



Cappadocia University

School of Graduate Studies and Research

Department of English Language and Literature

**THE POSTCOLONIAL “OTHER” IN ARTHUR C.
CLARKE’S *CHILDHOOD’S END* AND ITS TV
ADAPTATION**

Nusret Emre İKİZ

Master’s Thesis

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ÖZET

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Bu tez, postkolonyalizm ile birlikte daha yaygın bir şekilde hayatımıza girmiş olan “Öteki” kavramının zaman içindeki evrimini bilim kurgu türündeki eserler üzerinden incelemeyi amaçlamaktadır. Bunu Arthur C. Clarke'ın yazmış olduğu 1953 basımlı *Childhood's End* ve bu eserin 2015 yılında yayınlanmış Amerikan mini dizi adaptasyonunu karşılaştırarak yapmayı amaçlamıştır. Bu eserler “Öteki” kavramının takibini kolaylaştırdıkları için seçilmişlerdir. “Öteki,” postkolonyal dönemden önce bile var olan bir kavramdır. Bu nedenle kolonyalizm ve emperyalizm gibi kavramlarla daha sonradan var olan postkolonyalizm ve neokolonyalizm gibi kavramların anlaşılması bu konu için elzemdir. Bu nedenle tezin ilk bölümü bu kavramların açıklanmasına ve bilim kurgu içindeki yerlerini anlamaya ayrılmıştır. İkinci bölümde ise “Öteki” kavramı detaylandırılıp Anglo-Amerikan kültüründeki yeri anlatılmıştır. Bu bölümde aynı zamanda bilim kurgu içinde “Öteki” tasvirinin gelişimine yer verilmiştir. Üçüncü bölümde, *Childhood's End* incelenerek şimdiye kadar edinilmiş olan bütün bilgiler bağlamında analiz edilmiştir. Yazarın kitapta kolonyalizmden postkolonyalizme geçiş sürecinde deneyimledikleriyle mini dizide yirmi birinci yüzyıl Amerikan kültürünün çarpışmasının etkileri anlatılmış olup zamanın eserin adaptasyonu üzerindeki etkileri değerlendirilmiştir. Kitaptaki ve mini dizideki değişik “Öteki” türleri tartışılmış, özellikle zamansal ve kültürel farklılıkların yarattığı değişimler ortaya konulmuştur.

Anahtar Sözcükler

bilim kurgu, postkolonyal çalışmalar, ötekileştirme, Arthur C. Clarke, *Childhood's End*

ABSTRACT

İKİZ, Nusret Emre. *The Postcolonial "Other" in Arthur C. Clarke's Childhood's End and its TV Adaptation*, Master's Thesis, Nevşehir, 2022.

This thesis aims to examine the concept of the “Other,” which entered into our lexicon after postcolonialism by looking at it from the angle of science fiction. To do this, the thesis will compare Arthur C. Clarke’s *Childhood’s End* published in 1953 with its 2015 American miniseries adaptation directed by Nick Hurran. These works were chosen specifically because they can be used to establish a clear vision of the evolution of the “Other.” The “Other” existed before postcolonialism in different forms. Therefore, this thesis will delve into colonialism and imperialism, also the terms such as postcolonialism and neo-colonialism which are a must for understanding the main topic. For this reason, the first chapter was set aside to explain these terms and their place in science fiction. In the second chapter, the term “Other” is detailed and its place within Anglo-American culture is explained. Also, in this chapter, the evolution of the “Other” within science fiction has been given its place. The third chapter puts all of this acquired knowledge into practice by examining *Childhood’s End*. The writer’s experiences during the periods of colonialism and postcolonialism are put against the twenty-first century American culture in order to understand the effect of time on the work. Different varieties of “Other” present within the novel and the miniseries are discussed and the discussions are used to show the effect of a different time and culture.

Keywords

science fiction, postcolonial studies, otherization, Arthur C. Clarke, *Childhood’s End*

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INTRODUCTION

Science fiction has been one of the leading genres in Anglo-American literature, cinema, and television since the beginning of the twentieth century. The greatest attraction of the form has been: “its speculative power, its ability to speak to the wonder and curiosity that are ultimately bound up in our scientific and technological developments” (Telotte 3). Therefore, ever since its inception, science fiction aimed to open up new worlds or new possibilities in both a positive and a negative light. It has both been critical of human progress while also encouraging it. Because of these aspects, science fiction has been influential in understanding the world around people more than any other literary genre.

The history of science fiction really begins during the industrial revolution. As the boundaries of science grew and the questions it asked became larger, imaginations of the public were much more captured by the wonders and dangers of science. One of the earliest cautionary tales in science fiction regarding the ethical questions posed by the unrelenting advance of science was Mary Shelley’s *Frankenstein* (1818). It quickly became one of the most quoted science fiction stories and still its influence continues through adaptations which have updated the source materials in various ways. However, while many science fiction stories told tales of dangers or problems caused by science, much more would offer stories of advancement of the human condition through science. Although these two types of science fiction rarely intermingled before the second half of the twentieth century, contextual developments that happened in the beginning of the century, started a new wave of scientific fiction.

Both colonialism and postcolonialism would leave their marks on science fiction. The nineteenth century would see the height of unapologetic colonial elements surge within science fiction as a reaction to the peak of imperialism. The resources available for the nations and the peoples of the time expanded due to colonialism and imperialism which would contribute to this increase. This all eventually reaches its terminus when after the World Wars, the decolonisation process causes new identities to be formed and new literary

movements are created. Colonial and postcolonial fiction intermingled with science fiction to create both new narratives and rethink old ones to readapt for the new age. Earth was no longer alone, and now space was truly the next frontier for the imagination. This coincided perfectly with the ongoing advances in rocketry and the atomic age, offering science fiction to examine and critique imperialistic tendencies without involving Earth and the millennia of baggage that comes with exploring actual history. It also allowed for the voices of the unheard to be heard in fiction, the “Other.” The “Other” is a crucial concept within postcolonial theory because it directly describes how different groups of people understand and perceive each other. Postcolonial theory had grown out of the dissolution of empires that started after World War II, and sought to criticize the colonial fictions that came before, create new national identities in the decolonized countries, and examine the effects of imperialism and colonialism. The relationship between postcolonialism and the “Other,” its place in science fiction, and how it evolved in response to socio-cultural change can be considered as the base of this thesis.

This subject will be explored through a comparative analysis of Arthur C. Clarke’s *Childhood’s End* that was written in 1953 and its TV adaptation as an American miniseries produced in 2015. A core question that this thesis seeks to answer is why it is important to understand and treat our judgements of literature and cinema according to not just our own time, but also for their time of release. Many aspects of the *Childhood’s End*’s story regarding the “Other” have been outdated and others have changed in perception in its TV adaptation, and the understanding of this change is a central theme of this thesis. If a connection between Zeitgeist and postcolonial influence on the issue of the “Other” can be made by comparing *Childhood’s End* and its miniseries adaptation, then it would be possible to argue that socio-political changes definitely change the perception of a text. If this hypothesis is true then it would be useful examining texts of similar nature. This thesis aims to conclude that the idea of the “Other” in *Childhood’s End* is ever-changing in parallel with the concept’s evolvement within postcolonial period, through the influence of the Zeitgeist, the spirit of the times, and that the “Other” not only changes its own shape but also shaping and warping the main theme of a story at will.

Arthur C. Clarke's *Childhood's End* was chosen for this analysis because of a couple of its qualities. First, it was written during the start of a period of deep change within British society. Released in 1953, it found itself in the middle of a crisis that began shaking the empire apart, this and the author's experiences in the decolonised British Ceylon (today called Sri Lanka) make it very interesting reading on colonial and imperial themes in science fiction. An author like Arthur C. Clarke would not have been able to offer certain critiques of colonialism and postcolonialism without experiencing it both within the centre and the peripheries of the empire. Yet, as a person who grew up at the centre, he has his own biases. Secondly, the relationship between the coloniser and the colonised in Arthur C. Clarke's work mirrors closely what Edward Said mentions in his book *Orientalism* (1995), a relationship based not purely on military or economic strength but on knowledge. The Overlords (the mysterious "Other" of the novel) suppress the scientific and cultural progress of humanity while also ushering in a golden age, thereby blinding the humans from the truth. Just like the Orientals mentioned by Edward Said, they are depicted as not having the capacity to understand anyways. Understanding the power relations between the coloniser and the colonised within reality is the key to the same issues within fiction. In understanding these realities of relations, correct judgements can be made regarding the specific occasions when the colonisers' activities seem irregular. Finally, the text has a miniseries adaptation, also named *Childhood's End*, which was released in 2015 and was made in the US which not only shows a different side of the story after a sixty-two-year gap but also infuses American culture into the mix by way of Hollywood. Here, how the different Zeitgeist puts a different spin on the overall story of the novel and how it takes the miniseries to a different place from Arthur C. Clarke's original novel will be discussed.

Arthur C. Clarke is among the three Anglo-American writers who would leave their marks in the science fiction genre, create concepts that would eventually become real and are used daily in our lives. Along with Robert A. Heinlein and Isaac Asimov, Clarke was an influential figure in twentieth and twenty-first century science fiction. The contextual background of these authors' writings coincided greatly within a change in the science fiction genre and its interactions with other genres. Before this point, genres such as science fiction

and fantasy were regarded as novelties and they were less appreciated than today. It may be speculated that one reason for this was their lack of grounding in realistic elements and the context in which they were written. For fantasy this was understandable because it never claimed to be realistic, however, science fiction needed to have a foothold in realism (even if that reality was based upon the rules of its own universe). Arthur C. Clarke's works, along with Heinlein and Asimov's are part of a period in science fiction when it became more and more realistic in response to rapidly evolving scientific knowledge and the period of decolonization. Science fiction in this period not only employed the changing real-world climate, but also used other genres that were burgeoning during the same time such as postcolonial fiction. *Childhood's End* is an important example of this period as it narrates a story that opposes colonialism in its own ways and features a voice signaling both the socio-political realities of its own time and the coming age of postcolonialism.

In the second half of the twentieth century, science fiction started to show a different side, depicting more of the peripheries and different identities within groups. Starting in the late twentieth century and twenty-first century, there has been a trend towards neo-colonialism within science fiction to depict the changing situation within the world, especially after 9/11, a time which emphasized that humanity was more disunited than imagined. The "Other" was now a subject more relevant than ever. The recent socio-political changes such as the immigration crises and the new wars all around the world have once again established the importance of the "Other" and the aftermath of colonialism. The optimism of a more united humanity offered in fiction after the first half of the twentieth century seemed so far away for science fiction writers. Why did this happen? Why has this change in perception occurred? The answers may be found by looking at the change in the depiction of the "Other," and the postcolonial status quo. The "Other" in science fiction is a fascinating topic to explore because of its rapidly evolving nature and its change in depiction especially in the postcolonial period, it is therefore very important to understand this evolving nature on a case by case basis. Depictions of the "Other" within science fiction are contextually dependent and have to be thought of in their own time capsule, their own Zeitgeist, and these differences in depiction pose their own questions. Understanding how a

concept such as the “Other” evolves is important, especially in regards to the postcolonial period because it is a concept that is intrinsically linked to perception of the groups in a rapidly changing twenty-first century world. This changing reality would become very apparent in literature and works adapted from said literature, especially in the case of science fiction.

In the first chapter, this thesis will try to unravel terms such as colonialism, postcolonialism, and neo-colonialism, power mechanics of colonialism, and offer examples and instances of colonial and postcolonial within science fiction. In the second chapter, this thesis will explain what it means to be an “Other” and the concept of “Otherization,” how these concepts found place within the Anglo-American culture, and finally it will look into how the “who” of the “Other” and the “Otherization” changed throughout the years in science fiction. In the third chapter, through the comparative analysis of the novel and miniseries, the changes in the depiction and perception of the “Other” and the story in response to postcolonialism and socio-political differences between twentieth century British society and twenty-first century American society will be examined to argue and conclude that the postcolonial period has birthed a different kind of “Other” with different meanings.

I. COLONIALISM AND POSTCOLONIALISM IN PERSPECTIVE OF SCIENCE FICTION

1.1 DEFINING COLONIALISM AND POSTCOLONIALISM

In order to better understand postcolonial literature and its impact on science fiction, four terms have to be defined. These are colonialism, imperialism, neo-colonialism, and postcolonialism. First, by setting the definition of colonialism and imperialism, the foundation can be set to start working on neo-colonialism and postcolonialism. Colonialism can be defined as “the conquest and control of other people’s land and goods” to form a new community; however, “the process ‘of forming a community’ in the new land necessarily meant *unforming* 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” (Loomba 2). The writings left behind by such practices would be essential for the modern-day studies of colonial life. In a way, through these writings created by the people in and outside the colonial sphere, the perception and the understanding of the effects of colonialism have been shaped. They, in return, have shaped postcolonial literature.

Colonialism was also an economic activity and can be defined this way as explained by Gottheil, “[c]olonialism represents a set of structures that are imposed upon a nation by another in order to affect international distributions of income and wealth” (85). This aspect of colonialism was not limited to industrial European civilisations and was a part of the identity of any empire that ever existed. Ancient Greek city-states which centred more on trade colonies, Roman Empire, and even the empires of Pre-Columbian America like the Aztecs participated in some form of colonialism. They traded people, assimilated cultures,

and forced their ways upon others. This would mean that the local populations would be more willing to come under another just to escape their current predicament even if that meant another empire. Modern colonialism, however, unlike earlier examples, featured “a flow of human and natural resources between colonised and colonial countries” (Loomba 3). Indeed, it is important to understand the differences between colonialism and imperialism in order to understand the differences between them.

A short answer, in order to prevent confusion, is “the distinction between pre-capitalist and capitalist colonialisms is often made by referring to the latter as imperialism” (Loomba 4). Therefore, imperialism can be defined as a development of capitalist societies and ruled from the metropole and not the peripheries. Basically, “Colonialism functioned as an activity on the periphery, economically driven; from the government’s perspective, it was at times hard to control” (Wang 1) which could be thought of as a single factory in corporation. Meanwhile, “imperialism, on the other hand, operated from the centre as a policy of state, driven by the grandiose projects of power” (Wang 1) can be thought of as the whole corporation itself. It is important to understand that imperialism was not just about the economic activities and would involve the social which would evolve into cultural imperialism.

Cultural imperialism is a form of neo-colonialism which seeks to acquire psyche of a society, to control their thoughts first. It pursues the acquisition of physical wealth through the process of changing the identity of the recipient. The aim is to muddle the sense of self and individuality of the people living in certain cultures, and make them more susceptible to outside influences. This type of imperialism might especially work well in countries where the cultural and national identity has not yet been fully formed and is open to outside influences. This process can be achieved before or after decolonization. One example of cultural imperialism before decolonization can be seen in the language change in which the use of languages such as English, Spanish, French, and Portuguese have overtaken or changed the vocabulary of the native languages.

Languages are one of the key factors that define a culture and influencing its content or restricting its usage is an important tool. This quotation explains the importance of language in influencing a person's identity;

Languages may be held to represent various cultural traits, but *our* language is different, our language is transcendent, it is the language of God Himself. Language is an instrument of communication, but in our heart of hearts, we know God speaks only our language to us, because *our* language is *us*. (Ashcroft 82)

Language is also a tool to limit the knowledge gain of the colonised which still bears its scars on the world. It has become much easier to influence language by means of media; and in today's world, mass media is what is mostly regarded as the best form of cultural imperialism. Languages bring about another question about colonialism, the issue of how colonial authority was handled in colonies.

1.1.1 Knowledge and its Power in Colonialism

Colonialism and imperial authority are not always associated with military or economic dominance of the coloniser upon the colonised. There are much deeper themes associated with the age of imperialism: "knowledge and power, the Baconian themes" (Said 32). The supremacy of the Western mind, a dangerous thought created by itself that created many more issues, spurned many of the activities associated with colonialism and imperialism.

This idea of the supremacy of the Western mind created some of the ideal conditions for colonialism and imperialism. Edward Said talks more about this when he analyses a lecture given to the House of Commons by Arthur James Balfour about Egypt;

Knowledge to Balfour means surveying a civilization from its origins to its prime to its decline-and of course, it means *being able to do that*. Knowledge means rising above immediacy, beyond self, into the foreign and distant. ... To have such knowledge of such a thing is to dominate it, to have authority over it. And authority here means for 'us' to deny autonomy to 'it'-the Oriental country-since we know it and it exists, in a sense, *as* we know it. British knowledge of Egypt

is Egypt for Balfour, and the burdens of knowledge make such questions as inferiority and superiority seem petty ones. (32)

In this sense, colonialism and imperialism are not about dominating your subjects militarily or economically, but rather having access to their knowledge, their history, and their culture while denying access to the native population. Because, in the end Western culture, Western history, Western technology are all superior, and therefore from the point of view of the imperialists, they are the superior civilization.

The innate belief in the Western civilization at the time was that only they themselves possessed wisdom and had the initiative to better themselves. They held the initiative because they were at the forefront of technological development which was most of the time achieved through colonial exploitation. They were in their own eyes, the forefront of humanity. Edward Said talks about some of the qualities given to colonial subjects:

Orientals or Arabs are thereafter shown to be gullible, 'devoid of energy and initiative,' much given to 'fulsome flattery,' intrigue, cunning, and unkindness to animals; Orientals cannot walk on either a road or a pavement (their disordered minds fail to understand what the clever European grasps immediately, that roads and pavements are made for walking); Orientals are inveterate liars, they are 'lethargic and suspicious,' and in everything oppose the clarity, directness, and nobility of the Anglo-Saxon race. (38-39)

Here, what can be seen is an unapologetic view Non-Western peoples. This type of thinking would influence the actions of even countries such as the US which sees itself as counter-imperialist. The contempt for the colonials would cover almost all parts of an imperial society, from the poorest to the richest it would be ingrained within them.

