



UNIVERSITY OF PERADENIYA
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CENTRE FOR DISTANCE AND CONTINUING EDUCATION
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GENERAL DEGREE EXAMINATION IN ARTS (EXTERNAL) - AUGUST 2016
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ENGLISH I / (EG 1)

(Three Hours)

Answer Question **Seven** and **THREE** other questions, selecting at least ONE each from **PARTS A** and **B**.

PART A: Language

1. a. Transcribe the sentence given below to represent

- standard Lankan English
- a non- standard variety of Lankan English which you must identify

The decision to give you the contract for building the hall for the undergraduates has not been made yet.

- describe the underlined sounds in the sentence. In your description you are expected to
 - identify voice/ voiceless differences.
 - refer to place and manner of articulation.

2. Assign the words underlined in the following sentences to their word classes, and say what criteria you used in each case.

- You must work faster, if you want to achieve your target.
- They broke their fast at 6.30 in the evening after they heard the call for prayers.
- He drove home fast because he had to deliver the fast-food before it went cold.
- I have fasted and prayed in order to get through the examination.

3. Critically discuss the contribution made by the French and Latin elements in the development of the English Language.

4. Critically discuss the role of Standard English in establishing power and authority of a particular group of people.

5. Discuss at least **three** features unique to Standard Lankan English. Your discussion must include both phonetic and structural features.
6. Comment on the use of language referring to tense, time, aspect, modality, ambiguity or vocabulary in any **five** of the sentences given below.
- i. We saw her duck.
 - ii. I am seeing the Taj Mahal now.
 - iii. He was shouting , shouting shouting but the children didn't care.
 - iv. They put it.
 - v. He must be the leader.
 - vi. It's high time you retired.
 - vii. Bombs were dropped in Iraq to wipe out the virus that has infected the ideology of its people.

PART B: Drama

7. Comment on the significance of any THREE of the following extracts to the texts from which they are taken.
- a. I'll tell you about it, and get it off my chest. I grew up in Flanders' fields, that's where it starts, or I'd never even have caught sight of him and I wouldn't be here in Poland today. He was an army cook, blond, a Dutchman, but thin. Kattrin, beware of thin men! I didn't. I didn't even know he'd had another girl before me and she called him Peter Piper because he never took his pipe out of his mouth the whole time, it meant so little to him.
Scarce seventeen was I when
The foe came to our land
And laid aside his saber
And took me by the hand.
And we performed by day
The sacred rite of May
And we performed by night
Another sacred rite.
The regiment, well exercised
Presented arms, then stood at ease
Then took us off behind the trees
Where we fraternized.

b. And why, I pray you? Who might be your mother,
 That you insult, exult, and all at once,
 Over the wretched? What though you have no beauty,--
 As, by my faith, I see no more in you
 Than without a candle may go dark to bed,—
 Must you be therefore proud and pitiless?
 Why, What means this? Why do you look on me?
 I see no more in you than in the ordinary
 Of nature's sale-work:--'Od's my little life,
 I think she means to tangle my eyes too!—
 No faith proud mistress, hope not after it:
 'Tis not your inky brows, your black silk hair,
 Your bugle eyeballs, nor our cheek of cream,
 Than can entame my spirits to your worship.—
 You foolish shepherd, wherefore do you follow her,
 Like foggy south, puffing with wind and rain?
 You are a thousand times a properer man
 Than she a woman.

c. What were you trying to do? Make sense out of things? Bring order? The old pigeonhole bit? Well, that's easy; I'll tell you. I live in a four-storey brownstone rooming-house on the upper West Side between Columbus Avenue and Central Park West. I live on the top floor; rear; west. It's a laughably small room, and one of my walls is made of beaverboard; this beaverboard separates my room from another laughably small room, so I assume that the two rooms were once one room, a small room, but not necessarily laughable. The room beyond my beaver board wall is occupied by a coloured queen who always keeps his door open; well, not always but always when he's plucking his eyebrows, which he does with Buddhist concentration. This coloured queen has rotten teeth, which is rare, and he has a Japanese kimono, which is also pretty rare; and he wears this kimono to and from the john in the hall, which is pretty frequent. I mean, he goes to the john a lot. He never bothers me, and never brings anyone up to his room. All he does is pluck his eyebrows, wear his kimono and go to the john. Now, the two front rooms on my floor are a little larger, I guess; but they're pretty small, too. There's a Puerto Rican family in one of them, a husband, a wife, and some kids; I don't know how many. These people entertain a lot. And in the other front room, there's somebody living there, but I don't know who it is. I've never seen who it is. Never. Never ever.

