Terraforming the Postcolonial Subject: A Critique of Clones, Neo-Colonial Power, and Identity Crises in Imperial Earth

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Abstract

The research paper expounds a postcolonial study of Arthur C. Clarke's *Imperial Earth* (1975), installing the novel as an unacknowledged yet consequential work within postcolonial science fiction. Applying the theoretical frameworks from key postcolonial scholars such as Edward Said, Homi Bhabha, Frantz Fanon, and Gayatri Spivak, the study scrutinizes the novel's depiction of colonial power dynamics, identity crises, and neo-colonial exploitation, emphasised through the dystopian setting of Titan's colonization. Through the protagonist, Duncan Makenzie, the novel manifests the psychological and cultural struggles of a postcolonial subject, entangled between the hegemony of Earth and the marginalization of Titan. His journey embodies Fanonian trauma, Bhabha's Third Space, and Spivak's subaltern, demonstrating the fragmented selfhood of colonial subjects. The paper further critiques Titan's hydrogen-based economy as a metaphor for neo-colonial power dynamics and resource extraction, encapsulating historical colonial exploitation in colonial terrains. The cloning subplot is unveiled as an embodiment of cultural reproduction, mimicry and third space, underscoring the inherent discrepancy and hybridity of postcolonial identity. Clarke's narrative adventitiously critiques imperial hierarchies, offering a speculative but vibrant commentary on the persisting legacies of colonialism. Through its interdisciplinary approach, the study accentuates *Imperial Earth*'s significance as a contrapuntal text that bridges imperial heritage with postcolonial critique in science fiction.

Keywords: Postcolonialism, Science Fiction, Identity Crisis, Neocolonial Space, Hybridity, Cloning.

Introduction

Analysing Clarke's work *Imperial Earth* through a postcolonial perspective is an important study as science fiction is usually about space exploration, exterritorial life, time travel, and highly advanced technologies but it represents different structures of power dynamics, ideologies, discourses, and other concerns connected to colonialism and its impacts. The postcolonial perspective under consideration can be understood as an interdisciplinary critical framework that investigates the political, cultural, economic, and psychological impacts of colonialism which is chronicled in actual histories as well as represented through literary narratives. This involves the study of colonial discourse, identity, representation, hybridity, and

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other related concepts taken from the theoretical frameworks of postcolonial scholars like Edward Said, Homi Bhabha, Gayatri Spivak, Frantz Fanon, and others.

A considerable amount of research has been done on the works of Clarke but *Imperial Earth* has been undermined in literary discussions as more attention was drawn to his other works like *Childhood's End*. Scholars have discussed Clarke's works reflecting technological positivism in which technological and scientific progress play vital roles in humanity's evolution. Clarke's works are usually appreciated critically for its interplanetary space exploration and technological advancements. Yet some scholars like Istvan Csicsery-Ronay Jr. and Carl Freedman have seen rich potential in *Imperial Earth* regarding postcolonial themes like colonialism, identity, and technological reliance.

Being a British national and later becoming a citizen of Sri Lanka, Arthur C Clarke holds a unique and complex place in literary world. He was one of the pioneers of science fiction and space travel who critiques territorial imperialist subjugation. Clarke was hailed as a writer of technologically advanced utopian futures whose works allegorically revealed the underlying structures of European colonialism and its aftereffects. The ambivalent conflict of colonial identity and decolonizing sensibility is at its peak in his novel *Imperial Earth* (1975), depicting a distant future where Titan (a moon of the planet Saturn) is colonized and at the same time reflecting the colonial history of Europe and its implication on culture, politics, and identity. Although the novel came out in 1975 just three years before Edward Said's groundbreaking work *Orientalism* (1978), a time in which postcolonial theory was rising at its pinnacle, it has seen a considerable negligence as it was overshadowed by political science fiction novels like K. Le Guin's *The Word for World Is Forest* (1976). Still when analysed through the postcolonial lens, the novel offers a fertile ground for the investigation of identity crisis, dominance, and colonial trauma, depicted in the guise of space colonization.

