

**BERNARD MALAMUD'S
THE ASSISTANT**

Bernard Malamud's *The Assistant*

PART ONE. Select the best of the four choices a. b. c. d. after each sentence.

1. Bernard Malamud's second novel- *The Assistant* -- has been widely acclaimed as one of the most significant in recent times.
 - a) works of fiction
 - b) means of non-fiction
 - c) works. of Romanticism
 - d) works of verse, a kind of fantasy
2. Bernard Malamud. in an age when literature thrives on the denigration of man, is seeking
 - a) an intrusion to universe
 - b) means to affirm man
 - c) a negotiation among men in society
 - d) a peaceful mind amid chaos
3. Bernard Malamud ventures from the symbolic method to the realistic one, but always voices the belief that man can

 - a) hold his ideal
 - b) not endure misery and sorrow
 - c) rise above his limitations
 - d) commit suicide, if necessary

4. According to some critics, such as Harvey Swados, Norman Mailer, J.D. Salinger, or Herbert Gold, the Jew are on occasion peculiarly dramatic

 - a) dregs of society
 - b) victims of anarchy
 - c) heroes of adventures
 - d) symbol of man's struggle

5. In any survey of the contemporary literature concerning Bernard Malamud's appeal, the reader sees that the hub of the problem is precisely
- his Jewishness
 - alienation in the universe
 - of sordid and low society
 - a social dispute
6. In terms of Bernard Malamud's fiction, his essential hero is the unintegrated mask-wearer seeking for a connection with the world. But in failing to attain connection with his own nature, he finds the world to which he fits his face turns into
- a failure of human relations
 - a chaos of unfulfillment
 - a desperate fright
 - a profound and sincere respect
7. If, in a way, Bernard Malamud's hero is not cut off from society, he is of course cut off
- from his friends
 - from his own family
 - from himself
 - from his foes
8. In the past, was the single most important ingredient in denying the Jew an essential voice in American literature.
- confusion in life
 - political confrontation
 - low-standard way of life
 - alienation
9. Not only has Bernard Malamud come into prominence as the Jewish writer, but of his former alienation have become the indispensable features of that prominence.
- both the themes and the trappings
 - both the themes and the plot

- c) both the themes and the moods
d) both the tones and the climax
10. A prominent belief in modern Jewish novel, particularly in the novel of Bernard Malamud, is that when man strives to accommodate himself to the world at the expense of self, the measure of his success is often times, like the Morris Bobers'
- a) totally different from his failure
b) impossible to envisage
c) indistinguishable from his failure
d) dim through his own ignorance
11. On reading Bernard Malamud's work, the reader often sees it is primarily the struggle to establish unity with some unacknowledged center of one's personality, a quest for lost roots, which directs _____
- a) the ruffians to victory
b) the deceived to (despair
c) the heroes as Frankie Alpine did
d) the protagonists to abandon the social life
12. The way Bernard Malamud's heroes are obliged to take simply reverses the traditional success story which the Jew had to 'accept as his motivating dream in America. The Morris Bobers succeed as men only by virtue of Were it not that their suffering deflects them from their own achievements;, they might well intone: What profits it a man if he gains the world and loses himself.
- a) their failures in society
b) their victories in society
c) their losses in society
d) their vanities in society
13. On considering Frankie Alpine's role and thinking, the reader may get an idea that; that there is a zone of goodness, a conscience, bequeathed from the humane tradition of the past which can be proof against the present.

- a) man is a victim of circumstances
 - b) man is a prey to anger and greed
 - c) man is a center of universe
 - d) man is better than he is
14. It seems clear that Bernard Malamud holds firmly his belief that the fall from grace, in terms of mankind, can be arrested only by, a struggle for roots within.
- a) giving one's self to salvation
 - b) giving one's self to all kinds of obligations
 - c) a seizure of self
 - d) a rejection to a saviour
15. Like many of his fellow Jewish-American writers, Bernard Malamud speaks for those who "....." with themselves and who are seeking, through a maze of social and philosophical blind-alleys, for a reattainment of self.
- a) have hardly anything in common
 - b) have interests in common
 - c) have everything totally the same
 - d) do not believe in themselves and do not communicate
16. Usually Bernard Malamud's Jews are simply..... who suffer to be better than they are or whose personalities are riven by the debate between the real and the pretender soul.
- a) symbols for all men
 - b) dregs of mankind
 - c) victims of victimizers
 - d) poor people
17. In *The Assistant*, a kind of timeless New York ghetto stands guard against all attempts at assimilation; the Jews are forced by law to abide in..... and denied to the larger world.
- a) daily insecurity
 - b) daily satisfaction
 - c) new triumphs
 - d) restrict obedience

