



UNIVERSITY OF PERADENIYA  
CENTRE FOR DISTANCE AND CONTINUING EDUCATION



ශාස්ත්‍රවේදී උපාධි (බාහිර - නව නිර්දේශය-පරීක්ෂණය 300 මට්ටම - ජූලි 2022  
கலைத்தேர்வுப் பரீட்சை (வெளிவாரி-புதிய பாடத்திட்டம்) 300 வது தேர்ச்சி மட்டம் - ஜூலை 2022  
Bachelor of Arts (External - New Syllabus) Examination 300 Level - July 2023

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

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

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

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

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. And indeed there will be time  
To wonder, "Do I dare?" and, "Do I dare?"  
Time to turn back and descend the stair,  
With a bald spot in the middle of my hair —  
(They will say: "How his hair is growing thin!")  
My morning coat, my collar mounting firmly to the chin,  
My necktie rich and modest, but asserted by a simple pin —  
(They will say: "But how his arms and legs are thin!")  
Do I dare  
Disturb the universe?  
In a minute there is time  
For decisions and revisions which a minute will reverse.

b. Labour is blossoming or dancing where  
The body is not bruised to pleasure soul,  
Nor beauty born out of its own despair,  
Nor blear-eyed wisdom out of midnight oil.  
O chestnut tree, great rooted blossomer,  
Are you the leaf, the blossom or the bole?  
O body swayed to music, O brightening glance,  
How can we know the dancer from the dance?

c. A world I dream where black or white,  
Whatever race you be,

Will share the bounties of the earth  
And every man is free,  
Where wretchedness will hang its head  
And joy, like a pearl,  
Attends the needs of all mankind-  
Of such I dream, my world!

- d. Talk to me instead of the culture generally—  
how the murderers were sustained  
by the beauty robbed of savages: to our remote  
villages the painters came, and our whitewashed  
mud-huts were splattered with gunfire.

e. The spirit of the jungle is in the village, and in the people who live in it. They are simple, sullen, silent men. In their faces you can see plainly the fear and hardship of their lives. They are very near to the animals which live in the jungle around them. They look at you with the melancholy and patient stupidity of the buffalo in their eyes, or the cunning of the jackal. And there is in them the blind anger of the jungle, the ferocity of the leopard, and the sudden fury of the bear.

- f. The echo in the Marabar cave [...] is entirely devoid of distinction. Whatever is said, the same monotonous noise replies, and quivers up and down the walls until it is absorbed into the roof. "Boum" is the sound as far as the human alphabet can express it, or "bou-oum," or "ou-boum,"—utterly dull. Hope, politeness, the blowing of a nose, the squeak of a boot, all produce "boum."

3. "While exploring the innermost thoughts of several characters, Virginia Woolf's *Mrs. Dalloway* also offers multiple visions of the changing socio-political and economic context of early twentieth century England." Discuss with examples from the text.
4. "D.H. Lawrence's *Women in Love* explores issues related to gender and sexuality in a complex and nuanced way." Discuss this statement with examples from the text.
5. Analyze the intersections of sexuality, class and race in Shyam Selvadurai's *Funny Boy*.
6. Examine the main themes in Chimamanda Ngozi Adichie's *Half of a Yellow Sun*.
7. "The speech we hear is an indication of that which we don't hear. It is a necessary avoidance, a violent, sly, and anguished or mocking smoke screen which keeps the other in its true place. When true silence falls we are left with echo but are nearer nakedness. One way of looking at speech is to say that it is a constant stratagem to cover nakedness." Taking this statement as a starting point, discuss the roles that speech and silence play in Samuel Beckett's *Waiting for Godot*.
8. "Tennessee Williams offers a blatant critique of the American Dream in *A Streetcar Named Desire*." Do you agree with this statement? Answer with examples from the play.
9. Write a critical review of Ernest MacIntyre's *Rasanayagam's Last Riot*.
10. Examine the ways in which Ama Ata Aidoo's play *Anowa* addresses issues related to colonialism, slavery and capitalism.

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