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Your Roll No.....

Sr. No. of Question Paper : 120

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Unique Paper Code : 2033100024

Name of the Paper : Travel Writings

Name of the Course : **DSE**

Semester : **VIII**

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 contains **2** parts. **Both** parts are compulsory.
3. Candidates have to answer **ANY THREE** 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.

Part A

1. (a) How does Dervla Murphy describe the role and position of Christians in Kerala in *On a Shoestring to Coorg*?

Or

- (b) Identify, contextualize and critically comment on the following extract:

“By now I should be quite accustomed to this business of being treated as an ‘honorary male’ – it happens in many non-European countries – yet I still find it slightly disconcerting in households where one is surrounded by modern conveniences and educated conversation.”.

P.T.O.

2. (a) Explain how travel becomes a means of self-discovery in *The Great Railway Bazaar*.

Or

- (b) Identify, contextualize and critically comment on the following extract:

“The trains in any country contain the essential paraphernalia of the culture.”

3. (a) Examine *Walking the Indian Streets* as a memoir of return.

Or

- (b) Identify, contextualize and critically comment on the following extract:

“Everyone must belong, yet those of us who were born in the twilight of the British raj were wounded for life.”

4. (a) Examine Haridwar as a site of cultural encounter in *Slowly Down the Ganges*.

Or

- (b) Identify, contextualize and critically comment on the following extract:

“I sat on the banks of the Ganges at Fatehgarh and watched the herd of water-buffalo crossing the river. Whatever satisfaction I derived from it and whatever profit I might find, would probably be of the spirit, perhaps uncommunicable to others.”

Part B

5. (a) Analyze how *On a Shoestring to Coorg* negotiates between cultural appreciation and Western superiority.

Or

(b) Murphy's travel writing is shaped by emotional engagement rather than intellectual distance. Discuss with reference to her stay in Coorg.

6. (a) In *The Great Railway Bazaar*, how does the train compartment function both as a reflection of society and as a contact zone? Discuss.

Or

(b) Critically comment on Theroux's idea of the railway as a "factor's bazaar," where memories are collected. How does he link travel to storytelling?

7. (a) Examine the interplay between memory and lived experience in *Walking the Indian Streets*. In what ways does Mehta's return disrupt his earlier perception of India as 'home'?

Or

(b) Discuss Ved Mehta's interactions with family, leaders, and poets as a search for identity.

8. (a) Newby states, "On a river, if you go downstream, you're sure to end up somewhere." How does this statement reflect the journey as both a physical and reflective experience?

Or

(b) Newby notes that life on the river was "sometimes hard but always supportable" and brought "feelings...of elation and contentment." How does the river serve as a symbol of stability, continuity, and emotional reflection amidst the uncertainties of travel?

9. (a) Critically comment on the representation of Asian countries in Travel Writings based on at least two texts prescribed in your syllabus.

Or

- (b) Examine how contemporary travel writing, as per Khair and Mohanty, can critique colonial perspectives and promote postcolonial awareness. Explain with reference to any two texts from your syllabus.