



UNIVERSITY OF PERADENIYA

CENTRE FOR DISTANCE AND CONTINUING EDUCATION



ශාස්ත්‍රවේදී උපාධි (බාහිර - නව නිර්දේශය-පරීක්ෂණය 300 මට්ටම - පෙබරවාරි 2022  
கலைத்தேர்வுப் பரீட்சை (வெளிவாரி-புதிய பாடத்திட்டம்) 300 வது தேர்ச்சி மட்டம் - பெப்ரவரி 2022  
Bachelor of Arts (External - New Syllabus) Examination 300 Level – February - 2022

(ENGE 301 - English Literature of Twentieth and Twenty First Centuries)

කාලය පැය (03) තුනයි  
மூன்று (03) மணித்தியாலங்கள்  
Time three (03) Hours.

නොපැහැදිලි අත් අකුරුවලට ලකුණු කපනු ලැබේ  
எழுத்து தெளிவில்லாதவிடத்து புள்ளிகள் குறைக்கப்படும்.  
Marks will be deducted for illegible hand writing.

ප්‍රශ්න 4 පිළිතුරු සපයන්න  
4 வினாக்களுக்கு மட்டும் விடையளிக்க.  
Answer 4 questions only.

මෙම ප්‍රශ්න පත්‍රයේ අඩංගු ප්‍රශ්න සංඛ්‍යාව 4 කි  
இந்த வினாப்பத்திரத்தில் 4 வினாக்கள் உள்ளன.  
There are 4 questions in the question paper.

Answer Question ONE and THREE other questions. All questions carry equal marks.

1. Comment on THREE of the following excerpts explaining their significance to the texts from which they have been taken.
  - a. The morning comes to consciousness  
Of faint stale smells of beer  
From the sawdust-trampled street  
With all its muddy feet that press  
To early coffee-stands.  
With the other masquerades  
That time resumes,  
One thinks of all the hands  
That are raising dingy shades  
In a thousand furnished rooms.
  - b. I bathed in the Euphrates when dawns were young.  
I built my hut near the Congo and it lulled me to sleep.  
I looked upon the Nile and raised the pyramids above it.  
I heard the singing of the Mississippi when Abe Lincoln went down to New Orleans, and  
I've seen its muddy bosom turn all golden in the sunset.
  - c. This is the dead land  
This is cactus land  
Here the stone images  
Are raised, here they receive  
The supplication of a dead man's hand  
Under the twinkle of a fading star.  
Is it like this  
In death's other kingdom  
Waking alone

At the hour when we are  
Trembling with tenderness  
Lips that would kiss  
Form prayers to broken stone.

- d. His eyes are a Black father's beacon, search-lights blazing for the married-off sons, and on the unmarried, whale-eyed nose-in-book daughter, born unmoored, quiet, yellow, strategically placed under hospital lights to fully bake. The one with the most to lose.

There will be no trouble. Still, he chain-smokes. A burning stick of mint & Indian leaf seesaws between his lips. He wants me to remember that trouble is a fire that runs like a staircase up then down. Even on a beautiful day in June.

- e. his approach  
to love he said  
was that of a farmer  
most love like  
hunters and like  
hunters most kill  
what they desire

2. Read the following excerpts from *The Village in the Jungle* by Leonard Woolf and *A Passage to India* by E.M. Forster and explain their significance to the overall thematic concerns of the novels.

i. 'Aiyo, Hamadoru, aiyo! I am very tired. After the case—It was a false case. The Arachchi for long had been trying to do me harm. How long I cannot remember, but for many years it seems to me. At that time it was because of my daughter; he wanted to take her from Babun and give her to the Mudalali. Well, after the case I set out for the village with the daughter. And all the way I was thinking – thinking how to end this evil. For I knew well that when they came back to the village it would begin again, all over again. They had put Babun in jail – it was a false case, but how should the Hamadoru know that? – with all the lies they told. And they would get Punchi Menika for the Mudalali. Then, as I went, I thought of the old buffalo who is wounded and charges upon—' Silindu caught sight of the gun and rifle, and stopped. 'Ah! The Hamadoru is a hunter, too? He knows the jungle?' He asked eagerly.

'Yes, I know the jungle.'

'Good; then the Hamadoru will understand. The evil and the killing there—'Yes, it is time,' I thought, 'to end the evil.'

ii. Dr. Panna Lal had offered to give evidence for the prosecution in the hope of pleasing the English, also because he hated Aziz. When the case broke down, he was in a very painful position. He saw the crash coming sooner than most people, slipped from the court before Mr. Das had finished, and drove Dapple off through the bazaars, in flight from the wrath to come. In the hospital he should be safe, for Major Callendar would protect him. But the Major had not come, and now things were worse than ever, for here was a mob, entirely desirous of his blood, and the orderlies were mutinous and would

not help him over the back wall, or rather hoisted him and let him drop back, to the satisfaction of the patients. In agony he cried, "Man can but die once," and waddled across the compound to meet the invasion, salaaming with one hand and holding up a pale yellow umbrella in the other. "Oh, forgive me," he whined as he approached the victorious landau. "Oh, Dr. Aziz, forgive the wicked lies I told." Aziz was silent, the others thickened their throats and threw up their chins in a token of scorn.

3. "The poems of W.B. Yeats contribute to an idiosyncratic system of symbols inspired by mysticism, folklore and Neo-Platonism. These symbols create the core of the imagery in his poetry." Comment with references to at least two poems by Yeats in the ENGE 301 syllabus.
4. "In many of his poems, Lakdasa Wikkramasinha represents the exploitation of the powerless by the powerful and fulfills an important duty of the poet towards society." Comment with references to at least 3 poems by Wikkramasinha in your syllabus.
5. Discuss the representation of gender fluidity and sexuality in *Funny Boy* by Shyam Selvadurai.
6. Explain the role that memory plays in the character development of Clarissa and Septimus who are differently "haunted" by their past experiences in Virginia Woolf's *Mrs. Dalloway*.

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7. D.C.R.A. Goonetilleke states that "[...] [Ernest] MacIntyre's representation of Sinhalese-Tamil relationships in *Rasanayagam's Last Riot* is superficial and slanted." Do you agree? Comment with detailed reference to the play.
8. "The Lucky-Pozzo relationship in Samuel Beckett's *Waiting for Godot* points to the co-dependency of the master and slave for their identity formation and how this dependency leads to a chain of exploitative interactions between the two." Comment on this aspect with detailed reference to the play.

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