

discrepancies between its patent
nt. This can be done either seri-
s and Marcel in Marcel Proust's
r primarily comic purposes (Tris-
759-67, and the narrator of Lord
purposes which are both serious
1833-34). See Robert Alter, *Par-*
re (1975), and refer to *romantic*

ploited in recent prose fiction is
ed novel, which incorporates into
osing the fictional story itself. An
interfitters (1926), is also one of
summarized its self-involution: it
novel [to be called *The Counter-*
y about the novel he is writing";
lied by Gide's publication, also in
ers, kept while he was composing
exploiter of involuted fiction; for
under the entry *novel*.

is as authoritative. The *fallible* or
ne whose perception, interpreta-
narrates do not coincide with the
which the author expects the alert
liable and unreliable narrators in
'83.) Henry James made repeated
e, or oversophistication, or moral
g "center of consciousness" in the
ironies. (See *irony*.) Examples of
stories "The Aspern Papers" and
of the Screw are works by James in
or correcting the views of the fal-
are meant to take as factual within
author, remain problematic. See,
interpretations collected in *A Case-*
," ed. Gerald Willen (1960), and
orah Esch and Jonathan Warren
ther hand, has classified *The Turn*
ture, which he defines as deliber-
r in a state of uncertainty whether
o natural causes (as hallucinations
ty) or to supernatural causes. See
roach to a Literary Genre (trans.
The Fantastic in Literature (1976).
fiction has complicated in many
, not only in second-person, but
ction; persona, tone, and voice; and

postmodernism. On point of view, in addition to the writings mentioned above,
refer to Norman Friedman, "Point of View in Fiction," *PMLA* 70 (1955); Leon
Edel, *The Modern Psychological Novel* (rev., 1964), chapters 3-4; Wayne C.
Booth, *The Rhetoric of Fiction* (rev. 1983); Franz Stanzel, *A Theory of Narra-*
tive (1979, trans. 1984); Susan Lanser, *The Narrative Act: Point of View in Fic-*
tion (1981); Wallace Martin, *Recent Theories of Narrative* (1986).

Postcolonial Studies. The critical analysis of the history, culture, literature, and
modes of discourse that are specific to the former colonies of England, Spain,
France, and other European imperial powers. These studies have focused espe-
cially on the Third World countries in Africa, Asia, the Caribbean islands, and
South America. Some scholars, however, extend the scope of such analyses also
to the discourse and cultural productions of countries such as Australia, Canada,
and New Zealand, which achieved independence much earlier than the Third
World countries. Postcolonial studies sometimes encompass also aspects of
British literature in the eighteenth and nineteenth centuries, viewed through a
perspective that reveals the ways in which the social and economic life repre-
sented in that literature was tacitly underwritten by colonial exploitation.

An important text in establishing the theory and practice in this recently de-
veloped field of study was *Orientalism* (1978) by the Palestinian-American
scholar Edward Said, which applied a revised form of Michel Foucault's his-
toricist critique of discourse (see under *new historicism*) to analyze what he
called "cultural imperialism." This mode of imperialism imposed its power not
by force, but by the effective means of disseminating in subjugated colonies a
Eurocentric *discourse* that assumed the normality and pre-eminence of every-
thing "occidental," correlatively with its representations of the "oriental" as an
exotic and inferior other. Since the 1980s, such analysis has been supplemented
by other theoretical principles and procedures, including Althusser's redefini-
tion of the Marxist theory of *ideology* and the *deconstructive* theory of Derrida.
The rapidly expanding field of postcolonial studies, as a result, is not a unified
movement with a distinctive methodology. One can, however, identify several
central and recurrent issues:

