

[This question paper contains 2 printed pages.]

Your Roll No.....
आपका अनुक्रमांक.....

Sr. No. of Question Paper : 5357

L

Unique Paper Code : 2034001206

Name of the Paper : GENERIC ELECTIVE ENGLISH

Name of the Course : TRAVEL WRITINGS

Semester / Annual : II/IV/VI/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. The paper contains of 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

Q 1. (a) Identify and critically comment on the following lines:

'You do know what you're doing, I suppose?' asks Sui. 'The road is terrible, unmetalled for half its length. And there is just one road southwards from here. If it is interrupted by flood or a landslide you can't re-route yourself: you sit and wait and get frustrated. What's more, after Germu, once you're on the plateau, it gets really cold. Of course in winter it's worse: there's the risk of freezing to death if you have to stop. But the road is dry and firm then, not the mess it is now. It's only 1,800 kilometres, but it could take us as much as ten days.'

'Oh,' I say jubilantly, 'I don't care. I won't get frustrated. I'll read - I've got a good supply of books. As for the cold, I'll buy a few warm clothes, and it'll be all right.'

'I just thought I'd warn you,' says Sui.

OR

(b) Write a note on Vikram Seth's description of Heaven Lake.

Q 2. How does Amitav Ghosh describe the significance of classical dance in forming Cambodian cultural identity?

OR

P.T.O.

(b) In what ways does the prologue function as both a personal introduction to Ghosh's journey and a historical overview of Burma's transition from colonial rule to military dictatorship?

Q 3. (a) Examine how the title *Walking the Indian Streets* reflects Ved Mehta's quest for cultural identity in post-Independence India.

OR

(b) Analyse the use of humour and irony in Ved Mehta's portrayal of the Canadian Mahatma.

PART B

Q 4. (a) Discuss how Vikram Seth portrays bureaucratic rigidity and administrative control in China in *From Heaven Lake*. How do these structures affect his travel experience? Illustrate your answer with examples.

OR

(b) In *From Heaven Lake*, Vikram Seth departs from the traditions of colonial travel writing by portraying both himself and the people he encounters with a sense of mutual respect and equality. Discuss with reference to the text.

Q 5. (a) In "At Large in Burma", Amitav Ghosh portrays life under military rule and the resilience and quiet resistance of ordinary people. How does he discuss issues of surveillance, censorship, and the psychological impact of living under authoritarianism?

OR

(b) Examine the role of the traveller-observer in "Dancing in Cambodia, At Large in Burma". How does the travel writer negotiate issues of cultural distance and ethical responsibility while writing about societies shaped by colonial and contemporary violence?

Q 6. (a) Nepal functions as a romantic counterpoint to the harsh realities of post-independence India in *Walking the Indian Streets*. Comment.

OR

(b) Examine the significance of the following observation made by Ved Mehta in *Walking the Indian Streets*: "There is a terrible lack of urgency in India. Most of the books I have read about India miss the mark. Either they are too optimistic or too pessimistic about her future... with sympathetic optimism, we may be deluded long enough to permit democracy to slip away from us."

Q 7. (a) Critically examine how any two texts in your syllabus portray the act of travel not merely as movement through space but as a means of negotiating identity, memory, power and cross-cultural understanding.

OR

(b) Discuss how any two of the texts in your syllabus reflect on the impact of history and tradition on contemporary societies. How do the authors connect the past with the present?