



UNIVERSITY OF PERADENIYA
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CENTRE FOR DISTANCE AND CONTINUING EDUCATION
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GENERAL DEGREE EXAMINATION IN ARTS (EXTERNAL) - 2020

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ENGLISH II - (EG II)

(POETRY)

Time allowed: Three (03) Hours

The total number of questions in this paper is 09.

Three Hours

Answer question ONE and THREE OTHER questions.

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

a. Twenty two: time to go abroad.

First, the decision, then a friend

To pay the fare. Philosophy,

Poverty and Poetry, three

Companions shared my basement room.

The London seasons passed me by.

I lay in bed two years alone,

And then a Woman came to tell

My willing ears

I was the Son of Man.

I knew that I had failed

In everything, a bitter thought.

So, in an English cargo ship

Taking French guns and mortar shells

To Indo China, scrubbed the decks,
And learned to laugh again at home.

b. In me thou see'st the glowing of such fire
That on the ashes of his youth doth lie,
As the death-bed whereon it must expire,
Consum'd with that which it was nourish'd by.
This thou perceiv'st, which makes thy love more strong,
To love that well which thou must leave ere long.

c. For we were nurs'd upon the self-same hill,
Fed the same flock, by fountain, shade, and rill;
Together both, ere the high lawns appear'd
Under the opening eyelids of the morn,
We drove afield, and both together heard
What time the gray-fly winds her sultry horn,
Batt'ning our flocks with the fresh dews of night,
Oft till the star that rose at ev'ning bright
Toward heav'n's descent had slop'd his westering wheel.
Meanwhile the rural ditties were not mute,
Temper'd to th'oaten flute;
Rough Satyrs danc'd, and Fauns with clov'n heel,
From the glad sound would not be absent long;
And old Damætas lov'd to hear our song.

d. I watered it in fears
Night and morning with my tears,
And I sunned it with smiles
And with soft deceitful wiles.

And it grew both day and night,
Till it bore an apple bright,
And my foe beheld it shine,
And he knew that it was mine

- e. Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reap'd furrow sound asleep,
Drows'd with the fume of poppies, while thy hook
Spare the next swath and all its twined flowers:
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cyder-press, with patient look,
Thou watchest the last ooziings hours by hours.
2. Remark upon the ways Chaucer's *Canterbury Tales* captures the tenor and ethos of an emerging middle class in the late medieval period in England. Discuss with reference to the General Prologue and at least one other tale of the work you are familiar with.
3. "The Sonnet is a remarkably renaissance (early modern) poetic form, and as such, in both its form and content, speaks to the political and social ethos of that time, exemplified in the notion of courtly love." Examine this statement through an analytic reading of at least three of Shakespeare's sonnets.

4. **EITHER**

“Milton’s *Paradise Lost* is both religious in its tone and a subversion of it.” Discuss with reference to Book IV of *Paradise Lost*.

OR

“In “Lycidas,” Milton draws upon classical and pastoral metaphors to create a work about life and death and a subversive humanism, a paradise on earth.” Discuss with detailed reference to the text.

5. **EITHER**

Discuss the intersection of sexuality, class and gender in the poem *The Rape of the Lock* by Alexander Pope.

OR

Drawing upon both stylistic features and the content of “The Epistle to Dr. Arbuthnot” and “The Rape of the Lock,” by Alexander Pope, write a short critical essay on his views of poetry and the poet.

6. “Out of the hopelessness and the bleakness of the picture of industrial England that Blake draws in his poetry, there emerges hope and a revolutionary vision for the future.” Discuss with reference to at least three of Blake’s poems you are familiar with.
7. “The body, its pain and pleasure are tropes in John Keats’s poetry, contesting the dominant enlightenment idea that through reason one can subordinate the body to its will.” Discuss with reference to at least three of Keats’s poems.

8. **EITHER**

“T. S. Eliot’s *The Wasteland*” is a critique of capitalism’s degradation of life. However, it has also been critiqued for upholding tradition in a blindly worshipful manner and for its

condescending view of working class cultures in urban centres.” Discuss with detailed reference to the text.

OR

Is it possible to read *The Wasteland* as a visionary text in our time of climate change and environmental concerns which underscore the importance of values that sustain life on earth and earth’s life amidst us? Discuss with detailed reference to the text.

9. Nissim Ezekiel’s, “The Very Indian Poem in English” has been criticized for its seemingly one-dimensional view of Indian English. Looking at the corpus of his poems you have read, undertake an analysis of the “Indian” society he shapes in and through English, a language that has prestige and is associated with a westernized upper class. Undertake a detailed study of at least three of his poems.



