to focus on the past, present as well as the future. The society has to come under the microscope of postcolonial SF some way or the other and it includes not only the postcolonial zones as well as the Anglophonic zones.

The alleged aftershocks of neocolonialism and the destruction of the American hegemony or neocolonialism can be noted down through this two allegorical work. The first being *Escape from New York* (1981) that talks about the division of USA itself and the creation of a large prison in and around Manhattan where the president of United states gets trapped and a soldier is brought in to rescue him while *DMZ* (2005), a graphic novel where the writer Brian woods imagine America divided and fighting another civil war. Both these works try and allegorize the problem of the growing fascism that USA is witnessing.

*DMZ* written by Brian Woods manages to take up the problem of the deep rooted prejudice that still existed in the USA from the civil war itself where the Union and Confederate fought and they fight again, this time in a more destructive and dangerous war. While *Escape from New York* see the rise of an alternative state run by

criminals and how they have made it their fiefdom instead of the prison it is suppose to be. But the fact that these narratives show is that even as the greatest world power , the USA has several internal problems and these narratives have confidently allegorized them in terms of race and other such things.

The era of neocolonialism can never be pinned down easily. Too many complex political issues are related to the creation of it but we have to mark the year 1991 as the year when neocolonialism actually began though it had existed continuously since the colonies were granted freedom. But the breakdown of USSR and the beginning of American hegemony should be and must be taken under consideration under the postcolonial theory to make sure that this actually happened. Neocolonialism didn't merely mean the dominance of the former colonizer over the colonized but a continuous pressure, a wilful nurturing of this activity over the years and finally peaking itself up during 1991 when Cold War finally end.

But after 1991 the emergence of USA as the only superpower of the world was challenged in various ways. The rise of Islamic terrorism as well as China were some of the problems that USA faced in pursuing its global domination through its policies as well as trade and cultural force. USA stand in the world changed after the events of 9/11 when it was attacked that sparked off a global war on terror and it continues even now with mixed results and the rise of other terrorist groups like Islamic State aka ISIS that continues its war against USA. But the USA continues to pursue global domination thus creating a space where neocolonialism can easily flourish with USA being the champion of it. It is then important that postcolonial science fiction challenge this authority through the allegories present in the science fiction narratives and beyond it.

# Chapter II

# Allegorical Gaze: Overt and Covert Colonial and Postcolonial Allegories in Science Fiction

## II.1. Allegorical Gaze: Overt and Covert Allegories in Science Fiction

Science fiction is a dense network of allegories. It allegorizes the past present and the future so where does the process of colonialism or the theory of postcolonialism stand here? In many ways actually because for science fiction these are another group of system that serves as source of inspiration for stories and hence presented through allegories often overtly and covertly. Thus in doing so elaborately presents the context of the story under the guidance of allegories that helps the readers enjoy and often interpret the stories in a better way. A direct approach doesn't make sense here because SF with its unbridled imagination can not only write about events related to colonialism but can provide a solid basis to the postcolonial movement and also take up the problems of neocolonialism.

Beatrize Urraca exlpains how allegories weave this network through the events that is noted in history. These events that give rise to coded representation in the narratives either overtly or covertly that also accompanies severe criticism and often praise.

> In intergalactic terms the major European voyages of discovery of the New World, through explorers who arrive in other planets in precolonizing missions. Although these explorers, whether in explicit or insinuated ways, attempt to emulate the great discoverers of the fifteenth and sixteenth centuries, their voyages always produce the opposite result: the encounter between the explorers and the inhabitants of other planets inevitably changes the former, but only slightly affect the latter. (Urraca: 1995, 85)

There are plenty of examples that make this idea plausible. The allegories choose to make use of certain events and then twist it keeping in mind the narratives and bring out the fallacies of the postcolonial nation and the problems as well that emerges out of the narrative. The narrative is sacred here and it is the narrative that makes the reader aware of the issues. Postcolonial science fiction uses allegories in a better way to throw hints, to guide, to re-remember, to debate on the issues that

history only informs. If history is the source of information, then literature is the source of debates. Urraca also argues about the technological impact on the creation of these allegories.

> The question of technology is what separates the text from this historical allegory of the discovery. The issue of the role of technology in science-fiction by women and non-English speaking writers has been widely commented, with many critics ascribing the practice of heavily "scientific" science-fiction to Western male writers and "soft science" or social preoccupations to female and non-Western writers. (Urraca: 1995, 94)

Joanna Russ in her extremely important essay "Aesthetics of SF" (1973) says that science diction narratives starts in media res i.e. in the middle. It does not form or create rather pit the story in such a way that it is up to the reader to understand it, and thus the allegories brought together to weave the pieces of the narratives becomes a sort of signifies to the colonial/postcolonial binary construct. Joanna Russ also says that science fiction is didactic i.e. it imparts a sort of teaching and thus colonialism and its ill-effects form a chunk of it but through allegorical teaching. She also mentions several point about the nature and orientation of SF. First of all, she says that SF writes about what has not happened. This is one of the first allegorical stance of SF since it can be written as SF predicts what could've happened and what are the possible reasons for it, by taking in account several extratextual, as mentioned by Patricia Kerslake, events, happenings and incidences. Hence these allegories focus on 'what has not happened' rather on what has happened and how it has destroyed, deceived, changed, retaliated and overpowered  an entire historical period that is filled with exploitation and brutality. These allegories hence are signifiers and these events are signified. But depending on the writer they are used either overtly or covertly in the narrative.

For example, when Arthur C Clarke writes about *Childhood's End* (1953), does he not predict or at least convey the idea about the end of colonization and the end of the British Empire and other empires across the world. This can be taken as prophecy or extrapolation as suggested by Joanna Russ. It is not always easy and no matter what, SF writers or the narratives itself cannot be considered in face value. Rather, each and most stories are allegorical in nature though Joanna Russ will differ from it arguing that SF cannot be entirely allegorical. It's true. Though one characteristic feature of SF

is allegorical and it is based on this broad idea that SF functions unlike what Jameson says. The primary feature of SF hence is allegorical as it gets inspired by a number of events and presents them in the narrative as Arthur C. Clarke did in *Childhood's End* (1953).

Another important term in her essay is the word prophecy. Early SF romances or proto-SFs always tried to speculate about the world and what it will become thanks to the progress in science and technology. Most of these speculations borderline on fantastical elements with scant regard for science or technology but it still had some sort of potential to create a world of their own with some becoming true. Another important thing related to SF being prophecy becoming true can be looked upon at *Star Trek* that predicted internet and mobile phones that came true. In some ways, SF from the late Victorian era often talked about the collapse of the empire and it did happen. So SF never merely prophesized but saw many of these prophecies come true.

SF cannot be considered satire unless it is explicitly mentioned rather it is more of a number of coded allegories that talks about the past, present and future. Joanna Russ' argument that Science fiction usually begins *in medias res* and the readers we are plunged instantly into a strange world to never return from it again. This strange world that Russ talks about is built through allegories. One after another, these allegories are placed one after the another, inspired by events that happened during colonial phase and that are happening in postcolonial phase to finally assemble under the genre of postcolonial science fiction.

> Like satire, science fiction proposes a dialectical relation between the model and the fictional exaggeration/extrapolation/whatever. Consider, for example, the effect of referring to the barbarism of the twentieth century; or more drastically still, "the pastoral peacefulness of the twentieth century." The little shock such a phrase gives a reader comes from the reader's own knowledge of the twentieth century and from nowhere else. In science fiction the relation between the secondary universe of fiction and the actual universe is both implicit and intermittently more or less perceivable. It consists not of what is on the page but in the relation between that and the reader's knowledge of actuality. It is always shifting. (Russ: 1995, 73)

Though here we do visit a world that is a further reformed or re-imagined, the foundation of this world, space and time all had a connection with reality. The reality

though distorted in SF narratives could be touched and felt if the narratives were read properly. Though Joanna Russ says we might never return from this strange world there is always a way out of there. Cognitive estrangement always lead to cognitive acknowledgement of the problem. SF and colonialism, as discussed by John Rieder tried to utilize this relationship by creating what Joanna Russ calls a secondary universe, that is formed only after allowing all the necessity ingredients of the existent universe to come and grow but this secondary universe is not to be a mirror image of its self but rather a reminder of the things that are and that were and that could be. SF is always indebted to history. Actually every narrative, be it SF or non-SF is indebted to history and all the possible colonial/post-colonial events form a chunk of history that comes in as allegorical codes in SF narratives. And science fiction ultimately made a fusion of technological advancement and social issues as said by Sean Casbaugh.

> At the time, SF was tightly bound to what historian Howard P. Segal has called technological utopianism, the belief that scientific and technological advancement could resolve pressing social issues, a notion best represented by the flourishing of the technocracy movement in the early 1930s. As John Cheng argues, such scientific triumphalism was most prominent in the efforts of Hugo Gernsback, publisher of the first SF magazine, *Amazing Stories* (1926). (Casbaugh: 2004, 67)

Cryptic Dislocation of the protagonist from his known surroundings and being thrown into the amazing yet the unreliable. The narratives moves in like an unreliable narrator, though this unreliable knows or guides the reader through different phases and lanes and by lanes of these allegorical code. Vandana Singh's short story *Delhi* (2004) is one such example where the post-colonial status of the country is allegorized where the protagonist gets lost in the city of Delhi as the memories of colonial rules come back slowly and the protagonist gets trapped there. Hence it can be admitted that allegories sip in through memories and find their way towards narratives.

Memories form the stepping stone for allegories. All allegories often come out of memories and allegories overtly or covertly try to show them instead of hiding them. For example, as we will discuss in later chapters how the allegory of race and race relations form such an important part. Even technology and the advent of technological progress often collude with possible allegorical structures where the writer builds them slowly into something more organic. The early SF narratives all

used the idea of SF progress as allegories of what the future can be and could be and what role these advancements can make.

Another important allegorical aspect of SF can be found in early SF movies of the fifties that allegorized the communist-phobia of USA. Each and every movie portrayed the invasion of communist soviet Russia through a ruthless monster or a terrible alien, scaring the audience. The victims would be brutalized, often their bodies snatched and replaced. The most important among them was *The Invasion of the Body Snatchers (1956)*. Pods of aliens lands in a sleepy town replacing the entire town with lookalikes but lifeless zombies, that might be one of the earliest example of a zombie film as well.

Following this period of communist phobia, US science fiction movies dealt with another set of allegories and this time it was related to the Vietnam War and suddenly the narratives, though not overtly pro-communist spoke about the disastrous war USA was fighting. Following this came the cold war and the SF dominated this as well, making us wonder that how come third world dominated issue was usurped by the first world narrative. It should be remembered that communism, Vietnam war and the US attempt to stop it all happened in the third world where the US was desperate to spread its neo-colonial agenda and M. Keith Booker points out this allegorical stance through the work of Carlos Clarens.

> Carlos Clarens notes in his chapter on the science fiction films of the 1950s, these films show the anxieties of a period when human annihilation became a possibility when not a certainty. Further, he notes that these anxieties were often played out in attacks of monsters on human beings, especially attacks of monsters from outer space, because things from other worlds offer unlimited variety as creatures of horror, untied as they are to anthropocentric codes. (Quoted in Booker:2001,139)

Another important allegorical aspect of SF narratives can be pushed towards pop culture. SF is basically genre literature and have been excused from mainstream literature. Comic books often form integral part of SFs as most comic book narratives use random SF tropes in its narrative, the most important among them the superhero trope who can be an alien and yet the hero comes to protect earth from different problems and enemies. The idea of the superhero is another allegorical extension of

the myth of USA as the big brother of the world trying to solve all the problems. But this allegorical extension has been challenged in works of Alan Moore whose *Watchmen* (1986-87) can be read as an allegorical tale, a fable of the fallacies of the superhero and its associates.

Hegel's master-slave relationship supplies another important allegorical cameo since SF narratives rely on the alien-human encounter often and there forms this relationship depending who have had the upper hand. Mostly it is the aliens, a strange notion, who are evil and brutal trying to suppress humanity. Is this the extension of first world phobia if the third world ever arises? A possibility of course but SF narratives from postcolonial nations as well as former empires are trying to change the structure of the master-slave relationship, where white dominance is challenged. South American SF is doing it for now a long time while Asian SF, with the Chinese market a new place to emerge, are trying to challenge it. Like *China Mountain Zhang* (1992), creates a world under Chinese dominance.

> By comparing master-slave terminology with earlier usage in technical literature, we can start to understand why it did not become common until after World War II. First, there is the issue of autonomy. The terms master clock and "secondary clock" made sense when only the master clock kept time and secondary dials merely reflected the master dial positions. When Hope- Jones insisted in 1924 that the term "slave clock" should be reserved for systems such as the ones designed by Gill and Shortt, he was making a distinction based on autonomy. Those secondary clocks could keep time independently, but still had to obey the master clock's timekeeping corrections. Interestingly, at almost the same time a new term meaning slave was entering the English language to describe an autonomous device meant to obey its master: "robot," from the 1923 translation of Karel (Sapek's 1921 play R.U.R. (the word robot having been derived from a Czech word for slave, "robotnik"). (Eglash: 364, 2007)

Science Fiction narratives as Brian Sableford writes focuses on a technological advancement but this also involves a significant othering where the people with power deny the less fortunate access to technology and SF, a number of times, writes about these. The white colonizer becomes Zeus while the colonized becomes Prometheus or someone close to him and they finally receive the technological gift but only if it benefitted the colonizer, like the introduction of railways in India or the telephone. This othering is as important as the othering is based on colour of the skin. Though

Macaulay propagated that babus should be created, who should be like Frankenstein's creature and not Frankenstein himself but still a number of third world scientists and technocrats managed to break the stereotype

SF is entirely allegorical. It is one of its characteristic features but most allegories are present either covertly or overtly. That's a regular SF narrative. For example, in *War of the Worlds* (1898) the overt allegory can be the enslavement of a colonial power, that's what HG Wells intended as mentioned by John Rieder who says it was Wells' response to the brutal suppression by the British in Tasmania. But covertly, often unconsciously, an SF story can tell a number of things like the use of racial allegories, gender allegories and many more. Often this is deliberately done and left at the discretion of the readers to read and find out and challenge the structures created by the author.

Elana Gomel in her essay on the Strugatsky brothers, focuses on the power of allegory to challenge regular narratives. Strugatsky Brothers, a pair of Russian science fiction writers were known for their strong allegorical content because of the repressive regime and hence they deliberately wrote in coded premises.

> The allegorical text must somehow invite the reader to do this deciphering, to switch his/her attention from the literal to the figurative level of meaning. Allegorical reading (what Quilligan calls allegoresis) is a hermeneutic strategy that can, in principle, be applied to any text; allegorical writing is an active textual demand for allegoresis. Fletcher writes: "The whole point of allegory is that it does not need to be read exegetically; it often has a literal level that makes good enough sense all by itself. But somehow this literal surface suggests a peculiar doubleness of intention, and while it can, as it were, get along without interpretation, it becomes much richer and more interesting if given interpretation" (7). In other words, allegory, unless in its pure form of a fable or an emblem, must seduce the reader with a fictional world interesting enough to immerse him/herself in, yet at the same time it must demonstrate this world's semantic inadequacy. It offers the narrative cake and snatches it away. Todorov notes that the second, figurative meaning is indicated in the allegorical work "in an *explicit* fashion" (63); but this explicitness is directly proportional to the leaching away of the literal meaning. The more the external surface of the text suffers from discontinuities, unexplained lapses of plausibility, or outright absurdities, the more does allegoresis appear as the necessary reading strategy to salvage sense from nonsense. Thus allegorical elements in a science-fiction work would run counter to the "science-fictionality"—that is, the self-

consistency and plentitude—of its universe. They would appear as rifts and ruptures in its chronotope, breakdowns of its narrative logic. Gomel: 1995, 91)

The Strugatsky brothers often used it to counter the strict political censorship present in USSR. Most of their stories had an utopian outlook, that from the outside had everything easy and well but the society was controlling and demanding and any form of dissent would be brutally surprised. Elana Gomel writes about a Strugatsky brothers story where Martians come and conquer earth and starts a massive strike down against political opponents. A poem is banned because it has the line "angry red martian eyes". Everything here reflects the strict policy of the curtain state. More importantly, SF narratives from the Anglophonic sphere challenged this but instead of creating a brotherhood, often alienated the non-Anglophonic writers because Anglophonic narratives dreamt of a world devoid of anything opposing them. Since USSR was communist and cold war remained, they have always remained the enemy number till a recent time only to replaced by terrorists post-2001 after the attacks of 9/11 in USA.

## II.2. The Allegory of Race: Racially Constructing Postcolonial Science Fiction

In the postcolonial canon, race is an extremely important topic for it is the very basis on which postcolonial theory stands on. Science Fiction too has its own set of codes and constructions when it comes to it, as this is a genre where problems related to race and racism often finds the polemic of reason. Race is always ubiquitous with the problems that represented colonialism, a major factor that spelled evil for the process behind colonialism. The racial difference proclaimed one race being superior than the other. Hence, race as an allegory is an extremely important part of any SF narrative. Most SF narratives are constructed through highly evocative racial profiling, sometimes reluctantly.

History tells that in most cases, the colour of person's skin often becomes attributes for a race that is inferior or superior and based on the colour skin his culture and social standing is judged. The early days of colonialism precisely harped on this ideology and as colonialism entered a crucial stage, it became its mainstay. Science fiction exclusively focuses on this idea and there are again plenty of examples that

show how important it is for science fiction to deal with the idea of race and colonialism.

> The culmination of these superficial biological differences is the idea of and belief in superior and inferior races. At its most strident, the social construction of race expresses the concept of racial purity and, through a mishmash of scientific jargon and rudimentary elements of Darwinism, legitimizes and justifies social and sexual boundaries and compels races to maintain and enforce them. Nowhere is this concept clearer in practice than in the colloquially defined "one-drop rule," which asserts that "one drop" of "black blood" compromises white racial purity. (Nama: 2008, 43, 2008)

Early SF always had a regular narrative pattern where the hero met an alien culture. The colour of the skin became important because this where othering comes in where the hero easily manages to separate himself from the alien environment he is in and the colour of the skin helps in the othering. White represents a number of beliefs while black is always looked down upon. A saviour can only be present in white while the black has to do much with the devil and all.

Us and them, and after all we're only ordinary men, the lyrics of a Pink Floyd song suggests. The going deeper into this it can be seen the great divide the society endures in terms of race and colour. Mary Shelley's *Frankenstein* (1818) perhaps is the first great SF novel to include this problem when the creature tells his master or creator the problems he faced because he was not a human but an abomination. Frantz Fanon in his classic works recounts his experience as a black man in white France and also a colonized subject getting racially discriminated.

When colonization happened a border was created a clear demarcation where the rulers were the superior class and the subject being inferior. But this is too simple an explanation. The us and them problem exist in every possible sphere even in the colonizer's own land where people are divided in terms of their social status and hierarchy but the same is true for the colonized land. Not everyone is equal. Equality doesn't exist like that. And this is again explored by science fiction to the core in various books and television stories.

Despina Kakoudaki talks about a number of films like *Independence Day*, *Men in Black* among others and how they portrayed the problems of race relations. In

*Independence Day* (1994), as Mars attack, we see a motley crew of heroes arise and save the earth from destruction. Among them one is a black fighter jet pilot who destroys one Martian ship while at the end it is a Vietnam vet who manages to destroy the last of the Martian ship while a Jew creates the virus that destroys the Martian defence. All of them, except the American President, belongs to fringe areas, all having history of being prosecuted by the whites but in this time of need they all come together to rescue earth.

Each film also presents a different stance towards the idea of a multicultural global community. The scale of the alien attacks in *Independence Day* (1994), with ominous spaceships hovering around the world, promises to unify the international community by triggering an expansive response – a promise that is quickly betrayed when the heroic projects depicted in the film remain limited to American characters and their individual and individualistic hands-on contributions. The threat may be global, but it is a specifically American, though, importantly, diverse, group that 'saves the day', inscribing the national message of the American 'Independence Day' onto the rest of the world (Rogin 1998; Taubin 1996). By contrast, The Day After Tomorrow presents a problem of clearly global scale, a radical version of climate change, and invites the reading that such a shared problem requires coherent, swift and global collective action. Similarly, 2012 depicts international organizations, scientific collaborations and governing bodies such as the G8, supported by an almost infallible network of global communication technologies. But in political terms, this community is haunted by institutional structures that are secretive, proprietary, supremacist and uncaring. In the film, only a select group of nations know of the looming disaster, the melting of the Earth's crust, and only a select group of very rich patrons are allowed to purchase passage in the secretly built arks that will save part of humanity. Barely 400,000 people survive worldwide and about 7 billion die in the film, with the survivor group consisting of the super-rich, the politicians that worked to facilitate their survival and some of their accidental beneficiaries. In contrast to the interracial collaboration of Independence Day, and the call to political awareness and activism of *The Day After Tomorrow* (2012) depicts a world immune to connectivity, collaboration or fairness, a world that demands political and ideological compliance. The underrepresented or unrepresented masses in this film have only two options: accept the charity of the newly ensconced plutocracy that has created the arks, or smuggle their way into the vessels. They can neither demand nor argue for representation or inclusion. Implicit in the film's depiction of political processes, we thus find the fear that despite the survival of the 'human race', always a complicated notion in these films, democratic or pluralistic forms of government may not endure under extreme conditions. In order to see the processes of translation by

> which actual political developments re-emerge in fantasmatic ways in disaster films, we need to note the ways in which the disaster film genre is structured by the dynamics of response and responsibility: some disaster stories elucidate forms of political, social and (Kakoudaki: 2011, 350)

One of the strengths of science fiction is that it allows for a more complex and sophisticated response to the dynamics of difference, as well as allowing these issues to be addressed in a popular idiom as Adam Roberts quotes in his book *Science Fiction: A Critical Idiom* (2006). Race relations or the complexities of it is often debated in mainstream literature as writings of Toni Morrison and many others suggest but using this trope in SF helps creating a better understanding as Adam Roberts suggest because it involves the use of allegory and the allegory of race is always potent when used in SF since the differences become more glaring.

Adilifu Nama in his book *Black Space*: *Imagining Race in Science Fiction Film* (2008) talks about *The Time Machine* (2002) and how the differences between the Morlocks and the Elois where the Morlocks have become the dominant species but are black in the colour of their skin and are suppressing the Elois who have white skin colour. Similarly in the movie *The World, the Flesh and the Devil* (1959), only three survivors exists, a white male and female and a black male. The female gets drawn towards the black male that incites the jealousy of the white male and he does everything in his power to kill and subdue the black male, creating the same problems of racial tension that the world that existed before this catastrophe knew.

Richard Matheson's *I am Legend* (1954) along with Frankenstein, Dracula and other creatures from the lore and in popular culture too often forms a series of others, who are totally different from ordinary human beings. But Dracula is an European yet he has been othered, a spawn of devil and a group of Europeans, mainly from England fight this devilish creature who is bound to turn everyone like him, who sucks blood. In some ways, as Conrad writes in his *Heart of Darkness* (1899), it is like going native. The devil or spawns of devil can never be admitted into regular European social mores and Dracula, through his cunning manages to enter it and disrupt the flow. Adam Roberts, in another observation, says that the alien antagonists from the alien series as well the predator series both turn out to have black skin colours and are at the end destroyed by white European males and females who perceive them to be a threat. This brings

back the days of colonialism when people with black skins were always thought to be a threat to the ever-expanding empire. Frantz Fanon writes about this in several of his books. And Homi K. Bhabha talks about these act as a sort of re-membering as the victim would think of the past, through the colour of this skin. And the aliens in science fiction narratives hence represented these victims irrespective of their role in the narrative.

> Remembering is never a quiet act of introspection or retrospection. It is a painful re-membering, a putting together of the dismembered past to make sense of the trauma of the present. It is such a memory of the history of race and racism, colonialism and the question of cultural identity, that Fanon reveals with greater profundity and poetry than any other writer. for in seeing the phobic image of the Negro, the native, the colonized, deeply woven into the psychic pattern of the West, he offers the master and slave a deeper reflection of their interpositions, as well as the hope of a difficult, even dangerous, freedom. (Bhabha: 2008, 35)

*The Brother from Other Planet* (1984) is another important that speaks about an alien who looks like an African-American who gets lost in Harlem and encounters race problems, corrupt cops, friendly homeless guys both black and white who help him during his predicament and finally manages to escape to his planet but before leaving learning a valuable lesson about the way people are discriminated on the basis of their skin colour. Hence, SF brings forth a very important issue, i.e. how to deal with race relations in the entire narrative.

More importantly SF shows how to represent race as well present ideas and values based on which racial ideas are resented where a number of aliens are represented through the colour black and are acted as villains with the white is always shown as the protector who vanquishes these aliens away from earth and thus saving the world. Hence, in many science fiction narratives either it is deliberate or often unintentional that the alien has been made to personify someone of the colour and creating a systematic resenting of race happens but it has changed considerably over time.

> Cold war anxiety cast a long and broad shadow across the intellectual spectrum, so much so that the SF films of the 1950s have by and large been defined as exclusively reflecting cold war jitters. Against this backdrop, it might appear even logical that the overwhelming

majority of SF films of the 1950s omitted black people or almost any topic having to do with race. Yet cold war anxiety was not the only issue challenging America's social and political order. On the domestic front, American race relations were a political tinderbox about to explode. Although the structured absence of black people in the SF films of the period is the dominant representational trend, their absence is nevertheless quite revealing, given the backdrop of domestic race relations at the time. In fact, in several classic films of the period, the omission of black people functions to deliver some of the most telling ideological messages and wish fulfilment associated with American race relations to date (Nama: 2008, 27)

Michael Moorcock's *The Land Leviathan* (1974), brings another possible imagination of racial codes where we find South Africa being ruled by Mahatma Gandhi. It establishes the fact that a pacifist has changed his ideology and has welcomed Marxism that has completely destroyed the democratic values that Indian independence was based on. Rather Indian independence doesn't even take place because Mahatma Gandhi is in South Africa but his ascension to power curbs apartheid. These re-imagination of racial codes are extremely important in many cases.

The heroic black figures *in I am Legend, Independence Day, Virtual Reality, Book of Eli* among others are some of the exceptions that have happened in the recent time as if to obliterate the racist past of science fiction. Moreover, this is when one tries to wonder if science fiction will ever come out of the Anglophonic influence and finally there will be a science fiction of colour. There have been a number of writers who once again have allegorized this problem without overdoing it because it is necessary to understand how important it is accumulate a proper understanding of the situation.

Johnny Rico in Robert Heinlein's the *Starship Troopers* (1959) has become the lone figure. He is Asian and Filipino and he is fighting the alien arachnids. The right wing ideology of Heinlein is clear here as he attempts to convey that the Asians have to pick up the guns to fight the communists and annihilate them from their land. Though this was later criticized and even the film adaptation has been solidly anti-war, Heinlein and many others have been staunchly right wing in the late 40s and early 50s to drive the point against communism as well as neo-imperialism and the problem of race in science fiction.

*Solo* (1996) is another exemplary example of crooked racial codes where a black android, played by Mario Van Peebles is send by his makers to destroy a Mexican village. The villagers finally reform him and he is able to stand up for them. This time his makers create another android who is obviously white but Solo is finally able to kill it. This movie suggests that people of colour have to be united against 'white supremacy' and without it is totally a lost cause. The colonial/postcolonial theme here is very clear as observed by Homi Bhabha's idea of mimicry. The black android is a slave but finally he rebels, as the black slaves had during the American civil war. It was another part of history where we had seen them fighting against British during the American war of independence and yet they were not granted the space they craved and continued to be slaves.

The idea of race, often through aliens, in SF from former colonies of occupation is not as skewed but lacks a wider perception since there are not many Anglophonic texts. While Indian science fiction has tried to include Dalit politics in it, science fiction from South Africa has used apartheid a lot as an extended metaphor. The Latin American science fiction has constantly written about the problems that came out between the indigenous people and the later settlers who slowly assimilated in the crowd. More importantly, the science fiction of Australia too carved a narrative between white settlers and the aborigines.

> My basic supposition is that the SF alien is first of all a projection of the Other. But the SF alien is not, in most cases, a representation of metaphysical mystery.' Instead, the SF alien is usually an estranged or alienated figure. Rather than a confrontation with a radical other or the veritable unknown, we have to do with an outsider constituted as such within a specific historical situation, which, in all cases considered here, takes place under English and American capitalism. One might expect, then, to find in the SF alien traces of the suppressed and dangerous outsiders whose exploitation is a necessary condition of the socio-economic existence of the bourgeoisie: the industrial proletariat, the inhabitants of the Third World. But this, too, is not quite the case; the alien of SF is more intimate. The SF alien is primarily a representation of bourgeois consciousness itself, or rather of one feature of it: the discovery of a secret, autonomous force in the bourgeois subject's experience of his or her own interiority. (Rieder: 1982, 26)

Representation of race from former colonies of occupation in SF narratives hence focuses on the problems that happened before and after the arrival of the

settlers/colonizers. During the early phase of colonization the colonizers started settling and opposed the natives but bloodshed was trifle. They send in missionaries but slowly they started usurping lands as well as people, enslaving them. The most brutal colonization took place in Africa where the European powers literally took to a scorched earth policy in trying to gain the piece of lands. Not only they fought the natives but they also fought amongst each other until the 1888 Berlin conference that finally divided Africa but peace didn't come easy for the colonizers.

Technology and technophobia and its impact on race relations where we have to understand that access of technology to the third world is limited and not at all accepted by the colonizer. *I, Robot's* adaptation on screen had Will Smith as the famous protagonist of Isaac Asimov but again, in this world, he is a black man, trying to solve a crime where a robot is under suspicion and again the idea of mixed races, race relationship and the machine as a subaltern is under attack.

## II.3. Space is the Final Frontier: The Allegory of Frontier, Borderland and Colonial Expansion

The idea of colonizing the space is a direct allegory of colonization of the world. Science fiction uses this idea as an extended metaphor in a two way process. Early SF, from the beginning and even now constantly uses this idea as an over-exhausted metaphor to discuss issues related to the fallout of colonization and other general problems that accompanied it. The creation of a different world, different aliens and their contact with humans manage to create a canvas from the author's point of view that finally discusses the problem of space as the final frontier and is the idea of colonization of space feasible given that the process of colonization of earth ruined and nearly destroyed earth.

> But it is the latter sort of film, those projecting earthly desires and anxieties outward, into the universe, which are in question here. Of these, there are three basic sorts of master-plots or, to borrow from Jameson, master-narratives, which I call the explorative, the domesticative, and the combative. In the explorative model, the concern is with the "discovery" of inhospitable, alien wildernesses, and with the possibility of human contact with the often-unfriendly beings in- habiting these foreign worlds. In these cases, the focus is less on the culture or civilization of these otherworld beings than on the physical and psychological torment the galactic colonist

experiences. This focus is very much in line with what Perry Miller called the Puritans errand into the wilderness, where the concern is not on the effect the Puritans had on the local Pequot, Massachuset, Narraganset, Wampanoag, Pocasset, Nipuc, Nauset, Seneca, and Iroquois tribes but on the Puritans' project, experiences, and intellectual productions, which then justify the Puritan invasion. One critic of science fiction literature even goes so far as to claim that the wilderness theme has now become the property of science fiction. Clearly Frederick Jackson Turner was wrong in 1893 to call the frontier closed, for the westward gaze has merely moved upward (not to be confused with inward) toward what Star Trek perhaps too boldly called the final frontier. (Grewell: 2011, 28)

To allegorize the entire idea of colonization where explorers meet alien cultures, what is their experience of this meeting, and what do they gain from it, science fiction consistently use these tropes. Though space has been decidedly labelled as the final frontier to human efforts of colonization, the space is a great empty unlike the colonies created on earth. SF narratives reportedly take this up trying to understand human response, as colonizers and colonized did once they came under contact. Though proto-SF did wrote a number of stories where man goes to moon, sun and other planets, the allegory of colonization was a bit diluted thanks to the religious idioms used in there.

Hence the idea was to criticize the process of colonization as well, as modern SF understood, when readers and writers could see the way the colonizers went on a rampant mission to colonize others. Though not all writers were sympathetic, but writers like HG Wells and Jack London or even George Orwell, covertly discussed this problem of over-colonization. There was a time when 84 percent of Earth's land was under dominance by the British and other European empires. Imagining that the space is infinite, the very idea of colonization would go for a toss with endless human hunger for resources.

These points are interchangeable and most aptly used to define a range of SF works for if we look at the entire history of colonialism and postcolonial theory we will see the way SF connects to them and this is extremely important since this makes SF a chance to claim its place in the postcolonial theory canon. Understandably, SF narratives most often criticize the policy of colonization as it is attached with brutality and repression but again SF writers cannot detach themselves from the fact that

exploring space has endless possibilities and it should be done in a better way for the benefit for the entire human world.

For the Old World, the New World turned out to be a utopia of sorts that they transformed into a dystopia by subsequent colonization and stealing of resources. The idea behind the colonization of space, colonizing planets and the metaphor of space as the final frontier comes out from this idea of getting maximum resources, a sort of profit making from the places the explorers are going. At the end of the day, it is all about making money. Most SF narratives, where the idea of colonizing space or a planet has this narrative trope where a newly colonized planet provides a sort of relief to mother Earth by giving some necessary resources and helping Earth that has now become the imperial metropolis.

John Rieder and his idea of the colonial gaze comes from his book *Colonialism and the Emergence Of Science Fiction* (2008). He takes it from Laura Mulvey's idea of female gaze and uses it to give his idea of colonial gaze where he talks about how the colonized subject too looks back at colonizer when the colonizer is busy looking at him, trying to suppress and intimidate him and stealing the resources that rightfully belongs to the colonized. .

The idea of colonization in colonies of occupation was divided because of the complex power structure. For example, Bengal in India from where colonization actually started, was ruled by the Muslim, Nawabs and hence the Hindu merchants saw it as an opportunity to collude with the British to overthrow the Nawabs. But in the process they also had to take the help of the Nawab's trusted aid to consolidate his power in return of several benefits. Hence, the idea colonization in colonies of occupation took place because of a variety of reasons but race/religion played an important divide for the foreigners to come and consolidate things. Hence, in most science fiction narratives from first world as well as third world the idea of race and religion is important as it shows what were the exact catalyst of colonization.

> Sf raises some very specific questions in this historical context. One is: are the differences in national traditions of sf due primarily to the desire to retain traditional cultural values historically established against the engine of technological expansion? Is this why we notice the significant differences of tone, of generic affiliation, of conventions

of representation, that mark French SF from British, US from German, Japanese from Russian? If so, then sf may have much the same function that novelistic realism had in bourgeois national modernization: managing the abstract techno-political leap forward out of domestic culture, from a nation among nations to a global culture. Another question is : has sf been a privileged thematic genre (perhaps in the way that film has been a privileged material medium) for expressing and representing the dialectics of this imperial process, because of its central fascination with technology? Has sf labored to manage the technological momentum inherent in imperialism, by infusing it with national cultural "dialects"-symbol systems, literary forms and formulas, artistic techniques, and discourse practices? To study this genealogy, we will have to correlate at least three domains: 1) the character of the imperial moment-what difference did it make whether the expansion was a gradual and articulated process, as with the British and French or intense, short, highly artificial, and self-reflective like the German and the Japanese; or a smooth accession and aggrandizement of economic and military power, as in the case of the US? 2) the character of the techno-culture-was it widely diffused in social life, as in the US, Britain, and France, was it a foreign import as in Japan, was it associated with evolutionary mysticism as in (Ronay: 2003, 235)

The world space is a kind of heterotopia created in science fiction narrative from the former colonies of occupation. This space wants to be free from the neocolonial influence and in short it's on independent authority. Practically most of the colonies wants to do that but it gets impossible for them to do it as they are dependent on the former colonizing power. Foucault's idea of heterotopia becomes negligent here. For example, in the narrative of *Starship Troopers*, deep down the future, the fascist ideas still prevail as the alien arachnids attack them.

Most science fiction narratives as predicted by Fredric Jameson used allegories to bring out and issue or a problem properly for the readers to interpret. This can be anything and the subjects present in science fiction are vast. If we look at Brian Aldiss's *Trillion Year Spree* (1973) it argues science fiction started with *Frankenstein* (1818) and more importantly this was an allegory of the development of science and technology where human beings rather the Europeans/the whites could essentially play god. And this particular event organised out scientific narratives that focus on the relationship between colonial and postcolonial events.

Science fiction narratives post-2000 have tried to bridge the gap between colonial and postcolonial events trying to deduce them wondering how neocolonial

events are effecting them hence re-theorizing the future. Neocolonial policies are implemented and used by  some of the western countries  to continue asserting their power over unsuspecting countries and how future events in these countries will finally bring down the power structure of third world countries. For example, the new wave science fiction of the 1970 predicted American imperial tendencies that changed shape post-1990 and post-2000 with the end of Gulf War and the end of Cold War. But the aftershocks still remained

> Indeed, the phenomenon of social sf, which dates back to the 1950s, was perhaps inevitable given the overlap of objectives and projects among its three constitutive domains of social science writing, sf writing, and sf criticism. In the brief intellectual history that follows, we review the development of social sf and offer a four-part typology to comprehend its various incarnations-although the categories in some cases overlap. First, we explore how the social sciences have employed science fiction; second, we examine how sf has addressed the social sciences; third, we consider how sf criticism has made use of social theory; and finally, we analyze how sf has itself emerged as a social science methodology. (Garlach and Hamilton: 2003, 161)

Talking of *Star Trek* and the spaceship Enterprise on which the crew explores the universe, it perfectly allegorizes the American policy and how it wanted to spread all over the world. The spaceship and its crew can be seen as benevolent explorers travelling from one place to another looking at new aliens and trying to be friends with them, helping them in exchange of resources and other things as well as learning about their cultures. Now this is perfectly all right but during this journey across the universe, these explorers also make a lot of enemies like the Romulans, Klingons as well as Borgs, just like the Americans did in their quest for word domination. In *Star Trek* and its journey across the universe can be taken as a form of allegory that represents the country of America and its presence in the colonial, postcolonial as well as neocolonial history and how gradually it became an neo-imperial power and continues to be so.

*Farscape* and other military science fiction narratives have always focused on two types of alien- the good and the bad. The good are the ones who have always helped the humans either as a friend or often from a servile position and has played a pivotal role in the narrative. These aliens can be figured out as the allegory of the natives, someone who has willingly or unwillingly helped the colonizer as mentioned

in several narratives like *Mister Johnson* or its adaptation *Massey Sahib*. Though these compradors are collaborators, they often have no ulterior motive but often they want to be in a safe place as colonial exploitation continues.

The polarizing figure of the alien hence brings to a narrative conundrum. Should the alien be trusted or not? Now when the idea of reverse colonialism is discussed like in *War of the Worlds* it is seen the aliens are coming to conquer earth. So will the native/colonized given the chance colonize their masters? The answer can never be given completely but most science fiction narratives univocally agree that it is possible because the colonizers have taught the colonized how to exploit. Hence works of Philip K Dick, George Alec Effinger or in the recent times like that of Nalo Hopkinson is very clear that such possibility is there. The science fiction narratives works in a dual process- by creating the alien figure trying to conquer earth it says colonization is wrong while there is a chance that the colonized will look for revenge.

Another notable example of an alien figure can be seen in *The Day the Earth Stood Still* (1951) where the alien Klaatu and his robot comes to Earth to warn the people to stop fighting among themselves. A subtle allegory that warns on another world war, Klaatu is a pacifist but is ready to use force. Here the alien is neither a colonized or a colonizer but someone who wants earth to stop being destructive as it edges towards an unstoppable domino effect that might create danger. The alien Klaatu warns that if earth doesn't stop being reckless it will evaporated. So once again it is hinted that the only way towards peace is war. From aliens to bugs to monsters, 1950s science fiction movies and books played on and allegorized the fear of an imminent soviet invasion that would turn the country into a communist bastion.