A new set of rules of interaction between peoples were created and the line between civilised and non-civilised were set forth. These newly created relations between peoples would be problematic for the foreseeable future. These relations between them could be summarised in their own mindsets as such; "The Oriental is irrational, depraved (fallen), childlike, 'different'; thus the European is rational, virtuous, mature, 'normal'" (Said 40). A dichotomy had been established based upon power imbalance. If in a relationship, one party demands more from the other without the necessary compensation that relationship between these two parties will be problematic. It was further exacerbated by "the assumption that

geographical morality was in fact the natural corollary of geographical distance” (Sheppard 46). A relationship based upon some sort of power imbalance creates all sorts of problems and both the history of our world and literature shows that a “us versus them” relationship has been created between the colonised people and the coloniser.

Because, from the point of view of an imperialist, the natives should not ask or even think about questions that would enrich them due to their innate backwardness compared to the West. Why should the natives learn about their failed history for they do not have the capacity to understand? The knowledge of the ancients is better suited for their real protectors, the Westerners. This is one of the reasons why many of the archaeological relics are found in museums of other countries and not at the ones at their place of origin. The natives that raise their voices against this are just non-existent, for the Egyptian that would raise its voice is just another agitator in the eyes of an imperialist. However, those histories become a crucial part of a people’s identity after decolonisation. As Borbála Bökös argues:

...in almost all cases the preservation of memories as well as remembering the past and, to a certain extent, hybridization will serve as crucial elements in the process of self-preservation of both the colonized subject and the colonizer, and will become essential ways for recovering/finding cultural identity. (191)

The power of the iron boot would prevent that from proceeding smoothly in most cases of imperialism.

The power issue was a simple one as told by Said, the prevailing theory during the first decade of the twentieth century was; “there are Westerners, and there are Orientals. The former dominate; the latter must be dominated, which usually means having their land occupied, their internal affairs rigidly controlled, their blood and treasure put at the disposal of one or another Western power” (36). These views were “founded on the myth of a ‘primitive man’” and it told more “about Western culture that created it than about other cultures it was so readily applied to” (Pawłowska 149). While this view may appear cruel and violent for the readers of the twenty-first century, a person living at the homeland of an imperial power at that time would hardly complain, either because of lack of facts about life in the colonies or because they enjoyed the wealth brought to them by the colonies. The disconnect between colonial reality and the life of a mainland citizen has been one of the

factors that contributed to the longevity of colonialism. It was actually the ease of access and faster communication in the twentieth century that was a cause of collapse as the realities of the far reaches of the empire were made available for the public. For the imperial subjects, however, only those who bend their knees and work against their own peoples would see a sliver of these riches. The reality of who is the coloniser and who holds the power would get even more blurrier in the age of neo-colonialism.

Imperialism happens when the coloniser needs the labour and economic resources of its colonies in order to sustain its own economy and “imperialism (in this sense) is the highest stage of colonialism” (Loomba 6). One major difference in today’s world is that “imperialism can function without formal colonies (as in the United States imperialism today) but colonialism cannot” (Loomba 7). Imperialism does not need to necessarily involve local administration by a central colonial government. The US wields great economic, military, and cultural power which makes it an imperial power without direct political control, it does not need any formal colonies because it directly dominates the global economic system. Due to its history, it has both become a postcolonial country and a neo-colonial power.

Countries like the US, the UK, France, and Spain can be classified as neo-colonial powers because while they have no formal colonies, they hold a lot of countries in their economic and cultural dominion. This is most obvious in places such as the Central and South Americas, and Africa, where after independence many nations are still culturally, linguistically, and economically tied to their old imperial masters. A way to look at the difference between neo-colonialism and postcolonialism is their area of effect. As Wang puts it, “the ex-colonized countries still could not be free from the ex-colonizer countries in politics and economy. But when it comes to postcolonialism, the stress tends to be different. Postcolonialism concentrates on the cultural, intellectual and spiritual realm” (1). In short, neo-colonialism is “the economic, cultural and (to varying degrees) political penetration of some countries by others” (Loomba 7). Neo-colonialism is exploitation without knowledge, it is a condition similar to the African-Americans in the US after the American Civil War. Wherein, while slavery was abolished on paper, its societal effects and harms are felt to this day in public life and fiction. While understanding the principles behind neo-colonialism may

be easy, understanding the postcolonial and its many definitions is not as easy and must be properly understood.

1.1.2 Understanding the Postcolonial

Dictionaries provide insights into the words and their meanings, as is with colonialism and the postcolonial. *Merriam-Webster's* primary definition of colonialism is the “domination of a people or area by a foreign state or nation; the practice of extending and maintaining a nation's political and economic control over another people or area” (“Colonialism”). This primary definition is useful in understanding and expanding the primary definition of the adjective postcolonial from *Merriam-Webster* which is “of, relating to, or being a time after colonialism” (“Postcolonial”). These dictionary definitions only provide a base level of comprehension when trying to understand postcolonialism and they leave out a lot of blanks to be filled regarding the conditions of postcolonialism. Another definition is given by Steinmetz who explains it as thus: “Postcolonialism is an investigation into the ways colonialism continues to shape former colonies and metropolises and a new set of approaches to understanding historical colonialism” (81). Indeed, in literature postcolonial theory encompasses a wide range of research issues such as “dealing with the nature of cultural identity, gender, race, social class, ethnicity, and nationality in postcolonial societies. Questions of language and power, of the subjectivity of the subaltern, are also key concerns in postcolonialism” (Burney 42). This provides introduction to the subject of postcolonialism and its questions, but it does not answer when does the “post” start.

First, it is difficult to understand when postcolonial begins, does it begin when a colony achieves independence or does it begin when the original culture has been influenced enough by the coloniser to create a new amalgamation? In many of these independent nations, most of the time those remaining at the top are the leftovers of the colonial elite. Therefore, “the term ‘postcolonial’ does not apply to those at the bottom end of this hierarchy, who are still ‘at the far economic margins of the nation-state’ so that nothing is ‘post’ about their

colonisation” (Loomba 9). Postcolonialism cannot also be simply what comes next after decolonization; because, then every single postcolonial experience would have been the same.

The “post” part of postcolonialism creates confusion as to understanding what the term really means. As pointed out by Meer; “[t]his is why the appellation ‘post’ can be misleading. The challenge that postcolonial inquiry presents is not solely anchored in what happened after decolonization, but instead on the form and content of colonialism, and its subsequent (indeed contemporary) articulations” (1167). A similar argument regarding the “post” part of postcolonialism is made by Hutcheon who states that “[o]n the one hand, post is taken to mean ‘after,’ ‘because of,’ and even unavoidably ‘inclusive of’ the colonial; on the other, it signifies more explicit resistance and opposition, the anticolonial” (10). They are not the same and every decolonised country has a different postcolonial experience. Instead a different way of understanding postcolonialism is “not just coming literally after colonialism and signifying its demise, but more flexibly as the contestation of colonial dominance and the legacies of colonialism” (Loomba 12). Some postcolonial countries have retained more of their native culture while others have more or less been converted to the culture of their imperial masters.

Postcolonial literature came about from the decolonised people wanting to make their voices heard. Their experiences, their past mute selves are the fuel of the postcolonial literature. As Dirlik puts this reality into words; “[t]his new emphasis helps give voice to the victimized but, in the process of rescuing the colonized from voicelessness, also blurs the depth of the victimization colonialism visited upon its ‘objects’” (433). Their voices were now heard, but the broken boundaries between groups meant that the old hierarchies were also no longer in place. The colonial elite that was of the same cultural group as their subjugated brethren were now standing side by side. The former “objects” were now together with those who were in complicit in creating the “victim” during their time under colonial rule. The resulting fragmentation between individuals would create even more scars and victims.

One question that comes to the mind is whether or not the postcolonial in the sense of literature is the same as postcolonial in the sense of decolonised country. That is harder to ascertain because the word itself needs a partner to make it more interactive as described in this quotation:

First, the term ‘postcolonial(ism)’ is rarely used on its own. It normally is one of two or more terms that overlap and support each other: most commonly ‘postcolonial’ and ‘third world’ or ‘postmodern’ (establishing a loose equivalence). Second, the term itself is losing its force through semantic dependency (the need to collocate it with another word); it is weakened, marginalized, and as a theoretical formation used only one-tenth as often as the adjective. (Mishra and Hodge 378)

This complicates the struggle to find a place for postcolonialism; because if it is diluted by its partner words, then each instance of the word “postcolonial(ism)” should be defined within its own bubble. Postcolonial in the sense of literature may differ from its use in countries that were once part of the colonial, this brings up another point on whether or not all colonial and postcolonial experiences are the same. Because, if the postcolonial is dependent on its partner word, then its meaning may also be dependent on the people it is a part of.

It is important to understand that while people may “share a history of colonial exploitation, may share cultural roots, and may also share an opposition to the legacy of colonial domination, their histories and present concerns cannot simply be merged” (Loomba 14). What this quotation says is that “to impose a single understanding of decolonisation would in fact erase the differences within that term” (Loomba 19). For the postcolonial theorists it is way harder to cut ties culturally than it is to cut their economic and diplomatic ties. As Wang explains:

According to postcolonialists, it may be easy to break away from the colonists politically and economically, but it is much too difficult to uproot the tangible or intangible control of culture. This is just what postcolonialism is primarily concerned about. In fact, we can go so far as to claim that postcolonialism is actually a cultural colonialism. And the adoption of postcolonialism in literature research in turn shows the importance of cultural phenomena for literature. (2)

Understanding that the postcolonial is based on time and location and has no set meaning without these, now it is equally as important to find the place of the postcolonial within science fiction.

1.2 IMPERIALISM AND POSTCOLONIALISM THROUGH THE LENS OF SCIENCE FICTION

As earlier mentioned, ever since colonialism and postcolonialism entered the public lexicon, science fiction has featured or integrated some form of these concepts, be it by humans or other species. Science fiction has not refrained from depicting humanity with its worst tendencies regarding imperialism. Colonialist practices have left their mark within science fiction. What this means is that even if it is not heard, it features a colonial and postcolonial voice. For the postcolonial theorists, this offers new ways of looking and understanding about the science fiction canonical texts. Wang summarises this process as such:

Postcolonialists often rethink conventional modes of reading, reinterpreting canonical literature in order to examine if past texts perpetuated or questioned the latent assumptions of colonial discourse. They tend to enquire into the representations of colonized subjects in a variety of colonial texts. For postcolonialism, culture has always been the major topic of reinterpreting the canonical literature. Of course, postcolonialists do not degenerate the traditional values of those literary works. They just want to bring out new perspectives for the literature studies from a cultural point of view. (3)

While the presence of the postcolonial voice within science fiction leads to an examination by postcolonial theory, it is not the sole reason. There is a historical precedent behind the reality of postcolonialism within science fiction and it demands exploration.

The trajectory of colonialism evolving into postcolonialism in science fiction can be gauged by evolution of context. In the eighteenth and nineteenth century, science fiction was colonial and imperial in its intent, especially in Britain and mainland Europe in places such as France in the form of adventure novels. Çelikel complements this by stating “[i]n the

nineteenth century, the fiction set mostly in the colonial lands used to be adventure fiction... The adventure fiction was intertwined inevitably with the colonial fiction as both of them depicted the colonised lands” (74-75). It was because during these times that there was no place left under the sun to conquer for the major colonial powers. Therefore, the only other logical place to go was deep within the Earth, the depths of the oceans, when science opened it up to the masses, outer space. The works of Jules Verne and H. G. Wells are some examples involving some or all of these ideas. The science fiction of the times, in collaboration with adventure and colonial genres, dealt with the exploration of the unknown or forgotten environments which were waiting to be discovered and to be made part of the empire. Settler nations where the natives were thrown out by the newly arrived people would give many ideas for writers. Chief among them was the US, a postcolonial nation, would expand its borders to the west and colonise bringing with it all the negative connotations of colonialism under the brand of “Manifest Destiny.”¹ So, in short, science fiction of the time mainly dealt with a white man stumbling into an undiscovered part of the world, teaching the natives of the wonders of civilization, and eventually ruling over them.

The depiction and appearance of colonialism, postcolonialism, and later neo-colonialism within science fiction all coincided with their predominant time periods. Their influence on science fiction is also a part of a continuum. There are no set start or end dates, just intermingling of features similar to the reality of colonial and postcolonial studies. It nevertheless has been influenced by certain events in history. There is a distinct correlation between the establishment of a national identity within a colonial entity resulting from decolonization and postcolonial literature. Because, postcolonial literature comes from the clash between the newly-found national identity and the leftover colonial identity. Decolonization is a painful process for many countries and those without scars are few. In some of these places, the conditions of the aftermath are far more distressful than before decolonization. For example, normally rival or hostile groups that were held in check by the

¹ The widely held cultural belief of the 19th century American population that it was their duty to expand across North America because they held the correct virtues to do so, a mimicry of imperialism.

colonial authority, now fight once again for domination. Again, these types of stories show themselves within science fiction. This is a very basic introduction into the dynamic between postcolonialism and science fiction.

1.2.1. Administering Power in Science Fiction

Colonialism and postcolonialism in science fiction and reality are only distinguished by their scale. There is a simple difference in terms of scale and scope, because when talking about colonialism in science fiction, whole worlds and star systems come into play. This does not mean that there were not any real examples of empires, especially in recent history, and administering their power. Science fiction writers would undoubtedly be inspired by this reality and would, in turn, implement it within their works. In more recent years, these efforts have found a place within Hollywood and its own form of cultural imperialism which also requires administration of power. The shock of discovery of a much more advanced race by the natives is also greater. In some cases, the ones colonised are former colonisers in their own planet. For the people living their lives peacefully until they see the spaceships above their planet, everything changes in an instant. First thing would be fear, a fear of the unknown and all-powerful, and then confusion. If they are already of sufficient technological capability, but have not found any signs of life in the universe, they would question their knowledge of the universe. The existential crisis by the people on a planet that realized they are not alone in their corner of the cosmos is terrifyingly horrific.

Colonisers know more about the people and the world of the colonised than the colonised themselves. Maybe they were always there and the colonised never noticed, maybe they were the religious and mythological figures of the past. Science fiction television series *Stargate SG-1* (1997) and its spinoffs offer a similar structure to the mentioned. The point is the need for military conquest becomes null when the people of these planets realise that for people that have so much knowledge and power that it surpasses anything they can imagine; any hope of winning is slim. The colonisers have mentally dominated their new subjects, and

now they can slowly introduce them to new technologies. This is done in order to curb the innate technological progress of their colonial subjects, to kill creativity and ambition. In science fiction, unlike reality, it is advantageous for the imperialists to create a golden age within their subjects in order to better bind their wills to them. It is easier to control a populace that has been given local autonomy solely on their internal affairs while their material wealth is drained. Here, a sort of neo-colonialism is introduced into the equation. The scales may be greater than one can possibly hope to imagine, yet considering the power of small nations and their influence in reality, nothing seems impossible. Economic and cultural domination of peoples in science fiction closely resembles some real-life examples.

To get a scale of colonialism and imperialism on just one planet, it is only appropriate to look at reality. At the height of imperialism in the early twentieth century, few uncolonised nations existed outside the West. In places such as Central and South America where nations were nominally independent, yet there was neo-colonialism. Independence before the decolonisation of the empires was directly tied to a nation's economic and military power, a state that would persist well into the Cold War. In South-East Asia, Siam, today known as Thailand, stood alone in this regard. In Asia, there was another country that faced strange circumstances at the time, being the colony of a former colony, which denounced colonialism and imperialism. That country in question in Asia was the Philippines, originally a colony of the Spanish Empire from 1565 to 1898, it was transferred to the US after the Spanish defeat in the Spanish-American War in the year 1898 ("United States").

The US, which itself formally denounced imperialism and showcased itself to the world as the vanguard of democracy, instead of immediately securing and giving the people of the Philippines independence, the US continued to administer colonial rule until 1946. The lesson real world history of the Philippines imparts upon colonial powers of science fiction is that no matter the type of government of the technologically superior power, there is always a benefit to them to deny or at least postpone your independence. Of course, independence does not really mean that a nation or culture is truly free from outside influence. As exemplified in this quote:

While the old stereotype of men in khaki, boots, and topi hats has given way to that of men in flak jackets, helmets, and camouflage ochre, with the supple swagger sticks of bygone days now replaced by metal strapped to belts and hoisted on shoulders, the same realities persist: the national product that is controlled by outsiders, the local populations that are kept in misery, the military arm that enforces all this, and the foggy ideology that aligns the interests of the privileged few among the colonized with those of the colonizer while suppressing the discontent of the masses. (Dittmar and Leistyna 3)

Which means that in regards to postcolonialism; the more things change, the more they stay the same. Different flags and different methods, yet the final result is the same. Similar to real-life, in science fiction escaping from the empire would only be possible by achieving power parity with them in a certain field such as technology. If not, your lands will be used at their leisure.

