Course Title: Gender and Literature
Assignment: Week 3
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. Each question carries 1 mark.

1x 20= 20 Marks

1. Joseph Conrad’s *Heart of Darkness* (1899) depicts imperialism as
   a) a patriarchal, phallogocentric, and exploitative enterprise.
   b) a civilizing mission.
   c) an enterprise that aims to invade and territorialize the non-European space
   d) option (a) and (c) are correct

2. In Joseph Conrad’s *Heart of Darkness* (1899), the interrelationship between gender and space is captured in the scene where Marlow
   a) describes Africa as a mysterious and exotic dark continent.
   b) describes Africa in animalistic metaphors.
   c) describes Europe as cartographically charted and Africa as mysterious and undecipherable
   d) all the options are correct

3. The European White men’s attempt to control the African men as well as the European White women foregrounds
   a) the problematic equation between the racial and gendered othering.
   b) the problematic equation between the ideological and gendered othering
   c) the problematic equation between the gendered and the economic other.
   d) Both options (a) and (b) are correct.

4. African women like Kurtz’s mistress are doubly marginalized because of their
   a) political, racial, and gendered location.
   b) physical features.
   c) inferiority complex.
   d) All the options are correct.

5. The act of territorializing and invading the non-European space by the imperialists throws light on how the notions of male and female
a) **transcend the biological space and become cultural and ideological entities.**
b) transcend the ideological space and become a biological phenomenon.
c) transcend the inorganic space and become an organic phenomenon
d) None of the above.

6. In Joseph Conrad’s *Heart of Darkness* (1899), Marlow’s failure to decipher the African geographical space by European phallogocentric apparatus throws light on

a) the context sensitive feature of the European Enlightenment narrative that is projected by the imperialist as global knowledge.
b) the universality of European Enlightenment as an ontological category
c) the inability to decode the other by the Europeans because they are cognitively configured to perceive the non-European space through the lenses of logic and rationality.
d) **Both (a) and (c) are correct.**

7. In *Heart of Darkness* (1899) Joseph Conrad unveils the gendered and constructed nature of knowledge through Marlow who misinforms Kurtz’s fiancée in order to

a) protect and perpetuate the ideology of imperialism which is proselytized as a civilizing mission by the European White males
b) perform his role as a white European male in which the women must be misinformed.
c) protect the ideology of imperialism, where knowledge was seen to be an exclusive property of the white males
d) **All the options are correct**

8. The river Thames in *Heart of Darkness* (1899) metaphorically throws light on the phallogocentric ideologies which is opposed to Congo portrayed as

a) exotic, calm, and female space
b) swift, navigable and mighty space
c) anarchic, exotic and animalistic space
d) **both options (a) and (c) are correct.**

9) Darkness in Joseph Conrad’s *Heart of Darkness* (1899) is located at the heart of the civilized Europe which highlights the

a) monstrous and exploitative nature of imperialism.
b) civilizing mission of imperialism.
c) universal and ontological nature of imperialism
d) All of the above

10) The women in *Heart of Darkness* have

a) **either a petrifying or passive presence**
b) either an agile or restive presence
c) either a spirited or passionate presence
d) either an overshadowed or dwarfed presence

11) *Heart of Darkness* (1899) may be considered as an anti-adventure narrative because

a) the novel deconstructs the notion of imperial masculine adventure novel.
b) the novel deconstructs the conventional norms of novel writing set by Victorian male novelists.
c) The novel deconstructs the post-structuralist style of novel writing.
d) All the above options are correct.

12) Marlow in *Heart of Darkness* (1899) experiences agentic crisis because he has to conform to

a) the notion of performative imperial man who has to abide by the overarching phallogocentric principle that denies human intervention.
b) the expanding, penetrating and territorializing principles of imperialism which was largely phallic and masculinist
c) the ideology of imperialism which aims to civilize and educate the native.
d) Both options (a) and (b) are correct.

13) Kurtz’s fiancée’s elegant emotionality is in contrast to the African mistress’s savage, animalistic, and corporeal existence. This contrast between the White European woman and African woman throws light on the

a) mind-body dualism embedded in the narratives of imperialism.
b) nature-culture dualism embedded in the narratives of imperialism.
c) Savage-cultural dualism embedded in the narratives of imperialism.
d) All of the above options are correct.

14) The ivory in *Heart of Darkness* (1899) stands as a metaphor for

a) exotic other.
b) capitalist commodity.
c) ethos of imperialism.
d) expensive entity.

15) The strategies of extracting natural resources like ivory from the non-European spaces and shipping of it back to the Europe where it is domesticated and consumed by the White European citizens throw light on how

a) the notion of gender is extended to inanimate entities.
b) the notion of gender is extended to objects
c) the notion of gender is extended to non-living entities.
d) All the options are correct.

16) The extraction of natural resources from non-European spaces and the process of transforming the objects into consumable entities foreground how
a) the politics of othering is informed by the profit-making principles of imperialism.
b) the notion of imperialist ideology and economy are inextricably intertwined.
c) the notions of ideology are not connected to the profit-making principles.
d) Both options (a) and (b) are correct.

17) The deviation of colonial Kurtz from the perfect embodiment of European imperial ideology to a renegade foregrounds the transition from

a) a phallogocentric insider to an exotic other.
b) a savage to a civilized native.
c) a racial other to a gendered other.
d) a rogue to a civilized white male.

18) “All Europe contributed to the making of Kurtz”. What does the quoted line connote about Kurtz as a European male figure and Eurocentric knowledge system?

a) It throws light on the constructed nature of the Eurocentric knowledge system which is embodied by Kurtz.
b) It throws light on the principles of rational, phallogocentric and expansionist nature of Eurocentric knowledge system which Kurtz embodied.
c) It throws light on the ontological and universal nature of the Eurocentric knowledge that is proselytized by Kurtz.
d) Both options (a) and (b) are correct.

19) “The horror! The horror!” What does the quoted line imply about the European imperial mission?

a) The hollow, monstrous and decadent nature of imperialism.
b) The atavistic, animalistic nature of the dark continent.
c) The failure of the essentially masculinist, phallogocentric, and imperial enterprise.
d) Both options (a) and (c) are correct.

20) Marlow’s failure to narrate the experiences of imperialism in classic realist style of narration foregrounds

a) the inadequacy of the phallogocentric medium to convey non-European experiences.
b) the failure of a European construct at the level of language to narrativize non-European experiences.
c) the narrator’s nervous and neurotic self.
d) All the options are correct.