> Another common scholarly interpretation suggests that the mutant insect pictures of the 1950s were all about Cold War tensions and worries over the communist menace. Movies about common household pests, transformed into ruthless, faceless, ravenous hoards of predators, allegedly spoke to suspicions of infiltration, subversion, and invasion by the Reds. Richard Leskosky details how, in The Deadly Mantis, the titular creature descends from the Arctic Circle to attack New York, tracked all along the way by the network of U.S. radar stations designed to detect Russian invasion: "The film actually begins with a lengthy documentary section of the DEW [distant early warning] line, its construction, and its function to prevent or at least warn of a sneak attack coming over the North Pole from an

unmentioned Soviet Union. By penetrating all our radar defenses and evading our jet fighters, the giant mantis calls into question the ability of those lines of defense to provide the United States with valid protection against an invading human force and the atomic bombs it would likely be delivering In the mindset of the time, insect invasions became a code for fears of Soviet aggression. (Tsutsui: 2007, 242)

It was the nuclear weapon that can be seen as a major reason how many colonies got independence. Dropped on Japan, an imperial power, in the cities of Hiroshima and Nagasaki, it finally ended the Second World War but the country to drop it was United States of America which was another Imperial power. Hence, it can be said that one imperial Power filled up the vacuum left by another Imperial power. With the dropping of this bomb, USA declared that it has become a superpower. The postcolonial phase started, the Cold War started and a new era dawned when the American imperial juggernaut refused to stop and decided to extend its influence all over the world. The only country that opposed USA was USSR but finally it got the better of the country when USSR broke up in the year 1991. Science fiction have utilized such premises again and again thus creating future histories and trying to understand what it will eventually lead to.

> Particularly relevant to borderlands science fiction is the concept of the future history, a phrase John W. Campbell, Jr. used to describe elaborately constructed temporal universes. Future history enables sf writers to situate their imaginary futures somewhere along a projected historical time line, one that often begins during or shortly after their real-life historical moment and extends into the future. More generally (that is, beyond Heinlein), the phrase future history is most meaningfully applied to texts "in which the processes of historical change are as important as the characters' stories" themselves (Sawyer: 491: 2009).

A question can be raised that why did not science fiction treat the idea of colonialism more overtly? In most SF narratives when we talk about green imperialism or an apparent aim to create an Eden where people from the colonizer's land or the metropolis can come stay, as opined by John Reider, this happens in a covertly manner, where the readers have to decipher what the narratives have to say and create their own interpretations as such that might or might not be in concurrence with the theme of the book. Colonization of space is somewhat an covert attempt to go back to the days of colonization. And as Andrew Sawyer has commented, SF narratives are future

histories in some sense but postcolonial SF can be considered to be the mouthpiece of the past, present and future history of the respective colonies from which it emerged.

In *Avatar* (2009) the story tells us the exploitation of a planet for it is natural resources by a group of scientists funded by a large conglomerate (often popularly known as zaibatsus, a Japanese term) and how one colonizer literally went native to help the tribe, called Na'vi, and saved them from the greed of a colonizing large company who wanted to destroy the tribe and lay their hands on the resources that the tribe has. The entire narrative is very similar or rather inspired by the countless stories of colonization and the rise of global corporate business that always try to lay their hands on such resources either by buying out or by intimidating.

The idea behind green imperialism from Richard Grove's classic work on the same is that *Green Imperialism* (1995) is the first book to document the origins and early history of environmentalism, concentrating especially on its hitherto unexplained colonial and global aspects. It highlights the significance of Utopian, physiocratic, and medical thinking in the history of environmentalist ideas. The book shows how the new critique of the colonial impact on the environment depended on the emergence of a coterie of professional scientists, and demonstrates both the importance of the oceanic island Eden as a vehicle for new conceptions of nature and the significance of colonial island environments in stimulating conservationist notions.

> Lynn White, whose influential 1967 essay 'The Historical Roots of our Ecological Crisis' indicts Europe's superior technology that permitted its 'small, mutually hostile nations to spill out over all the rest of the world, conquering, looting, and colonizing'; Ursula Le Guin draws a distinction between military-industrial technologies designed for violent purposes, whether warfare or resource extraction, and communication technologies, which allow for the exchange of ideas and information. (Latham:2003, 118)

**II.4. Nation and Nationalism in Science Fiction: The Allegorical Dilemma**

Nationalism is a direct repercussion of Colonialism. In a country like India, the idea of the female image as related to the country shackled by foreigners and exploited gave rise to nationalism that the nation has to be freed. Of course, nationalism is no bad thing but often it gets out of hand and nation is trumped by the leader who spearheads the movement. The nation is replaced by the leader and the leader

becomes the face of the nation and abusing the leader is akin to disrespecting the nation. This form of nationalism destroys the work of many true nationalists who works hard to free the country.

Nationalism came to the colonies thanks to the colonial rule as the people realized that they had to take up chance and unite and fight the colonial rulers. The idea was to free the nation but nationalism also wanted to free the nation from all possible influence of the colonial rules and this is when nationalism became dangerous and lost its way. Post-independence, in many colonies nationalism became a weapon to destroy political enemies by spreading false rumours about them so that public sentiment came in favour of the killer. In many African countries and south Asian countries rabid nationalism destroyed the peace of the nation.

*Bill, the Galactic Hero* (1965), by writer Harry Harrison, suddenly became the poster boy of Vietnam War and the problems of it though it has been categorically stated by the author that he wanted it to be pro-war. But post 9/11 and the Iraq invasion and other political events, American SF has finally understood that it is futile to be so proactively root for war because it destroys the very idea of democratic values. But with neocolonialism, a more harsher reality than some words on textbook, SF too had to change its orientation and come out of the cover of nationalistic allegories.

The hero of Barsoom, John Carter, was a Confederate soldier in the American Civil War, and was teleported to Mars and got involved in Martian Politics and became a warrior there, liberating the people of Mars from tyrannical rule of the Martian dynasty. Most importantly, this again reflects the stories about many American buccaneers who travelled distant lands and got involved in local politics and trying to establish a vague form of American empire, inspired by nationalism. America bordered Mexico and most of it happened along the Mexican borders, an often lawless land because of constant fighting.

The nationalism in the Great American Dream was also used in countering Communism in many South Asian countries after the end of the Second World War. With two great pieces of land, USSR and China under the influence of communism, many felt that the phobia against communism was justified and it had to be stopped.

The first direct assault was the Korean War followed by the Vietnam War. Nationalist science fiction writers like Robert Heinlein used the Korea War to further their cause but the Vietnam war finally saw the end of this practice with many writers coming out in the open to decry the Vietnam war and many writers later emerging from the Vietnam war and becoming SF writers. But it was these phases of war that boosted technology as well as observed by many and brought in a new order of industrialisation by destroying the old order.

> Technology will make possible the new state; technology will defend it; technology will make immigration and the impure unnecessary. So, while fascism generally celebrates a kind of pre-modern existence (pre-industrial, pre-capitalist, preliberal), it is also futuristic, especially in its attitude towards technology. Nazi propaganda could celebrate both hand-threshing and long-distance rocketry; indeed, the latter would make the former possible again by destroying decadent industrialism. (Santesso: 2014, 143)

Nationalism and Communism in South American science fiction narratives is another important thing that we have to know. South American countries mainly had right wing policies and governments after they got independence who made nationalism their priority and mostly they persecuted communist activities and activists. If we look at the history of Brazil, Chile as well as Argentina we will see how a violent and unforgiving government organized a pogrom against such activities and killed majority of them. In movies like *Garage Olimpo* (1999, Argentina), it is clearly shown how the government organized mass torture chambers where the activists are taken and tortured for raising their voice against the government.

Octavia Butler is one search science fiction writer who has focused on the racial politics of United States in her works. Inspired by several African-American writers she has tried institute the possibilities of racial and social problems in the world and how aliens which are nothing but allegorized forms of the past ghosts of colonization who have come over to the world and have colonized and exploited black people, making them their slaves, even sleeping and raping them but still treating them as a sort of subaltern who can only be used and abused. Butler's works are highly inspired by slave narratives and tells that things have not changed much for African-Americans. Butler hence became one of the first African-American science fiction writers (apart

from Samuel R. Delaney) to understand the problems of racial tones that can be used in the narratives.

> Precisely because it deracializes, denationalizes, and even attempts to dehumanize the objects of its colonialism, the futurist colonial system of the film makes its content palatable for an American audience that is undergoing its own imperialist enterprises. By cloaking these themes in sci-fi allegory, Blade Runner makes its colonialism safe, laundered- curiously close to scenarios of real history, but at the same time completely contained, removed from the real. Accordingly, the film makes colonialism obliquely visible for the American audience, but it poses the violence of the anti-colonial thematic the replicants, incredibly volatile representations of Bhabha's mimic men, return from the Off-world colonies to attack their creators -in a fantasy worlds o improbable that the audience is unlikely to consider such a reprisal against them from real colonized peoples. Perhaps the result of an overstretched allegory, this perceived distance between the real and the fantasy nullifies the film's political potential and facilitates American exceptionalism. (Beal: 2008, 56-57)

Many science fiction writings of the late 19th century to early 20th century as well as post-second world war had a stringent nationalism present in it where the writers' countries were shown in a positive light and the nationalistic tendency was catered to make sure that all the colonial atrocities were condoned and excuses were given as well on how these activities were for the betterment for the human civilization. Many such writers used this fascist ideology to continue write what eventually became jingoist in nature but was sharply opposed by others.

After the new wave of science fiction till the late 80s, the 90s saw a change in science fiction narratives in the Anglophonic zone. USSR had broken up and this idea was something very new for the American writers to exploit. The neocolonial activities had risen up as well. The problem with science fiction narratives were the lack of a writings from other sources, mainly non-Anglophonic sphere and also the lack of translations. Continuing these, writers from Russia as well as Latin America continued their opposition of American neo-imperial policies along with criticizing their own internal politics.

> The other understanding is *internal* and stems from the belief that it is easier and more effective to use a certain genre in one political way than in another. Critics in this tradition work under the impression that genres have natural ideological leanings. This is not to suggest

that every genre (or work within a genre) is ideologically predetermined but rather that certain generic frameworks and structures have ideological biases built into them—biases that can be overcome or subverted but that will always exert a certain pressure on a work. Most political criticism that wishes to say something about sf *as a genre*, therefore, tends to emanate from this second tradition. The idea that a literary genre might be "naturally" conservative or progressive has a long and broad ancestry. Beginning especially with Watt, many have argued that the novel, for example, is inherently imbricated with classical liberalism (because novelistic realism celebrates the autonomous individual). Popular genres have been analyzed for similar ideological leanings: a number of critics have identified detective fiction, for instance, as being naturally conservative, while Lukács famously identified the historical novel as fundamentally anti-fascist. And a number of critics have looked at the way in which such leanings can overcome the individual intentions of authors working within a particular genre or subgenre. (Santesso: 2014, 137)

Science fiction also took up to socialism to counter nationalism, mainly these were done by writers who belonged to countries having a prevalent communist ideologies like the Strugatsky brothers or Stanislaw Lem but they didn't stop criticizing the problems that the so called communist utopias face, hence these so called utopias too were allegorized and their problems brought out.

Communism itself is an idea that is as bad as nationalism. If the nationalist worships the nation, the communist worships the leader and in many cases an undignified means of production that is used a MacGuffin to control the population. So many narratives from the communist states have continued to critique these as well like *We* (1924) or from the Anglophonic sphere, George Orwell's *Nineteen Eighty-Four* (1948).

## II.5. Double Colonization, Female Position and Allegorical Possibilities in Science Fiction

In the field of science fiction it is often seen that there are powerful women characters that break the idea of the patriarchal stereotypes. In a colonized society, it is women who often suffer the most since they are doubly colonized i.e. by the colonized nation as well by the patriarchal society. So literature, both mainstream and genre gives women a chance to break away from this existence. Mary Shelley's *Frankenstein* or be it Margaret Cavendish's creation of fantastical worlds, women had

created many possible SF tropes and narratives that is used even now. The idea of feminist science fiction too is present because of a number of writers.

In pop culture domain, the creation of Wonder Woman by the psychologist William Morris, was mainly because of the absence of a strong female comic book superhero that could tempt girls to read comics as well. Unfortunately the plan backfired and Wonder Woman became synonymous with both female empowerment and female sexuality, as interpreted by different individuals. Following Wonder Woman, a number of other female superhero figures were created but most of them once again got shadowed due to their covert sexuality and instead of becoming a tool to inspire woman, it was used to lure boys to read comics thus signalling that the female figure in pop culture is always under male dominance.

In James Cameron's cult movie *Alien* (1979), the protagonist is a female who takes on the alien, though according to critics like Adilifu Nama as well as Adam Roberts, the alien is a coded form of blacks or African-Americans. Hence, the fight is between a colonized entity and a doubly colonized entity though the alien entity is seen as someone fierce and will endanger the mining activities of the Tyland corporation who after discovering the alien species wants to use it as a biological weapon that again brings us back to coded history illuminating the fact or the use of soldiers from colonies during the colonial empires' wars thus consolidating their status as subalterns. .

> Spivak has in effect homogenized and pushed the subaltern out of the realm of political exchange, beyond national agency. The ambiguities and contradictions in the notion of the subaltern, which were sharply visible in Guha's intermediate category (the "dominant indigenous groups at the regional and local levels"), seem resolved here by the subaltern's relegation to the margins and transformation into an outsider, an Other. Thus, building on Foucault's approval of nominalism in The History of Sexuality, Spivak says, "To that extent, the subaltern is the name of the place which is so displaced from what made me and the organized resister, that to have it speak is like Godot arriving on a bus. We want it to disappear as a name so that we can all speak. (Coronil: 1994, 647-48)

*The Handmaids' Tale* (1985) by Margaret Atwood can be considered  a classic of feminist science fiction because it portrays a world where woman becomes slaves after the breakdown of the great American dream as a quasi-religious order takes over USA,

changes its name to Gideon and forces women, of various orders and caste and creed to become handmaids or slaves, to be used by the members of the Gideon. The protagonist of the story, finds herself becoming one such handmaid and yearning to join her family in Canada, where most Americans have gone after the breakdown of the American society. The tale is extremely allegorical, since it was written at the height of Cold War and the threat of nuclear war always looming.

*Herland* (1915) and *Sultana's Dream* (1908), could be taken as two earliest examples of feminist science fiction where women finally come out of their doubly colonized position. In both the stories, women play the dominant role with men acting as mere tool of reproduction and nothing else and are kept as slaves. Though there comes some form of hindrance in these utopias in form of males from the regular society, something that Samuel Butler in *Erewhon* (1872) and its sequel, it doesn't disturb the entire society with few women running away with the males at least in *Herland* but nothing like that happens in *Sultana's Dream*.

Joanna Russ, is another important figure in feminist science fiction, who wrote about the possible double colonization of woman as a metaphor in her works. Her most celebrated work is *The Female Man* (1975), that talks about four different women, in four different timelines and how they merge together forming a single narrative though having different voices telling the readers about the possible and impossibilities of sexist society apart from being racist. But this is where women are tertiary citizens, because they belong to the lowest rung and are subjugated even by the ones who are themselves subjugated. But again women when belonging to the ruling class are colonized as well thus establishing a sort of contract zone between women of various colours and creeds.

Cyberpunk is another important allegorical trope that is used in science fiction narratives where the cyberpunk can often be a human/machine who has managed to utilize the concept of the technological subaltern who tries to fight against the might of the government and other forces who wants to bring down the society. The idea of cyberpunk first came out in the books of K.W. Jeter and William Gibson who drew out the basics related to it and how a cyberpunk was essential in the postcolonial society. Though the cyberpunk world itself was a hybrid of utopia/dystopia the cyberpunk

itself was a wayward man or woman or sometimes a machine who had to fight hard to stop the nefarious forces of the government as well as other forces by using technology.

> Haraway's essay itself is both a celebration of feminist science fiction and in part a manifestation of it, a document which, despite its deeply-rooted suspicion of origin stories, has in its own way served as the originary text for a host of readings of texts and culture. The cyborgs Haraway describes are, like herself, writers: "Writing is pre-eminently the technology of cyborgs" (176). But further: "The tools [of cyborg writing] are often stories, retold stories, versions that reverse and displace the hierarchical dualisms of naturalized identities. In retelling origin stories, cyborg authors subvert the central myths of origin of Western culture"(175). Two important points should be noted here. First, Moore's very decision to re-write the Medusa myth in *Shambleau* marks her as a cyborg, at least to the extent that her revision" subvert[s]"one of "the central myths of origin of Western culture." But second, Haraway subtly and easily blurs the boundary between the authors of cyborg texts and the subjects of cyborg fiction. The collapsing of the boundary between cyborg authors and their texts is central to an understanding of cyborg subjectivity: Harawayan cyborgs create themselves, write themselves. (Quoted in Bredehoft: 1997, 371)

Apart from different genres of science fiction, something that came during the 60s was the feminist science fiction that tried to understand the condition of women under socio-political as well as technological change but later as the idea of feminism progressed it brought out the condition and apathy of women and the suffering under colonial as well as postcolonial phases.

One of the pioneer figures of feminist science fiction, Angela Carter focused on the condition of women in post-apocalyptic earth allegorizing many such figures through her constant use of historical events that closely alluded to the colonial/postcolonial events mainly through the suffering of women and their internal colonization that can also be seen in Margaret Atwood's *The Handmaid's Tale* (1986) that often challenges the masculinist science fiction narratives as well.

> Up to that time, science-fiction readers had accepted the mechanistic and unemotional stories of other worlds and future times without question". The publication of *Shambleau* is here figured as a sort of "original sin": the introduction of sex, feeling, and emotion into the "mechanistic and unemotional" masculinist Eden of pre-"Shambleau" sf. It is significant that del Rey locates in "Shambleau" both "an alien

who is truly alien" and "the sexual drive of humanity in some of its complexity": the female sexuality embodied in the Shambleau is "truly alien" to del Rey, but it is also complexly human. Science-fiction readers of the time, del Rey's parallels seem to suggest, are (or were) like Northwest Smith: both attracted and repelled by the complexity of human (read: female) sexuality. But if the readers of the story are thus parallel to Smith in their response to Moore's story, then it seems that del Rey implicitly suggests a link between the Shambleau and Moore. (Bredehoft: 1997, 375)

*The New Passion of Eve* (1977) is probably one of the most important feminist science fiction book by Angela Carter that also makes one realize how difficult the position of women is in the society. The narrator, a male here, is forced to become a female because of a tyrannical female dictator. The men are persecuted, something that has been allegorized and female are running the show. In another similar premise in *Y: The Last Man* (2002-2008), females are the last surviving species thanks to a disease that has killed all men except one.

The idea behind double colonization hence is very clear in science fiction discourse through the use of colonial/postcolonial events. Like in Algeria, according to Robert J.C Young, during the independence movement, women were not allowed to wear the traditional hijab because the French colonialists thought they had hidden weapons and bombs. Hence in several science fiction narratives, mainly from the 70s a possible allegorical reference to such possibilities were recorded that can be seen as a struggle against the idea of resenting women both in real lives and the narratives inspired by it. Jessica Jones, Supergirl and other figures from pop culture and that can be referred to in science fiction narratives are part of this change that wanted to have a proper female character.

*The Girl Who Was Plugged In* (1973) written by written by James Tiptree jr. focuses on women who are used as objects. The protagonist is an ugly deformed woman who controls a 15 year old body beautiful young woman without the world knowing who she is actually. When someone falls in love with that beautiful object things change. The lover feels that her girlfriend is controlled by a freak and kills the Ugly deformed woman thus killing the object as well. It can be observed that women are nothing but objects in past present and future and they are used constantly, enslaved and finally destroyed. Thus, the female here is internally colonized without

her realizing it and she has to sacrifice herself for the greater good of men because she is used to sell a product. Thus this book focuses on postcolonial consumerism and its impact.

Another important aspect of science fiction is the idea of utopia and dystopia but again both these terms are debatable because it is not easy to identify them both. When we look at a colony enjoying the benefits of colonialism like introduction of scientific knowhow it can be looked upon as a utopia thanks to the colonial rulers but again it is to be observed that scientific knowhow like introduction of railways/telegraphs etc were done to make the rule simple. Hence, even though it improved the standard of living a colony remained essentially a dystopia where the rulers still subjugated its classes and like a big brother observed all the movements, the females inside the narrative suffer the most because of their position.

## II.6. Dystopian Imagination: Fascism, Communism and Democratic Debasement as  Allegorical Concepts in Science Fiction

Russian Scientifiction or science fiction coming out from the eastern bloc of Europe was written as a direct challenge to American science fiction and fights the American hegemony in its own way. But Stanislaw Lem or Yevgeny Zamatin or the Strugatsky brothers also used SF to write about the problem the eastern bloc faced during the menace of USSR where it controlled other nations, like invading Hungary during 1956 or even Poland. All these important political events found place in Russian SF but albeit allegorical to avoid political intervention but not all writers were these lucky as communist ideals slowly turned fascists.

1950s America was a place that worried over the possible invasion of communist countries and writers and film directors took advantage of this mass hysteria creating works that allegorized communism as various monsters and aliens out to disturb world peace. But this didn't go long and with American invasion of Vietnam and the start of new wave of science fiction that suddenly became overwhelmingly anti-war though right wing writers like Harry Harrison and Robert Heinlein continued churning out pro-war stories. But among them, Joe Haldeman and Lucius Shepard became more anti-war. But with the advent of American neocolonial ideas, SF too became more critical of American policies and also targeted fascism.

> That conservative pulp sf is partly aligned with fascist thought is plain enough. More interesting and more subtle is the way this basic structure, and these familiar tropes, begin to infect other strains of writing influenced by pulp sf, so that even consciously progressive science fiction unintentionally offers up pseudo-fascist patterns and themes. A high-profile example is Olaf Stapledon's *Odd John* (1935). The title character is a superman of the highest order—as a small boy he reminds those who watch him "of a little old man with snowy hair condescending to play with young gorillas. The young John Wainwright gradually becomes more insistent on his supremacy— beating and humiliating a friend, for example, and causing the friend to confess that he recognized John's "right" to do so, given his own evident inferiority. While still young, John sniffs out other similarly superior individuals, forming a team of supernormals who offer each other companionship of a calibre beyond that of normal human beings. These few individuals set out to form their own little republic (en route, they rescue two people from a sinking ship, and then, realizing they will reveal the existence of the supernormals, shoot them and dump their bodies overboard). At this point, normal human beings are regarded as a subhuman species. (Santesso: 2014, 150)

Science fiction is essentially dominated by white writers and thanks to translations there is now a number of books that come out of countries that were part of the USSR during the Cold War. USSR broke away but once we go through them we come to know how they tried to create a communist utopian narrative as opposed to a democratic utopia which of course had America as the saviour of the world. This divide didn't really affect science fiction as whole but maybe since translations of works from communist countries came much late the science fiction community as a whole didn't face much of a challenge  but definitely there was a divide between English SF and non-English SF readers because non-English SF readers had their own idea of politics. This this is where using postcolonial theory in science fiction, this divide could be removed.

Communism can be seen as a part of a struggle against the colonialism but unfortunately it itself became a tool of colonialism. Communist countries became essentially corrupt and authoritarian putting down any opposition. A number of science fiction stories and movies of the 1940s and mainly 1950s used it to create a sub-genre called Red Scare where communist countries were hell-bent on destroying USA and take over the world.

Between the Anglophonic narratives and non-Anglophonic narratives, the debate between science fiction inspired by right and left wing ideology persists.  If the

1940s and 1950s Anglophonic science fiction saw a number of right wing ideology inspired narratives apart from movies of B-grade science fiction that showed Red Scare. In retaliation, many communist science fiction writers wrote about the exploitation of the capitalist system that could only be countered through a communist movement. But between this clash of two different ideologies it was the common man who suffered a lot colonized by these two prevalent ideas. For example, many Asian countries the left wing ideology suppressed and repressed many common men and women for going against them while in many Latin American countries right wing violence was initiated against a lot of left wing supporters. This has been chronicled in science fiction work written in both these post-colonial zones pointing out the how socialism has partially succeeded.

> Socialists may have little difficulty in acknowledging that the model societies proposed in some older left Utopias are no longer adequate or acceptable today, and indeed this critical distance in the name of egalitarianism was at the core of many of the feminist Utopias of the 1970s. But insofar as right wing Utopias reject egalitarianism, such works raise a different problem. The co-extensiveness of English language Utopias and the socialist tradition was based not only on a mutual commitment to egalitarianism, but on a repudiation of a status quo based on private property. Indeed, the rejection of the status quo may be seen as a fundamental formal characteristic of the utopia insofar as it is the obverse of the Utopia's positive imagination of an alternative to the present. "Every utopia, by its very existence, constitutes an ad hoc criticism of existing society." (Goodwin and Taylor 29) Insofar as the existing society of the author is one based on private property, the right wing utopia raises the question of how and why the Utopian form could be used to promote ideologies which were already, ostensibly at least, hegemonic. (Fitting: 1996, 91)

Because of prevalent right wing ideology present in the world and number of science fiction works and shown that how this has led to increase in capitalism and capitalistic oriented exploitation of the society and dictatorship. Many governments, be it right wing or democratic have often sucked up to capitalistic entities for greater profits and this has resulted in exploitation of the common man. Another important fact about this is that because the government is taking help from such capitalistic entities it refuses to look into the exploitation done by these groups. Hence, number of science fiction narratives have come up with stories where the future is ruled by this corporate entities and the government can hardly do anything because it is then who

runs the government. A few lone figures try to fight against them but without much success because the capitalist are too powerful and have finally entered into each and every aspect of a common man's life and controls it. He is helpless and hence is perpetually in a state of colonization and there are many narratives try to talk about this perpetual cycle of success and failure that they face.

> So says the excellent film *Sleep Dealer*. One particular screenshot from the film speaks to this reading of the cyborg in *Sleep Dealer*. Captured from a scene in which viewers are finally taken inside one of Cybertek's factories, the image depicts a dark-skinned female "cybracero" fully equipped with the high-tech nodes that connect her labor to the global economic system. Recalling Fragoso's cyborg body, the image conveys an equally scathing critique of US consumerism's demand for invisible—and therefore easily disposable—forms of intense physical labor. Moreover, Memo's voice-over narration injects a healthy dose of irony and cynicism by referring to cyborg labor as "the American Dream," prompting us to acknowledge the invisible (because disembodied) labor that makes consumerism affordable for the American middle class: physical and embodied, but all the while invisible, indigenous labor. This is what cyborg labor looks like, and Rivera does not shy away from implicating US consumerism in helping to create and sustain it. As we saw in Lavín's future history, Rivera's *Sleep Dealer* invites spectators to apprehend and understand the future through their own colonial past: they are encouraged to decode this near-future dystopian scenario through the framework of a longstanding history of power struggles between northern capital and indigenous resistance to that power from within the US/Mexico borderlands region. Just as the nineteenth-century revolutionary spirit of Juan Cortina haunted Lavín's future dystopia, so too does Rivera weave suppressed colonial histories into his own dystopian borderlands narrative. This temporal interplay is especially pronounced in the film's depiction of the "Mayan Army of Water Liberation," a paramilitary band of eco-activists who represent the film's counter-narrative to capitalist hegemony in the borderlands. In one telling moment, Rivera establishes an allusion to the 1994 EZLN uprisings that occurred in direct response to NAFTA. (Rivera: 2012, 426)

An important example can be the movie *Sleep Dealer* (2008) that focuses on two aspects mainly on the corporate colonization of the world and government apathy. As the corporates have more or less colonized every possible resource, the human beings have no other option but to become a sleep dealer where it offers its energy and becomes a labourer that finally sucks out its life. The government is practically useless as the corporates continue to exploit this situation and though a number of protagonist

in the movie try to rebel against this corporate exploitation they are not really that successful. The most important thing about *Sleep Dealer* is the way that the corporates have taken over natural resources like water and if anyone is trying to steal it then a corporate-sponsored war is initiated against them. Hence a common human being has no right to several natural resources and this again reflect alludes to the period of colonization that happened in the past where a native was refused access to the things that actually belong to him. Like the indigo merchants to forced the natives to grow indigo instead of crops thus destroying his livelihood for the sake of capitalistic growth.

The world of *Sprawl* was created by William Gibson and features a technoautocracy where everything is depended on technology and corporates who have practically colonized it. In this world are there are two kinds of human being the one who has access to technology and the other whose access is limited and hence he has to resort to black-marketeering thus creating a new form of social divide. This social divide creates further discord in the society because of the creation of the technological have nots and the haves. And hence the society is disbalanced and further problems are detected. The technological impaired people are slowly take a note on the society because it becomes survival of the fittest for people who can easily adapt to this technological change. But it is not that simple because access to technology gets limited and only those people who act as cronies are comparable to the ones are giving this technological manna have proper access. Hence science fiction narratives feels that in the future division of the society will happen according to te use of technology and people's access to it will either make them survive or perish if they are denied the same.

Tyrell corporation is one such example in Philip K. Dick's cult science fiction thriller *Do Androids Dream of Electric Sheep* (1968). Here the capitalist corporation has more or less controlled the entire way the world functions and even have created androids or machine slaves who will do their bidding. But once they rebel they want to kill them and hire another subaltern, this time a human but ultimately a bonhomie a camaraderie is created between them and the human decides that he has to save and protect them at any cost. It is extremely important because it relies on the idea that the capitalist class is doing its own form of exploitation. Tyrell corporation sends their

androids to distant planets, just like indentured labours from the colonized spaces were taken to work in different plantations by the colonial power and then made to work under harsh conditions.

Wayland-Leylani in the *Alien* series is another such example of corporate exploitation where they send in a number of workers to far off lands with not much protection and the danger they face has nothing to do with the loss of lives but the profit has to be maximum. In the colonial as well as postcolonial history, such incidents are in plethora where labourers were nothing but a class of people who were to be exploited and used to maximize the profits of their employers. But the tragedy lies in the fact is the post-independence the destiny of the labour class never changed, rather the exploiting figure changed. So this can be dubbed as internal colonization.

> With the waning of the Cold War, however, the status of labor under contemporary globalization has become more prominent. Beginning in the 1980s, the laboring body in US science fiction cinema is usually coded as white and male and displaced from the social structure that had, up to this point, constituted his identity. He emerges in a backdrop—not so much "grounded" or "contextualized" as uprooted from what we now commonly refer to as the postindustrial landscape: the Los Angeles of Ridley Scott's *Blade Runner* (1982); the Los Angeles of John Carpenter's *They Live* (1988); or the Detroit of Paul Verhoeven's *Robocop* (1987). *Robocop,* for example, is set amidst the decaying Fordist city, suggesting that what was once industrial labor has now be-come the labor of surveillance. In these films, geopolitical forces, including Global South migration and the waning of organized labor, jostle for attention in the city, where we find, per Giuliana Bruno, "the third world inside the first". The dystopic Los Angeles of *Blade Runner* is Latino and Asian, conflating urban unrest, labor's precarity, and shifting demography—a conflation repeated in Neil Blomkamp's recent *Elysium* (2013)*,* where the gritty and impoverished Earth looks a lot like East L.A.; even our blonde protagonist (Matt Damon, joined by a cast of actors from Brazil and Mexico) speaks Spanish, his skin a dusty color that suggest both the grit of hard labor and environ-mental degradation and a general "browning" of civilization. Global South labor has come to stand in for the decaying conditions of industrial labor, in a First World shorthand for poverty, in and beyond cinema. (Wells: 2014, 71)

The neocolonial agenda is to follow the policies of the colonial era. They are just modified and though they are not directly applicable the neocolonial phases tries to ape the colonial era closely though pretending otherwise. The colonial power has become like a big brother and keeps a watch over the newly independent country. The

new country too has to depend on it because of various problems and feels the former masters will help them out. They do but at a cost that's high. The exploitation of the country continues and nothing can stop it. For example, a number of countries in Africa as well as Asia look up to their colonial masters. These countries too offer them help in return for unlimited access to their resources in return of help.

But these power authorities too faced opposition through different movements. Like the recent Arab Spring that saw several Arab countries rise up to the dictatorial regimen of their respective countries. The first country to do so was Tunisia and later it reached Egypt and other countries. This rising can be seen as a form of rebellion against neocolonial excesses that changed the historical landscape of the Arab countries. And inspired by these events, several science fiction works have been written that focuses on the lumpens going against the power structure and how it affects the future politics of the entire Arab conglomerate and for other postcolonial nations.

*Frankenstein in Bagdad* (2013) by Saawad Assadi focuses on two aspects of the neo-Arab creation. One, he uses the Frankenstein metaphor to acknowledge the destruction of Arab-sovereigntly as the Second Gulf War starts while the second part focuses on the Arab spring and why it has not reached Iraq and was it as successful as several of the countries claim it to be. The Frankenstein is a single entity observing the war and seeing the neocolonial aggression unleashed by the west. The science fiction allegory is clear and it focuses on the destruction and apathy that the war brings to the country as the West continues to dictate and destroy the nation to exploit the resources.

Wolverine is another pop-culture/science fiction character who can be seen as hero of the subaltern as compared to other superheroes. He was a soldier whose body is modified making him indestructible but the forces wanted to use him for their own gain till he rebelled. Such rebellions definitely take cue from different historical narratives related to colonial and postcolonial events because it is a reminder that one has to really oppose the remnants of colonial history otherwise it is definitely going to make a mess of things that will ultimately lead to neocolonialism overpowering the country.

## II.7. The Postcolonial Being in Science Fiction: The Subaltern Strikes Back

A colonial society is always divided in a class, where the colonizers were the supreme and the natives or the colonize a second class citizen in their own countries. More importantly this divide remains even after independence is achieved, a status of that being postcolonial and still trying to cope with the neocolonial attitude of the former master in the world stage. This is where the postcolonial strikes back, a form of decolonization that facilitates the postcolonial nation and the individual to fight against the injustices of the former master. Science Fiction has often, or rather most often taken this idea through the underdog hero who fights against the state or even the corporate set up, who often disguises itself yet is the power behind the state. This hero, mainly in the science fiction narratives tries to uproot this problem mainly because the nation is slowly but surely getting destroyed.

Superheroes can be treated as subalterns as well since their existence depend on the whims and fancies of public imagination and often controlled by government rules and regulations and in a desperate bid to protect their own identities they cannot come out because they feel they might bring unwarranted attention. Hence, they can be considered subaltern because they do not belong to the center of power but to the fringes. The revolutionaries who fought against the colonial rule were somewhat like that and never belonged to the power center. They lack that purity in terms of social, political and cultural categories to accepted in the national myth.

> The production of "blood purity" in the form of national myths provides the ideological cornerstone for the privileged race and class to fix the cultural coordinates of civil society. In so doing, they control the state (as opposed to making claims on the state-a right relegated to visible ethnics or minorities).6 This said, my aim is not to chart the specific historical contexts and class dynamics that have produced the national narratives I examine here. Instead, in a more semiotic vein (akin to anthropological analyses of myths), I attempt to unravel the logics structuring the interplay between notions of "purity" and "impurity" in these narratives to interrogate a common assumption among nationalists and some scholars of nationalism that homogenization is a uniform process in nation-building-uniform because homogeneity invariably demands the triumph of purity over impurity as characteristic of the European modular cases. (Munasinghe: 2002, 665)

Batman-Superman-Ironman or even another character like The Arrow can be considered fringe elements when they don their superhero persona. Batman, Ironman as well as Arrow are billionaires, part of the corporate colonial machinery and yet they cannot come out in the open as they fight crime and it will jeopardize a lot many things.

The problem with most subalterns in reality is the lack of getting back at their perpetrators. It is nearly impossible but yet history is witness to rebellions where they have fought back and many science fiction narratives have used this idea in their narrative. A subaltern taking on superior forces and winning serves as an inspiration and using it in the science fiction narrative allegory often helps the author to hide it from the authorities who might ban it or condemn the author. But the subaltern in all sense has to fight back to gain what is theirs.

As science fiction narratives have shown aliens as the colonizers, the genre has also used aliens as subalterns where they are colonized, exploited as well as oppressed. Like in alien nation, a pun on the word alienation itself, aliens come to take shelter in earth. Some welcome them while some find them to be a nuisance that has to be tackled immediately. *Alien Nation* (1988) can be read in terms of the current Syrian refugees and how some countries have offered them shelter while others have refused them. But even after getting shelter the stay is not easy as they face racial and other forms of attack.

Thus, the aliens offer a dual perspective- both as the colonizers as well as the colonized. In another important of science fiction narrative, *The Brother From Another Planet* (1984), an alien who looks like a black man moves around the racially charged Harlem and encounters both friends as well as enemies, racism and other things during his stay. A subtle allegory talking about race politics in America, the movie discusses the problems that a black man faces and that he is a subaltern.

In many science fiction narratives, the protagonist has been workers overwhelmed by corporate treachery and colonization. It tries to rebel but it fails miserably. The worker can be anyone, be it the corporate employee or someone in the labour class or the police or someone from the army everything is being sponsored by the corporates. There is nothing free and the corporate are sponsoring this because

they feel that there is profit to be gained. Like in a science fiction movie like *RoboCop* (1987) or even *Demolition Man* (1993), the police force is corporate sponsored and has to do their biddings and they cannot take action even when they are breaking the law. Hence, a different form of colonization is taking place where the nation is not involved. East India Company when it finally came to India it started ruling and its ultimate aim was corporate colonization but after the events of 1857 the Crown finally thought that India would run better if it comes under the royal family. But the future is something very different and many science fiction writers as well as narratives suggest that the future will be ruled by corporates and the governments will be near pawns of it

For example, in *Blade Runner* (1982), Deckard is a worker of the state, hired to take out the androids who have rebelled against the authorities that subtly goes back to the colonial days where officers had to go and round up natives who were accused of rebellion. Deckard finally captures rebels but it is revealed through the narrative that it is the Tyrell corporation who has taken over things and the cops and other beings are part of them and cannot do anything. Deckard is a foot Soldier who is forced to do the bidding of his corporate employees because he has certain needs of his own. But he finally breaks and decides to go and help the last android escape, who comes along with him. This is nothing but a rebellion and even in a technologically or corporate oriented society their chances that people will rebel and finally destroy the means of colonization itself. This is so because the corporate cannot continue with their tactics of exploiting the common man and the society. Yes, even in the real world the corporate have a huge influence but they should not be allowed to continue with this policy as suggested by several science fiction narratives as it will lead to the further colonization of the world

Fordlandia, is one such example of capitalistic utopia that ultimately resulted in nothing and many science fiction narratives have only criticized the capitalistic utopias that are actually nothing but dystopias. Through Fordlandia, Henry Ford wanted to create a technological and corporate utopia that failed bitterly because the labourers were not happy and revolted. Fordlandia can be seen as Ford's version of Thomas More's *Utopia* but creating a utopia is not very easy. Henry Ford wanted to create a profitable rubber venture there he could not do so because of several factors like government apathy, labour unrest and other such things. This can be taken as a

warning for corporates that it should not play with the sentiment of the people and several science fiction narratives also offer the same thing that creating a technology or corporate based utopia is difficult and will ultimately end with people opposing it.

Robots, androids or cyborgs often represent the allegory of working class in SF narratives making it another important addition to the science fiction canon that discusses the possible relationship between the colonized and the colonized. If the robots are the colonized humans that can be attributed to the natives then of course the human beings are the colonizers and have enslaved the robots who are without a mind of its own. Asimov's Three laws of Robotics are also applicable to the natives and among them the third law that states that a robot cannot harm its master, something that the colonizer has always maintained and said that they are gods who are there to read the natives of their problems and guide them towards civilization because they always thought that the natives are not capable enough to take control of themselves and so it is the duty to protect them. Hence Asimov's *Robot* series can be seen as a scathing against colonization as well as treating a group of humans as nothing but mere objects-slaves.

