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Answer Key: Dissect Global Dissonance: A 10th Grade World Literature Quiz

Can a narrative voice reshape history? Evaluate complex themes of cultural fragmentation and structural innovation in these challenging literary analyses.

1. In Wole Soyinka's play 'Death and the King's Horseman', the conflict between Elesin Oba and Simon Pilkings serves primarily as a critique of which concept?

Answer: B) The ontological gap between colonial 'duty' and indigenous metaphysical responsibility.

Soyinka uses the ritual suicide plot to highlight how colonial intervention (Pilkings) fails to comprehend the spiritual and existential requirements of the Yoruba worldview, creating an irreconcilable cultural rift.

2. The 'Theater of the Absurd', famously exemplified by Samuel Beckett's 'Waiting for Godot', posits that human existence has no inherent meaning and that logic is an inadequate tool for understanding the universe.

Answer: A) True

Beckett and other Absurdist playwrights utilized circular dialogue and lack of plot to mirror the post-WWII existential crisis, where traditional structures of meaning had collapsed.

3. In 'The Unbearable Lightness of Being', Milan Kundera explores the philosophical tension between Nietzsche's 'eternal return' and the fleeting nature of life, using the setting of the 1968 ____.

Answer: B) Prague Spring

The Prague Spring serves as the critical socio-political backdrop for the novel, forcing the characters to navigate personal freedom against the weight of Soviet occupation.

4. Marjane Satrapi's graphic novel 'Persepolis' utilizes a minimalist visual style primarily to achieve which rhetorical effect?

Answer: C) To humanize the narrative and make the experience of the protagonist universally relatable despite the specific political context.

Satrapi has stated that the high-contrast, simplified drawings allow readers to project themselves onto the characters, stripping away 'exotic' barriers to empathy.

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5. Lu Xun, a towering figure in modern Chinese literature, utilized the 'Madman' character in his short stories to symbolize a rejection of ____.

Answer: B) Traditional Confucian feudalism

In 'A Madman's Diary', the protagonist's paranoia represents Lu Xun's critique of the 'cannibalistic' nature of traditional Chinese social structures and loyalty.

6. The concept of 'Negritude', as developed by Aimé Césaire and Léopold Sédar Senghor, was a literary movement that sought to reject French colonial influence by reclaiming African identity and values through poetry.

Answer: A) True

Negritude was a vital pan-Africanist literary and ideological movement that utilized the French language to challenge the cultural hegemony of the colonizer.

7. How does Isabel Allende's use of 'The Spirit of the People' in her narratives differ from the Magical Realism of her predecessors like García Márquez?

Answer: B) She focuses more heavily on the domestic sphere and female ancestral memory as a source of power.

Allende is noted for domesticating magical realism, focusing on the matrilineal transmission of stories and the intersection of political upheaval with private life.

8. The Japanese concept of 'Mono no aware', found in classics like 'The Tale of Genji' and modern works, refers to the bitter-sweet awareness of the ____ of all things.

Answer: C) Impermanence

This aesthetic value emphasizes the beauty found in transience, a cornerstone of Japanese literary sensitivity across centuries.

9. In 'The Metamorphosis' by Franz Kafka, the transformation of Gregor Samsa into an insect is explicitly explained by the text as a divine punishment for his greed.

Answer: B) False

A hallmark of Kafkaesque literature is 'the lack of an explanation'; the transformation is an absurd fact that highlights the alienation and bureaucracy of modern life without a stated cause.

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10. Which analytical lens would be most appropriate for examining the power dynamics between the speaker and the colonizing language in Walcott's 'A Far Cry from Africa'?

Answer: B) Post-Colonial Theory

Post-Colonial theory specifically addresses the 'double consciousness' and the tension between indigenous identity and the language/culture imposed by colonial history.