8. frequently limit Bernard Malamud's humor. The characters' triumphs often seem indistinguishable from their impotent tears or their unheard whoops of joy.
- a) Anger and vanity
 - b) Greed and Selfishness
 - c) Contentment and satisfaction
 - d) Enthusiasm and ecstasy
19. Throughout Bernard Malamud's fiction. the theme of is constant; for it is only when his needs remain unsatisfied that. the hero can recognize the form of his most human needs.
- a) victory through defeat
 - b) triumph and defeat
 - c) absurdity and egoism
 - d) social conflicts
20. Of course, there is comedy in Bernard Malamud's fiction, especially **The Assistant**, but it is comedy of exile- the one offense which comedy can not endure is that a man should forget he is a man. It is a grotesque and offbeat laugh in
- a) one's sleeves
 - b) the face of reality
 - c) secret
 - d) contempt
21. In Bernard Malamud's fiction, as well as in other writers' like Ralph Ellison's **The Invisible Man**, laughter is the vehicle for stripping away the masks by which
- a) man forgets he is a man
 - b) man can live happily and quietly in the world
 - c) man forgets what he is facing
 - d) man can endure whatever happens
22. There is no doubt that Bernard Malamud wants to appeal his belief that it is only by the act of succumbing to the good within, by re-nouncing, that man may find the way to re-attain the world.

- a) the demands of the spirit
 - b) the demands of the world
 - c) the good and the beautiful
 - d) the good within but denying the good without
23. In New York, the grocery store belonging to the Morris Bobers symbolizes a wretched little grocery store with an almost windowless fiveroom flat above.
- a) a dormitory
 - b) a desert
 - c) the waste land
 - d) a tomb
24. In this soul-corroding twilight-the grocery store-; Morris Bober. an aging and ailing store-keeper has lived here
- a) with his wife and three daughters
 - b) with his beautiful wife and two docile daughters
 - c) for twenty-one years
 - d) for thirty-one years
25. Morris' nagging 'wife. Ida. living with him, suffers and the endurance of her husband.
- a) from a weakness in the legs
 - b) from a spiritual wound
 - c) from distress and boredom
 - d) from a cardiac disease
26. Morris and Ida have one daughter named Helen who is twenty-three years old. Helen works for Levenspiel's Louisville Panties and Bras, and she dreams of
- a) continuing her studies in a university
 - b) marrying a young, tall and rich man
 - c) an escape from Bober fate
 - d) getting married to Nat Pearl
27. One day an Italian young man came to ask Morris for a job. This young Italian man wanted to work as

- a) a secretary
 - b) a book-keeper
 - c) a treasurer
 - d) an assistant
28. 'The protagonist or the main character in **The Assistant** is He is of Italian nationality.
- a) Morris Bober
 - b) Frankie Alpine
 - c) Nat Pearl
 - d) Ward Minoque
29. The protagonist first robs Morris and then seeks, by a descent into working in the store.
- a) to expiate his crime
 - b) to marry Morris' 'daughter
 - c) to steal all of Morris' property
 - d) to undermine Morris' stability in business
30. Frankie's agony in the grocery store, both as, to Morris and as, to Helen, supplies the central drama in the story.
- a) manager; husband
 - b) bookkeeper; suitor
 - c) partner; paramour
 - d) assistant ; unlucky lover
31. The idea that the Bobers' entombment makes for a depressing history is clear to all readers; every movement toward freedom and every suffering cry consistently rebounds from the shelves of canned goods to.....
- a) seal the unhappy victims in deeper despair
 - b) hide his deceit and hypocrisy
 - c) uncloset his love toward freedom and liberty
 - d) reveal the Bobers' boredom as well as hopelessness
32. Curiously enough, what Morris and Frankie encounter in their moment- about two years- usually sends them back to the store with mixed feelings of _____ .