d. Ay, every inch a king;
 When I do stare, see how the subject quakes!
 I pardon that man's life.—What was thy cause?—Adultery!
 Thou shalt not die: die for adultery! No:
 The wren goes to 't, and the small gilded fly
 Does lecher in my sight.
 Let copulation thrive; for Gloucester's bastard son
 Was kinder to his father than my daughters
 Got 'tween the lawful sheets.
 To 't, luxury, pell-mell! for I lack soldiers.
 Behold yond simpering dame,
 Whose face between her forks presages snow;
 That minces virtue, and does shake the head
 To hear of pleasure's name;
 The fitchew, nor the soiled horse, goes to 't
 With a more riotous appetite.
 Down from the waist they are Centaurs,
 Though women all above:
 But to the girdle do the gods inherit,
 Beneath is all the fiends';
 There's hell, there's darkness, there's the
 sulphurous pit,
 Burning, scalding, stench, consumption; fie,
 fie, fie! pah, pah! Give me an ounce of civet,
 good apothecary, to sweeten my imagination:
 there's money for thee.

e. Gently, pray: they have a great deal to do with
 it. I am resolved that my daughter shall approach
 no circle in which she would not be received with
 the full consideration to which her education and her
 breeding (here his self-control slips a little) — I say,
 her breeding — entitle her. . . .

And now, Dr. Trench, since you have acted handsomely, you
 shall have no cause to complain of me. There shall
 be no difficulty about money. I don't ask you whether
 you have a hundred a year or ten thousand : I will
 guarantee all that. But I must have a guarantee on
 my side that she will be received on equal terms by
 your family.

8. "As you like it is a play about power and the restoration of order carried out through the motifs of romance and the pastoral." Do you agree? Give reasons for your answer.
9. "In Shakesperean plays women either speak too much or too little. This seems to fit the theme of *King Lear* aptly." Do you agree? Comment on the ways in which women's speech impacts on the textual features and the themes of the play *King Lear*.
10. Comment on the dramatic strategies of *Widowers' Houses*, relating your answer to how successful Shaw is in constructing a convincing play about class, exploitation
11. Is the play *Mother Courage* relevant to us in Sri Lanka? Respond with reference to the text.
12. Examine the genre of absurd drama in relation to Edward Albee's the *Zoo Story*
OR *The American Dream*, relating the play to the context of its production.



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EG 2 - POETRY

Three Hours

Answer question ONE and THREE OTHER questions.

1. Comment on the significance of **three** (03) of the following passages to the poems from which they have been taken.

- a) And I saw it was filled with graves,
And tombstones where flowers should be;
And priests in black gowns were walking their rounds,
And binding with briars my joys and desires.
- b) And she was cleped Madame Eglantine.
Full well she song the service divine,
Entuned in her nose full seemely;
And French she spoke full fair and fetishly,
After the school of Stratford-atte-Bowe,
For French of Paris was to her unknow.
- c) For we were nursed upon the self-same hill,
Fed the same flock, by fountain, shade, and rill.
Together both, ere the high lawns appeared
Under the opening eyelids of the morn,
We drove afield, and both together heard
What time the grey-fly winds her sultry horn,
Battering our flocks with the fresh dews of night,
Oft till the star that rose at evening bright
Toward heaven's descent had sloped his westering wheel.
Meanwhile the rural ditties were not mute;
Tempered to the oaten flute
Rough satyrs danced, and fauns with cloven heel
From the glad sound would not be absent long;
And old Damoetas loved to hear our song.

d) Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone:
Fair youth beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never, canst thou kiss,
Though winning near the goal—yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!

e) Even so my sun one early morn did shine
With all-triumphant splendour on my brow;
But out, alack! He was but one hour mine;
The region cloud hath masked him from me now.
Yet him for this my love no white disdaineth;
Suns of the world may stain when heaven's sun staineth.

