

## I: Doris Lessing and Her Writing Career

This research is trying to show the allegorical failure of colonization in Doris Lessing's *The Making of the Representative for Planet 8*. Planet 8 is a small world that was colonised by the benevolent galactic empire Canopus and populated with a new species created from the stock of four different species originating on several other Canopean planets. Planet 8 has a warm temperate climate and, under Canopus's skilled guidance, the inhabitants live comfortably and at peace with themselves and their world.

Lessing expresses her concern that Scott and his explorers, heroes in their day, were vilified by later generations. She analyses the disastrous expedition and laments at the way they put England and science ahead of their own personal safety. They tried to transcend themselves by taking on responsibilities they were not equipped for or experienced enough to undertake, which ultimately cost many of them their lives. Christopher Lehmann-Haupt of *The New York Times* wrote in a review of this book that "the effect of the story is powerful and immediate - with all the drama of good polar-exploration literature, and the eloquence, at its best, of the King James Bible" (3). However, John Leonard, also of *The New York Times*, was critical of Lessing's switch to science fiction and in a review of this book, complained:

Mrs. Lessing is no longer very interested in people. She has come to feel that individuality is a 'degenerative disease' [. . .]. She seems to be in the process of junking not only traditional narrative and conventional characters but the details of feeling as well. (4)

Unlike some authors primarily known for their mainstream work, she has never hesitated to admit that she writes science fiction. She was Writer Guest of Honour at the 1987 World Science Fiction Convention (Worldcon), and made a well-received

speech in which she described her science-fictional *Memoirs of a Survivor* as an attempt at an autobiography.

Lessing's fiction is commonly divided into three distinct phases: the Communist theme (1944–1956), when she was writing radically on social issues (to which she returned in *The Good Terrorist* (1985)), the psychological theme (1956–1969), and after that the Sufi theme, which was explored in a science fiction setting in the Canopus series. Lessing's switch to science fiction was not popular with many critics. For example, in the *New York Times* in 1982 John Leonard wrote in reference to *The Making of the Representative for Planet 8* that "One of the many sins for which the 20th century will be held accountable is that it has discouraged Mrs. Lessing. She now propagandizes on behalf of our insignificance in the cosmic razzmatazz" (25). To which Lessing replied: "What they didn't realize was that in science fiction is some of the best social fiction of our time. I also admire the classic sort of science fiction, like *Blood Music*, by Greg Bear. He's a great writer" (25).

This is the story of Planet 8 of the Canopean Empire, a prosperous and contented little planet inhabited by handsome, vibrant, intelligent people, as told by one of the planet's fifty Representatives. Planet 8 is verdant and peaceful, its well-being secure, its weather consistently nurturing, never harsh. The people live long, fruitful lives, each on assuming a role essential to the continuity of the race. There is no crime, no strife, and no doubt. The people understand - almost inherently - that the benevolent Canopean rule they live under is based on necessity, and that they play a part in "a long, slow progress upwards in civilisation."

Until the time of *The Ice* begins, the alignments of the planet shift, ice and snow come to cover its surface, and the people are forced to alter their lives in previously unthinkable ways. What keep them going - as they watch their crops and

animals die off, as they are forced inside layers of clothing and crass shelter, as their lives wind down to little more than numbing sleep - is the promise made by Canopus that, in time, they will be taken off Planet 8 to Rohanda, the favored planet of the Empire. But the ice continues to thicken, morale and hope decline to a state of virtual nonexistence, and when the Canopean ambassador, Johor, finally arrives, the people are hardly surprised that he brings only devastating news: Rohanda is no longer fit to receive them, and they are destined to perish with their planet.

But what, at first, they do not realize they are capable of, and what they eventually accomplish through Johor's patient, empathic instruction, is the forging from themselves of one Representative who is both one and many, who is able to rescue from the doomed planet that which can and must be saved: their essential selves. Ultimately, the people of Planet 8 are able to transcend the grim, unbearably sad trappings of their corporeal lives to an understanding of the real "dance and dazzle" of their existence. In this volume of the Canopus series, Doris Lessing gives us a microcosm of our emotional - our metaphysical - universe. Hers is a frightening, yet, finally a consummately hopeful vision, a profound novelist's contribution to the questions that are being asked so frequently and restlessly by scientists in that recently discovered area where the new physics meets traditional mysticism.

Because of her campaigning against nuclear arms and South African apartheid, Lessing was banned from that country and from Rhodesia for many years. Lessing moved to London with her youngest son in 1949 and it was at this time her first novel, *The Grass Is Singing*, was published. Her breakthrough work though, was *The Golden Notebook*, written in 1962. In 1984, she attempted to publish two novels under a pseudonym, Jane Somers, to demonstrate the difficulty new authors faced in trying to break into print. The novels were declined by Lessing's UK publisher, but accepted by

another English publisher, Michael Joseph, and in the US by Alfred A. Knopf. She declined a damehood, but accepted a Companion of Honour at the end of 1999 for "conspicuous national service". She has also been made a Companion of Literature by the Royal Society of Literature.

On 11 October, 2007, Lessing was announced as the winner of the Nobel Prize for Literature. She was 87, making her the oldest winner of the literature prize at the time of the award and the third oldest Nobel Laureate in any category. She also stands as only the eleventh woman to be awarded the Nobel Prize for Literature by the Swedish Academy in its 106-year history. She titled her Nobel Lecture on Not Winning the Nobel Prize and used it to draw attention to global inequality of opportunity, and to explore changing attitudes to storytelling and literature. The lecture was later published in a limited edition to raise money for children made vulnerable by HIV/AIDS. In a 2008 interview for the BBC's Front Row, she stated that increased media interest following the award had left her without time for writing.

She is now widely regarded as one of the most important post-war writers in English. Her novels, short stories and essays have focused on a wide range of twentieth-century issues and concerns, from the politics of race that she confronted in her early novels set in Africa, to the politics of gender which lead to her adoption by the feminist movement, to the role of the family and the individual in society, explored in her space fiction of the late 1970s and early 1980s. The books in the '*Children of Violence*' series (1952-69) are strongly influenced by Lessing's rejection of a domestic family role and her involvement with communism. The novels are autobiographical in many respects, telling the story of Martha Quest, a girl growing up in Africa who marries young despite her desperate desire to avoid the life her

mother has led. The second book in the series, *A Proper Marriage* (1954), describes the unhappiness of the marriage and Martha's eventual rejection of it. The sequel, *A Ripple from the Storm* (1958), is very much a novel of ideas, exploring Marxism and Martha's increasing political awareness. By the time that this book was written, however, Lessing had become disillusioned with communism and had left the party.