The same American imperialism can also be seen in the post-independence states of Caribbean and Central America where the interests of companies helped by the government created what are called “Banana Republics.” Effectively, these countries were run by not their own independent governments but through capitalist ventures and large corporations which even had their own armies to intervene if necessary. The US government itself would intervene and send their own soldiers to fight for the interests of these corporations several times as well. These interventions would mostly be made not even for the local government but the major companies that had land in these countries. Panama Canal, one of the most important places in the world due to its economic impact is also the result of an intervention by the US which additionally had the effect of the US owning a part of Panama for some time. In all of these locations, people would be decentred from the mainstream Western culture and form their own identities. In science fiction, empires may find it benefitting both themselves and the colonised people to enrich their respective lands. Enough economic interference and infrastructure projects like the Panama Canal by larger imperial powers could even enable subjugation without direct control, and once that is achieved all that is left is to assimilate their culture and there is already an answer for that in the US.

The US also engages in cultural imperialism to showcase its power to the world through Hollywood. Hollywood can be considered as an institution that exemplifies

everything about the postcolonial and neo-colonial world. It might be considered that Hollywood is both acting as an agent of postcolonialism by shifting the cultural centre of the world from Europe to the US and is also working towards the end goal of spreading American culture worldwide. Due to these factors, unlike previous forms of cultural imperialism, it may not simply be restricted to recently independent cultures and nations but could also extend towards other countries as well. American cultural imperialism, by this logic, is not simply toward cultures that were colonized and could also work toward colonizers. How it is used and where it is used is dependent on its user.

One of its uses was the spread of American culture through advertisements, TV series, and movies. Spreading one's own culture allows you to influence another culture's habits and even traditions. Another of its uses is to influence the economic habits of the other culture to gain material wealth. The single most viable way of influencing a buyer's choice even in other cultures is the placement of advertisements in TV series and movies. These advertisements also showcase a much more sinister aspect in other cultures by making them believe in, most of the time an unachievable dream called "American Dream." Here, neo-colonialism is not just an object for the nation but also for corporations who want to enrich themselves. Long periods of neo-colonialism and cultural assimilation may prove more beneficial for the imperial power as it lessens the social and economic impacts within the empire. In science fiction, neo-colonialism and cultural imperialism would be a better alternative than hands-on colonialism, lessening the need for the physical enforcement of their power which might destabilise an empire featuring many different cultures. Therefore, economic and cultural subjugation of people in science fiction would result in the creation of a people that would be more closely aligned with the imperial centre and improve its stability. The imperial propaganda and the lingering economic influence of the empire might even leave them open to neo-colonialist practices even after decolonisation.

Neo-colonialist practices of the US have expanded beyond Hollywood in the late twentieth and twenty-first centuries. It has become a more hands-on imperial power by showing its power towards any minor culture or nation not allowing their interests. This is a general progression for imperial powers as it begins with cultural assimilation then a show

of physical force begins. This quotation by Park and Schwarz is a brief summary of the whole of American imperialism:

Whether by appropriating value through primitive accumulation from Native Americans, fostering consumerism among outlying regions as a way of expanding markets or through naked territorial aggrandizement abroad combined with suppression of minorities at home, the United States has developed a remarkably effective imperial process in the absence of formal colonies.

As we see in the United States' recent rhetoric of crusade and its 'shock and awe' mode of military deployments around the globe, American imperialism displays a nightmarish repetition of old versions of imperialism, on the one hand, while also deploying some new traits and methods of domination in its pursuit of global hegemony, on the other. (155-156)

Understanding American imperialism and its ways are important to understand the ways of neo-colonial powers in science fiction like *Childhood's End*. Colonialism and postcolonialism create friction and disconnect between groups of people in places where there were no ongoing conflicts between people before and this was one of the causes for the creation of the "Other."

This process is known as "Otherization" which has played a role in formation and perception of cultures all around the world. It is a process as ancient as humanity itself, yet as the world opened up more and more to people, the process gained more power. In the end, it is the creation of the "Other" that colonialism and postcolonialism had their greatest effect. It was and still is used as a propaganda tool to justify acts that would otherwise be seen as inhumane. People can be manipulated by using their fears of the unknown in order to accept colonialism even its most disturbing aspects. This effect would show itself in literature of all types, especially science fiction. Science fiction would shift this "Otherization" unto non-humans which would allow for different avenues of approach in understanding the other. The next chapter aims to further the foundation that has been laid regarding the "Other," find it in Anglo-American culture, and look at its evolution in the science fiction genre.

II. THE OTHER AND OTHERIZATION IN SCIENCE FICTION FROM A POSTCOLONIAL STANDPOINT

2.1. WHAT IS THE “OTHER”?

The “Other” is an important concept for understanding colonialism and imperialism because it describes how an empire sees and deals with its peripheries. The “Other” can be described as any culture or people not belonging to their masters, so this means that in some empires some people can be “Otherized” within their own native lands due to the presence of the master also inhabiting that land. This forces the subject to force themselves to accompany the master and be forced to adopt their culture and language in order to better their conditions. Historical examples include subjugation of the native peoples of the Americas, the consumption of the Indian Subcontinent and South-East Asia, and many other examples by the French, English, Spanish, Portuguese, Dutch, and other Europeans. However, most of these lands possessed far larger populations and areas than their colonizers. If that is the case how come these European powers achieved subjugation? The answer to this question ties back into science fiction, and how technological superiority is worth more than manpower. In the galactic scale, a master species cannot achieve dominance against multiple species with billions amongst them. All empires are built on the assumption that the master can keep up its technological and cultural hegemony amongst their peripheries, as borders grow more efforts must be made to integrate the “Other” in ways that will enhance the empire’s growth.

This question of integration was already being thought of by the people of the twentieth century. During his time in the British Interplanetary Society (BIS), Arthur C.

Clarke sent out invitations to several moral philosophers, one of them being Olaf Stapledon. Later on, Stapledon himself would talk about space travel in a lecture in the BIS. This quotation shows his opinions on the matter as derived from this lecture:

If the planets were inhabited, mankind would most likely export its own imperialism, ‘tyrannising over and ultimately destroying the native peoples.’ If the planets were uninhabited, they could end up as despoiled as the Earth. Stapledon's preferred solution was biological adaptation rather than material conquest, so that man would attain ‘sufficient biological knowledge and eugenical art to breed, or otherwise construct, human or quasi-human races adapted to strange environments.’ This however would entail ‘the psychological and spiritual ruin of man.’ (qtd. in Poole 270)

This quotation suggests that imperialism in unexplored and unknown regions will invariably lead to the creation of some form of “Other.” They could be the natives, the outsiders, or the hybrids born from them; but, the main reality of the “Other” and its inherent symbiotic nature with imperialism stays the same, they are inseparable, even in fiction.

Otherization in broadest terms can be thought of as the voluntary displacement of a certain group from the society by the political and economic powers of that society. A way it can happen is by physically holding the group within the mainstream but displacing their thoughts to create circles of their own within the mainstream. This is how many subcultures within literature, fashion, media, etc. are born as they remain a physical part of the mainstream culture yet develop their own circles within that culture. When the time comes many of them separate physically from the mainstream to form their own mainstream which again goes back to the beginning creating a feedback loop. This is how one can view otherization, as a mechanism for new cultures or ways of looking at things to be created within media, within literature, or within social life. This can be thought of as a positive way of looking at the process that creates the “Other.” In these cases, the created “Other” does not give a negative connotation but represents a group different from one’s own. The created groups can then influence their own fate by either proliferating or dying out. However, the negative connotation of the “Other” is what will be looked at in this thesis and this chapter will examine that connotation, the mechanism behind Otherization and its connections to the postcolonial as well as examining it within the science fiction genre.

The meaning behind the negative “Other” is relatively simple. It is the transfer of all the negative qualities of life onto another and disconnecting them from the mainstream or what is expected to be normal. This displacement can happen in its entirety by physically displacing a certain group and leaving them outside the mainstream. This type of otherization is typically associated with cultural, religious, or linguistic factors and its main terminus could then assimilate said group into itself. It is a means of colonialism within entities containing many different groups, yet features a slightly larger group than the rest. Here, this larger group may offer benefits to the smaller groups who do not join them in their circle. If these groups then refuse these benefits, they become an “Other.” At this point, they are shunned by the mainstream until they are forced to assimilate in order to protect the wellbeing of their future. This an extreme form of “Otherization” in which the “Other” has been completely erased or exists in a diminished form waiting in the shadows. Yet, this is not the only way this process can happen.

There is also a precedent for turning a society’s mainstream against itself by influencing parts of their culture and history. Thereby, creating a hybrid of the native mainstream and another mainstream group which results in a group belonging to nowhere. One can easily see this hybridity in the peoples of Central and South Americas where the traces of the native can still be seen mixed in with the coloniser culture. The real world offers many other examples of this negative “Other” in past, present, and future. This is where colonialism comes into play as colonial powers turn their subjects into “Others” so that their own populations would not see their plight as a human one. False propagandas, unrealistic depictions, and so much more created an image in the minds of the people of the colonial western empires that let them turn a blind eye to the realities of life in the colonies. This otherization would especially be fatal for the native peoples of the Americas, peoples of Africa, and southeast Asia who would in many cases lose or replace parts of their culture and language. In some areas, their native languages would be superseded by the colonisers’ language because speaking that offered many more benefits.

The otherization found in colonialism was based on a primarily cultural and technological superiority. This is evident when looking at the early colonial periods when

colonisation was limited to certain parts of the world, places in which western colonial powers could achieve superiority against the native population. However, as the Industrial Revolution picked up steam, the borders of colonialism grew to encompass larger holdings. Such as with many things, technology's place in creating the colonial cannot be underestimated. On the other hand, otherization in the postcolonial period was based on the process of finding one's own place in the world and asking several questions about the self. These questions would cause one to question their place in the world and with whom they belong to. Otherization during colonial times could be classified as an external issue, while otherization during postcolonial times is an internal issue. Colonial otherization was based on groups, while postcolonial otherization is based on self.

Otherization as a practice still persists long after decolonisation in these places as postcolonial thought gains its place. New generations might see the efforts by the old to re-establish their culture and language as meaningless, especially in a world on the verge of globalization. It could also be that old rivalries long buried by the coloniser "Other" unearth themselves, or new cultural hybrids try to bury the old order lying long dormant. Yet, in these instances, however, who is the "Other" and to whom? Because, some of these communities have been forced to live together for centuries despite the underlying tensions. However, within these communities something is born under colonialism that would otherwise be deemed impossible. As always extraordinary situations create extraordinary friends and enemies.

Contact between these groups creates a resonance in which they find things that are in common between them and the seeds of identity are realized. After independence these seeds between those who have found a common ground with each other create a national identity and those who have not found a common identity want to create their own national identity separate from them. After the decolonization of the British Raj, this exact same process happened and those who had the same larger Indian identity created modern-day India. However, the other groups with a differing larger identity separated from them, most important of them being Pakistan. These two identities which bore the rivalries set before colonisation of the region, still continue having tensions along their borders which have

escalated several times into wars. The situation within the Indian subcontinent can be seen as a place where most of the persistent effects of the decolonialisation and postcolonial are felt amongst the literature.

Speaking about the British Raj, what was their “Other”? Certainly, to an English person living the nineteenth century, a person in the British Raj (now India, Pakistan, Bangladesh, and Myanmar) is definitely an “Other” but from the perspective of those living in the British Raj, those English are the “Other” in their minds. Who is the “Other” in this case? The English or the other people groups within the British Raj? The “Other” therefore can be thought of as originating in the eye of the beholder. In this sense whoever has the dominant “eye” controls who is supposed to be the “Other.” Once an “Other” has been chosen, all it takes is to choose what negative connotations needs to be assigned to that group. Most importantly, however, what the dominant group needs is a cause of concern that their own populations will fear regarding this “Other” group. Because, senseless “Otherization” fails to promote enough reaction from large numbers of people, but finding a cause that will incite fear (especially when time is right) will promote reactions from large numbers of people.

This process is like a chain reaction, it begins with the senseless otherization caused by sometimes a minor issue which brings in small numbers of people. Then, the dominant group adds a cause that may not have a relation to the problem at hand and lets those people spread that cause. After this, the floodgates have been opened and people start to support your dominant group’s cause for otherizing this minority (in the sense that they occupy little space in the mainstream at the time, not because of the size of the group) expands exponentially. Even though most of these movements are long gone and buried in the sands of time, this process of otherization to influence a population is still visible in modern day US and the UK.

The US during its fight for independence tried to create a united front against the British Empire. This unity was needed because it was evident without a strong bond among the populace defeating the British would be hard, there were plenty of loyalists who pledged their allegiance to the crown. In order to achieve this unity, the founders ensured the slaves

that they be free citizens of the new country which led to many fighting against the British. Similarly, they would negotiate with the Native Americans to state that for their support against the British, they would not settle in their lands. However, after the birth of this new country both of these promises were broken, leading to centuries of struggle for recognition. This is how the US otherized itself. In the UK, throughout their empire's history, the colonised people were otherized by the mainland to varying degrees.

2.2. OTHERIZATION IN THE UK AND US

Otherization is nothing new in Anglo-American culture, in the British Empire, all colonial subjects even if they were similar to their coloniser (think of Australia as an example) were otherized to certain degrees. In the minds of an English person living in the nineteenth century or early twentieth century, an Australian and an Indian were considered colonial "Others," although to much different extents. They were, in essence, all a part and a citizen of the larger British Empire. This quotation exemplifies the standing of the Indian of the empire during the mid-nineteenth century; "[a]s Indians were regarded as unfit for skilled work, especially in the early years of expansion of the Indian railways, a great number of plate-layers, fitters, firemen, etc., were hired from Britain. Many of those employed soon gained a reputation for drink, brutal behaviour and ill-treatment of Indians" (Fischer-Tiné 307). The extremities in this empire may not have enjoyed the same benefits as those at the centre; however, their stability was vital to the survival of the empire. After decolonization, these vital connections would be essential in creating the Commonwealth of Nations, an organisation created by almost all of the former colonies of the British Empire.

On the other hand, in the US throughout the nineteenth, twentieth, and twenty-first centuries otherization was used in a similar yet different manner. While in Britain, the British population apart from some instances were never considered as "Others" in the US, however, there has always been an internal otherization. Ever since its conception as a free nation, the US has always found itself with internal others. For much of its history, non-white (African-

American, Hispanics, Asians, Native Americans etc.), non-Christian (Muslims, Jews etc.), and several white immigrant (Irish, Italians, and other Catholics due to religious differences etc.) groups have found themselves as internal others. These groups in the later days of the US would be a cause of violence due to the discrimination facing them. Some of these groups would be forced to gang violence and drug trafficking not just because of social otherization but also economic otherization.

The twentieth and twenty-first centuries also brought forth another type of otherization to the US based political ideologies. This was especially the case during the Cold War era when people who had socialist or communist thoughts were otherized. This reached its peak during McCarthy era, referred to as the Red Scare, when even neighbours suspected each other with being Soviet agents, which culminated in a witch hunt in similar vein to centuries prior Salem Witch Trials. Workers' Unions, Teachers' Unions, and unions in general were targets of these witch hunts. A result of this is that in the US, union activity and worker's rights have been severely curbed by the government which limited certain rights found in other countries. Alongside these problems, foreign-born citizens of the US faced greater amounts of adversity and more importantly faced deportations as quoted here:

The deterioration of the relationship with the Soviet Union increased pressures for action against American communism. The federal government responded by launching a tenacious, if not totally successful, drive to rid the United States of all foreign-born Communists and sympathizers... Nonetheless, immigration proceedings were a popular and convenient weapon. (Schrecker 396)

The Cold War provided good excuses to America's internal problems under wraps while keeping the attention fixated on outside problems.

However, what this period in the US history showed was how easy public attention could be turned away from internal social problems plaguing the nation and directed against the presence of agents of the external "Other" within the population. The reality of conflicts such as the Vietnam War have clouded the judgements of the American populace. War as an influencer of the public image has been used effectively ever since mass media began to take hold. The consequences of this would be felt even more during the twenty-first century US. During this period;

[w]hether by appropriating value through primitive accumulation from Native Americans, fostering consumerism among outlying regions as a way of expanding markets or through naked territorial aggrandizement abroad combined with suppression of minorities at home, the United States has developed a remarkably effective imperial process in the absence of formal colonies. (Park and Schwarz 155-16)

This aspect of American otherization is mostly a result of its own soft power resulting from economic and cultural imperialism. However, in the post-9/11 world American otherization also showed its face through its hard power.

This hard power is through a series of military deployments around the globe against people who have been selected as culprits of 9/11, the Orientals, the opposing pair of the Occidental. A deeper need was to fill the void of external “Others” after the end of the Cold War. These deployments evolved into something different at the end as explained by this quotation:

As we see in the United States’ recent rhetoric of crusade and its ‘shock and awe’ mode of military deployments around the globe, American imperialism displays a nightmarish repetition of old versions of imperialism, on the one hand, while also deploying some new traits and methods of domination in its pursuit of global hegemony, on the other. (Park and Schwarz 155-156)

Nowhere was this nature of the US more apparent than after 9/11. This internal process of otherization only grew in size after the 9/11 attacks. These attacks would launch the US into finding new internal enemies for itself and lead to seeking external others to establish national unity among its own non-othered population. This process in the US and in Great Britain leads to a better understanding of the background of how otherization works in Anglo-American science fiction.

The “Other” is a subconscious fear that dominates a person’s psyche, the person sometimes doesn’t even have to believe that “Other.” However, fear is a feeling and an emotion that dictates and has dictated how civilizations and by extension cultures rise and fall. It is a survival instinct shared by all life that compels it to do things that would clash with a being’s set of morals. It is this survival aspect that the “Other” in fantasy and science fiction settings take advantage of. The fear of unknown and endless space in science fiction and the horrors that might inhabit it, as well as the inherent inhabitability of the setting by

humans in most works make it an “Other” of its own. Space, like the oceans which humanity knows little about, is a trigger for a primal version of fear, a fear of the unknown. Those who inhabit these spaces are considered as enemies of humanity, not because of any real threat but because it is unknown.

