Course Title: Gender and Literature  
Assignment: Week 5

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 John Osborne’s *Look Back in Anger* (1956) England is depicted as
   
   a) a flourishing nation.  
   b) a prosperous nation  
   c) an emasculated nation.  
   d) an affluent nation.

2) The play *Look Back in Anger* may be considered as a pioneer of the Angry Young Man Movement that
   
   a) captures the masculinist anger, resentment, and disillusionment generated by the decadent post-imperial socio-cultural and political conditions of England.  
   b) captures the masculinist anger, resentment, and disillusionment generated by the failure of the 1944 Education Act.  
   c) captures the masculinist anger, resentment, disillusionment generated by the jobless and agencyless status of the working-class university graduates of England.  
   d) All the options are correct.

3) The misogynistic attitude of the protagonist Jimmy Porter in Osborne’s *Look Back in Anger* is informed
   
   a) by the childhood memories of his absent mother.  
   b) by the childhood memories of his absent parents.  
   c) by the childhood memories of his protective mother.  
   d) None of the options are correct.

4) Jimmy’s father embodies an order of masculinity that
   
   a) indicates the death of idealism.  
   b) indicates the death of colonial empire  
   c) started out being ideologically correct but ended up in despair and cynicism.  
   d) options (a) and (c) are correct.

5) Jimmy Porter’s masculinity crisis is informed by
   
   a) the male hysteria he inherits from his father.  
   b) the male hysteria he inherits from his mother  
   c) the decadent socio-cultural condition of the colonized nations.  
   d) options (b) and (c) are correct.
6) The hysterical condition of Jimmy Porter in Osborne’s *Look Back in Anger*

   a) throws light on the re-gendering of the mental disorder that was normatively conceived as a female malady.
   b) throws light on the re-gendering of the mental disorder that was normatively conceived as a war trauma.
   c) throws light on the re-gendering of the mental disorder that was normatively conceived as a post-world war trauma.
   d) throws light on the re-gendering of the mental disorder that was not normatively conceived as a female malady.

7) The character of Nigel Redfern in Osborne’s *Look Back in Anger* embodies an order of masculinity

   a) informed by upper middle class privileges, entitlement, and wealth
   b) informed by the pure working-class culture.
   c) informed by the pre-imperial culture.
   d) informed by the post-imperial socio-political conditions of England.

8) 1944 Education Act produced a race of university graduates like Jimmy Porter

   a) who possessed the intellectual and cultural capital but lacked the financial agency for social mobility.
   b) who neither possessed the intellectual capital nor the financial agency for social mobility.
   c) who possessed the financial agency for social mobility.
   d) whose gendered identity was informed by the pure-working class culture.

9) Alison Porter in *Look Back in Anger* is depicted as ______________ that Jimmy Porter marries in order to take revenge on the privileged middle class people.

   a) a class based commodity
   b) a trophy wife
   c) an elegant upper middle class woman
   d) all the options are correct

10) In Osborne’s *Look Back in Anger*, Helena Charles embodies the ______________ that Jimmy Porter resents.

   a) voice of the middle-class establishment
   b) voice of the imperialist England
   c) voice of the Christian morality
   d) options (a) and (c) are correct

11) In the play *Look Back in Anger* the worn tweet jacket, the smoking pipe, and the arm chair are used

   a) as metonymic markers of the middle-class masculinity that Jimmy Porter aspires to achieve.
b) as metonymic markers of the middle-class masculinity that Jimmy Porter abhors.
c) as metonymic markers of the working-class masculinity that Jimmy Porter aspires to achieve.
d) as metonymic markers of the working-class masculinity that Jimmy Porter antagonizes.

12) Jimmy Porter on one hand hates the middle-class people like Nigel Redfern but on the other hand, he fails to connect with the purely working-class culture. This ambivalent complex reaction of the protagonist foregrounds

a) the inadequate nature of his masculinity.
b) the pathological nature of his masculinity.
c) the enigmatic nature of his masculinity.
d) the confused nature of his masculinity.

13) Jimmy Porter’s attempt to exhibit his knowledge of world politics and the use of the university rhetoric enable us to reflect on how

a) a working-class man aspires to perform as a middle-class gentleman.
b) a middle-class man aspires to perform as an elite upper middle-class gentleman.
c) a middle-class man aspires to perform as a pure working class man.
d) None of the above.

14) In the play Look Back in Anger, although Alison marries a working-class man Jimmy Porter, she is able to retain her elegant elitism. Alison’s gendered identity throws light on

a) the interrelationship between gender and class.
b) the interrelationship between gender and race.
c) the interrelationship between race and class.
d) the interrelationship between gender and race.

15) Alison’s marriage to Jimmy Porter may be interpreted as ____________ of her situatedness from an elite imperial lady to a working-class woman.

a) an elevation
b) a subversion
c) a problematization
d) options (b) and (c) are correct.

16) The women in Look Back in Anger are

a) attacked, possessed, and invaded by the masculinist rhetoric of Jimmy Porter.
b) loved, nurtured and possessed by the masculinist rhetoric of Jimmy Porter
b) revered, possessed, and invaded by the masculinist rhetoric of Jimmy Porter.
d) attacked, possessed, and nurtured by the masculinist rhetoric of Jimmy Porter.

17) The death of the hegemonic imperial masculinity embodied by Colonel Redfern throws light on how
a) gendered identity is configured and reconfigured by socio-political conditions.
b) gendered identity is enmeshed with class identities.
c) gendered identity is not informed by class identities.
d) Both options (a) and (b) are correct.

18) In Osborne’s *Look Back in Anger*, the acts are performed in a close claustrophobic setting. The closeness of the setting is replicative of the

   a) decadent and depleted socio-political condition of post-imperial England.
   b) enraged and anxious state of Jimmy Porter.
   c) working-class status of Jimmy Porter.
   d) depleting financial condition of Jimmy Porter.

19) The character of Hugh Tanner in *Look Back in Anger* may be interpreted as

   a) an extreme extension of Jimmy Porter’s anger and cynicism.
   b) a mimicry of Jimmy Porter’s anger and cynicism.
   c) a mimicry of Jimmy Porter’s hatred for the middle-class people.
   d) an extreme extension of Jimmy Porter’s reverence for the working-class people.

20) The death of Mrs. Tanner in *Look Back in Anger* symbolizes the death of

   a) the pure working-class culture.
   b) the middle-class values
   c) the working-class dreams and aspirations
   d) None of the above.