- a) frustration and release
 - b) vanity and dignity
 - c) gloom and profound sorrow
 - d) bitterneess and sexual desire
33. It is true that, though they would never admit it and cannot understand it, both Morris and Frankie
- a) cold-blooded criminals what they would like to be
 - b) like the grocery store
 - c) like each other very much
 - d) dislike any kind of social obligations
34. On thorough reading, the reader will see that between Morris and Frankie, each gets pleasure through the other's hurt or unhappiness. This act is called a literary term derived after an Austrian writer, Leopold von Sacher's Masoch
- a) nihilism
 - b) solipsism
 - c) animism
 - d) masochism
35. As a matter of fact, The Assistant can be read as
- a) an unsuccessful dream
 - b) sexual frustrations
 - c) a record of life tortured and withering under the weight of walls, poverty. and a hostile war
 - d) a diary of mankind whose life never attains any aim
36. Ironically enough. if the Bober store is a grave, it is one in which, on occasion, people
- a) shrink away
 - b) bury their dreams
 - c) embrace
 - d) are afraid of ghosts
37. Unlike the fantastic adventures, The Assistant depicts life in which space and time seem irrelevant, suspended in the evocation of

- a) splendid enterprises
 - b) a gloomy everyday
 - c) suffocating intensities
 - d) world-dissolving will
38. On considering *The Assistant* from the point of the characters, the reader certainly sees that the figures in the story have an amplitude and concretion deeper than and more complex than
- a) gesture ; particular passions
 - b) verbose ; analysis
 - c) gesticulations ; common desires
 - d) words; ordinary feelings
39. Although Frankie and the Bobers are spilled on stage like, they pulsate with an ironic spirituality that suggests hope at the very moment their loneliness and frustrations seem beyond endurance.
- a) common laymen
 - b) selected men
 - c) representatives of mankind
 - d) dregs of victimization
40. Indeed, what is most revealing about Bernard Malamud's depiction of his young Italian isolato is the manner in which he has transmuted the allegorical character of his earlier hero into
- a) a picaresque saint
 - b) a holy criminal
 - c) a compellingly realistic one
 - d) a real villain
41. In his guilt-wrecked efforts to escape the determinism of his own past and the countering claims of the will, Frankie confronts on almost every level. but in a new dimension,
- a) the same cycle of gloomy experience
 - b) the light of life
 - c) the success of efforts
 - d) a successful and splendid life

42. In his first appearance in the book, having entered the Bober store with his accomplice and guide in crime, Frankie stands before a mirror which reflects not only a masked robber but an old man falling before a blow from
- a) Ward Minoque; Ward's pistol
 - b) Nat Pearl ; Nat 's dagger
 - c) Ida Bober; Ida's satire
 - d) Helen Bober; Helen's curse
43. Frankie's past is a teasing mystery that is conveyed through a series of images sufficient only to indicate the sources of his
- a) hope and despair
 - b) vanity and pride
 - c) anxiety and his motivation
 - d) loneliness and solitude
44. "He lived in gutters, cellars if he was lucky, slept in lots, ate what the dogs wouldn't or couldn't, and what he scrounged out of garbage cans. He wore what he found, slept where he flopped and guzzled anything." This is the description of past life.
- a) Ward Minoque's
 - b) Nat Pearl's
 - c) Morris Bober's
 - d) Frankie Alpine's
45. Though he has come to the East from the West Coast in order to gain more of the world. it is clear that Frankie's journey is a symbolic translation of
- a) the heart's search for a beautiful wife
 - b) the heart's search for the riches
 - c) the heart's search for a job in New York
 - d) the heart's search for a new life
46. Though Frankie fails to understand the nature of his past, his passion is to change it : "..... ."

- a) to clean it out of his self and bring in a little peace to change the beginning
 - b) the attempt to enlist the resources of the “forgotten language.”
 - c) if funny, the comedy depends upon stylistic jokes
 - d) desperate for sexual contact, he seeks to satisfy himself by hurting Helen’s feelings
47. ‘Throughout his development, the sense of past and continuing failures conflict with other images of the past, particularly the memories of which had been taught him as a youth in a Catholic orphanage.
- a) St. Nicholas
 - b) St. Paul
 - c) St. Francis
 - d) Romeo and Juliet
48. According to “He said poverty was a queen and he loved her like she was a beautiful woman.”
- a) St. Nicholas
 - b) St. Paul
 - c) St. Francis
 - d) Romeo
49. Frankie confessed his crime to the candy-store owner, the day after his crime against Morris that “everytime I read about somebody like him I get a feeling inside of me I have to fight to keep from crying. He was born good, which is a talent if you have it.”
- a) Sam Candy
 - b) Peter Krosby
 - c) Sam Pearl
 - d) John Hobskins
50. Frankie’s worship of St. Francis and his addiction to stories dealing with the saint’s gentleness serve as the ironic basis for
- a) his elopement with Helen
 - b) his seduction of Helen
 - c) his conversion to Buddhism
 - d) his transformation into a Jew