*Outland* (1981), a science fiction movie with a premise set in Jupiter's Moon, about an upright cop there trying to stop smuggling and a group of ferocious smugglers, brings us to talk about the nature of law and anarchy in a colony and how postcolonial lumpens or outcasts find themselves in a sort of problem with rules and regulations. The sheriff represents law and order, and in some ways represents the rule of the colonizer and defying him means defying the rule even though the lumpens here are wrong. Though it cannot be taken as civil disobedience it can definitely be taken as a form of disobedience that we generally witness in the works of Alan Moore, mainly *V for Vendetta* (1988-89).

Another form of postcolonial lumpens trying to escape or fight back against can be discovered in another important sci-fi franchise *Mad Max*, especially the second part of the movie where a group of settlers refuse to give away the most precious material, i.e. oil to a group of marauders. Most colonizers came to the colonies in search of natural resources. The natives were helpless as the colonizers looted their land and this brought them together to fight. A lone hero helps these settlers to fight

these vicious marauders who are after the oil, again grimly yet fittingly analyze the problems of the colonizer-colonized relationship keeping in mind the idea of the postcolonial lumpen.

*Mad Max* (1979) is an Australian movie that talks about the breakdown of the world after the failure of the corporate sponsored events and government. The cops who have to protect the population are helpless in front of this disaster as their corporate sponsors are unable to pay them or give them better weapons to fight against the criminals, who are not part of the society and they are hell bent on creating disturbance and trying to control the society. Mad Max focuses on the possibilities of a postcolonial world where government does not have much power because of the influence exerted by the corporate sector that can also be seen in science fiction narratives such as a *Blade Runner* (1982) or *Code 46* (2005). Hence the postcolonial Mad Max has to face a group of criminals on his own and finally take revenge when his family is killed. It can be integrated that in a postcolonial world the government as well as the society is incapable of protecting itself and each and every individual has to take the onus  to fight against the problems. It is hence suggested that because of continuous neocolonial intervention, the postcolonial world cannot survive. Hence, *Mad Max* made in the year 1979 excessively focuses on the breakdown of the society based on the capitalist failure to control the world.

During the postcolonial phase a number of atrocities came into existence when the subaltern started oppressing other subalterns. During the colonial rule it was already there but then how do we define these subalterns? Because of the colonial rule the entire population had become subaltern but a few had finally managed to become part of the hegemonic power structure- the upper classes especially and they continued their oppression with full support of the colonial rulers. Once the colonial rulers left they continued it without any worries and the government too gave a blind eye. The capitalist classes exploited the labours while the rest like the landowners exploited the farmers.

*Ex-Machina* (2015) is another science fiction narrative that focuses perpetually on the master-slave relationship. The machine has evolved, so how can the human lag behind? *Ex-Machina* is about the human-machine interaction and the potential damage

that can cause something very similar to colonizers and the colonized. The colonized has to succumb to the colonizer's will just like the machine that has to do the bidding of a human but there is always a scope to retaliate and what if this retaliation becomes dangerous. This is something that science fiction narratives have shown again and again. And colonized did rebel and they never had much choice because the repression was too much for them to take.

## II.8. Some Things Fall Apart: Science Fiction and the Spectre of Religion

The cultural, social and most often the economic fabric of a country was defined by its religious identity and this is what the colonizers took advantage of. Also, the destruction of the religious identity of a colony served another purpose- the spread of colonizer's religion though the ideals of renaissance or reformation sought otherwise. But the Euro-centric spread of religion was another collateral for widespread colonization. Especially in the continent of South America where the colonizers managed to annihilate one and all and tribes like Incans and Mayans were all destroyed or forced to embrace Christianity as the colonizers felt these ancient, exotic non-civilized religions had nothing to do with their own virulent ideology and hence had to be nipped in the bud.

> Levi-Strauss suggests that both myth and science be considered as modes of structuring the universe; in fact, he goes so far as to posit a mathematical logic in the structural formation of myth." His insistence that myth and science be considered as autonomous and mutually exclusive is a limiting feature even in his contemporary thesis. Since we are treating science fiction as the myth of modern technology, we are thereby committed to rejecting Levi-Strauss' limitation of parallel autonomy and to posit a definite intersection of the mythopoeic and scientific modes. Not all science fiction, of course, demonstrates such an intersection. We must recognize that science fiction in its current state encompasses a vast spectrum of works from the cartoons of Captain Video, Buck Rogers, and Flash Gordon, to the apocalyptic visions glimpsed by Arthur C. Clarke in 2001: A Space Odyssey, the full-length novel elaborated from the film of the same title which Clarke had previously written in collaboration with Stanley Kubrick, and by C. S. Lewis in his Perelandra trilogy, a classic of science fiction. (Sutton: 1969, 231)

India was spared of religious conversion as such though there are numerous instances where it happened but the British realized if they wanted to control the

nation, religious freedom had to be given though it was not always true plus they played on the policy of divide and rule creating rift between the Hindus and the Muslims, the former colonizers of India. This sentiment was utilized by the British colonizers that ultimately saw the end of sub-continent of India and the creation of free India, Pakistan and later on Bangladesh. But havoc was played in South America and Africa by the Spanish colonizers in the former and the British missionaries in the latter,

In books like *Canticle for Leibowtiz* (1959) or short stories like *Streets of Asheklon* (1962) or *Eversong* (1967), the futility of religious indoctrination and what happens when an alien culture is imposed on a reluctant society is vividly discussed along with the problem of religious repercussion. In *Canticle for Leibowitz* it is seen how a number of monks of a fictional religious order is trying to maintain technology and science so that it is passed on to later generations of people once they understand to take care of it. The earth has already being destroyed and it is post-apocalypse and hence the monks are reluctant to give out these technologies just like that because it might be misused again in a rather wonderful twist to catholic teachings when the church was against science and technology and persecuted people. In *Streets of Ashkelon*, a debate rages on between a trader (the earliest colonizer) and a priest (a later colonizer) after the priest comes and teaches the aliens religion and the separation of good and bad and the aliens, like Cain and Abel commits the first horrid crime i.e. murder but fails to understand what they have done. In Lester Del Ray's evocative allegorical tale, *Eversong*, God is being pursued by human beings so that he can be captured and imprisoned for his crimes that he has committed against human beings that can be taken as god as the colonizer and human beings as the colonized now seeking revenge. Persecution of people with scientific knowledge and acumen- Giordano Bruno, Copernicus, Kepler, Galileo can be comparable to people persecuted by the Christian missionaries over faith and religion. Importantly, the colony of India was specially exempted from this as Queen Victoria and the rest thought that it would prove detrimental to the British rule. Moreover, the Sepoy mutiny had made the British Crown paranoia making them think that if they pushed this nation of idol worshippers and strange, exotic rituals they might rebel again. It can be noted that Sati and widow remarriage act and other notable reforms were passed but only with the

tacit support of upper caste Hindus and Muslims who could control the lower caste. Thus religion and religious activities have always been part of science fiction narratives.

> Prior to the eighteenth century and the epistemic shift that made science fiction possible, the esoterica of the scientific community seldom entered the arena of public thought, except as objects of contradiction, ideas that ran contrary to the general current of the Roman Catholic Church. Derek Stanesby, in the introduction to Science, Reason, and Religion (1985), details this relationship in his discussion of theology in the Middle Ages. He points out that, during the Middle Ages, "[a]ll rational enquiry had to conform to the canons of theological thought. The knowledge of God surpassed all other knowledge, and there was a sense in which all knowledge was subservient to the revealed truth of God, systematized by theologians and given the imprimatur of the Church. The religious view of the world dominated all thinking, and whenever there were clashes the religious view won the day" (1). Scientists such as Copernicus and Galileo were not censured (and in Galileo's case, tortured by the inquisition)6 for rejecting church doctrine, but for positing empirical support for ideas that countermanded the epistemological foundations of Christian dogma. What was at risk was the way knowledge itself was structured. The Church could not acknowledge Galileo's discoveries because knowing was structured in a way that prohibited the apprehension of ideas that contradicted notions of a divinely ordered universe. But their reaction was more than mere obstinacy; it was not possible within their epistemology to register the notion of a heliocentric solar system as anything but absurd. (Boon: 2000, 12)

*Lexx* or *Babylon 5*, both critically acclaimed science fiction shows tries to predict the transformation of religion in the near future and it all appears dystopic and even fascist in nature as religious orders try and control human movement and freedom itself becoming a sort of big brother in nature. The entire universe of *Lexx* is made of a pseudo-catholic dictatorial organization that suppresses any form of dissent while in *Babylon 5*, the alien race of Minbari is a quasi-religious military government that wages war against Earth and later becomes dictatorial. These two examples are not the only one in science fiction but religion plays an extremely important role in SF that helps defining the relationship between the colonizer and the colonized.

Dan Simmons, in his *Hyperion Cantos* (1989-1997) and *The Song of Kali* (1985) again narrates a different of aspect of religion and how it connects with science fiction. In *Hyperion Cantos*, that is indirectly influenced from Chaucer's *The Canterbury Tales*

(1387-1400), a tale about a number of intergalactic travellers who are travelling to a distant shrine in a remote planet and how they come together and began telling stories. Through these stories, it is understood that the expansion of human colonization of solar system has gone beyond one galaxy but has spread to many other plants and along with it is understood that humans have taken too new religions as well.

In *The Song of Kali* (1985) , Dan Simmons sets his story in third world India and how a cult related to that of Kali is trying to bring in apocalypse and destruction that is invariably attributed to British rule and the failure of the Naxal uprising that resulted in the death of thousands of Bengali intellectual youths who were killed by the state to end this uprising. *The Song of Kali*, predicts globalization as well the idea of internal colonization as there is a constant tussle between the government and the Naxals and later these cult who wants to make a dead revolutionary poet alive who is modelled on Charu Mazumder, the architect of Naxal revolution.

*The Heart of Kalikuata* (2003) by Travis Bucknell is another word play on the word Kolkata itself and inspired by Dominique Lapierre's *City of Joy* (1985) but tells the tale of a female alien who comes and hides in the world of Kalikuata and pushes a hand-rickshaw and gets entangled in the conspiracy to murder an alien envoy that might result in war. The story focuses on the immigrant and that too a female immigrant, her hardships and why she takes up a male persona and a job that's basically associated with a male just to survive, focusing on the religious and cultural machinations in and around the city.

*A Case of Conscience* (1958) and *The Sparrow* (1996) are another two examples of religious science fiction that tries to understand the problems of colonialism and the relationship between the colonizers and the colonized. In *A Case of Conscience*, written by James Blish, it tells the story of first contact between a group of human monks and aliens and how these aliens are killed or annihilated by humans because they fail to adhere to human religious ideologies something that can be seen in movies The Mission (1986).

In *The Sparrow*, a book very similar to *A Case of Conscience* we see that a mission to open first contact with an alien race ends disastrously. This time the

protagonists are Jesuit missionaries and the attempt to create first contact happens without the approval of the governments or UN hence giving the idea that the religious orders are desperate to spread their knowledge and religious ideas to distant planets just like the real life missionaries did as mentioned by Hilary Carey in her book.

Early science fictional works had tremendous connection with religion. It a new age, as renaissance and reformation showed but SF writers couldn't totally negate the idea of religion from the narratives. It was an attempt to fuse religion with science fiction and give the idea that both could co-exist peacefully. But Europe during Dark Ages gave a different idea where examples like Giordano Bruno, Copernicus and even Galileo say otherwise that the church was against science that ridiculed the teachings of the religion. But Hilary Carey in her book mentions that as colonialism progressed the British Empire became a Christian empire and so did other colonial powers.

> Prior to the American Revolution, Protestantism had helped to define and shape the Atlantic World, a region of English-speaking cultural and economic dominion which stretched from the British Isles to the Americas, included the Caribbean, and followed the slave and sugar trades to Africa. In the wake of the voyages of James Cook , the British Protestant state, with its enlightenment values, missionary enthusiasm and evangelical hopes, was also extended to the Pacific. By 1851, the American writer Robert Baird celebrated the Christian advances of the Protestant powers of Holland, England and the United States in the following terms: 'Their colonies are numerous and important. England and Holland have all the great islands in the Indian and Pacific oceans. England, especially, is extending her influence and her Protestantism immensely, by means of her vast Colonial Possessions in the Old and New Worlds.' (Carey:2011, 43)

Some of the earliest examples of proto-SF that attempted to gap the bridge (or was it simply a lack of scientific knowhow) between science and religion could be Camille Flammarion's *Lumen* (1987). But most of his works tried to do that. Be it Marie Corelli or John Jacob Astor or Jean Delaire or John Mastin, most of these writers wrote their science during the meeting point of three revolutions: American revolution, French revolution and then followed by Industrial revolution.

*The Encyclopaedia of Science Fiction* (2011) mentions that they were borrowing the literary devices of scientific romance to dramatize cosmic voyages whose real purpose was to "justify" theological dogmas. This is very close to the missionaries who

came from the imperial metropolises to spread their religion and change the faith of the colonizers. So, in some ways, scientific romances of Victorian Age and before that can be seen doing the same, spreading the idea of religion to unsuspecting readers, just like what the missionaries did to the natives. But then, not all writers chose to go this way and later, as we will see many SF narratives debated the very existence of God. William Gibson's *Neuromancer* (1984) has an artificial intelligence that becomes a God-like entity, a book that charts the start of the cyberpunk movement.

# Chapter III

# Overt Allegories: Peculiar Narratives in Postcolonial Science Fiction

### III.1. *Turbulence*: Postcolonial Allegory and the Rise of the Subaltern

Samit Basu's *Turbulence* (2008) is a pop-culture laced postcolonial treatise of India as a global power that creates a premise where subaltern superhero rises to take place of the white superheroes and create an alternative narrative with a strong postcolonial premise. It challenges the ascendancy and supremacy of the white superheroes in many SF narratives and creates a group of subaltern superheroes from the third world who groups together to save the world from another subaltern villain.

> Now, armed with several gigabytes of superhero comics Aman has helpfully downloaded off torrent sites, Sundar is determined to spend his waking hours reading, removing impurities such as capes and interdimensional alien invaders, and obtaining a distilled superhero sample. The purpose of this: to understand how superheroes function, what problems they face and how they affect the world around them. (Basu: 2010, 79)

The deliberate execution of European superheroes can be attributed to the colonizer's own policy of mass murdering natives once they went colonizing their lands. The most prominent examples can be that of the Spanish vanquishing the Mayans and the Incans as well as the Aztecs. The antagonist manages to murder the European superheroes just to make sure he doesn't face problem in his quest for world domination and make the thing more local in colour. He felt he would manage to bring everyone under his own group but he was wrong and hence had to resort to threat and coaxing that worked only for a while as his plans backfired.

In that sense can superheroes themselves be subalterns because they have to hide their identities to operate? In a way, are they internally colonized? When the antagonist has planned to force the protagonists join his team for world domination and make India great again, the idea of internal colonization plays as well- the Manipuri heroes are already bonded while the Dalit hero has to die because he refuses to join the ill-cause. This talks a lot about India's broken identity, though we are thirty two states amalgamated through a common bond of nationalism quickly bundled up

once the British left, we simply cannot look away at Kashmir as well as the north-east, where terrorism (or war of freedom?) makes lives hell for the common man with the continuous effect of neocolonialism.

> As the traditional European empires disintegrated through decolonization after World War II, neocolonialism and internal colonialism came under increasing scrutiny. Among others, African leader Kwame Nkrumah argued, in *Neo-Colonialism: The Last State of Imperialism*, that newly independent nations might be politically free, but they could remain subordinate, especially economically, to the former metropolis or another power. This became increasingly evident elsewhere, and in other ways, as the United States began to step into the shoes of the traditional empires. (Chavez: 2011, 788-789)

The Indian subcontinent has always been volatile and though India's neighbours have time and again faced dictatorial regimes, India has always trusted democracy, but one major event  the Emergency of 1975-77 shook the very core of consistent democracy, and it was even more strange that a party entrenched in Gandhian ideals augmented and tried to destroy democracy. Similarly in *Turbulence*, an army officer is hell-bent on creating a new utopia where Indians will reign supreme, a far cry from the possible world order where we see western dominance. He wants to end western dominance and that's why his first path to glory was to eliminate the western superheroes. Turbulence creates a major narrative upset here by focusing on a number of superheroes and if we look at their character background, yes it is always difficult to ascertain what's going to happen. There's a good army officer, there's the evil army officer, there's the starlet, there's a geek, there's the victim of domestic abuse, there's the victim of caste, there's the victim of neglect, all the heroes in *Turbulence* arise from some kind of suppression and oppression that is somewhat mandatory and conspicuous in the domestic setup. Though in the postcolonial premise, the government has tried hard to eradicate this problem, it did fail. A proper example can be the creation of the Mandal commission in India that prescribed reservations for backward classes

> The watershed, in this respect, was the implementation of the famous Mandal Commission Report and the agitation against it. Mandal has since become something of a metaphor in contemporary Indian politics. The commission, which was instituted in 1978, during the Janata Party government, under the stewardship of B. P.

Mandal, a socialist leader from a backward caste, was given the task of looking into the question of backwardness of certain castes and suggesting remedies for its redressal. For about a decade after the commission submitted its recommendations in 1980, the report lay in cold storage after the Congress, under the leadership of Indira Gandhi (and subsequently of her son Rajiv), returned to power. It was implemented under extremely contentious circumstances in 1990 by V. P. Singh as prime minister. Its main recommendations included 27 percent reservations in educational institutions and public employment for these Other Backward Classes or OBCs. (Menon & Nigam: 2007, 15)

*Turbulence* in terms of political allegory, goes back to the past, as well as the present as well as tries to be certain of the future. The India Against Corruption (IAC) movement that was initiated by Anna Hazare and his right-hand man Arvind Kejriwal finds a major presence in the narrative. This is *Turbulence's* tryst with India's failing stature as a pure postcolonial nation, a nation where the east and the west manage to stay without extending its welcome. But the failure of the nation to stem corruption that leads to a solid mass movement once again highlights why the heroes are needed, though the outcome is variably different. *Turbulence* challenges the rhetorics of democracy and tries to figure out where it is finally headed in a nation like India.

Two of the biggest parties in India, is the secular Congress and the Hindutvawadi BJP but both have failed in making India's postcolonial image somewhat plausible in front of the world and that's why the alternative provided by *Turbulence*, a utopia created by a nationalist. Though it has nothing to do with Thomas More's version of *Utopia* (1516), this utopia from the word start go is dictatorial in nature. Rather the very first step of the creation is dictatorial and uses brainwashing and arm-tactics that we generally seen in more right wing as well as left wing dictatorships. So are we looking at a benevolent dictatorship? In some sense yes, but the other motley crew of superheroes who oppose the antagonist and his tendencies.

- The presence of two Manipuri superheroes tells aplenty that *Turbulence* wants to create a major national fabric where one and all is represented without the dilemma of being left out. It also makes India a colonizer, when we look at these heroes through the eyes of colonized, as they are far cut off from mainstream India. The Dalit too is colonized and so is the Kashmiri, though remarkably a Kashmiri superhero is absent from the narrative? Is it deliberate? In some sense yes. The deliberate exclusion of a

Kashmiri superhero or representation makes us realize that how dependent we have become on Kashmir to explore or conscious nationalism and through this, we manage to make ourselves a relevant neo-colonial power though suffering through our own postcoloniality. Nationalism in India, which is also present in the narrative, has a flavour of Hindutva attached to it and the antagonist's claim to power alludes to that.

> Hindutva, which means Hinduness, is a form of Hindu cultural nationalism and is the political philosophy of the Hindu right wing. Its founder, Vinayak Damodar Savarkar, held that Hinduism is not merely one of the religions of India, but is the Indian way of life. It is through this equation of Hindu with Indian that the BJP lays claim to being truly secular as opposed to the pseudo-secularism of other political parties in India, which pander to minorities. (Menon & Nigam: 2007, 36)

Talking of *Turbulence's* dependence on pop cultural products that are mainly western, it speaks a lot about decolonization and how it has failed the indigenous products. In an important scene where the superheroes discuss their costumes, they variably go for the ones inspired by America ones like Captain America, Batman and others- Even when they try and create a group it is dependent of superhero groups such as the Justice League of America (JLA) or The Avengers, taking a dig at the failure of India's postcolonial disaster and how the fabric of pop culture creation is strictly a monopoly of the west.  But even then, the status of a superhero is that of a subaltern and it has to speak for itself. The superhero cannot and will not be able to function by keeping his identity so open and yet there's a chance that it might just work.

> Third World countries in a global order dominated and controlled by privileged whites in First World countries. Now it is clear that this black/white distinction is problematic. Not only can China, as one of the nuclear five, clearly not be categorized in the latter category, but it is also problematic, for reasons that will become clearer later, to conflate state boundaries with racial boundaries, despite the racial implications of all boundary-making exercises. However, the articulation of whiteness with power is deep and compelling for many and draws on a particular postcolonial logic. (Biswas: 2007, 345)

Samit Basu's *Turbulence* reflects on the colonial, postcolonial and neocolonial aspiration of a nation and how things go wrong after one particular event that is as relevant as the partition, the independence of India, as well as the nuclear testing. A flight B-714 carrying several passengers, see them gain superpowers, how not

explained, but these superheroes, all Indians and a few Pakistanis, separate out. What makes the plot even more susceptible to postcolonial hues is that these superheroes separate out into two distinct groups- one as nationalists who want world domination while the other who simply wants to bring peace and prosperity to the world. This Manichean divide makes Samit Basu's *Turbulence* a credible read that exposes the postcolonial and as well as neocolonial allegories used in the book that further elaborates on the problems faced by a nation.

Why are there only Indian superheroes and no European superheroes? Turbulence tries to present a different narrative device by structuring it around the most absurd way possible- where a group of ex-colonized being is tasked to save the world from another renegade one with the complete absence of 'white' heroes as they are already killed. This is in direct conflict with several colonial literatures that can be observed over the heroes, like *Lord Jim* or *Heart of Darkness*.

> While science fiction, and political fantasy are genres which treat subject matter apparently remote from social realities, speculation voiced in such writing warrants examination since it exposes the widening imaginative horizons now available to Chinese writers. The themes of these two genres often overlap: science may provide the trappings for a fantasy essentially concerned with politics, while political fantasy may examine the very nature of science and question the technology founded on it. Both science fiction and political fantasy allow for speculation concerning trends in the development of human social relations (politics, in the broad sense) as well as on the extent to which science or technology can, or will, serve man. (Doar: 1988, 76)

As Rudyard Kipling famously said- the white man's burden, similarly, this creation of superheroes is a white man's burden as well because it happened in a British flight- and it is now the onus of these superheroes to save the world.

Though the idea of superhero is always a western construct, Samit Basu's narrative appropriates this entire device, saying that the superheroes from the comics can be a inspiration for third world superheroes. Also, very impressively the first world superheroes are already killed by the renegade superhero, whereby we can assume that the third world heroes are the one who will be dominating the place to begin with and that's precisely what happens when the superheroes have to save London, the seat of erstwhile colonial rulers  and histories.  Here Samit Basu

challenges the dominant narrative of the Anglo-centric literary canon that always show the white as the champion, the hero and saviour of the planet. But Samit Basu adds a twist that makes this redundant and only third world superheroes are going to save the day.

> The idea of multiple narratives challenging any one dominant meta-narrative of the nation is easily accepted in the book which promotes the message popular now with most historians with a liberal conscience: Let us have many narratives and hear groups whose histories have not been previously heard, let there not be only the story of Euro-centric America as the grand narrative of the nation. Where the book registers a much stronger degree of discomfiture, however, is where it encounters arguments that in effect use the idea of multiplicity of narratives to question any idea of truth or facts. For here the idea of a rationally-defensible position in public life from which to craft even a multivocal narrative, is brought into question. If 'minority histories' go to the extent of questioning the very idea of fact or evidence, then, the authors ask, how would you find ways of adjudicating between competing claims in public life? Would not the absence of a certain minimum agreement about what constitutes fact and evidence seriously fragment the body politic in the US of and would not that in turn impair the capacity of the nation to function as a whole? (Chakravarty: 1998, 473)

In a five-thousand long history India has never invaded another country though it has been invaded countless number of times and colonized. That's another thing that has to be kept in mind while studying it from a postcolonial mirror, one can see in *Turbulence* as the lead antagonist wants to create a world dominated by Indians. But the problem here, this construct or idea of world dominated by 'an Indian' is obsolete, because it is his nationalistic tendency that speaks on his behalf. There are several examples to give here, like that of Nazi Germany, or Stalinist Russia or any other despots dream of one uniform world based on his own ideas, and that's what mars the antagonist of Turbulence. He even gets the good Indian superheroes on his side through force but ultimately gets stopped in a plot device lifted straight from *The Vicomte of Bragelonne: Ten Years Later* (1847-50). But this is not where the story ends, as the very idea of India's world domination nudges us to think beyond our own problems of colonial and postcolonial strata.

*Turbulence* makes us realize our own subaltern status and through its unique projection of sub-continental superheroes saving the world, it provides a rather

uncomfortable example of our own existence, especially through the presence of a Dalit superhero as well as a pair of brother-sister from north-east, both being highly neglected by mainstream India. And the Dalit superhero, is made synonymous with Kumbhakaran and his death at the hand of the antagonist makes *Turbulence* a rather turbid reading, bringing in the power play of both mythology as well as pop culture and the facade created around its well meaning self that destroys the cultural code of conduct.

> On a monitor, Aman sees Zothanpuii for the first time. She's a slim, pony-tailed Mizo girl dressed in jeans and a sleeveless white vest. Her arms are slender but wiry, her face is resolute. There's a weapon in her hand: a nunchaku, black-painted wooden sticks connected by a chain. She holds one end and swirls the other, slowly, as she sways and weaves through a series of martial poses, warming up. "Your sister-in-law, huh? She's very attractive," Uzma says."She was a student at Delhi University," Andy says. "Tough life there for Mizo girls." (Basu: 2010, 214)

Though most Indian superhero narratives makes it a point to create an 'un-Indian' antagonists, *Turbulence* creates a rather nationalistic and moralistic antagonist that suitably synchronizes with the extra-jingoistic virtues of the current time. The nationalist antagonist doesn't hesitate to go on a killing spree, just to make his point proved and anyone not with him is an enemy of the nation. In the first opening chapters itself, a hero, from the Indian army, is brainwashed to annihilate Pakistan's nuclear system, a major bone of contention since we already know, what might happen if it falls under the Taliban. Though Vikram is deterred by another hero from doing so, the antagonist makes sure revenge is taken by forcing Ayan Sen to join them through force.

Nationalism has been a major problem in both in and out of pop culture rhetoric. The problem is not merely whitewashed, but our own cultural narratives is steeped in it, thanks to loud, boisterous presentation of such. *Turbulence* manages to utilize this plot construct to bring out the problems of nationalism, that happened mainly because of the stringent display of colonization and a way out of it was to bring people under one common umbrella, hence nationalism, nation before self. Post-independence, as the decolonization process failed, nationalism became a tool of several to oppose the remnant western influence though it was a failed endeavour.

Allegorically, nationalism and its problems makes a major headway in the narrative of *Turbulence* and the presence of Uzma, a Pakistani character makes it even more interesting to test the narrative.

> "Pakistan's nuclear weapons are a threat to the entire region," Vir says, distracted by a memory of the day his uncle Kulbhushan had suddenly run out into the streets of Chandigarh wearing nothing but a pair of Argyll socks, loudly proclaiming that insanity ran deep in their family. He shakes his head. Focus. "And the Pakistan government might lose control to the Taliban soon. This is a necessary step. I am acting as an independent individual and not as a representative of any country or army." (Basu: 2010, 5)

## III.2. *The Beast with Nine Billion Feet*: Hybrid Dreams and Nationalistic Tendencies

*The Beast with Nine Billion Feet* (2009) by Anil Menon tries to show a futuristic India, in the cusp of technological advancement as well as burdened by its own age old superstitions. Set in Pune, it is a fascinating narrative that weaves postcolonial angst with regular apathy, a nation that has hybrid dreams and a failed nationalistic tendency that again calls for its premature demise as the young generation of the nation doesn't feel accepted in a country that still tries to suppress and colonize, making internal colonization an epidemic. Importantly, Anil Menon's plot structure gives us what can be called both readerly as well as writerly, challenging the postcolonial nation as it edges towards technological supremacy, but when you see one of the lead narrators trying to escape from the nation as he feels unwanted, it is reminded that brain drain and other structural flaws is what makes the nation damaged.  Science fiction narratives, hence have often showed a stance where they have spoken about the problems of technological progress that often creates problem for a newly independent country because using technology the ex-colonizer continue to create pressure the ex-colony of occupation.

> The New Wave generally adopted an anti-technocratic bent that put it at odds with the technophilic optimism of Campbellian hard SF, openly questioning if not the core values of scientific inquiry then the larger social processes to which they had been conjoined in the service of state and corporate power. This critique of technocracy gradually aligned itself with other ideological programs seeking to reform or revolutionize social relations, such as feminism, ecological activism, and postcolonial struggles and opting a counter-cultural

militancy that rejected pulp SF's quasi-imperialist vision of white men conquering the stars in the name of Western progress. (Latham: 1993, 107)

India as nation is rich in resources that was exploited by the British and later after independence by capitalists internally or by the help of foreign investors. Like in Orissa, south Korean steel giant POSCO's attempt to make a steel factory came with tremendous opposition from the locals, creating several problems and there it is understood that the postcolonial nation won't stop at using internal colonization to get what it wants even if it means oppressing its own citizens. The narrative somehow reminds us of that, as the nation's attempt towards going global, it destroys its own local identity.

"It was in 2025, I loved in a small village, Sewanagar, not too far from Satara. I was about your age. Most of the villagers, including my father who was their sarpanch, were farmers. It was a bad time to be a farmer. It's not great now, but back then it was terrible. A multinational called Mother Earth had a stranglehold on the seed supply. If you wanted to plant anything- rice, wheat, soybeans, cotton- you had to purchase from Mother Earth. We had no choice because our native seeds couldn't handle the new climate conditions. And the corporations policy was to sell us GURT seeds. You've heard about GURT? Genetic Use Restriction Technology? Naturally, it was a time of protest, Sometimes violent. Sometimes peaceful. Off and on." (Menon: 2009, 96)

Green Imperialism has been another important policy of colonizers as they tried to colonize not only the psyche of the colony and the natives but also the ecology, introducing different flora and fauna that reminds them of their own homeland. This idea was formulated by Alfred Cosby and can be traced back to the days of Columbus and is popularly known as the Columbian exchange. Similarly, in *The Beast with Nine Billion Feet*, the narrative focuses on how the ecology of the nation is subdued and how the father of the protagonist is jailed for his attempt to fight it while most colonizers adopted a scorch earth policy when the native farmers refused to do their bidding. Indigo farming for example destroyed a number of farmers and their livelihoods as the result of British demand of indigo. Not only this, other products that could be received cheaply was monopolized by the British East India Company and later utilized for their own business as end products were sold at a large cost thus giving them maximum profits. This is something that the capitalists do now and something that is opposed by

farmers and activists, thus re-creating the step back to colonization and oppression that the postcolonial nation claims was washed away and a new history will be created. The idea is to spread that the industrialisation and technological progress are nothing but a form of constructive imperialism to help the country but ultimate it all becomes a bane because it helps in both internal colonization once the country becomes free and of course becomes a tool of neocolonialism.

> One particularly important study at this juncture was that of Michael Worboys, who showed that many scientific initiatives in the metropolis and the crown colonies stemmed from the policy of "constructive imperialism" in the mid-1890s. From then until the 1940s,he argued, the chief function of colonial science was the location and evaluation of new resources for the purposes of imperial development. Echoing a point made earlier by Donald Fleming, Worboys stressed the applied nature of colonial science and maintained that few British scientists working in the colonies had an appetite for theory. However, during the 1980s, historians were beginning to find that a single model of colonial science could not encompass its varied trajectories in different parts of the empire. Scientific independence was clearly easier to achieve in "white settler colonies," such as Australia, than in tropical Africa, for example. (Harrison: 2005, 57)

This is the reason why the protagonists' father was persecuted for fighting against the farmers. In recent times, if we look at Chattisgarh, we can see the Indian state often have been merciless against the rising farmers and their demands. POSCO had to bow out and so did investors in Singur and Nandigram, as these reminded of the events of the Naxal uprising or the events that led to the division of Korea. The land belongs to the farmer, but the colonization of a nation starts with this attempt to take it from him. The colonizer uses its agents, termed compradors to do this bidding and it is a large gang consisting mainly of local rich people who see the profit and not the problems faced by the farmer or other classes who are oppressed.

One of the concepts introduced by the Britishers was the concept of babu or known academically as Macaulay's children where natives were taught the ways of the European and who could help them rule the country. This was the early days of Indian Civil Service and these babus were hybrids, by birth they were natives but by their behaviour they identified themselves with the British and was much more in sync with the European culture than their own. They were often colloquially referred to as

coconuts, brown skin but white internally and this has been a recurring motif throughout in several postcolonial literature but science fiction narratives too have used it.

As one of the lead characters who wants to travel to Utopia, an allegorical take on the Scandinavian countries known for their freedom, but for that he has to change his appearance and give up his normal human existence. He himself feels suffocated by human laws and environment and feels it his chance to go there and prosper something that every immigrant thinks when they want to go the land of opportunity. But this is not the only thing for the hero feels that he has been suppressed and oppressed in his own land and this chance will help him evolve but for this evolution he has to change his appearance. Along with brain drain, hybridity is a part of this exodus as it is seen how one culture appropriates another.

And this leads to subservience and the idea of mimicry is used where the characters try and mimic the greater and better culture, that's what they feel. Something what was done in Africa where missionaries arrived making sure that the native community feels that there pagan religion is not accepted and they are made to mimic the ways of Christianity thus destroying the cultural fabric that had bound them for ages. The idea was age old as we always see how one so called superior culture tries to overpower another, and this cultural colonization has been discussed in length in Said's *Culture and Imperialism* (1993).

> For most commentators, imperialism is the ideological justification for attempts by a nation-state to extend its power over other, weaker territories, in competition with similar nation-states striving for the same goals. Hardt and Negri's concept of Empire, by contrast, is the more or less achieved regime of global capitalism. This regime fatally restricts the power of nation-states, and maintains itself through institutions of global governance and exchange, information technologies, and the de facto military dominance of the United State. (Ronay: 2003, 232)

This feeling of cultural inadequacy makes a very delightful part of science fiction narratives as it is highly allegorical in nature. When one alien culture meets another, either it creates a contact zone or it results in a conflict zone where one culture tries to outsmart the another. This is an extended allegory that results in the showcase of how power hungry the colonizers have been and all they wanted was a

complete grip over the colonized and bleach them of everything that they hold dear and near as one of the lead characters wants to go to an utopia to become accepted.

The colonized often feels that by mimicking the superior culture, he will have a better life and this is when he starts neglecting his own culture. A very good example can be *Massey Sahib* (1985) or *Mister Johnson* (1939), the book that inspired it, but here in Anil Menon's narrative, the desire to achieve something good forces the protagonist to dream about going to Utopia so that he can continue what he is doing. He has to change is appearance, and this sort of mimicking though voluntary brings out his own internal conflict. Once he leaves, he might not be able to come back to this place of birth. Anil Menon rather brilliantly allegorizes brain-drain and the neglect of the nation of their own talented lot. It is only to be seen if the sister of the protagonist follows him too.

There are three characters from Utopia who are featured in the narrative as somewhat superior to the rest of the Indians, though their existence is extremely Scandinavian in nature, the colonizer's surprise at everything local is still implanted through them.  Their friendship with the protagonist's sister is worth noting as it once again tries to create a contact zone but it fails when her brother decides to leave her and go to Utopia. This comes as a shocker because she never realized her brother will leave her and go. Importantly, her brother asks her if she will accompany him but she refuses.

The idea of utopian allegory is not strictly the western countries of UK or USA but rather Scandinavian here. Anil Menon deliberately use these countries to bring forward his idea of utopia because these countries regularly feature in the top ten countries where living standard is high. But when we look at these three characters from Utopia we see that this 'happiness' comes at a high price and they are very mechanical in their approach and they definitely lack human emotions. This is when Anil Menon enforces through his narrative that even the euro-centric world as rosy as it sounds and looks is not the perfect place to be.

> Suvin had argued that sf was best  understood as an "estranged" genre, distinguished by the narrative dominance  of a fictional "novum" validated "by cognitive logic" (Metamorphoses 63); he had seen utopia as "the socio-political subgenre of science fiction" (61;

emphasis in original)-that is, as social science fiction. For Suvin, a fictive utopia was thus an "imaginary community ... in which human relations are organized more perfectly than in the author's community" (45; emphasis in original). This insistence on the comparative-"more perfectly," rather than "perfect"- allowed him to accommodate Henri de Saint-Simon, H.G. Wells, and William Morris as well as Francis Bacon and Francois Fenelon. There are indeed "perfect" utopias, he acknowledged, but these are only a limit case, a subclass of the much wider species of merely more perfect worlds. Moreover, as we move from utopia to anti-utopia, or dystopia, it becomes clear that there are only ever comparatives, since absolute perfection appears to beggar both description and articulation. (Milner: 2003, 200)

Just like *Turbulence*, *The Beast with Nine Billion Feet* too brings up the idea of right and left wing politics. Though right wing supremacy is shown, the protagonists and their father are shown to be on the fringes of left wing politics. The father is an activist, modelled after Anna Hazare and Baba Amte, who was hiding after he tries to fight for the farmers' rights. He comes back and tries to compromise but it fails and people start suspecting that has he given up the very cause he was fighting for. This situation again allegorizes the impossibility of being a true patriot and to fight for what is right. The problem faced by the father is actually not uncommon. Rather in postcolonial India, as corruption and other factor became more visible, true patriots were shunned out while pseudo-nationalists took over the operation of running the nation. This internal colonization directly speaks of the conflict that the nation face once it gets independence. In many countries of Africa this is what culminated in dictatorship as people with various ideologies felt they were the best to run the nation and thus suffocating and snuffing out democracy for their own cruel benefits.

The politics *in The Beast with Nine Billion Feet* allegorizes the modus operandi of RSS, Bala Saheb Thakceray and other such Hindu nationalists. The Hindu nationalists here target the protagonist because they don't feel he is Hindu enough. Apart from these, other minorities be it religious or technical minorities are targeted because their presence is a blot on the pure idea of India. The allegories related to Hindu nationalism as well as the champions of Hindu nation are kept covert but that's something is avoided by Ian McDonald in *River of Gods*, that will be discussed later. The idea of HIndu nationalism can be traced back to the days of pre-independence and Gandhi when his appeasement of the Muslims and other minorities were not looked

upon well by the upper caste Hindus. To save religion and to appropriate the nation's independence cause from Gandhi and congress they started their own organization RSS that later resulted in the rise of BJP who finally came to power on two to three separate occasions. Though caste politics in this narrative is not present much like that of Turbulence, but Anil Menon is clear to mention that even in 2040, a technological advanced nation is still fraught with difficulties thanks to the inherent bias and a failed decolonization .

> When someone says something's impossible, they'd better be God. Are you sure, absolutely 100% sure, eternally sure, machines will never ever be able to feel eat drink play get married or have babies? (Menon: 2009, 36)

And since the setting of story is in Pune, the rise of Nathuram Godse and Bala Saheb Thakceray has to be discussed because both play a very pivotal role in the history of Indian politics. Nathuram Godse was the killer of Mahatma Gandhi and it happened because he failed Gandhi wanted to compromise India's Hindus by collaborating with the Muslims, and Gandhi even wanted Jinnah to became PM if he allowed partition to stop. Nathuram Godse has become the symbol of virulent Hinduism and is a cult figure among many RSS supporters and followers.

In a complete different trajectory, there was Bala Saheb Thackeray a cartoonist turned radical leader who believed in the idea of son of the soil and started targeting non-Maharashtrians that made him a cult figure, giving him a godfather like status in Maharashtra. His anti-immigration stance made him hugely popular and he became Maharashtra's king maker wielding enormous power and prestige.