This idea translates into reality too. One of the reasons why the peoples of the Americas, Africa and other non-Western parts of the world were otherized is that the first Western explorers found themselves in their own outer space, surrounded by non-real fears. The “Other” as the idea that it is the extension of one’s subconscious fears that have surfaced is the reason why it is easy to find a suitable host. In the real world it is another group of humans, yet science fiction offers other alternatives. Alternatives such as non-human aliens, humans that have diverged from the evolutionary path, sentient machines etc. Science fiction is a tool of social discovery, allowing thought experiments to be done on ideas that would otherwise be impossible to do in reality. Ideas such as exploring the non-human “other,” finding different methods of internal “Otherization,” and finally blurring the lines of hybridity. The reality altering aspects of science fiction can also be used to compliment naturally occurring phenomena. The mind and imagination are the limit and the next part is going to explore the “Other” and its evolution within science fiction.

2.3. EVOLUTION OF THE “OTHER” WITHIN SCIENCE FICTION

In science fiction, the mind is the final frontier, not space. What prevents a writer or director is only their imagination to create something new, entertaining, and thought-provoking. For example, the works of Jules Verne are all thought experiments in the disguise of science fiction; because, at the time, science was not advanced enough to answer the questions proposed within these novels. In the case of the “Other,” science fiction used its social aspects to create experimental situations to assess reality or even a created reality within fiction. As such in the world of science fiction literature and media, otherization took on different forms based on what subgenre of science fiction it was in. Inter-human (inside

or between humanity) otherization was found in many shapes and forms but with strange twists of its own. That said, science fiction is not only inhabited by humans.

The main type of otherization science fiction brings forth is non-human otherization. To use these non-humans as plot points for creating basis for divisions that would not be possible in reality. For example, while in real life it is hard to create division based on technological difference, in science fiction it is very much a possibility and is seen throughout the genre. A very recent example of this type of otherization is James Cameron's *Avatar* (2009) which features a people named Na'vi who have been living in harmony with nature in a non-advanced society. These people become the "Other" when the technologically advanced humans want their planet Pandora for its resources. This depiction of otherization also provides an imperialistic perspective. Technological superiority is among the major initiators of colonialism which requires resources for its needs.

On the other hand, the case for technological superiority as a cause of otherization in science fiction applies in both directions and humanity might find itself as the subject of another species or civilization. However, this otherization is mostly a cultural and technological one. Direct colonial governments of Earth are feasible through force, but it is much easier for empires in science fiction to assimilate their subjects. Stories that involve humanity finding themselves in a spot where they are strangers in a strange new universe full of non-humans exhibit traits of otherization. Some science fiction stories in the space opera genre feature humanity coming into contact with civilizations that consider humans as young and imperialistic species. Humanity is depicted as a species that is only concerned with their gains and does not care about the rules of the intergalactic community that they have found themselves in. This showcases an aspect of the "Other" in that they do not have to dominate by physicality. The "Other" can be physically weak yet advanced in many other areas that enable them to dominate others.

Science fiction uses non-human others to interrogate real-life social issues. Throughout history, some parts of humanity have been otherized to the point that they have been considered non-human. Science fiction delves into these issues without controversy. As Christine Cornea puts it in her book;

In science fiction ideas about human subjectivity and identity have traditionally been established in a comparison between self (human) and Other (non-human) characters. So, the alien, monster or robot of science fiction may provide an example of Otherness, against which a representation of 'proper' human subjectivity is established, interrogated and, on occasion, problematised. Images of Otherness in science fiction can be understood as a metaphor for forms of Otherness within society or between societies and in this way the genre can engage with the fears and anxiety surrounding a given society's Others. (176)

Non-human others are easier for getting across issues that affect people in real-life because they are strange and inherently unknown. Their actions and behaviours can be whatever the writer or the director wishes it to be since they are not bound by the already known human behaviours, yet still exploring real-life problems. What these encounters generally break apart is the colonial and imperialist homogenised thought which see the whole as one. Yet, aliens allow us to see the universe from a heterogeneous perspective.

Postcolonial thought challenges the colonial and imperialist thought of purity of self or group as one homogeneous entity. Instead of this one entity where there is a clear us versus them relationship, postcolonialism offers a mode of hybridity. It breaks apart the us versus them relationship to offer instead a deeper look into the heterogeneous selves and groups present within the bigger entity, thereby effectively making them the centre. As Cornea explains;

One of the main academic areas to have explored and developed ideas surrounding hybridity is postcolonial theory. Like feminist theory, postcolonial studies has shifted from being dominated by a discourse of opposition to one that could be described in terms of negotiation; a kind of struggle from within as opposed to taking a stand from outside has emerged. In this sense the idea of the racial and cultural hybrid has been central to the growth of theories that aim to counteract concepts of purity and exclusivity as the necessary components in a claiming of selfhood. (177)

This hybridity can also be a cause of otherization, because these heterogeneous groups are in direct conflict with the self-preservation instinct of the most of the time more powerful homogeneous groups. This hybridity can be seen in post-apocalyptic scenarios that feature groups composed of different people trying to survive, or in genres where lines of identity have become blurry masking those underneath the mask.

Otherness within science fiction literature and film generally hides and masks something. According to Christine Cornea, “racial issues have been frequently masked in science fiction. Where academics have tended to concentrate on the representation of characters and/or actors within the ‘realist’ genres, a classic convention within science fiction film involves a more or less covert coverage of racial and ethnic tensions” (179). This otherness within science fiction talks about the real racial issues suffered due to colonialism and the added trauma of finding one’s own reality during postcolonialism. As an example, one of the first science fiction series in the visual medium that delved into these racial issues was the original *Star Trek* (1966-1969) TV series.

Not only did *Star Trek* feature a multiracial crew but its stories often featured a non-human other. However, it was still plagued by the general Zeitgeist of its release years. This era also coincided with the height of the imperialistic conquest of space fought between the US and the Soviet Union, and science fiction developed some tendencies as a result. These were; “...shaped by a dystopian perception of reality, and its main impulse – the need to escape from spatial structures of domination, restriction and imprisonment – is overtly claustrophobic” (Italiano 33). It was both during this escapist era and a time of civil upheaval in the US that the original *Star Trek* TV series aired. Because while strides of progress were being made in both TV and reality, the long road was just beginning. In the case of *Star Trek* as this quotation elaborates everything has its limits;

Of course, the roles specifically offered to non-white performers usually required that they become all but unrecognisable behind heavy prosthetics and make-up or be represented as loyal supporters of the Federation. In other words, non-white performers were allowed human status within the narrative logic of the series if they were seen to conform to a dominant white ideology: they were allowed ‘into the club’ if they played by ‘white rules’. (Cornea 180)

This quotation perfectly encapsulates what “Zeitgeist” means in the context of creating or adapting a film or TV series. Racial conflict and its implications were a subject in many Hollywood films and TV series at the time. In many cases, depicting different racial groups under the umbrella term “American” to create bond superseding race and its connotations. However, as the decades passed, advancements in technology would not make many of the

imagined devices of the early science fiction real, they would also influence the “Other” on another level.

During the 1990s increasing usage and capability of computers led science fiction to explore the virtual world. The virtual world created a subgenre of science fiction called cyberpunk, a genre which would see otherization happen based on different factors. This genre would play a role in reality as well;

The novels of a science fiction sub-genre, collectively called cyberpunk, anticipated the reach of the internet and the kinds of virtual worlds, identities and communities that might arise as a result. Cyberpunk provided a populist language with which to articulate and conceive of the imaginary spaces created by computer and related technologies. In fact, many of the terms coined within this sub-genre were taken up by the cultures and discourses surrounding computer and internet technologies that came to prominence in the 1990’s. (Cornea 187)

The space was imaginary and the people were not using their real-world identities, but in this world, they had become the “Other” for a very different reason.

In the world of the 2020s, it is possible to see how much these cyberpunk novels and films have realised the real possibilities of virtual space. In the virtual world, you create an avatar (your ideal self) to show to other avatars around you. This breaks down the barriers that normally prevent social interaction between people that otherwise would not exist in real life. Yet, while this ability of virtual worlds shows their ability to break otherization is important, it also shows that many people in the world are “Others” within their group of “Others” as well. In this increasingly interconnected postcolonial and postmodern world, the “Other” is shrinking down and will increasingly become the individual and not the group. This a world that shows that in the realm of the virtual, people from different social circles can find common ground and create a group of friends that would not be possible in reality.

The cyberspace or virtual space offers infinite possibilities similar to outer space and in many ways are treated similarly in science fiction literature and film. The cyberspace is very much a postcolonial and postmodern space, where there is no centre and the self is hidden. Inside the internet, each individual is disassociated from their real persona and is allowed to reflect their inner selves without the judgement of another. That is what the

internet offered in its infancy, a space that allowed the exchange of information around the globe by like-minded individuals that shared nothing in common in regards to ethnicity, country, and culture. The modern-day is the perfect presentation of a world without national borders where the word “Other” becomes a term of the old. As Christine Cornea elaborates;

National borders appeared to be blurring and a sense of selfhood and identity once sutured to the nation was therefore understood as threatened. Under these conditions it became harder to formulate clear-cut divisions between self and Other....For example, these technologies supported the formation or re-formation of de-territorialised identities, whether these are identities based upon pre-existing diasporic communities or the emergence of new affiliations and cultural identities dislocated from geographical location. (188)

These cyberspaces threatened the existence of power dynamics within the real-world. They offered an escape for a new generation away from the remnants of the colonial ideals. Inside these virtual worlds, they were free to converse and meet their postcolonial counterparts.

As the Internet phenomenon happened, the science fiction films of the time started to use it in telling a story as well. This was not the first-time science fiction would focus on how technology would affect a person’s inner world rather than how it affects his/her outer world. However, the exponential growth of information technologies in the 1980s and the real birth of the Internet as a consumer product in the 1990s changed this. As Cornea explains;

It is no surprise then that by the mid-1990s there was a flurry of American science fiction films concerned with the social implications of virtual reality/internet technologies. On one level these films engaged with technologies that had now become a familiar part of professional as well as domestic life across the world and, on another level, the depiction of a futuristic form of virtual reality provided the perfect plot device with which to explore issues surrounding identity and postmodern culture. (188-189)

Many science fiction works looked at how technology changed a person’s body and inner world from this point onward inside cyberspaces. Cyberspaces are depicted as places of escape, they allow individuals to leave behind their mortal bodies and enter into the space of information. Leaving behind organic bodies is also another trend of cyberpunk where whole body parts are replaced by technology. Again, there is this theme of combining the human with the machine. The end result is what is known as a cyborg, neither fully human nor fully machine, a being that is the ultimate “Other” which belongs to nowhere. Some stories

explored the reaches of how much the human parts can be replaced with the machine until the being cannot be considered as a human. Asking questions like “Is consciousness inside a metal circuitry enough to make someone a human?” Cyberspaces blur the line between reality and fantasy, allowing science fiction to shed some of its realistic aspects in order to tell a different kind of story. As Christine Cornea comments, “[t]he setting up a diegetic distinction between virtual and real space opens up a potential for playing one off against the other in a variety of ways: foregrounding the interplay between fantasy and reality, blurring or reconfiguring the relationship between fantasy and reality and so on” (193). Cyberpunk brings out a different side of themselves within everyone, challenging their ideas of purity in this new world of information. However, the apparent decline of cyberpunk and the events of the new millennium would bring about a new set of changes for the “Other.”

Since the start of the new millennium, the “Other” has become the oriental and in some instances, it has become those left behind in some countries, especially those sharing a postcolonial past. The “Other” has come to be identified by the struggle between the Occidental and the Oriental. This means that the “Other” has come back to those mentioned by Edward W. Said and the ideas of orientalism. Increasing divide between nations in terms of quality of life has been the determining factor that has and will decide who becomes the “Other” in the twenty-first century. To quote James G. Carrier:

...Said also sees Orientalism as an instance of a fundamental process of definition by opposition with the alien.... Orientalist descriptions are produced by means of juxtaposition of two opposed, essentialized entities, the West and (for lack of better terms) Other or the Alien. Each is understood in reified, essentialist terms, and each is defined by difference from the other element of the opposing pair. (196)

The events of 9/11 have been a catalyser for this shift and the “scare” associated with foreign-born citizens revealed the skeletons in the closet. The 2000s and 2010s have shown that in Anglo-American culture the more things change, the more they stay the same. The same prejudices against certain groups in the US and UK continue to exist to this day, despite the decades of long struggle for civil liberties. The hope of interconnectivity offered by the internet has been shattered as shown by the fact that within the internet certain spheres have appeared. These spheres are not only populated by “Others” that are not limited by location,

but other spheres have appeared where individuals who have radical thoughts have managed to find each other. In these spheres radical ideas are bounced between individuals without counters so they self-propagate their own viewpoints.

Being an “Other” in science fiction does not always indicate negative connotations, a science fiction “Other” can be a person who blends in between spaces. He/she can see and realize things that others fail to see. This hybridity allows a certain level of co-existence between states of being; never being fully part of something, but also part of everything. Recent casting choices in film and TV also showcase a sort of hybrid, casts (unless explicitly required) are no longer composed of a singular group. This quotation elaborates upon this;

Relatively large, multi-racial, central casts became a feature of American-made virtual reality films from about the mid-1990s onwards. These films were obviously intended for a global marketplace, which their casting affirmed. Recalling the multi-racial cast of the *Star Trek* television series and films, whether this recent shift indicates that a variety of viewpoints are on offer in these films, or whether it simply indicates the assimilation of the Other by a liberal, democratising (Western) power depends largely on the way in which the narrative orders these characterisations. (Cornea 201)

However, these casting choices also reveal that those in command are still the Westerners by putting them in positions of authority.

As these examples have shown, in science fiction, the “Other” has always existed, yet it changed itself many times throughout the decades. The thesis will now analyse the novel *Childhood's End* (1953) written by Arthur C. Clarke and its Hollywood TV miniseries adaptation of the same name released in 2015. The analysis will be multifaceted as it will not only look at how the “Other” evolved through time, but also through context and Zeitgeist. The original novel was written by a British writer at the very start of decolonization of the British empire. Therefore, its approaches to the depiction of the “Other” and its characters vary vastly from the depictions shown in the miniseries. The miniseries, on the other hand, truly reflects the attitudes or the Zeitgeist of its time with its characterizations and changes from the source material.

III. *CHILDHOOD'S END*

AS A MEASURE OF CHANGE WITHIN THE MEDIUM

3.1. A BRIEF SUMMARY OF PLOT POINTS

Childhood's End is a science fiction novel depicting a first-contact scenario between highly-advanced aliens called the Overlords and humanity. Their intentions from the very start of the novel seem unclear; they say they want to help humanity better themselves, yet do not show their real forms until later. After the revelation of their true selves, the story shifts to ask what is the real motivation behind the Overlords wanting to help humanity. Is there a larger figure directing them that is unseen? Yet, everything started out as a normal day for everyone on Earth.

Mohan Kaleer, an astronaut and mission commander, thinks as the Overlords arrive; “He felt no regrets as the work of a lifetime was swept away. He had labored to take man to the stars, and now the stars-the aloof, indifferent stars-had come to him” (Clarke 4-5). Signalling the end of an age and the start of a new one, this quote comes from the new three-page first chapter that was added by Arthur C. Clarke in 1990. This new chapter changes the original attitude as the developments since the book’s original release in 1953 have created new developments. Perhaps it was hard to imagine in the early 1950s what the next decades would bring in terms of space travel.

The book is divided into three parts (although each part consists of several chapters) with each offering a different phase of humanity after the arrival of the Overlords. This three-

part setup is also transferred over to the miniseries which also comprised three episodes. The first part deals with the immediate aftermath of the arrival of the Overlords and the ensuing internal conflicts within humanity regarding the nature of the Overlords. Therefore, this part is named “Earth and the Overlords.” The first part of the novel ends with the revelation of the Overlords appearance; however, due to their positive effects on humanity and Earth, they are regarded as benign.

The second part is named “The Golden Age” and is set sometime after the revelation of the appearance of the Overlords. The visual appearance of the Overlords conveys a lot of imagery for humanity because they resemble demonic beings found in religious and cultural texts all over the world. This causes the people to think if they were out watching us throughout the lifespan of humanity. Their first visual by the people in the novel is depicted as such; “[t]here was no mistake. The leathery wings, the little horns, the barbed tail-all were there. The most terrible of all legends had come to life, out of the unknown past” (Clarke 61). Yet, despite their appearance, their efforts in eliminating negative aspects of humanity, such as enabling peace and equality for all, made them loved by everyone. Many of the concepts linked to humanity have disappeared from the face of the Earth such as conflict and nations. All people live under the peace and prosperity offered by the Overlords who are still carefully observing humans.

This golden age lasts only for so long as the third part of the book sees some parts of humanity wanting to go back to the time before the Overlords and also the rise of the new humanity. This part is aptly named “The Last Generation,” from its name alone, it gives the reader a solid understanding of what to expect from this point onwards in the book. Those that cling to humanity’s past have founded the city of Athens on an island. It is a refuge for the people who want to save culture as it is described in the book: “[h]ere on this island we’re trying to save something of humanity’s independence, its artistic traditions. We’ve no hostility towards the Overlords: we simply want to be left alone to go our own way” (Clark 135). The name of this part is much more sinister as the last children of humanity are born who are not the same as the humans that came before as they prepare for their joining with the Overmind, the one above the Overlords.