With the publication of her next novel, *The Golden Notebook* (1962), Lessing became firmly identified with the feminist movement. The novel concerns Anna Wulf, a writer caught in a personal and artistic crisis, who sees her life compartmentalised into various roles - woman, lover, writer, political activist. Her diaries, written in different coloured notebooks, each correspond to a different part of herself. Anna eventually suffers a mental breakdown and it is only through this disintegration that she is able to discover a new 'wholeness' which she writes about in the final notebook.

The pressures of social conformity on the individual and mental breakdown under this pressure was something that Lessing returned to in her next two novels, *Briefing for a Descent into Hell* (1971) and *The Summer Before the Dark* (1973). *Briefing for a Descent into Hell* is about a man who is found wandering the streets of London with no memory of a 'normal' life, while Kate, the central character of *The Summer Before the Dark*, achieves a kind of enlightenment through what doctors would describe as a breakdown.

In the late 1970s and early 1980s Doris Lessing turned almost exclusively to writing fantasy and science fiction in the '*Canopus in Argos*' series, developing ideas which she had touched on towards the end of '*Children of Violence*' and in *Briefing for a Descent into Hell*. The first book in the series, *Re: Colonised Planet 5, Shikasta*,

was published in 1979. The fourth, *The Making of the Representative for Planet 8*, was adapted by Philip Glass as an opera, with a libretto by the author.

She made a return to realist fiction with *Diary of a Good Neighbour* (1983) and *If the Old Could* (1984), sent to her publisher under the pseudonym Jane Somers. They were turned down for publication several times and when published had only small print runs and few reviews. When the truth was uncovered, the books were, of course, reprinted to much greater acclaim.

Lessing's more recent novels have continued to confront taboos and challenge preconceptions, generating many different and conflicting critical opinions. In *The Good Terrorist* (1985), Lessing returned to the political arena, through the story of a group of political activists who set up a squat in London. The book was awarded the WH Smith Literary Award. *The Fifth Child* (1988) is also concerned with alienation and the dangers inherent in a closed social group. Harriet and David react to the hedonism and excesses of the 1960s by setting themselves up in a large house and embarking on an enthusiastic programme of childbearing and domestic bliss. Their fifth child, however, emerges as a malevolent, troll-like and angry figure who quickly disrupts the family idyll.

The acclaimed first volume of her autobiography, *Under My Skin* (1994), won the James Tait Black Memorial Prize (for biography), and was followed by a second volume, *Walking in the Shade: Volume II of My Autobiography 1949-1962* (1997). Doris Lessing's recent fiction includes *Ben, in the World* (2000), a sequel to the *The Fifth Child*, and, *The Sweetest Dream* (2001), which follows the fortunes of a family through the twentieth century, set in London during the 1960s and contemporary Africa. She was made a Companion of Honor by the British Government in 1999, and

is President of Book trust, the educational charity that promotes books and reading. In 2001 she received the David Cohen British Literature Prize.

When Doris Lessing won the Nobel Prize for Literature in 2007, it seemed that, at last, the highest literary honour was being placed on a woman who has surveyed and judged mankind in the latter half of the 20th century like no other writer. She perceives the operations of sex, power and society by way of a mystical vision that makes her the heir to D.H. Lawrence. Her observations are not always comfortable ones, and this may be one reason why she has troubled the literary and political world so much – she is a fierce writer, unafraid to speak unpalatable truths. Although Lessing cannot be easily categorized, her work is united by her being a moralist, an investigator of states of consciousness and forms of fiction, and a portrayer of how individuals function within society. No one other than Lessing is capable of writing about African landscapes, outer space, Sufism, nuclear holocaust, Spanish rural poverty, a Hampstead political family, and cats, all within the same career.

Despite its science fictional plot, *The Making of the Representative for Planet 8* is closer in style to the social/psychological myth making of *The Marriages between Zones Three, Four and Five*; certainly the prose is equally lyrical, and although the characters are less well drawn as individuals, it's still a vivid, poignant, sometimes visionary piece. Planet 8, a promising outpost of the empire of Canopus, undergoes a catastrophic climate change. Canopus had planned to move the people to a similar planet, Rohanda but the wrecking of these plans, as detailed in Lessing's *Shikasta and The Sirian Experiments*, means that a more arduous course must be taken. The narrator is Doeg, a 'representative' on Planet 8 who recalls the time of The Ice when the beautiful, temperate little planet slowly began to freeze to death. Half the planet

soon becomes an icy wasteland; the other half protected by a great black wall. The wall has been built according to the orders from Canopean agent, Johar who suffers more gradually. And Johar promises the people of the Planet 8 will eventually be 'spacified' to paradisaical planet Rohanda. So Doeg and other representatives labor to keep their weakening, graying people going until salvation comes: there's a harrowing journey to the cold side in search of food sources.

To prove the hypothesis, this thesis is divided into four chapters. The first chapter of this research is about the introduction to the research and the background of the author and her works. There is the brief discussion about the elements related to the postcolonial theory like representation, discourse etc. The Second chapter is about the methodology to prove this research as the hypothesis demands. Chapter three is all about textual analysis that provides textual evidences to support the hypothesis. Finally the chapter four will conclude the explanation and arguments put forward in the preceding chapters.



## **II- Theoretical Methodology**

### **Hegemony and Representation**

The post-colonial theory deals with the issues like hegemony, representation, hybridist, Diaspora, nationalism, problem of migration and so on. Post-colonial theory is not only a single index of linguistic, philosophy, literature and culture but also a mixed identity, ideology and hegemony that dominate the orient world. Edward Said in his book *Orientalism*, claims that the relation between occident and orient is a relationship of power, of domination, of varying of a complex hegemony [ . . .]" (5). He says that cultural discourse and exchange within a culture is commonly circulated is not truth but only the representations.

#### **Hegemony**

Antonio Gramsci's term "hegemony" is thought to be necessary for studying and analyzing colonial discourse, especially for power-discourse relationship. His most widely accepted concept 'hegemony' describes how cultural and ideological domination of the majority by minority functions, and how that domination is accepted by both groups. In other words, a social class achieves predominant influence and power within the society, and that the subordinated classes unwittingly accept and participate in their own oppression.

By hegemony, Gramsci meant the permeation throughout society of an entire system of values, attitudes, beliefs and morality that has the effect of supporting the

status quo in power relations. Hegemony in this sense might be defined as an 'organising principle' that is diffused by the process of socialisation into every area of daily life. "To the extent that this prevailing consciousness is internalised by the population it becomes part of what is generally called 'common sense' so that the philosophy, culture and morality of the ruling elite comes to appear as the natural order of things" (qt. by Boggs 39).