51. In the ironic juxtaposition of persona in his first and second appearances in the novel- masked criminal in one, in the other- Bernard Malamud indicates the need for integration which animates not only Frankie's history in the store but the crime which precipitated it.
- a) saint worshipper
 - b) unlucky lover
 - c) unsuccessful suitor
 - d) cultivated and learned character /
52. was like a man with two minds, once Bernard Malamud writes; and the pain of this state is registered in scenes of self-loathing and, frequently, physical pain. When in the role of crime-expiating clerk, Frankie steals from Morris' register, he suffers for the act a headache so intense that "He was afraid to look into the mirror for fear it would split apart and drop into the sink."
- a) Ward Manoque
 - b) Frankie Alpine
 - c) Morris Bober
 - d) Nat Pearl
53. In terms of literary point, Bernard Malamud suggests that from self is the grounds of isolation from other men.
- a) hypocrisy
 - b) boredom
 - c) alienation
 - d) deceit
54. By all means, the measure of Frankie's "fulfillment", his potential for victory, is inevitably equated with to a will-breaking responsibility,
- a) his submission to others
 - b) his dominance to others
 - c) his super ego over other men
 - d) the unlimited power
55. "I don't understand myself. I don't really know what I'm saying to you or why I am saying it." This is a penitent dialogue which Frankie talks to

- a) Morris Bober
- b) Nat Pearl
- c) Sam Pearl
- d) Helen Bober

56. "What I mean to say is that when I need it most something is missing in me, in me or on account of me. I always have this dream where I want to tell somebody something on the telephone so bad it hurts, but then when I am in the booth, instead of a phone being there, a bunch of bananas is hanging on a hook." This is a sorrowful and sincere speech of Frankie to _____ .

- a) Morris Bober
- b) Nat Pearl
- c) Sam Pearl
- d) Louis Karp

57. It is likely to say that Bernard Malamud may be indebted to Dostoevsky for his concept of as a mode of inhuman determinism that is suggested by certain parallels to **Crime and Punishment**.

- a) absent - mindedness
- b) annihilation
- c) isolation
- d) neurotic drive

58. Like Raskolnikov, the seeds of Frankie Alpine's crime have been nourished by..... and the justification for his crime is an attempt to destroy the countering claims of the self by an act of "negative self-determinism"

- a) self-incarceration
- b) super ego
- c) inner poison : jealousy
- d) racial hatred

59. Ironically enough for Frankie Alpine's futile life, when Helen discovers him in the nearby public library and asks what he is reading, Frankie tells her "..... ." And he adds: "Why not - he was great, wasn't he?"

- a) **Divine Comedy**
- b) **Romeo and Juliet**
- c) **The Life of Napoleon**
- d) **Anthony and Cleopatra**

60. Frankie's return to the scene of the crime later, and his desperate attempts to find work as Morris' assistant, even though unwanted, have revealed his nightmarish and
- a) guilt-tortured soul
 - b) self-determinism
 - c) profound animity
 - d) dreamlike fright
61. Frankie one day proclaims to Helen, "When I don't feel hurt,"
- This word reveals an emblem of self-induced torture.
- a) I hope they bury me
 - b) nobody wants to marry me any more
 - c) you will turn away from me
 - d) you can go anywhere you want to
62. Initially when Frankie succumbs to his bewildering motivation with a sense of relief; he welcomes the store's solidity. and
- a) he intends to make the grocery store flourish
 - b) its separation from the outside world
 - c) his nearness to Helen whom he secretly loves
 - d) wages of \$100 a month
63. On his first day in the grocery store, Frankie returns the which he stole; but a short time later, and though it is only through his efforts that the Bqbers can meet expenses, he begins to steal from the register, at first occasionally and then with grinding regularity.
- a) one hundred dollars
 - b) sixty pounds
 - c) only twenty dollars
 - d) seven dollars