However, from the start when the Overlords appeared above the Earth in their vessels. Their intentions and the end of humanity was apparent, and once a reader reaches the end, the beginning is much more of a sign. As quoted from the book;

This was the moment when history held its breath, and the present sheared asunder from the past as an iceberg splits from its parent cliffs, and goes sailing out to sea in lonely pride. All that the past had achieved was as nothing now; only one thought echoed and re-echoed through Mohan's brain:

The human race was no longer alone. (Clarke 5)

This revelation would be the start of many social changes within the book and not everyone would be fond of these changes caused and dictated by the Overlords. Throughout the novel and the adaptation, the story turns more and more into a tragedy which involves not just humanity but also the Overlords. It becomes a story about perceiving what is the actual "Other." In the end, however, it becomes clear that humanity itself becomes the "Other." Moving forward, this chapter will examine contextual differences between the novel and the TV series by looking at the Zeitgeist and the author's life, and look at how those differences would influence the depiction of the "Other" in the passing of time and changing culture and debate whether postcolonialism has had an influence upon the TV adaptation.

3.2. MAIN CONTEXTUAL DIFFERENCES BETWEEN THE TWO VERSIONS

The novel of *Childhood's End* was written by a British author; however, the miniseries is an American production, this creates a type of intriguing condition in which while the core story is the same, the structure of how it is told has changed to reflect that shift in origin. The core of this thesis is focused on the aspect of the "Other" within the novel and the miniseries, yet there are also secondary differences that contribute to the "Other." Therefore, this part of the thesis will explore the differences between the novel and miniseries that are secondary to the depiction of the "Other," yet will contribute in later discussions by providing some background. First, the effects of the Zeitgeist will be discussed with examples from both the novel and the miniseries while also discussing how adaptation must be

investigated in accordance with the Zeitgeist. Secondly, the differences between the novel and the miniseries according to the effects of postcolonialism will be analysed and the life of the author and how it shaped the novel will be discussed. Finally, the three parts of the novel will be explored in relation to the concepts of colonialism, postcolonialism, and neo-colonialism.

3.2.1 Literature, Film, and the Zeitgeist

“Zeitgeist” is a German language word that can be roughly translated into English as “the spirit of the age or the spirit of the times.” The translated meaning of the word establishes its importance in terms of analysing literature and film; and, therefore, has great consequences. Zeitgeist forces us to look into a piece of art as a consequence of the culture and time in which it is created. Another way of looking at it is the context in which a piece of art is made. Therefore, it is simply impossible to look at a piece of art and detach it from the culture and time it was created in. Because, doing that effectively eliminates all meaning from that certain piece of art and it just means analysing it in material only. This applies in the other direction as well. Since every person lives in their own Zeitgeist, there is a tendency to look into pieces of art not belonging to the same Zeitgeist to be viewed as crooked and not right. The audience must be careful when bringing forth their thoughts on a subject when examining a certain piece of art from a certain time and place.

In both versions of *Childhood's End*, Zeitgeist presents itself from the very start when the Overlords come and begin solving the issues of humanity. The problems plaguing humanity during the 1950s and the 2010s are similar in some and different in others. Disease, inequality, and wars are still rampant, but they are different in their context. In the book, one of the Overlord's first acts is to end the apartheid regime in South Africa, racial strife and civil rights movements were the hallmarks of the twentieth century, after the wars. South Africa's situation and how the Overlords deal with it are described as such in the book:

For more than a hundred years the Republic of South Africa had been the center of racial strife. Men of good will on both sides had tried to build a bridge, but in vain-fears and prejudices were too deeply ingrained to permit any co-operation.... When it became clear that no attempt would be made to end discrimination, Karellen gave his warning.... It was sufficient; the next day the government of South Africa announced that full civil rights would be restored to the white minority. (Clarke 12)

The book also clarifies that apart from similar isolated situations, the Overlords' direct interference in human affairs is limited in their early years. In the book, their main efforts are concentrated towards achieving human unity through the creation of a World Federation. Mimicking the sentiments present in humanity after the World Wars which resulted in the United Nations, but on a larger and in a way that would remove the borders between nations. However, the Zeitgeist of the miniseries is felt immediately by introducing the audience to a much more directly involved Overlords.

In the miniseries, from the first scene when the Overlords have arrived, the world that is represented is a different one. In the first episode, between the 04:30-6:28 minute marks, the audience is greeted with different locales and their reactions to the arrival of the Overlords. It presents a much more multicultural reaction and presents to the audience a world that is familiar for all groups which will be shaken up later. The miniseries also gives precedence to some the prevailing problems of the modern day such as the inequality between people in different parts of the world, the Israeli-Palestinian conflict, and the climate change. These become the first issues that the Overlords actively involve themselves in, however, their biggest involvement comes in a miniseries original form. They give Ricky Stormgren a device that when activated will cure every sick person on Earth, he opens the device at the 33:00-33:30s minute marks of the first episode and the audience is immediately greeted by a woman holding her sick baby while looking an Overlord ship which is immediately followed by explaining what happened across the world. This hints at the fact that the major problems of the 2010s are related to humanity and the environment on a deeper level and require a direct intervention. All of the stuff mentioned here is not present in the novel and is in response to the changing socio-political situation within the world. This is a problem adaptations must face if they wish to capture a new audience for a new Zeitgeist.

Then, what should a film or TV series adaptation of a literary work set out to achieve? Should it change nothing and adapt everything on the paper as it is, or should it take creative liberties in order to maintain a connection with its expected audience? The act of adapting a certain novel without change for TV could be considered as a form of interpretation; because, the director and the screenwriters will adapt what they understood from a particular text. The examination of these subtle or major differences between the original texts and their adaptations, how adaptation is handled, and the differences in context that changes an adaptation gave birth to a new field of study called “Adaptation Theory.” Adaptation theory is the examination of how a 1-to-1 adaptation of a novel is only possible within a vacuum, absent from human interference. Because, once a mind sees or reads, it variably tends to put its own biases within it, notwithstanding technical limitations that are involved in adapting certain works.

There are several paradigms to consider while examining the adaptation in regards to the original text. These paradigms are widely used by critics when examining a film or TV series which proclaims it is based on a literary work. The first and one of the oldest paradigms that critics are most concerned over is its authenticity towards the original work. This paradigm is explained as such:

The first and perhaps oldest paradigm applied by critics in their evaluations of film adaptations might be called the ‘translation’ paradigm. A critic adopting this perspective judges the film's effectiveness primarily in terms of its ‘fidelity’ to the novel, particularly with regard to narrative elements, such as character, setting, and theme. (Kline 70)

This is perhaps the oldest issue to be considered when determining whether a film or TV series has at least had the right intentions to be an adaptation and one that is most related to the Zeitgeist. The apartheid issue in the novel version of the *Childhood's End* would not fit in with the audience that the miniseries wishes to attract unless the director chose to set the story in the past and not the present. The miniseries must give up or add new plot elements in order to appease the current audience and the Zeitgeist which may inadvertently cause the adaptation to be a separate work different from the original.

This leads to a central question within adaptation studies and that being whether to consider the adaptation as a work in its own right or as an appendage of the original work. Can the adaptation stand on its own legs or must it be shackled to an original work? If too much of the novel is retained within the visual medium, a watcher expecting a standard original film, might feel like they are watching a book and not a film. Some of the elements expected in literature, e.g. characters standing around and expressing their inner thoughts are not suitable for a film or TV series. Because, not only do they bloat the runtime, frustrating most watchers, but also, they feel out of place in a moving scene shot by a camera. The opposite may also be the case and there may not be enough time within the adaptation to wholly recognize the original. The miniseries of *Childhood's End* has a runtime of around four hours and in order to transfer the decades long story told in the novel, shortcuts were taken. While there are time skips within the story, they have been kept to a minimum. On the other hand, there are works of literature that are conceptually hard to transfer onto the screen and are for all intents and purposes un-adaptable without major changes. Technical limitations regarding the depictions of the Overlords would have made adapting *Childhood's End* properly hard to do. All of these limitations of adapting (be it human or technical) are the central focus of adaptation theory, because they are the central elements working against a 1-to-1 adaptation. Technological advancements and historical events would also shape adaptations.

The aftermath of World War II also led to some technological achievements that caused societal changes. Chief among them was the increasing complexity of audio-visual media with the advent of colour films with sound, and the mass adoption of TV sets especially in the US. A significant milestone for both TV broadcasting and science fiction came when on 20th of July 1969, the landing of Apollo 11 and Neil Armstrong's first walk on the Moon were televised for the first time for a worldwide audience. This event would further reinforce many science fiction writers in thinking that humanity belonged to the stars and now had the capability to do so, the Moon was now past humanity, it now had to look for the distant reaches of the galaxy. This led to a much more engaging way to interpret and broadcast adaptations of books. Science fiction benefited heavily in this aspect by utilising the

advancing technology of practical and special effects departments present in film and TV studios, and by also reaching a far larger audience through the TV mostly in adaptations. Adaptations are inherently inspired in their point and time of origin rather than the original work especially in the case of Hollywood as will be shown in the thesis. As explained in this quote:

Of particular interest and importance in films like these are the ways in which they crystallise or firm up the uncertain role of America, American identities and US citizens in global political dramas – particularly during moments of crisis. Important questions can be raised about the ways in which geopolitical imaginations are expressed through film and about how different ‘threats’ and ‘dangers’ are constructed through various Hollywood narratives. (Power and Crampton 194)

As identified in this quotation, TV and film have an impact on shaping cultural beliefs of a group and create new narratives in moments of crisis. In adaptations, the Zeitgeist creates room for creating narratives not present in the original. For now, suffice it to say, however, that the adaptations of science fiction novels show how people's understanding of certain ideas change over time.

In relation to the main topic of science fiction, some other issues have to be considered. There is another contributing factor, in either television or cinema, one of the harder parts of adapting works of science fiction is visualizing the unknown. Science fiction works that include non-humanoid aliens are hard to visualize unless given detailed descriptions especially when there are emotions on display. In this regard, the novel provides a detailed description on many of the external features of the Overlords, yet also leaves a lot to interpretation. The most important being the face which is the thing that captures the audience's attention and where the focus goes towards. At this point, the visual image becomes an advantage for the miniseries. Adding something to the original when adapting has not always been a thing that is approved by both the critics and the consumers. Gordon E. Slethaug offers a different opinion on these issues:

Traditionally, faithfulness/fidelity studies assumed that a film incremental to a written source was an impoverishment. Supplementation and surplus suggest that, on the contrary, adaptations give added value to the originary source through

fresh insights and help the reader and spectator to reassess meaning and value in all interrelated texts. (7)

These added bits and pieces add their own twists into the story and if done correctly enhance the experience. This case can especially be defended in situations where updating parts of the original script due to context allows for a better exploration of other issues. However, care must be given to never change the original script in a way that deconstructs itself. There are also changes between the novel and the miniseries with regards to a changing postcolonial world.

3.2.2 Comparative Reading of Postcolonial Indicators

In order to understand the circumstances of the novel's creation and colonialism depicted within it, first, the author and his circumstances must be briefly understood. Arthur C. Clarke was born in England in 1917, so that his childhood was directly influenced by the Interwar and World War II period. These would see some of the highest highs and lowest lows of the British Empire. Before the war, he would develop an appreciation for science fiction. During the war, he would serve in the military as a radar operator which would push him towards interesting applications of these new technologies. After the war, he would earn a degree in physics and mathematics and would become the head of British Interplanetary Society between 1946-1947 and again in 1951-1953. Here, he would contribute to the concept of communication satellites in space. This part of his life reveals his difference from similar science fiction writers as he has a well-established scientific background.

Arthur C. Clarke's real chance to see the consequences of imperialism and colonialism came when he moved to Ceylon (now named Sri Lanka) in 1956. He would live there until his death in 2008. Sri Lanka was a newly independent colony of the Empire and was in many ways shadowed by the nearby larger and more important colony of India. Therefore, Sri Lanka was stuck as a much more rural country and was tertiary to the Empire's

improvements. Istvan Csicsery-Ronay, Jr. explains how this conceptualization of Empire affects science fiction;

SF, I will argue, has been driven by a desire for the imaginary transformation of imperialism into Empire, viewed not primarily in terms of political and economic contests among cartels and peoples, but as a technological regime that affects and ensures the global control system of de-nationalized communications. It is in this sense that the Empire is the fantastic entelechy of imperialism, the ideal state that transcends the national competitions leading towards it. (“Science Fiction” 232)

Empire in this sense is an excellent catalyst for science fiction and it is in the heart of that Empire where Arthur C. Clarke would write his works. However, while his writings would be influenced by his postcolonial environment, he was a citizen born in the empire’s centre and would not be able to give up his own viewpoints regarding the British empire.

The idea of empire within both reality and in *Childhood’s End* cannot be separated by technology. It is technological superiority that enables the subjugation of peoples and it is also technology that enables contact with distant colonies, and allows the full exploitation of the subjugated lands. This connection between technology and empire is elaborated by the following quotation;

Imperial future shock blew back into the home country, consolidating a new idea of political power linked to technological momentum, essentially colonizing the homeland too, and at a speed that made all resistance futile. Each global technological success brought power and money to technological projects, creating a logrolling effect that drove irrational political and economic exploitation beyond its tolerances, in grand-scale uncontrolled social experiments. It also fueled ever more focused and complex technological momentum-until social conflicts, both within and beyond the national borders, could only be seen as politically manageable through technological means. With imperialism, politics became technological. (Csicsery-Ronay, Jr., “Science Fiction” 233)

The Empire's technological influence upon each of its colonies determines the life of the population during colonization and after independence. A technologically advanced colony may prove to be detrimental to the home country and vice versa. Technology is the connective tissue of every empire in both fact and fiction and without which the chances of running an empire successfully in the long term is hard to achieve.

In *Childhood's End*, the Overlords are very careful in how much progress is made and carefully monitor it. This selective enhancement of certain areas and focusing on developing them versus leaving other areas underdeveloped is a method which found its roots in colonial practices. The British, for example, perfected these practices during their rule over the British Raj. Infrastructure and industrial developments were selectively chosen so that they would benefit the British and the ruling classes in the Raj. Because of the size of this colony both in population and area, the British used a ruling class of natives that they supplied. In order to curtail popular resistance, availability of education was very limited to certain groups. Modernization could only be seen in cities and areas that could enhance colonial desires. The Americans, on the other hand, are believers of individual's right to freely enhance themselves and this is reflected in American fiction as explained in this quotation;

[e]nhancement technologies are understood to be a way to accomplish both liberty and happiness for individuals, and as a fix for social problems, accomplished of course, by heroic figures who reinforce cultural ideals of the perfect American, who of course also deserve enhancements that will lead to more freedom and happiness. (Abraham 65)

This free application of enhancements will lead to significant divergences within the miniseries that will set it apart from the novel.

There is a limit imposed by colonial powers to their colonies which allows them immediate access to every scientific advancement achieved within these colonies. Generally, however, the colonies with scientific advancements generally have some form of self-determination. Thereby in less advanced societies, technology could be used as a bargaining chip, especially if they wanted to fend off stronger neighbours or imperial powers seeking them as a prize. This quotation exemplifies the importance of technology in regards to the empire:

Without advanced technologies, a nation had no hope of survival—politics had become technological. This ascension of technology to global power, irrespective of Ideological differences as long as they did not hinder its development, led to the emergence of technocracies, to transnational communication networks, transnational institutions, and ultimately to a transnational capitalist class. This

is the technoscientific empire in whose belly we dwell today, right here.
(Csicsery-Ronay, Jr., “Imperial Audience” 16)

Technology is a powerful tool of control in the hands of capable imperialists who wish to subjugate not only the current generation but also the following generations. It is like a water faucet which can be closed off at will to leave people in a drought.

However, as seen in *Childhood's End*, the Overlords are always technologically one step ahead of everyone else. They are apex imperialists, and humanity was not their first hunt and it will not be the last. In the novel, for example, time between parts takes up to decades as if to demonstrate how a colonised people take multiple generations to accept their colonisers. This is commented on in the book: “FIFTY YEARS is ample time in which to change a world and its people almost beyond recognition. All that is required for the task are a sound knowledge of social engineering, a clear sight of the intended goal-and power” (Clarke 62). The novel has a clear understanding of how imperialism functioned and it should be implemented; the miniseries, meanwhile, is much more interested in the inter-personal relations between the colonised and the coloniser such as those seen between Ricky and Karellen. This spills over into character relations in both the novel and the miniseries.

The novel takes its time in fully establishing the antagonizing forces within humanity and characters who are proxies of the Overlords. In the miniseries, the time between parts is relatively small and the Overlords reveal themselves earlier than in the novel. However, both the novel and the miniseries feature the specific brand of aliens Arthur C. Clarke was known for, as explained by the following quotation:

The thoughts and motives of Clarke's aliens tend to differ from those of other science fiction aliens. He had no fears of hostile aliens attacking Earth, a scenario featured only in farcical stories. Instead, his aliens generally approach humans with benign intentions, to save them from disaster or hasten their development. At times Clarke's aliens are largely or entirely inexplicable as their different physiology, or great advancement, renders genuine understanding impossible.
(Westfahl 94-95)

On the other hand, from the very start humanity that is witnessed in the novel and the TV adaptation is very different and that will be a recurring theme.

