

Narrating the Margins: Subaltern Voices and Cultural Resistance in Postcolonial Literature

Ms.Bhagwat Kushawarta Shivnath

Department of English,SBES College of Arts and Commerce,Chhatrapati Sambhajinagar,Dr. Babasaheb Ambedkar Marathwada University Chhatrapati Sambhajinagar(MS)

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Abstract

Postcolonial literature emerges as an important narrative response to colonial history, and it is a truthful account representing the life of people who had once been colonized. This thesis investigates the making of postcolonial literature and explains how it comes into being, with particular reference to the representation and reclamation of the subaltern voice in literary forms. This analysis relies on seminal postcolonial concepts developed by such pioneers as Gayatri Spivak, Edward Said, and Homi Bhabha to underscore writers' attempts at decolonization in an oppositional response against colonial ideologies. It also examines how intersectionality and identity politics impact narratives of race, gender, and class in postcolonial literatures. This research paper emphasizes decolonizing methodologies as a continuing form of imperative to read postcolonial texts, which enhance a more inclusive global literary canon.

Keywords:Postcolonial literature, marginalized voices, colonialism, decolonization, intersectionality

Introduction: Postcolonial Literature and the Question of Voice

Postcolonial literature encompasses texts in English or from former colonies, seeking to articulate a previously marginalized reality—one that would otherwise remain inaccessible to the privileged reader narrated by individuals whose identities were formerly derided by narratives that inadequately represented the complexities of their authentic experiences. Postcolonial literature authentically articulates the historically suppressed essence of the indigenous populations of English colonies, alongside the histories of pre-colonial inhabitants. Indigenous literature is the collection of writings that display real expression. Colonialism has forced colonized people to live in this world outside of the colonies. The settler and the native, who are both natives but work for the colonists, are to

blame. Ultimately, the conquerors seek dominion over the indigenous populace. Postcolonial literature seeks to amplify and authentically depict the perspectives of individuals from former colonies inside the Commonwealth and the global arena, ultimately leading to their transformation into conditions akin to those of third-world countries, if not outright. In the field of comparative literature, postcolonialism has a pronounced patriotic sentiment. Postcolonialism serves as a designation of a praxis [1, 2]. People say that the postcolonial intelligentsia has had a terrible fight over how to create compelling stories about the relationship between the colonizer and the colonized. The postcolonial tribes are full of stories because they are dealing with the collapse of their cultural empire. The term "account" holds significance independently. In this enigmatic obiter dictum, the rumors of struggle remain inexplicable to the rest of us due to the enduring impacts of colonial realities and the narratives that arise from narrating historical events. The purpose of all these stories is to captivate the attention of Television viewers [3, 4].

Theoretical Foundations of Postcolonial Studies

This course will provide a survey of key postcolonial theories to create an analytical framework for the examination and understanding of postcolonial literature. Much of this work has elucidated and critiqued the discursive dimensions of empire and colonialism, examining their influence on conceptions of gender, race, and class, as well as the transformations in literature, culture, and society engendered by the colonizing imagination and empire [5, 6]. European culture is important because it honors the Roman Empire in a way that no other culture can. So, even while we took things from subject peoples for the imperial tribunals, we let the indigenous people keep their beautiful dispossession for health reasons, of course. Spivak contends that indigenous peoples have been rendered subaltern, or marginalized from the "matter of theory." She says that "the space [of the subaltern] is not available for writing." The title of her most famous essay, "Can the Subaltern Speak?" comes from the subtitle of her project, "Elements of the Theory of Representation." It tells the story of how she went from looking at the "colonial situation" in a more sociological way to looking at the fictions that were made in the empire. Both Said and Bhabha discuss the significance of their theories for reading in the introductory articles of the volumes under consideration [7, 8].

