Course Title: Gender and Literature
Assignment: Week 1 Answer Keys

This paper contains 20 multiple-choice questions (MCQ). Please read each question carefully and select the correct answer from the options provided to you.

1. Gender may be defined as __________ which we internalize and consume unquestionably.

   a) a set of codes  
   b) a set of socio-cultural behaviors  
   c) a biological phenomenon  
   d) both (a) and (b) options are correct

2. Gender is ____________ between biology and ideology.

   a) a symmetrical entanglement  
   b) a systematic entanglement  
   c) an asymmetrical entanglement  
   d) not an asymmetrical interrelationship

3. Judith Butler in her book *Gender Trouble* (1990) defines gender as a verb that throws light on the:

   a) artificially constructed nature of gender  
   b) **performative nature of gender**  
   c) repetitive nature of gender  
   d) habituation nature of gender

4. Gender performativity is defined as a set of acts posited through

   a) the gendered stylization of the body for the purpose of generating an effect.  
   b) a group of people in order to represent their culture.  
   c) **the gendered stylization of the body for the purpose of generating an affect.**  
   d) option (b) and (c) are correct.

5. Agency is defined as

   a) **the ability to express one’s free self with a possibility of bringing a change.**  
   b) the ability to produce an acceptable set of gestures for the purpose of being accepted in a community.  
   c) the ability to express one’s opinion with an intention of not affecting other’s sentiments.  
   d) None of the above
6. In *Second Sex* (1949) Simon De Beauvoir argues that “one is not born, but rather becomes a woman”, which foregrounds the fact that

a) gender is an abstract phenomenon.
b) gender is to a large extent politically, socially, and ideologically constructed.
c) our biological configuration informs our gendered identity.
d) **Both (a) and (b) are correct**

7. Rene Descartes introduced a gendered division of knowledge by

a) explaining man as a rational being and woman as a passive object.
b) **explaining mind as an abode of rationality and body as passive and animalistic.**
c) explaining mind and body as an interrelated phenomenon.
d) explaining man as an emotional being who fails to act rationally.

8. In Munshi Premchand’s “The Chess Players” the difference between the sartorial cultures of the Nawabs and the British company officers throw light on

a) **two different orders of masculinity that is being performed through embodiment.**
b) decadent and hedonistic life style of the Nawabs of Lucknow.
c) gradual infiltration of the European sartorial culture into the Nawabi culture of Lucknow.
d) the effeminate masculine nature of the Nawabs of Lucknow.

9. Munshi Premchand’s short story “The Chess Players” foregrounds the transition from

a) **a feudal, hedonistic order of masculinity to a capitalist kind of masculinity.**
b) a capitalist economic system to a feudal kind of economic system.
c) agriculture based economic system to a neo-feudal kind of economic system.
d) None of the above.

10. The embellished and excess kind of sartorial culture that is represented by Mirza Sajjad Ali and Mir Roshan Ali in Satyajit Ray’s film *Shatranj Ke Khiladi* throws light on how

a) different material apparatuses contribute to the production of an abstract order of masculinity.
b) gendered identity is culturally and materially produced.
c) the Nawabs of Lucknow intended to represent themselves as different from the British company officers.
d) **both (a) and (b) options are correct.**

11. Viola’s dressing up as a man in Shakespeare’s *Twelfth Night* (1602) enables her to gain social, economic, and political mobility. Viola’s embodied performativity explains the

a) **interrelationship between agency and embodiment**
b) interrelationship between gender and space
c) interrelationship between gender and race  
d) interrelationship between gender and class

12. The chess board in Munshi Premchand’s short story metaphorically represents the  
   a) **unproductive, hedonistic, and decadent culture of Lucknow**.  
   b) logical and analytical mental faculties of the Nawabs  
   c) irrational and merciless mind set of the British officers.  
   d) interface between the real and the virtual world of Lucknow.

13. Hegemonic masculinity is defined as a construct which  
   a) is immutable and is not context specific.  
   b) **is mutable and is context specific**.  
   c) is depended only on the cultural conditions.  
   d) None of the above.

14. The *dewankhana* which acts as an interface between the public and private space in  
   Munshi Premchand’s “The Chess Players” foregrounds  
   a) the interrelationship between gender and space.  
   b) the racio-political nature of gendered identity.  
   c) the interrelationship between gender and economy.  
   d) The interrelationship between class and gender.

15. The Mirza’s begum’s confinement into the interior spaces of the house in Munshi  
   Premchand’s short story depicts  
   a) **the agentic crisis of the women.**  
   b) the shy, meek and docile nature of the women.  
   c) how women were differently empowered during the rule of Wajid Ali Shah.  
   d) None of the above.

16. The act of playing chess by Nawabs as dramatized in “The Chess players” indicates an  
    inward looking, unproductive, self absorbed and decadent kind of culture which is  
    opposite to  
    a) **productive, military kind of masculinity embodied by the British company officers.**  
    b) feminine and sophisticated kind of culture embodied by the women of Lucknow.  
    c) hedonistic and pleasure loving culture of Awadh.  
    d) none of the above.

17. The act of marching in of the British army and the imprisonment of Nawab Wajid Ali  
    Shah towards the end of the short story “The Chess Players” symbolizes
a) the replacement of a hegemonic hedonistic masculinity by the capitalist kind of masculinity.
b) the defeat of the Nawabs at the hand of the British company officers.
c) the end of the rule of Nawab in Lucknow.
d) the taking over of the kingdom by the British officers.

18. “Go and throw it to them. Let them eat or cast it to the dogs.’ But face to face she was helpless.” What does the quoted line connote about the status of the woman in the short story “The Chess Players”?

a) it throws light on the agencyless status of the woman.
b) it throws light on the out spoken nature of the woman.
c) it throws light on the submissive and helpless status of the woman
d) both (a) and (c) options are correct.

19. “So if Mirza Sajjad Ali and Mir Roshan Ali spent most of their time sharpening their wits…Both of them were hereditary jagirdars, free from worries of a livelihood.” What does the quoted line connote about the cultural scenario in the short story “The Chess Players”?

a) it depicts a feudalistic, indolent and pleasure loving culture.
b) it depicts a culture where men are industrious, diligent, and productive.
c) none of the above.
d) it depicts a culture where men are fond of involving in analytical activities.

20. The concept of metrosexual male is associated with

a) men living in an urban post-industrial capitalist culture who are very conscious about their appearance and grooming.
b) men living in an urban post-industrial capitalist culture who are against any activities associated with grooming.
c) men living in an urban post-industrial capitalist culture who work in cosmetic industries.
d) None of the above.