Diction and the influence of postcolonial physical space in Qazee's The Chosen One

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Abstract: This article aims to identify the diction (word choice) of fictional and scientific terms created by the author in the science fiction novel The Chosen One. This novel constitutes one of the seven novels (Heptalogy of the Gamers of Galaxians) composed in serial form. The writer can create new words (neology) in the science fiction genre. According to Dejika's theory, language can keep developing through creating works in the science fiction genre. Based on the diction used by the author, the depiction of the spatial aspect of the colonial discourses can be observed. The method used in this study is the descriptive-analytic method. The result of this study shows the findings of word choice commonly used in various fields of science, such as biology, chemistry, physics, and anthropology. The author fails to build science fiction discourse because no new concepts are created in his novel. The discourse of Western Ideology remains to be present without any significant resistance. This happens because the author prioritizes Western discourse as a solution, namely the discourse represented through the past established in high sophistication.

Keywords: *facts, post-colonialism, science fiction, space*

INTRODUCTION

Despite rapid advancements in science and technology, the mysteries of the universe remain unresolved. Humanity, endowed with intelligence, continues to grapple with existential anxieties, questioning its purpose and seeking stability in an unpredictable world. Rollo May, as cited in Ratner, argues that individuals must consciously and responsibly strive for self-improvement. This struggle for meaning has inspired literary exploration, particularly through the genre of science fiction (Ratner, 2019).

Science fiction is often perceived as a genre that presents alternative realities—space exploration, time travel, encounters with extraterrestrials, and technologically advanced societies—challenging conventional perceptions of human life (C. B. Menadue & Cheer, 2017). This imaginative speculation is driven by humanity's uncertainty about the future, as rapid scientific progress often brings both hope and apprehension (Evnine, 2015; Terrone, 2021). As a result, science fiction has gained widespread popularity among literary readers and movie audiences, offering narratives that blend scientific theory with creative vision (C. Menadue & Jacups, 2018). Indonesian literature has embraced the science fiction genre, with early examples such as *Jatuh ke Matahari* by Djokolelono (1976) and *Petualangan ke Planet Tu Cati* by H. Zubir (1984). The 2000s saw a resurgence of interest in the genre, with works like Dewi Lestari's *Supernova* series and Tere Liye's *Bumi* series gaining significant readership (Dubourg et al., 2023; Merawati, 2015).

Science fiction's power lies in its language. The genre's unique linguistic and thematic structures—particularly its use of neologisms and precise diction—do more than set it apart from other literary forms; they define its ability to construct plausible realities (Gringé, 2017). Every word chosen determines whether speculative technology is convincing or merely fantastical, whether a futuristic society feels immersive or artificial. In *The Chosen One*, the manipulation of scientific terminology and invented lexicon plays a critical role in reinforcing the novel's speculative foundations and postcolonial critique. Without rigorous linguistic analysis, the impact of science fiction as a vehicle for socio-political commentary risks being diluted (C. Menadue & Jacups, 2018; Rüdiger & Lange, 2023)

The Chosen One, the first novel in a seven-part series by Qazee (2018), exemplifies the integration of scientific speculation with fiction, making it a clear example of science fiction. The novel presents speculative elements rooted in scientific plausibility, such as time travel and the protagonist's inherited ability to manipulate dimensions. Unlike fantasy, where supernatural forces often drive the narrative, the story's speculative aspects are framed within technological and scientific possibilities. The protagonist, Kale, a 19-year-old engineering student, discovers his capacity to traverse time dimensions through advanced knowledge inherited from the ancient Lemurian civilization. As he navigates these scientific wonders, he is tasked with restoring universal balance. The novel's narrative structure and scientific themes suggest a deeper commentary on Indonesia's contemporary socio-political landscape, reflecting the author's vision of a harmonious and prosperous future. This study seeks to examine the interplay of science and fiction in *The Chosen One*, focusing on how the novel constructs its spatial and colonial discourse. Adopting Sara Upstone's (2009) postcolonial spatial theory, this analysis explores the ways in which the novel redefines physical space in relation to colonial narratives, positioning science fiction as a vehicle for postcolonial critique (Upstone, 2009).