The current paper argues *Imperial Earth* as procreative and at the same time undervalued site of postcolonial science fiction, a study that foresees theoretical frameworks that would consequently gain prominence. Using a postcolonial lens, the study will thoroughly analyse *Imperial Earth* to demonstrate identity crisis through the character of Duncan Mackenzie as his body serves as a ground for imperial power structure where his identity is fractured by colonial power reflected through his mental as well as physical struggle. The study will investigate Titan as a neo-colonial space where political and economic structures align with the European models of indirect rule. The study will analyse cloning as a cultural reproduction and finally the study will examine hybrid resolution where Titan neither surrenders to the hegemonic structures of Earth nor rebels against it entirely to what Bhabha calls "Third space of enunciation" (Bhabha, The Location of Culture, 56)

Placing *Imperial Earth* within the framework of postcolonial theory and 1970's movements of decolonization, the current analysis focusses on the ways through the Clarke's scientific romances engage with the structures and hierarchies of colonial empire. In this case, Duncan Makenzie is not merely a protagonist of the novel dealing with interplanetary travel, but serves as a strong representation of postcolonial subjects who are caught between two different identities but transform their distorted identities into rebellious ones.

Duncan's Identity Crisis

Duncan Makenzie represented as a typical postcolonial subject travelling from Titan to Earth and his struggle at earth embodies Fanonian psychological trauma of colonial alienation. Duncan's representation is paradoxical as being an elite Titanian he is a colonizer and being a subject of cultural hegemony of earth, he is colonized. His experiences at Earth lead to his psychological fragmentation manifesting Fanon's argument that the colonial subject "is forever in combat with his own image" (Fanon, 2008, p. 150) experiencing a state of ambivalence where he negotiates between submission and subversion.

Duncan suffers physically because of the gravity of Earth which mirrors with the suffering of colonized subjects under colonial culture. Here Duncan's physical state manifests what Fanon called "corporeal malediction" (Fanon, Black Skin, White Masks, 84) in which Black body is clearly visible but still dehumanized under colonial gaze. In *Black Skin, White Masks,* Fanon argues how the colonized are self-alienated as they internalize the ideology and gaze of the colonizer. Being a colonized subject from Titan, Duncan experiences the same under the cultural hegemony of Earth abandoning him as an outsider:

> Earth was a beautiful planet; that was beyond dispute. But it was also alien, and its cool whites and blues did nothing to warm his heart (Clarke, *Imperial Earth*, 92)

Fanon's "racial epidermal schema," (Fanon, Black Skin, White Masks, 84) a state where the colonized subjects perceive themselves through the perspective of the colonizer, is reflected through Duncans sense of unbelonging, aesthetic apathy, and a feeling of inferiority. The racialized discourse of colonialism is exhibited through the following quote:

> For the first time in his life, Duncan felt an almost overwhelming sense of inferiority. He had not really believed that the Terrans (people of Earth) would regard him as a barbarian from the outer darkness; but now he was not so sure (Clarke, *Imperial Earth*, 105)

Duncan's complicated relationship with an Earth-dweller, Calindy, exhibit sites of power. Her fascination with Duncan as a Titanian unique renders him exotic and her consequent rejection of him renders him inferior and isolated. Calindy's attraction towards Duncan's uniqueness reduces him to an object of curiosity or an exotic other instead of recognizing him as an equal partner. This phenomenon mirrors with Edward Said's arguments in *Orientalism* as Earth demonstrates epistemological dominance by constructing Titan as exotic and at the same time inferior. The emotional breakdown of Duncan highlights the wider postcolonial position where the colonized are objectified, used, and thrown away, rendering his condition personal as well as political. Being a Titanian, he is at loss amid the dominant culture of Earth. Duncan's ultimate sense of unbelonging and isolation reflects the trauma of colonial alienation.

During Duncan's visit to Earth, his experiences at social gatherings reveal strong allegories of cultural dislocation that a colonized subject experiences within the dominant culture. The psychological violence of assimilation ais highlighted through his embarrassment at social events where he fails to perform Earthliness. For instance, Duncan attends a high-end dinner party where he is seen as an outsider because he is not familiar with the conventions of Earth.

He misinterprets social gestures and facial expressions, misuses utensils which ridicules him. He continuously tries to adopt the cultural conventions of earth which matches with what Fanon calls "constellation of postulates" (Fanon, 2008, p. 118) of colonized subject where a psychological pressure is maintained to adapt to the expectations of the dominant social structures.

Furthermore, he finds discomfort in Earth's clothing as his Titanian clothes are viewed as outlandish. This pressure to adjust to the dressing sense of Earth reflects Ngũgĩ wa Thiong'o's critique of cultural imperialism that colonized must be recreated in the colonizer's image as Thiong'o argues that "Economic and political control can, never be complete or effective without mental control. To control a people's culture is to control their tools of self-definition in relationship to others." (Thiong'o, Decolonizing the Mind, 16).