1. The rejection of the "master-narrative" of Western imperialism—in which
the colonial "other" is not only subordinated and marginalized, but in effect
deleted as a cultural agency—and its replacement by a counter-narrative
in which the colonial cultures fight their way back into a world history
written by Europeans. The influential collection of essays, *The Empire*
Writes Back: Theory and Practice in Post-Colonial Literatures (2d ed.,
2002), ed. Bill Ashcroft, Gareth Griffiths, and Helen Tiffins, stresses what
it terms the **hybridization** of colonial languages and cultures, in which
imperialist importations are superimposed on indigenous traditions; it also
includes a number of postcolonial countertexts to the *hegemonic* texts that
present a Eurocentric version of colonial history.
2. An abiding concern with the construction, within Western discursive prac-
tices, of the colonial and postcolonial "subject," as well as of the cate-
gories by means of which this subject conceives itself and perceives the

M.H. Abrams & Geoffrey Galt Harphar. A Glossary of

Literary Terms. 8th ed., 2005

world within which it lives and acts. (See *social constructs* and *subject*, under *poststructuralism*.) The *subaltern* has become a standard way to designate the colonial subject that has been constructed by European discourse and internalized by colonial peoples who employ this discourse; "subaltern" is a British word for someone of inferior rank, and combines the Latin terms for "under" (*sub*) and "other" (*alter*). A recurrent topic of debate is how, and to what extent, a subaltern subject, writing in a European language, can manage to serve as an agent of resistance against, rather than of compliance with, the very discourse that has created its subordinate identity. See, for example, Gayatri Chakravorty Spivak, "Can the Subaltern Speak?" (1988), reprinted in *The Postcolonial Studies Reader*, listed below.

3. A major element in the postcolonial agenda is to disestablish Eurocentric norms of literary and artistic values, and to expand the literary *canon* to include colonial and postcolonial writers. In the United States and Britain, there is an increasingly successful movement to include, in the standard academic curricula, the brilliant and innovative novels, poems, and plays by such postcolonial writers in the English language as the Africans Chinua Achebe and Wole Soyinka, the Caribbean islanders V. S. Naipaul and Derek Walcott, and the authors from the Indian subcontinent G. V. Desani and Salman Rushdie. Compare *ethnic writers under periods of American literature*, and see Homi Bhabha, *The Location of Culture* (1994); and for a survey of the large and growing body of *anglophone* literature by postcolonial writers throughout the world, Martin Coyle and others, *Encyclopedia of Literature and Criticism* (1990), pp. 1113–1236.

Comprehensive anthologies: Bill Ashcroft, Gareth Griffiths, Helen Tiffin, *The Post-Colonial Studies Reader* (1995); Henry Schwarz and Sangeeta Ray, eds., *A Companion to Postcolonial Studies* (2000); and David Theo Goldberg and Ato Quayson, eds., *Relocating Postcolonialism* (2002). In addition to titles listed above, refer also to Frantz Fanon, *The Wretched of the Earth* (trans. 1963), and *Black Skin, White Masks* (trans. 1967); Gayatri Chakravorty Spivak, *In Other Worlds* (1987), and Ranajit Guha and Gayatri Chakravorty Spivak, eds., *Selected Subaltern Studies* (1988); Trinh T. Minh-ha, *Woman, Native, Other: Writing Postcoloniality and Feminism* (1989); Christopher L. Miller, *Theories of Africans: Francophone Literature and Anthropology in Africa* (1990); Homi K. Bhabha, ed., *Nation and Narration* (1990); Aijaz Ahmad, *In Theory: Classes, Nations, Literatures* (1992); Edward W. Said, *Culture and Imperialism* (1993); Chris Weedon, *Feminist Practice and Poststructuralist Theory* (2d ed., 1997); and Leela Gandhi, *Postcolonial Theory: A Critical Introduction* (1998).

Anne McClintock, Aamir Mufti, Ella Shohat, eds., *Dangerous Liaisons: Gender, Nation, and Postcolonial Perspectives* (1997), stresses the convergence of postcolonial studies and *feminism*. Much postcolonial inquiry takes its point of departure from theories of nationalism; often cited are Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (rev., 1991), and Partha Chatterjee, *Nationalist Thought and the Colonial World* (1993). See also *Interventions: International Journal of Postcolonial Studies*.