Hegemony is not a general domination of one by another. That is to say it is not domination by force rather domination by consent. For example, postcolonial critics Ashcroft, Griffiths and Tiffin define Gramsci's notion of "hegemony" in the following word by describing it as, "[. . .] the power of the ruling class to convince other classes that their interests are the interests of all" (*Key Concepts* 66). The ruling classes exercise power upon subordinated or ruled classes not through force and fraud but through shaping the "common sense" of people. For instance, another postcolonial critic Ania Loomba redefines Gramscian notion of 'hegemony' by saying that "hegemony is power achieved through a combination of coercion and consent" (29). This indicates that power is exercised not only through force alone but also through consent of colonized. In other words, the colonized willingly accept to bring ruled because they think the ruling class is superior to them. This term is important for describing the success of imperial power over a colonial people because colonial regimes achieved domination through manufacturing consent of the colonized. In other words, power is not totally exercised from above, but is operated by the consent of both of them.

### **Representation**

Representation is presently a much debated topic not only in postcolonial studies and academia, but in the larger cultural milieu. There is an implied visual

component to primary definitions. Representations can be clear images, material reproductions, performances and simulations. Representation can also be defined as the act of placing or stating facts in order to influence or affect the action of others. Of course, the word also has political connotations. Politicians are thought to 'represent' a constituency. They are thought to have the right to stand in the place of another. So above all, the term representation has a semiotic meaning, in that something is 'standing for' something else. These various yet related definitions are all implicated in the public debates about representation.

Theorists interested in Postcolonial studies, by closely examining various forms of representations, visual, textual and otherwise, have teased out the different ways that these "images" are implicated in power inequalities and the subordination of the 'subaltern'. The history of representation goes back to the Greek period when great writer Homer in his *Iliad* and similarly Euripides and Aeschylus in their books. *The Persian* and *The Bacchae* respectively demonstrated Asian's loss and Europeans' victory. Dante also used the same stereotypic images and representation in his work *Inferno*. He presented the prophet Mohammed being eternally chained from brain to anus in his book. The tradition of representation is still continuous in various forms. The western authors of different centuries have been representing the easterners, in the history, according to their interest. The modern western authors as well as politicians create the image of the Muslim and non-western as terrorists in their texts, television, serials, newspaper and many programmers.

The notion of representation has very different applications depending on what is being made present or considered present and in what circumstances. What this research attempts here is not just an accurate definition, but a way of doing justice to the application of representation in a cultural context. This research simply considers

the politics associated with the very concept of representation, different circumstances. Therefore the condition of the represented whether they can speak or not within particular social structure is still another great problem in the field of representation.

Colonial mentality represents when it draws attention to the ways of speaking and thinking that colonialism employed to create the idea of the inferiority of the colonial subject and to exercise hegemonic control over them through control of the dominate models of representation. It contended that essentialist cultural categories were flawed. This representation is extended by various writes to the institution through which colonized individual achieved a sense of inferior identity, for example, ideas of culture, race and nation. The political purpose of representation is to expose the falsity of this mode of presenting the colonial subject as another to the self of dominate colonial culture. Colonial discourse, hegemony and ideology play great role in representation. In the theory of postcolonialism, representation is connected to the Foucauldian concept of discourse as representation. For Foucault, discourse is power because it is based on certain knowledge that helps to form power. In *Key Concepts in Post-colonial Studies*, Ashcroft, Griffiths and Tiffin elaborate Foucault's view about discourse and representation as:

Discourse is important, therefore, because it join power and knowledge together. Those who have power have control of what is known and the way it is known, and those have such known ledge have power over those who do not. This link between knowledge and power is particularly important in the relationships between colonizers and colonized, and has been extensively elaborated by Edward said in his discussion of *Orientalism*, in which he points out that this discourse,

this way of knowing the 'Orient', is a way of maintaining power over it.

(72)

The discourse by the West about the East is based on the knowledge they have gained about east during the period of colonization. Western discourse always form images about the east and aim at ruling and dominating over the orient. Thus the agents of representation always play a discursive and hegemonic role. In other words, the very essence of the notion of representation is violated by the interest of the westerners.

It is the colonial mentality that creates binary opposition to establish a relation of dominance. A simple distinction between center/margin; colonizer/colonized; civilized/ primitive represents very efficiently the violent hierarchy. On which imperialism is based. Rajeswary Sundar Rajan emphasizes the paradox between the real meaning of represent and the politics associated with it she states:

[. . .] representation is something other than the "representation of reality". It is rather, an autonomous structure of meaning a code of system of signs that refers not to "reality" but to the mate reality of codes system and signs themselves. (167)

Representation presents an ongoing tension between "west" and "non-west". The play of identity and difference becomes conspicuous in the process of standing for the other because ". . . representation is always of something or someone, by something or someone" (Lentricchia 12). When non-western world is being represented in literacy texts, it fulfills the western interest and purpose because of the western hegemony.

Even if the westerners claim for representing the non-westerners or "others" in the response of the non-westerners, a substantive acting for representation becomes impossible because the western hegemony compels the others to accept their inferior

condition in relation to the west. Considering the same issue, Ashcroft, Griffiths and Tiffin in *Key Concepts in Post-colonial studies* write about hegemony as:

The term is useful for describing the success of imperial power over a colonized people who may far outnumber any occupying military force, but whose desire for self-determination has been suppressed by hegemonic notion of greater good, often couched in terms of social order, stability and advancement, all of which are defined by the colonizing power. (116)

The emergence of multiple post colonial literacy theories and critics has provided us numerous opportunities to interpret a text from various views and perspectives. Frantz Fanon, one of the eminent postcolonial writers and critics, seems to be more radical on this issue. He views that western hegemony and ideology created so-called reality about the other. It is a discourse which is made by the western ideology to govern the non-western people. He says in his book *Black Skin White Masks*:

Every colonized people in other words every people in whose soul an inferior complex has been created by the death and burial of its local cultural originality –find itself face to face with the language of the civilizing nation, that is, with the culture of the mother country. The colonized is elevated above his jungle status in proportion to his adoption of the mother country's cultural standards. He become white as the renounces his blackness his jungle. (18)

Fanon views that western thought, language, life style and culture are imposed to the non-western people through ideology. Fanon clarifies that the relationship between east and west is based on colonial mentality that differentiates between the western culture and language and the eastern culture and language. While differentiating these

two contestants, the former one is placed at superior position and the latter is placed in inferior position. It creates hierarchy between the whites and the non-whites. It marginalizes the colonized people. Westerners visit the non-western countries for various purposes and later on they make discourse about those countries on the basis of their own horizon of knowledge.

