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Answer Key: Which Borderless Narratives Shape Our Global Identity? grade 10 Quiz

Sophomores analyze non-linear timelines, sociocultural subtext, and post-colonial motifs in works by Mahasweta Devi, Isabel Allende, and Wole Soyinka.

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

Answer: B) The ontological incompatibility between Yoruba cosmology and British colonial secularism.

Soyinka illustrates how the British district officer's intervention in a sacred suicide ritual stems from a fundamental failure to comprehend the spiritual reality of the Yoruba people.

2. In Isabel Allende's 'The House of the Spirits', the character Clara del Valle represents the literary tradition of _____ by communicating with spirits and predicting the future.

Answer: C) Magical Realism

Magical realism integrates supernatural elements into a realistic setting, treating them as mundane occurrences within the narrative.

3. The concept of 'Subaltern literature', as seen in the works of Mahasweta Devi, focuses on giving a voice to those excluded from the established power structures of society.

Answer: A) True

Mahasweta Devi's work specifically advocates for the rights and histories of marginalized tribal communities in India, embodying the Subaltern perspective.

4. Which literary device does Polish poet Wisława Szymborska frequently employ to address complex historical and philosophical themes through everyday objects?

Answer: B) Ironic detachment and microscopic perspective

Szymborska is famous for using 'irony' and a focused, humble gaze on small things to reveal large, often tragic, universal truths.

5. Albert Camus' 'The Stranger' is a cornerstone of _____ literature, exploring the indifference of the universe and the loss of traditional meaning.

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Answer: C) Absurdist

Absurdism focuses on the humanity's futile search for inherent meaning in an indifferent or chaotic universe, a central theme for Camus.

6. In global literature, the 'Bildungsroman' genre is strictly limited to European coming-of-age stories and cannot be applied to post-colonial narratives.

Answer: B) False

The Bildungsroman (coming-of-age story) has been successfully adapted by writers globally to show the psychological growth of protagonists within diverse cultural contexts.

7. How does Tsitsi Dangarembga's 'Nervous Conditions' challenge the traditional 'success story' of Western education in a colonial setting?

Answer: C) By depicting the psychological 'nervousness' or alienation caused by cultural hybridity.

The novel explores how the protagonist, Tambu, experiences a sense of dislocation and mental strain when trying to reconcile her indigenous roots with colonial education.

8. The use of the 'Labyrinth' as a recurring motif to represent the complexity of time and human knowledge is most synonymous with the works of ____.

Answer: B) Jorge Luis Borges

Borges used metaphors like labyrinths, libraries, and mirrors to explore the metaphysical nature of reality and the infinite.

9. In 'The Shadow Lines' by Amitav Ghosh, the 'lines' primarily symbolize:

Answer: C) The illusory nature of political borders vs. the reality of shared memory and history.

Ghosh explores how borders ('shadow lines') are often arbitrary constructions that fail to separate the intertwined lives and memories of people.

10. Perspective in world literature often shifts from 'Eurocentric' to 'Polyphonic', meaning it incorporates multiple cultural voices and viewpoints simultaneously.

Answer: A) True

Polyphony describes a narrative where multiple perspectives are given equal weight, challenging the idea of a single 'authoritative' or Western-centered history.

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