2. Either,

“Some of the pilgrims are ideal figures, some are villains.” Discuss with reference to three (03) characters in *The Prologue to the Canterbury Tales*.

OR

Discuss Chaucer's depiction of the “verray parfit gentil” Knight.

OR

Discuss some of the features of the fabliau and show how the “Miller's Tale” illustrates these features.

3. Discuss Shakespeare's attitude to love as expressed in two (02) sonnets prescribed in your syllabus.

4. EITHER

What message does Milton express in *Paradise Lost*?

OR

Discuss Milton's “Lycidas” as a pastoral elegy.

5. EITHER

What is Pope critical of in the poem *The Rape of the Lock*?

OR

Discuss the theme of the poem 'An Epistle to Dr Arbuthnot' by Pope.

6. How did William Blake try to address the social problems of his time through his poetry? Refer to at least three poems in your answer.
7. Discuss what John Keats has to say about the experience of pleasure in the human world. Refer to at least two poems in your answer.
8. Examine T.S. Eliot's ideas about the nature of modern life as expressed in the poem *The Waste Land*.
9. Nissim Ezekiel has been described as "a poet of the urban space." Comment..



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ENGLISH III (EG 3)—THE NOVEL

Three Hours

Answer **question 1** and **three** other questions.

1. Comment on the significance of **THREE** of the passages given below in the novels from which they are taken.

- (a) The lawyer was inquiring into the circumstances of the robbery, when the coach stopt, and one of the ruffians, putting a pistol in, demanded their money of the passengers, who readily gave it them; and the lady, in her fright, delivered up a little silver bottle, of about a half-pint size, which the rogue, clapping it to his mouth, and drinking her health, declared, held some of the best Nantes he had ever tasted: this the lady afterwards assured the company was the mistake of her maid, for that she had ordered her to fill the bottle with Hungary-water.

As soon as the fellows were departed, the lawyer, who had, it seems, a case of pistols in the seat of the coach, informed the company, that if it had been daylight, and he could have come at his pistols, he would not have submitted to the robbery; he likewise set forth that he had often met highwaymen when he travelled on horseback, but none ever durst attack him: concluding, that if he had not been more afraid for the lady than for himself, he should not have now parted with his money so easily.

- (b) “I wish you may not get into a scrape, Harriet, whenever he does marry;--I mean, as to being acquainted with his wife—for though his sisters, from a superior education, are not to be altogether objected to, it does not follow that he might marry any body at all fit for you to notice. The misfortune of your birth ought to make you particularly careful as to your associates. There can be no doubt of your being a gentleman’s daughter, and you must support your claim to that station by everything within your power, or there will be plenty of people who would take pleasure in degrading you.”

“Yes, to be sure—I suppose there are. But while I visit at Hartfield, and you are so kind to me, Miss Woodhouse, I am not afraid of what any body can do.”

"You understand the force of influence pretty well, Harriet; but I would have you so firmly established in good society, as to be independent even of Hartfield and Miss Woodhouse. I want to see you permanently well connected—and to that end it will be advisable to have as few odd acquaintance as may be; and, therefore, I say that if you should still be in this country when Mr. Martin marries, I wish you may not be drawn in, by your intimacy with the sisters, to be acquainted with the wife, who will probably be some mere farmer's daughter, without education."

- (c) Dorothea trembled while she read this letter; then she fell on her knees, buried her face, and sobbed. She could not pray under the rush of solemn emotion in which thoughts became vague and images floated uncertainly, she could but cast herself, with a childlike sense of reclining in the lap of a divine consciousness which sustained her own. She remained in that attitude till it was time to dress for dinner.

How could it occur to her to examine the letter, to look at it critically as a profession of love? Her whole soul was possessed by the fact that a fuller life was opening before her: she was a neophyte about to enter on a higher grade of initiation. She was going to have room for the energies which stirred uneasily under the dimness and pressure of her own ignorance and the petty peremptoriness of the world's habits.