The antagonizing forces within humanity are depicted as quite inept in the TV adaptation unlike their counterparts in the novel. There is actually quite a difference between the novel and the miniseries in their telling of the first part. Their method of reaching to humanity and who they choose to select as their proxies for contact is substantially different between the novel and the miniseries. This difference also serves as an example of how attitudes in authority have changed throughout time. In the book, their proxy is Rikki Stormgren who is the Secretary-General of the United Nations, a diplomat before the arrival of the Overlords. His position in the book makes more of an authority figure and a conduit for the wishes of the Overlords, a colonial elite installed into his new position by the colonisers. He channels the superiority of the Overlords unto humanity as mentioned here, “[t]he supervisors intend to persuade mankind that they are wiser than the human race; as a result, humans should be obedient and listen to them to have a better future: the utopia that these supervisors intend to provide for the future of human beings” (Sedehi and Kaur 948). He has become what he always wanted to be, a diplomat, a negotiator, and a persuader for the ideas that have been given to him by the Overlords. This act and his position, however, also makes him a target for those who oppose the influence of the Overlords, such as the Freedom League headed by Alexander Wainwright. It is very much in the thoughts of everyone that Rikki Stormgren is a just puppet for Karellen, supervising Overlord of the Earth. The proxy being from the United Nations points to the thought that the creation of the United Nations after World War II would move humanity away from conflict and strife. The newly created United Nations was a sign of hope.

In the miniseries, however, the role of the proxy has been given to a character that is not a big figure but an average American. In this representation, the character has a similar name but comes from a very different background. Ricky Stormgren is a farmer in the US who is visited by Karellen in the form of his deceased wife Annabelle. The manipulation aspect in the miniseries is much more apparent as Ricky has a greater appearance in the plot than his novel counterpart. In the book, from the start it could be inferred that Rikki’s role was going to be temporary; he was an excellent messenger and diplomat, yet was not an every-man, he came from a different class of people unlike Ricky. Ricky is seen as a problem

solver among his rural community, he does not have the diplomatic experience of Rikki, and this shows itself when he takes notes constantly when he is around those who are more knowledgeable. Finally, when he is asked to tell what Karellan told him about humanity's future to the reporters in a conference room between the 34:30-37:00-minute marks in the first episode, he is very stressed and unable to fully answer their questions because unlike his counterpart in the book, he lacks experience. This makes him a completely different character than Rikki as he is able to appeal to the common folk, his words do not appear as if it is coming from the mouth of an outsider. The side-lining of supra-national organisations hints at a deeper difference in changing attitudes compared to the representation in the book. One explanation for this can be that when the book was written, the internal others of humanity were the governments as the destruction of the World Wars showed. This gave way to the idea that maybe an entity above nations was the answer, like the United Nations. However, by the time the miniseries was released, this gave way to the idea that neither the governments were willing to change nor the United Nations was an effective tool. The novel and the miniseries also differ in how they interpret the genre of science fiction due to developments in styles.

Science fiction is defined by the icons and styles it uses and these can also be seen in *Childhood's End*. These icons include things like space travel, aliens, and the spaceship which all relate to the colonization of space. These icons reveal much about the text's context in how they are used as explained by this quotation;

Clearly, SF is identifiable by the icons it uses: the spaceship, the alien, the robot, super-weapons, bio-monsters, and the more recent additions, wormholes, the net, the cyborg, and so on. It is not difficult to link these to colonialist and imperialist practices. They represent the power tools of imperial subjects, the transformations of the objects of domination, and the ambiguities of subjects who find themselves with split affinities. (Csicsery-Ronay, Jr., "Science Fiction" 236)

Yet when a reader reads these icons in different national styles, they understand their relevant context changes and therefore the reader's understanding of the text changes. These differing national styles help the reader and the analyser immensely.

These national and contextual changes offer the reader not just a window into the soul of the book and the writer but also offers insight about the intentions of the text. A simple text may gain a different meaning when looked through the lens of a specific culture or meaning may be lost depending upon the reader. The text may be politically/ideologically charged, based upon cultural history of the country, or the characteristics of the population. Csicsery-Ronay, Jr. gives some examples of national styles in the following quotation;

The same icons are cast in the mode of political and/or visionary fantasy in Soviet SF; scientific romance in British SF and its slapstick, dance-hall *Red Dwarf* inversions; as fanciful ironic surrealism in post-Verne French and its vertiginous inversion, the camp of *Métal Hurlant*; as supersaturated nationalist romanticism in German SF and its militant ecophile SF descendants; as catastrophism in Japanese SF and its hidden puppet-theatre traditions; and as galactic Edisonian problem-solving in US SF and its wired-beatnik bourgeois-bashing twin of tech noir. (“Science Fiction” 236)

In the modern day, this causes adaptations to have their own peculiarities regarding the issue of icons. This is one of the base reasons why there are changes between the novel and the miniseries of *Childhood's End*, it is because there is an inherent difference between styles of science fiction. Hollywood has especially changed culture specific icons when adapting certain novels or even in the re-adaptations of TV series and films. The novel and the miniseries despite their differences still show their science fiction roots albeit in the miniseries there are some differences. The miniseries borrows heavily from the newer subgenres of science fiction especially those that emerged in the 1990s and 2000s.

The novel as a by-product of its Zeitgeist leans more heavily into the aspects of hard science fiction than the miniseries. This is an inherent part of science fiction as explained here; “[t]he problem of SF chronological boundaries has a direct relevance to the question of representing the Other, since the question of whether its mode is fantastical or realistic is always determined by social and cultural context of a particular historical period” (Kamnev and Bystrov 65). This is caused by several factors that can be surmised. The novel is more interested in the sociological and cultural impact of the Overlords as their impact on Earth’s technology seems minimal. The reason for this goes back to the novel’s much more close relation with imperialism. The technology during The Golden Age seems like a mixture of

natural human scientific progression (according to the 1950s) and a bit of help from the Overlords. Again, knowing Arthur C. Clarke's science background helps in this regard as he imagined a humanity which would progress in accordance to hard science fiction and the limit imposed upon them by the Overlords. However, even their help is only limited to certain aspects of science, especially those regarding astronomy, the miniseries shows a lot more clearly the reality of interference against science by the Overlords. In the miniseries iteration as the time gaps between parts is smaller, the direct change especially in regards to technology seems smaller in comparison to the novel.

3.2.3 The Three Phases of Humanity

The effects of the Overlords upon humanity are ever-changing and draw similarities to the progression of empires and their colonies as mentioned when describing colonialism during the second chapter. The three parts of *Childhood's End* can be traced through to reveal the path of all colonies. Before the arrival of the Overlords, humanity lived within its own bubble and completely detached from the outside happenings. Then they see the ships of these aliens completely overshadowing themselves in every way and overnight their whole world is unravelled. One of the astronauts in the beginning describes the experience as follows: "[t]hen, before a single photograph could be taken, everyone started shouting and pointing at the Moon. Helena turned just in time to see it disappear behind the gigantic shadow sliding across the sky; and for the first time in her life, she felt the fear of God" (Clarke 3-4). This is the kind of indescribable fear that every colonized nation feels when they first encounter an advanced colonizer.

The plans of these colonizers in these early times are also challenging to understand for the colonized as they do not realize their purpose yet. When Stormgren first meets with Wainwright, head of the Freedom League, as an experienced bureaucrat he comments on this:

This was the first time that Stormgren had ever met the head of the Freedom League. He had ceased to wonder if the action was wise, for Karellan's plans were often too subtle for merely human understanding.... 'To the overlords,' replied Stormgren sarcastically, 'the Earth probably is a great deal smaller than Europe seemed to our fathers-and their outlook, I submit, is more mature than ours.' (Clarke 7-8)

In this first stage and chapter, humanity is in strife within itself as the Overlords both start to improve their lives and also start to make demands. The Overlords at this point are pure Imperialists and humanity is in the grasp of being a colonial subject.

Once time passes and humanity enters its golden age during the second chapter, the audience sees colonialism in its full effect as more and more humanity finds itself within the invisible grip of the overlords. The second chapter is marked by the uplifting of humanity out of their barbaric past through the intervention of the Overlords. However, this intervention little by little takes away their freedoms without realization. The newly found security of life outweighs potential loss of freedom in their minds. As mentioned before humanity starts losing its own way and starts becoming more reliant on the guidance of the Overlords in terms of technology and society. This quotation elaborates this:

The more science progresses, the more religion comes under question. As a result, men cannot rely on religion and its instructions to gain salvation or have a better future, they only can rely on these aliens who are more intelligent and have more advanced technologies. In order to achieve their goal of providing a better future for humans, the overlords' first mission is to unify different nations. If, in the past, rich and knowledgeable men were called as lords, these aliens are called overlords to indicate their upper hand and superior knowledge. As the overlords' weapons are more advanced than those of the humans, the latter prefer to befriend them rather than fight and have wars with each other. (Sehedi and Kaur 949)

This reliance is due to the main objective of the Overlords which is to create a humanity that is both postcolonial and neo-colonial. Their own original identities are being taken away and new ones are starting to be built. Yet, in both the book and the miniseries, there are still cultural holdouts. This is starting to be achieved as the golden age of humanity starts to end and humanity begins their new phase.

The third stage of humanity is a definite postcolonial and, in a way, a neo-colonial one. Here, humanity has surpassed even the Overlords, not just in a physical sense but also in a metaphysical sense when they join the Overmind. The Overmind is an entity that will be discussed in detail because it has serious implications on the issue of the “Other.” Humanity is no longer bound to limits imposed upon itself by neither themselves nor the Overlords. In fact, this transformation allows them to become the masters of the Overlords. This shift comes through at a point in the story when humanity has eliminated every fear and threat that stood in its way to evolution. As this quotation explains how these fears and threats are the real obstacle in human evolution:

Instead, the course of human history is most often diverted towards dark scenarios with disasters and existential risk at every turn. At best, the human condition is characterized by a constant state of banishment and the status of an eternal refugee, be it an Earthly or a cosmic one. At worst, it is marked by a curse of early extinction with narrow chances of the renewal of life on Earth and beyond. (Pisarski 14)

Once, the human mind has been cleared from the thoughts of extinction, then it can focus on improving and bettering themselves. At this stage, humanity has transcended itself and the Overlords to reach a transhuman stage which can be equated with a truly postcolonial phase of nations in which they have reached to a point not even their former masters could imagine.

3.3 THE “OTHER” WITHIN *CHILDHOOD’S END*

The “Other” manifests itself in many different shapes throughout both the book and the miniseries forms of *Childhood’s End*. It is a novel written in a period when humanity was at a point of self-recognition of its own destructive power after the World Wars and the subsequent breakup of the empires. The past and present was overshadowed by the future at a rate people could hardly keep up with and this shows in the varied depictions of the “Other.” Some are remnants of a colonial past, while others are the visions of a postcolonial future. This part of the chapter will focus on examining these different kinds of “Other” and discuss

whether their depictions have changed between versions. First, the depiction of humanity as the “Other” before, during, and after the arrival of the Overlords in relation to itself, and, in the end, how a whole new humanity, the transhuman, has been created will be discussed. Secondly, the issue of religion based on cultural differences between the British and American and outlook based on the Zeitgeist has created a whole new “Other” in the miniseries. This part will look at critical plot differences that change the story as a whole. Finally, the last part will decipher the who or what was the real “Other” throughout the story both in the novel and the miniseries.

3.3.1 Humanity as the “Other”

In each scenario, the channel and the way aliens are contacting humanity, gives us not an insight into the aliens but into ourselves. As explained in this quotation, “[i]n fact, at a closer look, almost all aliens are manifestations of everything that is wrong with humanity, illustrations of what happens when we lose contact with our human nature. Ultimately, any human alienated from humanity becomes the most perfect alien” (Pop 318). Aliens and how they are introduced in *Childhood’s End* give credence to the deepest fears of humanity in different forms. Humanity’s status quo in both versions are discernible just from the introduction and their reactions to the arrival of the Overlords points to the general condition of humanity as its own “Other.” In the book, the reader reads about an indescribably shocked humanity whose nature has a much more aggressive stance towards the outsiders which can be seen when unlike the miniseries, humans launch an attack on an Overlord ship. As quoted from the book: “Nevertheless, one major power had made the attempt. Perhaps those responsible hoped to kill two birds with one atomic missile, for their target was floating above the capital of an adjoining and unfriendly nation” (Clarke 11). The notion that sacrificing whole another city of human “Others” just to see if the Overlord ship could be destroyed using an atomic missile reflects a humanity not trusting of itself as it is of the Overlords. This act of military intervention against the Overlords is not seen in the miniseries, however, what

is witnessed are people of different backgrounds, cultures, religions, and languages, a true palette of the postcolonial world. The main thing that the audience takes away from this difference is that there are issues that humanity continues to struggle with on a daily basis. They have matured in that their first response is no longer attacking the Overlords with their deadliest weapons without thinking of the consequences for themselves.

Humanity's own issues are the first type of "Other" that can be seen in the novel and the miniseries. However, at the end of the story, humanity finds itself torn between its past on Earth and its future with the Overmind, the force behind the Overlords, creating a whole new type of "Other" from itself. This new humanity seeks to supplement and replace the old, and to achieve this it needs to terraform the environment around its own needs. The future lies in destroying both the old humanity, who have been the real children up to this point, and the Earth; a process necessary for achieving this new humanity. The old have become the "Other" of the new and vice versa, yet the new know that the stage has already been set for the adulthood of humanity has been set. They are above even the Overlords themselves, who know some parts of the truth, but lack knowledge in other areas.

This new humanity can be thought of as transhuman beings. Transhumanism is a theory that in its base form is literal escapism from the limitations of life through the technological competence of humanity and the moral and ethical disregard of nature's rules. Simply told, it is disregarding the natural processes to force evolution upon humanity in non-natural ways, similar to the ways of the Overlords. As this quotation from Mirenayat et al. explains the background and fundamental ideas of this movement:

Transhumanism or 'evolutionary humanism' was coined by British biologist Julian Huxley (1887-1975), brother of Aldous Huxley (1894-1963), the writer of *Brave New World* (1932), in 1957. This is a movement which follows a wish to gain immortality and superiority as its primary goals, but it still has been obscure. One of the most renowned transhumanists who has answered to such ambiguities is Swedish philosopher Nick Bostrom (b. 1973) who has been always looking for the secret of immortality.... Bostrom and other transhumanists believe that, finally, we should be uploaded to a machine or virtual world to prevent vulnerabilities of our bodies; in that case, we will be a new being called posthuman that originates from man who has left behind biology and has experienced some basic technological alterations. (266)

This forceful evolution through scientific methods without regards to the natural order has been part of the genre since its inception. As technology improved so did the writers' imagination on ways of achieving the transhumanist dream.

The movement received many different reactions regarding its thoughts on the future of humanity. Some of these perspectives questioned by the critics which saw transhumanism “as a climax of biopolitical normalization, while their supporters regard them as the ultimate manner of claiming our condition as free beings, taking the destiny of our species into our own hands: *from chance to choice!*” (Iftode 12). Transhumanism aims to achieve a higher existence by dismantling the natural order of being through unrestricted technological progress. As explained here; “[t]he ideology of transhumanism emerged as a result of progress in the sphere of science and technology, particularly in nanotechnology, medicine, cognitive science, computer technologies, and information” (Sapeńko and Trocha 68). This is the reason why science fiction is enamoured with transhumanism, because it follows the same basic tenets of social engineering. These elements of social engineering are a part of the Overlords and are seen in various examples given up to this point. This quotation further elaborates this point, “SF, in short, had for too long been an uncritical cheerleader for the social engineering of nature emanating from a narrow technocratic mindset, and was only now beginning to shake free of this imperialistic delusion” (Latham 111). Transhumanism, therefore, provides a point of convergence for ideas of postcolonialism and science fiction studies. This process can also be thought of as the giving up of the shackles of the human body and letting it enter a postcolonial state.

Transhumanism is a process that is achieved through either internal or outside methods. In the case of *Childhood's End*, there is the outside intervention of the Overlords. The secret enhancement of humanity and creating a utopia to allow those enhancements to take place is an undeniable part of the book and the miniseries. The enhanced are the children born after the Overlords have made themselves known to humanity and not the general humanity. The Golden Age of Humanity as it is depicted is the utopia every human deserved after the horrors witnessed during the twentieth century and before. It is the elimination of every negative element humanity has produced and suffered since its inception. Yet, as many

characters realise, it is also a boon for humanity. The creativity that was tied to humanity's connection to these negative events has been separated and not only science has been affected, but also arts and humanities have stopped giving fruit and the whole of human art production suddenly stopped. The “Other” that has colonised the Earth took away humanities’ fundamental way of expressing itself and instead put them on a path of decline in terms of culture but accelerated its growth into the transhuman. These methods to transcend humanity’s limitations are conducted by humanity even today. As explained by Pisarski, “[t]oday, transhumanist efforts to enhance human capabilities and push humanity’s limitations through computer technologies, bioengineering, and any other available means might look retrograde in the context of the progressive dethronement of humans from their central position in the symbolic realm” (4). The evolutionary aspect of transhumanism and posthumanism present within *Childhood’s End* especially when thinking about the book and its context gives us a different type of speculative fiction. Pisarski comments about this as thus, “[e]volutionary fiction stands in the privileged position of going beyond the horizon of near-future science fiction. This directly translates to a change of focus from engagement in contemporary social discourse and practices to a more general reflection on existential and ethical issues related to the future of humanity” (14). Transhumanism in the case of *Childhood’s End* is an important concept to better understand for comprehension of the Overmind and the end of the childhood phase of humanity.

