

NARRATOLOGY IN POSTCOLONIAL LITERATURE

POSTKOLONIAL ADABIYOTDA NARRATOLOGIYA

НАРРАТОЛОГИЯ В ПОСТКОЛОНИАЛЬНОЙ ЛИТЕРАТУРЕ

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Abstract: In postcolonial literature, narratology looks at how stories are put together to show colonial pasts, cultures, and resistance. This paper looks into how writers from former colonies use things like fragmented storytelling, multiple perspectives, and unreliable narrators to challenge colonial narratives. Relying on theories from Wolf Schmid (2010) and cognitive approaches by Frederick Luis Aldama (2010), this paper shows how the way a narrative is told affects memory, migration, and cultural hybridity. The analysis has examples from postcolonial writings, showing how ways of telling stories help bring back voices that were quieted.

Keywords: Postcolonial narratology, narrative structure, multiple perspectives, cognitive narratology, cultural identity, historical representation.

Annotatsiya: Postkolonial adabiyotda narratologiya hikoyalar tuzilish uslubi ularning mustamlakachilik o'tmishi, madaniyati va qarshiligini ko'rsatishini o'rganadi. Ushbu maqola sobiq davrda mustamlaka davlatdan bo'lgan yozuvchilar mustamlakachilik hikoyalarini chelenj qilish uchun qanday qilib bo'lak-bo'lak hikoyalar, ko'p nuqtai nazarlar va ishonchsiz hikoyachilardan foydalanishini ko'rib chiqadi. Wolf Schmid (2010) nazariyalari va Frederick Luis Aldama (2010) kognitiv yondashuvlariga asoslanib, ushbu maqola hikoya aytilishining uslubi qanday qilib xotira, migratsiya va madaniy gibridlikka ta'sir qilishini ko'rsatadi. Tahlilda postkolonial yozuvlardan misollar keltirilgan bo'lib, hikoyalarni aytish usullari qanday qilib tarixda jim qilingan ovozlarni qaytarishga yordam berishini ko'rsatadi.

Kalit so'zlar: Postkolonial narratologiya, hikoya tuzilishi, ko'p nuqtai nazarlar, kognitiv narratologiya, madaniy o'zlik, tarixiy tasvir.

Аннотация: В постколониальной литературе нарратология рассматривает, как истории строятся, чтобы показать колониальное прошлое, культуры и сопротивление. В этой статье исследуется, как писатели из бывших колоний используют такие приемы, как фрагментированное повествование, множественные перспективы и ненадежные рассказчики, чтобы бросить вызов колониальным нарративам. Опираясь на теории Вольфа Шмида (2010) и когнитивные подходы Фредерика Луиса Альдамы (2010), эта статья показывает, как способ повествования влияет на память, миграцию и культурную гибридность. Анализ содержит примеры из постколониальных произведений, показывая, как способы рассказывания историй помогают вернуть голоса, которые были заглушены.

Ключевые слова: Постколониальная нарратология, нарративная структура, множественные перспективы, когнитивная нарратология, культурная идентичность, историческое представление.

Narratology is about how stories are made and understood. In postcolonial writing, it's key for looking at how colonial times are told and how other voices

evolve. Traditional narratology was about how narratives were formally structured, but postcolonial studies make it bigger to include history, culture, and power relations (Schmid, 2010, p. 1). Postcolonial stories often do not follow traditional storytelling methods, using fragmented structures and multiple perspectives. One example is Abdulrazak Gurnah's works, which explore historical silence and migration through shifting perspectives (Lavery, 2013, p. 120). His novels deal with space, showing how colonial pasts impact personal and collective memory (Lavery, 2013, p. 122). This way of narrating reflects broader trend in postcolonial writing, where writers use complex storytelling to highlight histories that were erased.

Cognitive narratology gives another way to look at postcolonial storytelling. Aldama (2010, p. 3) says that understanding how readers process narratives can reveal how postcolonial texts create emotional and psychological effects. This is a highly important for deeply analysing themes like trauma and identity, which are central in postcolonial writing.

A main thing about postcolonial narratology is rejecting one main narrator that knows everything. Instead, authors use multiple voices and intertextual references to challenge colonial narratives (Schmid, 2010, p. 32). This method of narrating creates a more inclusive historical representation by different viewpoints. This article analyses postcolonial writings to see how writers use different narratology techniques like fragmentation, unreliable narration, and spatial disruptions to critique colonial histories.