Problems with the reading and interpretation of science fiction novels often occur due to unclear lines between the terms science fiction, fantasy fiction, and magic realism. The three of them usually represent the same thing, while they are not. According to Indarwaty et al., a fantasy story is categorized as science fiction when the queer things within it can be scientifically described. At the same time, such queer things can also be taken as representing magic realism if it has its root deep in the myth/culture and are treated as common/day-to-day things, not as entertaining objects (Indarwaty et al., 2017; Roussie et al., 2024; Alamin et al., 2015)

A common challenge in interpreting science fiction lies in distinguishing it from fantasy fiction and magical realism. Indarwaty et al. (2017) suggest that while fantasy introduces the extraordinary, science fiction grounds its speculative elements in scientific plausibility. Similarly, Rauf (2017) differentiates science fiction from postmodern fiction by emphasizing its engage-

ment with ontological inquiry. The blurred boundaries between fiction and scientific fact, as noted by Syafi'i & Zahro (2022) underscore the genre's capacity to challenge perceptions of reality. As the world faces increasing disruption due to technological advancements, societal structures—including education, politics, and culture—undergo profound transformations (Jayus, 2023).While innovation fosters progress, it also raises ethical and moral dilemmas. By analyzing the narrative techniques and thematic concerns of *The Chosen One*, this study aims to contribute to the broader discourse on science fiction as a means of understanding and reimagining contemporary realities.

METHOD

This study is conducted within the framework of literary analysis, focusing on the novel *The Chosen One* by Qazee. As a work of science fiction, the novel presents a unique combination of scientific terminology and speculative world-building. By employing a qualitative approach, this study aims to explore the linguistic and spatial elements that shape the novel's engagement with both science fiction and postcolonial discourse. The research is set within the broader field of literary criticism, drawing upon theories from Dejica et al., (2016) to examine diction and Sara Upstone (2009) to analyze the construction of postcolonial space. Through this framework, the study seeks to understand how language and setting interact to create meaning within the novel.

The primary data for this research consists of textual excerpts from *The Chosen One*, specifically those that feature scientific diction and spatial representations. The selection of these excerpts follows a systematic process, beginning with an extensive reading of the novel to identify passages where scientific and technological terms are prominently used. These terms are then categorized based on their relevance to the genre, particularly in relation to their function within the novel's speculative world. Additionally, spatial descriptions are carefully examined to understand how the author constructs physical and conceptual spaces, particularly in relation to postcolonial themes. Once categorized, the data was analyzed inductively. This means that rather than starting with a fixed hypothesis, the study allowed patterns and meanings to emerge from the text. The study identified recurring linguistic and narrative structures that contributed to the novel's science fiction framework by closely examining the relationship between diction, space, and postcolonial themes. The inductive approach also allowed for exploring unexpected connections, such as how scientific diction reinforces or contradicts the postcolonial spatial constructs within the novel.

To ensure a comprehensive analysis, the data collection process involves categorizing the identified linguistic elements into three main areas: diction related to science fiction, spatial representations within the novel, and elements of postcolonial discourse. The presence of scientific terminology is examined within the context of the novel's socio-cultural background, in

line with the framework proposed by Dejica et al. (2016), which explores the role of language in shaping meaning. Meanwhile, the spatial dimensions of the narrative are analyzed in relation to Upstone's (2009) theory of postcolonial space, which considers the ways in which colonial power dynamics manifest in fictional landscapes.

The analysis of *The Chosen One* is conducted using two primary methodological approaches: qualitative descriptive analysis and causality analysis. The qualitative descriptive method is used to examine how the author employs diction to establish the novel's science fiction identity. Through the lens of Dejica et al. (2016), the study investigates the function of scientific terminology in constructing a futuristic world. By analyzing the frequency, placement, and contextual significance of these terms, the study identifies the extent to which the novel adheres to the conventions of science fiction.

In addition to linguistic analysis, the study applies the causality method to explore the relationship between science fiction elements and the construction of postcolonial space. This method allows for a deeper understanding of how the novel's setting and narrative structure reflect postcolonial themes. Following Upstone's (2009) theoretical framework, the study examines how spatial representations in *The Chosen One* function as sites of resistance, negotiation, or submission to colonial legacies. The analysis focuses on the ways in which the author constructs these spaces and whether they successfully subvert or reinforce colonial narratives.