Fanon's colonial consciousness is most powerful contribution to the creation of an effective anti-colonial discourse. Anti-colonialism frequently perceived resistance to be the product of a fixed and definitive relationship in which colonizer and colonized were in absolute and implacable opposition. In *Key Concepts in Postcolonial Studies*, Ashcroft, Griffiths and Tiffin argue about anti-colonialism and Fanon that it was often articulated in terms of radical, Marxist discourse of liberation, and in constructions that sought to reconcile the internationalist and anti-elitist demands of Marxism with the nationalist sentiment of the period (15)

Likewise, Edward Said's *Orientalism* argues that representation is a discourse formed by the west about the non-west. It is created and made by the west to govern the east. Representation is the western experience of east or western thought about the orient. In this regard, Edward Said says about *Orientalism* and representation that it is the style of thought based upon ontological and epistemological distinction made between the orient and the occident. According to Said, post-colonial criticisms like *Orientalism* attempts to reexamine the colonial relationship and colonial perspective employed in discourse of cultural representation and the text dealing with colonial relation.

According to Radhakrishnan, "all representation is an act of violence and inauthentic" (42). In this context, who does the representing is more important than what is being represented because of the unequal distribution of power among

cultures, and that ultimately affects representation of one culture by the other: what is obvious is that representation does not take place in a social vacuum.

The easterners are always misrepresented by the westerners to classify that they have been always superior. Such unites have the romantic representation of the orient as exotica land and the people are cannibal. These numerous representation of the east by the west is also the outcome of the colonial mentality that creates hierarchy between east and west. Likewise, the editors of *Key Concept of Post-colonial studies* view about the misrepresentation of non-westerners as cannibal:

This term for an eater of human flesh is of particular interest to post-cultural studies for its demonstration of the process by which an imperial Europe distinguishes itself from the subjects of its colonial expansion, while providing a moral justification for that expansion. . . . This definition is itself a very good demonstration of two related features of colonial discourse: the separation of the 'civilized' and the 'savage', and the importance of the concept of cannibalism in cementing this distinction. To this day cannibalism has remained the west's key representation of primitivism, even through its first recording, and indeed most subsequent examples, have been evidence of a rhetorical strategy of imperialism rather than evidence of an objective 'fact'. (29)

The representation is just a created medium for the colonization. They misrepresent the east in order to prove that they are not in fact, willing to govern the easterners but it is compulsion for them. So, they exhibit colonial mentality, experiences and perception, and are written from the imperial perspective. In this way



colonial mentality has created channels for the exchange of colonial images and ideals.

The binary representation constructs a conditions category between the two cultures that are equally import but colonial mentality creates binary oppositions between colonizer, white, human and civilization and colonized, black, bestial, and uncivilized respectively. According to the editors of *Key Concept in Post-colonial studies* as:

Clearly, the binary is very important in construction ideological meanings in general, and extremely useful in imperial ideology. The binary structure, with its various articulations of the underlying binary accommodates such fundamental binary impulses with imperialism as the impulse to 'exploit' and the impulse to 'civilize'. (25)

The main mission of imperial ideology is to govern the non-west geographically, politically and culturally, the representation means misrepresentation because they represent the colonized as they like.

Western imperialism becomes a dominant and more transparently aggressive policy for a variety of political, cultural and economic reasons. Due to the western imperialism, western writers felt that it is necessary to write about new places and the people. In this way they represent the orient people according to their own interest, taste, metaphors and the use of their own vocabularies. Supporting this view, Boehner puts his words as:

From the early days of colonization, therefore, not only texts in general, but literature, broadly defined, underpinned efforts to interpreted other lands, offering home audiences a way of thinking about exploration, western conquest, national velour, new colonial

acquisitions. Travelers, traders, administrators, settlers, 'read' the strange and new by drawing on familiar books such as the *Bible* or *Pilgrim's Progress*. Empires were of course as powerfully shape by military conflict the unprecedented displacement of peoples, and the quest for profits. (14)

The most important function of colonial mentality is to reveal the ways in which the world is decolonized in various manners. Due to the colonial mentality, non-western people are compelled to accept that they are an innate part of their degenerate or barbarian state. They accept their representation as less human, less civilized, savage and inferior because they have no white skin.

### **Colonial Discourse: Legitimizing the "Other"**

Euro-centric discourse not only creates truth to rule the other, but it also contains the possibility of resistance to it from the "Other". Michel Foucault's insistence on the inextricable relationship between knowledge and power has had a major impact on the last decade of colonial scholarship. His works has long emphasized the conscious way in which a model colonial regime went about creating the categories in which western and non-western were to define them.

Colonial regimes were trying to define the constituents of a certain kind of society. They embedded that act of creation within a notion that society was a natural occurrence and self-conscious projects of collecting and organizing knowledge could be applied. In Africa, European colonial rule, knowledge and power are imposed through colonial discourse. Frederick Cooper and Ann Laura Staler argue in the same ideas how power and knowledge of Europe dominate the "Others":

Our interest in more in how both colonies and metropolis shared in the dialectics of inclusion domain was distinct from the metropolitan one.

We hope to explore within the shared but differentiated space of empire the hierarchies of production, power, knowledge that emerged in tension with the extension of the domain of universal reason, of market economics, and of citizenship. (3)

Colonial discourse is produced and it is manipulated the power in order to maintain the sense of superiority and authority over the "Other". It is an instrument of power which is used to govern the "Other".

Similarly, Said borrows the idea from Foucault's theories and says that no discourse is fixed for all time because discourse changes according to time and space. The discursive practices have no universal validity because it is historically and culturally associated. Colonial discourse emphasizes the western discourse about the non-western that imposes west's will to govern the Other. Through discourse, westerners exercise their power over the "Other". They try to legitimize the life style, culture, history and literary tradition of non-western world because they think that west is the source of everything. As Said has said in his *Culture and Imperialism* as: "non-western world has no life, history or culture to speak of, no independence or integrity worth representing without the west" (XIX). Said strongly claims that non-western world also has its own lives, histories and cultures with integrities equally worth representing as the western one.

The production of otherness is essential for west for its own existence, yet, it is charged with internal contradictions, because it produces the possibility of resistance in the other precisely at the moment when it tries to impose its captivating power over the "Other". Considering the binary issue of Europe and its Other, Stephen Slemon writes:

The foundational principle for this particular approach to the field of post-colonial criticism is at heart a simple binarism: the binarism of Europe and its others, of colonizer and colonized, of the west and the rest, of the vocal and the silent. It is also a centre/ periphery model with roots in world system theory and also as so often happens with simple binary systems . . . . (56)

Ideology is like a discourse which attempts to represent the orient from western perspectives. Through it, westerners always create the hierarchy of superior and inferior and the creator and the created. This colonial discourse is always based on the interpretation which pervades each and every cultural phenomenon. The discourse by Europe about East is based on the knowledge they have gained about East during the period of colonization. Western discourse always forms images and stereotype about the east and creates ideology for ruling and dominating over the non-westerners.

