This paper contains 15 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 15= 15 Marks

1) Language in *Look Back in Anger* is used as a masculinist strategy to

a) **attain the hegemonic position by attacking the woman by the rhetoric of rage and anger.**
   b) attain the status of the middle-class masculinity by attacking the woman by the rhetoric of rage and anger.
   c) attain the status of the working-class masculinity by attacking the woman rhetorically and viscerally.
   d) None of the above.

2) Jimmy Porter’s attempt to present himself as a disillusioned working-class hero fails because of his entitlement as a university graduate

a) that problematizes his gender and class identity.
   b) that problematizes his gender and race identity.
   c) that problematizes his race and class identity.
   d) that elevates his gender and class identity.

3) Anger in *Look Back in Anger* may be interpreted as Jimmy Porter’s attempt to

a) **veil his hysterical mental condition.**
   b) veil his hatred for the middle-class people.
   c) unveil his hysterical mental condition.
   d) unveil his hatred for the middle-class people.

4) The notion of masculinity in Osborne’s *Look Back in Anger* is

a) **defined and mediated by the complex class positions.**
   b) defined and mediated by the race identities.
   c) defined and mediated by the complex gendered identities.
   d) None of the above.

5) John Osborne’s *Look Back in Anger* depicts two orders of masculinity-

a) **the decadent imperial order of masculinity embodied by Colonel Redfern and the post-imperial exhausted masculinity embodied by Jimmy Porter.**
   b) the decadent imperial order of masculinity embodied by Alison Porter and post-imperial exhausted masculinity embodied by Cliff Lewis.
   c) the flourishing imperial order of masculinity embodied by Colonel Redfern and the post-imperial exhausted masculinity embodied by Jimmy Porter.
d) the imperial order of masculinity embodied by Nigel Redfern and elegant working class masculinity embodied Cliff Lewis.

6) The imperial order of masculinity embodied by Colonel Redfern throws light on the
   a) entanglement between nostalgia and masculinity.
   b) entanglement between education and masculinity.
   c) entanglement between sickness and masculinity.
   d) entanglement between corporeality and masculinity.

7) In contrast to the short story “The Chess Players” where the interior of the house is occupied by the woman, the private space in Look Back in Anger is inhabited mostly by the men. This transition throws light on the
   a) regendering of the domestic space.
   b) regendering of the private space.
   c) jobless status of the men in the post-imperial England.
   d) options (a) and (b) are correct.

8) The tattered teddy bear and the squirrel in Osborne’s Look Back in Anger symbolize
   a) the extended gendered performativity of Jimmy and Alison.
   b) the extended gendered performativity of Alison and Helena Charles.
   c) the inadequate gender performativity of Jimmy and Alison.
   d) Options (a) and (c) are correct.

9) Alison Porter’s physical, emotional, and spiritual suffering in the play Look Back in Anger elevates her in her mind to become a compatible companion of Jimmy. Suffering is depicted as a
   a) a masculinist sentiment for intellectual superiority.
   b) a masculinist sentiment for spiritual superiority strategically used to dominate women.
   c) feminine sentiment in the play.
   d) Options (a) and (b) are correct.

10) In Look Back in Anger, the imperial past is remembered as a time of possibilities and abundance whereas the post-imperial England is perceived as decadent and impotent by Jimmy Porter. The difference between the masculine past and emasculated present
   a) sensitizes us to the fact that inanimate entities like time may also be conceived as a gendered phenomenon in the play.
   b) sensitizes us to the fact that time is gender neural.
   c) sensitizes us to the fact that time is not a gendered phenomenon.
   d) Options (b) and (c) are correct.

11) The figure of the dead child at the end of the play Look Back in Anger is emblematic of
   a) the futurelessness and ineffectual masculinity of post-imperial England.
b) the futurelessness and effectual masculinity of the post-imperial England.
c) the degenerated position of England in world politics.
d) None of the above.

12) Jimmy and Alison’s compatibility is premised on their

a) **inadequate gendered identities.**
b) complete gendered identities
c) ambivalent gendered identities.
d) class-based gendered identities.

13) In the Act II scene III, Jimmy says to his wife, “you’re a very beautiful squirrel, but you’re none too bright either…” The quoted line enables us to reflect on how

a) the sexist binaristic understanding is re-inscribed in the end of the play by a patronizing male rhetoric.
b) Cartesian mind-body dualism is inscribed in the end of the play.
c) Alison manages to win back Jimmy’s love and respect for her.
d) **options (a) and (b) are correct.**

14) Helena Charles’s quick shift from being Jimmy mistress to a middle-class woman foregrounds the

a) **mutability of the middle-class value system.**
b) mutability of her love for Jimmy Porter.
c) mutability of the working-class value system.
d) None of the above.

15) In Act III scene II, Helena says to Alison, “What’s the matter with you? You sound as though you were quoting him all the time.” Alison Porter’s constant quoting of Jimmy while conversing with Helena Charles throws light on how

a) emotionally and rhetorically her female individuality is invaded by Jimmy Porter.
b) emotionally and rhetorically her female individuality is reconfigured by Jimmy Porter’s world view.
c) emotionally and rhetorically she has managed to retain her middle-class individuality.
d) **options (a) and (b) are correct.**