The process of data analysis follows a structured approach. First, spatial markers within the text are identified and categorized, focusing on descriptions of movement, territorial boundaries, and environmental structures. Second, the study examines how power structures are embedded within these spaces, determining whether they reflect colonial domination or postcolonial resistance. Finally, the coherence of the novel's spatial construction is assessed to evaluate whether the author succeeds in building a meaningful postcolonial science fiction world. The findings will reveal whether the novel effectively merges the two discourses or whether it inadvertently reproduces colonial ideologies, thus influencing its overall narrative impact. By integrating qualitative descriptive analysis with causality analysis, this study provides a comprehensive understanding of how *The Chosen One* functions within the framework of science fiction and postcolonial literature. Through this approach, the research seeks to contribute to the broader discussion on the role of language and space in shaping speculative fiction narratives.

RESULTS AND DISCUSSION
Results

The fact that the novel *The Chosen One* by Qazee is science fiction is assumed to contain various terms related to fiction and those related to science. The scientific terms in the book *The Chosen One* can be categorized based on the relevant fields of science. The scientific terms are available in

the dictionary (of scientific terms) or identifiable in reality. The terms related to fiction are of the author's creation. Parts of the terms categorized according to the fictional and scientific aspects of the *novel The Chosen One* by Qazee are presented in Tables 4.1 and 4.2.

The selection of terminology in this study is carried out through a systematic analysis of novels, taking into account standardized Indonesian vocabulary and regional linguistic variations. The underlying premise is that foreign terms that do not conform to these linguistic frameworks may emerge as representative diction within the science fiction genre. This observation is critical for the subsequent generalization process across the two analyzed data sets.

In the initial stage (as presented in Table 4.1), the primary criterion for terminology selection is its technological aspect. The chosen lexicon predominantly refers to emerging and advanced technologies. A recurring pattern observed in the novels is that authors tend to incorporate terminology that is either unfamiliar to the general readership or conceptually complex for non-specialist audiences. This phenomenon is common in literary works that aim to foreground technological advancements.

Table 4.1 Categorization of science terms in the novel *The Chosen One* by Qazee

No.	Science	Term	Explanation	Function in the story
1.	Chemistry	Chemtrail	Chemical remains usually spread from the air using an airplane	Kale saw a billow of smoke in the sky, and it was a chemtrail.
2.	Mythology	Lemurian or MU	Ancient civilization came before the Atlantis civilization. Experts locate the Lemurian civilization around 75.000 BC-11,000 BC.	Talking about the Lemurian race, which had once built the pyramid.
3.	Biology	Pituitary	Small glands located beneath the brain can produce hormones and control many of the processes and functions of the physical organs, including the growth process, reproduction function, and metabolism.	Rhakhianharha sends some energy to the pituitary cell, leading to the visual cortex.
4.	Biology	Visual cortex	Part of the brain processes the picture impulses received by the visual organ.	Energy is sent from the pituitary cell to the visual cortex.
5.	Religion	Yamazuza	Known more as Yajuj Majuj in Islam or Gog Magog in the Hebrew and the Old Testament, it is supposed to appear on Judgment Day.	Talking about the creature to be created.

| 6. | Biology | Mutant | Individuals showing changes in characteristics (phenotype) due to mutation. The mutation is the change occurring in the genetic material at both the gene and chromosome levels. | The term vampire is derived from a genetic mutant derived from the gene Daxx, cloned with a virus and hormone. |
| 7. | Astronomy | Planetary Alignment | Six planets are seen on one parallel line on the eclipse. | Rhakhianharha talks about his life, namely his birth during RHEM or Planetary Alignment. |

Table 4.2 Fictional Terms from the Novel *The Chosen One* by Qazee

No.	Science	Term	Explanation	Function in the Story
1.	Fictional Term	Manthika Race	The race settled the earth's abdomen with the expertise of making the metal Errendha to be sold to other races in need of the metal. Physically, this race reaches 3 meters with a thin body and pale and weak. Their eyes are bigger than the average human eyes on the earth. Wearing special clothes made of nanotechnology to protect their bodies from the heat of the earth's core. The Manthika race breathes by their lungs and gets oxygen by breaking the molecules of earth's water using certain technology. They are comfortable living beneath the earth's surface, approaching its core rather than directly exposing it to sunlight. The Manthika race is no longer found on the planet, leaving only a descendant with a shorter physic who was assigned to help the Amarthean and Agarthean races.	Talking about the Errendha metal produced and processed from the earth's abdomen with the help of the Manthika race.
2.	Fictional Term	Dropa Race	The human race has an almost fully round skull but extraordinary physical capabilities above the average human capabilities on Earth. Their eyes are much bigger and rounder. Their remains and evidence of their existence were finally revealed after the plane used by the descendant of the Dropa race broke and crashed on Earth.	Talking about the head of the Ganesh replaced by the head of an elephant by Shiva.