- (d) What he looked he felt. He was in the agricultural world, but not of it. He served fire and smoke; these denizens of the field served vegetation, weather, frost, and sun. He travelled with his engine from farm to farm, from county to county, for as yet the steam threshing-machine was itinerant in this part of Wessex. He spoke in a strange northern accent; his thoughts being turned inwards upon himself, his eye on his iron charge, hardly perceiving the scenes around him, and caring for them not at all: holding only strictly necessary intercourse with the natives, as if some ancient doom compelled him to wander here against his will in the service of his Plutonic master. The long strap which ran from the driving-wheel of his engine to the red thresher under the rick was the sole tie-line between agriculture and him.

While they uncovered the sheaves he stood apathetic beside his portable repository of force, round whose hot blackness the morning air quivered. He had nothing to do with the preparatory labour. His fire was waiting incandescent, his steam was at high pressure, in a few seconds he could make the long strap move at an invisible velocity. Beyond its extent the environment might be corn, straw, or chaos; it was all the same to him. If any of the autochthonous idlers asked him what he called himself, he replied shortly, 'an engineer.'

(e) Men ploughed with wooden ploughs and yoked oxen, small on a boundless expanse, as if attacking immensity itself. The mounted figures of *vaqueros* galloped in the distance, and the great herds fed with all their horned heads one way, in one single wavering line as far as eye could reach across the broad *potreros*. A spreading cotton-wool tree shaded a thatched *ranche* by the road; the trudging files of burdened Indians, taking off their hats, would lift sad, mute eyes to the cavalcade raising the dust of the crumbling *camino real* made by the hands of their enslaved forefathers. And Mrs Gould, with each day's journey, seemed to come nearer to the soul of the land in the tremendous disclosure of this interior unaffected by the slight European veneer of the coast towns, a great land of plain and mountain and people, suffering and mute, waiting for the future in a pathetic immobility of patience.

(f) At first the Brangwens were astonished by all this commotion around them. The building of a canal across their land made them strangers in their own place, this raw bank of earth shutting them off disconcerted them. As they worked in the fields, from beyond the now familiar embankment came the rhythmic run of the winding engines, startling at first, but afterwards a narcotic to the brain. Then the shrill whistle of the trains reechoed through the heart, with fearsome pleasure, announcing the far-off come near and imminent.

As they drove home from town, the farmers of the land met the blackened colliers trooping from the pit-mouth. As they gathered the harvest, the west wind brought a faint, sulphurous smell of pit-refuse burning. As they pulled the turnips in November, the sharp clink-clink-clink-clink of empty trucks shunting on the line, vibrated in their hearts with the fact of other activity going on beyond them.

(g) The speed with which the house went up took him by surprise. The builders had given him no opportunity to withdraw, and at the end he found that his savings were nearly all gone. He felt uneasy. His circumstances had changed; but his ambition had remained steady, and now seemed only idyllic and absurd. He had built his own house, in a place as wild and out-of-the-way as he could have wished. But Shama had to walk a mile to the village to do her shopping, water had to be brought up the hill from a spring in the cocoa woods. And there was the problem of transport. He had to cycle long distances every day, and though he had cut himself off from the family, his children had to go to school in the family car.

After he had bought a Slumberking bed (delivered by two Port of Spain vanmen who swore as they made their various trips up and down the improperly cleared and precipitous path) his money was exhausted. The house was not painted. It stood red-raw in its unregulated green setting, not seeming to invite habitation so much as decay.

2. "The permanent value of *Joseph Andrews* lies in the astute and mature commentary on Human Nature that it offers the reader." Discuss.
3. "In Jane Austen's fiction comedy is essentially a vehicle for moral judgement." Examine *Emma* from the standpoint of the above comment.
4. "*Middlemarch* mirrors its age; it also does much more: it achieves the highest pitch of great art—the creation of a world valid for all time." Discuss.
5. "In *Tess of the D'Urbervilles*, Tess, as well as the countryside in which she lives, are undermined by the modern world." Do you agree? Give reasons for your answer.
6. How far would you accept the claim that "in *Nostromo* Conrad reveals how, under the impact of 'material interests,' idealism and ideals become illusionary and unattainable"?
7. "*The Rainbow* is a novel with both massive strengths and inherent limitations." How valid is this judgement? Give reasons for your answer.
8. Analyze *A House for Mr Biswas*, a novel set in Trinidad, from the perspective of Naipaul's description of Trinidad (in *The Middle Passage*) as "a land of failures."