But both these tenets are allegorized in Anil Menon's narrative and he tries to tell that if these figures and elements are not controlled they will mutate and become something even more unstoppable in the near future.

> The key difference, of course, is that in the colonial contexts Fanon addresses, agency panic is justifiable because external agents *have* been imposing control and attempting to manipulate the subjectivity of colonized peoples in repressive ways. As Melley observes, privileged Western subjects who identify with the need to decolonize consciousness in the 1960s seek to erect a defense against the erosion of a liberal individualism that was "increasingly challenged by post-war economic and social structures" in the 1960s and

beyond. In sf, however, this defense of liberal personhood specifically takes the shape of a charged heroic identification with decolonizing and postcolonial subjects; the cult heroes of the 1960s must decolonize their psychic inner spaces in order to achieve autonomous liberal subjectivity. The goal, invariably, of 1960s inner voyages is self-mastery; that which is alien in the self must be mastered, and that which is unknown or unconscious must be brought to awareness through deliberate rational control. This over-determined emphasis on self-mastery is most visible in the novels' constructions of masculinity, where the relocation of the imperial frontier to the imaginative domain of inner space models a new psychedelic mode of imperial manhood. (Higgins: 2003, 200)

### III.3. *The Last Jet-Engine Laugh*: Death of the Postcolonial Nation

The problem with Ruchir Joshi's fantastic, nihilistic and bleak *The Last Jet-Engine Laugh* (2000) is that it easily proclaims the death of India as a postcolonial nation as he writes about a war that is eating India away while water crisis at the forefront breaking up the nation.

The use of science fiction as a means to probe and critique the nature of political ideologies and systems has long been familiar to readers of Western literature. In India, however, science fiction has, according to Uppinder Mehan, functioned instead to domesticate previously unfamiliar technology in the context of the increasing prevalence of information technology in Indian social and commercial life. Debjani Sengupta observes a similar phenomenon at work in nineteenth and twentieth century science fiction written in Bengali. In the contemporary Indian science fiction short story, Mehan argues, the depiction and discussion of new technologies— from cyborgs to alternative energy sources—functions primarily to draw attention to current and, thus, already familiar social problems such as caste and untouchability. Similarly, Salman Rushdie's postcolonial fantasy novel, *The Ground Beneath Her Feet* (1999) uses the meeting of two cosmic worlds to emphasize both the creative possibilities and the dangers inherent in all cross-cultural encounters, thereby allegorizing the very familiar diasporic condition that he and others have made the subject of much nonfiction. Rather than pointing the reader toward future possibilities, then, such science fiction is, ironically, more firmly grounded in the present than the generic label might suggest. It is worth noting, however, that many of the issues Mehan locates in these stories, including those named above, have long been conceptualized as distinctively nationalist—cultural practices and attributes that come to the fore as problems per se, obstacles that stand in the way of a specifically national progress. This is true of the treatment of phenomena such as untouchability during both the

colonial and postcolonial periods. Thus, science fiction in India has arguably long had a national dimension despite its relative paucity and late appearance in Indian literature written in English, which is arguably the most national. Indeed, according to Samaresh C. Sanyal, the arrival of mechanization and attendant conflicts with preindustrial modes of production is a recurrent nationalist theme in literature written in English. (Guttmann: 2007, 136)

The main protagonist of the story here is Paresh Bhatt as he takes the reader to a reality that comprises of the past and the present as well as the future that doesn't shape very well but it is there. But Paresh Bhatt as the omniscient narrator is the colonized, the postcolonial as well as the wannabe neocolonial as India fights against an alliance of Pakistan and Saudi Arabia who are tacitly supported by the USA over water. Suparno Banerjee in his thesis *Other Tomorrows: Postcoloniality, Science Fiction and India* (2010) observe that both Ian McDonald as well as Ruchir Joshi have written about the ecological crisis that the subcontinent might face in the near future. During the UPA rule and the current NDA regime's rule, several attempts have been created to clean up the ecological mess that the nation is. Bills and projects have been passed to clean Ganga while the Delhi government led by Arvind Kejriwal have passed the odd-even rule regarding cars to cut down pollution. All these come in light when China whose smog problem has reached a disastrous level and they are forced to buy clean air from Canada for its population. Writers like Ruchir Joshi don't baulk at the idea of ecological mess India is already in and the science fiction narratives often give them the chance to address the issue properly.

With ecological mess, with Japanese zaibatsus taking over the corporate set-ups, with the war that India is fighting, essentially Joshi's idea here is to proclaim how the postcolonial nation or the very idea of decolonization is totally lost to this timeline. Though a work of fiction, the current government's hobnobbing with the Japanese government makes Joshi a sort of soothsayer who might have predicted the certain arrival of Japanese in the government as well as the corporate sector. For example, the government of Japan and India have signed a deal worth 98 thousand crores to develop bullet trains in India apart from other important treaties that will definitely give China a headache as it is known that China-India, China-Japan are not that friendly. India has the aspiration to be a regional neocolonial power but it is to be seen if this is really successful or not because Joshi's work never gives a proper answer

neither can the reader demand one. But *The Last Jet-Engine Laugh* clearly demarcates the areas where the postcolonial nation and its idea is slowly moving towards its death.

Another important issue relating to the creation of this book can be India's nuclear test at Pokhran in 1998 that got it a number of embargoes endorsed by the USA and also a retaliatory nuclear test by Pakistan, that later culminated into the Kargil war that India won. But there was a constant threat of nuclear warfare as both the nations had nuclear warheads and it can never be predicted if they will go into war in the near future. But there have been incidences post-1999 when India and Pakistan nearly came to blows. The advent of nuclear warfare is because of the progress in science and technology and like many other sf narratives, Joshi too raises concern about it.

> Resistance to, and suspicion of, science and its methods is also evident in the world of fiction. Amitav Ghosh's novel *The Calcutta Chromosome* (1997) imagines a practice of counter-science that is arguably more effective than conventional Western-originated science as a mode of knowing, and which demonstrates the very arrogance and limitation (not to mention colonialism) of scientific practice. Ghosh critiques scientific practice via the story of a scientist, Ronald Ross, and his work, exposing the collusion between research and colonialism that persists to this day, but ultimately offers redemption in the form of community and probable immortality to the novel's protagonists. Structurally, *The Calcutta Chromosome* gestures toward narrative closure, with the main character, Murugan, investigating, and eventually discovering, the fate of a co-worker who disappeared years earlier. (Guttman: 2007, 138)

When we discuss the character of Paresh Bhatt, we have to realize that he is someone who has seen it all, he is a witness to the postcolonial nation as it rose and fail, as it suffered as it struck back and now as it is decaying. Paresh Bhatt is a photographer, a very well intentioned character developed by Ruchir Joshi, since it is his job to capture pictures and thus memories, the postcolonial nation's memories are all presented through Paresh Bhatt, who takes the reader through it all. Be it the nation fighting for independence, be it the riots, be it the Emergency period, or be it Paresh Bhatt's father, a writer as well as businessman being attacked by Congress hooligans for opposing Indira Gandhi's Emergency and criticising her. It is rather interesting that Paresh Bhatt's daughter, Paramita, will become a fighter pilot trying desperately to

save the postcolonial nation from near destruction as Pakistan-Saudi Arabia alliance threatens to destroy the nation. But as it is future, the readers might wonder where are the nuclear weapons that these nations have and why can't they use it to end the crisis for once and all. This is again not elaborately established in the book. But it is possible that Ruchir Joshi was not going to play the nuclear war scenario. Besides this, the nation was already in decay with a massive ecological crisis. Using nuclear weapons would further deteriorate the environment and create a dystopia.

> According to Ralph Pordzik, one of the features of postcolonial dystopic writing that distinguishes it from more familiar forms of science fiction is that the pre-dystopian is not rendered as a set of established truths in which all further developments originate. Rather, it represents a site of conflict between different and often mutually exclusive versions of history, between incompatible perceptions of 'truth' engaged in the struggle for cultural control in the narrative present. Because the past is necessarily uncertain, processes of cause and effect are inevitably called into question. In the absence of an authoritative version of the past, the reader cannot be certain how the dystopic conditions depicted in the novel arose; such texts are not, then, allegories intent on educating the reader on how to avoid the darkly imagined future. In this, such novels may take on the fatalism associated with some understandings of Kaliyug, or the age of Kali, Pordzik further argues that the multiple cultural codes located in the traces of the past are each designed to preserve (or efface) a particular version of cultural and national identity. (Guttman: 2007, 139)

Though the entire premise of *The Last Jet-Engine Laugh* is that in the future and harps on and about India's ability or status as a postcolonial nation, the technological progress has to be spoken about as well and also the postcolonial nation turning dystopia. The year is 2030 and the place has become a melting pot of different cultures with various countries dominating its cultural, social, economic and political sphere, thus questioning if India really is a postcolonial nation? The Japanese corporates have invaded, Durga Puja one of the most important festival in India are now organized by them and different gangs occupy different parts of Kolkata, essentially saying that the government rule has broken down while subaltern elements run the show when it comes to rule of the law, giving the feel of a dystopia, something similar to the mad max movies. This is how India's status as a postcolonial nation comes under threat. When India was a colony it was definitely a dystopia, but post-independence when we look at the issue of Emergency and other such incidences then we realize that a spate

of internal colonization has definitely happened in the country that makes it dystopian once again, as the freedom that the nation wanted was not really granted. Also, as the nation got independence, the then congress leaders were sceptical along with a number of communists and Hindu Mahasabha leaders who claimed that this independence is nothing but a mirage.

Also, in Ruchir Joshi's work Calcutta plays a very important role because the lead characters belong to it and it is through Calcutta's history that the idea of postcolonial India is developed. It maybe because that Calcutta was once upon a time capital of British India and it was through Bengal , after the Battle of Plassey that India came under British rule, though technically it will be 1857 after the end of the Sepoy Mutiny. But most importantly Calcutta becomes the cultural as well as political image of the postcolonial nation bypassing cities such as Delhi or Mumbai though Vandana Singh in her short story *Delhi*, has spoken about and its connection to this postcolonial-colonial milieu while in Manjula Padmanabhan's *Harvest* (1998) talks about Mumbai and a subaltern present there and how his body and identity becomes the bone of contention. But in here, Ruchir Joshi creates a memory out of the postcolonial nation mainly through Calcutta, a nation that is on the throes of death.

For a postcolonial nation like India, the idea of nationalism is extremely important since it gives the struggle for freedom and the post-state presence and creation a sense of validity. When India is busy warding off the alliance of Pakistan and Saudi Arabia a sort of nationalism does come into play because of the historical relation that India has with Pakistan and not to forget the incident of partition that gave birth to Pakistan from India. So India was and will remain the big brother while Pakistan will continue to exist with the fact that they were born or rather carved out of India. The war that India is fighting in *The Last Jet-Engine Laugh* has several reasons and they are mainly the war over clean drinking water but if we look back at history, it is due to years of animosity as well as the issue of Hindu-Muslim divide that fuelled this further. Pilots like Paramita Bhatt, a hindu, defends India's status but one cannot be sure that how long with this go on. But this religious war, as it can be defined, also has the neocoloniazer USA that is supporting the Pakistan-Saudi Arabia alliance once again playing on the divide and rule policy that the warring nations are definitely

failing to pay attention or not paying much heed to as they are busy trying to safeguard their sovereignty.

One of the main characters whose presence is understood only through the help of Paresh Bhatt is his daughter Paramita who is busy defending her homeland though technically she has another homeland as well, as her mother is a French woman. But she has taken up the idea of nation from her father who is an Indian but one can't really say if Paresh Bhatt is a nationalistic or a patriot. The character of Paresh lay bares the problem of the nation while it was Paresh Bhatt's father who definitely tried to take on the internal colonization of country when he opposed Emergency and other Congress-related activities and was attacked as a result only to be saved by his son.

But when we do talk about nationalism in this book the image or presence of Netaji Subhash Chandra Bose in here definitely creates a an impact. A Congressman who later took up arms to free the nation, he sought alliance with the Axis powers of the Second World War and became enemy of the allied powers among them Britain. Netaji, as he was fondly called, had a rapid transition from that of Gandhian to a military mastermind who felt the only way independence can be achieved is through armed fighting hence going against the ideal of non-violence. It is always debated, even now, what would be the result if Netaji won his war? Would India become a dictatorship? Would India become a dependency of the Axis powers? The answers are varied but many felt India could've become a dictatorship since Netaji had scant regards for Congress and democracy.

> The remainder of the novel is arguably, however, an allegory of Bose's centrality to the Indian nation. In centering Bose, leader of the Indian National Army (which fought on the side of Japan in the Second World War), Joshi is writing an Indian history in which violence, rather than its rejection, has always been a central principle. Indeed, in *The Last Jet-Engine Laugh,* even silence, one of Gandhi's endorsed methods of passive resistance, is shown to be violent. If Indian history is violent, chaotic, and unknowable, the novel suggests, this is because it has been so at its core since at least the nationalist period. As Renée Schell has shown, the nature and extent of Bose's legacy has been important to Indian democracy since the state's inception, but has not always been explicitly acknowledged. (Guttman: 2007, 140)

But one can never be too sure but he became a sort of mythic figure in the postcolonial nation, a warrior who never got his due and someone who could have made a great nation. Netaji is always present in *The Last Jet-Engine Laugh* as a sort of pariah, a figure that could have brought India out of its misery in the year 2030 and someone Paresh Bhatt have heard a lot about in his childhood. The Bengalis or the Bhadralok Bengalis could never imagine to get into a fight. It was beyond their dignity but Netaji changed all this. But yet the postcolonial nation has neglected him somewhat because he was after all anti-Congress and once he joined hands with the Axis powers questions have been asked about his stand on German offence as well as the holocaust that unfortunately remains unanswered. But for Bengalis as well as many Indians he remains a sort of mysterious figure with many stories that revolve around him coming back and taking back the nation to its glory days.

In all sense, the presence of Netaji is continuous and he has become a part of the psyche of the nation that can never rest until the mystery behind his death is solved. The Indian government recently declared that it would release all the paper related to him but again it was noted that most of his papers related to his death was with the British government and it might never come out for the public.

Another postcolonial anomaly that is address in *The Last Jet-Engine Laugh* is the idea of communism that became an option apart from democracy with Kerala electing the first communist government in India stating that communism can exist through electoral rolls when most communist uprising was violent and created a sort of chaotic dystopian version like USSR or China or even later Cuba. Bengal of course became the hotbed of communist activities and was also the place where the Naxals rose, the infamous Naxal uprising of 67-68 that had somewhat parallels to the student uprising of France.

### III.4. *Turing's Delirium:* The Neocolonial's Dilemma and Right Wing Violence

*Turing's Delirium* (2006) by Edward Paz Soldan focuses on three important aspects in a postcolonial nation as it slowly makes a transition to neocolonial society. The emergence of the secret spy agency, the hackers as well as the civil unrest that the government wants to stop through the help of the spy agency.

> Paz Soldán engages contemporary theories on posthuman identity in his construction of a Bolivia struggling in the face of a virtual reality where bodies are their images, machines gain equal footing with flesh as extensions of the human, and identity is inseparable from the numbers, bytes, and codes used to represent it. These two novels form a narrative arc in which Paz Soldán begins by suggesting that the strange political hybridization caused by Hugo Banzer's unsettling presidential resurrection can be imagined in terms of the similarly unsettling fusions of flesh and technology inherent in posthuman identity. He then expands that construction to examine the way dictatorial power and oppression duplicate themselves within virtual realities that are unable to deliver on t heir promise of an escape from the  really real. Throughout this arc, Paz Soldán delivers a nuanced meditation on the implications of posthuman thinking within a distinctively Latin American context. (Brown: 2010, 123)

Evo Morelos, the Bolivian president came to power in the 2005. He was first indigenous President of the nation and among his most popular reforms, he nationalized most natural resources company thus making it easy for labours to access it but recently, after 11 years in power, this has backfired as the labourers are not happy with this and they want greater part in the profit and a chance to work with private mining corporations so that they get pay rises. In another tragic event, the Bolivian interior minister got killed by the striking miners making things even more difficult.

Bolivian history is fraught with right wing impact and Edward Paz Soldan's *Turing's Dilemma* is one such science fiction novel that charts the course of Bolivian history, mainly from the 70s when the right wing government, along with America decided to fought a tremendous war against the communists. The CIA helped developed programs that brought the movement down.

*Turing's Dilemma* is with once such character, Turing himself who has helped the authorities bring down the communists but now as the government faces another revolution and this time when the communists are equipped with better hi-tech gadgets two unlikely allies must come together to face them, though they themselves wonder if the act is right or wrong. The country goes through a series of emergencies, something that Edward Paz Soldan has predicted in his book, it is the repercussions of its own ineffective process of decolonization that actually started way back in the 19th century. A series of military dictatorships happened and *Turing's Delirium* constantly

brings out the military dictatorship of the 70s that was one of its darkest phases and is relatable to other right wing dictatorship that many South American nations had that time, all effectively supported by America.  Andrew Brown suggests that:

> "within this narrative world, Paz Soldán constructs a series of characters and images that link posthuman identity with dictatorial oppression, both in the exercise of power as in the traumatic impacts of that exercise. From the beginning of the novel the Cámara Negra appears as the main representative of political power within the novel, an organization that occupies a unique place in the Montenegro government as its existence spans both the dictatorial and democratic iterations of the not quite- fictional dictator's government. The Cámara Negra is described as Bolivia's answer to the NSA, an organization dedicated to the interception and decoding of communiqués and messages used by any organization deemed oppositional. In the novel it appears at the intersection of the various story lines, functioning as a narrative focal point that causes the motion of the various events narrated. The Turing referred to in the novel, Miguel Saenz, is the mid-level employee who worked decoding messages during the dictatorship and continues to work in cryptography without any sense of responsibility for the results of h is actions. It i s he who receives the cryptic emails accusing him of assassination and whose daughter and lover occupy an important place in the events of the novel. Furthermore, it is this organization that hunts the hackers that have been attacking governmental and commercial businesses, and the narrative also relates the stories of the various bosses and employees". (Brown: 2010, 132)

In comparison to Asia, South American communists did face a lot of brutalization from their respective governments. The most repressive was possibly the Pinochet government of Chile that brought down the democratically elected government of Salvador Allende, then there was the Argentine Dirty War fought against the communists apart from the Brazil Government's takedown of them. Bolivian dictator Hugo Banzer is another such example. Though the right wing governments finally had to bow out and it led to the formation of leftists and democratic leaders, the economic policies and other such relevant issues but as South American writers started allegorizing these events, the use of technology increased and they created 'hacker's akin to communist foot soldiers to take on the corrupt government. The hackers are the new face of the subaltern and they are forced to use technology to take on the government. The hackers are essentially part of that cyber war that has taken up the digital front.

The hackers in *Turing's Delirium* tries to destabilize the country using the technology that the government thinks will help them control the population better, so it is an attempt to subvert technology. It is to be noted that the colonizers introduced a lot of technological changes in the country, made roads and railways but ultimately had to give them all up. Information technology, digital workface once again came out of ex-colonizers and they used it to dominate less-technologically inclined countries but in Turing's delirium this technology becomes the bane of the government.

The government are directly in touch with the CIA who have created a black-ops mission for them called the black chambers run by a legendary German expat who many believe was a Nazi. Another important assessment offered by *Turing's Delirium* is the economic devastation of the country and of South America in general. South American countries got liberated far ahead than their Asian or African counterparts. A prosperous economy it started getting hampered by American neo-colonial policies as America had eyes on the economy. Some relevant examples can be like the 1928 Banana Massacre or the attempt by the British to capture silver from Argentina.

Right wing violence has always been the bane of South American countries after their independence and it has been actively supported by America as they wanted to counter the growing influence of communism in the country. Though most of Latin American states such as Brazil as well as Argentina saw continuous violence against communist agitators, Bolivia saw less of it but nonetheless it didn't escape and left-wing activities were rounded up especially during the tenure of president Hugo Banzer.

Just like *Zendegi* (2010) or *Moxyland* (2008) virtual reality plays a very important role in *Turing's Delirium* as it manages to create an autonomous space for the characters who oppose the government without coming under attack. Michel Foucault's idea of heterotopia comes under play but under *Turing's Delirium* one can see that even this space is not entire 'free' as the government tries to infiltrate this fictitious space as well giving the rebels no chance of respite.

Government crackdown hence continues in all sphere. Another severe blow comes in form when academia gets targeted by the government as well. As protests escalate the government identifies that students in colleges are another source and

hence round them up. This has been happening a lot when government has taken down student protesters, and the 1989 incident of Tiananmen square is one such notorious act apart from several other examples that shows how the effects of colonization has slowly trickled in all categories of life though this is strictly internal colonization. Bolivia just like other Latin American countries got independence much early in the 19th century thanks to the enduring attempt made by Simon Bolivar after which the country was named. But the problem was that after independence the country was ruled by a series of dictators that killed the very idea of freedom and made the country colonized even after it was free.

Capitalism came through Latin America through the British and other European countries (just like it came to Africa) because of the rich resources the nations had. Bolivia too was thoroughly exploited even post-independence just like Argentina (as will be discussed in *The Islands*). The European powers made it sure that these nations either colonized or independent was a regular source of income for them and the exploitation continued.

These idea was later used in several science fiction narratives that utilized the concept of mega-corporations or zaibatsus that technically owned the country with the government merely as a puppet in their hands. So though the country was free it was actually colonized. Therefore it can be suggested that the idea of freed is extremely terse here as the people are perpetually under the control of one authority or the other as can be seen in Turing's Delirium and to continue this authoritarian rule the government along with the mega-corporation brings out the spy agency to manufacture a mass hysteria that will make sure the people are under their control.

Though Edward Paz Soldan has created a woman of authority in Lena, the shades of her character can be traced back to Molly Millions as well as Philip K Dick's creations, as a street smart, wise beyond her years figure. The only relative dissimilar that we notice here is that LENA, is the daughter of a bureaucrat and when she fights against the government, her fight is also with the patriarchy, and it is through her other 'male rebels' are able to meet.

Another conundrum or problem asserted by Edward Paz Soldan is the presence of the female revolutionary who is also the daughter of an official actively involved in

the suppression of the revolution. Through her exceptional skills in hacking and other related stuff the female revolutionary manages to use it to join other rebels. This tells that the events in *Moxyland* is not a fluke but rather postcolonial science fiction writers do think that there is a huge possibility that the vast, uncharted internet can be domain for revolution. Something that has been used again and again as a narrative device in William Gibson's cyberpunk works.

What Paz Soldan offers here is a posthuman identity of Bolivia as argued by J Andrew Brown in *Cyborgs in Latin America* (2010). But this posthuman construct is steeped in colonial and postcolonial history and though the idea of posthumanism is often to create the perfect pure human such connections to history cannot be easily set aside especially for a country whose history keeps on reflecting the same old issues again and again. The idea of posthumanism can be seen in number of cyberpunk and other such works and it proposes that there will be a stage when humans will evolve and this evolution is shown through various ways and methods. Some feel humans will conflate with technology and become a superhuman being where it will be just like an artificial intelligence but using a better method.

The concept here is simple as dictatorial oppression comes in for along with the aspiration to create a massive neocolonial society with the help of USA as seen through Camara Negra, the secret spy agency of Bolivia and its head who is a Bolivian born in USA and connects the imperial aspiration of united states itself. By planting an ex-CIA agent of Bolivian heritage in the top most spy agency, it is like ruling the country itself.

Common man fighting is another template used by Edmund Paz Soldan whose fight is totally different from that of the government and the hackers and it can be seen that though the hackers are trying to help the common man, there is nothing as such. The effort to establish a contact zone fails because the common man doesn't understand technology much and this is a bane in the efforts created by the hackers that the government use to bring back the war back to them and thus winning it.

Hugo Benzer was Bolivia's most prominent dictator and Edmund Paz Soldan makes sure that in another important segment of *Turing's Delirium* as emergency is declared, the unrest can be tracked down to the labour class and their problems. Basically the labour class can be seen as the subaltern, colonized irrespective of the

state of the nation be it under the rule of a foreign power or be it independent. Basically in a right wing nation most trade organizations are taken as communists and hence the level of persecution too increases thanks to the hostility towards these communists as the government feel that they have to be eliminated or burdened with things that will eventually bring them down.

In this conflict witnessed in the narrative, the indigenous population of the country too suffers and so does the work force. It is they who become the subalterns. The hackers too, irrespective of their social position, become a part of this group because of their fight against the government. But then the police and army, too will have subalterns who are simply doing what the state wants them to do.

> Gomez-Pena suggests that the "old colonial hierarchy of First World/Third World" is being replaced by "the more pertinent notion of the Fourth World," defined as "a conceptual place where the indigenous inhabitants of the Americas meet with the deterritorialized peoples, the immigrants, and the exiles" (7). In a typical move, G6mez-Pefia links the traditionally place- based cultures of indigenous peoples (the more familiar referent of Fourth World in contemporary political usage) with the "deterritorialized" cultures of migrant populations. The basis for this seemingly paradoxical linkage is a non- national understanding of these groups, since in many modern nation-states native peoples have been dispossessed of their original land claims and have begun to use Fourth World to identify themselves with other such populations across national boundaries. In this way, G6mez-Pefa redefines the meaning of indigenous so that both migrant and native groups can be understood as occupying a "conceptual" rather than a material space, and the main characteristic of conceptual space is that it is not defined by clear boundaries between insides and outsides; Gomez-Pena's Fourth World occupies "portions of all the previous world. (Foster: 2002, 46)

Talking of *Turing's Delirium* in the postcolonial setup, the right wing government, the hackers and the labours all come together to form a sort of triumvirate that brings out the problems of  the Bolivian society as well as the postcolonial world in general. While the government fights against the hackers as well as the labours while the hackers support the labours and their fight, they are still divided and this is the technological gap. The hackers take up steps to make sure the labourers are given their dues by the government but it doesn't really work in their favour as the labours are not really aware how the hackers make it work. This is again

much different yet similar to the Naxalbari rising of 1968 when intellectuals and students mobilized farmers against the state but eventually failed because the doctrines and other stuff didn't prove popular enough for the farmers.

*Turing's Delirium* is an exemplary allegorical tale that brings out Bolivia's past and present and creates a perfect cocktail that manages to focus on Bolivia's colonial as well as postcolonial heritage with slow progress towards a neocolonial state with technology playing a massive role here. Thus through the aegis of postcolonial science fiction one can be certain that technology plays a huge role in creating the perfect narrative.

### III.5. *Moxyland*: Fighting Technological Apartheid in a Postcolonial Nation

*Moxyland* (2008) by Lauren Beukes imagines a post-apartheid South Africa but the memories and allegorical instances related to the colonial as well as postcolonial history is just too strong here. Futuristic South Africa itself is an allegorical concept when Lauren Beukes has made it clear she is utilizing the problems that postcolonial South Africa is facing mainly after apartheid was abolished in 1992 and if the idea of a equal nation was finally implemented. But it was not so as can be seen in the narrative as the entire South African history was allegorized through a connection made through history. *Moxyland* too uses various forms of technology as well as the use of virtual reality just like *Turing's Delirium* as well as *Zendegi* to offer sanctuary to people who are opposed to the government and singles out as constitutive.

> Through revisiting such concerns, one can want to foreground what urban theorist Lindsay Bremner (2010) terms citiness, or the means whereby cities produce the modernity of the subjects who inhabit them. For Bremner, the category is framed by its performativity. Citiness is not a property of cities, she states, but rather something that they do, something that occurs relationally between a city as a physical, spatial and social entity (topography, climate, buildings, thoroughfares, history, modes and relations of production) and daily life (2010, 42). In the discussion that follows, I will interrogate the manner in which the protagonists' negotiations of citiness both intersect and counter the biopolitical regulation of space in *Moxyland*. (Bethlehem: 2013, 523)

But the government crackdown too comes heavily and as future South Africa is heavily reliant on internet and other such technology, when the government bans such

usage, the people suffer a lot. But this use can be seen in science fiction shows such as *Black Mirror* (2011-present) where people are totally boycotted or thrown out of the internet sphere in such a way that they are not able to communicate. Hence this means the future will be much more reliant on internet to create and build communication and instead of physical incarceration banning people from using such avenues will help a lot the government to impose and curb people who go against anti-government tirades

Hence the society that's planning a revolution has to think twice before bypassing the government. The same happens in *Moxyland* as the government's constant use of banning helps it stop revolutionaries and bust the safest locations that the virtual world can give them. In *Moxyland* a group of people plan that but the government decides to crack down on them. Especially on Tendeka and Skyward and between them Tendeka is a polarizing figure who is trying hard to come of out this technological dystopia but it is not very easy to fight the oppressive government.

The idea of apartheid is used throughout the narration and this time it is technological apartheid as people only with SIM are allowed to use and access resources thus creating a strong inequality and divide in the society. The target is always the have-nots, the hapless citizen who continue to lose out because of draconian government rules and regulations thus resulting in the survival of the fittest.

*Moxyland* tries to conjure up an technological apocalypse. It says that the world will exist but in the form of a dystopia as people will lose their freedom.

> Williams differentiates between apocalypse on the one hand, and crisis or catastrophe on the other. Unlike crisis, which he sees as properly cyclical in nature, or catastrophe, which he defines as end without revelation, Williams invests apocalypse with a secular redemptive force as an end with revelation, a lifting of the veil. In his account, the apocalypse ruptures the structure of the given order, precipitating the ceaseless struggle to dismantle and repurpose, to witness the uncanny persistence of old modes of life, and to redraw the maps and battle lines of the sites we occupy. Williams's project pivots on the understanding that the world is already apocalyptic and that there is no event to wait for, just zones in which revelations are forestalled and sites where we can take a stand (11–12). Williams's replacement of apocalypse as temporal event with apocalypse as spatial organization in relation to his corpus of

> popular cultural forms is particularly suggestive for the analysis of Lauren Beukes's fiction. Her futuristic depiction of urban South African landscapes intuits what is radical in this salvaging of images of apocalypse; this version of apocalypse-as-salvage. (Bethlehem: 2013, 523)

The media generally is called the fourth column of the society. But it is controlled by the government thus creating a problem for the common men and women to get access to news as the news are always in favour of the government and many don't even understand what is happening as it is always coated with a pro-government approach that makes government the supreme authority. Oppressive government only wants to cling on to power using the carrot of democracy because once they are in power they can exploit any possible way they want to.

History is a witness to such instances when one single figure has managed to make the entire nation its slave. But here we have to look at the history of Africa after it was granted independence when different dictators all under the influence of ex-colonizers started mushrooming up. In a *black* Africa, South Africa was only such nation that had a white government and hence the idea of apartheid came in to fruition where one particular people of colour exploited another. Similarly, technological apartheid is created when a large section of the population is not allowed to use the technological advances made through in-access and other methods. Migration plays another point here as we see in science fiction narratives how people migrate from one place to another. But basically in an advanced, free society the migration happens when people from poorly developed places come to the cities in search for a decent life. But it is not so easy as one can see how difficult it is to create this space as it is always occupied thus exploitation continues. Police state is endemic in *Moxyland*. The cops have specially trained dogs that attack human beings if they break rules thus keeping them under check. This practise once again is very colonial in nature and many of the colonizers used these to keep many natives on their toes to oppose any kind of revolution or protests against the government thus they can keep on ruling without fear of anything. The government uses a lot of things to make sure this happens but different revolutionaries with different set of ideologies keep fighting against government, megacorporations, despite these differences.

> Beukes's protagonists all inhabit the achieved urbanity of the post-apartheid metropolis. In this respect, they strongly resemble their young real world counterparts depicted by Sarah Nuttall as they stage what she terms the right to be urban in the present, a right historically denied to black South Africans under apartheid. Consequently, citiness might in itself be said to stand here as one marker of the so-called post-transitional South African text. The novel cannily circulates within, rather than merely depicts, the flows of consumption, transaction and exchange that the city offers. Its pointed emplacement in contemporary youth culture shows affinities with other satirical performances in South Africa, ranging from Conrad Botes and Anton Kannemeyer's Bitterkomix of the early 1990s to the provocations of the contemporary counter-cultural band, Die Antwoord. Yet for all its purchase over what Achille Mbembe and Sarah Nuttall term the now. Beukes's novel perpetuates elements of a much older popular cultural form, the melodrama, which itself maintains robust ties with urban settings and their representation. In *The Melodramatic Imagination*, first published in 1976, Peter Brooks traces the emergence of the melodrama in 18th-century French theatre before turning to some of its later literary incarnations. Brooks isolates the melodramatic mode which exists as a popular literary substrate within the literary canon, showing how the melodrama takes on a particularly urban cast in the work of Honoré de Balzac. (Bethlehem: 2013, 525)

The spread of internet has a lot to do with creating dystopian aspects in the 21st century as technological barrier helps government to control a few who go against them. A more relevant example can be that of NSA and its online spying and many countries have now taken up spying against their own citizens. There is no concept of privacy in *Moxyland* as the government intervenes in everything something that is again seen in narratives such as *Nineteen Eighty Four* (1948) or *A Clockwork Orange* (1962) or even *Minority Report* (2002), a concept that we all call thought crime. Capitalism became the new bane of postcolonial society just like it started during the initial days of colonialism as implemented by East India company. Capitalistic entities continued to spread their wings, exploiting people with the tacit help of government. One of the main characters here, Tendeka is used by a medicine corporation to test their latest medicines. *Moxyland* depicts the segregated corporate line, the underway that serves the city of Cape Town throwing up a dystopian vision. The exposition defamiliarizes the known urban setting: its mimesis is explicitly fictive and futuristic. The simile is prelude to a second simile that allows us to identify Kendra as the source of the paratactic interior monologue of the first paragraph:

Like me. Art school dropout reinvented as shiny brand ambassador. Sponsor baby. Ghost girl. The phrase ghost girl uses a conventional denotation to evoke the fantastic. But it is immediately literalized as Beukes wrenches it into a new context to refer to Kendra's transformation into a brand ambassador. The Ghost logo will be written in her flesh, although to the extent that the verb carries historical meanings including to score, incise, carve, engrave with a sharp instrument (Marsh: 1998, 261), it is misleading. The commercial sign will not so much be inscribed on an antecedent surface, as thicken the legibility of that surface. None of the signature goosebumps of an LED implant blinking through the ink of a conventional light tattoo, Toby will observe of Kendra's logo. Cos this isn't sub-dermal. This is her skin (Beukes: 2008, 15). Throughout the novel, the observing gaze will alight on surfaces which do not conceal an occulted interiority just out of reach, as it were. Here as elsewhere, Moxyland will persistently defer the gratification of the depth charge. (Beukes: 2008, 234)

Technology hence gets dependent on this capitalistic exploitation and continues as the government as well as capitalistic entity harness it, like we see in the movie *Sleep Dealer* (2008) as machines suck out energy from labourers attached to cybernetic implants. Similarly in *Moxyland* and other cyberpunk narratives the bodies become mere tools and they are sucked out continuously for their labour. Dependence on technology hence creates another class of slaves as *Moxyland* continuously tries to address. It is hence an extended metaphor of not only South Africa but our own existence as human beings and the lack of mutual communication that we keep on seeing among ourselves. This problem is hence exploited by government as well as capitalist entities to give the country a lollypop to suck on and keep them away from more relevant and important issues. *Moxyland's* idea of dystopia can be related or studied under Ray Bradbuy's more acerbic *Fahrenheit 451* (1953) where the government is busy burning books to prevent knowledge reaching the population thus depriving them of the chance to rebel. Similarly in *Moxyland*, the ultimate tool is technology but the government is busy shooting it down, preventing access to those they think will use it against them thus re-visiting the core theme of *Fahrenheit 451*.

And just like other science fiction narratives that have been utilized in this thesis, *Moxyland* too boasts of an artificial intelligence called Skyward that is trying to fight the war against the government and free the people. *Moxyland* continues to say one thing, though apartheid has been removed and South Africa is now a free country

it is not really so as there are different apartheids that have come up in the society that is not only true for South Africa but for the rest of the world as well.  Thus, *Moxyand* offers a counter-discourse to this problem of postcolonial triviality to the creation of neocolonial dystopia, a journey that is happening rather easily.

### III.6. *The Islands*: The Failure of Decolonization in a Postcolonial Nation

In Carlos Gamerro's *The Islands* (2012) the entire plot is based on the Falkland War of 1982 that was fought between England (ex-colonizer) and Argentina (ex-colonized) over a piece of land that more or less constructed the legacy of Argentina as it failed to get back what they claim was theirs.  This dispute is something that has been seen occurring perpetually between Israel-Palestine or other conflicts such as India-Pakistan over Kashmir or Spain and the Basque region.

Argentina though gaining freedom in the 19th century still couldn't escape the neocolonial influence of the ex-colonizers and during the Dirty War period (1976-83) where it was expunging communists though Argentina has a turbulent postcolonial history just like a lot of postcolonial South American nations. *The Islands* basically relies on a virtual reality that gives Argentineans a chance to get back what was their i.e. Falkland thus they are creating a happy memory or an alternative to the history that shows them as the losers, something close to Greg Egan's *Zendegi* (2010) that seeks an alternative route as well but for Iran.

> The phrasing progresses from descriptions of his contributions to the security of systems and detection of problems to the virus that suggests that he encapsulates both the problem and the answer, with the answer preceding the problem rather than the more traditional structure. The syntax here is important as his self-description culminates in the virus, in his ability to infect rather than his ability to resolve the infection. The one word virus also sets up the one word description of his occupation, hacker, strengthening the threatening connotations of a word whose definition has been debated *ad nauseum* in computer forums at   The idea of the hacker as a digital computer virus is then played out on a semiotic level as this human detector of anomalies is detected as carrying something metallic in his head. The helmet shard that he carries as a souvenir of his time in the war incorporates a second level to Gamerro's creation of this posthuman protagonist. Felix's body is not completely organic, a portion of his skull converted from bone to metal as a result of serious injury. If Felix had originally characterized himself as a

computer virus, associating his identity with nonorganic technology, the metal in his head makes him literally a cyborg—a true cybernetic organism. Felix is, then, particularly suited to manipulate machines a s he can be seen a s partly mechanical. Just as he uses his abilities to insinuate himself into information networks, the mechanical has insinuated itself into his body. Gamerro extends this rather traditional description of cyborg identity by including the function of memory within Felix's cybernetic condition. The souvenir plate inside his head acts as a kind of computer disk that contains the traumatic memory of injury. That is, in addition to his presentation as a kind of uniquely qualified cyborg hacker we have the accompanying vision of Felix as a cyborg survivor, a human whose organicity has been compromised by trauma but who also survives thanks to the reminder of that trauma. (Brown: 2010, 116-17)

Falkland war was a period of national shame for Argentina as they lost the war to the British. After a long and dirty vendetta against the communists the right wing government was losing its shin and hence they felt that grabbing back Falkland from the British would help them ease public sentiments but it turned out to be catastrophic and ended in utter humiliation. Right wing dictatorship emerged in a lot of South American countries after they got independence just like communism in Asia as well as dictatorships in Africa. This only suggests how the phase of postcoloniality is related to neocolonialism as these three pillars of power were all connected to the ex-colonizers and they made sure they worked except Asia where USA and other tried hard to curb communism or in that matter even Cuba but it didn't really succeed.

The effect of cold war was tremendous on the South American countries because most of them supported USA during the escalated tensions  and even though Falkland war was fought the Americans refused to intervene calling it a local war. Gammero makes sure that he includes the past of Argentina as a failed nation to build up the future Argentina as the nation in the narrative still believes they could've won the Falkland war which again is an extended allegorical dilemma presented by Gammero that shows how Argentineans refused to get out of this problem.  One of the most important narrative crux of Gammero's is the use of video games to put forward the truant idea of the postcolonial nation as it loses itself in a made up reality where the ultimate aim is to create a perfect game that will help Argentina win back its lost glory but it is not so easy because history cannot be denied so easily.