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3.	Fictional Term	Zhiann	Term of address of someone without necessarily mentioning his name, but his father's name, Zhiann Ravindha, son of Ravindha.	Calling the son of Ravindha.
4.	Fictional Term	Anzaan	You, thou, thee	Asking about Zhiann Ravindha.
5.	Fictional Term	Savalla Entharda	The union of the servant under the rule of the Almighty Creator. In a deeper sense, these two words present that all creatures in the universe are interconnected. However, there is also the Almighty Creator without any class status, all equal, beyond evaluation.	Talking about calligraphy of the Lemurian race on the wall with creamy white color.
6.	Fictional Term	Tulak	Key	Darminia instructed Zhiann Ravindha to leave immediately before everyone came to consciousness and remembered that despite bringing the Tulak (key), no barkhia was still functioning in Aradha.
7.	Fictional Term	Barkhia	The entrance, door, portal	Darminia told Zhiann Ravindha that no barkhan is still functioning in Aradha because Atlantehan has destroyed it.

Discussion

The Scientific and Fictional Aspects in the Novel The Chosen One

Generally, science fiction writers coin their new fictional words never found in the dictionary before whereby to describe things never bearing any names in the world of reality, or this is done because the world of science fiction is a new world for which the things within it are given different names. (Aprieska, 2021). On the one hand, these new words can strengthen the attractiveness of the novel, and the book can become more in fashion. However, these words can also confuse readers because such scientific terms used in reality get mixed with the fictional terms in the novel (Eichmeier et al., 2023; Günkan et al., 2024; Rain & Mar, 2021). Due to this condition, this research finds it essential to prioritize categorizing those terms. This study also explains the scientific terms found in the book so that the readers become necessarily assisted in comprehending the science fiction novel (Hartung et al., 2017; Indarwaty et al., 2017; Rolls & Rodgers, 2017).

The explanation provided for the scientific terms can help the readers understand the terms found in the science fiction novel, particularly the

terms beyond the readers' grasp (F. P. Appio et al., 2025). For example, the word "mitochondria" can be taken in the novel. Mitochondria is the organ of the cell in the living creature that produces energy for the cell, not excepting the cells in the human body (Javadov et al., 2020). This word still sounds strange to the people in the society, and those who do not know it tend to presume it is a fictional term of the author's creation. On the other hand, people can also assume that fictional terms can be found in reality. An example can be taken from the creation of this novel's word "Bangsa Manthika" (the Manthika race). People, especially children, could think that the Manthika people have a certain actual existence, so they become concerned with the world of reality (Cheyne, 2008).

Novelists constantly coin fictional terms, and the possibility of developing new terms is great (Dejica et al., n.d.; Rüdiger & Lange, 2023). This is quite in line with the definition of language as an oral symbolic system and a manual written system or system of conventional writing by which human beings express themselves (Öztay & Koç, 2020). That language can be used to express oneself, making it possible for science fiction writers to create new words without any problem. This can be proved by the appearance of new languages and the progress of time. For example, the word "computer" was first created in 1613 and only came to common use 300 years later as a descriptive word for the computing machine in 1897. Another example is the word "drone," which first appeared in 1935. Before this year, no words such as "computer" and "drone" existed in society. This can be taken as evidence that language keeps developing (growing), and the coining of new terms is going along with the development of technology (Oliinyk et al., 2022)

An example of words that at the beginning were only fictional words found in literary works but later on turned into common words along with the development of technology is the word 'Holodeck," first appearing in the science fiction film Startrek in 1966. In this film "holodeck" is described as a simulation world like a hologram in which the user can enter the room and can program a world to be entered and interact with this simulated world. In 2015, Microsoft Research developed a virtual room prototype by maximizing the use of several Xbox Kinect and a projector connected directly so that the user can interact fully with the game being played, not projected on just one wall, but on all walls and everything in the room. The term holodeck is used to familiarize people with newly created things.