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ශාස්ත්‍ර පරීක්ෂණය (බාහිර)-2020

ENGLISH III (EG3) – THE NOVEL

Time allowed: Three (03) 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 have been taken.

a) “I’ll take them off,” she said, “in case Jonathan should see me. They are not fit for me, are they? They must be sold, I suppose?”

“Let them stay a few minutes longer. Sell them? Never. It would be a breach of faith.”

Influenced by a second thought she readily obeyed. She had something to tell, and there might be help in these. She sat down with the jewels upon her; and they again indulged in conjectures as to where Jonathan could possibly be with their baggage. The ale they had poured out for his consumption when he came had gone flat with long standing.

b) Behind him, on the back of the chair from which he had risen, hung his elegant Parisian overcoat, with a pearl-grey silk lining. But when he turned back to come to the table the candlelight fell upon a face that was grimy and scratched. His rosy lips were blackened with heat, the smoke of gun-powder. Dirt and rust tarnished the lustre of his short beard. His shirt collar and cuffs were crumpled; the blue silken tie hung down his breast like a rag; a greasy smudge crossed his white brow. He had not taken off his clothing nor used water, except to snatch a hasty drink greedily, for some forty hours. An awful restlessness had made him its own, had marked him with all the signs of desperate strife, and put a dry, sleepless stare into his eyes. He murmured to himself in a hoarse voice, “I wonder if there’s any bread here,” looked vaguely about him, then dropped into the chair and took the pencil up again. He became aware he had not eaten anything for many hours.

c) What riches, or honours, or pleasures, can make us amends for the loss of innocence? Doth not that alone afford us more consolation than all worldly acquisitions? What but innocence

and virtue could give any comfort to such a miserable wretch as I am? Yet these can make me prefer this sick and painful bed to all the pleasures I should have found in my lady's. These can make me face death without fear; and though I love my Fanny more than ever man loved a woman, these can teach me to resign myself to the Divine Will without repining.

- d) Emma would not agree to this, and began a warm defence of Miss Fairfax's complexion. "It was certainly never brilliant, but she would not allow it to have a sickly hue in general; and there was a softness and delicacy in her skin which gave peculiar elegance to the character of her face." He listened with all due deference; acknowledged that he had heard many people say the same—but yet he must confess, that to him nothing could make amends for the want of the fine glow of health. Where features were indifferent, a fine complexion gave beauty to them all; and where they were good, the effect was—fortunately he need not attempt to describe what the effect was.
 - e) We mortals, men and women, devour many a disappointment between breakfast and dinner-time; keep back the tears and look a little pale about the lips, and in answer to inquiries say, "Oh, nothing!" Pride helps; and pride is not a bad thing when it only urges us to hide our hurts— not to hurt others.
 - f) In coming out and earning her own living she had made a strong, cruel move towards freeing herself. But having more freedom she only became more profoundly aware of the big want. She wanted so many things. She wanted to read great, beautiful books, and be rich with them; she wanted to see beautiful things, and have the joy of them for ever; she wanted to know big, free people; and there remained always the want she could put no name to.
 - g) Then it was that he discovered the solace of Dickens. Without difficulty he transferred characters and settings to people and places he knew. In the grotesques of Dickens everything he feared and suffered from was ridiculed and diminished, so that his own anger, his own contempt became unnecessary, and he was given strength to bear the most difficult part of his day: dressing in the morning, that daily affirmation of faith in oneself, which at times for him was almost like an act of sacrifice.
2. Compare and contrast Parson Adams and Parson Trulliber in Henry Fielding's *Joseph Andrews*
 3. When Jane Austen started to write *Emma*, she claimed, "I am going to take a heroine whom no one but myself will much like." Do you like Emma? Is it necessary to like the heroine to appreciate the character or the novel? Support your argument with specific examples from the text.
 4. Take what you consider to be a dominant theme in George Eliot's *Middlemarch* and explain why you consider it to be a dominant theme supporting your position with adequate examples from the text.
 5. Examine the ways in which Thomas Hardy's *Tess of the d'Urbervilles* critiques nineteenth century Victorian society and morality.

6. "Silver is at the center of Joseph Conrad's *Nostramo*, revealing the courage of some and the corruption and destruction of others." Do you agree with this statement? Answer with specific examples from the text.
7. Analyze the ways in which D.H. Lawrence's *The Rainbow* deals with questions related to gender and sexuality.
8. "Mr. Biswas struggles to rise from the position of a marginal man in an Indian migrant community in Trinidad and in the process resists an established conceptualization and practice of Indianness." Comment on the above statement with substantial referenc