In *Colonialism and Emergence of Science Fiction* (2008), Rieder sets forth a series of narrative features typical of the lost-race novel. After a perilous journey leading to the discovery of a remote location, explorers often find an exotically beautiful woman, normally a princess, kept by a religious leader or shaman who guards the culture's secret treasure. The arrival of outsiders usually precipitates a conflict in the form of an uprising, often led by a native of the traditional culture. In the end, peace is brought about by the victory of the explorers over the natives, concluding with the rescue of the princess by her new Western lover, whose sexual conquest of the princess parallels the liberation of the land and people from subjugation  by the evil and corrupt shaman. Rieder explores a series of cultural assumptions that justify Western superiority and the colonial conquest of native lands, concluding that colonial invasion is the dark counter-image of technological revolution and this is what can be seen in *The Islands.*

Rieder also outlines three embedded fantasies with special relevance to lost-race plots and science fiction. The first is that of the discoverer, who, by using a map, is able to appropriate native land and exploit its treasure. The second is that of the missionary, who seeks to save the natives by ending their perverse, subhuman, or superstitious practices, thus rescuing them through Western beliefs. The third is that of the anthropologist, who considers the native culture to be a window into the past, providing the opportunity to view and record practices untouched by Western civilization. Despite the anthropologist's respect for the culture, however, this fantasy also symbolizes Western triumph by using the culture as an object of study and this is done by Gammero where he tries to show that a postcolonial nation is trying to make this triumph its own through western technology.

Based on this it can be concluded further that *The Islands* is a cyberpunk narrative that makes the reader go to William Gibson's large creation called Sprawl where the connection between technology as well  human beings finally lie closer than expected. *The Islands* becomes the metaphor of that lost Argentina of 1982 and an entire generation that was bound to be affected by this loss. J Andrew calls this phase neoliberal post-dictatorship but the narration takes place during dictatorial regimes and the aftershocks that the nation faced. Argentina has slowly but surely lost its place

as an emerging country fighting with the shadow that was left behind of its erstwhile glory.

J. Andrew is very particular when he cites that during the 1990s the neoliberal dictatorial regimes started faltering as Argentina started nationalizing all private sectors trying to get in money in the empty coffers. But these economic policies all turned out to be disaster and this is where Gammero's work comes into trying to give Argentina hope and that hope lies in Falkland when a virtual invasion of Falkland and winning it will give back Argentina its lost glory.

Virtual reality plays a very important role here in this narrative. First, it tries to boost or make this alternative reimagining a bit more plausible and effective and this is where Felix the main narrator comes into play. Felix is a video game maker but also a soldier who was part of failed Falkland campaign. It haunts him but not as much as his remaining team members who wants him to build a game that will re-ignite this memory and help Argentina rejuvenate from the loss.

The right wing and the army had a solid relationship as we observe in *Turing's Dilemma* where Hugo Benzer himself is an ex-general. This has always been the norm when the dictator in these ex-colonies of occupation have always been from the army and though they claim to represent democratic attributes they actually don't and ultimately internally colonize the nation. Hence, we see a constant of virtual reality atmosphere used by authors to create a camouflage a free space where people will be able to move freely. It can be seen in *Moxyland* as well as *Turing's Delirium* that though technology has been a bane it is also the boon that we are looking for as it will help the dissidents escape.

Nationalism is a recurrent theme in many postcolonial science and especially narratives like *The Islands* where the government who are right wing comes up with nationalistic rhetoric to imbue the population against people who are not with them. Though this is not directly utilized in *The Islands* but the very attempt to bring back lost glory as well as charge up the nation, the army through a fictional invasion is remarkably right wing in nature as the government tries hard to keep things under control

Argentina was once upon a time divided between a lot of European countries and since it had a lot of silver mines British and other colonial powers wanted to take the booty but this happened after Argentina was released from the Spanish influence hence countries like Argentina was in perpetual neocolonial influences that were seen later post-second world war. Argentina's Dirty War was mainly fought against communists and was part of a greater war that was fought in South America with all involved that wanted to weed out communism and it was tacitly supported by America who themselves were engaged in countering communism in Vietnam.

> The 1990s, a decade now notorious for the implementation and institutionalization of neoliberal regimes through much of Latin America. The political career of Carlos Menem, Argentina's president from 1989 to 1999, provides an easy chart for Latin America's own embrace and rejection of economic policies that emphasized free trade and privatization over the remnants of state-centered programs. In the case of Argentina, while the pegging of the peso to the dollar in 1991 alleviated the hyperinflation of the late 1980s and the privatization of state industry helped money flow into a bankrupted nation, by the late 1990s these policies had gutted Argentina's production capabilities, converting the country into a nation of consumers and destabilizing the economy to the point of the crisis of 2001. Argentina was only one obvious example; many other countries embraced and then rejected neoliberal policy over the course of the 1990s and the beginning of this century. (Brown: 113, 2010)

*The Islands* notably focuses one another possibility. Great Britain though a former colonial power is also democratic while Argentina a former colony has managed to become a dictatorship and though democracy came later the ideals of right wing policies were much alive in the nation thus creating problems. Hence, it can be cited that democracy failed in the post-colonial phase and finally gave birth or rise to the neocolonial phase thus ending the chance of proper decolonization. *The Islands* and its attempt to reiterate that the nation will finally manage to recover and take over things once the virtual conquering of Falkland islands is completed by the army that will be a huge morale booster.

> Our Islands ! Our beloved Islands the Serpent that stretches the length of the Andes tried to lay its eggs on our shores, but they smashed on the hard surface of the ocean. What is he on about? I asked Ignacio. He's got this theory that at the start of 82' the English where withdrawing from the Malvinas so that they could be

> populated by Chilean and Israeli settlers. The first stage of the Andinian Plan. They'd then invade us on two fronts. According to him foiling the Andinian Plan meant we actually won the war. (Gamerro: 1998, 45)

But more importantly, postcolonial science fiction narratives like *The Islands* maintain one thing very seriously. One, the failure of democracy in post-colonial nations where democratic ideals start but falter. A very good example can be that of Patrice Lulumba and Congo. Patrice Lubumba was assassinated and Congo slipped into dictatorship. Thus it can be argued that democracy once it fails in rising or upcoming neocolonial nations, decolonization too stops because the conflicting power mainly right wing or left wing entities suddenly become close to ex-power of colonies hence creating a problem for the nation as such to thrive and come out of this. Postcolonial science fiction narratives like *The Islands* hence offer a sort of warning if things are not pulled up but again these books allegorize what has already happened and what is going to happen and many believe like the characters we encounter in *The Islands* that it is now too late to try and get over it.

> Years ago Verraco had come and asked me to design him a video game of the Malvinas War to be installed in his offices, the new SIDE building. He hadn't had much luck with promotion after the war until somehow he managed to wangle his way into Intelligence. He now had the clout to call the shots and the time to spend on his big hoby: winning the war he'd lost. (Gamerro: 1998, 36)

Thus, the alternative historical premise offered with cyberpunk and other technological attributes is a conscious yet ambiguous effort by the author to position Argentina as a colonized nation because it still has not come out of that influence. The events of post-1982 suggest that Argentina has tried hard, especially during the tenure of President Carlos Menem to fight the demons of neocolonial influence but the government and capitalist entities like Felix Tamerlane have stopped this but yet then the protagonist and the soldiers are nothing but subalterns.

> The term "subaltern," drawn from Antonio Gramsci's writings, refers to subordination in terms of class, caste, gender, race, language, and culture and was used to signify the centrality of dominant/dominated relationships in history. Guha suggested that while Subaltern Studies would not ignore the dominant, because the subalterns are always subject to their activity, its aim was to "rectify the elitist bias characteristic of much research and academic work"

in South Asian studies. The act of rectification sprang from the conviction that the elites had exercised dominance, not hegemony, in Gramsci's sense, over the subalterns. A reflection of this belief was Guha's argument that the subalterns had acted in history "on their own, that is, independently of the elite" their politics constituted "an autonomous domain, for it neither originated from elite politics nor did its existence depend on the latter." (Prakash: 1994, 1477-78)

This is the reason why communist activities too were killed during the Dirty War period as they fought against this decaying decolonization.

## III.7. *Midnight Robber*: Reverse Colonialism and Female Position

One of the chief aspects of Nalo Hopkinson's *Midnight Robber* (2000) is the idea of reverse colonialism, which will be later studied in *When Gravity Fails* (1987), where the entire world is dominated by a Caribbean influenced colonization. What is very important here is to know and understand that the author Nalo Hopkinson has appropriated the idea of colonization but strictly from the point of view from the colonized who suddenly has the power to dominate and exert influence here and he is no better than the 'real' colonizer.

One of the most interesting aspects of Postcolonial science fiction is reverse colonialism with a very subtle message that ex-colonizers too can be colonized and they can go through the same pain and humiliation that they inflicted on others. And Nalo Hopkinson's *Midnight Robber* precisely uses that as the entire world of hers is colonized and dominated by the Caribbean culture. What is even more important to see that Nalo has also utilized Australia, another colonized continent but has dominated the premise as New Half-Way Tree (allegorized through Australia) is overwhelmed by people from Toussant who are the dominant force here.

> "You mean you never hear of New Half-Way Tree, the planet of the lost people? You never wonder where them all does go, the drifters, the ragamuffins-them, the ones who think the world must be have something better for them, if them could only find which part it is? You never wonder is where we send the thieves-them, and the murderers? Well master, the Nation Worlds does ship them all to New Half-Way Tree, the mirror planet of Toussaint. Yes, man; on the next side of a dimension veil. New Half-Way Tree, it look a little bit like this Toussaint planet where I living: same clouds in the high, high mountains; same sunny bays; same green, rich valleys. But where Toussaint civilized, New Half-Way Tree does be rough. You

know how a thing and the shadow of that thing could be in almost the same place together? You know the way a shadow is a dark version of the real thing, the dub side? Well, New Half-Way Tree is a dub version of Toussaint, hanging like a ripe maami apple in one fold of a dimension veil. New Half-Way Tree is how Toussaint planet did look before the Marryshow Corporation sink them Earth Engine Number 127 down into it like God entering he woman; plunging into the womb of soil to impregnate the planet with the seed of Granny Nanny. New Half-Way Tree is the place for the restless people. (Hopkinson: 2000, 2)

A lot of Caribbean writers like Derek Walcott, V.S. Naipaul have always spoken about the ills of colonization and how it has hampered the progress of the nation and the exploitation it brought. Though they are mainstream literary figures, Nalo Hopkinson have utilized their tropes in her own fantastical creation to question as well as address colonialism and its aftershocks.

This work has also considered other ideas of reverse colonization as mentioned in books as diverse as *The Man in the High Castle* as well as *When Gravity Fails.* But *Midnight Robber* makes itself unique by challenging the tropes of narration by constantly using a cultural decimation of other cultures and carpet bombing the entire world with Caribbean culture that can be seen in *When Gravity Fails* as well where the Arab culture is the dominant force. This is a process of allegorizing once again the colonial policies where the culture of the colonial force was primary and the colonized's culture became secondary or often non-existence.

The British Empire colonized the Caribbean for two things- cheap labour and surplus natural resources such as sugarcane and other crops and brought indentured labours to these places thus creating a rainbow society where people even now have existed peacefully and without fighting. Also the loss of America prompted British to look for more greener pastures to colonize.

Jane Austen as well as other writers have mentioned this aspect in their works like in *Mansfield Park* (1814) where the British traders are often accused of keeping slaves in their sugarcane plantations and torturing them thus attributing the horrors of colonization that often skipped the notice of many a British people or like many who simply chose to ignore them. Writers like Tobias Bucknell as well as Nalo Hopkinson are some of the few writers from the Caribbean who have interest in science fiction

and have utilized their expertise in the field to bring the genre fiction to a Caribbean root. Thus utilizing technology and other such tropes and presenting it through a distinct Caribbean charm led to the creation of Caribbean science fiction. Though the number is very less at least science fiction has arrived in the Caribbean.

Nalo Hopkinson's narrative also uses feminism as it creates a heroine who is mercilessly crushed by the patriarchy. She has to fight back and hence just like Wonder Woman and other female heroines takes up the mantle to defend two things- the Douens as well as New Half-Way Tree along with her own dignity that was crumpled and roughed by her father.

Feminism hence becomes another aspect of feminist science fiction. Writers such as Judith Butler, Joanna Russ, James Tiptree Jr. and others have utilized it in the Anglophonic sphere but most importantly a woman of colour utilizing it in her narratives says a lot when we try and differentiate Anglophonic science fiction and postcolonial science fiction but that's a problem we will discuss later. In *Midnight Robber*, there are two aspects to feminism, apart from Tan-Tan becoming a super-heroine. One is her mother who cheats on her father and is a reminiscence of the colonial heritage that has enough examples in a number of British Raj stories as well as the woman who becomes her father's mistress in New Half-Way Tree who like themselves are condemned and thus has to choose well when she is selecting her man. And though Tan-Tan is getting abused she keeps quiet and even decides to take revenge once Tan-Tan kills her father. Her mother's affair during her father's absence starts the first seed of problems in a happy household. The father kills the lover and has to escape. Though Nalo Hopkinson has used the idea of Electra complex here where it is clearly visible that she is jealous of her mother, her escaping with her father to New Half-Way Tree ultimately proves to be disastrous.

Another idea of feminism that is put in here is the creation of Granny Nanny who oversees the entire functioning of the world and children when they are born get connected to it. Granny Nanny hence is a matriarchal figure but with an ulterior motive of her own and she too has colonized the entire planet as it is under surveillance and only when one escapes to places like New Half-Way Tree they can escape the wrath of Granny Nanny and this is what Tan-Tan's father did.

The novel's generic affiliation with cyberpunk makes it attuned to technology's ability to compress concepts of space and time under the condition of globalization. "The growing intervention of technology in the most intimate aspects of human life" (Davis 210) plays out in *Midnight Robber* through the surveying and then reproductive capacities of the Nanny web, a sentient interface that regulates the novel's law-abiding population. Published in 2000, the novel euphorically imagines the possibility of preserving the local on a global, planetary scale; and creolizes cyberpunk and Caribbean genealogies of resistance to create a diasporic population that colonizes a new planetary home through corporate-funded artificial intelligence. *Midnight Robber* tries to find a liveable space between the lost dreams of anti-colonial resistance and the continuing resortafication of the Caribbean through the disruptive presence of physical, laboring subjectivities. More specifically, underclass characters on Toussaint and the novel's protagonist, Tan-Tan, combine tactics of Jamaican maroonage and Trinidadian carnival boasting to suggest a new configuration of gender and species relations oriented to a local space. These tactics critique globalization's efforts to flatten differences and to convert labor into the production of pleasure for the Global North's consumers. The mobility of consumers, their desires, and their purchasing power inform Arjun Appadurai's descriptions of the flows of capital, commodities, and desires that travel the currents of the globalized marketplace, transgressing the once-thought stable boundaries of nation-states, regions, and bodies. Recognizing the intensely reifying capacities of globalization, his term "objects" includes "ideas and ideologies, people and goods, images and messages, technologies and techniques". Appadurai also crucially acknowledges that this flow and motion is anything but consistent, coeval, or isomorphic. By focusing on its disjunctures, he can more adequately represent the ways that actors continue to seek out and claim locality, depth and difference, despite late capitalism's endless search for new markets to expand its hegemonic arsenal of desires and pleasure onto increasingly interconnected populations. Though these powerful forces appropriate ever more material, space, and mobility, staging opposition remains possible, particularly through the faculty of the imagination, and this is where. (Fehskens: 2010, 137 )

Her father's rape of her is nothing but an allegory of the way the colonize raped and pillaged the virgin earth of the natives and exploited it. Tan-Tan continued to endure it without raising her voice but finally she broke through and killed her father thus implying that the natives the colonized have to come together and raise their voice.

She despises her stillborn because it reminds her of the problems that she faced but at last she reconciles with this situation just like the colonized often reconciles after independence is granted and looks forward to looking after the nation and nurturing it to a greater and better future.

Her father's murder in her hands is an important event in the book as it finally gives Tan-Tan the much coveted agency that she needs. And the only way to get it is by wiping off the patriarchy that has continuously exploited her body and soul but her problem actually doesn't end here because his death brings out something else for her to deal with. Her stepmother wants revenge because Tan-Tan killed her father and Tan-Tan has to escape. From a familiar setup Tan-Tan now has to escape and finally during this process comes in contact with the inhabitants of New Half-Way Tree who have been pushed away from their natural habitat. They too are exploited and colonized and by staying with them, making friends with them Tan-Tan finally establishes a free zone and it is through their influence she dons the hat of the Midnight Robber.

Her stepmother's quest of revenge can be attributed to the compradors who regularly collaborated with the colonizers to make sure they get some part of the booty through this exploitation. Though her stepmother ultimately fails to get her revenge and allows her to leave the animosity between them is not solved. These compradors hence can be connected to the post-independence capitalists whose sole motive was to gain maximum profit with or without colonial help.

> Janisette was shaking with tears, with fury. She made to climb back into the cab of the tank. "I defend myself," said the Robber Queen, dropping out of the free rhyme and back into herself. "For the first time, I defend myself, Janisette." Her stepmother turned at the sound of her name, one foot suspended in the air. Tan-Tan said, "Is you give me the knife to do it with. Don't tell me you never used to hear what Antonio was doing to me. Is you see my trial and never have courage to speak up. So why you hunting me now, woman, when I only do what you give me tools to do?" Then Tan-Tan knew her body to be hers again, felt her own mouth stretching, stretching open in amazement at the words that had come out of it. Is she, speaking truth; is truth! (Hopkinson: 2000, 325-326)

Nalo Hopkinson uses a lot of mythical elements in her narrative thus trying to pull back the narrator back to where her root is. Though Caribbean fantastical

elements and creatures are present throughout we also witness the implementation of Greek mythological elements that again is a consistent plot point in the narrative because the Greeks were known as the earliest colonizers and Tan-Tan herself suffers from Electra complex that ultimately resulted in her downfall when her father established an incestuous relationship with her.

Nalo Hopkinson's narrative focuses on a variety of confluence related to science fiction. It takes elements from the various defining sub-genres of science fiction and creates a hybrid narrative.

> In the 1980s, cyberpunk helped to revitalize interest in sf among academic as well as popular audiences. Typically, cyberpunk depicts a doomed and desperate world that reiterates globalization: multinational corporate domination, powerless and pliable masses, and environmental degradation. It offers a consensus vision of the imminent deployment of technology in the service of capitalism writ large. Initially, the conflict between the individual and a technologically advanced global capitalist machine followed a fairly standard pattern. As Istvan Csicsery-Ronay, Jr., complained nearly twenty years ago, how many formulaic tales can one wade through in which a self-destructive but sensitive young protagonist with an (implant/prosthesis/telechtronic talent) that makes the evil (megacorporations/police states/criminal underworlds) pursue him through (wasted urban landscapes/elite luxury enclaves/eccentric space stations) full of grotesque (haircuts/clothes/self-mutilations/rock music/sexual hobbies/ designer drugs/telechtronic gadgets/nasty new weapons/exteriorized hallucinations) representing the (mores/fashions) of modern civilization in terminal decline, ultimately hooks up with rebellious and tough-talking (youth/artificial intelligence/rock cults) who offer the alternative, not of (community/socialism/ traditional values/transcendental vision), but of supreme, life-affirming hipness, going with the flow which now flows in the machine, against the specter of a world-subverting (artificial intelligence/multinational corporate web/evil genius)? (Enteen: 2007, 262)

The persona of midnight robber as taken up by Tan-Tan is one of the many forms of going against established colonial norms and fighting against it because of the continued exploitation. Midnight robber is a mythic element in Carribbean folklore and the main reason why Tan-Tan uses it is to offer hope something that has been used in other form of narratives such as films where the hero or the heroine dons a particular identity to fight against evil. Nalo Hopkinson hence remarkably idolizes as well as embellishes this idea in her postcolonial science fiction narrative.

Exile too is an important element in *Midnight Robber* and there are two forms of displacement shown here. One, when Tan-Tan goes to New Half-Way Tree with her father while later after she kills her father she goes and stays with the aborigines of New Half-Way Tree but the problem here is that both form of exile here is that of reluctance as Tan-Tan doesn't want to leave but is forced to leave otherwise her stepmother will kill her.

> Hopkinson does not project fantasies that extend current systems or employ technology to drive the narrative. Instead, she envisions alternative societal configurations that are embedded in different relationships to power, knowledge, and the legacies of slavery and colonialism. These are reflected by and responsive to technology. Even though Granny Nanny and her Grande Nanotech Sentient Interface are not explicitly described, Granny Nanny's role within the society is explained at length. She is intricately entwined with the planet and its inhabitants, functioning most prominently as a guide and information source for humans who strive for a world that eliminates previous forms of inequity. A technological fighter, protector, and magician, Granny Nanny enhances the role of her namesake, a seventeenth-century Jamaican who fought slavery. Hopkinson portrays Granny Nanny's position as a weave of strength, magic, and stewardship, basing it not only on history and legend, but also on the values of the Taino, "the indigenous people who were living in the Caribbean when Columbus stumbled on that part of the world" ("Code Sliding"). Consequently, the depiction of Granny Nanny's Grande Nanotech Sentient Interface, her 'Nansi Web, reveals the priorities of her community rather than providing a trajectory of technological development and its accompanying values.8 Technology in Midnight Robber responds continually to the location and population it surrounds. The Marryshow Corporation and Granny Nanny constitute and are constituted by their community. They cannot evolve into machines that no longer respond to the populations with whom they intersect. Communication and play, rather than corporate capitalism and accumulation, are their aims. (Enteen: 2007, 265)

Another important narrative trope used here is the use of guns that the humans bring and thus destroys the Dou-Dou settlement of New Half-Way Tree. The colonizers have always relied on technology to usurp people and bring themselves in power. Though gun is a primitive tool as far technological progress is considered where other narratives relies on much more complex technological usage to colonize, *Midnight Robber* focuses on one single deadly weapon to promote how dangerous things are for the aborigines i.e. the Dou-Dous.

What is notable in *Midnight Robber* is that the new colonizers are behaving just like their white counterparts. Hence, Nalo Hopkinson suggests that irrespective of the colour of the skin the effects of colonization will just be the same without any mercy at all. Be it black or white or any other race the colonization of the world will be devastating and if we look at history there are countless examples. Though Anglophonic colonization brought out racism, this idea existed even before it. For example, when Mongols captured China and looked down upon them, it was a form of racism. Hence, it can attributed to mimicry that is one of the most important tenets of postcolonial theory as observed by Homi Bhabha.

The exile itself has a lot to speak about, as prisoners and people who couldn't land themselves up in the British society ended up here. In Australia, and other places, displacing the aborigines and starting their own colonies, this is another aspect explored in the *Midnight Robber*. The mythical creatures can be connected to the aborigines of these places, and how they try and stay away- they make Tan-tan as one of their own but Tan-tan ends up displacing them all- but she finally reconciles with them as well

The super-heroine persona of Tan-Tan can be seen as an attempt against colonialism- here colonialism is metaphorical in the form of societal rules and regulations while Tan-Tan wants to break free. Her first attempt was when she killed her own father after years of torture. Though she was not totally into it but by killing her own father she gave the patriarchal colonization a solid blow and thus her persona was essential for New Half-Way Tree to survive and hope against the humans who are trying to destroy it and its inhabitants. But Tan-Tan herself is a human, so Nalo Hopkinson suggests that it is the colonizer who has to break out of the shadow of its colonizing power and help the colonized get back what was his or her.

# Chapter IV

# Covert Allegories: Hidden Agendas in Postcolonial Science Fiction

### IV.1. *Zendegi*: Re-Visioning Dystopia through the Postcolonial Microscope

Iran's status as a postcolonial nation is fraught with several problems. Its history is rigid and the years 1953 as well as 1979 are of particular importance as they show how it got colonized again and again even though it was free from colonial rule. The 1953 coup that toppled an elected government and the 1979 Islamic Revolution have much to do with the overall postcolonial history as well. The Islamic Revolution in Iran later had a chilling effect on Asia as well that is comparable to the coup of 1973 that happened in Chile. Iran can be termed a religious dictatorship where the president is elected but Islamic religion is supreme in that country.

Historian Ervand Abrahamian says that the origins of the coup go back to the Anglo-Iranian oil crisis of 1951-53, which, in turn, goes back to the abortive petroleum negotiations at the end of World War II (Abrahamian: 2001, 184) . That once again shows how postcolonial phase was embittered by the ghosts of colonialism.

And taking this as a cue, Greg Egan's *Zendegi* (2010) that means life in Persian, is a broad attempt to discover Iran as an independent and democratic country without the hostiles and suffering that one associate with the Islamic revolution and how the country internally colonized through a despotic religious committee that controls every movement of the nation.

*Zendegi* presents a scenario where Iran finally attains freedom, from this authoritarian, Islamic rule and what happens then, though the main concern is a virtual reality game that the protagonist of the book wants to use as a tool that will save his memory so that his son can continue to have his guidance. This virtual reality game becomes an allegory of the nation that wants to re-remember so that the country can save itself from making similar mistakes. Though the protagonist uses this to help his son remember him, it allegorizes the newly born nation out of the old. This virtual reality game, where the player can use his deepest fantasies and see it come alive,

focuses on Iran's own attempt to come out of this nightmare of a strict government and finally become democratic.

The virtual game is designed by a female scientist Naseem, who has studied in the west, whose father was a dissident and was killed by the Iranian regime for opposing it. Similarly, the protagonist's wife too was a dissident and was arrested. That creates a sort of bonhomie between them as the protagonist comes from Australia that was a colonized nation once upon a time and the female scientist, though a free woman, was displaced from her home. But this virtual reality machine that we see uses the nation as a metaphor itself as it tries to forge an identity out of its dismal past, trying to bury the ghosts at any cost but this is just not possible. The spectre of colonialism still looms in the horizon and it is easy to see that the road to freedom and then decolonization is never easy. But there is something that science fiction does to cover these difficulties by creating a genre that's separate and hence different from the traps of mainstream literature to address such issues.

> Its lionization as not just critical-theory friendly but singularly critical-theory appropriate points to the continuing effort to carve out, not just a subgenre within sf but an entirely separate genre, free to develop its own aesthetic and to attract serious criticism without the lingering and shameful connections to pulp. The real question, then, is not whether all sf is progressive or if any of it is fascist. The question is whether even this more ambitious, liberal-minded, and critically approved sf bears traces of its fascist heritage, so to speak. It is a question that requires a return to the historical understanding of fascism and the rise of fascism-spotting described earlier. After Hitler—and after Pound, Lewis, and the rest—fascist themes in science-fictional works went underground, so to speak. Even to approach such a position meant risking being branded with the "fascist" label. (Santesso: 2014, 152)

The identity of Iran is always at stake because of its chequered history, that has seen upheavals at various stage. The Islamic revolution immediately followed the bloody long Iran-Iraq War (1980-88) that further destroyed the country without giving it a chance to stabilize itself. *Zendegi* when it approaches its subjects that it wants the nation to be democratic, doesn't answer this question, of how Iran will react or how the volatile West Asia will react to the new identity of Iran.

Greg Egan's idea of Iran as an alternate nation, a different one from what it is now, is like re-thinking it in terms of a utopia. With several restrictions over, the nation has finally adopted and adapted itself to western ways and this is where *Zendegi's* postcolonial possibility ends, as Iran once again loses its own identity in the attempt to make itself relevant in the Anglo-centric world, in its attempt to become a technology-enabled first world country. The show is run by dissidents and expats thus giving a chance to create wide bridge once again, as the general populace who had nothing do with this never got a chance to voice their opinion and as usual their voices get muffled in this melee.

> Evin Prison sat on the line where the northern suburbs of Tehran gave way, abruptly, to the Alborz Mountains, some twelve kilometres from the city centre. One minute there were crowded expressways, upmarket shopping malls and tiered apartment blocks in glittering white, the next there was barren rock sloping up into the mountains. Popular hiking trails began nearby, and a ski-lift wasn't far away, though it was definitely not the skiing season. At the bottom of the rocky slope sat the prison, its high grey walls topped with razor-wire, watchtowers rising from the cell blocks. To the west lay a shady green park with a teahouse and restaurant; those facilities were closed now, but the park itself had proved invaluable, with the trees offering shelter from the sun, and now the soft, excavatable ground saving the assembled masses from complete indignity. Protesters surrounded the prison on all sides, but the bare rock behind it had proved the hardest to defend. For three nights running, the police had used water-cannon to force a retreat back down the slopes. But they always ran out of water eventually, or their pumps ran out of fuel, and during the day the protesters rebuilt their barricades of metal drums and barbed-wire, and by sheer force of numbers pushed them up the mountain, driving back the police lines. Martin had watched from below as tear-gas grenades were smothered in drums of water or wrapped in fire-blankets, but never lobbed back to their senders. Apart from the sheer frustration of not prevailing, the police were offered no provocation: no stone-throwing, no swearing, no taunts. (Egan: 2010, 87-88)

This virtual reality machine is part of a start- up but other conglomerates enter the race and the company starts losing out. As seen, once Iran is a free country, it also becomes accessible to capitalists that quickly pounce upon this opportunity. It is again not mentioned clearly how the former Islamic government promoted the economy but the newly democratic government promotes capitalism from the its onset thus

allowing neocolonial problems to creep in and thus fall inside the trap of vicious post-capitalist world.

Iran's postcolonial history is bound to be affected by the events of 1953, and 1979 and now this fictional event that finally topples the religious hold of the country. Greg Egan doesn't offer much and focuses on the family life of the Australian expat but through this, it can concluded that for Iran to prosper it has continue depending on memories of the past. Iran's history has always been fraught with difficulties and a transition to a smooth society was never achieved especially after the Islamic revolution the nation was torn into a bloody war with Iraq for eight long years. It was only after that the nation saw some stability but not always as the draconian rules related to Sharia nearly destroyed the core of the society and internal colonization of men and women continued without a halt.

In the narrative, future Iran looks resplendent and people finally have the freedom they were craving. The nation is democratic and a lot of expats have stayed behind with many coming back. Greg Egan who was present during the violent protests against the government during the year 2008, utilizes this in his narrative and thinks if the protests are actually successful how the nation would be in a democratic setup along with dollops of technological marvels such as virtual reality, posthumanism among others.

The Revolution of 1979 was an epoch changing event for the Iranians and in many ways in the world because it directed posed a threat to American neo-imperialism. From a monarchy, Iranians suddenly found themselves under the rule of the Sharia law with strict religious codes to be followed. This is not what the Iranians had wanted or asked for but this is what they got but before they could retaliate in a democratic manner, the Iran-Iraq war started and ended any hopes of reconciliation with the democratic apparatus they were hoping for.

> For the religious leadership, particularly Ayatollah Khomeini, cooperation with the liberals became an important means to the success of his religious leadership and, ultimately, the revolution. He and others were fully aware of the democratic goals of the modern urban groups and the liberals. The importance of support from such groups for the victory of the revolution forced the religious

leadership to change its opposition to the liberals and to negotiate with them. The liberals and the modern middle Mass participation of the modern middle classes in the peaceful demonstrations against the Shah and their slogans for democracy and freedom alarmed Khomeini, particularly their demands for democracy, class, longing for the rule of law, freedom, and democracy, made themselves more and more visible in the revolutionary struggles against the dictatorship of the Shah. However, mass participation of the modern middle classes in peaceful demonstrations against the Shah and their slogans for democracy and freedom alarmed Khomeini. (Momayesi: 2000, 48)

*Zendegi,* thus do write about the government crackdowns against pro-democracy supporters and their attempt to assert their freedom. Though the protesters are brutally treated by the regime it really does not stop them from claiming what is right. Yes, in a postcolonial nation like Iran, the idea of democracy is still looked at as some sort of anomaly because the authorities won't allow it. They believe the nation will only prosper only if certain codes are followed.

America's CIA has played an extensive role in Iran before the Islamic revolution of 1979 helping the Shah of Iran to maintain rule but after the Shah lost power the neocolonial representation of CIA too came to an end as Islamic Iran now had nothing to do with imperial America. The last straw was the seize of the American embassy that went on for a long time till it stopped but it was a major blow to an neo-imperial power but at a terrible cost.

1953 coup of Iran was organized as a part of CIA's effort to increase its influence in the country and it actually continued till the year 1979. The Shah of Iran literally became a puppet of American but not many were happy with it. The 1953 coup saw the removal of a communist prime minister that was part of America's plan of ridding the world of communists that ultimately backfired. Thus, the coup of 1953 and the 1979 revolution and an allegory to it is constantly run in *Zendegi* as it can be observed throughout the narrative. Iran has become even more reclusive and tyrannical post the Islamic revolution and they want freedom and though it is granted in bits and pieces society itself is fraught with difficulties as observed and seen through the expats who have made it their home.

Greg Egan uses a lot of feminist tropes here through female scientist and female activists.  He tries to address their lives though it is set in two different worlds and are finally connected to Iran but the question that is asked actually is what is the status of Iran- was it perpetually colonized and even colonized now thanks to a virulent Islamic regime or does *Zendegi* offers an way out. Virtual reality hence takes over this alternative reality. Like other science fiction narratives used in this work, *Zendegi* too offers a virtual reality but this time the virtual reality is not nefarious but rather it exists because it only wants to help a father connect with this son after the father dies. Thus, post-Islamic Iran also becomes the hot bed of posthuman activity as suggested by the author and an attempt to capture and create memories. Alternate imagination hence becomes the most important crux of *Zendegi*, a world where both postcolonial ethos as well as posthumanism can exist. Greg Egan argues that once Iran purges the idea of Islamic republic and slowly makes a transition to a democratic society that is what many liberals and moderates actually want in Iran but is difficult to get in reality and hence Greg Egan constructs an alternate creation in *Zendegi*.

Another important narrative form in *Zendegi* is the female scientist Naseem, mainly the Iranian expat who has created a virtual reality of the same name that gives this book its title. Her connection to Iran is strong as her father was killed by the government for taking part in pro-democracy movements and her return from these displacement/exile speaks a lot about how things have changed or rather how the author wants things changed in Iran. Many Iranians post-1979 left the country or were later forced to leave the country because of their political activities something that has been written in *Persepolis* (2000) as well that uses the trope of Islamic revolution to chart the story of the female writer Marjane Satrapi.  Karen Cadora talks about the breakdown between machine and humans where machines are mostly considered to be males and this can be seen in the narrative as well, but here the creator of this machine is a female.

> Although the breakdown of the boundary between machine and human is inherited from masculinist texts, some women writers use this convention in the service of subversive gender politics. In her discussion of the computer Net as a feminized and mystified space, Nixon points out that certain female characters in the texts of male writers like Gibson and Sterling need no computer hardware to interface with the Net. All they have to do is dream cyberspace; their

> bodies have a special electronic awareness. Men have to use electronic "decks" to interface with the Net whereas "certain females. require no such mediation: they are already, by implication, a part of it" (Nixon 227). Women, in masculinist cyberpunk, have some mystical, corporeal connection with cyberspace. This would suggest that cyberspace is, by association, feminine in nature, something which becomes most apparent in the highly erotic imagery associated with entering the matrix. Nixon points out that male cyberpunks "jack-in" to the matrix, and that their goal is to penetrate the "hymenal membrane" of computer security. (Cadora: 1995, 361)

This Iranian diaspora hence is very similar to the Cuban diaspora and have mainly concentrated themselves in different parts of USA, while the Cuban diaspora has consolidated themselves in Florida, USA. Greg Egan's female protagonist is now a member of such a  diaspora who longs to return home and when the chance comes she goes to create a virtual reality program to promote science and technology in the country something that she misses in her adopted country. Greg Egan is clear about one thing in his work that a large number of expats long to return home and change it just like his own character and Australian expat who stays back and marries an Iranian after the pro-democracy supporters are successful. Thus, the narrative also focuses on the struggles of both the expatriate Iranian and the white protagonist who has married an Iranian and has made it his home.

> Nasim turned the decision over in her mind. The prospect of walking away from her brain-mapping work was wrenching, but it wasn't as if she was trashing her files and erasing herself from history. She'd already made some contributions to the field, and other people would build on them. She didn't have to chain herself to one project for the rest of her life just to keep the time she'd spent on it from being wasted. She had always wanted to return to Iran. Now that her country was finally being reborn, she had to grab the chance to witness that with her own eyes, instead of watching everything unfold from a distance. All the frustration she'd felt at not being part of the uprising would be assuaged if she could at least be a part of the rebuilding. She began drifting towards sleep. Her mind was still in turmoil, but she was going to have to get used to that. Going back would not be easy, but this was her time, this was her chance to reclaim the life that had been stolen from her. Going back would not be easy, but she knew now that she could not stay away. (Egan: 2010, 112)

Freedom in an authoritarian state is difficult to obtain mainly because the state is cautious and it needs to maintain it authority. Freedom of thought, speech.

expression et cetera becomes difficult in an authoritarian state because the government want to continue rolling over the people. The people don't have much choice but to suffer and the same thing happens in *Zendegi*. The people of Iran want to come out of this problem and they demonstrate against the government. Hence the government cracks down on them.

Another important aspect of Iranian society post democratic transition *Zendegi* is the sudden rise of capitalistic entities that has come to do business in a fair and free atmosphere. The Iranian protagonist who has come back to her country as a scientist joins one such capitalistic entity and starts working for them and create a virtual reality that is easily accessible to common Iranians. This idea of virtual reality is used and becomes a mainstay for other postcolonial science fiction narratives.

The scientists who work for these corporations are more and less unscrupulous. But one thing has to be remembered here is that even according to Greg Egan's narrative is now a is now a free country and hence technological activities are welcomed which was not possible during the rule of the Islamic Sharia state. But we look at many such capitalistic entities we will see how they exploit even in a democratic setup. So though Iran needs business and they have been welcomed we are not sure how they will behave in the future. And the position of technology itself is fraught with the number of difficulties because at one point it helps human beings and at the very next they create problems for them. *Zendegi* is a virtual reality program and it helps in creating the idea of posthumanism that many either agree or disagree with. Hence can we suggest that posthumanism is another form of colonization of the human beings but this time through technology.

Islamic Revolution of 1979 is an important event in the postcolonial history of the world and can be relatable to other such revolutions like that of depose of President Salvador Allende in Chile or President Juan Peron in Argentina. But post-1979 Iran brought out more misery in itself as it created another dystopian problem for them because the government turned out to be tyrannical with several repressive measures.

*Zendegi* focuses on a number government crackdowns against pro-democracy supporters like the attack on a jail and picking up people who have supported pro-democracy movement something that is very similar to Argentina's Dirty War where communist activists were repressed by government agents or as we seen *Turing's Delirium* where the government is fighting against hackers trying to bring them down. What is observed here is that one postcolonial historical event is related or connected to another event as well.

Colonial as well as postcolonial repercussions hence are observed here as the domino effect comes into play. The colonial repressiveness easily makes a transition thus making many question what exactly is this freedom when common citizens cannot live without government interference. Iran post-1979 has suffered a lot because of the government and the pro-democracy movement is definitely a need of the time that has been totally denied thus bringing in a form of internal colonization.

Hence this narrative focuses on three main aspects of the Iranian society- the past the future as well as the present and how the society can improve if considerable freedom is granted to the population and the rigid rules are removed then Iran's place in the postcolonial canon will be much more easier because it has been perpetually colonized and freedom has been limited.

## IV.2. *River of Gods*: Neocolonial Tendencies and Internal Colonization

Ian McDonald's *River of Gods* (2004) pictures India as a broken land, Balkanized and going through several crises like fight between water between different nations that were once part of India, the suppression of transgenders, rogue AIs who are hunted down by Rick Deckard like characters and another war that is brewing between the nations over water resources.

