

The First Semester Exam Key Answers in PCL

I- Choose the correct answer: (10 pts)

1-What does Said mean by the term "imaginative geography"?

- A) The use of literature and art to create a fictionalized version of the Orient.
- B) The process by which the West constructs the Orient as a space of difference and Otherness. (1pt)
- C) The study of the Orient's physical geography by Western scholars.
- D) The Orient's own representations of its cultural and geographical identity.

2- In *The Wretched of the Earth*, Fanon critiques the "pitfalls of national consciousness." What is one of these pitfalls?

- A)The national bourgeoisie's tendency to prioritize personal wealth over national development. (1pt)
- B) The over-reliance on foreign aid for economic growth.
- C) The rejection of all forms of modernity in favor of traditionalism.
- D) The failure to establish a strong military to defend the nation.

3-What is the "ambivalence" inherent in mimicry, according to Bhabha?

- A) The colonized are torn between admiration for and resentment of the colonizer.
- B) The colonized simultaneously desire to imitate and reject the colonizer's culture. (1pt)
- C) The colonized are unsure whether to use violent or non-violent resistance.
- D) The colonized are ambivalent about their own cultural identity.

4- Fanon argues that the colonized intellectual must undergo a process of "disalienation." What does this process involve?

- A) Rejecting all forms of Western education and returning to pre-colonial traditions.
- B) Critically deconstructing the internalized colonial mindset and reclaiming an authentic cultural identity. (1pt)
- C) Adopting the colonizer's values to gain political power.
- D) Focusing exclusively on economic development to achieve liberation.

5- Fanon argues that the colonized must engage in "absolute violence" to achieve liberation. What does he mean by this term?

- A) Violence that is indiscriminate and targets all members of the colonizer's society.
- B) Violence that is total and all-encompassing, aimed at dismantling the entire colonial system. (1pt)**
- C) Violence that is symbolic and non-physical, such as cultural resistance.
- D) Violence that is limited to specific political targets, such as colonial leaders.

6- Bhabha describes mimicry as a "double articulation." What does this mean in the context of colonial discourse?

- A) Mimicry both reinforces and undermines colonial authority simultaneously. (1pt)**
- B) Mimicry involves the colonized adopting two distinct cultural identities.
- C) Mimicry is a form of resistance that operates on both political and economic levels.
- D) Mimicry requires the colonized to speak two languages fluently.

7- What is Spivak's primary argument in "*Can the Subaltern Speak?*"

- A) The subaltern can speak, but their voices are often ignored by those in power.
- B) The subaltern cannot speak because they lack the means to represent themselves. (1pt)**
- C) The subaltern's ability to speak is contingent on their access to education and resources.
- D) The subaltern can only speak through the mediation of intellectuals and elites.

8- Bhabha suggests that mimicry is a form of "colonial desire." What does this imply?

- A) The colonizer desires the colonized to imitate them, but this desire is fraught with anxiety. (1pt)**
- B) The colonized desire to fully assimilate into the colonizer's culture.
- C) Mimicry is a strategy used by the colonizer to maintain control over the colonized.
- D) Mimicry reflects the colonized's desire to overthrow colonial rule through violence

9- Bhabha argues that mimicry creates a "third space" in colonial discourse. What is this "third space"?

- A) A liminal space where cultural meanings are negotiated and transformed. (1pt)**
- B) A physical space where colonizer and colonized interact as equals.
- C) A theoretical space where colonial binaries are reinforced.
- D) A historical space where pre-colonial traditions are preserved.

10- What does Spivak mean by the term "epistemic violence"?

- A) The physical violence inflicted on the subaltern by colonial powers.
- B) The destruction of indigenous knowledge systems by colonial education.
- C) The imposition of Western knowledge systems that silence and erase the subaltern's voice. (1pt)**
- D) The subaltern's use of violence to resist colonial rule.

II- Answer the following questions briefly: (10pts)

1-In her essay "*Post-Colonial Literatures and Counter-Discourse*," Helen Tiffin argues that postcolonial writers engage in "counter-discourse" to dismantle colonial narratives. What does Tiffin mean by "counter-discourse," and how does it function as a strategy of resistance in postcolonial literature?..... (2pts)

Tiffin defines "counter-discourse" as a literary and cultural strategy through which postcolonial writers interrogate, deconstruct, and rewrite the dominant narratives imposed by colonial powers. This involves subverting colonial language, imagery, and ideologies to reclaim agency and articulate alternative perspectives. Counter-discourse functions as resistance by exposing the biases and power structures embedded in colonial texts, while simultaneously creating space for marginalized voices and histories. For example, postcolonial writers might reimagine colonial tropes, invert stereotypes, or employ hybrid forms of language to challenge the authority of colonial discourse and assert their own cultural identities.

2-What is "anticanonical counterdiscourse," and how does it differ from other forms of counter-discourse in postcolonial literature? (2pts)

Anticanonical counterdiscourse specifically targets the canonical texts of the colonial literary tradition, which are often seen as authoritative and representative of colonial values. Unlike other forms of counter-discourse that may engage more broadly with colonial ideologies, anticanonical counterdiscourse directly confronts and subverts these canonical texts to expose their biases and challenge their authority. For example, Jean Rhys's *Wide Sargasso Sea* is an anticanonical counterdiscourse to Charlotte Brontë's *Jane Eyre*, as it reimagines the story from the perspective of the marginalized Bertha Mason.

3- What is Spivak's ultimate conclusion about the possibility of the subaltern speaking?..... (2pts)

The subaltern cannot speak because their voice is always co-opted or erased by dominant power structures.

4- How does **J.M. Coetzee's** novel *Foe* function as a form of resistance to colonial cultural hegemony?..... (2pts)

J.M. Coetzee's novel *Foe* functions as a form of resistance to colonial cultural hegemony by reimagining and subverting the narrative of Daniel Defoe's *Robinson Crusoe*, a text often seen as emblematic of colonial ideology. Through its revisionist approach, *Foe* challenges the authority of colonial narratives, amplifies marginalized voices by shifting the focus from Crusoe to Susan Barton, a castaway who is absent in Defoe's original story, and Friday, an enslaved African who is rendered voiceless in both *Robinson Crusoe* and *Foe*. *Foe* also critiques the power dynamics inherent in storytelling and history. In other words, *Foe* dismantles the myth of the "noble colonizer" perpetuated by *Robinson Crusoe*. Crusoe is portrayed as a flawed, enigmatic figure rather than a heroic pioneer, undermining the romanticized image of colonial adventure and mastery. The novel also questions the idea of "civilizing" the "savage," as Friday remains an enigmatic figure who resists assimilation into colonial frameworks.

5-In his poem “**The Ministry of Fear**,” the Irish poet **Seamus Heaney** says: Those
Hobnailed boots from beyond the mountain / Were walking, by God, all over the fine / Lawns
of elocution / ... / Ulster was British but with no rights on / The English lyric. How can you
describe the poet’s attitude to the English language from a postcolonial perspective?..... (2pts)

Seamus Heaney's attitude toward the English language in "The Ministry of Fear" is one of ambivalence and critical engagement. From a postcolonial perspective, he recognizes the language as a tool of colonial oppression. For example, the poem reflects Heaney's awareness of the power dynamics embedded in language. The "fine lawns of elocution" represent the refined, elitist aspects of English culture, which are contrasted with the rough, disruptive force of the "Hobnailed boots." This juxtaposition underscores the unequal relationship between colonizer and colonized, as well as the poet's struggle to assert his own voice within a language that carries the weight of colonial history