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OR

- (b) Compare the ways in which Vikram Seth, Amitav Ghosh, and Ved Mehta portray the relationship between travellers and local communities in their travelogues. Choose any one text and discuss the insights it offers into the complexities of cultural exchange.

(500)

[This question paper contains 8 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 4946

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Unique Paper Code : 2034001206

Name of the Paper : TRAVEL WRITINGS

Name of the Course : **COMMON PROGRAMME:
GE**

Semester : II / IV / VI

Duration : 3 Hours

Maximum Marks : 90

Instructions for Candidates

1. Write your Roll No. on the top immediately on receipt of this question paper.
2. This question paper carries 2 parts. **Both** parts are compulsory.
3. Candidates have to answer **ALL** questions in **Part A** and **ANY THREE** questions in **Part B**.
4. Questions in **Part A** carry 10 marks each and questions in **Part B** carry 20 marks each.

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PART A

1. (a) Discuss the following lines from Ved Mehta's *Walking the Indian Streets*, with reference to the context: "We grew up thinking that white men were better than brown men, that a dark child in the family was less blessed than one with a fairer complexion. We grew up with a dream of going to England and catching a glimpse of the Oxford and Cambridge spires."

OR

- (b) "Ved Mehta sees the world where he was born, through Western contact lenses." Critically comment on the above observation with reference to his travelogue *Walking the Indian Streets*.

Chinese grandfather who settled in Rangoon, linking him to a broader Asian inheritance. Elucidate with textual examples.

OR

- (b) Amitav Ghosh investigates the lives and struggles of ethnic minorities in Burma, including the Kanni, and questions the artificiality of borders drawn by colonial officials. Discuss with suitable examples from the text.

7. (a) Analyse the role of cultural observation and critique in any one of the travelogues. How do the authors engage with local customs, traditions, and politics in their writing? Use specific examples from the text you have chosen, to support your arguments.

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5. (a) How does Vikram Seth use language to depict the diverse landscapes and cultures he encounters in the travelogue *From Heaven Lake: Travels through Sinkiang and Tibet*?

OR

- (b) What are some of the challenges Vikram Seth faces during his travels, particularly regarding language barriers and political sensitivities? Discuss with suitable examples from the text.

6. (a) Amitav Ghosh's travelogues meditate on the impact of modernity and borders on various cultures, explore his own hybrid heritage as an Indian descending from diasporic lineages, including a

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2. (a) Comment on the significance of the title *From Heaven Lake: Travels through Sinkiang and Tibet*.

OR

- (b) Identify and critically comment on the following lines:

"Xinjiang is a desert province, with the huge Tarim basin at its heart. When it came to this basin, the ancient Silk Route from China to the Mediterranean bifurcated into the northern and southern Silk Routes. These skirted the periphery of the Tarim, to join again at its western end and continue the long tariff from Changan to Antioch. Along these routes-sometimes desert tracks, sometimes not tracks at all but wastes marked by beacon or tower-lay the green nodes of oasis-

P.T.O.

towns. Here imperial officials, or whoever happened to hold the region at the time, would examine the visas of the merchants and travellers, verify their credentials, provide them with permission to hire or buy fresh mounts (usually camels), and allow them to proceed . Along the southern route lie such towns as Yarkland and Kashgar. Along the northern lie Turfan and Urumqi. The routes rejoin at Kashgar, in western Xinjiang."

3. (a) Amitav Ghosh's two essays "Dancing in Cambodia" and "At Large in Burma" explore the political and cultural roles of dance in Cambodia and Burma. Elucidate with textual examples.

OR

- (b) Amitav Ghosh's travelogue "Dancing in Cambodia", reflects on the rise of Khmer Rouge revolution, its near destruction and the revival of dance as a cultural force. Comment with evidence from the text.

PART B

4. (a) Themes of identity and belonging feature prominently in Ved Mehta's work. Discuss with examples from *Walking the Indian Streets*.

OR

- (b) How does Yed Mehta portray his family dynamics after his return to India? What cultural or generational tensions, if any, can be inferred from his descriptions?