Duncan also feels out of place when he is unable to understand the humorous comments in the party. The jokes are based on Earth's epistemology that excludes Duncan, making him what Spivak calls 'silenced subaltern' as he is rendered out of epistemic framework where he has no representation. His fake smile exhibits Fanonian 'mask of compliance' in which conforming to the language, norms, identities of the colonizer emerge as an imposed act. Duncan offers Titanian artifacts as gifts which treated with curiosities, matching the colonial system in which indigenous artifacts were labelled as primitive art. The phenomenon aligns with Jean Baudrillard's critique of colonial exchange as "symbolic violence" (Baudrillard, Symbolic Exchange and Death, 130) Where the artistic and intellectual contributions of the colonized are dismissed as inferior and excluded from the dominant canon.

Being a representative of Titan, Duncan was lessened to a translator forced to translate his culture to the dominant empire to what Gayatri Spivak calls "Native Informant" (Spivak, 1999, p. 6), which is a phenomenon where colonized mediators must translate their culture for the colonial powers. His official mission about technological exchange highlights the structure of resource exploitation of colonial patterns in which the colonies always serve the imperial centre. Duncan's diplomatic role reveals the imbalance of postcolonial subjectivity because despite being an official ambassador, he is marginalized as an outsider serving the interests of Earth.

Duncan also plays a role of what Fanon called "colonized intellectual" (Fanon, The Wretched of the Earth, 46), an educated indigenous individual who exchanges the philosophies and ides of the imperial culture that configures the culture and society of the colonized. His visit to Earth was prominently meant to bargain the trade of hydrogen production of Titan which coincides with resource extraction ideology of colonialism where the resources of colonies always strengthen the imperial centre.

Bhabha's mimicry is illustrated through Duncan's participation in the social events of Earth like entertainment parties, old fashioned way of signing treaties. Such acts require Duncan's conformity to Earth's culture like dressing, speaking, and participating in ceremonial rituals. These are the actions of mimicry that reveal the colonial patterns of inclusion and exclusion in which the colonized are meant to perform authority not possess it. Duncan's presence among Earth' elite is deemed as a performance because his difference is always there and never

eradicated completely to which Bhabha argues that "mimicry is at once resemblance and menace."

The secret mission of Duncan was to make a clone of himself at Earth which acts as a metaphor for Spivak's criticism of Western science that was used as a tool for epistemic violence. The cloning technology of Earth constructed as a favour to Titan is in fact the cultural product of imperial ideology:

> I've no objection, the surgeon continued, to cloning if it's combined with genetic repair —which is not possible in your case, as you certainly know. When you were cloned from Colin, that was merely an attempt to perpetuate the dynasty. Healing was not involved —only politics and personal vanity. Oh, I'm sure that both your precursors are convinced that it was all for the good of Titan, and they may well be absolutely right (Clarke, *Imperial Earth*, 184).

Such genetic intervention represents the imperial strategy to overwrite indigenous identities to control, dominate, and exploit them using colonial education systems, linguistic imperialism, and cultural programming.

The journey of Duncan Mackenzie highlights the ways through which a colonial subject struggles with identity crisis in a colonized space. He serves as a representation for physiological, social, sexual, and political dimensions of colonial subjectivity. His psychological suffering at Earth reflects Fanon's "corporeal malediction" (Black Skin White Masks 84) highlighting the strong forces of cultural domination. His social failures at public events along with his awkward performance of the customs of Earth dramatize Bhabha' mimicry, where the identity of colonial subject is constructed through imitation but marked by difference. In his relationship with Calindy, he is rendered an exotic subject of colonial desire, reflecting Spivak's gendered subaltern in which a colonial subject is trapped between representation and marginalization. His diplomatic mission in which he serves as a cross-cultural ambassador makes his perform the role of native informant, highlighting the epistemic violence ingrained within cross-cultural translations.