Postcolonial literature is peculiar by its resistance to dominant colonial narratives and effort to bring back voices that were ignored. Narratology, as a study of storytelling helps readers comprehend how these writers change history, identity and memory. Traditional narratology focused primarily on European literary traditions, but as Wolf Schmid (2010, p. 12) notes, modern narratology now incorporates cultural and historical contexts, making it more applicable to postcolonial studies. Postcolonial literature often disrupts traditional linear

storytelling by efficiently using fragmented structures, multiple perspectives, and non-Western narrative forms. These methods question the history books from colonial times and show other ways of seeing the world. Edward Said (2003, p. 54) argues that colonial narratives often constructed a simplified and distorted image of the “Orient” to justify Western dominance (Orientalism). In response, postcolonial authors deconstruct these narratives by reinterpreting history through diverse storytelling methods.

One of the key narratological strategies in postcolonial literature is the use of fragmented storytelling and multiple perspectives. These techniques allow authors to show what actually happened in the past and what life was like in postcolonial countries. For instance, Abdulrazak Gurnah’s novels employ multiple perspectives to stress the historical gaps and silences in colonial discourse. As Charné Lavery (2013, p. 120) points out, Gurnah’s narratives are spatially and temporally fragmented, mirroring the dislocations caused by colonialism (English Studies in Africa). His novel *By the Sea* (2001) exemplifies this approach by weaving multiple narratives that challenge the reader’s ability to construct a single, authoritative version of history. Similarly, in Kamila Shamsie’s *Burnt Shadows* (2009), different narrative viewpoints emphasize how colonial histories intersect with personal identities. Allison Mader (2017, p. 85) notes that Shamsie’s novel resists linearity by presenting overlapping historical timelines that expose the continuity of colonial violence. Such fragmented structures allow postcolonial authors to rewrite history from multiple cultural perspectives rather than a single dominant view.

Another essential narratological feature in postcolonial literature is the use of unreliable narrators, who challenge the notion of an objective historical truth. Colonial discourse often claimed to provide an authoritative account of the colonized world, but postcolonial writers rejected this method by presenting subjective, contradictory, or incomplete narratives. Wolf Schmid (2010, p. 76) explains that an unreliable narrator is a device used to create ambiguity in storytelling. In

postcolonial texts, unreliable narration serves as a tool to question colonial histories and expose the biases in Western representations of the “Other.” For example, Kiran Desai’s *The Inheritance of Loss* (2006) features characters whose understanding of history is shaped by their personal and cultural dislocations. As Mader (2017, p. 112) observes, Desai’s narrative structure highlights how colonial education and Western ideology distort self-perception in formerly colonized societies. This suggests that history is made up, shaped by those in power rather than absolute truth.

Recent developments in cognitive narratology provide further insights into how readers engage with postcolonial texts. Cognitive approaches to literature explore how narratives shape emotional and psychological responses, particularly in relation to memory, trauma, and identity. Frederick Luis Aldama (2010, p. 27) discusses how cognitive narratology helps explain why postcolonial narratives often employ open-ended, ambiguous storytelling structures. These structures require active participation from readers, who must reconstruct meaning from fragmented and nonlinear narratives. For example, *Burnt Shadows* engages the reader’s cognitive abilities by shifting between different historical periods and perspectives. As Mader (2017, p. 142) notes, this narrative complexity forces the reader to question traditional historical narratives and engage with alternative perspectives. Similarly, Desai’s *The Inheritance of Loss* requires the reader to interpret the emotional and psychological impact of colonialism on its characters, reinforcing the idea that postcolonial literature demands an active, engaged readership.

The study of narratology in postcolonial literature reveals how storytelling techniques are used to challenge colonial histories and reconstruct cultural identities. Through fragmentation, multiple perspectives, unreliable narrators, cognitive engagement postcolonial authors rewrite history from the perspective of the colonized. These narrative strategies not only deconstruct colonial discourse but also put forward other ways of understanding that reflect the difficulties of postcolonial societies.

By incorporating both classical narratology (Schmid, 2010) and cognitive approaches (Aldama, 2010), as well as insights from postcolonial theorists such as Said (2003) and Mader (2017), this article demonstrates how narrative structures are central to the political and cultural objectives of postcolonial literature.

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