Fictional words are popularly used in science fiction as descriptive words for things not yet found in reality, which can strengthen the attractiveness of a literary work (de Oliveira Moraes et al., 2021; Dwivedi et al., 2022; Hermann, 2023). An example of a science fiction novel with language use adapted to the world of reality is the popular novel Harry Porter by J. K. Rowling (Rowling, 2014). Among the words from this novel that are already much adapted to the world of reality include the words "mud blood/muggle" to refer to the medical student born of a parent who is not a doctor. The

original novel, "Mud Blood," describes a witch whose parents are common people without witchery power. In contrast, the word "muggle" describes a person without any witchery power in the world of Harry Porter. The word "muggle" was put as an entry in the Oxford English Dictionary in 2003 to refer to someone with no expertise. Certain experts generally use this word to refer to others outside their group (Stevenson, 2010).

Another fictional term in literary work is "zombie," often found in novels, horror films, games, fantasy novels, and films such as Resident Evil by S. D. Perry (1998). A zombie is described as a living dead body having no mind but wants to victimize human beings. In the world of reality, the word "zombie" is often used to describe a person with dirty and untidy apparel likened, therefore, to a living corpse. This word usually refers to a person who never bathes and sleeps, so he looks pale with red eyes like a zombie. Another example of a word adopted into the world of reality from a science fiction work is the word "Superman," found in the comic DC. An example of using the word "Superman" is clear in such statements as "Wow, that person is so strong that he can lift a burden of 200 kg like a Superman". Another borrowed word is the word "Spiderman" from the Marvel comic, which, in reality, refers to a person who is good at climbing.

Just as *The Chosen One* blurs the line between scientific and fictional diction, AI narratives in media influence how society perceives artificial intelligence, blending speculation with reality. The study by Appio et al (2025) highlights how fictional portrayals of AI influence real-world discussions on ethics, policy, and technological development. This parallels the linguistic evolution seen in science fiction, where fictional terms—initially perceived as purely imaginative—gradually enter mainstream discourse. *The Chosen One* follows this pattern, using a mix of real scientific terminology and invented concepts, potentially shaping readers' perceptions of technology and postcolonial narratives in speculative fiction. Roussie et al. (2024) analyze sci-fi narratives used for strategic foresight, demonstrating that such works are structured around novum while maintaining realism to shape perceptions of technology and the future. This aligns with *The Chosen One*, where scientific diction and speculative settings construct an imagined future that both engages with technological advancements and reflects deeper postcolonial themes. The novel's fusion of real and fictional scientific terms mirrors the way foresight-designed sci-fi attempts to balance plausibility with creative speculation, influencing how audiences interpret scientific progress and societal transformation.

In a broader context, science fiction has been increasingly recognized as a tool for innovation and ethical reflection. Another study by Appio et al., (2025) examines how science fiction narratives influence technological development and corporate strategies through methods like diegetic prototyping and speculative design. These approaches, which blend scientific plausibility with creative speculation, demonstrate how sci-fi shapes public

perception and inspires real-world advancements. *The Chosen One* mirrors this dynamic by embedding scientific diction within a speculative framework, constructing a futuristic narrative that both engages with technological discourse and reflects postcolonial anxieties about power and identity

The aspect of Postcolonial physical space in the Novel The Chosen One
Failure in Creation

In the previous discussion, several features presented by Qazee are supposed to be eligible as criteria for a science fiction novel. Foreign terms often signal this genre. However, when observed more deeply, some patterns are identified that are constantly used by Qazee to ensure that his work belongs to science fiction. Qazee does not create something but only places something in its right place. This something refers to concepts or terms related to science or technology. This reference can be done in a positive or negative form. With the reference in the positive context, the readers can understand the work more quickly due to the familiarity they already possess about those concepts being used (and it is to be noted here that the ease occurring that way is due to the knowledge possessed by the readers). In the negative context, Qazee is only the user in that he only places the terms in the narration because he considers they can fit such narration. This will be further discussed in this article.