Titan as Neo-Colonial Space

Imperial Earth depicts Titan as a colonial outstation where the economic livelihood is completely dependent on the extraction of hydrogen and export to earth. This phenomenon aligns with the colonial resource exploitation where the imperial centre used its colonies to extract resources to strengthen their own economy and sustain their cultural dominance in the guise of bringing progress to the indigenous societies. The motive of Titan's economy based on hydrogen reflects the main idea of colonial extraction as identified by postcolonial theorists. As Edward Said quotes that "Always there lurks the assumption that although the Western consumer belongs to a numerical minority, he is entitled either to own or to expend (or both) the majority of the world resources. Why? Because he, unlike the Oriental, is a true human being" (Said, Orientalism, 108). Said reveals how Europe dominates the East by constructing knowledge systems that forms the basis for material as well as ideological dominance. This parallels with the depiction of Titan-Earth relationship representing the colonial dynamics of power and exploitation. Fanon also critiques this phenomenon by pointing out that "We go on

sending out raw materials; we go on being Europe's small farmers, who specialize in unfinished products" (Fanon, The Wretched of the Earth, 152), representing the neo-colonial dimension of colonial exploitation.

The novel allegorizes the neo-colonial dimensions of control through the ultra-modern vision of space colonization. The total survival of Titan is solely realised through the production of hydrogen that Earth requires to fuel its interplanetary spacecrafts. The unbalance economic structure is akin to the arguments of Walter Rodney who noted in his book *How Europe Underdeveloped Africa*, how colonial economies were structured to make sure that all growth benefits go towards the imperial centre. The economic relationship of Titan and Earth reflects the phenomenon of colonial paternalism where economic subjugation and exploitation is disguised as mutually advantageous.

Earth controls Titan indirectly through technological monopoly because the technology used to extract and refine hydrogen is owned by Earth which makes sure that Titan remains dependent on Earth and prevents Titan from achieving independence. This mirrors with the arguments of Kwame Nkrumah regarding Neo-colonial dimension of power and control where the former colonizer controls its colonies through economic and technological systems even after achieving independence (Neo-Colonialism: The Last Stage of Imperialism). Earth's monopoly over the knowledge of technology represents the European monopoly over industrial development in the colonies that culminated in the everlasting subjugation of the indigenous people.

Clarke depicts hydrogen plants as labour systems of colonial hierarchies as the Titanians were the one who worked on the plants but the ultimate caretakers and managers were the elites of Earth replicating the colonial resource extraction in which the colonizers control the capital while the colonized provide the labour. The hydrogen economy in Clarke's narrative serves as an allegory of neo-colonial policies where economic dependence plays a crucial role to dominate the former colonies even after independence. Such themes depicted through speculative futures reveal the unfading legacies colonial exploitation and domination.

Clarke's narrative critiques the neo-colonial dimensions using the portrayal of the 'Administration' which is a bureaucratic system that controls Titan politically and economically. This motif parallels the European models of indirect rule, control, and dominance over its former colonies in contemporary times. The Administration seemingly gives Titan independence to have their own governance but retains ultimate control and authority through Administration as Titan consequently have to report to earth as they are bound by economic chains. The highlighted theme is reflected through the passage: "Whatever the Seven Worlds might say about their independence, the centre of power was still on Earth… No man could be taken seriously in the arena of Solar politics unless he was personally acquainted with the key figures of Terran affairs, and had traced his way at least once through the labyrinth of the terrestrial bureaucracy" (Clarke, *Imperial Earth*, 22).

Earth maintains its control over Titan using scientific advancement not directly occupying it by military force replicating the neo-colonial strategies of power, control, and dominance. Earth frames its norms, values, and cultural standards as superior to Titanian ones allegorizing

what Edward Said's called Cultural Imperialism where the dominant culture imposes its values, language, culture, and knowledge systems on the colonized societies. This is particularly achieved through education, literature, representations, and other similar means to shape the views of colonized people to legitimize and ensure the colonizer's control and domination over the colonized (Said, 1994).

The Mackenzies represents what Frantz Fanon called "native bourgeoisie" (Fanon, 1963, p. 178) who are the indigenous intermediators that assist imperial powers to control the indigenous population to reap benefits of their elite position. The economic health of the family comes from the management of hydrogen economy that they do for the interest of the Earth. Their position showcases the role of native elites in facilitating the imperial dominance that mirrors the neocolonial system of exploitation and dominance of 21st century.

The neocolonial spatial politics as highlighted through the architectural mimicry of the urban Titan city. The structural layouts of Titan city clearly show the conscious imitation of the dominant Earth's structure which serves as a strong metaphor for neocolonial domination where colonial city planning played a vital role to dominate and control the colony from the metropolitan centre even after achieving autonomy. This consequently leads to the suppression of the indigenous architectural forms that highlights the theme of cultural erasure through architecture which eliminates the native cultural expression. The instance is akin to Edward Said's concept of imperial geography (Culture and Imperialism) in which colonial territory is shaped to prioritize the values of the colonizer's that culminates in local cultural erasure.