64. What is worse for Frankie is that he must _____ but at times a “curious and evil pleasure.”
- a) suffer not only the smell of his own decay
 - b) suffer not only the pleasure of his own self-determinism
 - c) enjoy his liberty
 - d) enjoy his freedom as well as his being as a man
65. The reader sees that the significance of Frankie’s complex pains is clear and meaningful because in suffering for his relapses and for his joy at his relapses, Frankie undergoes changes which in time will
- a) lead him to a much deeper sorrow
 - b) lure him to inferno
 - c) transform him into a Jew
 - d) guide him to salvation
66. Quite often amidst the low and depressed state, Frankie despairs of his grinding assistantship and past life by saying: “..... Who could stay in such a place but a goy whose heart was stone?”
- a) Thou shalt not commit crime
 - b) ‘Thou shalt not ‘commit adultery
 - c) You have to be converted your faith
 - d) You had to be a Jew
67. In his first conversation with the grocer, Frankie’s recital of his past life and failures cause Morris to think: “I am sixty and”
- a) I have only one daughter
 - b) I am still poor
 - c) I cannot change my job any more
 - d) he talks like me
68. While reading a copy of **Crime and Punishment**, Frankie had a crazy sensation that he was reading about himself, even though he would deny it to the last moment, his from anti-Semite to Jew is continuous.
- a) retreat
 - b) abandonment
 - c) withdrawal
 - d) transformation

69. Rising at dawn one morning to tend the store with a zeal that can only be compensated for by theft -- an act which rebounds like a knife into his own heart -- Frankie cries passionately: "..... . What the hell are they to me so that I gave them credit for it?"
- a) What a man can do and what he endures
 - b) A man is a man, and nothing else
 - c) a Jew is a Jew
 - d) a Jew is forever a prisoner
70. Frankie's accomplice in the crime and a consummate Jew hater, represents the contrast of the assistant's character.
- a) Nat Pearl
 - b) Sam Pearl
 - c) Ward Minoque
 - d) Morris Bober
71. It is..... who, sensitive to all things Jewish, recognizes Frankie's initial change and delivers judgment on it : "you stinking kike.
- a) Nat Pearl
 - b) Sam Pearl
 - c) Ward Minoque
 - d) Morris Bober
72. Mocking Frankie's efforts in the store, says "Your Jew girl must be some inspiration." His reference is to Helen Bober. who like some damaged Sophie, both animates the assistant's quest for rebirth and challenges it.
- a) Nat Pearl
 - b) Sam Pearl
 - c) Ward Minoque
 - d) Morris Bober
73. Like Irish Lemon, Helen Bober has spent twenty-one of her twenty-three years in the grave of a store; she is of an aching satisfaction, in which unfulfilled desires induce : "[I won't 'compromise' with my ideals. "

- a) both lethargy and hysterical pride
 - b) lethargy
 - c) hysterical pride
 - d) anxiety and annoyance
74. One of the critics-Jonathan Baumbach once has noted that "at the heart of Helen's character isDramatically, she unites all the "sons" of the novel- Louis Karp, Nat Pearl, the Columbia law student ; Ward Minoque ; and Frankie – into a single contrasting unit.
- a) a complex. dividing hurt
 - b) an easy-going type of girl
 - c) of sexual frustration
 - d) not satisfied with love
75. For Helen Bober. poverty and an unremitting drabness have induced in her a a yearning for some impossible fulfillment, a future outside the store in which her plea: "....." can be realized.
- a) May I have a real husband?
 - b) May God help me!**
 - c) I wish I were beautiful and virginal once more
 - d) Life has to have some meaning
76. Unwillingly, Helen finds herself both interested in and repelled by F rankie. His following eyes suggest both danger and; and her reaction is further compounded by her mother's attempts to keep them apart, by Frankie's, and by the very nature of his reclamation- his future as another Morris.
- a) a gratifying adoration; non-Jewishness
 - b) a true love; his poverty
 - c) treachery and cruelty; his timidity
 - d) animity: sincerity
77. In terms of sex, Helen believes that it has betrayed her for she has lost her virginity long ago with a "handsome, cleft-chinned, gifted, ambitious man," who wanted her body without too much trouble.