Transhumanism in *Childhood’s End* is not just a case of humans leaving behind their physical selves but there is also an ongoing destruction of Earth as well. At the end of the story, Earth, just like its inhabitants, destroys its physical form and leaves behind no trace of there ever being a species called humanity. Destruction of Earth also means the destruction of all the history and remnants of colonialism, imperialism, and the “Otherization” linked to humanity’s past, allowing a truly postcolonial fresh start. This whole ordeal of destroying the planet can be thought of as a process of terraforming. Terraforming is the shaping of a planet through unnatural means in order to sustain life or for other needs. Chris Pak explains this more clearly as such; “[t]erraforming involves processes aimed at adapting the environmental parameters of alien planets for habitation by Earthbound life, and it includes methods for

modifying a planet's climate, atmosphere, topology, and ecology" (1). It stands to reason that due to the changing nature of humanity throughout *Childhood's End* that the Overlords would also use their advanced technologies to change the planet itself. Clearly in order to move humanity into being one with the Overmind, humanity needs not just physiological and mental changes but also environmental changes.

Chris Pak in his book offers three modes of terraforming and these modes will help in understanding the Overlords' aims: "The first designates the human colonisation of space where alien planets are shaped in the image of Earth. The second involves an alien colonisation of space and the alteration of planets to resemble the aliens' homeworlds. The third, the alteration of Earth's landscape, ..." (1). These modes are not only indistinguishably products of science fiction, but also show clear signs of being products of colonialism and imperialism. While during the eighteenth and nineteenth centuries when colonialism was inarguably at its peak, the technology did not allow for the wholesale destruction or alteration of the environments, a sort of terraforming still went on in the colonies. Such as "[m]odification through agricultural technologies could be considered early instances of an impulse to shape the planet for human-centred purposes, culminating in images and narratives that feed into real-world motivations to terraform other planets" (Pak 2). Even planting a seed of a crop not meant for that location is a sort of geoengineering or terraforming.

The work of the Overlords upon Earth itself is subtle yet easy to spot. The mere idea of eradicating famine is indicative of at least some sort of modification of crop yields, soil, and climate. The changing of climate is better illustrated in the miniseries because since the 1950s, when the book was written, to the 2010s environmental decline has been a part of humanity's agenda ever more. The miniseries shows this by changing how cities look before and after Overlords' arrival. The smog and lack of plant life evident in pre-Overlord times is replaced by cleaner air and larger green areas. Climate change has also been part of postcolonial "Otherization" of groups of people, especially in the postcolonial world. Groups of people are judged based on their energy needs, their population scales, and their carbon emissions compared to the first-world, much of them consisting of the old colonial powers.

Lifestyle differences between the first-world and the rest of the world shows a clear disconnect between realities. There is a clear lack of understanding between the people of the first-world and the rest of the world on each other's standard of living. The first-world says the rest of the world should cut down their carbon emissions, however, the other side says they need the energy to reach the standard of living of the first world. These back and forth arguments lead to further "Otherization." Ricky represents a part of this conundrum, while he is a simple farmer and not an elite. He is still an American and outside of the first-world, he is still an outsider who is an "Other" to the problems of the rest of the world. There is another part of culture that is left forgotten by people after the arrival of the Overlords that being religion which also causes a schism between groups.

3.3.2 Religious "Other" and Religious Outlook

Overall, the first acts of the Overlords are much more related to gods in the miniseries which takes a much more religious tone in some scenes in the beginning and in the later parts, unlike the book which shies away from religion and instead is more about the other social and technological changes brought by the Overlords. The Overlords as experienced imperialists know what should be done so that humanity's evolution occurs correctly. They are deliberately causing droughts in some social and technological fields while fertilizing others. This does not happen quickly in the book and therefore it is assumed by people that this is a slow progress and humanity needs time to get acquainted with these new technologies. The Overlords know what is best for humanity and humanity should trust them when they say it is good for the future of humanity. A perfect breeding ground for natural subservience, but there are still remnants of the pre-Overlord era that continue to linger. They understand how much effect humanity's own culture such as religion can hamper its own progress and cause social strife.

The restriction or the death of religion as seen in the miniseries is just an afterthought for the Overlords for they are the new gods. Religion offers a lot to humans and the miniseries

makes this apparent by bringing up certain cultural points within the US to make it clear. This quote explains it such:

Someone facing hardship in their everyday life could find comfort in a compensatory belief system that transcends their current hardship and/or lack of power, the comfort they receive could be expected to make them more committed to that belief system, and further commitment to and involvement in that belief system could provide them even more social psychological benefits in a mutually reinforcing loop. (Schnabel 982)

Religion fills a certain spot within humans that they might otherwise fill with more dangerous activities. The Overlords having taken that away leaves especially the conservative people of the world destitute.

This religious angle brings to the Overlords morality as if it was decreed from the Christian God. Humanity starts to leave behind their own religious practices after seeing the Overlords, because their old gods have been shattered. Kamnev and Bystrov explain it as such:

As one may know, what is necessary is the absolute freedom of human choice between good and evil, for if this freedom is limited by some thing (by external coercion, or by human nature itself), then human beings will not be able to perform actions due to their free choice, whereas moral law is based on freedom. Additionally, human immortality is necessary, since it alone can ensure the triumph of the retribution principle whose absence turns the moral law into mere wishful thinking. Finally, only the existence of an Almighty God can guarantee the availability of the first two premises. Therefore, the moral law is as amazing as the harmony of the starry sky. (71)

They have clouded the judgement of many people on Earth. The Overlords not only put unseen barriers to humanity's technological and social advancement but also their moral judgement.

The devilish appearance of the Overlords brings forth a religious angle to the story and how their arrival shakes up religious thought throughout the world can be inferred from the book. The miniseries concerns itself more with how the religion of the old and their members are in conflict with this new situation. In the adaptation during the second episode which is set in the Golden Age, we see the perspective of an original character named Peretta Jones. She is a Christian whose church lost membership and became abandoned after the

arrival of the Overlords. She later becomes a counsellor; her faith is shaken by the arrival of the Overlords yet she still carries a cross. During a visit to the Greggson family to help their son Tommy about his nightmares, her cross is destroyed and this turns her back to her old church. The Greggson family's importance arises when their children's birth coincides with the time period when the Overlord's first arrived and therefore show different behaviour. Tommy's nightmares turn out to be messages of the coming age. This part is completely original to the miniseries and while the Greggson family has an important part in the book, this counselling session never happens as Peretta does not exist in the book.

This crisis of faith leads to a more shocking experience as after this Peretta goes to the farm of Ricky Stormgren who has fallen ill due to his prolonged exposure to the Overlords' ship. A situation which even the Overlords could not predict. This is again original material as the book version of Stormgren is already dead by this point. Peretta arrives at the farm thinking that she may be able to reach the supervisor Karellen through Ricky. She, along with Ricky's wife Ellie, manages to interfere a meeting between Ricky and Karellen. She threatens Karellen with a gun to force him to expose the lies that have been told to humanity and more importantly to Ricky regarding his sterilization. Karellen confesses that he sterilized him so that they would not be hurt by the upcoming changes to the human race. Upon hearing this Peretta shoots Karellen and seemingly kills him, yet Ricky uses a cure given to him by Karellen to heal him. He returns to life at the cost of Ricky's health. Peretta later commits suicide due to the weight of her actions. These religious motivations and characters are absent from the book and are exclusive to the adaptation.

The book is more concerned with scientific and social implications of the Overlords' arrival. It must also be mentioned that the author came from the British culture where religious conservatism plays a smaller role in social life. The references within the novel in regards to religion reinforce this fact:

Profounder things had also passed. It was completely a secular age. Of the faiths that had existed before the coming of the Overlords, only a form of purified Buddhism-perhaps the most austere of all religions-still survived. The creeds that had been based upon miracles and revelations had collapsed utterly.... Within a few days, all mankind's multitudinous messiahs had lost their divinity.

Beneath the fierce and passionless light of truth, faiths that had sustained millions for twice a thousand years vanished like morning dew. All the good and all the evil they had wrought were swept suddenly into the past, and could touch the minds of men no more.

Humanity had lost its ancient gods: now it was old enough to have no need for new ones. (Clarke 66-67)

This corresponds with a sentiment of secularity overcoming religion in science fiction and social life that was prevalent in the early twentieth century. It was a sentiment that would later be proven false as the world itself became ever more drawn into religious extremism.

Why were nineteenth and early twentieth science fiction examples such as *Childhood's End* so adamant about secular life overcoming religion? The answer can be found in reality and how science and rationality started to overshadow other forms of thought, primarily religious and conservative. This, in turn, would lead into rational thought encompassing the masses and not just a few in society. Therefore, the science fiction of the time showcased the future humanity in a secular way and its "Others" would sometimes even be religious conservatives. The attempts to discredit religion in pre-1970s science fiction is explained as thus:

Moreover, before the 1970's science fiction narratives attempted to discredit religion by claiming that extra-terrestrial beings are in fact the original gods, or by speculating about theology in a science fiction setting (e.g. reflecting on what can happen to religion when meeting another race, or if all men were to acquire divine powers). (Possamai and Lee 206)

However, tides were turning against secular ideals against religion in science fiction; the western society was becoming more spiritualist. As Possamai and Lee express:

In many parts of the world religion has re-entered the public sphere to such an extent that it has undermined the 'hard line' secularization thesis predicted by the founding fathers of sociology—it confounds the functionalism of Durkheim or Parsons and indicates that Weber's articulation of modernization was too simplistic. Since the classic modernization thesis that saw science as replacing religion, views on secularization have been revised. (214)

This is one of the reasons why a reader of the novel might be understandably confused by the abundance of religion and absence of "hard line secularity" within the miniseries. However, this doesn't mean that the novel doesn't feature religious imagery.

The Overlords are a treasure trove of religious imagery whether intentional or not. Their duty to the Overmind can be likened to the duty of the angels to God. As well as, their appearance is a closer representation of the angels. Angels occupy a deep place within the human psyche and have multiple connotations. As explained in this quotation:

Angels are supernatural spirits found in many religions and mythologies. Angels, guardian angels, and archangels, are known as 'Beings of Light' and exist entirely within the light of the divine. Angels, unlike 'spirit guides' and deceased loved ones, have never been human and are without religion.... Angels may embody the potential for safeguarding or the potential for destruction. Angels have stirred the imaginations of artists, writers, mystics, and ordinary individuals of virtually every age and culture. (Chwalkowski 527-528)

These connotations of the angels and therefore the Overlords have been present in the original work. Its combination with the lack of "hard line secularity," however, brings about a whole new meaning in the twenty-first century US.

However, as an American adaptation, the miniseries leans heavily into the aspects of American social life which features more religious conservatism. It is a situation wherein the "Other" takes shape in the form of personal thoughts regarding religion where the amount of belief is the qualifier. Science and religion clash in every sphere of public life and creating narratives that translate into fiction as stated by the following quotation:

In other words, in many narratives, science cannot evade its problems through a refusal of religion but, on the contrary, science is seen as insufficient and as requiring something beyond itself to resolve the challenges that it creates. It is for this reason that many science fiction narratives present the resolution as only being possible through a transformation of knowledge, and possibly even a transcendence of science, a position that often challenges the very distinction between that which is primitive and that which is advanced. (Jancovich 259)

This conflict between religion and secularity (science) seeps into every facet of the US. Religion and belief systems have influenced humans ever since the dawn of society, they have shaped humanity's culture to the very core and decided in many cases how others are to be judged. They are a force capable of creating "Others" and if need be to sustain them for centuries which makes them an opponent that needs to be discarded for the intentions of the Overlords.

In light of this, it is no surprise that religion plays a big role in American imperialism as its defining pillar. This following quotation describes American imperialism of the modern day:

What is most striking is its religiosity and the way this religiosity sits most comfortably with its claim of superior secularity, in contrast to the uncivilized, fanatical (read: Muslim) culture. We argue that such a mixture of religious fundamentalism and secular imperial aspiration, and the conflation of nationality with godliness and nature, define the recent wave of Americanism as the cultural ideology of the empire of the United States. (Park and Schwarz 156)

Religion, even in the context of secularism, plays a larger part in American social life and it even showcases itself in how it's handled in fiction. In *Childhood's End*, this is pretty apparent from the additions made to the plot and new characters. The American audiences of this TV series are also more used to other forms of imperialism. Unlike European direct imperialism, what Americans directly know is cultural imperialism especially in the form of Hollywood.

The miniseries and its conflict between religion and science is a conflict of modernity that is part of every modern nation. It is, however, much more apparent in postcolonial countries which can face a much deeper crisis of faith due to the loss of their original religious culture. There is an inherent connection between religion and speculative science fiction such as *Childhood's End*. This connection is explained by this quotation by Kimberly Rae Connor:

Still, the impulse behind both religion and speculative literature is the same. Each offers a conception of reality that inclines toward different explanations not just of human behavior but of divine (supernatural) behavior, and each suggests differing ideas about how to respond. Space, we now know, is not a constructed category: it is meaningful only to those of us here on earth because we are the ones who constructed that category. Others may be doing the same, in their worlds, in their churches. (370)

Religion and how it interacts with other cultures and religions have been an integral part of American culture leading to social crises. The inclusion of conflicts with religious groups within the miniseries also fits into this situation. The migration and presence of different religious and cultural groups due to migration has created a dichotomy between the UK and

the US. This is part of the Anglo-American rivalry, and how it works in the context of science fiction is explained in this quotation:

Certain shifts in these imperial fictions reflect the shifting relations between rival national powers during this period. Despite sharing a common language, the imperial situations of Great Britain and the US-the one at its peak of territorial rule, the other emerging onto the imperial scene-contrasted so strongly that in some novels they collaborate as allies while in others they engage in armed conflict against each other. (Seed 238)

The novel does not even hold too much thought on one of the key aspects of cultural imperialism which is religion. Religion has always been a point of contention in the Anglo-American rivalry, a point Americans always tell as a founding myth. Puritans escaping religious persecution is seen as a starting point for the national identity of the US which seeps into the miniseries with characters such as Peretta. These points lead to a further questioning of who is the true “Other” within the novel and the miniseries.

3.3.3. The Real “Other”

Does a tangible “Other” exist within *Childhood’s End* and is it represented in a similar manner in both versions? That is the question which will reveal the nature of the novel and the miniseries. Of course, the obvious “Others” are the Overlords, completely detached from humanity; and in form, a dark manifestation of our fears which haunt us to this day. The physical “Otherness” of the Overlords are just one aspect of them that causes a response, but also their psychological difference that makes them an unknown. Their detachment from human emotions and their apparent lack of expressions makes it harder for humans to discern them fully and that makes them more sinister. This problem is exacerbated by their lack of identifying features between individuals of the same race. Thereby, causing a distress when interacting with them; because, their features makes it hard for humans to judge them accordingly.

Psychologically, the Overlords undermine the very basic ideas of how intelligent life should function, in a way opening up people's minds in order to open them up to new suggestions. This paves the way for the end of the childhood of humanity. This process is explained by David M. Higgins in his article as thus:

The goal, invariably, of 1960's 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 overdetermined 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. In each novel, consciousness expansion, or the development of superhuman awareness (via alien influences or drugs), allows man to evolve into superman. (230)

The physical aspects of the Overlords are very consistent between the novel and the miniseries. Yet, their psychic manifestations and the "Otherness" that represents is a different story.

As previously mentioned, the Overlords in the miniseries are physically similar with their novel counterparts; however, their presence feels different. They appear much more emotive compared to their novel counterparts. Part of this can be attributed to their much more hands-on presence in dealing with humans. Karellen interacts much more closely with Ricky Stormgren and influences his life in drastic ways, and even showing sadness when Ricky sacrifices a happy life in order to save him. Karellen, in general, is treated as a much more of a father figure rather than a ruler. Karellen and the Overlords were a race just like the humans once and Karellen mentions this reality a couple of times both in the novel and the miniseries. Karellen even mentions that he had several children so he knows the pain humanity's last generation will feel.

The Overmind in *Childhood's End* is an enigma; is it natural or unnatural, a being, a concept, or even a god? It is the guiding force behind the Overlords, using them to enrich itself and in this way, it is the master of the Overlords. The Overlords acknowledge this fact and know that they have surrendered their own freedom to evolve to serve the Overmind. Because of this fact, it is not the Overlords who wish for the progress of humanity but it is

the wish of the Overmind. This higher power has implications regarding the future of humanity and role of the Overlords. In its basic form, the goal of the Overmind is to evolve civilizations and species beyond their physical state, in essence their childhood.

They achieve this through extensive biological, mental, and environmental changes that accelerate the natural process of evolution. As exemplified in this quotation, this process is very similar to humanity's own colonial practices; "[l]ike the Europeans in America, the aliens reconfigure the existing ecosystem to satisfy their own needs, at first ignoring the original inhabitants and then, when their methods of cultivation come into competition, brutally eliminating them" (Latham 112). The methods employed by the Overmind reaches their culmination when as the last generation born on Earth are transcending their physical selves, they destroy the Earth with them. In effect, destroying any evidence of humans ever existing.

This total destruction can be considered as an example of an extreme form of decolonisation; if considered from an anthropocentric view. The idea of destroying the Earth when destroying humanity inherently presses forward the idea that Earth cannot survive without humanity. This is despite all the destruction brought upon the Earth by the humans themselves. This way of evolution is a way of salvation for humanity as the guilty adults (the childhood) die and the innocent children (the adulthood) begin anew. This aspect and the aspect of godhood imposed upon the Overmind are changed in the miniseries version of *Childhood's End*. This results in a different interpretation of the ending.