The identity of the non-western people depends on the mercy of the westerners. The easterners are not what they are but what the westerners represent them. Edward Said comments that Orientalism is western style for dominating restructuring and having authority over that orient" (*Orientalism* 3). It means that *Orientalism* exposes how the east is created through western discursive practice, and assumed as inferior or as the other. The postcolonial critics attempt to reexamine the colonial relationship, emerged in resistance to colonial representations and the text dealing with colonial relations. According to Homi K. Bhabha:

The discourse of post-Enlightenment English colonialism often speaks in a tongue that is forked, not false. If colonialism takes power in the name of history, it repeatedly exercises its authority through the figures of farce. For the epic mention of the civilizing mission, human and not

wholly human in the famous words of Lord Rosebery, 'write by the finger of the Divine' often produces a text rich in the traditions of *trompe-la-œil*, irony, mimicry and repetition. In this comic turn from the high ideals of the colonial imagination to its own mimetic literary effects mimicry emerges as one of the most elusive and effective strategies of colonial power and knowledge. (85)

The postcolonial writers present the colonial history from the perspective of colonized people's experience. By doing this, they revealed what the colonial authority did to them in the name of progress, science and civilization. Westerners do not represent the reality but they always represent the Easterners by the use of various images. Though some of the writers pretend to show their sympathy to the non-western people and their situations, they are in fact motivated by their will to dominate the orient. They express love and sympathy to the non-westerners as a new mode of powers to govern them.

This term "Other" is used to dichotomize the 'west' and the 'rest'. In *Key Concepts in Post-colonial Studies*, Bill Ashcroft, Gareth Griffiths and Helen Tiffin argue on the same vein as:

In general terms, the 'other' is anyone who is separate from one's self. The existence of others is crucial in defining what is 'normal' and in locating one's own place in the world. The colonized subject is characterized as 'other' through discourses such as primitivism and cannibalism, as a means of establishing the binary reparation of the colonizer and colonized and assisting the naturalness primary of the colonizing culture and world view. (169)

So the colonial discourse is only to justify their mission of colonization in various forms. Since the beginning of the human civilization, the westerners have put themselves in the centre and the rest in the periphery. They created the term other in relation to the term "We". It exercises the power relation between the occident and the orient. The term is also relevant to the culture.

The western culture always tries to justify itself as the superior or the centre and the non-western culture as inferior or the other. Supporting this view Bill Ashcroft, Griffiths and Tiffin in *Key Concepts in Post-colonial Studies* view about Gayatri Spivak's concepts as:

This term was coined by Gayatri Spivak for the process by which imperial discourse creates its 'other' where as the other corresponds to the focus of desire or power (the Mother or Fathers – or Empire) in relation to which the subject is produced, the other is the excluded or 'mastered' subjected created by the discourse of power. Othering describes the various ways in which colonial discourse produces its subjects. In Spivak's explanation, Othering is a dialectical process because the colonizing other is established at the same time as its colonized others are produced as subjects. (171)

The strong foundation of today's hierarchical discrimination between the high culture and low culture and civilized and uncivilized began to be manifested since the late sixteenth and early seventeenth centuries with the expansionist venture of the power of western imperialism. The change in worldview brought about and consolidated by the rebirth of knowledge in renaissance resulted in the dramatic change in the general pattern of thinking and perception. The invention of gun powder, clock, compass, and

printing press all cumulatively helped to deepen the gulf between the “self” and "other" categories rather than bringing them together. Arguing on the same vein, Post-colonial criticism attempts to re-examine the colonial relationship that emerged in resistance to colonial perspectives employed in discourses of cultural representation and literature to dominate world culture and marginalize non-western traditions and forms of cultural life and expression. So this research is concerned about the term “representation” that is directly relevant to the hostility between the so-called superior and inferior. A postcolonial study incorporates the problem of representation in colonial writing under its subject of study. The colonialists constructed a dichotomizing system because they believed that civilization, science and progress originated from the west and the natives lacked them. They also created a hierarchy of race that represents ‘we’ for the race belonged to the superior position, and ‘they’ for the race belonged to the inferior position.

### Chapter-III

#### Representation in Lessing's *The Making of the Representative for Planet 8*

Apparently, the novel seems as a tale about the inhabitants of a remote outpost of the Canopean Empire and how their agents in the days of the ice acted upon them but the novel not only limits this exploration but action of these agents as the act of colonial agents upon the inhabitants. As the colonizers creating binary opposition between colonized and colonizers rule upon them, in the novel too, Canopeans as colonizer create binary, treat the natives irrationally and impose their culture upon them. Binary oppositions like core/periphery, inside/outside, civilized/uncivilized, master/slave and self/other have given way for legitimizing the identity of powerless people and are constructed by Canopeans against inhabitants of their empire.

Colonizers negating the native culture try to form new habitation and colony as their culture. Due to the colonial mentality, the colonizer Canopus violently distorts the pulse of the reality of the people brought to make as the representative of planet 8 and rationalizes their mission of taming them. Then, these selected people are brought to the empire they are given the new culture, job and identity. A new colony is established with new rules and regulation as guided by the colonizers. Even they engage them to construct the shelter as favored by them. So the novel opens with the narration of command of canopean agent Johar as the active agent of Canopus is directly acting in the novel upon these subjects. He says:

It was usually Johar who came, but whichever one of them it was, arrived without prior warning and apparently casually, stayed for a long time, and during these agreeable visit-gave us advice, showed us how we could more effectively use the resources of our planet,



suggested devices, methods techniques. And then left without saying when we might expect to see Canopus again. (11)

The colonial discourse assigns truth and imposes their ideology on the natives to exercise their power. They try creating their culture in the new land with their proper culture. The concept of directing, commanding native to live in the new habitant shows the power exercise to create colony under their rule. The truth about 'Other' depends on the 'Self' that is the strategy of the westerners. By showing their culture inferior they try to impose new culture upon them. After distorting the colonized people's language and culture, these empires construct the habitant's life style and impose their cultural hegemony as superior.

Although the presence of Canopus is not directly mentioned in the novel but their hegemony is active to culture the people brought in their land. And the Johar as the colonial agent creates colonial discourse. From the beginning of the novel these subjects are guided, commanded to follow the culture given by them. The colonized subjects have to be legitimized by the colonizer whose duty is to study and do research on them. So these people as the subject for Planet 8 are in process of making by the Canopus. In the process of research on colonized people, violence and torture become the important method to generate the truth. In this way, who are the natives is less important than what the colonizer says about the colonized. The narrator says:

Every thing in planet 8 had been planned, built, made everything that was not natural – was according to their specification. The presence of our kind in planet 8 was because of them: because of Canopus. They had brought us here, a species created by them from stock originating on several planets. (11)

This shows how the colonizers instruct, advise and establish their colony according to their will and how they hegemonies their rules and regulations upon colonized. Johar as representative agent of Canopus monitors the habitants.