Ian McDonald's have always tried to create a sort of connection between science fiction and the third world nations, former colonies trying to understand what is their place in a genre that is heavily depended on Anglo-centric narratives. He has written books that mainly revolve around countries like India, Turkey, Brazil and other developing countries hoping to see how they will deal with a massive technological

upgrade and the picture is often bleak as he lay bares the corruption and the neocolonial problems that these nations go through.

In a short story collection, a direct sequel of *River of Gods*, called *Cyberabad Days* (2009), he writes about how American engineers are helping the nation of Awadh develop itself, in another story he writes about mechanized robots, inspired from animes, helping another nation, that was one part of united India, win the wars.

But here our sole focus will the broken nation of India, in the year 2047, hundred years of independence, a once upon a time possible superpower and now a non-existence entity, that has become a part of the myth. *River of Gods*, has possible colonial as well as postcolonial allegories, normal to many SF narratives, but what he does rather well, (something that Indian SF writers are often afraid to do), appropriates the politics of the nation very well. Like the Cauvery river dispute between Tamil Nadu and Karnataka or the Enron power project problem, here that becomes Ray powers among others. But what makes *River of Gods* even more exciting is the possibility of India dismantling itself, partitioning itself further, as once it was, the civil union that was orchestrated by Sardar Vallabh Bhai Patel, though thankfully not princely states but rather whimsical nations always at each other's throat.

Politically *River of Gods* is extremely self-aware and it allegorizes several important events of Indian history, especially the death of Indira Gandhi and the Sikh Riots. But what we can learn from this narrative is the neocolonial tendency, the imperialistic designs of the broken country as they try to better each other with the Anglophonic world looking at them as they squabble and fight and this is very true. India, as you might know, has several problems. Like the problem that the north-east states face, alienation from the mainland, animosity regarding water (Tamil Nadu-Karnataka), problems over border (Maharashtra, Karnataka) and the list will only increase.

More importantly, does *River of Gods* effectively idealize decolonization? The narrative here becomes increasingly or frustratingly neocolonial as the thirteen Balkanized states bicker over trivial issues, with the two biggest nations, Awadh and Bharati out to battle each other, creating political problems and waiting for a suitable

time to attack and destroy each other. But among all these ideas of neocolonialism, the divided India is essentially till a third world country, still influenced by the western sphere hence decolonization becomes a difficult thing to achieve and sustain. For Istvan Csicsery-Ronay, the expanded focus on third-world insurgency found in these examples of anthropological SF both uphold and de-center empire:

> Third World liberation movements employed feelings of cultural distinctiveness and pride against European arrogance—with the paradox that these appeals to national distinctiveness served economic and political rationalization, and the entrance of the newly liberated nations into the neocolonial world-system as valuable 'non-aligned' players sustained by the competition within the modern world-system" (Ronay: 2008, 106)

Here we are talking about the neocolonial influence of India and not the neocolonial influence it is under. For example, the entity of SAARC, India is a major player only upstaged by China when it comes to growing regional influence in Asia. That's why India tries to create better and further relationship with Japan, whose relationship with China is essentially turbulent.

Hence this neocolonial tendency of India is of a regional sphere and yet it has to counter the hegemony of China that is slowly spreading its wings. Another sphere of Indian neocolonial influence can be seen in Africa but even there China is still a major concern. But coming to *River of Gods*, we again witness a number of subaltern characters be it the nute Tal, a transgender, Mr. Krishna or his wife, or the gardener or the rogue *aeies* or the gangster Shiva, all essentially represent the problem on why it is so difficult for India to become a neocolonial nation yet it aspires that status.

Some of among these neocolonial subalterns do crave for power. Mainly the character of Jeevanji, who later is found out to be an aeai and is smartly modelled on L.K. Advani and he too orchestrates a sort of riot and rath yatra that results in the death of several important characters. But among them another character is equally important that of Shahin Badoor khan, advisor to the Bharati PM, whose tryst with Tal, creates problem for the nation.

But in all these hullabaloo and the subaltern's demand for neocolonial progress we tend to forget the reason behind India's balkanization and how it effectively

stopped decolonization as the American influence (obviously a neocolonial power here) increases rapidly, like the attempted takeover of Ray Powers till the day is saved by Vishram Ray, the new owner of Ray Powers. But this win is somewhat improbable in nature, as it is shown how Vishram Ray creates an alternate source of powers teaming up with third generation Aeais. One subaltern joining hands with another, while another subaltern is out to kill and decimate the third generation aeais, as the entire world follows the Hamilton act that states that no third generation aeais will exist.

Robert Young argues that:

"The failure to countenance such a shared history is untenable because European [colonial] expansion and the occupation of most of the global land-mass between 1492 and 1945 mark a process that was both specific and problematic"; therefore its opponents must be "united by a common political and moral consensus towards the history and legacy of western colonialism". Indeed, the term "tricontinental" implies some uniformity of experience of colonial exploitation in disparate sites in Africa, Asia, and South America" (Young: 2001,5)

In all these, we have to take up the issue of the subaltern status of most of the characters though they all try to come out of this but the problem is not that easy to solve. Each of these continents saw the same suffering but a varied group of subalterns and once the nation got independence, many subalterns themselves became colonizers. The nation, though experiencing a rapid technological advancement has more or less stuck in old age religious beliefs that has somewhat a distorting effect on the neocolonial ascendancy as craved by some of the mini-states. The main reason is water and power, as craved by Bharat and Awadh. The states of Bengal is somewhat aloof but they know the problem of Bharat and Awadh going into war. The thirteen states have a common strand. It is India from where it rose, like the phoenix bird so all the thirteen states have a sort of aspiration to be the best, to wield a sort of influence but McDonald though writing thoroughly on several aspects that reflects on India, misses out on the presence of the north-eastern characters or the states themselves and their fate in a balkanized India, that has more than token presence in Samit Basu's *Turbulence* or as mentioned by Shovon Chowdhury in *Murder with Bengali Characteristics* (2015).

In *Capitalism in the Age of Globalization (1997)*, Samir Amin attempts to wrench the third world away from its uncritical association with development as a conceptual category, retooling the idea into an oppositional theory. Amin connects the levels of structural indebtedness experienced by third world nations with a crisis in global capitalism occurring between 1968 and 1971. On the heels of the postwar boom and the decolonization of underdeveloped nations, the global recession of this period increased global unemployment, inflation, and debt (Amin: 2012, 463)

Ian McDonald in an interview, published in *Locus* magazine issue of 2005, talks about his own postcolonial self as he challenges his detractors who says he is just another firang writing about India without in depth knowledge (can this be attributed to another *farang* writer Paolo Bacigalupi who set this *The Windup Girl* in Thailand but made Thailand a major superpower). But the book suggests otherwise as it reflects his in-depth knowledge of the sub-continent and its political fallacies.

The position of Mr. Nandha here who is a patriot but also a pawn of the western neocolonial influence but again himself asserts the neocolonial tendency of Balkanized India. While hunting down rogue aeais he systematically kills and rips off a segment of Western superiority but this has basically no foundation because it is done with the tacit support of Western Nations, mainly USA whose neocolonial tendency is no more hidden.

But just like most SF narratives the idea of the capitalist zaibatsu or chaebols make much impact here, the way they try to penetrate deep inside the third world country. The Balkanized India is no exception but we wonder if this state helps in penetration made by the capitalist corporations easy or difficult. One important angle can be, when India was united, the government at center would more or less manage such activities and the states would agree, but these mini-states now have their sovereignty and they act accordingly. This idea of balkanization of course is taken from Yugoslavia and its breakdown into number of mini-states after a bloody ethnic war. Such war has not been mentioned but again we have to assume that it indeed took place that resulted in the creation of these mini-states hundred years after India got independence.

Gayatri Chakravorty Spivak in probing the extreme limits of subaltern politics and implicates postcolonial theory and practice in a self-aware complicity with a problematic category error, an error that involves attaching what Spivak calls "strategic essentialism" to what she terms the "subproletariat" of "the international division of labor"—that is, in India's case, the peasantry, tribes, and rural masses (Spivak: 2012, 474)

Postcolonial theory essentially talks about decolonization and how much successful it is. Though the end of the empires started with independence of their Asian and African colonies, the influence that the former colonies continue to possess was always a problem to the very idea of decolonization. But does *River of Gods* fulfil this criteria even when it is a science fiction narrative? For that we have to understand how easily it is both a postcolonial novel as well as SF narrative. The writer himself claims to be postcolonial so it solves the problem but then what about other SF narratives, but if we agree to what Jameson says, controversial as it is, most SF narratives possess or contain colonial/postcolonial/neocolonial allegories and *River of Gods* shows India as failed postcolonial nation but as a bouquet of burgeoning neocolonial states that is moving towards an abysmal end.

As Aijaz Ahmad argues:

> It is only by organizing their struggles within the political space of their own nation-state, with the revolutionary transformation of that particular nation-state as the immediate practical objective, that the revolutionary forces for any given country can effectively struggle against imperialism that they face concretely in their own lives. (Ahmad:1994, 317 ).

But among this obsession over neocoloniality, these thirteen mini states have of course lost their postcolonial status as well as have brought the idea of decolonization to a standstill. Subalterns of course exist and so does continuous effort to keep them marginalized. Among the most suitable subalterns here can be again Parvati, the wife of Krishna Cop Mr. Nandha, who spends most of his time away from her and she slowly falls in love with the gardener who again belongs to a different caste, triggering the problems of caste system that a technologically superior country still hasn't addressed. Their romance comes to an end shortly after they escape as the riots spread through

Awadh and Bharati and the gardener gets killed as they board a train, bringing in some ritualistic effects from Bollywood as it is very cinematic but the death of the gardener, effectively also ends the subaltern's chance at romance and a better future. For the state won't allow it at any cost, the utopia for the subaltern is strictly a no-no. So does this save the neocolonial template of these thirteen states? In some sense definitely, for the political equation changes, though Jeevanji is later discovered to be an aeai, a technological subaltern, thus creating further problems when it comes to a united front for the subaltern what Spivak diagnoses in *A Critique of Postcolonial Reason* as the Eurocentric arrogance (Spivak: 1999, 173).

Another important set of subalterns here are Shiv and Yogendra who definitely are the lowest among all the possible characters since they are hoodlums and are only a means to an end working for parties here and there stealing stuffs and finally getting victimized during the riots that claim Shiv's life. But what do these gangsters have in a science fiction narrative. The narrative itself begin with Shiv and though he is far away from the action becomes part of it, as he meets different concerned person who needs his help, and he needs their help, as he often deals in body parts selling it to someone called Madam Ovary and later also has to steal some data from the data havens that are very difficult to enter.

The entire idea is to present or show that the postcolonial nation can have neocolonial aspirations even it is very local and not global but the civil war or the war that is fast approaching these states is of course reflective of the problems that India as a nation face. Another important subaltern character here can be Tal, the transgender, whose identity is under crisis just like the identity of the nation. Tal is a nute, changed its (here it is yt) gender and became a seamless figure. India too underwent something like that and no one recognizes the nation that it was, only its remnants remain, in form of Bharat, Awadh and others. The crisis that Tal faces is the crisis of the ex-nation of India, that was postcolonial and a part of the decolonization process.

In *Colonialism and the Emergence of Science Fiction* (2008), John Rieder analyzes the prevalence of body-snatching invasion narratives in the Cold War era and contends that this trend stems from the shift in anxieties concerning America's economic and cultural inundation of the postcolonial world (Rieder: 2008, 147)

something that is equivocally present in *River of Gods*, the anxiety of a nation that's now broken and disrupted.

## IV.3. *The Windup Girl*: Ecological Disaster and Mimicry in a Postcolonial Nation

Paolo Bacigalupi's *The Windup Girl* (2009) challenges the Anglo-centric world order and tries to create an authority through Thailand and how its seed bank becomes important in a war to control the nation as a new colonial policy is formulated. Paolo Bacigalupi in all sense wants to focus on Asia's colonial history where we only see oppression, maybe except that of Japan but only till 1945 as post-World War we also see Japan falling in the colonial traps.

Fredric Jameson's remark in *Archaeologies of the Future* (2005) commending the narrative convergence of technoscience, geopolitics, and ecology in cyberpunk. What is significant are the priorities of global cyberpunk, in which technological speculation and fantasy of Alvin Toffler takes second place to the more historically original literary vocation of a mapping of the new geopolitical imaginary ( Jameson, 2005: 385).

*The Windup Girl* is an effort to erase this past and create a new memory as it allegorizes the colonization of Asia and tries to re-assert Asian hegemony, that brings us back to great empires of the past that once had their empires stretched all across Europe. And through this, another important allegorical element is presented and it is the windup girl, a machine with conscience who gets trapped in this tug of war as the Thai government, economic hitmen sent by western countries, nationalist soldiers all come together to destroy as well as salvage the nation that finally starts a new order but now what is quiet expected.

The economic hitmen who are send by first world countries, basically ex-colonizers, to infiltrate ex-colonies and destabilize their economy, so that their economy is disrupted and they will become dependent on the ex-colonizers again or to steal 'economic outputs'. Like it is often see how Western nations try to usurp patents on things that have been used by the natives for a long long time. This has again been a major bone of contention. Like the examples of basmati ric/turmeric/haldi that can be used here. Similarly in *The Windup Girl*, we see the Thai seed bank as the prized

possession that the economic hitman Anderson wants to delivery to his bosses and as observed Thailand becomes the hotbed of technological activities.

> In *Planet of Slums*, Mike Davis uses Bangkok's Klong Toey, a port area slum that could well be the district of Lake Anderson's "kink spring" factory, to illustrate urban ecological horrors: They suffer from what Gita Verma calls the 'garbage dump syndrome': a concentration of toxic industrial activities such as metal plating, dyeing, rendering, tanning, battery recycling, casting, vehicle repair, chemical manufacture, and so on, which middle classes would never tolerate in their own districts. Bacigalupi describes Anderson's factory in similar terms: They're spending millions to produce trash that will cost millions more to destroy—a double-edged sword that just keeps cutting.... All that sweat, all those calories, all that carbon allotment— all to present a believable cover for Anderson as he unravels the mystery of nightshades and ngaw [a Thai fruit]. (Hageman: 2012, 206)

He also falls in love with Mikio, a windup girl, an android who mimics human and doesn't understand that she is not a human. She finally finds solace with a scientist and his transgender lover and goes to stay with her own people, who will accept her as their own. But it only happens, when Thailand is purged after a deadly flood that has biblical references. It is only after this a new world order rises.

Another important element of the book is the alleged racism and persecution of Chinese refugees who have fled from the Malaya or Malaysia when they were persecuted by the local authorities. The key element here is the Chinese refugee Hok Seng who becomes Anderson's trusted aide but uses him to get what he actually wants. The presence of megacorporations in the country can be traced back to the East India Company, and this allegorical use focuses on these *zaibatsus* as it is desperate to shadow-colonize Thailand to use maximum profits out of it. This modus operandi is an age-old colonial practise, but instead of traders these *zaibatsus* have economic hitmen who fight the war for them.

The Thai military coup to control the country, the internal problems of the country as well as characters like Kanya and Jaidee and the white shirts are all inspired by the country's own problem. A Buddhist country Thailand has seen a number of coups and has seen it as recent as 2010. recently there has been a huge political rally

against the military and its attempt to colonize the country, throwing out the elected government.

> *The Windup Girl* forces the reader to confront the prospect of a radical swerve from modern democracy, exposing the antagonisms within this form of government. In particular, the novel discloses the way nation-states within a world market function as servants of the capitalist economic structure that is historically encoded into the very DNA of modern democracy rather than as servants of their subjects. In other words, the nation-state is seen anew as fulfilling the wants and needs of transnational corporations; it has little or no commitment to the public good, nor to any ecological conditions that are not in some way commoditized and traded in the marketplace. (Hageman: 2012, 292)

Mimicry is another important part of postcolonial theory that cites how the inferior or the colonized try to ape or copy the colonizer to gain some benefits in the colonized system. In *The Windup Girl* we see Mikio, who desperately wants to be human so that people treat her right but it doesn't happen like that. The refugees from Malay too are treated harshly and they wish they were like that Thais but they are totally bound and under the mercy of their host country.

Along with mimicry, the presence of the windup girl speaks in general of the hybrid alibi of the nation itself. The windup girl Mikio mimics human beings while Thailand where the transgender community live relatively in peace but never is she accepted as human. Rather in the opening of the book itself she is allegedly humiliated. It is only when she accepts her meta-human condition and goes with the transgender that she finds peace. Her identity as a human hence is never fulfilled, just like the fraught and discriminatory idea of the nation. Is the nation a democracy, a colony or a post-colony. this question is asked by Paolo Bacigalupi again and again in the narrative.

Mikio can be considered a hybrid as well because though she is a machine she has become very much like a human thus losing her own identity. She was created as a sex toy by her inventor and once abandoned she is used for that in a seedy Thai bar. Her feelings make her different from other androids who are devoid of feelings but this is her hybrid nature that refuses to die down.

*The Windup Girl* predicts an Asian rise of power that will overpower the western world but for that it has to fight and get over its own problems. This doesn't happen in *The Windup Girl* as different powers fight over the fate of Thailand as it allegorizes the very problem of decolonization where hungry leaders creates problem for the nation itself.

Though Mikio is one of the many windup girls present in the narrative the narrative revolves around her as she starts taking care of another protagonist called Anderson who is wounded and suffers from a strange disease. The disease is killing people in Thailand and is very similar to the yellow fever only machines are not affected by it and thus Mikio survives and finally finds a sanctuary once Thailand is submerged. Mikio is a the classic android/robot/non-human entity but with feelings and wants to become a human or at least live like a human. Though humans themselves have ruined their future by indiscriminate exploitation of the environment the author suggests that it is post-humans like Mikio who might lead the planet to salvation.

Thailand here once again has the upper hand over first world countries mainly because of the seed bank and its ability to create different crops and fruits the reason economic hitmen like Anderson wants access to them so that it can be spread worldwide and the company that he works for gain maximum profits. Even though the world is on the verge of getting destroyed the capitalists can all but think of profit just like the capitalistic entities of the colonization era where they only dreamt of maximum profits and exploited one and all.

Business and exploitation hence become connected thus creating a new form of socio-economic disruption and colonization that is charged up by the economic conglomerates. More importantly, the postcolonial science fiction narratives such as *The Windup Girl* and others always focus on other forms of colonization that is happening throughout the world. Now either it can be taken as postcolonial exploitation or neocolonial exploitation depends on the interpretations of the readers but one can't deny that colonization still exist and freedom is still a bubble that might burst any day as there are different problems that colonization brought and as Selisker observes that colonization started a domino-effect that can never be reversed.

> Accordingly, *The Windup Girl* focuses most on the sociopolitical dimensions of genetic modification: population overrun, the ownership of genetic information, programmed traits such as infertility, and the jurisdictions of regulation, quarantine, and importation. The most prominent chimera of the novel, the "cheshire," is remarkable for teaching the gene hackers several important "lessons," after this species of particularly stealthy cats have decimated domestic cat and wild bird populations all over the world. (Selisker: 2015, 505)

East India company like *zaibatsus* are hence seen in many postcolonial narratives functioning through a similar modus operandi that there will be maximum profits with limited investment and this keeps happening as the country slowly surrenders itself to them. The government might be ineffective or someone from the government might take the onus to collaborate with them but in Thailand things are bit different but yet the people continue to suffer as the crops keep getting damaged.

This economic disability and the unstable society as a whole results in a civil war in Thailand between troops loyal to the environment ministry and the economy ministry that ultimately results in the purging of the society that cannot take anymore. Thailand gets flooded with many dying and the seat of power moving away to a safer place with the environment ministry and its corps emerging out as the strongest.

The thing that *The Windup Girl* continues to suggest is that once the third world gets upper hand in such a scenario where the first world have literally finished themselves by not ratifying themselves of the neocolonial influence and the countries starts decaying. But they don't want to let it go and hence people like Andersen are hired so that they can sabotage the emerging power. This is only done by the capitalistic entities and not the government as such but receive their support. The business needs people to function and any postcolonial nation is a market that is waited to get exploited and thus the postcolonial repercussions are tremendous.

*The Windup Girl* focuses on another important theme and it is racism where the people of Chinese ancestry are treated rather shabbily and they can't work anywhere and everywhere in Thailand. They have the yellow card, with the term yellow a derogatory term itself and they can only take low paying jobs with exploitation that continues. Hence, Paolo Bacigalupi keeps suggesting that exploitation occurs in all

form and all shape and it is the people who keeps getting exploited because of one superior force has to emerge from the debris.

The Chinese faced riots in Malaysia and Paolo Bacigalupi has utilized this piece of history where the Chinese were actually thrown out of Malaysia in the 50s and they had to go and settle and different countries. Hence, one thing is clear that even though colonial era was over the ghosts of that era like exploitation and other forms of repression has trickled down in the postcolonial era and thus it didn't take much for neo-colonial era to start and have a grip over the world. Chinese in Thailand came and became refugees because they were thrown out of Malaysia. The ethnic violence is known in colonial as well as postcolonial era when one race think they are superior. The Chinese have often faced a lot of violence and in Malaysia since they controlled a lot of trade and business they became easy targets of anti-Chinese violence. Thus, the non-subaltern Chinese suddenly became the subaltern. One of the major characters here Hock Seng too came to Thailand after escaping with his family dead. Though he was a business tycoon, he had to work odd jobs to survive. Thus such narratives warn readers of the dire consequences that the postcolonial phase has to offer.

Chinese in Malaya got persecuted because of two reasons, one they owned a lot of properties and traders and exploited the poor Malaysians as well as Indians plus the ethnic problem kept erupting that finally resulted in the violence that saw the nation purging the Chinese out of its shores with the Chinese landing in Thailand where they were subjected to the yellow card and treated as inferior.

Japanese machines were another aspect that has continued to rule science fiction narratives like the windup girl Mikio is not Thai but rather created by a Japanese who dumps her and leaves. She becomes a sex slave and later taken in by the anti-hero Anderson who though not suggested falls in love with her. Mikio's sole intention is to give up this subaltern role and finally escape to freedom but it is difficult as suggested because she is trapped in a conflict she has no control over.

Like Mikio whose identity comes under problems, there are transgenders who have to face a lot of problems in the society because of their identity and their rebellion to dump their birth-identity and pursue the identity they are comfortable

with. Hence both machines as well as humans who try to go against the norm as been treated as a rebel and dumped aside or tortured or thrown out of the society as well as sidelined.

*The Windup Girl* treats us with a number of scientists- scientists who wants to better the world as well as scientists who has created this problem by developing different viruses that will annihilate human beings or the creator of Mikio itself who ran away once he felt he has utilized his machine enough and never thought how the machine would feel without realizing that it has senses.

*The Windup Girl* focuses on another concept and it is that of rogue economic hitmen whose main job is to create economic disturbance in a country or steal valuable economic data related to that country. The hitmen are generally hired by a large corporate house like Anderson is hired by AgriGen so that he can steal data related to Thailand's seed bank and the company can use it to create stuff of their own that they can sell all over the country without worrying about the patent and other rules related to World Trade Organization (WTO).

Capitalism and its bane hence are rampant in the world *The Wind-Up Girl*. As the entire world is suffering from crop loses and other problems, Thailand's self-sustenance is again attracting ex-colonizers and neo-imperials who wants part of this booty. Thus, Anderson an economic hitman is an important tool who has to help his company. But it is not the only problem. Other companies too want a part of this and they have their own hitmen who takes part in this activity thus creating a problem as a whole.

A different form of colonialism hence continues where the players are different but the rules are the same. Instead of nations, the ones who want to exploit are the capitalistic entities who has a major concern over profit and loss and they are subtly guided by their respective governments and often intervene if the case is such but they try and keep it hush-hush because if this power-mongering is leaked then it would lead to problems.

The Thai seed bank is one of the best in the world and mini capitalistic entities have their eyes on it. The feeling if they have access to it then they will be able to

exploit it and gain maximum profits. This is the reason they have hired and economic hitman called Anderson whose job is to infiltrate this seed Bank. This will remind us the modus operandi of the East India Company and how they came after the third world Nations and wanted to exploit their resources. East India Company too had an agent would look cool look after the different aspect and the interest of the company. Similarly Anderson is doing something for the company that has hired him.

Kanya is one of the most important characters in *The Windup Girl* she works for the Environmental Ministry and is very close to Jaidee another important character she is support Jaidee in his quest to stop this capitalistic entities to exploit Thailand. She is also close to the environmental minister and the regent of the infant ruler of Thailand so once he gets killed it is Kanya who manages to take over the reins of the Environmental Corp and starts fighting against the ones who wants Thailand to fall back on the neocolonial capitalist repression.

Jaidee is a patriot who works  for the Environmental Ministry. His chief aim is to stop the neocolonial capitalistic groups to come and exploit Thailand. He goes against Anderson and the decoy factory that has been set up by Anderson. This brings him under the wrath of the capitalistic entities and some Thai government officials who are working with them. His family gets killed and he is stripped off his official position and forced to become a monk but is later killed that finally gives the environmental ministry a chance to rebel and take over the country with the help of Kanya.

*The Windup Girl* written by Paolo Bacigalupi gives the idea that in a postcolonial world there is a chance that countries from the third world will try and outsmart countries from the first world. This is what happens here. Thailand now has the capacity and the capability to sustain its crops and this is the reason why economic conglomerates wants a share of the pie. They are very careful on how they do this and this is why economic hitmen like Anderson comes into action buy trying to take away secret of the seed Bank and selling it to its employees who will now use it to create or emulate the same bank to capture the market and get maximum profit.

Sexual slavery is another important aspect of *The Windup Girl* and the character of Mikio again confirms how wanton and debatable this idea is.  Thailand is open to

transgenders but Mikio being a machine is treated shabbily and is more or less a sex slave. Her creator created her because of this and without his conscience pricking him he simply dumps her and leaves once his job is done. Mikio hence is the subaltern presence- first she is a machine with feelings but without any will and secondly she represents the entire repression of women in this postcolonial setup.

*The Windup Girl* also utilizes and other aspects of history. The nation though very peaceful has witness several coups over the years. Similarly, in *The Windup Girl,* the nation once again witnesses a coup because of the problems between the commerce ministry and the environmental ministry. This coup ultimately destroys the stability of the nation but also protect the seed bank from the capitalist entities. The future is difficult for Thailand but with the infant king and Kanya coming together to take things up, this coup ultimately can be considered successful.

The Thai royal family is revered by one and all in the nation. And because the environmental ministry has the tacit support of the royal king this is one of the chief reasons why is the rebellion becomes a successful. This rebellion was done because of two things, first to destroy the influence of the neocolonial entities and second, clean the country and to protect the seed Bank that the entire world has its eyes upon. Paolo Bacigalipu is careful enough to share the power of the newly created Thailand between the royal family and its trusted soldier Kanya so as to maintain a proper balance because the royal family represents the will of the people as well.

Thailand doesn't want to give up its seed bank because the capitalist entities will destroy the DNA of particular plants and crops and create their own varieties thus resulting in the destruction of the purity that these crops and plants have. Thus, they want to protect it at any cost and this is why the environmental ministry has so much power. Because once the core genetic code of the seed is destroyed and multiple varieties are created out of it totally destroys the seed and it can't be replicated anymore and the crop can become extinct leading to a crisis. This is what environmental ministry wants to avoid but the economic hitmen have other plans and they want to steal it at any cost.

## IV. 4. *The Forever War*: The Neo-Imperial Paranoia of America

Joe Haldeman's *The Forever War* (1974) comes as a scathing rebuke to America's neocolonial policy as well as a criticism of the right wing science fiction writers of the 1950s who supported this American policy. While writers such as Robert Heinlein supported American wars in Korea and Vietnam, Joe Haldeman's magnum opus ridicules the impossibility of such an action and became among the first writers of the new wave who openly challenged this policy in the 70s as America was yet to recover from the disaster that was the Vietnam War.

H. Bruce Franklin observed that for the apparently unified, content, smiling-faced nation of the late 1950s, product of the post-war repression that had stifled almost all dissent seemed in the process of being torn asunder by America's war in Vietnam (Franklin: 1990, 342).

Both Korean War and Vietnam War that was fought to end communism, was also a proxy/shadow war against USSR, something that became part of the Cold War, that finally ended in 1991 with the breaking of the USSR and also the fall of the Berlin wall in 1989. Frankin also notes that, the war cannot be fully comprehended unless it is seen in part as a form of American SF and fantasy (Franklin: 1990, 359).

The Taurans that are witnessed in the book are nothing but allegorical representation of third world communists who were mercilessly killed by the humans without trying to understand why they were there. The communists have always been considered by the Americans enemy number one, till the year 2001 when terrorist attack on its soil finally forced the USA to unleash the War on Terror changing the geopolitical climate of the world forever. Before that, it had always been war on communism and they claimed victory once Soviet Russia finally dismantled.

*The Forever War* allegorizes as well as exposes American neocolonial policies. The protagonist of the story, William Mandella, when he comes back from the war, aged and devastated by the experiences sees that the population is not behind him, not supporting him as he fought against an enemy. He stays in a ghetto, he can't get a proper job, and he is harassed by people. He even loses connection with his girlfriend. This is directly allegorical to the treatment meted out to American veterans after they

came back from Vietnam many suffering from PSTDs. The only way the protagonist can survive is to take up his weapon once again and go and fight, this time for a longer duration of time.

Another important allegorical summation can be the legalization of homosexuality and the use of homosexuality in the soldiers in far off solar systems to help them ward off their loneliness. *The Forever War* was among the first generation work of new wave science fiction and with other writers such as Michael Moorcock, Thomas Disch, managed to imbibe the positives of the counter-culture era that we also see in the works of Hunter S. Thompson.

The British came to Asia, Africa and Australia looking to colonize them, but post-world war as the cold war with USSR reached its pinnacle, the USA made it a point to kick out communism. The first major battle against communists was of course the Korean War but before that the USSR-USA conflict led to the division of Germany and later Korea. Followed by this, came Vietnam. though America had far more success in South America as it literally managed to buy off the governments there, and waged a war against the communists while in Asia, it became tough for it. The imperial juggernaut failed blatantly and American policy did suffered that it had to recognize China, a communist state and bar Taiwan from legitimacy.

At the end of *The Forever War*, it is revealed that the Taurans came in peace but the humans refused to understand them and waged a mindless war.  The author here directly rebuked the American policy of not engaging with the communists that saw a bloody long war. It was also a criticism of Robert Heinlein's *Starship Troopers* (1959) where it is shown that the humans fight the arachnids considering them to be a threat. They also feel that the arachnids are not smart enough but are proved otherwise. H. Bruce Franklin has observed the connection between science fiction and Vietnam War in a number of narratives with *The Forever War* a major contribution to the canon.

> In *The Perfect War*, James William Gibson brilliantly analyzes the ideological basis of what he labels US "technowar" in Vietnam as a self-enclosed universe of discourse, essentially a mode of fantasy. The role of SF in the development of US military discourse and war-making, especially in relation to techno-wonders, is discussed in depth in my *War Stars*, while the connection between the

superwarriors n American SF and John F. Kennedy's sponsorship of the Green Berets is elucidated in my book on Heinlein. (Franklin: 1990: 354)

The entire of 60s and 70s science fiction medium saw two group of writers that either supported or criticized this American neocolonial policy while the 80s became much more vocal about the American neocolonial atrocities as seen in Lucius Shepherd's *Salvador* (1986). Between *Starship Troopers* and *Salvador* it is *The Forever War* that became a major voice in the criticism of American neocolonial policies.

These also tell that how easily decolonization was failing in many ex-colonies. American neocolonial policy itself had phases like this, from Asia to South America to middle east and it continues. In retaliation, the communist bloc itself has tried to assert its authority leading to a perpetual state of distrust, though the events of 1989 and 1991 say otherwise. From jehadis, who were created by the Americans to fight the communist USSR in Afghanistan, to the communists, american neocolonial policy has come a long way. The jehadis now sit like Frankenstein's monster but the allegorical Taurans or the Arachnids or any other significant alien species fighting against America in 60s-70s SF has to be essentially communist in nature, just like the campy SF movies of the 50s and early 60s that had all things anti-communist. The communist sphere too didn't back off and Anindita Banerjee's seminal work on Russian science fiction gives a number of example but just like Joe Haldeman, several writers part of the communist bloc criticized the policies of the government.

But when the Taurans are deeply analyzed and their communist links discovered, the entire premise of *The Forever War*, becomes similar to what is already there- a fight, a war between the first world and the third world, where the first world behemoth is supposed to win. Though the outcome is far different from the allegorical inspiration, the Taurans are ultimately annihilated and the protagonist William Mandella feels guilty of what he has done, something that many American soldiers felt. The attempt to sensitize the world, to free the world everything failed. Though communism has been sedated, the idea still exists in the neocolonial step-up. And the war against communism saw a different approach as pointed out by Steffen Hantke, which was both conventional as well as non-traditional when the conventional methods failed.

> Unlike a car bomb, a machine gun, or aerial bombardment, which indiscriminately inflict damage to the actual target's surrounding area, the slamhound performs what strategists nowadays call, with an insightful metaphorical acuteness, a "surgical strike"-a military assault on the individual body. This leads to what critics such as Paul Virilio and Eric Rabkin have described as the disappearance of the conventional zone of combat, or, to be more precise, its spatial delimitation anyone, anywhere, at any moment is a potential target. Unlike the German missile attacks on London and the Allied carpet bombing of German cities during WWII, or the genocidal and ecocidal military campaigns of the US in Southeast Asia, trench warfare in WWI, the atomic bombs on Hiroshima and Nagasaki, the German Blitzkrieg attacks on Poland  and France, etc., the surgical strike accomplishes its mission through precision instead of mass destruction, selectiveness instead of saturation, and stealth instead of conspicuous show of force (Steffen: 1998, 495)

In the Korean War that was fought between 1949 and 1953, America openly opposed communism buy supporting right wing South Korea in its fight against communist North Korea. This was a disaster for one and all because it ended in a stalemate with South Korea and North Korea becoming two different countries. American SF mainly writers like Robert Heinlein used this reminds to champion the cause of new Imperial America where it goes out of its way to fight its communist enemies. The main book here that can be referred to is the *Starship Troopers* where the protagonist Jonny Rico fight against the alien arachnids who are actually the allegorical version of the communists.

The second major conflict regarding communism that America took part was in the Vietnam War against South Vietnam backed by different communist blocs. But this time science fiction writers from America who are also part of the new wave of science fiction took to condemn it and one of the chief writers of this era was Joe Haldeman who himself had fought in the world. Thus, we got *The Forever War* about the futility of the war itself and how dangerous American imperial aspirations were that was camouflaged as anti-communist crusade. Hence Anglophonic science fiction writing became staunchly anti-war and lambasted this war-efforts. Joe Haldeman basically points out how aimless and pointless this war was that resulted in countless loss of lives. But this war acts as an important marker in the postcolonial history of the world and brings up the subject of neocolonial evaluation of things.

Communism merely acted as a macguffin for USA to act on its imperial aspiration and spread its wings all over the world. It has to be remembered that it was the height of the Cold War between communist USSR and democratic USA and by taking part in this conflicts the USA wanted to destroy USSR's influence, end communism and become a chief neocolonial player. But in most of the conflicts USA had to suffered defeat of the result was always stalemate but ultimately in the 1991 when USSR finally broke up USA could finally claim victory and thus ended the cold war.

In *The Forever War* the chief antagonists are the Taurans. Human beings fight against them in the distant world and the reason is not known. They considered a threat and hence has to be eliminated but at the end of the book we come to know that they came in peace. What Joe Haldeman wants to suggest here is that the Taurans were never engaged with, never understood and yet humanity considered them their enemies. Same thing happens with communism with USA refusing to go in dialogue and creating a conflict that becomes too big for them to handle

It was during the 1970 is that the deadly disease of AIDS was discovered. It was also during this era that homosexuality was also finally accepted but it didn't become legal anyway. It would take some time for homosexuality to become accepted in the United States and the rest of the world but Joe Haldeman openly supports it by writing about same-sex relationship. The very soldiers are going to protect the world are allowed to have and maintain such relationship because the society has finally opened up. This tells a lot about the hypocrisy of the society. Joe Haldeman who was a soldier saw many such relationships in action and hence wondered why such relationships were not accepted. Thus the soldiers fighting against the Taurans were treated both as superiors as well as subalterns.

Haldeman's text is concerned with the un-gendering or neutering of the soldiers and not their emasculation or castration. Gender in general is at stake, not masculinity per se. When, at the end of the novel, the last returning soldiers encounter the androgynous embodiment of the future human race, the crucial point is not so much whether Haldeman associates with the disappearance of gender with the abolition of warfare as a masculine activity

The world itself was going through a change during the 60s and the 70s. The society was on the verge of a breakdown because of rampant use of drugs and the advent of the hippie culture. It was during this phase that USA also became openly defiant of communism and wanted to end it. Because during the phase of decolonization a number of colonies got freedom from their colonial rulers and some countries went towards communism as ideology. This is what the US wanted to end and flex their muscles and influence them and control their fate. But this was not successful entirely.

The government wanted to control all aspects of the society and this is what is shown in *The Forever War*. The government controls how the population functions and there is a reason for everything since the protagonist of the novel has just come back from a war he is given certain benefits but he feels that this is inadequate and others are suffering. Thus, the veterans are creating this disturbance that was really needed but people are weary of them. This actually happened in the American society as well when many Vietnam veterans came back home they were not treated well. When the soldiers realise that they have taken part in a war that had nothing to do with American interest and it was futile, the anger was justified. The protagonist of *The Forever War* realise that staying back on earth is futile and this is when he  decides to enrol again for the war,  and go and fight the Taurans, only to understand in the end that it was all a lie. The writer suggests that the society is turning its back against the very soldiers it created and the only safe space for them is the battlefield

Hence, war is futile but the warmongers sitting at Pentagon doesn't understand this. Even after the end of the Vietnam War USA got involved in the number of different conflicts all across the world mainly the Nicaraguan civil war and other such places as Bolivia, Argentina, Salvador mainly because they wanted to eradicate communism. But this time they were smart enough not to get actively involved but rather send arms and ammunition as well as monetary help for the mujahideens of Afghanistan to start a proxy war against USSR.

The entire period of the 1960s and 1970s saw a constant bickering between two political groups i.e. the communist bloc and the American democratic bloc. This period of Cold War saw either USSR or USA trying hard to win it to become the global

dominant player. Though it was often fought tactically, finally the cold war ended with American victory only because the USSR dissolved after the disastrous invasion of Afghanistan by USSR, which can be read in parallel with the American invasion of Vietnam. Though USA did not get the desired result

Vietnam just like Korea was divided into two parts. North Vietnam, who were close to USA while South Vietnam wanted communist rule. America had to intervene to protect its own interests but this was a costly intervention. In *The Forever War*, Joe Haldeman never for once tells us why this war is fought and what will be the ultimate outcome. The war goes and on and finally one fine day it ends with a stalemate and the super-subaltern soldier who has by now categorically boycotted by the society decides that enough is enough and decides to leave the planet for a safer place. Though it can't be done by the American soldier but it is suggested that the society abandoned them.

Right wing-left wing conundrum is thus brought out in the open. The American science fiction writers were not left wing but they still didn't support the Vietnam war like their counterparts from the 50s who openly supportive of the Korean war. This divide in science fiction was seen in the 60s but the 70s and the 80s saw more science fiction work coming out in the open to talk about the futility of the war.

The war veterans were treated rather shabbily once they came back home and Joe Haldeman allegorizes this apathy meted out to them. Thus for the lead protagonist Mandella and others the only way to escape was to go to a different planet but again this was not possible for one and all. Plus the problem of time conundrum as the population in the earth age faster than them so when they came back from the war, all they got was a severe cultural shock apart from the lackadaisical attitude of the society.  It was in a way suggestive of the fact that time stood literally for the soldiers.

