

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Answer Key: Your Global Compass: 11th Grade Postcolonial Echoes Quiz

Deconstruct power dynamics and linguistic resistance across borders as you analyze how subaltern voices reclaim their narratives through structural innovation.

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**1. In Wole Soyinka's play 'Death and the King's Horseman', the conflict between the Yoruba tradition of ritual suicide and British colonial law serves as a primary example of:**

**Answer:** B) The irreconcilable ontological gap between Western and African worldviews

Soyinka uses the tragedy to highlight the cultural 'clash of civilizations' where the British intervention disrupts a cosmic balance they do not comprehend.

**2. The concept of 'Double Consciousness', originally formulated by W.E.B. Du Bois but central to post-colonial theory, describes the internal conflict of viewing oneself through the eyes of \_\_\_\_.**

**Answer:** B) The oppressor or the dominant 'Other'

Double consciousness involves the sensation of always looking at one's self through the eyes of others, particularly a society that views one with contempt or pity.

**3. In Nawal El Saadawi's literature, the struggle for gender equality in the Middle East is presented as entirely separate from the historical influence of Western imperialism.**

**Answer:** B) False

Saadawi's work frequently synthesizes feminist critique with postcolonial critique, arguing that patriarchy and imperialism are interlocking systems of oppression.

**4. Isabel Allende's use of the 'family saga' structure in 'The House of the Spirits' functions as a political allegory for which country's historical turmoil?**

**Answer:** C) Chile

While Allende creates a fictionalized setting, the novel mirrors the socio-political transformation and 1973 military coup in Chile.

**5. The literary technique involving the 'de-centering' of the European perspective to prioritize local indigenous knowledge is known as \_\_\_\_.**

**Answer:** B) Decolonizing the mind

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Popularized by Ngũgĩ wa Thiong'o, this concept advocates for using native languages and epistemologies rather than those inherited from colonial powers.

**6. Postcolonial literature often employs 'hybridity', a mixing of cultural elements, to challenge the idea of 'pure' and 'authentic' national identities.**

**Answer:** A) True

Hybridity suggests that cultures are constantly evolving and intersecting, making single, 'pure' identities a myth often used for nationalist propaganda.

**7. In the context of world literature, how does the 'Subaltern' differ from a standard protagonist?**

**Answer:** B) The subaltern represents populations excluded from the hierarchy of power and history

The term, used by Gayatri Spivak, refers to those who are socially, politically, and geographically outside the dominant power structure and often 'silenced' by history.

**8. Author Arundhati Roy, in 'The God of Small Things', uses a non-linear narrative to explore the 'Love Laws' that dictate who should be loved in which society? \_\_\_\_**

**Answer:** A) India

Roy explores how class and the caste system in India intersect to police personal relationships and emotional boundaries.

**9. The 'Rashomon Effect', derived from Akutagawa's Japanese short stories, suggests that truth is objective and can be verified by a single reliable narrator.**

**Answer:** B) False

The Rashomon Effect describes the phenomenon of multiple, contradictory accounts of the same event, emphasizing the subjectivity of truth.

**10. Aimé Césaire's 'A Tempest' reworks Shakespeare's play to portray Caliban as a(n):**

**Answer:** C) Revolutionary figure struggling for his land and identity

Césaire, a founder of the Négritude movement, reframes the colonial relationship in *The Tempest* to empower the colonized subject.