The hydrogen economy of Titan resembles to the actual colonial historic events of British India's zamindari system and Caribbean plantation systems. The intermediatory role played by the Mackenzies reflects the feudal lords of British India who acted as revenue agents and resource managers for the colonial powers, extracting wealth but facilitation imperial control and dominance. The hydrogen plants are a symbolic critique of the sugar plantations in the Caribbean where indigenous population is exploited to ensure the maintenance of the imperial economy. This phenomenon highlights the colonial models of exploitation in which the natural resources of the colony are harvested for the colonial powers not for the benefit and self-sufficiency of the indigenous people.

Cloning and Cultural Reproduction

The novel depicts a subplot of sustaining the legacy Mackenzie family through cloning which represents the theme of postcolonial identity formation where identity is constructed to maintain dominance. Duncan's own successor in the form of a clone reflects Homi K. Bhabha's concept of mimicry where the colonial subject imitating the colonizer remains "almost the same but not quite" (Bhabha, Location of Culture, p. 122), highlighting the psychological crisis and distortion of identity in postcolonial space.

The process of cloning is explained as a complete copy yet having inherited imprints of Titan which reflects Bhabh's notion of inherent slippage in colonial mimicry (Bhabha, 1994) showcasing the imbalance in colonial mimicry as Bhabha notes: "slippage produced by the ambivalence of mimicry (almost the same, but not quite) does not merely 'rupture' the

discourse, but becomes transformed into an uncertainty which fixes the colonial subject as a 'partial' presence. By 'partial' I mean both 'incomplete' and 'virtual'" (Bhabha, 1994, p. 123).

Duncan's uncertainty towards his own clone and its hybrid state allegorizes Bhabha's notion of "ambivalence of colonial authority" (Bhabha, 1994, p. 131) in which mimicry reinforces as well endangers colonial authority, challenging the cultural superiority of the colonizer. Through the biological representation of colonial mimicry as propounded by Bhabha, the clone subplot serves as a critique of inherent fragility of colonial hierarchies aiming to achieve perfect replication.

Under hegemonic state the cloning motif highlights an intense postcolonial anxiety regarding reproduction and cultural purity. Duncan aiming to create his genetic copy in the form of a clone underscores the fundamental tension between authenticity and replication in colonial spaces. Clarke deals with the theme of cloning in such a way that it parallels the existential crisis of postcolonial subjects who are bargaining with the dominant powers and at the same time fighting to preserve cultural authenticity.

The capacity of the cloning technicians of Earth to modify the genome of the clone alludes to Frantz Fanon claim that colonialism demolishes the indigenous cultural symbols because it "is not satisfied merely with holding a people in its grip and emptying the native's brain of all form and content. By a kind of perverted logic, it turns to the past of the oppressed people, and distorts, disfigures. and destroys it. This work of devaluing pre-colonial history takes on a dialectical significance today" (Fanon, 1963, p. 210).

The biopolitical control of Earth over Titan through the supervision of cloning technology by the Administration reflects Ann Stoler's notion of biopolitics of empire (Carnal Knowledge and Imperial Power) where the colonial powers control the indigenous reproduction, discipline people, and regulate lives to maintain their dominance using policy of racial purity and cultural superiority. Earth's monopoly over cloning is not merely administrative but strategic and ideological highlighting the deeper hierarchical control of imperial centre over its colonies. Earth declares dominance over Titan by controlling the conditions like who can be cloned, how and under what terms can one be cloned. This biopolitical dimension represents the colonial historical ideologies where colonial powers regulated health, lineage, identity, and even social behaviours of indigenous populations to sustain their imperial order.

The narrative of cloning highlights irony of safeguarding cultural legacy beneath imperial hegemony where even the efforts to sustain lineage are supervised by colonial powers. The attempts of Mackenzie family to preserve their dynasty through technological reproduction is not an assertion of sovereignty, but one engineered by Earth's supervision and regulation, demonstration how the indigenous populations are refused the authority even over their own heritage. Cloning, in this sense, serves as an allegory for the commodification of identity where conserving the cultural lineage happens through controlled imitation not through lived cultural experiences.