Only one human is able to know, in a way, see the Overmind and that character has been drastically changed in the miniseries. Jan Rodricks as named in the novel and Milo Rodericks as named in the miniseries; as a character, constitutes one of the biggest differences between the novel and the miniseries. In essence, they are the same character and share some similarities, and yet totally different. Their biggest similarity is their unwavering belief in scientific progression, despite the fact that humanity is stagnating scientifically. They are both scientists willing to risk everything to know the truth about the Overlords, especially their home planet. In both versions, they are friends with or interested in the Greggson family and think that their children hold the key to the truth about the Overlords.

The differences between Jan and Milo such as their backgrounds really change some interpretations of the story itself. For instance, the miniseries emphasises the childhood of the character.

In the novel, Jan is a by-product of the Overlords, as he is a black person of Scottish and Haitian descent born after the arrival of the Overlords, a truly postcolonial character. He is extremely discontented at his life, mainly due to limitations put upon his ambitions. As this part from the novel puts it:

His other grievance was less easily remedied, for it concerned the impact of the Overlords upon his own ambitions. Jan was a romantic not only in heart but in mind. Like so many other young men since the conquest of the air had been assured, he had let his dreams and his imagination roam the unexplored seas of space.

A century before, man had set foot upon the ladder that could lead him to the stars. At that very moment-could it have been coincidence?-the door to the planets had been slammed in his face. (Clarke 84-85)

Jan is a young man born after the Overlords' arrival, his single largest grievance is that his ambitions of exploring space are being taken away by the Overlords. His hybridity is the result of the Overlords' interference, but that is also the reason why he will never truly express his true ambitions. In his case, the Overlords were both an opportunity and a boon. His miniseries counterpart is also a hybrid in his own right, yet much more influenced by American society.

Milo is a whole different character in regards to his background. He is already an adolescent when the Overlords arrive. He is also a gifted child but is weighted down by his environment and his own body. He is an African-American living in the inner-city with an unstable financial position, and on top of this, he is confined to a wheelchair. Milo Rodericks represents the underclass of American society that have been hybridized. He is an African-American; therefore, he is part of a colonial past that now requires him to live together with his former masters. Like Jan, he is kept away from his ambitions, but not by the Overlords. His problems arise from earlier societal issues present in American society such as the inequality of wealth between the White Americans and African-Americans. He starts out his life behind everyone and it is the Overlords that give him a chance for improvement. Already,

after the Overlords show their abilities, he is mesmerised by them and wonders how and why they came to Earth. Earth, however, is still not the safe place it will be and Milo gets shot by a gun in a struggle between a street thug and Milo's mother. He seems dead until the Overlords intervene to revive and restore his body, allowing him to walk again. Here, what the audience sees is an allegory for the deeds and later resurrection of Jesus Christ.

There is an undeniable religious connection in this act of the Overlords and later what happens with Milo's actions. He is undeniably seen as a record keeper of humanity and as a prophet of the coming times, as he has been allowed to see the future of all the civilizations that have been affected by the Overlords. In the miniseries, their acts only solidifies the ambitious spirit within Milo, and he becomes more convinced to be an astrologist to find where the Overlords really come from. The Overlords acknowledge his tenacity despite their interventions to prevent humanity's scientific development. His character is also much more influenced by the later life of Arthur C. Clarke himself. Like Milo, Arthur C. Clarke became debilitated by illnesses in his later life and was forced to wander about the sense of freedom provided by weightlessness; and as a diver in Sri Lanka, he was satisfied by wandering in the ocean. An introspection into his thoughts is as thus:

However, even before his illness, Clarke considered being underwater and, ultimately, being in outer space, as a kind of salvation from the constant oppression by gravity on Earth. Furthermore, by introducing characters with physical ailments who were able to thrive in lower-gravity environments, Clarke promoted a type of heroic identity that excelled through mental achievement rather than through physical prowess. This reflected his own identity as a scientific thinker, and as someone whose own body seemed at times to be a burden. (Dunnett 517)

Milo as a character represents what the ideal scientist character in science fiction should be according to Arthur C. Clarke based on his later life. The character's evolution represents a case similar to the one taken by Arthur C. Clarke in his own life.

It is a known fact that the Overlords know about the future of humanity, they have done it before and they will do it again. That is their purpose given to them by the Overmind. They can be thought of as the messengers and intermediaries of the Overmind, a god of its own right. In this sense, as mentioned earlier in the thesis, they are similar to angels. They

have a sole purpose which is to find suitable civilizations to join the Overmind, prepare them for ascension, and catalogue their planet and culture. It is stated that they do not interfere with civilizations unless it doesn't serve the purpose of ascension. In contradiction to this point, however, the miniseries changes the narrative twice. First, when Karellen tries to help Ricky get rid of his illness and at least live a happy life during their time left on this world, which could be explained by the connection formed between them throughout the years. The second change and the reasons for it happening are much more convoluted, however, as it defies the very nature of the Overlords' work. The event mentioned is the healing of Milo, as it defies the conventions set out by the Overlords. This event has far-reaching consequences regarding the control of the Overlords upon this process and their own freedom.

Milo cannot even be considered as important as Ricky in terms of importance to early Overlord-Human relations. But, even if by chance, why him specifically? There are millions of other people like him all around the world. An answer would be that it is to prove what they are capable of, but at this point in the miniseries, they have already shown their capabilities. Even then, there are a lot more greater feats than just reviving one person. Then, the logical explanation becomes that this was not a choice, but they were compelled to do it by the Overmind. If there is a connection to Abrahamic religions, especially in this case Christianity, this is the one. Because, if the Overlords are like the angels to the Overmind, is totally expected to show complete obedience to both the God figure, in this case the Overmind, but also the Prophet, here it is Milo. Their differing attitudes towards Milo show this, for example, when he is stowing away onboard a ship departing for the Overlord home-world, during which he is given a tour like he is the one in charge. A tour that lasts until he sees the Overmind and the real master shows itself, whose presence overrides everything else.

All of these reasons make it like the Overlords are the real "Others" within the context of miniseries; always serving another without end, a real colonial subject whose body is forced to fulfil its master's biddings for eternity. This is the extension of a trend that began in the late twentieth century regarding the colonial body. This quotation expands upon this:

Postcolonial writing from the last decades of the twentieth century often engages with the oppressive carnality conferred on colonized peoples by invoking the silent body in order to repurpose it, transforming it to work against the grain of imperial intentions.... The body treated as mute matter, as expendable, is thus transformed in the narrative into a body the resolute silence of which dramatizes the limitations to those taxonomies, on which the imperial programme as a system of exploitations and strategic exposures is founded. (Duncan and Cumpsty 590)

This means that while the novel is subtler about this revelation, the miniseries doesn't shy away from the truth. The miniseries proclaims that what is being witnessed may be the childhood of humanity, concocted by the plans of the "Others" called the Overlords and the Overmind. However, what the story really means is that the audience is watching the endless childhood of the Overlords, always caught between two "Others."

CONCLUSION

The tales of wonder presented to the reader or the audience of a science fiction work of art has always been betrayed by time like no other genre. To be able to speculate about the future, especially when you are grounded by the writers' own time, own Zeitgeist, is no easy task to achieve. On top of this, to create a compelling story that can stand the test of time in science fiction is harder than most other genres. Competition is fierce and when imagination is the only barrier for success, time works only against the creator. The changing time creates both new opportunities and lost ones; the brilliant imaginative ideas of yesterday, become reality today, and obsolete tomorrow. These are some of the challenges that a writer or director must face when creating a legendary science fiction book or visual media. This thesis in its entirety has shown that even sturdy science fiction can be subject to the test of time due to change of context, more so in the ever-changing twentieth and twenty-first centuries. This conclusion aims to briefly summarise some concepts introduced in this thesis, comment on their evolution and offer some remarks based on the novel and the miniseries of *Childhood's End*.

Science fiction, as seen earlier in the thesis when talked in the context of colonialism and postcolonialism presents different answers. It evolved alongside these fictions to develop its own positions regarding subjects such as colonialism and imperialism, and the later postcolonial and neo-colonial. Science fiction handled all of these throughout the nineteenth and twentieth century, and later it criticized its earlier writings in the adaptations of books into TV or films. The technological advancements that made possible the transfer of wonder from the silver screen to the home would be a game-changer. After this point, increasingly the plots of science fiction no longer were the concern of the few, but could reach even larger groups. Like the change from the colonial to the postcolonial, the genre would go from becoming a part of the elite to a part of the masses. This ever-expanding audience not only changed science fiction, but also how it dealt with topics such as colonialism and the "Other."

These topics would adapt and change based on context and the maturation of both the original work and the visual medium as shown in this thesis.

These issues would become even more scrutinized under the eyes of the audience as the visual medium matured as it changed the outlook of the original. Each world-changing event of the last two centuries, changed what is accepted as the norm for science fiction as the treatment of characters, empires, nations, people, and most importantly the “Other.” The “Other” has been a key issue of this thesis and is an integral part of colonial and postcolonial fiction, and not to mention science fiction. In the visual medium of silver screen and home TV sets, the treatment of the “Other” has allowed for third parties to shape the opinions of people through films and TV series. The cinema itself has always been used as a propaganda tool during wartime and against certain groups that at the time were considered opposite of the cultural mainstream using the power of cultural imperialism. TV sets invading people’s homes started to greatly affect what is mainstream and what is not in a specific culture. In this case, science fiction has been a silent tool because of its complete imaginative and speculative form that detaches itself from reality while also being a part of the reality that created it. The issue of the “Other” is an issue that as seen in this thesis has evolved within both itself and within the fictions it has inhabited. It all starts and ends with how subjugation changes form.

Colonialism, with its origins as explored within this thesis, was a regime of exploitation that only benefited one side and destroyed the land, the culture, the history, and the language of the other side. These people are complete “Others” in the sense that they have even been cut off from their land as exemplified in the African slaves transported to various parts of the world. They have through time become a hybrid because they belong to neither their original homes nor their new homes. The discrimination that was present in colonies was partly due to refinement of people and their lack of “civilization” compared to the colonial powers. However, colonialism was just the fuel of the grand machine known as imperialism. Its only job was to ensure that the machine never starved.

Imperialism is the collection of all the aspects of colonialism that is concentrated within the imperial centre. Economic, cultural, and scientific exploitation of the periphery

fuels imperialism. This thesis showed that if colonialism is the impoverishment of the periphery, imperialism is the supervisor for the machine that results in that impoverishment. This was the position of imperialism during the nineteenth and early twentieth century for colonial masters such as the UK and France. This would change starting in the 1950s to a more cultural imperialism as evident in the growth of the US as a superpower and the rise of Hollywood. This point in time is also the start of decolonisation and a period of postcolonialism and neo-colonialism.

Postcolonialism and neo-colonialism are two concepts that have co-existed after decolonization. Their primary differences lie in their modes of propagating. Postcolonialism is the idea of decolonised nations and peoples finding their own culture whether it be a new, a hybrid, and or a return to the old. In this position, those that have been pushed to the peripheries, the “Others,” claw back into the mainstream. One of the examples mentioned in this thesis is the secular (rationality) vs. conservatism (religion) conflict. In which, the rational and secular order put upon the local population gets into jeopardy after independence as various conservative groups try to return to the old. In essence, postcolonialism is the struggle of the newly independent to create their own mark upon the world which also bleeds into literature and adaptation. Neo-colonialism is a much simpler term to explain, as it is economic subjugation under a different name. It is the evolution of colonialism as it controls independent nations through a complex web of economics, a web which even former colonial and developed states cannot escape. Therefore, in summary postcolonialism is mostly a cultural phenomenon, while neo-colonialism is an economic one.

Arthur C. Clarke at the time of writing *Childhood's End* as seen throughout this thesis was living in a place that was going through decolonization and the subsequent postcolonial period. He saw how the people of Sri Lanka created a nation and an identity all through the eyes of an outsider, especially as a citizen of the same country that once subjugated these lands. His point of view allowed him to write a story based on an alien “Other,” he knew both sides of the tale. However, as mentioned before in this thesis, this aspect of the writer is a double-edged sword. On the one hand, he did see the tale of both sides from their respective viewpoints. On the other hand, he was an insider of imperialism, his own past was rooted in

the imperial core so his ideas regarding colonialism and imperialism would always be tainted to a degree. His choice of characters and treatment of situations as mentioned throughout this thesis show his context and his privileged choices as compared to the twenty-first century Hollywood creation. The characters of Rikki and Ricky, despite being essentially the same character and filling the same role, have been changed drastically in their respective portrayals. Gone are the times of a single elite diplomat representing humanity, now it is the job of an American farmer. In the years leading up to the release of the novel and a couple of decades after its release, the United Nations was seen as a mediator between both the powerful and weak nations of the world, instilling a sense of security. Arthur C. Clarke, like many others of the era, believed that the diplomats working in the United Nations were without fail and would prevent another major conflict, especially in the destructive atomic age. He, like many people, would give disproportionate importance to the capabilities of the United Nations which as the twenty-first century rolled on showed that there were cracks within the organization. In the sixty-two years between the release of the novel and the release of the miniseries, people's opinions on large organizations which claim to represent them have shifted from positive to negative which is reflected in the character changes.

This creation of US popular culture which has been mentioned extensively in this thesis, is both *Childhood's End* and yet it is not at same time. The story beats such as the Overlords and the Overmind may be the same; but, the handling of characters and changing of the same parts of the conflicts create a sense of distinction. Characters have different origins or even motives, new characters were added with different conflicts regarding the Overlords and their place in the universe. A whole subplot regarding the place of religion was added, but why? Because of the spirit of the times, the Zeitgeist, and the stuff writers like Arthur C. Clarke thought would change in the future became just predictions. For example, the secular life of the future envisioned by early British science fiction writers, became superseded in the conservative US social sphere which translated to Hollywood's interpretations of science fiction works. The diplomat and the elite Rikki Stormgren, a remnant of imperialism, who talks with the Overlords gets replaced by Ricky Stormgren, an American every-man. The idea of an ordinary person being able to accomplish everything is

truly the presentation of the American spirit, and a postcolonial idea that individuals can now have more influence over their own fate. This situation can also be seen in characters like Milo and Jan who despite their similarities, would benefit from the arrival of the Overlords in varying degrees.

Through the examination of *Childhood's End*, this thesis showed a direct connection between postcolonial, the “Other,” and the Zeitgeist. It postulates through examinations of concepts such as the depictions of characters and religion that since the advent of TV science fiction has been allowed to become a part of the mainstream. In the examination of the miniseries, two characters have provided the story with a religious angle: Milo and Peretta. Milo’s differences from his novel counterpart Jan, such as his character background prove that he comes from a different Zeitgeist that is more connected to the postcolonial American status quo. Milo’s prophet-like status within the miniseries further strengthens the religious angle alongside the miniseries’ original character, Peretta. Peretta’s personal connections to the church and her intrusion into the inter-personal conflicts of other characters such as Ricky and Karellen provides an insight into her representing a different side of the American Zeitgeist regarding the issue of secularism vs. conservatism. These added characters and plot changes have provided an alternative way of perceiving the “Other,” both inside and outside humanity.

More importantly, postcolonial introspection of self is evident when one considers the amount of inter-personal relations seen in the miniseries. No longer were the Overlords just some aliens who were there to prepare humanity for ascension. They would not simply “be there watching” but they would change peoples’ inner worlds. This can be divulged from the apparent differences in relationship between Karellen-Rikki in the novel and Karellen-Ricky in the miniseries. Karellen’s care for the future and health of Ricky and even showing emotions when Ricky saves his life instead of his own is a clear divergence point for the miniseries and its depiction of characters. Karellen even shows sadness when he tells Ricky about the future of humanity and the fate of their children, thinking back to a time when he had his own children. If the colonial “Other” was an external force whose influence never

penetrated the surface, then the new postcolonial “Other” seems to be an internal force whose influence reaches deeper into the human psyche.

The “Other” which was once depicted in one-way relationships of master-servant or colonised-coloniser during the colonial period, became something different in postcolonial literature and film. The singular depictions were gone and they were replaced with hybrid casts and introspective fictions of people trying to decode their real identities. In *Childhood’s End*, this evolution showed itself in a more complex depiction of the Overlords as the “Other” with their own feelings felt much more in the miniseries than in the novel. As well as, the current issues such as conflict between organisations and religious beliefs putting more emphasis on humanity as the “Other.” The miniseries’ more introspective nature, in response to the Zeitgeist, has made it on some level a more mature story.

The real “Other” within the novel and the miniseries are the Overlords; but, in case of the miniseries, it is also the humanity who enters a new period of introspection after the centuries-old period of imperialism. The need to find a new future and create new identities and settle with the old ones have been the trend going forward in fiction and reality. The simple “Other” in the form of the Overlords in the novel grew into something much more multi-faceted in the twenty-first century miniseries adaptation. The complex Zeitgeist of the miniseries has shifted not just the tone of the story, but the story itself on a different route. In the novel, at the end of the story when humanity ascends towards the Overmind, the reader is expected to believe that humanity has become whole under a different organisation, in a way still being shackled to the past. Because, for the novel, the end of childhood is just the continuation of the status quo that began with the creation of the United Nations, the thought of being under the banner of a larger entity will lead to the improvement of humanity as a whole. In the miniseries, what the audience understands is that becoming one with the Overmind means truly breaking apart the shackles that keep humanity as the “Other” and understanding each other’s inner worlds. In the miniseries, the end of childhood is not the symbol of status quo, but the maturation of humanity into beings who can truly let go of the past through mutual understanding, without thinking of each other as “Others.” The novel represents the continuation of the colonial reality, while the miniseries represents a world

beyond even the postcolonial; same events, and yet completely different meanings, a good presentation on the *Zeitgeist*'s influence.



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