- a) Frankie Alpine
- b) Louis Karp
- c) Sam Pearl
- d) Nat Pearl

78. What Helen retreats from Nat is the disintegrating power of love, but unconsciously drawn to Frankie, she recognizes that in the palpable hunger of his spirit there exists resources which Nat lacks, and she unconsciously manipulates the reality of his person into 'possibilities' dead to her father- into a future which might also be hers: 'I.....' she tells him "There is no future in it."

- a) Don't marry other girls except me
- b) If possible, kill my father, so we can live together
- c) Please come and sleep with me tonight. I really love you
- d) Don't make a career of a grocery

79. Locked in her own dichotomy. Helen refuses his gifts with a fragment of her mother's wisdom-: ".....;" at the same time she heaps upon him ambitions which deny the very nature of his quest and the very resources which attract her.

- a) For gifts you pay
- b) You can take anything but gifts
- c) Money is the only thing you should take
- d) Marry a rich man; and you won't be like me

80. Frankie plays the role of lover as luster and lover as provider, so one day devastating in its compression,' he spied Helen in her, even if the conscious voice will tell him that "if you do it you will suffer."

- a) bedroom
- b) bathroom
- c) lobby
- d) private drawing room

81. "her body was young, soft, lovely, the breasts like small birds in flight, her ass like a flower." This is a description of

- a) Louis Karp
 - b) Helen Bober
 - c) Ida Bober
 - d) Daisy Gay
82. By secretly gazing at Helen's nakedness, Frankie realizes immediately that "in looking he was forcing her out of reach. making her into a thing only, her eyes reflecting his sins, rotten pust, spoiled ideals, his passion poisoned by his shame."
- a) of gaining her
 - b) of seeing
 - c) of accomplishing his aim
 - d) of attaining her purpose
83. When it was near rhe end of his punishment, Frankie one day listens to Helen's reminder of what separates them: "....." His response, simplistic as a child's, heralds the breakthrough of spirit : "So what?" he replies. It seems clear that love alone can be the only means of breaking through the barrier of self.
- a) Don'r forget that I am not virginal
 - b) I used to have a husband
 - c) Don'r forget I'm a Jew
 - d) Don't forger that my mother doesn't like you
84. It is quite interesting to note that Helen finds herself, the assistant at the same time that she retreats from Nat Pearl, the symbolic realization of a non-Bober future.
- a) falling in love with
 - b) disgusting
 - c) looking down
 - d) falling to be a slave of
85. Helen Rober sees in Frankie, though hardly aware of it, the concrete emblems of his secret nature- Frankie Alpine in the guise of his namesake, communing with the birds.

- a) Francis of Assisi
- b) Napoleon the Great
- c) Romeo
- d) Prince Hamlet

86. Historically, before Frankie can re-enact the parable of Jewish history, punishment must give way to; and, in a sudden reversal. Frankie and Morris Bober plunge into the world of fortuity and misunderstanding. Frankie is dismissed from the grocery store because of small theft.

- a) exile
- b) imprisonment
- c) rebirth
- d) penalty

87. It is worth while considering Frankie's preliminary exile for having lured Helen into his small bedroom, he hears her plea: "....., and you have to be too if I ask it." From now on Frankie gets a sense of understanding.

- a) I want to be disciplined
- b) I want everything smooth
- c) I can sleep with you only tonight
- d) I will love you and nobody else

88. Alone in the store, Frankie empties some of the stolen cash from his wallet into the register and "with a surge of joy" rings up a no-sale; he thinks that now shape it," clean up the slate in a single swipe."

- a) he can marry Helen
- b) he can go anywhere he wants to
- c) he will another grocery store or help Morris in business
- d) he will control his life

89. Ironically enough for Frankie, a moment later Helen calls and begs him to meet her 'that evening in the park, pleading the arrival of spring and promising him she has refused him before.