The successors of Mackenzie family in the form of clones encompasses what Bhabha calls palimpsest of colonial identity (The Location of Culture) which refers to the notion that identity is multi-layered like a page that has been written, erased, and written again with traces of

previous writing. Using the notion in postcolonial sense, it reveals how colonial identities are constructed through the mixture of indigenous culture, colonial imposition, and postcolonial reshaping. The duplicates of Mackenxie family reflect the profound anxiety of postcolonial subjectivity where identity is constantly in negotiation (Bhabha, The Location of Culture), not completely authentic, yet not fully constructed by colonial discourse.

Clarke's narrative exemplifies how cloning, a precise act of human replication, consequently generates difference, particularly when the clone is born into a separate geopolitical and ecological conditions and is taken to Titan to live his rest of the life. Duncan's clone inherits the genomes of Duncan but is raised on Earth with different gravitational and environmental conditions. This parallels postcolonial disintegration in cultural reproduction in which replicating tradition under imperial dominance produce conflicted, hybrid identities.

The cloning narrative highlights the ongoing postcolonial issues regarding nuanced and structured nature of identity shaped within hegemonic conditions. The subplot of clone is not merely a scientific advancement of human replication away from natural reproduction but the one representing unresolved intricate apprehensions inbred in postcolonial identity. Cloning in this sense is signified as a cultural and biopolitical operation strongly engaged in the enquiries of authenticity, identity, and inherited instincts. The clone of Duncan is not only his replica shaped by his genes but also a figure influenced by the sociopolitical conditions of Earth. The clone becomes a creolized subject, not Duncan's accurate copy. This phenomenon alludes to Édouard Glissant's theory of creolization, which argues that identity is always in process not a fixed or finished product as it is influenced by cultural mixture, historical violence, and unforeseen changes.

Conclusion

Imperial Earth, whether intentionally or unintentionally, surfaces as crucial testament of postcolonial science fiction where the anxieties of economic extraction, cultural hegemony, and hybrid identity under imperialism are conceived within its speculative depiction. The plot of the novel follows a dystopian future with humanity's interplanetary scientific advancements but allegorizes imperial subtleties of power foreseeing eventual postcolonial theoretical frameworks. By portraying Duncan's identity crisis, Titan's marginalized hydrogen economy, comprador role of the Mackenzie family, and the cloning subplot, the narrative advertises the historical imperial power nexus and reflects the enduring postcolonial concerns.

Occupying a rare place in speculative fiction, the novel is unique for its involuntary transcription of colonial structures. One of the key elements of the novel is the treatment of cloning motif. Duncan's clone being conditioned in the environment of Titan as well as Earth matches Bhabha's notion of colonial mimicry. From extractive economic exploitation to architectural mimicry, the novel communicates Ann Stoler's 'imperial debris' where material and ideological colonial structures in residual form continue to control and shape postcolonial life through spatial framework, economic control, and persisting epistemic structures. Such texts require a rereading not merely as a reassessment of scientific romance but as a contrapuntal (Said, Culture and Imperialism) text, in which space colonization articulates colonial historical conduct.

Imperial Earth holds a remarkable place in the development of science fiction regarding its engagement with colonialism as it connects the imperial nostalgia ingrained in Victorian science fiction with the anti-colonial critiques found in current decolonial narratives. From the fact where H.G. Wells inverts the colonial domination through Martian invasion of earth (John Rieder, 2008) in his famous novel *The War of The Worlds* (1898) to the current works like N.K. Jemisin's *The Fifth Season* (2015) that deconstruct the imperial hierarchies intentionally, *Imperial Earth* unintentionally depicts a transition between imperial legacy and postcolonial critique through the portrayal of Titan's ambivalent position of curbed autonomy.

The dual aspect of the novel, acclaiming technological advancement and at the same time critiquing the colonial hierarchies, simulates structural complicity of science fiction with colonial discourse where science fiction critiques of colonial empires often acquire the structure, narrative frameworks, language, and logic of colonialism (John Rieder, 2008). Titan depicted as both modern and dependent, ambivalent and hybrid portrayal of the cloning, and Earth as Titan's metropolitan centre expose the lasting remnants of colonial empire underneath the layer of scientific philosophy.

Using the theoretical frameworks of postcolonial theorists like Homi K. Bhabha's mimicry and ambivalence, Edward Said's Orientalism and cultural imperialism, Frantz Fanon's Psychological insights, Ann Stoler's imperial debris, and Édouard Glissant's creolization, the novel reveals a fertile ground where colonial ideologies are procreated, subverted, and restructured through hybrid identities, technological allegories, and spatial narratives.

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