# Unit 8 — Post-Colonial Voices, Advanced — Teacher copy

Track E · Klasse 12 · Niveau E (Basisfach / Leistungsfach)

**Niveau E**

## 1. Reading

Read the text and use it for the activities below.

**Reading — three extracts (paraphrased)**

*Rushdie (1994):* The narrator's two surnames sit side by side on a London library card. The library card itself is a postcolonial artefact: two languages, two empires, one borrower.

*Dangarembga (1988):* The narrator describes her education in colonial Rhodesia (now Zimbabwe) with deliberately split self: the educated *I* and the home-language *I* observe each other without quite agreeing.

*Roy (2002):* In an essay on the Indian state after the 1998 nuclear tests, Roy refuses the celebratory *we*; her *we* is conditional, audible and ironised.

**Vocabulary — academic post-colonial**

*hybridity (Bhabha), mimicry (Bhabha), the subaltern (Spivak), double consciousness (Du Bois), world-Anglophone, decolonisation, the imperial archive, code-switching, situated knowledge, epistemic violence, contrapuntal reading (Said).*

## 2. Practise

**Niveau E — controlled**

1. Match: hybridity → Bhabha; subaltern → Spivak; double consciousness → Du Bois; contrapuntal reading → Said.
2. T or F: *mimicry* in Bhabha is a strategy of compliance; the *subaltern* in Spivak refers to those without representational access.

**Niveau E — productive**

3. Build 4 sentences applying academic post-colonial vocabulary to the three extracts.

## 3. Your turn

**Post-colonial essay, 400 words.** Argue a complex thesis sustained across the three extracts. Use 3 integrated quotes + 4 academic-postcolonial terms + 5 academic discourse markers + 1 cleft.

**Sample**

*Read together, the three extracts — Rushdie 1994, Dangarembga 1988, Roy 2002 — sketch a small anthology of how the post-colonial I* learns to speak inside English without becoming English. Rushdie's narrator carries two surnames *side by side on a London library card*; the card is a small artefact of hybridity. The hybridity is, however, not celebratory. By contrast with earlier readings of Bhabha that flattened the concept into multicultural cheer, Rushdie's narrator reads the card as a *working condition*: two empires, one borrower, no resolution. Dangarembga's narrator goes further. The deliberately split self of *Nervous Conditions* — the educated *I* and the home-language *I* — is double consciousness in Du Bois's sense, ported to colonial Rhodesia. Accordingly, the *I* that writes the novel is not a synthesis of the two; it is the friction. Roy, writing essayistically in 2002, refuses the celebratory national *we* of post-1998 Indian nuclear discourse. Her *we* is audible because it is ironised; the irony is the instrument. It is precisely the refusal of the synthetic *we* that aligns Roy with Spivak's argument that the subaltern's silence is a structural fact, not a literary gap. More specifically, what these three writers share is the willingness to keep the seams visible — Rushdie's two surnames, Dangarembga's two voices, Roy's ironised *we*. By contrast with a politics that demands resolution, post-colonial writing earns its weight by refusing it. The *imperial archive* is not erased; it is read contrapuntally (Said), with the silenced voices held alongside the dominant ones. In this regard, the central post-colonial move is not synthesis but a principled refusal of synthesis.

## 4. Further reading / listening

- Edward Said, *Orientalism* (1978).
- Homi Bhabha, *The Location of Culture* (1994).
- Gayatri Chakravorty Spivak, *Can the Subaltern Speak?* (1988).

## 5. Teacher answer key

**Controlled.** 1. all true.

2. F (mimicry is partly destabilising — copy + difference), T.

**Productive.** 3. Open.