- a) the physical fulfillment
 - b) the elopement
 - c) her own money
 - d) her gifts
90. With a sense of remorse, Frankie takes back . . . from the register in order to bring Helen home in a cab. And Frankie's theft is quickly discovered by Morris, whose suspicions of the assistant had long ago been aroused.
- a) a dollar
 - b) two dollars
 - c) ten dollars
 - d) a di'me
91. Though moved by Frankie's frenzied pleas to let him remain, Morris refuses with a groan to extend any more trust to the clerk. Grief-stricken, watches his clerk hang up his apron and leave to wander the streets or to stare at himself with "nose-thumbing revulsion."
- a) the landlord
 - b) the old grocer
 - c) an unlucky lover, Helen,
 - d) Ida, the owner's nagging wife,
92. It is certain that he will lose Helen, Frankie enters the spring-touched park vowing to "love her with his love," and so convince her of the purity of his claim. But Helen,, hurrying in an anticipation that was intensified by weariness of anticipation, had arrived in the park minutes before. Instead of Frankie, she finds Frankie's shadow:
- a) Louis Karp
 - b) Nick
 - c) Sam Pearl
 - d) Ward Minoque
93. "All I want is what you give that wop.", cries; and Helen. thrown to the ground, struggles: in delirium until she is helped by Frankie.
- a) Louis Karp
 - b) Nat Pearl

c) Ward Minoque

d) Sam Pearl

94. Consoling her, Frankie stops her "pleas with kisses." He curses loudly with the hatred of ages when hearing Helen's sincere and pitiful wails: "Dog-uncircumcised dog!" The "dog" refers to
- a) Frankie himself
 - b) Ward Minoque
 - c) Nat Pearl
 - d) Nick
95. As the story goes on the reader sees that the sense of agony increases. The store itself is threatened with instant ruin; it is crushed by the competition of a new delicatessen around the corner, and Morris in his bedroom
- a) falls ill
 - b) falls asleep
 - c) still sleeps with a prostitute
 - d) yearns for death
96. As time passes on, the reader will see horror give way to horror, The endless wheel of remorse and depression has its first concrete actualization in Morris' "accidental" brush with death when
- a) he tries to poison his assistant
 - b) he tries to abandon his family
 - c) he cannot bear his nagging wife
 - d) he falls asleep with the stop-cock of the radiator open
97. Fortunately or unfortunately, comes to rescue Morris in time. Morris is taken to the hospital and remains there with pneumonia.
- a) Ida, his nagging wife
 - b) Helen, his sexy and disobedient daughter,
 - c) Nick, his tenant who shares the same flat,
 - d) Frankie, the ever-dismissed assistant,

98. While Morris is absent, Frankie tries to do the grocery store over, but all his work brings in not a single new customer. In the end, Frankie takes a job as he works there from the moment the grocery closes until dawn.
- a) a watchman
 - b) a teller in the bank
 - c) counterman in an all-night coffee shop
 - d) bartender in a night club near the grocery store
99. In the face of Frankie's self-abasement even Ida Bober relents somewhat in her suspicion of the "goy"; she weeps when she one day comes into the kitchen to see him preparing a lunch of boiled potatoes: "Why do you work so hard for nothing? What do you stay here for?" Frankie reflects: "....."
- a) Nothing
 - b) Nothing comes out of nothing
 - c) For love
 - d) For money only
100. Curiously and horribly, Frankie's mythic quest for fatherhood has been subverted, not by Ida who dislikes him from the beginning but by Morris Whom he saves. The cause springs from Morris'-a blindness which exacts from him the full measure of suffering.
- a) boredom and inertia
 - b) obdurate blindness
 - c) immediate ruin
 - d) awful tyranny
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PART TWO. Write T for True in front of each sentence below which is true according to the story. Write F for False in front of the sentence if it is not true.

-1. Frankie rescues the grocer and the store from a fire which Morris might have started to collect insurance money.
-2. To the horror of the assembled mourners. Frankie fell into the grave. where Morris body had been laid.
-3. Bending over the grave to follow the course of Helen's thrown rose, Frankie loses his balance and lands on the coffin.
-4. When Ida and Helen return to their airless apartment from the cemetery, the first sound they hear is the sound of the record that informs them that the "grocer was the one who had danced on the grocer's coffin."
-5. In some respects, Morris is a quintessential instance of the Jewish "sufferer" whose enemy is life itself.
-6. Morris Bober has to dismiss Frankie from his grocery shop because Frankie might marry his daughter and someday might desert her.
-7. It is not because of small theft that Frankie has to be dismissed. but because Morris is afraid that Frankie may imitate his own life.
-8. At times the **novel-The Assistant-seems** to become an enormous joke in which nature and fate, far from being "disinterested." take active delight in torturing the grocer, secure in the knowledge that he with "the will of a victim," will submit with only a murmur.
-9. By all means, Morris' life is consistently far-ranging. undercutting every hope. It had been so from his first days in America.