Representation and Recovery of Marginalized Voices

Many postcolonial authors alter or change both written and spoken stories to show how colonized societies lived in the past. Writers might claim an identity that is different from the forced and distorted identity of the "other" in colonial writings. The incorporation of diverse perspectives and marginalized social groups into a formerly monologic mainstream has prompted postcolonial studies to examine portrayals of women, minority cultures, and the dispossessed in its analysis of postcolonial manifestations. However, not all postcolonial literature endeavor to articulate the perspectives of those who exoticized or subjugated others. Critics continue to challenge whether any author, regardless of their affiliation with a marginalized social group, possesses the legitimacy to portray a collective and true representation of that culture. These concerns persist even when we embellish our

writing with euphemistic scare quotes, as the distinction between a 'true' or 'genuine' representation of a culture remains ambiguous. Feminists are more open about their worries about who authors are and how they speak, but most postcolonial theorists downplay the arrogance of representational statements by saying that neither the spoken nor the written word is unreadable and "absolute" mimetic vehicle. Fifty-four years after postcolonial literature began, it still has companies and the Towers of Babel in it. Our engines of expression are in a state of entropy, yet we do sometimes put together a typewriter. A 19th-century playwright wrote in his play, "Wir armen Leut sind alle Tage betrogen" ("Poor we are wretches/ Every day we're cheated"). In modern-day India, the same sad scene plays out again and over again. There were bright and funny signs, snakes, and rickety busses all along the road. The state made me the joker in postcolonial India, and my laughing made me angry. So here I am again in Calcutta, feeling the effects of globalization and jogging with this hanging saffron column of sexual excitement. But I light a cigarette, take my heart, and boldly stride forward with an exaurum: it is the resistance that matters, not the surrender; it is the struggle that is history; it is life and a weary but yet sexually enticing speech that wakes us up in the light of the dark alley [9, 5].

Identity Formation and Intersectionality in Postcolonial Narratives

Intersectionality examines the intricate interplay of social categories, including race, age, class, gender, sexuality, health, and religion, that generate a multifaceted convergence of diverse power relations historically established, alongside concurrent, rather than homogeneous, experiences of a stratified array of oppressions. Some of the literature illustrates the various ways these ideas can be expressed. The female speaker uses ideas of prosperity and poverty, beauty and ugliness, and other things to make comparisons of identity. This approach makes it hard to accept a single identity. The speaker of the household slave in the same poem shows that different histories that start from different places can't allow for fair, equal categories of poverty and suffering: "The Master ashes our hands, has us fetch water and carry lead, spills blood without anger, draws the knives across our throats to feed ourselves to him, who eats away at us while he lives unburdened beyond our block." How do you know me? Are we alike? Our destinies are not the same. They won't be fulfilled until they are as light as the air that exists between the sky and the ground after being split. [10, 11].

Decolonizing Methodologies and Postcolonial Critique

Postcolonial literature denotes the literary works created by authors situated at the geographical and social peripheries of power. Postcolonial literary theory encompasses several methodologies concerning the cultural and literary outputs of individuals who write from or engage with colonized or formerly colonized societies. Postcolonial critique looks at how colonizers and colonized cultures interacted with each other and how colonialism has changed the way colonized people see themselves. There are a lot of various ways to do postcolonial criticism, and it has changed over time. This section discusses decolonizing methods in postcolonial criticism that aim to confront the colonial legacies influencing our reading practices. Western ways of reading and understanding postcolonial literature have

frequently been constrained by ideas that came from colonial metropolises. Colonial discourse made it seem like colonial people didn't have real knowledge, values, or power. So, in postcolonial studies, decolonizing methodologies are all about finding the real voices of the subtle speakers again. They reject the essentialist view that the universe must be divided into self and other. Decolonizing critics emphasize the necessity for introspection. They contend that postcolonial literary critique is crucial in cultivating a more inclusive literary canon, promoting activism, and advancing social justice [12, 13].

Conclusion: Postcolonial Literature as Cultural Resistance

Postcolonial literature continues to serve as a significant medium for articulating the narratives of individuals previously marginalized under colonial domination. It deals with complicated problems of identity, power, and representation. It not only criticizes the effects of colonialism, but it also changes the way we think about history, culture, and society. Postcolonial literature advocates for a more nuanced and inclusive reading of literary texts through decolonizing methodologies and intersectional analysis, challenging Eurocentric paradigms and amplifying marginalized perspectives. In this way, it continues to be very important for promoting social justice and awareness of other cultures in a world that is becoming more connected.

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