

**B.A. 5th Semester (Honours) Examination, 2019 (CBCS)**

**Subject : English**

**Paper : DSE-1**

**(A : Modern Indian Writing in English Translation)**

**Time: 3 Hours**

**Full Marks: 60**

*The figures in the margin indicate full marks.*

*Candidates are required to give their answers in their own words  
as far as practicable.*

1. Answer *any ten* of the following questions: 2×10=20
- (a) What is meant by “narrow domestic walls” in ‘Where the Mind is Without Fear’?
  - (b) What does the speaker suggest by the phrase “where knowledge is free” in ‘Where the Mind is Without Fear’?
  - (c) Name two places where, according to the speaker in ‘Leave thy Chanting’, the devotee is expected to find God.
  - (d) Why does the speaker in ‘Leave thy Chanting’ think that it is difficult for the devotee to attain deliverance?
  - (e) What does the speaker refer to as “tinsel” that fills his room in ‘Obstinate are the Trammels’?
  - (f) What causes the speaker to “quake in fear” in ‘Obstinate are the Trammels’?
  - (g) What is pointed out as “Key to self-rule or home-rule” in *Hind Swaraj*?
  - (h) How is “passive resistance” defined in Gandhi’s *Hind Swaraj*?
  - (i) Why is history described as a record of interruption of the working of soul-force in Gandhi’s *Hind Swaraj*?
  - (j) Why is passive resistance called an “all-sided sword” in *Hind Swaraj*?
  - (k) Why does *Hind Swaraj* claim that the ancient Indian school system was “enough”?
  - (l) Which “effort” according to Gandhi’s *Hind Swaraj* can restore India to its pristine condition?
  - (m) What is meant by “you want the tiger’s nature, but not the tiger”?
  - (n) How is the superiority of the force of truth to that of arms proved in Gandhi’s *Hind Swaraj*.
  - (o) What is the superstition that according to Gandhi’s *Hind Swaraj* a passive resistance alone can remove?

2. Answer any four of the following questions:

5×4=20

- (a) Why does the speaker ask the devotee to give up “Chanting and singing and telling of beads” in ‘Leave thy Chanting’?
- (b) Briefly comment on the symbolic significance of the stormy night in *Art Thou Abroad*.
- (c) What does the speaker refer to as “trammels” in ‘Obstinate are the Trammels’, and how do they affect him?
- (d) What is meant by “the dreary desert sand of dead habit” in Tagore’s poem? How does it act upon “the clear stream of reason”?
- (e) How does M. K. Gandhi’s *Hind Swaraj* counter the proposition that “passive resistance is a splendid weapon of the weak”?
- (f) What qualities according to M. K. Gandhi’s *Hind Swaraj*, does one require to offer a passive resistance?

3. Answer any two of the following questions:

10×2=20

- (a) Bring out the significance of the title of Premchand’s story *The Shroud*.
- (b) Consider *Streer Patra* as an account of a woman’s self-conscious protest against an orthodox, patriarchal society.
- (c) How does Saratchandra portray the character of Gafoor in *Mahesh*?
- (d) Comment on Mahasweta Devi’s use of humour in her portrayal of the non-veg cow.

Or,

How does Tagore expound his concept of freedom in ‘Where the Mind is Without Fear’?

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