American imperial policy was to extend its influence all over the world and end Russian dominance and hence they supported regimes that annihilated the communists. Be it Asia, Africa or South America the American imperial tentacles actually spread all across without stopping. But it has to be noted that when Americans actively got involved in such wars there was a huge price to pay but when they fought the wars covertly like the Soviet-Afghanistan war they ultimately benefited because

USSR ultimately dissolved having failed to absorb the shock of this war. But looking at this, it can be partially observed that it contributed to decolonization in some ways if not entirely.

> Fanon and the sf writers of this era mutually respond to the historical moment of decolonization in similar-yet-opposed ways. If Fanon argues that postcolonial peoples must decolonize their thinking from Western influences in order to achieve autonomous self-determination, Heinlein, Herbert, and Clarke echo this same perspective, but they assert that privileged Western subjects must decolonize their minds in order to achieve autonomous self-ownership (Jean-Paul Sartre actually makes exactly this argument about the need for privileged Westerners to decolonize their own subjectivity in his 1961 preface to Fanon's *The Wretched of the Earth*). Both Fanon and the these 1960s sf writers exemplify what Timothy Melley refers to as the widespread postwar condition of "agency panic," or an "intense anxiety about an apparent loss of autonomy" coupled with "the conviction that one's actions are being controlled by someone else or that one has been 'constructed' by powerful, external agents" (vii). The key difference, of course, is that in the colonial contexts Fanon addresses, agency panic is justifiable because external agents *have* been imposing control and attempting to manipulate the subjectivity of colonized peoples in repressive ways. As Melley observes, privileged Western subjects who identify with the need to decolonize consciousness in the 1960s seek to erect a defense against the erosion of a liberal individualism that was "increasingly challenged by postwar economic and social structures" in the 1960s and beyond. (Higgins: 2013, 230)

Similarly, it was the the French colonial rule in Vietnam that ended bitterly and as the country lost itself into two ideological blocs, both USA and USSR got involved but USSR's involvement was indirect in Vietnam. Hence, USA suffered a lot and it was this war that brought out many to actively oppose it. But the Vietnam war turned out to be extremely complex in terms of a postcolonial event. It was the withdrawal of the French colonial power that ultimately resulted in this because the colonial power never ever chose to end the problems between different factions of Vietnam something that was witnessed by the Indian subcontinent as well which was divided into India and Pakistan. Later Pakistan claimed Kashmir that had seceded to India resulting in four different wars.

The resulting war didn't end anything apart from Vietnam becoming a communist state but there were more problems as Vietnam-Thailand-Cambodia fought

after the war ended. This war was that of a local dominance and it is to be noted that Cambodia that was a communist state as well but the level of atrocity and the huge influx of Cambodian refugees forced Vietnam to act like this and finally end it.

## IV.5. *The Man in the High Castle*: An Alternative Imagination of Colonialism

Just like *The Midnight Robber* and *When Gravity Fails* one of the major theme of *The Man in the High Castle* (1962) is reverse colonialism where the Germans have won the Second World War and the world is divided into different zones by the Axis powers as they rule over it. USA, the main setting for this narrative is divided between Japan and Germany while several rebels try and overthrow this colonial regime.

Apart from this fact, the narrative also focuses on a reclusive author and his alternative historical treatise that thinks of a world where the allied powers have won the war and how things can be different then. Hence, Philip K. Dick has constantly used the allegorical method in his work to create a complex narrative of a colonial point-of-view that is radically changed once the Germans took over the reins of the world.

In *Midnight Robber* and *When Gravity Fails* we do observe Caribbean colonialism as well as Arab colonialism while here the world is under the Third Reich and the Japanese though there are constant bickering between them. This colonization of USA by the Germans and the Japanese is again significant and allegorically talks of American presence in Japan and West Germany while USSR who made their presence felt at the East German bloc though USSR in this book has managed to steer clear of German colonization thanks to a treaty.

> In *The Man in the High Castle*, Dick constructs an ethnography of an occupied California, and through this he explores the complex, competing notions of authenticity in a colonized society. Although reality is ultimately unstable in this novel (as in virtually all of Dick's work), Dick has carefully thought out the role of authenticity and its use in situations of unequal power to assign (or withdraw) value. (Evans: 2010, 367)

Thus Philip K. Dick's science fiction narrative is not only that but also a tale of alternate history. Some of the major tropes that it utilizes can be seen in major B-grade American movies as well. But it is to be remembered that though science fiction

writing was not overtly allegorical, allegory formed the core as well as essence of science-fiction writing.

Reverse Colonialism is the idea where a third world country or an ex-colonized country has conquered a former ruler is subjecting them to the same harsh realities of colonialism. In *The Man in the High Castle,* things are a bit different thought it can be attributed to the idea of reverse colonialism. The Second World War is over and the German and its allies are victorious and keeping in mind the idea of lebensraum they have captured USA and other places and is ruling over it and becoming the dominating cultural force i.e. the Third Reich is overlooking such implementation. Stephen Arata has contributed valuably to the idea of reverse colonization and how it has often being used in both mainstream as well as genre literature.

> But fantasies of reverse colonization are more than products of geopolitical fears. They are also responses to cultural guilt. In the marauding, invasive Other, British culture sees its own imperial practices mirrored back in monstrous forms. H. G. Wells located the germ of his War of the Worlds in a discussion with his brother Frank over the extermination of the indigenous Tasmanian population under British rule. Reverse colonization narratives thus contain the potential for powerful critiques of imperialist ideologies, even if that potential usually remains unrealized. As fantasies, these narratives provide an opportunity to atone for imperial sins, since reverse colonization is often represented as deserved punishment alternate history (a common theme in most postcolonial sf book). (Arata: 1990, 623)

Here the idea is to present an alternate scenario where the Germans have won the Second World War. In most science fiction narratives this idea of alternate history is present. Either one can read it with a pinch of salt as a form of warning if things didn't go according to history or it is because of the writer's fertile imagination that such things are shown. There was a time during the Second World War that no one thought that the Germans could be stopped but after USA entered the war, German onslaught finally came to an end but at a terrible price. Japan was nuclear bombed and Germany ultimately was divided into two different blocs. This was the outcome of the history as we know but Philip K Dick's premise gives us a different opportunity at different points to relieve a sort of alternative imagination where the German victory focuses on how the world would have been if Germany actually won the Second World

War and how it would change the postcolonial history because after the Second World War many colonies got freedom. But with German rule it would not have been possible because this colonies would now be taken over by the Axis forces.

McCarthyism was something that the Americans faced post-Second World War, where common people where picked up by the McCarthy commission and sometimes even jailed for the communist sentiments. This was called the House of Un-American Activities (HUAC). Similarly in here such activity is sponsored by the German rulers as *The Man in the High Castle* simply allegorizes this particular event of McCarthyism through the German rulers as they start picking out whoever is opposed to them thus this can be considered a form of repression and internal colonization.

Paranoia too played an important role in the narrative premise of *The Man in the High Castle*. The 50s and 60s saw American population under the constant threat of communism and nuclear bombing. The political regime played on these sentiments and made a villain out of Russia and this is when science fiction writers started working out and allegorizing these themes. Another important element here is the use of these themes in a number of 1950s science fiction movies where the Russians as well as Germans and other such enemies were all allegorized through the form of the alien who is out to destroy USA. The most famous example can be the *Invasion of the Body Snatchers* (1956).

1960s politics of America focused on two things- two contain USSR and weed out communism. Hence, Philip K. Dick's narrative totally changed the orientation of such a politics because with German takeover America was now practically a colony something that H.G. Wells did in *War of the Worlds* when the Martians attacked. Though there are no aliens here, the German as well as Japanese present in the country itself alludes to that as it completely undermines the American rule. What makes *The Man in the High Castle* an exemplary postcolonial narrative is that it negates the idea of postcolonialism as colonialism continues but this time it is neo-imperial powers of Germany and Japan capturing another. And the narrative focuses on variety of cultures, be it that of the colonizer or the colonized, different social groups mingle under various conditions, leading to a clash.

> The idea that the authors, and no doubt the readers, of SF belong to a social group which is, at least from certain points of view, fairly homogeneous seems to be supported by two facts: first, the great cohesion of the particular cultural sub-set that forms the SF literature, a cohesion confirmed by a whole display of internal references which tend to define it as a real sub-culture and second, the non-assimilation or rejection of this sub-culture by other social groups, and in particular by the dominant cultural group which pretends (quite successfully) to represent the "real culture." The price imposed by that dominant culture (itself ,of course, very contradictory and complex) in exchange for recognizing the seriousness, responsibility and the quality of literary works, is the abandonment, the repudiation of belonging to another social group, to a different cultural tradition; in the final consequence, the price is the break-up of the subculture. (Suvin & Lecorps: 1977, 4)

Vietnam was America's biggest pain. But when you look at *The Man in the High Castle* it is to be realised that it's such a scenario where a relative alternative imagination of Vietnam or Korean War did not take place. And this of course affects the rest of the postcolonial events that took place over the years. Because America was under German control and communist revolution had taken place but then again Philip K. Dick makes it a point by showing that communism ultimately bowed out with the effective rise of Fascism. Because USSR makes an agreement with Germany and prevents herself from coming under German invasion. But instead of Cold War that was going to happen after the Second World War, here we see a sort of power tussle between Germany and Japan. History is mirrored but a bit differently, the premise remains the same but the players change.

In Philip K. Dick's *The Man in the High Castle*, Adolf Hitler is still alive and up for the power struggle that takes place. But he is extremely sick and no one is sure who is going to take over the Third Reich after the Fuhrer dies. In such a scenario a man who is anonymous has written a book called *The Man in the High Castle* that focuses on another outcome of the war where America has won it along with its allies and Germany has been defeated. So it focuses on real history as well as the alternative historical premise through this book. The book also plants an assassin who has come to USA to kill the topmost German ruling group to assert that there is still a chance and USA and the rest of the world might be free from German colonization. Philip K Dick suggests that colonization was not over rather it changes form. It is the Germans who have become the new imperial power thus creating an oppositional reality where the

actual colonizing power in the real timeline were the Americans but now it is the Germans ending both British and American supremacy. The Japanese too could be seen as imperial aggressors and they too had a long history of colonization.

The idea of lebensraum was initiated by the German Nazi party to capture maximum space and through this space they wanted to extract the resources that were present here. It should be noted that this idea was no different from the prevalent colonial powers but what they started was brutal and much dangerous than other colonial powers. They also believed in the idea of Aryan Supremacy and did racial discrimination. Under them colonization became a reality for the whites belonging to different nationalities as well as communities and political ideologies. By attacking Poland in 1939 it was the first step towards implementing the idea of lebensraum. And from there it went to France then Britain and other such countries. It was only because of the interference of USA that this German onslaught was stopped but in Philip K. Dick's text it doesn't happen like that as the German finally managed to cross the Atlantic and takeover USA. The Japanese attack on Pearl Harbour of 1941 is also successful and USA could never recover from it in this narrative and it can be suggested that in Philip K. Dick's version of colonial supremacy simply changed hands with a new colonial power emerging. Japan already was one but Germany became the most powerful though many saw it as the revenge for the humiliation of the First World War.

In the colonial system, the inferior is always treated as a subaltern, more so when the natives are part of the caste system. Similarly, when the Nazi party started ruling Germany they pointed out the Jews and started persecuting them. Hence, both race and caste become a bone of contention as far as colonization is concerned. The colonizers are smart enough to treat the rich class of people among the colonized with a bit of respect because it is they who act as the compradors. But in German colonization the Jews, irrespective of the class standing, they were send to the concentration camps for extermination. In Philip K. Dick's alternate reality the persecution of Jews continue as it is the Third Reich who are the victors. Also, along with that victory, the possessions, the colonial lands of the allied colonizers pass on to the Axis powers. At the end of Second World War started decolonization, in this alternative avenue or re-imagination it never happens. USA itself gets divided into

smaller dominions controlled either by Japan or Germany. German colonization made sure there was no one to oppose the rule of the Third Reich and hence in this alternative timeline the colonies continue to suffer with new colonial masters. Germany did have a fair share of colonization in reality when it went to Africa to colonize it and sharing the loot with other colonizers but here Philip K. Dick presents an alternative outcome where Germans along with the Japanese ends up becoming the master of the world. But again, the animosity between Germany and Japan increase post this, something that was seen to happen between USSR and USA that started the Cold War that only ended after the USSR got divided.

The main reasons why *The Man in the High Castle* is important is because it actually addresses American colonization as well. America after the Second World War became a colonial/imperial power and actively took part in Korean War as well as the Vietnam War in the guise of fighting communism. Though it is to be understood from the narrative that with German ascension as the dominant ruling country of the world, communism more or less was over. America's ploy to fight against communism was mainly done to extend their influence all over the world. Fighting communism was merely a macguffin they regularly used. Hence Philip K. Dick's narrative stopped this neo-imperial onslaught and manages to change the course with German imperialism and colonialism now the legit form of rule with American going back to its former state of colonization.

America as it became a colony of Germany, we have to understand this that instead of going after third world countries Germany managed to colonize a dominant imperial power thus changing the rules of colonization as such. In reality, After the end of the Second World War, Germany was divided into two blocs east and the west with the west coming under USA while the east came under Russia. Taking inspiration from this, Philip K Dick's alternate USA was divided into three parts in the narrative just like they had divided Germany parts and they were ruled jointly by Japan and Germany and any sort of rebellion was suppressed without warning

Hence, an alternative historical event suggests that Anglo-centric domination is not going to happen. Rather a different sort of colonization takes place in Philip K. Dick's story. The Anglo-centric colonization is usurped by the Germans and hence a

new world order is formed along with Asian representation through Japan. Like Russia and USA, the two most competing superpowers here are Japan and Germany and though they act as allies, actually they are competing for total world dominance as seen through Russia and USA, who share a very ruptured history of dominance and competition because of different political ideologies.

The persecution of Jews is directly in contrast with black slavery that happened in the USA and hence it is noted that each form of colonization has one primary exploitation followed by another. The Jews along with other rebels were all maintained in a concentration camp with some being let off but they were tagged and they were basically secondary citizens with no power and rights at all which was very similar to the blacks of the apartheid era. Though here in *The Man in the High Castle* the persecution of the blacks continued as well with them being executed.

Revolutionaries against the government too were actively involved trying to wipe out the Reich and end German dominance but it didn't really happen because again the revolutionaries were far less and disunited as well as disorganized. This was actually a form of colonial fight back that saw many rebels coming together to fight against the German rule like it happened during the Second World War when partisans collaborated but the partisans of Philip K Dick were not able to unite. Mainly because they never had outside support as Germany and Japan made sure they were cut off from all across.

### IV.6. *Perdido Street Station*: The Allegorical Loop and the Immigrant's Heterotopia

*Perdido Street Station* (2000) by China Mieville creates a premise that deals with several postcolonial themes like race and racism along with hybridity that is present as a major novum in the narrative. There are several other things that have to be looked at like the premise as well as setting of *Perdido Street Station* to understand its status as a postcolonial science fiction narrative. China Mieville creates a steampunk-based civilization but influenced by some of the chief colonial events like Industrial revolution as well as Victorian age. But here New Crobuzon, a hybrid state based on the remnants of the colonial era and its lost glories is a place where migrants

come from all over the world and the city-state promotes multiculturalism just like modern United though it is fraught with several difficulties as the immigrants do face problems of different types. This what is allegorically present in China Mieville's story through several characters like Isaac, Lin and the migrant Yaghrekh, who is a Gaduda, a creature inspired by Hindu mythology and is portrayed more as an immigrant who has come to New Crobuzon for a medical emergency.

In *Perdido Street Station* one of the chief postcolonial element that we can see is that of hybridity. This is because most of the characters are a mixture of different races and species. For example the girlfriend of scientist Isaac turns out to be a Khepri, a creature who is a hybrid human-insect. China Mieville is trying to convey that postcolonial London or Britain in general has turned the entire thing into a rainbow colony after a massive migration from the colonies. *Perdido Street Station* focuses on the immigration policy and problems of the immigrant. New Crobuzon, modelled after London with strong Victoria elements present in it that charts both colonial and postcolonial London and how hybrid it has become. The idea of postcolonial London is important because it narrates how the immigrants or the former colonized were fairing in the land that once conquered them. Gangsters and other elements collaborate with the government to control the society of New Crobuzon and thus adhering to the idea of a hybrid society that has finally become a cultural, social, political as well biological norm**.**

> Stross discusses several biological concepts and their adaption to cultural models. There is, in the formation of hybrids, a hybridity cycle moving from hybrid to "purebred" to hybrid again. First, a hybrid is born, created from two sufficiently unlike parents. Then, if that hybrid is recognized as a new thing, it may be named, giving the new form a legitimacy and "a kind of purity". Through inbreeding or self-pollination of similar hybrids, it is refined to a homogeneity which may now be considered purebred. And then the cycle can begin again. In cultural terms, a hybrid is formed through social interaction, be it war, or education, or friendship. The resulting heterogeneity is not genetic heterozygosity, but cultural variability and variety, permitting greater adaptability to the environment. Thus, cultural hybridization implies a fertile and creative response to environmental pressures and opportunities this is hybrid vigor. (Gordon: 2003, 457)

In heterotopia the space that is dealt with is a place that is non-hegemonic and beyond the reaches of the power structures. Similarly in *Perdido Street Station* there are spaces that are non-hegemonic and can be attributed to the freedom that these spaces have occupied without rattling the authorities and hence the authorities have left them alone. But one these heterotopic spaces try to raise their voices and try to fight against the hegemonic rule suddenly they are attacked and the authority will try and take them down. And this is the place where the immigrants and the others of New Crobuzon live.  Joan Gordon further elaborates the hybrid sentimentalities hidden in New Crobuzon and how multiculturalism is a allegorized in the narrative.

> Having discussed the hybridity of *Perdido Street Station* both metatextually and fictionally, I now want to look at Foucault's richly generative word, heterotopia. It was evocative before Foucault, and independently of him, as well as generating meaning descendent from his use. Before applying the word to the book, I will make a quick survey of those meanings. If we go back to the Greek, we fmd that "hetero" means the other (of two), different, the opposite of "homo." Topia comes from the word for place-so we have the other place, a different place, or, if it is the opposite of "homo," a varied or multifarious place. A multifarious place-particularly evocative of New Crobuzon with its many distinctive neighborhoods and species; a place made up of other places or of many elements, a hybrid place, as I have discussed above. But if it is the other of two places, perhaps one place is in opposition to the other place, forming a dialectic, a feedback mechanism between one and the other that generates the next place, a hybrid that becomes the generator of a new cycle of dialectics. (Gordon: 2003, 463)

Mimicry is something that has become an important postcolonial term in both mainstream as well as genre literature. In *Perdido Street Station* what is seen are two forms of mimicry: one forced while one is voluntary. The creatures called Remade, irrespective of them being humans or non-humans are punished by their bodies getting deformed, hence the name, scarring them in the process that alludes to the colonized during colonialism who were also remade because colonialism. This makes the Remades stand out and easily identifiable by the authorities of New Crobuzon. If China Mieville's aim was to talk about immigrants he is successful because he easily portrays a society where a immigrant stands out because of his or her distinct cultural values. Hence, many are encouraged to adopt the culture of their host countries but with mixed results as some fuse it creating a hybrid form.

Hence, considering the ideas of mimicry as well as hybridity, the immigrants are marginalized from the mainstream society and they often have to be the victim of social as well as racial injustice. In *Perdido Street Station*, the creature Yagharek, a Garuda is one such character who has come all the way to New Corbuzon to get back his identity without which he is not acceptable back in his tribe. This reflects back to the age of colonization where people travelling abroad were thought to be heretics who would ultimately shame the community by adopting alien culture. The purpose of Yagharek in New Corbuzon is to regain that identity that makes him what he is but it is not as easy. His wings have been cut off and he wants it back. This can be treated as a medical emergency, where people from various countries often travel abroad to treat their diseases and becomes part of the society fo a few days.

For the immigrant he or she is a reluctant participant of a panopticon because of his/her appearance that is distinctly different from others. Hence he can never camouflage himself as much as he tries. In *Perdido Street Station* such a problem can be seen with different characters like Isaac's girlfriend, the Khepri called Lin, or Yagharek, the Garuda. They want to mix, they want to assimilate but all their movements can be observed. Like Lin, her relationship doesn't go down well either with humans or her own community. In many migrant families parents don't like their children, mainly the daughter to move out with someone outside their race or religion and often they are honour killed to upkeep the family as well as tradition.

Another important aspect of *Perdido Street Station* is the weaver that can travel across dimensions without anyone stopping it. So what is the importance of a weaver here? The dimensional travels alludes to the voyages extraordinaires of nineteenth century science fiction as well as the travel undertaken by the colonizers to colonize different parts of the world but it is the weaver who ultimately tries help the city during the rebellion and save it from assault of the gangs that control it.

The entire premise of New Crobuzon is set with Victorian elements and culture and a fuse of steampunk as well as modern technology thus again creating a perfect contact zone. The rebellion happens as the subalterns of New Crobuzon are mercilessly killed and repressed by Mr. Motley's crew and they have no choice but to retaliate back. This happens after several unprecedented events where Mr. Motley, the

most feared ganglord of the city tries to control it. The subalterns finally realize that they can't stay silent and hence the entire city is besieged. Garuda Yaghrekh who is in the vicinity of the city is a subaltern as well as an immigrant who is there because of an emergency. He needs a scientist/doctor who can give him his power back. Garuda is modelled after a Hindu demi-god and he has to come to New Crobuzon because it has technological potency to solve the problem. But it also tells of the dependency of the technology that the colonized often have had on the colonizers and without them they can't progress.

The relationship between Isaac and Lin can be read as an interracial relationship because Isaac is a human and Lin a Khepri. Interracial relationships are often looked down upon by immigrants because of the idea of 'honour' involved and Khepris too don't take this nicely but Lin is least bothered about it. But it does create a problem because the dynamics of race comes into play where bias and fear both play consistently. Yagharek too is another racial entity and his presence in the city makes him a victim of racism but he too has a dark past. He represents many ex-colonized who have travelled for long distances to get the benefits of the ex-motherland, something that happened during the Second World War when a number of soldiers were taken from the colonies to fight the war and conveniently forgotten and were never given proper due for their efforts.

One of the most essential features of *Perdido Street Station* is the way New Crobuzon is created and the relationship it has with other such SF cities that are dystopian and utopian at the same time. There can be heterotopias within both the realms, a postmodern setup that allows this and that is finally embraced in science fiction narratives.

> But while *Dark City* reflects certain aspects of postmodern hyperspace as well as its effect on the subject, its commentary reaches back into the past, also providing an urban history lesson of sorts that connects the state of the postmodern city to the dreams of its predecessors, modernist or even Enlightenment thinkers who viewed "the conquest and rational ordering of space" as an "integral part of the modernizing project" (Harvey 249). Although I have noted ways in which The Strangers' urban creation reflects a postmodern aesthetic, they themselves are actually more representative of a modernist vision or a modernist desire to control space and unify

power around the logic of the city, with its representation of space as rationally ordered. By turning the city into a literal machine (that runs on clockwork no less) and sealing that machine/space off from the rest of the universe, The Strangers create a clearly alien and alienating world-a place no viewer would ever want to experience. Yet modernist urban designers envisioned just such a city; in their "machine architecture" they themselves imagined buildings as symbols of technological modernity or cogs in a rationally designed urban machine whose logic was to penetrate and govern all space. As Lefebvre explains, the call for urban logic "to be total"-that is, the centrality of the urban to the production of space-comes with a cost in that to preserve the modernist fantasy, urban rationality must either absorb or expel that which appears to operate according to a different logic, mandating an element of violence that he suggests is "inherent in space itself" (332)-or is inherent in the production of space. But while the production of space demands violence, that "violence is cloaked in rationality and a rationality of unification is used to justify violence" (282). That is to say, the very spatial logic-a rationally organized space-that produces violence also hides or justifies that violence. (Swope: 2002, 226)

Remade is a metaphor/allegory for everyone who are forced to adhere to the norms of the society and hence remade according to the need of the society and hence they cannot rebel or even if they do they are easily pinned down and they are totally out of the power structure without any agency. Persecution happens in different forms in *Perdido Street Station* where Yagharekh is persecuted by his community but his terrible crime is revealed later and though he comes to New Crobuzon to get back his wings, it can also be seen as a form of atonement as he is exiled. Lin is persecuted by the gang of Mr. Motley and so is her boyfriend, the scientist Isaac and finally the population too are persecuted by the rulers bringing in the same old clauses of colonialism that gets fulfilled here.

In a statement against colonialism, China Mieville manages to incorporate a lot of colonial and postcolonial elements with a lot of neocolonial influence that focuses on the land of New Crobuzon that is both colonized and not colonized bordering on a heterotopia. Sentient beings are divided into two power structures- one as the rulers while the rest as subalterns who soon takes part in the fight against the hegemony. Use of drugs too is rampant and it is done by gangsters like Mr. Motley who wants to control the population and the best way to do is to supply them with things that will finally be able to bring a group of people dependent on them, something what the

British did in China by making them addicted to opium so that they could not fight the foreign invaders but there Mr. Motley wants to internally colonize the population and increase his business.

There is another important element if *Perdido Street Station*. The novum of garbage becoming sentient and doing things for the population has a strong Dalit sentiment attached to it as the writer wants to show the problem of low class and the way the upper class make them do menial jobs.

### IV.7. *When Gravity Fails*: Techno-Orient and the Cyberpunk's Dilemma

*When Gravity Fails* (1987) is a cyberpunk detective thriller that actively promoted and focuses on Arab colonialism and challenged the Western dominance. Writer George Alec Effinger invented a technologically supreme world but where the Western influence has waned and the world has embraced the Orient as its saviour. In science fiction narratives, it is Japan which is often taken as the technological Orient but here it is the Middle-East and the Arab world which have come up as the last destination of technological marvels and hence controls the world.

George Alec Effinger creates here a hybrid narrative as observed by Joe Nazare.

> Ever since its emergence in the early 1980s, cyberpunk science fiction has been associated with, and approached through, the hard-boiled detective novels of Raymond Chandler. Yet despite such critical focus, the link between cyberpunk and the Chandleresque paradoxically has been both overstated and under-explored. Citing cyberpunk "obsessions with urbanism, the underworld, and social marginality" (141), Scott Bukatman has defined it as a "hybrid of science fiction and the urban crime narrative" (143). Such a definition, though, seems reductive and restrictive (just as cyberpunk is often synecdochized as a single, token text: William Gibson's *Neuromancer*), suggesting that the Chandleresque is universally present in cyberpunk novels or that it is uniformly appropriated by such authors. The vogue of yoking Gibson's and Chandler's names has also contributed to an uncritical acceptance of the hard-boiled element in cyberpunk. Chandler frequently seems to serve as a marketing tool rather than a hermeneutic guide. (Nazare: 2003, 383)

The location of action is Budayeen the heart of the Arab domination. A lawless place and run by gangs, in Budayeen one can see the constant use of drugs and

technological modifications like moddies and daddies that help the population to mimic anything they want as well as become hybrid elements.  The government hardly has any control here and as long as the place runs they don't see a problem, hence Budayeen too can be called a heterotopia where government authority is nearly not present and people can function on their own though it is crime lords who reign supreme here.

This use of technology to adapt and mimic European pop-culture icons is part of the Arab domination as well as stop the complex of feeling inferior as technology grant them what they want to become, like one character in the story use a James Bond modification to scare tourists till stopped by the hero Marid Audran. And except Marid, all have had transplants to become hybrids and assimilate. Marid is still pure though he is heavily dependent on drugs but not technology. But once serial killings begin in Budayeen he has to undergo these modifications to catch the killer. Finally he becomes a hybrid as well, thus alluding to all the colonized who became hybrids during colonization and the process of this modification is irreversible.  When Marid becomes hybrid, he comes in collusion with the babus of the British Empire, turned so to do the bidding of their masters.

*When Gravity Fails*, just like *Perdido Street Station* focuses on another important element of the postcolonial world and that is immigration. But here it is the case of reverse migration, people from the Western countries come to places like Budayeen to work in different jobs, like the chief of police of Buyadeen is an American thus making a strong case for immigrants and their position as subalterns. But not only from Western worlds, characters can be seen coming from Third world countries thus making Said's vision of the Orient strong which ultimately becomes true.

In *When Gravity Fails* the Orient finally overpowers the Occient. The Arab domination comes as a result of western decline and decadence. Though the Arab domination does not mean the Arabs have conquered the world, their position is like that of modern day America. It has become a superpower and now controls the fate of the world. The Occident's decline can be attributed to the end of the Second World War and the pattern that followed. This cyberpunk thriller evokes memories of the Cold War and prepares the world for an alternative world-order. Be it Nalo Hopkinson's

*Midnight Robber* or Philip K. Dick's *The Man in the High Castle*, science fiction has always made sure that there is always a counter-discourse to the prevalent order of things, as through this it can be challenged and questioned. Effinger creates his own Orient but here the Orient is not a place to be invaded but rather it has become a paradise for the immigrant.

> The examples of Dick's, Le Guin's, and McHugh's premodern orientalism differ little from the kinds of postmodern techno-orientalist figurations that support liberal humanist ideals (both as instruments that facilitate the ideal and as the ideological foil of that ideal). This is evident in the work of cyberpunk patriarch William Gibson and his post-cyberpunk descendants, whose techno-orientalist landscapes are populated with numerous instances of orientalist instrumentations. Gibson and his cohorts do not trade on stale figurations of an ancient, idealized Orient; for them, Japan and other Asian settings are carnivalesque sites of cultural mish-mash more evocative of present-day Los Angeles than ancient Beijing or Kyoto. Yet, even for Gibson, Japan (geographically and culturally) is where Westerners go for identity modifications, cultural experimentations, and even existential revaluations. (Huang: 38, 2008)

Another form of subalterns are present in the narrative as well i.e. the transgenders but here in this premise they are treated well and they have a sort of freedom that the transgenders of *The Windup Girl* as well as *River of Gods*. Marid's girlfriend Yasmin is a transgender and works as an escort and but is extremely independent. Effinger ensures that all the subaltern characters here have enough agency.

*When Gravity Fails* also defines two important events of the 80s. The Ronald Reagan era where the American government had a number of face-off with the Muslim world namely with Iran as well as helping Afghan mujahideens to fight the USSR. Reagan Era also saw the height of the Cold War when President Reagan ordered the creation of Star Wars defense system to stop any attack from USSR. The era of colonization was long gone but Cold War saw two neo-imperial or neocolonial powers-USSR and USA trying to outsmart each and destroy each other. From the ashes of this carnage it is the Arab world who will become the dominant force of this world.

1980s were also the time when the cyberpunk genre of finally started thanks to visionary works of K.W. Jeter and William Gibson but they were mainly western-centric  and George Alec Effinger's work brought the Islamic world in the forefront. Generally the idea was that the Islamic world would not be able to handle technology but Effinger's narrative gave a different perspective and focused on the impact of such severe change.  The idea behind cyberpunk was also to see how the subalterns dealt and treated technology and with *When Gravity Fails*, cyberpunk lands in the Orient, the breeding ground of subalterns with technology at their disposal.

Essentially, the colonizers saw the Orient as a place of debauchery and opulence and filled with subalterns who can be controlled but in this premise everything gets reversed. The debauchery and opulence is present but what is new here is the technology and that the Arabs are no more the subalterns and it is the West who have suddenly becoming dependent on them in the 22nd century.

Thought the Orient has finally become the center of power as well as technologically advanced it still has not given up many things like religious practices as well as primitive laws and rules. The characters in *When Gravity Fails* are extremely religious and slavery still exist. The middle-east has become futuristic but their beliefs still remain archaic and it cannot be easily changed. Rather Effinger does not even bother to suggest that there is a hope of change and religion will take a backseat as the Arab-dominated world structure will pursue more secular outlook

Audran's relationship with his girlfriend too is fraught with difficulties as she is a transgender and works as a prostitute. Audran does not pose any sort of remarkable diktat in this relationship but at times he does become controlling or his girlfriend Yasmine become controlling. Audran and his girlfriend thus is shown as the relationship of the future just like *The Forever War*, where same-sex relationship is accepted but Yasmine leaves him at the end because of the changes his hybridity does. As an Islamic nation, as Islamic civilization becomes much more aggressive and prominent, transgenders like Yasmine are given a place in the society without any questions asked. As mentioned, in works as variable as *River of Gods* as well as *The Windup Girl*, transgenders are still treated like a sort of anomaly but Effinger creates his subaltern transgenders as resolute beings.

In *The Man in the High Castle*, it is seen that Germans have won the Second World War and now rule the world with the colonies of the allied powers coming under them. Similarly in *When Gravity Fails*, post-Cold war, it is the Middle-East that becomes dominant power in the world. Though Effinger is not explicit but the western civilization is totally dependent on the Orient now, as they try to grapple with this sudden change in world order when the colonizer becomes the colonized.

And it is not oil that drives the Middle-eastern behemoth but the technology that exists as the western civilization has gone back to the dark ages and it is now a renaissance and reformation for them through the Arab. Marid Audran's character is hence an extremely religious cyberpunk. Effinger does not promote atheism here and religion is still important in Budayeen and rest of the Arab world.  Though science fiction have written a lot about religion mixing with technology, here Effinger keeps religion a separate entity from that of technology. Hence they occupy a place together in the narrative and there is no conflict as such.

Marid Audran is an independent figure in the narrative but he is forced to work with Friendlander Bey to bring the murderer to justice. With this the cyberpunk subaltern gives up his freedom and in the subsequent books that came out later Marid Audran becomes a lieutenant of Friedlander Bey working for him but at a terrible price. He wants to be a pure human but ultimately becomes a hybrid. In colonial setup, aping the colonizers made a person hybrid  but here it is technology that finally makes someone a hybrid in the truest sense.

Thus, *When Gravity Fails* becomes a treatise on what happens when colonization is done through technology and how the free human being becomes a slave. It can't be forgotten that the colonizing powers had introduced technology and after they left this technology was further improved by the now free ex-colonized people. And Effinger suggests that it is through this technology that reverse colonialism is finally successful.

The Arab domination that George Alec Effinger writes about is part of the influence that is offered by Cold War. What Effinger says here is that the because of the Cold War between USSR and USA, both these countries will ultimately collapse and

give rise to a new world order that will be dominated by the Muslims.  The Muslims have always been kept in the sideline and after the era of colonialism ended they still couldn't manage to come to the forefront of world politics. Importantly, their role was limited to that of oil producers and most of the time they sided with neo-imperial powers like USA for regional supremacy.

What George Alec Effinger tries to convey through the use novum such as moddies and daddies that result in hybridity as well as mimicry is the use of technology in these places as well as the culturally supremacy of the now dominant Arab/Muslim world. The daddies and moddies help them connect to the pop-culture influence Western world that brings something of an aura here.

Budayeen is a police state, a totalitarian set-up but the place is ruled by criminals who run everything in Budayeen. George Alec Effinger never mentions anything about government but it is the criminals who run things in the cities. The government turns a blind eye as long as they receive the cuts of the profits. Friedlander Bey maintains this balance between the government and the law and hence is definitely the source of power here, a form of neo-colonial entity.

One of the most important characters in *When Gravity Fails* is Friedlander Bey who represent both authority as well as colonizer. He is a crime lord but actually controls the city and later forces Marid Audran to work for him who has no option but to accept the slavery thus giving up his freedom and finally become a hybrid subaltern. Friedlander Bey is the connection between the power structures and without his permission nothing can be done. Though Audran tries to stay away from him, ultimately he is part of the hegemony created by Friedlander Bey and falls in that trap and is helpless to come out of it. He is the reluctant comprador and though he has power now, his immediately friend circle is wary of him. His power thus makes him lonely. He becomes part of the colonizing entity and this makes him a pariah.

Effinger wrote this during the last years of Cold War. Though the outcome of Cold War was very different, Effinger conjured a premise that saw the demise and destruction of the western civilization and the rise of the Orient.

Cold war threats became grist for filmmakers in the 1950s who were struggling with, among other things, the problem of attracting viewers. The advent of television and its subsequent popularity challenged them to create reasons to go to the movies. One tried and true strategy for this is to tap into peoples' fears. This was specifically true of the fear of losing what had been won in hard fought struggles (i.e., the freedom from the threat from outside oppression won with the demise of Nazism at the end of World War II). Because the major economic and social disruptions caused by the depression and world war were over, those in the middle class who had lived through these anxious times could finally look forward to a promising and secure future. Yet, celebrating this security became a form of anxiety itself. The supposedly secure American of the 1950s was also an anxious American who could be convinced that all previous gains were endangered. The fears of the late 1970s and early 1980s were on the other hand, not nearly as clearly delineated. Filmed stories in this era have a decidedly darker message than earlier productions. Coppola's *Apocalypse Now* perhaps best represents films that addressed the American post-Vietnam perception of the military. The insanity of the conflict and of the institutions supporting it became the dominant themes in film as opposed to American prowess in combat and its heroic ideological trappings. In turn, "cult films" made in the late 1960s and early 1970s also provoked images of conventional arrangements, as supported by traditional institutions, as either ineffective or altogether irrelevant (see Grant 1991, pp. 128-129). In this vein, perceived threats were no longer only on the outside, but also from within. Institutional trust had been shattered with Watergate and Vietnam and paranoia as a national zeitgeist had taken hold. The fear of "gains lost" was trans- formed into a feeling that gains were never made, and only duplicity by the power elite had made such perceptions possible. (Kavotich & Kinkake: 1993, 621)

*When Gravity Fails* essentially focuses on all the trends of colonialism, postcolonialism as well as neocolonialism. By making Arab countries the dominant colonization of the world in this premise, Effinger pulls up the fact that the idea of decolonization that started post-second world war was actually a faux pas and the world never left the condition of colonization since ex-colonies continued to be dependent on former powers and lacked self-reliance. But with Cold War things became more bitter and finally here in *When Gravity Fails*, the readers are given a premise of how the world will be if an alternative power structure is finally formed.

# Chapter V

# Conclusion: Postcolonial Science Fiction as Counter-Discourse

## V.1. The Disruption of Empire in Postcolonial Science Fiction

The connection between history and literature cannot be denied. During the colonial and postcolonial phase, the writers chronicling the eras have always taken in consideration the historical events and have weaved their tales around it, like Salman Rushdie's *Midnight's Children* (1981) or Amitav Ghosh's *The Glass Palace* (2000), history has always played its role.

Similarly, in science fiction, history is present but mostly in allegorized form. The allegories, as seen in the number of texts used in this research work are either covert or overt. These allegories give nudge to important points raised in the historical event as well as the text involved that uses them. Postcolonial science fiction is entirely dependent on these allegories to drive the point home. Robert Young argues that the base of postcolonial studies is dependent on the troika of history, literature as well as anthropology. And this holds true for postcolonial science fiction as well. Without the help of history and to some extent anthropology, the genre would've not have been created and become a counter-discourse. Claude Levi-Strauss in his idea of myths and monomyths recognized a pattern through which stories come out. Similarly, in postcolonial science fiction if it is to be considered as a genre, the idea of colonialism and its subsequent effects as presented in the work has to be studied and understood.

Postcolonial theory takes the help of literature, history and anthropology to explore the colonial and postcolonial era and create an oppositional force to the prevalent western-centric ideas. Thus, it can be said that Postcolonial science fiction too has hence formed a discourse that tries to rectify the mistakes of mainstream literature that supported colonialism but this can only succeed if science fiction writing from postcolonial nations arrive. But it is less in number and more dependent on Anglophonic SF but still the canon has taken up with some external help to create a plausible presentation of the colonial and postcolonial history and the brutalities and other problems the process of colonization witnessed and gave and these formed the core of such narratives. But it is unfortunate that postcolonial science fiction is yet to be

taken seriously by more mainstream postcolonial critics but a large number of critics have made efforts and postcolonial science fiction is slowly becoming part of postcolonial theory.

