

WEEK 11 ASSIGNMENT 11

Q.1. In Hyderabad, Razakars were a paramilitary group associated with the _____.

A. Majlis-e-Muslimeen-ul-Ittehad

B. Majlis-e-Ittehad-ul-Muslimeen

C. Muslimeen-Ittehad-e-Majlis

D. Muslimeen-e-Ittehad

Q.2. Samina Ali's _____ is situated in late 1980s and early 1990s Hyderabad.

A. Madras on Rainy Days

B. Calcutta on Rainy Days

C. Bombay Diaries

D. Punjab Memoires

Q.3. The 'refugee pockets' of Sylheti *bhadralok* did not include _____.

A. Shillong Tura

B. Dinajpur

C. Brahmaputra Valley

D. Cachar Valley

Q.4. In nationalist imagination, the nation is seen as a _____.

A. juvenile entity

B. fraternal entity

C. masculine entity

D. feminine entity

Q.5. Satyajit Ray's film *Mahanagar* is based on _____, a novel by _____.

A. *Hansuli Banker Upakatha*, Tarashankar Bandopadhyay

B. *Ashani Sanket*, Bibhutibhushan Bandopadhyay

C. Abataranika, Narendranath Mitra

D. *Padma Nadir Majhi*, Manik Bandopadhyay

Q.6. In *Mahanagar*, the name of Arati's Eurasian colleague is _____.

A. Eliva

B. Edith

C. Emma

D. Estella

Q.7. In Ritwik Ghatak's *Meghe Dhaka Tara*, Nita is the epitome of _____ archetype.

A. the erotic woman

B. the pioneer woman

C. the terrible mother

D. the nourishing mother

Q.8. _____ by Ramapada Choudhury presents the return of Sabita, a formerly abducted woman, to the natal home.

A. Seemabaddha

B. Jaiba

C. Angapali

D. Ajantrik

Q.9. Manto's short story, "The Dutiful Daughter" points to _____.

A. Bhagbari's compassionate lover

B. Bhagbari's ill-fated journey

C. silenced narrative about Bhagbari's decision

D. Bhagbari's loss of memory

Q. 10. The movie *Begum Jaan* portrays women who associate themselves with _____.

A. caste

B. religion

C. class

D. home