-10. AS a **young** man in night school. Morris recalls. he had learned a scrap of poetry:" 'Come,' said the wind to the old man one day/ 'come over the meadow with me and play'.
-11. In the beginning of the novel, the **grocer** descends the steps late to enact the daily ritual of hauling in the **milk** cases and selling a three-cent roll. The season is fall. In reality it is winter.
- 12. It is quite clear that nature in the novel offers not much release. warmth and happiness.
- 13. Though Morris, like Helen, yearns for spring, he succeeds in the promise of rebirth while Helen fails.
- 14. The reader realizes that the promise of spring leads Helen to death. and Morris to rape.
- 15. On the final day of Morris' life. the suddenly jovial grocer goes out to clear the walkway of an unseasonable April snow and thus precipitates the cold which kills him.
- 16. On thorough reading, the reader sees that Morris' insight is futile; he seems in fact a man who cannot learn from experience.
- 17. Morris is a hero of endurance-a man painfully. even pridefully unaware of the tragic undercurrents of human existence.
- 18. There is only one thing that Morris can endure is his daughter's flirtation,
- 19. Morris' "oi" **may be a** comment on the success and hope of his life. his wife's satisfaction, his daughter's innocence; but **most** importantly it is the guilty acknowledgment that the nature of his own soul has brought these things about.
-20. Morris stumbles and weaves through the novel in an eternal punishment, most of it self-induced, to die without awareness of his own value.

-21. "I gave away my life for nothing," is Helen's final reflection.
-22. Every attempt of Morris' seems horrible and futile. When Morris lights a cigarette and suffers a fit of coughing: "He coughed harshly, his face lit like a tomato."
-23. When Morris dies, nobody thinks of him. Even Helen's thoughts on the day of her father's funeral give the memory of Bober nothing.
-24. One day, Helen said, "I said Papa was honest but what was the good of such honesty if he couldn't exist in the world?"
-25. As for Nick Fuso, even though he tumbles into Morris' grave, the death of the grocer was no cause for lament: "He felt a loss but it was an old one."
-26. The reader will see clearly that each character' is locked within the prison of his own suffering.
-27. If the grocer is in the tradition of Job. he is a member in high standing of another old tradition: that of the **shlemihl**, or "holy" innocent, who for a millennium has been one of the prime agencies in transforming exile into sainthood.
-28. Half ironic. and half absurd to see Morris' life. It is he who is afraid of robbery and he is robbed.
-29. Louis Karp, Morris' neighbor, is his landlord and a successful liquor-store owner.
-30. When Morris yearns for a fire and the insurance money, it is Morris' store which burns and he loses everything.
-31. Karp proves in the end to be a victim of success, yearning unconsciously to be Morris; it only adds sting to the humour or the wry jokes.
-32. There is an anecdote that resembles Lincoln's story concerning honesty. Morris ran for two blocks to return a nickel to a customer.

-33. Whenever Morris dreams of freedom, of the promise of space. he has no resource but memories of childhood. of England he had to flee as a youth.
- 34. "Frankie had escaped out of the Russian Army to the USA, but once in a store he was like a fish fried in deep far."
- 35. Morris' chief burden, as the reader has seen, is himself: his own-obdurate saintliness. But, whenever he chooses to escape himself. whenever he succumbs to his own "opposing self". he immediately suffers reversal.
-36. Though he is poor. Morris can not be dishonest. Despite Ida's cries of warning, he tells the refugees what the store is like and in a moment is "swimming in his sea of woes." "The buyer flees.
-37. Once Morris encounters his most definitive alter-ego in the person of a red-haired **macher** (manipulator) who urges the grocer to hire him to burn the store and collect the insurance money. Morris sends him away.
- 38. It is only because of their endurance and their privation that Morris Bober and Nat Pearl sense that they are true to themselves.
-39. According to Frankie. he condemns all Jews; "That's what they live for, Frank thought. to suffer, And the one that has got **the** biggest pain in the gut and can hold onto it the longest without running to the toilet is the best Jew. No wonder they got on his nerves."
- 40. No doubt, the theme **of The Assistant** is redemptive suffering.
- 41. At one point. Morris tells Frankie that the "Jewish Law" is the basis of his behavior ~ not the word but the law .
- 42. At one point, Karp said. "Nobody will tell me that I am not Jewish because I put in my mouth once in a while, when my