The colonial discourse assigns truth and imposes their ideology on the natives to exercise their power. The truth about 'Other' depends on the 'Self' that is the strategy of the westerners. To create these truth colonizers exploits different viable resources. In the process colonization even the representative among the natives are used by the colonizers to fulfill their mission as agent forces as here the natives are instructed to serve as monitors:

Canopus said to us that, we representative should walk around our planet on the top of the wall. About fifty of us, then set out; Canopus came with us. The task took us almost a year. But Canopus kept us directing us – gently, but making sure we did it – to look as much as we could into the world of cold. (21)

The colonial discourse regarding civilization and barbarism does not signify the real relationship between the 'Self' and 'Other' that is lurking at the very centre of imperial discourse. Colonial mentality reveals the repressed desires of the sovereign subject of the colonizer rather than the fixed nature of the natives. It is the Eurocentric self that centered towards the colonizer's mission to prolong it for fulfilling their desire. They wish to define themselves as superior and civilized by calling the colonized as inferior and barbaric.

Barbarism is within the colonizers themselves and they impose their barbarism to the native people. For colonizers, they have the right to treat the colonized in whatever way they like. The colonialists create free-floating mythology of the Orient. In the name of finding the truth the colonizers have mistreated the colonized and has

characterized by experience and thought. It is also a colonial discourse which represents the orient as the other in various manners. Native people are not, in fact, what they are but how they are represented by Colonel. So Johar exercised and acted upon the native as colonial agent, it was Johar who instructed and advised the natives:

It was Johar said we should circle our little globe with a tall thick wall, and brought instruction in how to make building substances not then known by us. To make this wall would take all our strength, all our recourses for a long time. (12)

Colonial power always facilitates the colony as its desire in the sense of culture, environment, and morality. Colonial mentality reveals the repressed desires of the sovereign subject of the colonizer rather than the fixed nature of the natives.

In fact, the word "beast" becomes a constructed concept imposing to the native people. Canopus researches for the alternative locations for observing the native culture without simply distorting the image or substituting a real image of the native people and tries to give true voice that gives colonized people its ontological consistency and its fundamental structure. The colonizers have to misinterpret the colonized for imposing their definition of barbarism to defend their own civilization. Always natives are compelled to copy the colonizers culture and the far away from there culture, which they realize in comparison. So the native distinguishes themselves from colonizers: "On these other planets the canopeans were always distinguishable from the natives, once we had learned what to look for. And this made us more aware of what it was they brought to our own planet 8" (11). The acquired culture of colonizers and natives sense of their own culture creates a dichotomy. The colonial discourse regarding civilization and barbarism does not signify the real relationship between the 'Self' and 'Other' that is lurking at the very centre of imperial

discourse. It is the colonizers' self that centered towards the their mission to prolong it for fulfilling their desire. They wish to define themselves as superior and civilized by calling the colonized as inferior and barbaric.

Canopus focuses on so-called civilization, authority, humanism and notion about the native people by imposing new instruments, food, and idea, which contradicts with native's notion. Johar as the representative of empire is the security men who monitor the natives in the name making them representative for planet 8. The colony was virtually controlled by Canopus, the population, clothing, food, and hurdles were under their control:

We knew that we had ceased to understand. We had understood- or believed we had –what Canopus wanted for us, and from us: we had Taking part, under their provision, in a long, slow progress upwards in the civilization. Our population remained at the exact level required of us by Canopus. Our wealth was not increasing but we were not poor.

(13)

In the name of culturing the natives as representative for planet 8, they were hegemonies by foreign culture. For colonizers, they have the right to treat the colonized in whatever way they like. In the name of finding the truth the colonizers have mistreated the. It is also a colonial discourse which represents the orient as the other in various manners. Native people are not, in fact, what they are but their identities are constructed by the colonizers. Even the complexion and color images used to represent natives, reflect the colonial mentality:

We were a tall lithe people, lightly but strongly built, and our color was brown, and our eyes were black, we had never seemed to

ourselves anything but comely, but against the white glisten that now covered everything. (15)

These color images denotes the dark images that the colonizers think about the colonized. So these natives are even presented as barbaric. In this sense, the Oriental characters are represented according to the colonizers' test. Although the setting of the novel is the white ice land but these natives are linked with dark, bleared colors. The dark images and best like creatures used to describe the natives. This shows the native people's compulsion to depend upon the colonizer's discourses of civilized and barbaric.

The native people are always dominated by the colonial mentality because the colonizers always misrepresent the social, political, geographical and individual situation of the native people. They represent the native people how they want them to be but not what they are in fact. They imprisoned the native people as the means to gratify their colonial longings and misrepresent them as inferior. Natives are compelled to follow the colonial culture:

We were learning how those on harsher planets matched themselves against cold. We were told of clothing, and foot wear, and how to wrap a head in thick cloth so the eyes would be exposed. It was never the way Canopus to demand, announce, threaten or even to stand high on the crest of our wall. (17)

Actually the expression of the native shows the ideas on what actually happens in the cultural interaction between colonizers and colonized. Native acquire the foreign culture in this cultural conflicts turns to be hybrid. The colonized can not escape a complex and paradoxical relation with the colonizer, which even makes them feel inferior and guilty:

How dark it was, in our minds and hope, during the time of preparation, while we busied ourselves with resettling so many people in their new homes, while we took in what we could from Johar and the other emissaries they sent us. (18)

Normally this process of acculturation prolongs the native and turns the colonized alien and outcaste away from their native culture; the colonizers as the power holders and the natives are as the subservient creature. The native people have the hegemonic feeling or the feelings of inferiority.

The colonizers, Canopus and agent Johar always misrepresent the native people as 'other', powerless and superstitious for desiring to control over them. Their self-centric beliefs represent themselves as civilized and the native people as uncivilized. Moreover, the native people try to justify their language, culture, religion and life style from the colonizers' perspectives and find themselves as other. Othering describes the various ways in which colonial discourse produces its subjects. These native starts identifying them with their past but they fail to root them:

The crops we had grown and we had known for all in the near planets no longer thrived. The beast we had understood and who understood us Dwindled and went, and we had new strains of animal who, because their habits were to withstand hardship and threat, did not respond us lovingly. (19)

The newly established colony, culture, crops and animals are totally different to the natives' usual culture and life. Now they are alien in the land being not able to be familiar with new crops, beast and their harsh behavior.

