

**SARDAR PATEL UNIVERSITY**

M. A. SECOND SEMESTER (CBCS) EXAMINATION (APRIL-2016)

ENGLISH

COURSE CODE: PA02EENG08

COURSE TITLE: PARTITION LITERATURE (NEW)

DAY: WEDNESDAY

DURATION: 10.30 A.M. TO 01.30 P.M.

DATE: 6<sup>TH</sup> APRIL, 2016

MAXIMUM MARKS: 70

**Instruction: Please write the answers of all questions in the assigned answer book only.****Q. 1 Write the Complete Answers of the Multiple Choice Questions. (10)**

- (1) "Sahiban, Gandhiji has said that Hindus and Muslims are brothers, that they should not fight one another. I appeal to all of you, young and old, men and women, to stop fighting. It does great harm to the country. India's wealth is swallowed up by that fair-faced monkey who bosses over us...." These lines from Sahni's *Tamas* are spoken by \_\_\_\_\_.  
 [A] Bakshiji [B] Nathu  
 [C] Jarnail [D] Harnam Singh
- (2) *The Other Side of Silence: Voices from the Partition of India* is a semi-autobiographical account of partition by \_\_\_\_\_.  
 [A] Ayesha Jalal [B] Afsana Rashid  
 [C] Urvashi Butalia [D] Mridula Sarabhai
- (3) *Adha Gaon* expresses the importance of the festival of \_\_\_\_\_ as a marker of cultural identity.  
 [A] Milad un-Nabi [B] Eid-ul-Fitr  
 [C] Eid-ul-Adha [D] Moharram
- (4) *Adha Gaon* ends with the death of \_\_\_\_\_ whose only son \_\_\_\_\_ goes to Pakistan, leaving behind his wife and children to him in Gangauli.  
 [A] Shabbir Miyan, Tannu [B] Phunna Miyan, Imtiyaz  
 [C] Hakim Ali Kabir, Saddam [D] Ashrafullah Khan, Khairu
- (5) \_\_\_\_\_ was the first feature length colour film whose script and dialogue were written by Saadat Hasan Manto.  
 [A] *Alam Ara* [B] *Mirza Ghalib*  
 [C] *Kisan Kanya* [D] *Doosri Kothi*
- (6) Lajo/Lajwanti was abducted by \_\_\_\_\_ in Rajinder Singh Bedi's story.  
 [A] Jumma [B] Rasheed  
 [C] Allah Rakha [D] Pichwa

- (7) In Syedpur village in *Tamas*, ————— Sikh women along with children jumped into a well, chanting the verses of the Gurbani.  
 [A] 20 [B] 21  
 [C] 27 [D] 33
- (8) ————— is the secretary of The Molla Shakur Rehabilitation of Hearts Committee in *Lajwanti*.  
 [A] Kalka Parshad Sufi [B] Sundar Lal Babu  
 [C] Neki Ram [D] Narain Bawa
- (9) In ————— of the mentioned works where Manto does not either mention Ghalib or quote from him.  
 [A] *A Letter to Uncle Sam* [B] *1919 ki Ek Baat*  
 [C] *Mirza Ghalib ki Hashmat Khan* [D] *Zehmat-e-Mehr-e-Darakhshan ke ghar daawat*
- (10) ————— of the following titles is not a partition novel.  
 [A] *Kale Kauns* [B] *Midnights Children*  
 [C] *Aag ka Darya* [D] *Do Bigha Zameen*

Q. 2 A "Manto saw partition not simply as an event tossing on the surface of the waves that the strong tides of history carry on their backs [ . . . ] partition was an ongoing process whose inner and outward manifestations have neither a clear beginning nor a conclusive end." Discuss Manto as a realist painter of partition with specific reference to his autobiographical story "Sahae". (20)

OR

Q. 2 B "Throughout the nationalist movement one of the most powerful symbols for mobilizing both women and men had been the image of India as the mother, Bharatmata . . . Partition represented an actual violation of this mother, a violation of her (female) body." Examine how the rehabilitation of abducted women during partition was fraught with moral, social, psychological and religious problems with reference to Rajinder Singh Bedi's story "Lajwanti". (20)

Q. 3 A "...the moon of Moharram meant that Imam Husain had come from Karbala to Hindustan..." Discuss the importance attached to the cultural past of the community in the present time ceremonial events of Moharram in Gangauli and in the events like partition understood as another Karbala by Rahi Masoom Reza in *Adha Gaon*. (20)

OR

Q. 3 B Discuss the various responses to the Pakistan movement from the perspective of Muslim residents of Gangauli village and the human consequences of partition as depicted by Reza in *Adha Gaon*. (20)

Q. 4 A Discuss the relationship between history and memory and analyze the fictional representation of India's partition in Bhisham Sahni's *Tamas*. (20)

OR

Q. 4 B Examine how *Tamas*, through its framework of episodic narration, recounts the tale of ordinary innocent masses caught unawares in extraordinary violent situation which they could neither comprehend nor cope up with. (20)