Science fiction is not only present but also creates new concepts that have never been thought of by the readers yet. Qazee uses the readers' ignorance to give an impression that his narration is something new. Examples can be mentioned here, such as science fiction novels published earlier, such as the Divergent series, Hunger Games, or Maze Runner. These works build up concepts that succeed in serving as the works' identity; for example, the idea of humans is different from the common knowledge about humans, namely a concept known as nonfiction. This nonfaction exists to launch opposition against other factions, that is, such characteristics as Candor (honest characteristic), Erudite (genius characteristic), Amity (peace-loving characteristic), Dauntless (brave characteristic), and Abnegation (disinterested helpfulness). Perhaps, at the more familiar level in Harry Porter's fantasy novel, J. K. Rowling adopts a familiar theme about witchcraft. Still, in developing this theme, he succeeds in creating a certain space and time by employing terms and concepts he creates. For example, in adopting the idea of a flying broomstick, the author uses the idea and adds something to it in terms of form, function, and capability (and there is a series supposed to have certain excellent values). Or, perhaps, the description of the condition of the witchery stick is based on the condition of its user, that is, whether the user possesses the capability that conforms to the condition of the stick itself, namely to its material and its core.

This indicates that Qazee intentionally chooses the existing familiar and unfamiliar terms to establish the science-fiction quality of his novels.

He achieves this effect not by using new concepts but by using the existing ones by adding a certain complexity of technological dimension into them so that the book meets the need for having the necessary qualification as science fiction.

Failure in the Realization of the Post-Space

This discussion will provide a deeper understanding of the concepts proposed by Qazee. Qazee tries to present a narration that is easily understandable through various scientific concepts in the novel. However, the coining of these concepts turns out to be relatively difficult because they are not sufficiently organic. This is so because, in image building, Qazee almost wholly refers to existing concepts and concentrates on science and knowledge established in the Western world. For example, the description of Barkhia, which symbolizes the movement of space and time, can be closely likened to that found in various films (produced in Western countries). Look at the following quotation:

> "The form is exactly like the American science fiction film portal."
> …
>
> "Its function is relatively similar to that described in the film, as means of transportation, teleportation. Portal for moving to other places within a short time, from portal to portal" (p.270).

Western is defined in terms of an ideology. In the composition of the narration in the novel, Qazee presents various instruments/tools that are supposed to be sophisticated and functioning. Indirectly, such description refers to things of extraordinary power existing in or possessed by the West. The Eastern cultural aspect turns out to be only the case for those things.

The above discussion is only a preliminary discussion that will be of use for reading the work and the author in terms of space aspect. This sub-chapter will examine the matter from a postcolonial viewpoint. Sara Upstone, in defining postcolonial emphasizes space politics, in that postcolonial is defined as an era, the time when a territory is controlled by post-colonialism, and what is important to note is that colonialism has left such territory. In Upstone's perspective there is an assumption that there are still colonial spaces on that territory despite the already physical absence of the colonial. These colonial spaces are grouped into several categories, namely colonial at such levels as the nation, the journey, the city, the home, and the body (Rahariyoso, 2014). This article will concentrate more on the colonial at the smallest level, the body level.

When viewing colonialism at the level of the body, attention is given to the author and the main character in the novel. Upstone presented a discourse on a post space, defined as a liquid borderless space that extends beyond the limits of both colonialism and tradition (Upstone, 2009). The

space intended here is the space on which the mutually opposing pulls occur between the resisting and colonial forces. Anything can happen in this space, and it is in this space that the negotiation process and chaos co-occur. Qazee tries to make his novel into a post space that protects all processes of negation and its resistance. Novels as literary works frequently become a place for preserving this post space. However, Qazee experiences a failure in forming that space. He turns out to be incapable of utilizing the existing potential of the liquid and hybrid space. This can be judged because, in the novel, no chaos appears to trigger various forms of negotiation. The chaos that should occur due to the encounter between Eastern and Western cultures does not happen. As discussed in the previous sub-chapter, the failure of the chaos to occur is due to Qazee's excessively glorifying the West as represented by the description of technology that always means the West. Qazee does not use his opportunity as an independent writer to create his technology rich in Eastern nuances. Qazee only pretends to generate one by labeling it with names and concepts he creates by imitating the existing ones in the West. This is the reason why no chaos tends to lead to negotiation. Qazee does not negotiate creating technology and concepts presented in his novel.

Upstone (2009) and Rahariyoso (2014) state that postcolonial texts are intended to reconstruct the greater significance of the body. The body serves as the site of colonialism at the lowest and highest levels that can facilitate the main force in post-colonialism, namely the resistance. Qazee represents the body itself, an individual potential to do the necessary countering through his creative process and narration in the novel. Qazee's ideology, expressed through the main character, follows the flow and tries to make an impression as if the Eastern culture were presented. It is used only as lip service against Western ideology, which constantly gets a solid expression in the novel, apart from whether he is conscious of this. (Duncan & Cumpsty, 2020).