The discourse hence is a problem that has to be traced back to the western discourse that negated the eastern knowledge. The position of science fiction is such that its colonial/postcolonial attributes are not easily addressed while the genre is influenced by a lot many things and among them history as well as other fantastic elements, myths, folktales come together to form the backbone of the genre. But what makes science fiction stand apart from the rest is its continuous use of technology that might appear fictitious but has its base in regular science.

> Historians of sf are all too fond of proclaiming its moment of birth, whether it be in Mary Shelley's *Frankenstein* (1818), H.G. Wells's *The Time Machine* (1895), Hugo Gernsback's *Amazing Stories* (1926), or elsewhere according to one's geographical and historical emphasis; and the term family resemblance encourages the construction of the history of sf as some version of a family tree of descendants from one or more such progenitors. It is not quite enough to argue, as Kincaid does, that there is no unique, common origin for the genre. (Rieder: 2010. 195)

As John Rieder has aptly summed that there will always be a debate arguing about the beginning of science fiction but there cannot be much challenge to the fact that it was colonialism that acted as a catalyst to the rise of the genre. But the problem of sf in postcolonial countries is often the lack of a strong technological background. There technological knowhow is appropriated from the colonized country as they are introduced. The technology then attain some local flavour, like the earliest sf written in Bengal circa 1888 had a cyclone control machine and other such fantastic elements. The technology gets diluted in serving the purpose of the narrative. The technologies local flavour often manage to make it a glorious contribution of the local scientist like seen in Professor Shanku stories of Satyajit Ray that manages to draw a collaboration between the east and the west when it comes to collboration.

Nalo Hopkinson's *Midnight Robber* too has manages to do this as it proposes a technologically powerful world with Artificial intelligence and yet the basis of the world is formed on Caribbean folklores and other such tales as well as fantastic beasts.

Science Fiction is known for its subversive qualities as well as inscrutability but beyond these, they are able to refamiliarize the reader to the problems that have seized the world. Postcolonial science fiction goes one step beyond and addresses the issues that the Anglophonic science fiction fails to address in the narratives. Why is John Rieder's idea so important yet is inscrutable because it tacitly supports the spread of science fiction with colonialism. The idea of colonialism itself was related to series of brutal measures. Writers took inspiration from the events and thus created texts after texts, building canonical guidance to the colonial events that inspired literature- both mainstream as well as genre.

But science fiction itself became a blatant supporter of colonialism when we look at the works of Robert Heinlein and others who supported colonialism post-1945. Robert Heinlein and other right-wing Science fiction writers supported American intervention against communism that ultimately sowed the seeds of American neo-imperialism.

Similarly early science fictiontoo saw that colonialism was important because it helped spread knowledge that we saw through the period of renaissance. It was during renaissance that made colonialism possible, an eagerly created initiative that that ultimately ended in exploitation though the distribution of knowledge was there. The problem of historical lineage of Science Fiction that got inspired by colonialism as pointed out by John Rieder and how this has resulted in oppositional discourse through postcolonial SF. What John Rieder says is that science fiction got inspired by the course of colonialism and thus it was necessary for the genre to attack the problems of colonialism and this is why postcolonial science fiction is so much important as an genre because it finally challenges the idea and tries to remove the stain of colonialism as an inspiration. It is not easy to deny the inspiration but at least science fiction as a genre has protested against it.

Works of Philip K Dick and other writers like Robert Silverberg have constantly argued with the historical genealogical influence of colonialism on science fiction. Silverberg even challenged the process of colonialism in his ground-breaking work *Downward to the Earth* (1970) which is a postcolonial sf satirical take on *Heart of*

*Darkness*. Writers like Anil Menon and Vandana Singh, from postcolonial India too have challenged this notion of the propriety of historical geneology.

To understand historical timeline/geneology in the postcolonial science fiction canon, works of Anil Menon and Vandana Singh can be useful. While Anil Menon's *The Beast with Nine Billion Feet* strictly adheres to a postcolonial utopia often ravaged by a sense of adroit reflexes, it shows the India of 2040, where same problems creep in. Vandana Singh's *Delhi*, a short story tries to connect the past with the present as the protagonist gets lost in a whirlwind of colonial and postcolonial history in the city of Delhi that has witnessed it all from Islamic conquest to the British conquest. The protagonist here is both the colonizer and the colonized and through this transcendent timeline he is shown as a hope to rectify these mistakes.

Postcolonial science fiction also addressed the issues of nationalism during the colonization and after the nation state became independence it tried to understand the issues related to the problems of nationalism that also became a tool of decolonization. Postcolonial science fiction as the texts used in this study mentioned attempt to refamiliarize the readers with the problems of colonialism through the allegories used in the narratives. The use of allegories form an opinion and more importantly it makes up debate. The fourteen texts used in this thesis prove that postcolonial science fiction helps reader acknowledge the different phases of colonialism. The colonial legacy is left here and it is picked up by these texts as part of their attempt to question the problems related to such a legacy.

This acknowledgement also asks the readers or the critical theorists- is the creation of the postcolonial state actually a utopia? Can it later became a neocolonial utopia? Unfortunately, the idea behind the utopias finally gets destroyed when the neocolonial involvement starts and it can't be stopped at all because the colony now independent is still in some sort of dependence with the colonizer. The fourteen texts offer that postcolonial science fiction is not only mimetic as it copies the events from past, present and future but this mimesis happens through allegory. The allegories are mimetic in nature and function as well as covertly and overtly. Third world problems are reflected in the texts as well and the authors try to offer solutions. But what is problematic is that some of the texts are from the Anglophonic sf zone but it can be

considered as postcolonial sf . Like *The Forever War* that denounces the futility of the Vietnam war was actually written by an American.  Postcolonial Science Fiction make sure to use allegory as a ritualistic part of the pattern to expose the excesses of colonialism.

Science Fiction is itself allegorical in nature and it can't be denied that it uses a lot of events from the history. But postcolonial science fiction tries to capture the essence. Allegory becomes a ritual, a practise as well as it is essential in the science fiction tradition. Sometimes it is intentional, sometimes it is a necessary. Science fiction can't do without technology and this technological backbone is supported through the allegories present which later spreads through the socio-economic and cultural tropes used in the narrative.  Istvan Csicsery-Ronay addresses this point rather well.

> In sf, the audience expects, and writers enjoy, the construction of disturbing anomalies that fulfil two requirements: they appear as immediate threats to the  human perceiver in their concrete, bodily presence (i.e., they are not vaguely imagined possibilities, but made to seem as palpably embodied as the human), and they are perceived as general threats to the conception of reality as something stable enough to be understood by human beings. The sublime threatens to make the human subject feel insignificant and powerless against manifestly superior natural power. It creates fearful awe not at the prospect of being physically annihilated, but at the feeling that one's own mind-and the minds of human beings in general-will be seen as a local, limited, and unnecessary human construction, ultimately drowned in the oceanic magnitude and diversity of what can be perceived. In the sublime, the ego fears losing itself in the vast, orderly production of what is always already the case. (Ronay: 2002, 80)

SF is definitely allegorical in nature but this allegorical convenience has to be used in terms to analyze science fiction. Science fiction did it but there was no separate category for it. It is to be remembered that postcolonial science fiction is a canonical gesture that tracks down the problems of the third world space after colonialism and claims a space for itself, a separate dominion that is not exclusive to the Anglophonic sphere.

Kerslake's work mainly examines texts written by the colonizers—white Europeans—not by colonized people. The same can be said of Rieder's book. Only Ralph Pordzik's *The Quest for Postcolonial Utopia* (2001) addresses utopian texts, including science fiction. Pordzik and Booker both argue in their works that though there is a

chance of utopia being created the resultant ingredients and other such problems don't really sum it and thus neocolonial dystopia is thus a harsh reality that simply can't be denied.  An inherent affinity exists between the fields of science fiction studies and postcolonial studies.

Jessica Langer argues that the ultimate aim of science fiction should be decolonization. Anti-colonization has essentially failed and it is better to co-exist peacefully without getting into the humdrums of the problem created by neocolonization. Other problems related to the postcolonial phase while the growth of science is one of the essential mandates that somehow bridged the gap between the colonizer and the colonized. Because however reluctant might be the process but the colonizer had to part ways with their technical knowhow, something that the civilization code of conduct always demanded and this growth and mutual exchange of technology, mainly that started during the industrial revolution helped the colonies post-independence. The emphasis of postcolonial studies hence cannot be neglected rather it focuses on all the variability of the pros and cons of colonialism. And using science fiction, as Jessica Langer suggests, only adds more credibility to its status.

Postcolonial studies focuses on both the before and after phase of colonialism and the added advantages and disadvantages that accompanied it. The impetus of technology is something that postcolonial history tries to understand and dialectical approach to come to a closure. One of the most contested ideas in science fiction genre that later appears in postcolonial science fiction is the treatment of the alien as an other. The alien has been used in the Anglophonic SF as a sort of enemy and often as a friend, but the alien ultimately takes form as the colonizer, thus revealing that the ex-colonizers too fear this idea of getting colonized. While in postcolonial SF the alien while being used as the other, plays a similar role when the ex-colonized reveals the brutality of colonialism through the alien who are out to destroy and control the land.

## V.2. Cognitive Estrangement and Acknowledgement through Allegories in Postcolonial Science Fiction

One of the major achievements of postcolonial science fiction is the idea of cognitive acknowledgement that takes the readers through the colonial history, past, present as well as the postcolonial future and how it can turn up. If *River of Gods* is all

about India in 2047, *The Islands* talk about Argentina and its reluctance to come out of its postcolonial ego while *Moxyland* claims that apartheid still exists and it is now technological in nature. Colonialism in Asia can be divided into a number of phases but the first to suffer a lot of brutality has to be India that started with trade and slowly colonization happen and later spread across China Japan and other countries. One offshoot of science fiction is steampunk that has considerably tried to understand the achievements of the Victorian age, the industrial revolution and its conflux and how it changed these nations. Steampunk created science fiction out of these situations, only the technology used was of Victorian age and using such technology they traveled all over the universe. China Mieville's *New Perdido Station* is a prime example of the use of steampunk technology.

Colonialism that became a bane for Latin America as well as Africa influenced Science Fiction there as they used it to challenge this notion. While science fiction talks of anti-totalitarian narratives only in the Anglophonic zone, postcolonial science fiction takes up colonialism that is itself totalitarian in nature and tries to understand how dangerous it has been for the colonized zones. Science Fiction always wondered in some ways what if the Anglophonic zones were colonized but postcolonial SF brings out something else here.

Science fiction spoke about colonialism but for a more specific approach postcolonial science fiction was needed. Science Fiction since it was a spawn of the Anglophonic zone delved a bit too much in to that sphere. Later Anglophonic writers too took up this cause but writers from postcolonial zones were needed to tell the real stories.

Like George Orwell in his *Nineteen Eighty-Four* (1949) criticized communism and USSR in general and predicted a totalitarian government in the UK, the colonies were neglected. The colonies were never of the main narrative and they all had a tertiary presence. Postcolonial science fiction hence changed it taking up issues that science fiction often missed. This also prompted writers from Anglophonic science fiction to be careful. Writers like Ian McDonald can claim to possess knowledge of countries just like his native counterparts.

Postcolonial Science Fiction questions the power structures and relations once the colonialism signals the end. But again science fiction the genre reliably comes up from the Anglophonic zone, it was created by the colonizers. But that doesn't mean it always took their side. From the early days of its evolution science fiction managed to question the basis of colonialism. Yes, colonialism opened up new borders and new knowledge, but this gain of knowledge came at a terrible cost, something that the world is still suffering from. The power structure can be broadly categorized as social, economical, cultural and also technological. Arjun Appadurai further divides them into six categories.

Hence, the texts used here asks how how the power structure has finally evolved in the postcolonial phase and what it will become in the neocolonial phase. It is always difficult to ascertain such a dilemma but the power structures themselves have become repressive, robbing people of the freedom that they were guaranteed. The imagined community hence is something totally different and the orient as well as the occident suffer thought this problem of being in a perpetual state of colonialism. Yes, the idea is democratic, people follow it, but even democracy has its limitations as authoritarian individuals try and subvert it as well as abuse it for their own benefits. Similarly in an anti-democratic place there are people who choose to fight against it. In the postcolonial world it is important that such individuals come together to main the sanctity of postcolonialism and freedom of the people.

In *The Man in the High Castle*, that imagines a world that is ruled by the Axis powers following their victory in the Second World War, individuals try and fight against the changed power structures. But when democratic power structures like the nation itself choose to repress their population then it becomes problematic, something that is seen in texts like *The Windup Girl* as well as *The Beast With Nine Billion Feet* where the government often harasses common citizen. Hence a resistance is needed against all form of oppression be if democratic and anti-democratic. People have to come together, unite and fight against the challenges and these challenges and the subsequent result helps in creating self-created and self awarded discourses like postcolonial science fiction.

Vladimir Propp's analysis of folktales opens up a pattern that talks about the narratemes and morphemes. Similarly in the fourteen texts the researcher has discovered such narratemes and morphemes that are common to the postcolonial canon and are present throughout. These narratemes and morphemes go beyond the fourteen texts and these fourteen texts actually represent them through covert and overt allegories. Myths and folklores are often inspired by the cultural canon of the nation itself just like colonial and postcolonial texts that are inspired by the events happening in the nation that are true and realistic. If myths and folklores can have a pattern, so do the narratemes and morphemes presented in such events that find their way into the texts.

Claude Levi-Strauss' approach has been more structuralist and if it is to be used in understanding the postcolonial pattern, it starts with the ravages of colonialism that creates the base and slowly lumbers toward the culmination of the colonial-postcolonial and later the neocolonial event thus creating a proper pattern that obtains it power through covert and overt allegories.

One thing that postcolonial science fiction does is to probe the role of the colonizer as well as the colonized. The allegory of alien that is present throughout most narratives deals with the aspect of this colonizer-colonized relationship. The alien is Janus-shaped where it becomes the colonizer as well as the colonized depending on the narrative but what is important is to understand why the alien is used here. Ian McDonald's narratives especially *River of Gods* are devoid of aliens but it rather portrays humans who have become alien like Tal who is the third gender and colonized or even Mikio, the windup girl from Paolo Bacigalupi's narrative.

The problem of this phase is acute as the world is going through a change thanks to the end of the postmodernist phase. Then is postcolonial phase too has ended? Not so, because neocolonialism has kept itself down under the shrouds, through influence that is done covertly. The postmodern phase hence has become a silent witness that barely raised its voice. If 1991 can be considered the proper start of neocolonialism, it has been present throughout, since the time the colonies started getting their independence.

The authors of the text used here and beyond that have constantly used the reference of neocolonialism in their work. One such example can be the American aggression seen in Asia, Africa as well as South America to ward off the influence of communism initiated by USSR that finally ended when USSR broke up in 1991. The year 1991 is important because of two things- breaking of USSR and the Gulf war that heralded a new beginning of world order because finally the neocolonial powers now had something new to deal with, something that they helped in creating and this Frankenstein's monster is still persisting. There is no more communism but the neocolonial powers have always created their fancy enemies to continue fighting.

Patricia Kerslake makes a rather valid point to summarise it.

> The peoples of India, Africa and the South Americas had been discovered and assimilated into a Western *Weltanschauung* years before an incessant capitalism demanded the full-scale deconstruction and mutation of non- Western cultures. It was not until colonialism was perceived in the light of postcolonialism that the existence and the erratic acknowledgement of the Other were clearly delineated. However, it required the arousal of Western academe to the possibility that the West was *not* the only centre for the previously subaltern cultures to begin to establish a collective voice. The difference between the words of historic fact and the narration of SF rests in the impossibility for SF to perceive the Other in any complete sense. Any such acceptance denies SF speculative power over humanity's continued development and growth: once all Others were clearly defined, Humanity would have lost the opportunity to gain further insight into itself. Postcolonial thought accepts and embraces the concept of the Other, as it enables polyvalency and hybridity, but in SF the Other must forever remain a figure apart: poised somewhere between angel and demon, an existence hovering on the imaginary boundaries of the known. In a similar vein, where postcolonial theory challenges the silencing and marginalisation of the Other, SF takes the stance that such marginalisation is a key element of self-identification. If something is unusual or different, we treat it cautiously and limit our interactions. (Kerslake: 2011, 11)

Another idea that is witnessed in postcolonial science fiction narratives is to create a heterotopia that will ultimately negate the impossibilities as well as the problems of colonialism, postcolonialism and neocolonialism. But why it fails is because the things are connected in such a way that the nation simply cannot achieve decolonization. It is not been suggested that heteropia itself will result in decolonization

or vice-versa, but it is to be understood that decolonization can never be achieved and heteropia itself is a phallacy and not a fool proof plan.

In China Mieville's *Perdido Street Station*, the author attempts to create a heterotopia that is ultimately destroyed because of the hubris of the population and other factors that can be attributed to colonialism and the rise of the subalterns. But this heterotopian imagination cannot be dismissed because this is where the pockets of resistance come up that opposes the colonialism before disappearing inside these heterotopian landscapes or that's what they think they do. Science Fiction narratives in general try to show 'what if' creating a chain of allegories, using the past and present to create a future and in such a future the idea of heterotopia as a postcolonial state.

The idea of Utopia and its concreteness was first offered by Thomas More but most science fiction narratives nowadays don't follow this model. Rather this utopian or even dystopian version is much more closer to reality and depends on the authors as well as the readers interpretation. postcolonial utopia or neocolonial utopia hence is a possibility.

Anil Menon when writing his *The Nine Billion Feet* of the Beast gave the postcolonial idea of the nation of India a binary twist with both utopian as well as dystopian problems present along with technological problems but the ghosts of colonialism as well as postcolonialism were not to leave the premise so easily. The characters itself were confused, not able to identify with their identities. Postcolonial science fiction hence create a sort of network when discussing one particular problem, other colonial problems too come into debate and discussion. If *Forever War* discusses the futility of American imperial aggression in Asia, mainly in Vietnam and the fight against communism, it easily brings in other imperial/colonial problems that functioned in the continents of Asia, Africa and Latin America and a comparative setup is created.

Another major contribution of postcolonial science fiction is the discussion of national identity. In the science fiction the identity becomes much more fluid and difficult to pursue mainly that of the alien. The colonizer and colonized both become assimilated in this landscape and more importantly in an alien landscape both have a loss of identity and become a new person thus throwing the question is the identity of colonizer and colonized separable or inseparable?

In *River of Gods*, most of the characters go through this change, a change that was not foreseen. Why does it happen, there are no proper answers but the answer lies in the premise. The nation changes and so does the people. The loss of identity in the postcolonial structure is rather normal as a set of people fail to understand what exactly is going on. In the postcolonial science fiction canon, the communist utopia has been given a rather shaky place. While writers from the communist bloc has either allegorized it positively or negatively often at a risk, the non-communist bloc has been merciless when it comes to criticizing the idea of communist utopia. Communist utopia hence was a direct challenge to the postcolonial utopia that the western discourse created.

But the horror stories that emerged from the communist utopias automatically transferred them to neocolonial dystopia. Be it leftist ideology or rightist ideology, they created a contact zone when it came to internal colonization. Narratives from such countries were filled up with such horrors. Latin American science fiction hence focused a lot on right wing violence.

## V.3. Postcolonial Science Fiction as a Counter-Discourse

Postcolonial Science Fiction orchestrates a different formula to take on the position of the subalterns, be it the alien or the citizen of the earth and in the narratives give them a chance to hit back against their oppressors.  In most of the postcolonial science fiction narratives, there is an attempt to ensure an alternative ending is provide that challenges the ideas related to the colonial as well as postcolonial setup. Even texts such as *The Forever War* that challenges neocolonialism tries to make up an alternative ending to address the crisis that the world is seeing. These alternative ending serves as the first step towards making the counter-discourse a proper shape because these alternative endings mark a significant step towards a social, political and cultural awakening because the writer adapts and changes things from what's actually happen in the world. As mentioned, *The Forever War* critiques Vietnam War and progressively suggests that homosexuality be legalized and this is something that continues in the 21st century where people are still fighting the continuous war that's eating up chunks of resources as well as killing humanity, wars that are happening in Iraq, Syria and other

nations. Hence, science fiction has continuously tried to present a counter-discourse that studies these problems and offers a solution or at least attempts to offer a solution.

Hence science fiction is definitely a legitimate tool of counter-discourse that offers something else from the mainstream genre. The only problem is the lack of such texts from the postcolonial sphere while the Anglophonic sphere dominates but with enough translations and critical engagement, this is definitely possible. The science fiction of the Anglophonic sphere and postcolonial sphere were a bit different but what made them bring to a common ground was that they all engaged in the colonial discourse. Postcolonial science fiction attempts to come out of the colonial as well as postcolonial discourse and try and analyze the problems through a different spectrum as it suggests that the ideas related to colonialism has definitely evolved with time hence a different approach is needed and that's what postcolonial science fiction offers.

The former colonies as they transitioned into independent nations finally got the freedom to write what they want to chart, chronicle and preserve the horrors of the colonial history. But these colonial legacy had some rather problematic positive outcomes, like introduction of technological marvels that were both bane as well as boon. But not always so. The problem once again was the influence of the ex-colonizers who would still try to control the newly independent nation through economical arm twisting and criticizing the ex-colonizers would hence become difficult. The writer be it science fiction or non-science fiction hence remains a subaltern. Interestingly, the writer finds it difficult to criticize the state for its aggression as well. When the state starts internal colonization, it also suppresses voices that try to protest. Hence colonialism is a never-ending process as the former colonial powers as well as the state indulges in it.

Postcolonial science fiction through its trope traps the otherness of the colonial identity that history offers through an allegorical process that's complex yet reflects the problems that the colonized state has undergone. One of the major problems with mainstream literature is its negation of technology as tertiary entity while postcolonial science fiction makes sure that technology is used as an allegorical impact in the narratives. Technology is hence not negated rather it is celebrated and the problems that technology brought plays a supreme role in the narratives. Mainstream literature

do allude to technology but in science fiction it is there mainstay. Hence, the advent of technology and its repercussions along with capitalism have to be brought under the aegis of postcolonial theory to understand where and how colonialism has used technology to continue its policy of conquest. The Industrial Revolution that happened during the nineteenth century was supposed to improve the lot of the mankind. Instead it totally ruined things and created another sort of colonizers who were individual businessmen and in many SF narratives these individuals have been used as antagonists to drive the point home.

Michelle Reid says that science fiction is often considered a genre of empire and expansion. Yes, it is true because of the allegorical consensus that it creates. Without allegories science fiction won't exist and this is where Fredric Jameson's assumption that most third world texts are national allegories prove to be right.  Science Fiction uses these allegories to create the narratives.

Postcolonial Science fiction hence can be accused of subverting the mainstream literature as well as postcolonial literature to become a body of work on its own. It is to be mentioned that most science fiction works can be taken under the bracket of postcolonial science fiction because of the presence of certain regular tropes such as aliens as others, empire and expansion but it will be problematic because postcolonial science fiction is not dilute, it mainly takes in works from the postcolonial sphere and Anglophonic works that focuses on the colonial-postcolonial zone. But these common allegories as well as themes persist.

But postcolonial science fiction makes a compulsive use of appropriation while the writers from the postcolonial zone uses some sort of mimicry. Science fiction as we know is a colonial being and it formed in the postcolonial zone only after it was introduced as a non-serious literary genre and also because the abrupt technological shift the colonized zone witness. In some ways, science fiction gave them respite from this change that was not easy to accept for a non-technological place.

The fourteen texts used in these work speaks about the past, the present as well as the future. Though critics like Uppinder Mehan have accused that postcolonial future is something that the genre has avoided, writers post-2000 have made it a point to focus on the future of the postcolonial zones as well as the world changed. One thing that is

still not clear is the consensus of the postcolonial science fiction when it tries to address the future history of a postcolonial genre. Is it utopian or dystopian? Going by the advent of neocolonialism this is debatable. While most writers dabbling in the genre talk about the problem of neocolonialism and that freedom granted was not utilized properly, the ending of most stories offer some sort of hope.

As most texts are history-oriented, the problems have to be revised and brought under the crux of history as well as postcolonial theory.  When William Gibson devised his *Sprawl* trilogy seldom did he know that what he thought was fiction will become reality ten years after its formulation thanks to the arrival of internet. But did the idea of cyberpunk and other such technology penetrated deep inside the postcolonial zones. Not really and it was only used as narrative tropes by Anglophonic writers.

Another example can be the steampunk genre that can be called an offshoot of science fiction where Victorian technology reigns supreme and narratives use it to address issues related to colonialism and postcolonial. Industrial revolution, that we all changed the world but here in steampunk the technological progress has stopped with Victorian era but the technology is as good as 21st century or other technologies used and can compete with them. But Victorian era, becomes a separate genre only because of the historical significance because technology progressed thanks to development made during it and of course colonialism reached its zenith as mentioned by John Rieder.

Colonization was a problem but the harshness of the process itself was another problem that has often been denied by apologists of colonialism. But the question is did colonization actually improve anything as the colonizers claimed or the process could've been better? This is something that is again open to debate but postcolonial science fiction takes up the issues that are often neglected by mainstream literature, and thus this makes postcolonial theory applicable here.

The colonizer itself starts to believe that they have started a utopia, at least it is for themselves and this idea too is deconstructed in the narratives. But what they have actually done is unleash an dystopia on the native population. For example, in *The Islands*, Argentina is yet to recover from colonialism or the shame of defeat that happened during the Falkland wars and the protagonist actually creates a game, a

virtual reality one where Argentina wins it, just to satisfy the postcolonial ego. Postcolonial science fiction hence creates a number of alternative re-imaginations that is needed to come of out of the ego clashes that happens when the nation becomes free. The nation wants to wash off everything related to the colonial rule but they can't. The buildings, the roads and other such stuff keeps getting on the way. There is an attempt to change the name but the psyche refuses to accept it.

In the postcolonial science fiction genre, the contribution of India is slowly but surely rising as several writers have taken the onus to develop narratives that follows the nation's growth as well as difficult position. India, was a colonial entity, but later as it became postcolonial entity, it couldn't shrug off the neocolonial influence but itself tried to exert colonial aspirations as it tried to become a regional powerhouse. More importantly, during the phase of Cold War, though India was part of the Non-Aligned Movement, it did support USSR and hence post-1991 it became a problem for India as Cold War ended and India also opened up its economy.

One of the basic characteristics of postcolonial science fiction is its use of nationhood, a nation that has changed as it has travel to and fro through several changes. The idea of nationhood is prevalent in basic postcolonial nature but in science fiction nation becomes a bone of contention as the otherness present in it is brought out through the umbrage of race as well as identity. The postcolonial science fiction discourse thus try and connect the changing nation with technology. The idea of nation either becomes more concrete as well as heterotopian in the texts because it uses tropes allegories as well as themes that mainstream literature or postcolonial literature might not take.

Postcolonial science fiction also tries to extrapolate and bring out the colonial-postcolonial binaries from the genre itself. When a text like *Turbulence* is observed that is more or less located in the present, it does try to seek answers that say that the third world will strike back against the problems of colonization and neocolonialism. *Turbulence* clearly mentions that the third world superheroes will be the one to save the world digressing from Anglophonic rule that only first world superheroes and a few token third world superheroes can save the world. *Turbulence* kind of allegorizes the present science fiction scenario as well. While the SF of first world might have saturated

but the SF of the third world is still a virgin territory. Yes it has its problems, like lack of translations as most are written in the native language or even lack of popularity or lack of original ideas, SF of third world can and should surpass its first world counterparts and help the cause of using science fiction as a counter-discourse that relies on postcolonial theory.

The fourteen texts used here bridges the gap between the orient and the occident, as Louis Mary Pratt observes, develops a contact zone where the Anglophonic SF as well as non-Anglophonic SF come together to form the genre. For the genre to flourish there is no option but to take some of the Anglophonic SF that easily fulfils the criteria of the postcolonial SF genre like Ian McDonald's evolutions shore or even science fiction movies like *Avatar* (2009) by James Cameron.

The postcolonial regions hence form a sort of imagined communities as predicted by Benedict Anderson but these postcolonial regions themselves don't have much unity. Like in *Turbulence*, there is a Pakistani character and she is looked down with suspicious while the narrative starts with an Indian superhero entering Pakistan to destroy it. Now these narrative conflicts always find a presence in the

The fourteen texts focuses on futures that might happen and its influence is the past but they try and entertain other aspects of the postcolonial problem. Like Paolo Bacigalupi's *The Windup Girl* has the tendency to grip the readers with the problem of global warming and how Thailand suddenly became a powerhouse as global warming, climate change ravage others. The fourteen texts definitely have a techno-utopian base but these techno-utopian base is not addressable because of the problem it creates. Edward Said, as he mentions in *Orientalism* (1978), that the Orient became a place for the whites/colonizers to come and do anything, the techno-utopia is actually applicable and admits only a select few, thus creating another form of colonialism and most importantly another divide between the haves and have nots.

When text from first world that deals with postcolonial SF are taken it automatically negates what Fredric Jameson has to say. Another thing that is noticed here is that sometimes modernization is critiqued as well as in the postcolonial SF texts mainly because of the problems related to the process as internal colonization and oppression happen because of it. People are often removed from their natural habitats

as the state/nation want to develop the place, something that is seen in *Midnight Robber*. Through the postcolonial SF it is known that nationalism takes a different form in the newly independent nation and Postcolonial science fiction has to deal with both Anglophonic as well as local science fiction and consider them to be part of the canon. Yes, most postcolonial SF used for this research work here is written in English except for *The Island* that has been translated. Without translated works postcolonial science fiction canon would miss out some very good works.

Why postcolonial science fiction is not very enthusiast about the future? The future can be better, it can have hope, but the readings and analysis done, based on the situation, the postcolonial science fiction can't predict for a better future even if the general public living conditions, economy everything has improved because under this development there lies several problems like internal colonization, neocolonialism among others, hence postcolonial SF writers can't be optimistic. Their duty is to bring out the problems, analyze it as well as criticize it.

But another debate arises here.  Who are the writers and do they have any connection with the nation? No, many don't but that won't stop them from bringing out their point of views. Paolo Bacigalupi writers about Thailand while Ian McDonald writes about India. Sometimes a non-native write has far more reliability while narrative the postcolonial problems of the nation. But this is what has to change. First and foremost, why should a first world writer comment on the problems of the third world? No, it is not wrong but this again leads to another problem as many feel that the first world writer might not always under the context the nation has presented itself.

But what about the native writer. Will the native writer be equally capable to produce a scathing critique of the nation if the need arise? Yes, examples here show that it is possible and native science fiction writers like Samit Basu, Anil Menon have done it in various degrees to ascertain the nation. *Moxyland* by Lauren Beukes criticizes post-apartheid South Africa.  Similarly, every native science fiction from the native countries have to pick up contentious issue in their work and fight it out in the narratives. But again it is not always possible. For example, Greg Egan's *Zendegi* has him commenting on the rigorous and dictatorial regime of Iran and how change finally happens. Similarly, most science fiction writers be it from the first world or the third world

should try and deliver a point home where they should understand the problems the country is facing and this what a writer should do by bring them out one by one.

But what is to be seen if these texts have postcolonial reason just like their mainstream literary counterparts. Spivak's idea is to present as well as challenge this reason that alters the course of postcolonial history, tracking it from the start to the end. Technology, as noted in the texts used in this work is not benign but forms a colonial importance of its own as people are dependent on it. In *The Islands*, the Argentine junta takes the help of technology to come out of the trauma of the postcolonial clash. In *Turing's Delirium*, the government has to take the help of technology to fight the hackers and the list is endless. Hence, technology is not something that can be kept at the side but has to be understood.

Arjun Appadurai stresses on the importance as well as the problems of globalization on different states after independence. It is a shocking phase, as the nation which has just got independence has to maintain its freedom while negotiating with the colonial powers to gain the fruit of globalization that can be stopped anytime. The dilemma of the postcolonial SF is to understand that context of globalization and include it in the narrative. The fourteen texts here have considered globalization or the critics have read it under the context of globalization but the problem is manifold. Is globalization a part of neocolonialism? The answer once again is highly debatable but with globalization chances are high that neocolonalism only becomes stronger.

Ideological differences creep in the texts depending on the countries it is set in as well as nationalities of the writers but this ideology is needed in the postcolonial setup and it is this ideology that fights against neocolonialism. In a book like *The Man in the High Castle*, the ideology of the writer as well as the reader is tested in an alternative realm. The premise of alternative history plays a rather important role to define problems related to colonialism as observed by Neil Easterbrook.

> Alternative history is a privileged example of making truth a matter of the imagination. Most attempts to delimit the genre revolve around a loose definition, followed by the enumeration of some common tropes and topoi. For Andy Duncan, for example, alternative history simply is "a work of fiction where history as we know it is changed for dramatic and often ironic effect" (209). (The deceptively simple qualifier-"as we know it -will turn out to be the fundamental crux.) Duncan then

catalogues the typical variants: a single "moment of [historical] divergence" (210) that has enormous consequences; time-travel, time-slip, or time-loop stories (213-15). Duncan does not mention "alternative world" stories, though umbrella definitions often attempt to group such stories together. Such stories can be political (211) or playful (212). (Easterbrook: 2006, 483-484)

Settler to native and native to settler clash continues in the newly setup. It is nearly impossible to classify the settler as well as the natives. The clash happens when the settler feels restricted as well as desperate when the colonial power goes away. They either can stay or leave but with their roots so firmly entrenched in the colonized land it is difficult to leave hence there are problems like that was seen in Zimbabwe when the government took away land from the white farmers to give it away to black farmers.

Hence heterotopias become hybrids because of the inclusion of both settlers and natives and the Orient and the Occident have finally managed to make and come up with the much needed contact zone that has to involve the settler and the settlers and the fourteen texts exactly does that. Heterotopias hence is the only place where different people of different caste, creed, race and even sexual orientation can exist without anyone judging them. Heterotopias in SF hence act as a place of resistance that takes on the authority and challenges its rules. In Fritz Lang's epic *Metropolis* (1927) the workers create their own unity to take on the capitalists. Similarly, other sf works- be it books or movies, heterotopias have acted as precious outlets of resistance and challenge.

Technology forms a sort of bond of the prevalent cultural tropes and becomes more ingrained in the psyche of the postcolonial that later becomes more glaring during the neocolonial setup. Thus the postcolonial understands that technology is a tool of dominance. If history is looked at, one of the major reasons why colonization was successful was because of technology that the colonizers used. So postcolonial science fiction takes up the clashes, the conflicts of culture, technology and other problems related to colonialism and brings up the dominant codes as well as the tropes that create the genre. The dominant codes absorb the shocks of the postcolonial repercussions but it is the writers who expose them and take the genre forward.

The future is filled with anxiety and many critics who support the genre feel that the postcolonial science fiction must challenge the existing notions even more. Like

*Frankenstein in Baghdad* that talks about Iraq War, American neocolonialism but its base is once again in the early days of science fiction i.e. *Frankenstein*.

So postcolonial sf writers have taken inspiration from everywhere just like when the writers started working on the genre during its inception but postcolonial sf writers are much more critical in their approach and much more aware when they take certain things like colonialism under consideration. Between science fiction narratives and colonialism, the idea is to properly present a process that saw a large chunk of the earth losing its autonomy, its independence to powers that were alien to them. These made the science fiction writers pick up related themes that outlined this problem. This problem was not only a literary one but rather became the backbone of literary studies and its assorted genres. But science fiction unfortunately has always been given step-brotherly treatment by many critics and theorists.

The state of the postcolonial is always a difficult subject to deal with because of the dialectical extravaganza it offers. It seeks a space of its own, yet it can't do that because it can't historically isolate itself from the colonial excesses. The heterotopian idealization hence falters after taking place in the psyche of the postcolonial and later forms even more terrible precedent as neocolonialiasm slowly enters the postcolonial setup.

One of the major problems of postcolonial science fiction is its limited canonical work. Translations have to done to bring in major regional science fictional work that has been done in major colonies. In China, *The Cat People* (1930) was a major sf-text that predicts the problems of colonialism. It is to be mentioned that China went through a turbulent period till 1949, *The Cat People* through its approach has satirized as well as allegories. But yes, science fiction is no satire. It is a straightforward approach to the problems that is present, that came from the past and is still persistent in the future.

The allegories in most postcolonial science fiction is a fusion that relies on events and outcomes of that event and what if something else happened in a conjecture that picks up the past, the present as well as the future. In *River of Gods*, Ian McDonald predicts balkanization of India. In Anil Menon's work we look at the rise of right wing fascism and an attempt of techno-utopian success, all with devastating results. And these situations or premises are not really limited to the third world countries. Even

writers from the first world country have tried to show how colonialism affects the colonizers as well creating a chain of events that they can never manage to contain and it snowballs into greater problems.

The dynamism related to colonialism and as well as postcolonialism is challenged in the narratives. Colonialism is a never ending process and though the colonies have achieved independence, total independence, be it internal or external, the remnants of colonization still exist. Deviating a bit from mainstream literature, postcolonial science fiction uses strong allegorical network to challenge and create a oppositional discourse. But it is yet to become part of mainstream postcolonial theory. The refusal of mainstream postcolonial theory to accept science fiction as part of the academic discussion is worrying and also a part of moral high ground that has to go that refuses to include

Postcolonial Science Fiction not only brought out the problems of the postcolonial nation but it also focused on the problems of the ex-colonial nations who could not give up their colonial tendencies. Postcolonial science fiction underlined how the nation, the society and the culture itself got colonized and how the literary genre can wage the war of decolonization against the colonial influence in a world that is slowly becoming a neocolonial haven. And this is why the idea of counter-discourse is to be slowly used as a catalyst in the prevalent discourses. The prevalent discourses of postcolonial theory mainly utilize the western ideas that have been doled out since time immemorial but now is the time to create something that will re-interpret the Western ideas to tackle the neocolonial influence. And this is not something new. Theorists like Frantz Fanon have actively used the ideas of western freedom to help populate the postcolonial canon, but as neocolonial influence is something that's worrying and discomforting, it is time that postcolonial theory re-structure itself and bring in more non-mainstream stuff like science fiction to deal with this problem. Science Fiction has a wide reach and writers from both ex-colonizers and ex-colonies of occupation have actively taken part to condemn the issue of colonization and now neocolonialism is something that has to be taken seriously and fought rigorously inside the academic domain.

## V.4. Pedagogical Implications

The study conducted here, *Allegories in Imagined Spaces: A Study of Postcolonial Science* has certain pedagogical implications. First of all, a topic like this has never been attempted before. Though many researchers have focused on first and second world science fiction, third world science fiction have often been neglected. This study hence wish to compensate the academic negligence that third world science fiction has faced till now.

This study also points out the importance of translating regional science fiction into English and other international languages so that people get to know the rich canon of science fiction that has been created over time.

More importantly, the study gives science fiction researchers who also want to work on third world science fiction a basic guideline of how to pursue their importance. Though this study is limited to colonial and postcolonial allegories, other researchers might find some other aspects related to feminism, postmodernism etc. This field is very nascent but third world science fiction really has a lot of potential to deliver and more and more researchers should engage in something that's so exciting and academically challenging.

## V.5. Scope of Further Studies

The study here, *Allegories in Imagined Spaces: A Study of Postcolonial Science*, has focused only the colonial and postcolonial allegories present in fourteen science fiction texts and using them as the base and have proved that such allegories present. But science fiction and its connection cannot be merely related to the study of allegories but there are other aspects and avenues that can be studied as well.

A well-constructed comparative study can be done in terms of first world, second world as well as third world science fiction texts as this academic work will give the foundational base to many who wants to work on this subject.

One of the main allegories that has been studied here is the connection of ecocriticism and science fiction. Researchers who are interested in this particular critical theory can take up the onus to further elucidate on this, as it would open up

more to the academic consolidation of a subject that has been on the forefront thanks to various issues like global warming, globalism, capitalism as well as neocolonalism etc. The idea here is to bring science fiction to the mainstream and realise the worth and potential of the genre. Not only can it address various issues present in postcolonial theory, the use of allegories make it even more engaging and brings out the premise even more easily.

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