Slowly these colonized are being rootless and they are in process of being the real representative for planet 8 which the Canopeans has designed. By making use

different tools and technology colonizers are given new knowledge and culture by the colonized. Canopus has brought and set up all the essential things to make the colony according to their wish. Natives should accept those imposed things and culture and in the name of being representative these natives are blindly following the Canopeans culture and knowledge:

We saw that the enormous heavy animals that Canopus had brought us from another of their planets were crowding close into the wall. These herd passed through the gap in our wall, taking twenty of our days to do it, soon there were none of these beasts of the cold in that part our world that was doomed to swallow by the cold. They were all in the more favored parts –and we knew, without Canopus having to say anything to us. What it meant. (22)

The change environment and natives expression shows that colonizers not only colonized the native culture and life style but even their mind too. In the novel, the natives are given the new model of thinking perspective, knowledge and ideas to judge and look after the world. This makes the native changed not only outwardly but even inwardly. After long contact and imposition of colonized culture the colonized starts feeling change in him/her.

In this process of learning, the Canopeans culture and knowledge model since long time native representative start using the colonized knowledge model and perspective. Colonizers teach the colonized to make their mission easy. After being colonized representative, they start remembering Canopus and how he taught and gave them insight to look after the world and truth:

We knew it because Canopus had taught us to think like this. Solidity, immobility, permanence – this was only how we with our planet 8 eyes

had to see things. Nowhere said Canopus, Was permanence – was immutability – not anywhere in the galaxy, or the universe. There was nothing that did not move and changed. When we looked at a stone, we must think of it as a dance and a flow. (26)

Actually the truth of native is displaced by the new truths constructed by the Canopeans. Colonizers' mission to civilized and educate the native is always the politics of the colonized to impose their hegemony upon innocent, ignorant natives. After long training and hegemony of Canopean culture they are changed in different sense.

These native feel the change and even request Johar as the Conopean agent to bring the things that can support and help to make their life comfortable. They mention the changed environment, food, crops and beasts of their kind. And even express the fear of death and decay as their beast and native culture. But Johar as the colonial agent exercises his colonial discourse upon natives to construct a new truth according to his interest:

Representative, [. . .], your ocean will freeze,' he said. I could feel my bones huddle and tremble inside my thin flesh. I tried to joke: 'Canopus can bring us new beasts with heavy bones for the cold – but what can you do for our bones? Or shall we all die out as our other animals did, to make way for new species – new races?' 'You will not die out.' [. . .] I asked: 'you were not born on Canopus, so you said. What kind of planet did you come from?' 'I was given existence on a warm and easy planet.' 'As Planet 8 was, once.' 'As the planet is that you will all be going to.' (27)



Novel shows how the Canopeans are in process of taming native to make them perfect representative for planet 8, so the natives are taught and instructed to be fit in planet 8 with the new culture and perception.

After acquiring the colonized culture natives are turned to be hybrid and nostalgic, so by evaluating the newly changed environment they have shown the sense of alienation, fragmentation and isolation. Even they are evaluating the power of colonized culture, their beasts and how their old culture and beasts failed to sustain under colonial culture. So these natives in the dominated condition have judged themselves as the animals enslaved by the animal keepers. But the colonized claim the situation and condition to be free for the native who are under their colony, which shows the politics of language:

The Animal Keepers and the Animal Makers called us all together to say that we were dependent on this one species of animal. We had learned – had we not? – How fast and thoroughly species could change [. . .] disappear [. . .] come into being. What guarantee had we that some new climatic shift might not kill off these new beasts of ours as quickly as the animals of our old time had been killed? In this deep silence we sat together and measured our situation by how our responsibilities had changed. (33)

The condition of native has changed, now they have realized their real condition away from the native culture, how the colonial culture has turned them unsecured, dislocated and alienated.

Colonial mentality reveals the repressed desires of the sovereign subject of the colonizer rather than the fixed nature of the natives. In fact, the word "barbarian" becomes a constructed concept imposing to the native people. The novelist researches

for the alternative locations for observing the culture of colonized people without simply distorting the image or substituting a real image of the native people and tries to give true voice that gives colonized people its ontological consistency and its fundamental structure. The colonizers have to misinterpret the colonized for imposing their definition of barbarism to defend their own civilization.

Even the native evaluated their condition being speechless, powerless and dominated. So they lament on own culture, which was their own for their secured existence. This is what the situation that colonization creates always. Here the native representatives regret for being silent against the colonizers from the beginning of their colonization. And not being able to resist the domination of Canopeans, who deserted their culture and taught their colonial insight. These natives even realized that time and experience teaches not the power and domination:

What had we overlooked, or deliberately left unused? There was our ocean, filled with creatures of all sorts, but even now our sense of the sacredness of the place made us reluctant to look at it as a food source. I have to say that Canopus had never done more than remind silent, when we talked of our Sacred lake: this was how they dealt with attitudes of ours Sacred Lake: this was how they dealt with attitudes of ours they expected us to outgrow. There were a few of us who long ago had come privately to think that this sacredness and holiness was foolish, but we talked about our thoughts only with each other. We had learned from Canopus that argument does not teach children, or the immature. Only time and experience does that. (34)

Despite the knowledge that they are dominated by the colonizer and alienated from the origin, these native people cannot revolt against the colonizer because they are in

new context and it is out of their understanding. The representative further says: “All around was white, white, white, and the skies soon filled with white snow masses and the whiteness was a horror and an agony, for nothing in our history as a race, and therefore nothing in our bodies or our minds, was prepared for it” (36).

The colonizer’s construction of ‘self’ and ‘other’ is integral to the territorial, military, political and cultural extensions of their power across the globe. Social construction of other is not mental exercise of the colonizers but also necessary for the colonial self. Legitimizing other and similar other practices are at the very heart of uneven material and political terrains of imperial worlds as the work on the nexus of colonial discourse and ideology within the imperial process has been explained. So many of the conceptual binaries that were illustrated as fundamental to its structure of power have been problematic. Binary oppositions like core/periphery, inside/outside and self/other have given way for legitimizing the identity of powerless people. The representative argues:

For Canopus had told us Representatives a thousand tales that would prepare the minds of our people for understanding our role as a planet among planets, and how we were cherished and fed and watched over by Canopus. I myself remember how, as a small child, I was taken out to a hillside by the Representatives of the time, with other children on a soft warm night, and shown how a certain brilliant star, low on the horizon, was Canopus, our fostering and nurturing star. (50)

The colonized people's identity is not stable because the colonizers legitimize it through their own perspective. Moreover, the colonizer's identity has no origin in himself and is not a fixed entity but is differential in relation to the Western discourse about the Other.

Native people have to depend upon the colonizers' discourses whether they are civilized or barbarians. They are victimized by the colonizer's struggle for defining the Colonial self. The native people are always dominated by the colonial mentality because the colonizers always misrepresent the social, political, geographical and individual situation of the native people. They represent the native people how they want them to be not what they are in fact. They prison the native people as the means to gratify their colonial longings and misrepresent them as inferior.

