

[This question paper contains 2 printed pages.]

Your Roll No.....

Sr. No. of Question Paper : 5090

L

Unique Paper Code : 2034001206

Name of the Paper : TRAVEL WRITINGS

Name of the Course : **GENERIC ELECTIVE ENGLISH**

Semester : 2/4/6/8

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. The question paper contains two parts. Both parts are compulsory.
3. Candidates have to answer **ALL THE 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) Identify and critically comment on the following lines :

Lanzhou merely embodies more completely what is present to a greater or lesser degree in all Chinese cities: a stupefying architectural sameness, based on a stupefyingly ugly set of models. Street of standard shop-cuboid follows street of standard shop-cuboid. There is no basic variation in the design of workers' flats, government offices, parks, bookstores or even streetlamps. The difference in street architecture between, say, Beijing and Guangzhou (Canton) is far less marked than the difference in climate would lead one to expect. In the countryside, as one passes by train from province to province, sometimes even from county to county, the houses change: the building materials, the shape of the doorways, the eaves of the roofs, the style of the walls and courtyards, the number of windows, everything changes along with climate and terrain.

OR

- (b) Critically comment on Vikram Seth's encounter with Chinese officialdom and bureaucracy in *From Heaven Lake*.
2. (a) How does Amitav Ghosh approach the genocide perpetrated by the Khmer Rouge?

OR

- (b) "At Large in Burma" alludes to the travel works of Orwell and Kipling and others. How does Amitav Ghosh challenge and draw from these narratives. Discuss with examples.

P.T.O.

3. (a) Explain how family reunions contribute to Ved Mehta's search for belonging?

OR

- (b) What does the ancestral pilgrimage to Haridwar symbolise in Ved Mehta's *Walking the Indian Streets*, in the context of homecoming and identity crisis?

PART B

4. (a) Discuss how Vikram Seth portrays the Han people of China in *From Heaven Lake*. How do his observations reflect their social behaviour, cultural attitudes, and role within Chinese society? Illustrate your answer with examples.

OR

- (b) Examine how Tibet functions as both a physical destination and a symbolic space of cultural fusion and pioneering discovery in Vikram Seth's travel narrative *From Heaven Lake*.

5. (a) How are issues of political violence examined by Amitav Ghosh in both his travel essays?

OR

- (b) "Dancing in Cambodia" and 'At Large in Burma' resist easy generic classification. How does this generic hybridity enable Amitav Ghosh's political interventions as a writer?

6. (a) "Ved Mehta's expatriate experience profoundly shapes his journey through India in *Walking the Indian Streets*". Comment and illustrate your answer with suitable examples from the text.

OR

- (b) Do you agree that Ved Mehta's encounters with family, literary figures and political leaders form the intellectual and emotional core of the narrative? How does it shape his Insider- outsider perspective? Discuss with reference to some key episodes in the text.

7. (a) Across *Walking the Indian Streets*, *From Heaven Lake*, *Dancing in Cambodia*, and *At Large in Burma*, the journeys often unfold against complex historical and political backdrops. Analyse how the personal experience intersects with the larger socio- political realities, shaping the narrator's sense of place and self, with reference to any two of these texts.

OR

- (b) Can art be separated from politics, history, and social conditions? To what extent do the texts in your course suggest that art can preserve cultural heritage in the face of violence? Discuss with reference to any two texts that you have studied in this course.