1) Katherine Mansfield’s “The Fly” (1922) can be read as a scathing feminist critique on
(a) the masculinist principles of preservation, protection, production and perpetuation
(b) the decadent culture of Europe
(c) imperialism as a brutal, merciless enterprise
(d) breaking up of an imperialist order which was essentially masculine

2) In the beginning of the short story “The Fly”, the boss flaunts of his stuff in his cabin which foregrounds
(a) the essentially bourgeois mentality of the boss
(b) his material and social standing
(c) the phallogocentric nature of the products in his cabin.
(d) All of the above

3) In “The Fly”, the boss is depicted as someone who’s in control of his nerves in contrast to the frail Woodifield which is suggestive of
(a) a hegemonic and productive model of masculinity against a derelict and decrepit model of masculinity
(b) their respective positions in the social setup
(c) an imperial model of masculinity against a senile model of masculinity
(d) Both options (a) and (c) are correct.

4) ‘For the life……….he could not remember’.“The Fly” ends with these very telling lines. What does the quoted line imply?
(a) The guilt ridden conscience of the boss on having killed the fly
(b) Flashes of memory recur from his past
(c) Annihilation of his masculine pride and desire
(d) A feeling of the absurdity of human condition

5) The fly episode in the short story “The Fly” is a symbolically dense episode which implies
(a) an attempt to preserve the hegemonic idea of masculinity
(b) the sado-masochistic tendencies of the boss
(c) the boss’ attempt to enact as well as annihilate the ‘Other’
(d) All of the above
6) The act of pouring whisky into a glass as dramatized by the boss in “The Fly” is an extension of his masculine pride, narcissistic outlook and rational/phallic views on life in general which is in stark contrast to the parochial and insular views of Woodifield.
(a) the parochial and insular views of Woodifield
(b) the senility and decadent masculinity of Woodifield
(c) the astute and crude masculinity of Woodifield
(d) None of the above options are correct.

7) Katherine Mansfield’s “The Fly” foregrounds a transition from
(a) a solid, upfront masculinity to fragile kind of masculinity
(b) a fragile, decadent masculinity to a solid, upfront masculinity
(c) an imperial masculinity to a neo-imperial masculinity
(d) None of the above options are correct.

8) Woodifield informs the boss about his wife and daughters’ trip to Belgium to have a look at Reggie’s and the boss’ son’s grave, the boss is taken aback. What could be the gendered implications of this?
(a) It is suggestive of the agency of women which the boss sees as a threat
(b) The boss is fearful of the gendered other
(c) The increased mobility of the women posing a threat to his megalomaniac masculinity
(d) All of the Above

9) “But such grinding feeling……frightened’. Why does the boss feel positively frightened at this moment?
(a) The boss’ attempt at performing hysteria fails.
(b) The hegemonic masculinity of the boss which had come to embody the patriarchal principles of preservation and perpetuation has reached its culmination.
(c) The boss becomes acutely aware of the fact that the ravages of time have consumed him.
(d) All the above options are correct.

10) In “The Fly”, Woodifield’s family (the wife and the girls) kept him boxed up in the house every day. What does this indicate about Woodifield?
(a) He had become old and physically bereft
(b) Shifting of the gender roles of women post First World War
(c) The agencyless status of Woodifield
(d) All of the above
11) “Time, he had declared then, he had told everybody, could make no difference. Other men perhaps might recover, might live their loss down, but not he.” What impression of the boss do we get from the above lines?
(a) The boss wants to move on from a disturbed episode of his past
(b) The boss is exhibiting his ability of reliving his original moment of loss at will
(c) The boss’ masculinity is ironically mediated by his ability to be hysteric at will.
(d) Both options b and c are correct.

12) The fact that the boss grieves over his dead son even after six years of his death is an ironic reinforcement of stereotypical gender roles. What kind of worldview is the boss seen to exhibit?
(a) The boss held the view that men like him have no control over their emotions.
(b) The boss held the view that men like him have the unique ability to re-live and revisit the original moment of loss at will.
(c) The boss held the view that men like him had a superior sense of suffering.
(d) Both options (b) and (c) are correct.

13) What does the boss’ act of hiding the photograph of his son from Woodifield tell us about the character of the boss?
(a) The boss’ act of hiding his son’s photograph validates the denial he wants to perform in the public space
(b) The boss’ act of hiding the photograph in the office is implicative of the loss he has incurred
(c) The boss’ act of hiding the photograph is suggestive of the performative and totemic quality of his private mourning.
(d) Both options (a) and (c) are correct

14) After Woodifield tells the boss that his wife and daughters won’t let him touch whisky at home, the boss very assertively utters, “Ah, that’s where we know a bit more than the ladies.” What does the quoted line tell us about the character of the boss?
(a) It throws light on the sexist and masculinist pride of the boss
(b) It throws light on the decadent masculinity of the boss
(c) It throws light on the fact that the boss has been infantilized with his age.
(d) None of the above options are correct

15) In the short story “The Fly”, we see that the boss and Woodifield are ensconced in their interior space, whereas Woodifield’s wife and daughters are travelling. What does this tell us about the gender roles in the short story?
(a) The gender roles were unchanged post World War I
(b) The gender roles were reflective of the actual demographic conditions post World War I.
(c) The women posed a challenge to the hetero-normative gender roles.
(d) The agentic crisis of women in the short story
16) The boss begins to crumble after Woodifield’s departure. What does this tell us about the boss at this point in the story?
(a) It tells us that the boss has been successful in perpetuating his ideas of manliness to the frail Woodifield.
(b) The boss’ drive for masculinist memory control is marked by neurotic repression.
(c) It marks a transition from solid, stout model of masculinity to a frail and senile model of masculinity.
(d) Both options (b) and (c) are correct

17) The boss, on learning that Woodifield’s wife and daughters have visited his son’s grave in Belgium is visibly shocked. Why is the boss visibly shocked at the moment?
(a) The castrating gaze of the women posed a challenge to his constructed ideas of masculinity
(b) The boss who had come to represent the European phallogocentric male has been emasculated.
(c) The boss is deeply distressed about the demise of his son and Woodifield’s narrative cracks open a painful chapter from his past
(d) All options are correct.

18) The death of the boss’ son in the short story “The Fly” foregrounds the
(a) shift of traditional gender roles after the First World War
(b) death of the boss’ megalomaniac desire of expansionism and territorialisation
(c) endof enormous ambition which the boss had from his son.
(d) All of the Above

19) The boss fails to weep even when he looks at his son’s photograph. What does this tell us about the character of the boss?
(a) It foregrounds the fact that the boss is emotionally unchangeable and unalterable.
(b) His ability to re-live the original moment of loss and his ability to perform hysteria fails.
(c) The boss has been successfully able to evade and defy memory as a part of his masculinist preservation project.
(d) None of the above options are correct
20) The boss is visibly shaken with the death of the fly. What does this tell us about the gender dynamics in the short story?
(a) It marks a departure from a hegemonic model of masculinity to a muscular model of masculinity
(b) It throws light on the fact that the hegemonic masculinity of the boss which aimed at expansion and preservation has come to an end.
(c) It foregrounds the fact that the fly which had come to embody his ideals of resourceful masculinity and preservation has come to an end.
(d) Both options (b) and (c) are correct.