Course Title: Gender and Literature  
Assignment: Week 2

This paper contains 20 multiple-choice questions (MCQ). Please read each question carefully and select the correct answer from the options provided to you. Each question carries 1 mark.

1x 20= 20 Marks

1. In Munshi Premchand’s short story “The Chess Players”, Mirza Sajjad Ali’s Begum is not allowed to enter the *dewankhana*
   a) because of her biological location.
   b) because she has to prepare food for her family members.
   c) because of her gendered identity.
   d) both (a) and (c) options are correct.

2. The nameless, agencyless status of Mirza Sajjad Ali’s Begum in the short story “The Chess Players” throws light on
   a) the socio-cultural and political position of the women of Awadh who are perceived as commodities.
   b) the socio-cultural and political position of the women of Awadh who are perceived as valuable entities.
   c) The socio-cultural and political position of women of Awadh who are perceived as machines that are used for fulfilling the basic needs of men.
   d) option (a) and (c) are correct.

3. The Begum in the short story “The Chess Players” is hesitant to enter the *dewankhana* because
   a) she is grown up in a value system that forbids women to step out in public domain.
   b) stepping out in public domain is considered to be a gendered blasphemy.
   c) option (a) and (b) are correct
   d) None of the above.

4. The biological unproductivity of the Nawabs as indicated by the Begum in “The Chess Players” symbolizes
   a) the end of a hedonistic, pleasure loving feudal culture embodied by the Nawabs.
   b) the beginning of the British company rule in Awadh.
   c) decadent state of the Nawabi culture and the end of their lineage.
   d) All the options are correct.

5. The woman in “The Chess Players” is depicted as more masculine and authoritative whereas the Nawabs are represented as non-masculine. This throws light on
   a) the difference between the gendered identity and biological location.
   b) The administrative ability of the Begum
c) The interrelationship between socio-cultural identity and biological location.

d) The socio-cultural and political position of the male.

6. The Begum’s entering the *deewankhana* and her act of unsettling the chessboard symbolizes

a) the subversion of the normative understanding of the spatial division prescribed by the patriarchal society.
b) the subversion of the gendered role that is expected to be performed by a woman.
c) the subversion socio-cultural roles that are assigned to a woman.
d) All the options are correct.

7. The Begum’s walking up to the *deewankhana* and her act of throwing down of the chessmen foreground how

a) spatial location can generate certain kind of gendered identity.
b) bodily gestures, language and space collude to produce certain kind of gendered identity.
c) the prescribed gendered identity is performed by the Begum.
d) the prescribed gendered identity is biologically determined.

8. The playing of chess which is considered to be a royal indoor game by the Nawabs, towards the end of the story is depicted as an illegal and escapist activity. This change in the perspective symbolizes

a) the marginalization of the feudal, hedonistic and self-absorbed culture of the Nawabs of Awadh.
b) the change in Nawabs perspective towards the act of playing chess.
c) how the act of playing chess represents the monotonous life of the Nawabs.
d) None of the above.

9. George Orwell’s essay “Shooting an Elephant” foregrounds the fact that

a) the British officers were hated by the Burmese people.
b) the Burmese people were corporeally and emotionally tortured by the colonial officers.
c) the gendered location is enmeshed with our racial identity.
d) the gendered identity is not informed by our racial identity.

10. The British colonial officer in the essay “Shooting an Elephant” faces a crisis of agency

a) because of his racial and political location that predetermine his performativity.
b) Because he has to kill the elephant against his will.
c) Because he has to protect the hegemonic gendered identity being a colonial officer.
d) All the options are correct.

11. The essay dramatizes the anxiety between two orders of embodiment. They are

a) the artificial performative embodiment and the organic or the corporeal embodiment.
b) the neural and the organic embodiment.
c) The artificial performative embodiment and the enacted embodiment.
d) The organic and the corporal embodiment.

12. George Orwell’s essay “Shooting an Elephant” depicts that in the process of performing the prescribed gendered role
   a) our human agency is compromised.
   b) our human agency is accentuated.
   c) our human agency is heightened.
   d) our human agency is amplified.

13. In the short story “The Chess Players” the Begum faces agentic crisis because of her being socially marginalized, whereas in Orwell’s essay “Shooting an Elephant”
   a) the powerful gendered identity paradoxically produces an experience of powerlessness.
   b) the powerful gendered identity paradoxically produces an experience of being in a privileged position.
   c) the powerful gendered identity paradoxically produces an experience of being in an honored position.
   d) Both (b) and (c) options are correct.

14. The elephant’s ravaging of the market and the summoning of the White colonial officer to control the animal that has gone amok symbolizes
   a) the British officer as an iconic image who embodies the notion hegemonic masculinity.
   b) the British officer as an iconic image who embodies the notion of normativity and rationality.
   c) the British officer as an iconic image who is conceived as a hyper masculine person who is expected to restore normativity.
   d) All the options are correct.

15. The crowd of the Burmese people who follows the British colonial officer in order to see him shooting the elephant symbolizes
   a) the collective will of the colonized people expectant to see the White hegemonic male to be performative.
   b) the collective will of the colonized people expectant to see the White hegemonic male’s failure to shoot the elephant.
   c) The collective will of the colonized people who are expecting to consume the elephant’s meat.
   d) None of the above.

16. Shooting of the elephant in George Orwell’s essay metaphorically stands for
   a) the annihilation of Orwell’s own human agency.
   b) Orwell’s ability to appease the Burmese crowd.
   c) Orwell’s ability to control the Burmese people standing behind him.
   d) Both (b) and (c) options are correct.
17. Shooting of the elephant in George Orwell’s essay symbolizes Orwell’s attempt
   a) to preserve the macro narrative of imperialism and gendered knowledge.
   b) to confirm to gendered codes of conduct associated with the image of White male colonial officer.
   c) to confirm to the codes of conduct associated with the notion of hegemonic masculinity.
   d) not to conform to the gendered codes of conduct.

18. The deewankhana in Munshi Premchand’s short story “The Chess Players” and the club of the British officers as described in the essay “Shooting an Elephant” are
   a) examples of homosocial space.
   b) examples of heterosocial space.
   c) examples of space where British women were allowed to enter.
   d) None of the above.

19. George Orwell’s “Shooting an Elephant” foregrounds how Orwell’s attempt to confirm to his extended gendered identity
   a) makes his human identity obsolete.
   b) makes his human identity unimportant.
   c) makes his human identity important.
   d) Both (a) and (b) options are correct.

20. The essay “Shooting an Elephant” foregrounds the interrelationship between
   a) gender, entitlement, and agency
   b) gender, entitlement, and space.
   c) gender, race, and space
   d) gender, space, and language.