The colonized subjects have to be legitimized by the colonizer whose duty is to study and do research on them. In the process of research on colonized people, violence and torture become the important method to generate the truth. In this way, who are the natives is less important than what the colonizer says about the colonized. The Canopean leader says:

Where was Canopus? Why did they delay so, and make us wait and suffer and wonder, and doubt our survival? Make us disbelieve in ourselves and in them? What was the reason for it? Yes, they had warned us, and made us prepare ourselves, and they had prescribed our barrier wall, and they had taught us how to change our habits. (63)

The colonial discourse assigns truth and imposes their ideology on the natives to exercise their power. The truth about 'Other' depends on the 'Self' that is the strategy of the westerners. The word "barbarians" is designed to construct the Other by the colonial mentality of the colonizers that evokes the colonial allegory. The allegory of the colonial discourse legitimizes the binary opposition of cannibalism or barbarism and civilization. The word 'barbarians' is also the Western construction that is used to legitimize the Western civilization as superior and non-Western as inferior or Other.

Thus, 'barbarian' is a fixed entity constructed by Western discourse. It is the colonial mentality that projects the meaning of the barbarians. The colonial discourse regarding civilization and barbarism does not signify the real relationship between the 'Self' and 'Other' that is lurking at the very centre of imperial discourse.

It is the colonial self that centered towards the colonizer's mission to prolong it for fulfilling their desire. They wish to define themselves as superior and civilized by calling the colonized as inferior and barbaric. Barbarism is within the colonizers themselves and they impose their barbarism to the native people. In this way, the binary opposition between civilization and barbarism has no valid definition. As a result, the so-called legitimization of Self (civilization) versus Other (barbarians) is futile. For justifying the barbarism of native people, they misinterpreted and exploited them. The colonized land as the territory of barbarians by evoking the colonial self, they claim that everything related to colonizer is superior, adventurous and colonized as passive, feminine, and barbaric. They think that the individual identity as human beings is only meaningful in relation to colonizer because they claim that the native people have no identity, history and culture.

For constructing the colonial self, the colonizers have to misinterpret their history of colonized, its border, their religions and culture. Through the discursive strategies, the colonizers construct Other as speechless, voiceless, because the colonizer speak of themselves instead of speaking to the other in the process of interpreting the native people's behaviors and culture. For colonial self, the constructed barbarians are necessary in the formidable identity, constitution of their oppression. In this novel, the writer suspends and interrupts the teleology of the colonial state. She reminds us that the images the state produces of its enemies are wholly contingent on, yet necessary for, the self- realized needs of colonial expansion

and hegemony. When we relate this novel with colonization period, we can observe the writer's intentions which are undoubtedly to inflect her narrative with the suggestion that all imperialist efforts might be similarly arranged. Furthermore, the writer deconstructs this colonial history, much as an ethnographer or archeologist might pole back the recursive identity construction of "self" and "other" in situated contexts.

Within this politics essential notions of identity do not disappear, but they are understood as positional constructions framed within certain arrangements of power. This book uses the local to show the adaptive persistence of imperial structures of power, that always presents postcolonial counter flows and the unanticipated trajectories of identity and power produced within this negotiable politics of difference.

#### IV. Conclusion

Colonial discourse and power has operated through a complex intersection of social constructs that affects the psychology of the colonized people. Colonial ideology is inherent in a discourse that defines our identities always in relation to what we are not and therefore what we are not must be demolished as 'Others'. Certain values and traditions of particular society determine the life style of the people. Post-colonial approach shows the ways in which discursive formation worked to create a complex field of values, meanings and practices through which the colonizer's Self is positioned as superior and colonized placed as an inferior. This binary opposition is possible due to the colonial unconscious of the colonized people. This research has tried to explore how non-western countries and its peoples are represented in Doris Lessing's *The Making of the Representative of Planet 8*.

The narrator who himself is a native is trying to represent the so-called reality in a world that is dominated by the so-called civilized people. Each character symbolizes an aspect of a society which apparently has lost all unity but which, paradoxically, is moving in a single direction of representation. In fact, these selected characters are nothing more than the expressions of colonial ideology that have affected the narrator's psyche that not only attacks passionately the theorists but stresses how the society images has become a basic element in undermining the historical thought, and a dangerous backward step to a mythical conception of human events.

Voices of the native people differ from the voices of the so-called civilized citizens. Therefore, the natives, the original political 'Other' in civilized societies are replaced by the undefined figures of dissatisfaction. Native characters here are presented by the image of incapable of governing themselves, but it is only the

discourse of colonizer for conforming their superiority over the orient. The consistent portrayal of native as incapable or potential terrorists is not limited to Western popular culture and mass media, which mimic official governmental discourse, but also appears in contemporary society.

Planet 8 is a small [world](#) that was colonised by the benevolent galactic empire [Canopus](#) and populated with a new [species](#) created from the stock of four different species originating on several other Canopean planets. The native people do and believe whatever the Canopeans tell them. Canopus instructs them to build a huge wall, to exact Canopean specifications, right around the girth of the planet. The natives are presented as if they don't have any thinking capacity. After the completion, Canopus tells the planet's representatives, leaders of each of the planet's main disciplines, to relocate all settlements north of the wall to the south. Canopus informs everyone that unfortunate interstellar "re-alignments" have taken place and that Planet 8 will soon experience an [ice age](#). As the Canopus predicted, after a while temperatures start to drop and the climate begins to change. [Glaciers](#) form in the north and slowly advance towards the wall. The narrator along with other natives is so innocent that they believe on Canopus, and he assures Planet 8 that Canopus has a new home for them, a peaceful and prosperous world called Rohanda. And then again, Canopean agent Johor arrives on Planet 8 with the devastating news that disaster has struck Rohanda: it has been renamed Shikasta (the stricken) and is no longer available for re-settlement. But Johor does not leave Planet 8. He remains to endure the hardships with the villagers and does what he can to help them face their inevitable demise.

In time, when the population is now faced with starvation, the wall, which was only a temporary barrier, gives way and the glaciers start overrunning settlements in



the south. The senior representatives, at a loss as to what to do, head north over the wall and onto the glacier. Johor travels with them as they try to reach the [pole](#), but they soon all succumb to cold and hunger. Their physical bodies perish, but their "[beings](#)" rise and merge into a single [consciousness](#) that becomes the Representative for Planet 8 and all its memories. After watching Planet 8 freeze over completely, the Representative departs for a place where Canopus tends and guards and instructs.

In the nutshell, despite extreme starvation, deception and irresponsible act of Canopus (colonizer), the native people are shown incapable of revolting against the colonizer and accept the hegemony of Canopus. This shows that colonized people are unable to govern themselves and give consent to be governed by colonizer as if they are superior to native people. By presenting the native people in binary opposition with the colonizer as inferior and 'other' the writer, thus, misrepresent the native people.

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