In his narration, the main character tries to present a discourse of peace, harmony, and annihilation of social classes and their attendant conflicts. Indonesia, which serves as the main setting in the novel, is resisted by him. Indonesia is described as existing in a realistic condition; that is to say, the various problems of Indonesia are presented as things in need of clarification. Peace and justice are presented as the main focus to be given a realization. Indonesia and the earth, in a wider scope, are presented as undergoing a civilization setback. This setback is triggered by a figure named Daxx, and the main character is narrated as launching a resistance to him. The civilization setback being narrated is judged as the worst thing, causing human beings on the earth (Aradha) to become weak creatures frequently defined in an unsympathetic manner. The past is narrated as the most modern and ideal space. The main character keeps comparing the just, peaceful past to the era with the minimum conflicts. All problems faced in the past have always been given the best solutions.

The highly praised past had a definite reason for its existence, i.e., the advanced technology and extraordinary individuals. Indirectly, modernity is targeted and will become a solution for Indonesia and the earth. The modernity established by the author through the characters in the novel constitutes the picture of the whole technology being concerned in the West and put into discourses or concepts presented in the book. This means that the body represented as the author through the characters fails to resist the existing colonial discourses. The body is voluntarily colonized through Western discourses represented by depicted technologies (Jati, 2016; Martayana, 2020). Postcolonialism is also present in other Indonesian literary works, such as the short stories published in *Tempo* magazine and the novels by writers such as Eka Kurniawan, Tryanto Triwikromo, and Danarto.

CONCLUSION

The fictional terms in the science fiction novel *The Chosen One* are created to depict something not yet in existence in the world of reality, and they are made because the fictional world is new, so the things presented inside it are necessarily labeled with different names. To differentiate the scientific terms and the fictional terms in the science fiction novel is essential to avoid language mixture in the world of reality in which the language used in life is by the standard rules of grammar, and when this difference is realized, confusion when reading science fiction work can be avoided, and at the same time insight into scientific terms can be improved.

The novel *The Chosen One* was initially considered a representation of resistance and negotiation space known as post-space. However, Qazee, as its author, fails to present the expected depiction of the resistance against colonial discourses. He even praises highly colonialism by adopting Western modernism concepts already existing in reality.

Science fiction is both an established yet emerging genre in Indonesia. Developing nations often maintain a complex relationship with technology, which in turn influences their literary production. While European and American literary traditions have long embraced science fiction, not only in film but also in literature, Indonesian authors have historically gravitated toward realism, socialism, and traditionalist narratives. Recognizing this gap, Qazee views it as an opportunity to explore science fiction, exemplified in *The Chosen One*, a novel that aspires to be categorized within this genre.

A critical approach to this novel involves examining the linguistic and thematic elements that define its science fiction characteristics. Diction plays a crucial role in this classification, as the emergence of novel, unfamiliar, or technologically infused terminology serves as a key indicator of the genre. Qazee attempts to integrate such diction by blending technological discourse with traditional elements, creating an impression of synthesis between the two. However, this synthesis remains superficial, as the science fiction elements do not introduce truly original concepts but rather

reconfigure existing ideas in an unfamiliar manner. This structural limitation underscores a fundamental issue in the novel's construction: its lack of a foundational, original conceptualization of science fiction.

The challenge of achieving originality is evident in the novel's reliance on existing science fiction lexicons rather than the creation and definition of novel terminology. This intertextual dependency situates Qazee within the broader discourse of preexisting science fiction narratives, positioning the author as a representative of Eastern literary culture engaging with Western science fiction paradigms. Consequently, *The Chosen One* becomes a manifestation of colonial discourse, as its conceptual framework largely derives from Western science fiction rather than proposing an independent, localized vision of the genre.

From the perspective of Sara Upstone's *Post-space* theory, which advocates for resistance against colonial structures, the novel fails to establish a distinctively independent space. Instead of constructing an alternative, resistant framework, the narrative reinforces Western dominance by portraying the East as an entity that seeks to emulate the West. This failure is particularly evident in the novel's diction, which, rather than serving as a foundation for a stable post-space, ultimately collapses under its own inability to assert a unique, self-sustaining science fiction identity.

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