



ENGLISH I / (EG 1)

(Three Hours)

Answer **QUESTION SEVEN** from **PART B** and **THREE** other questions, choosing at least one from **PART C** and **PART A**

PART A: Language

1. a. Transcribe the following sentences to represent first Lankan English Pronunciation and then "Received Pronunciation" (RP).

The maid took the children home from school and then let them watch a film.

- b. Label any three sounds represented by the underlined letters in the sentence given above and describe them in terms of the voiced/voiceless difference, place and manner of articulation.
2. "Sri Lankan English is not a homogenous entity." Discuss this claim with reference to at least two varieties of Lankan English. In your discussion you should refer to the features of the varieties you choose to discuss.
3. Assign the words underlined in the following sentences to their word classes, and say what criteria you used in each case.
- i. We were sorry to have missed the last train.
- ii. The doctor said that the patient would not last the night.
- iii. We waited at the patient's bedside until he breathed his last breath.
- iv. He was last heard of in Vavuniya.
- v. He was the last to come home.
4. The wordstock of English reflects the development of the English language and also embodies the assumptions and biases of their users.
5. "Standard English helps to establish and fix the authority of those who control the social order." How far is this statement acceptable in relation to the use of Standard English in the Lankan context?

6. Comment on the use of language in any **five** of the sentences given below.

a. The bride will bought all her jewelleries from Sea Street.

b. I am weighing fifty kilos.

c. I do the Language and Drama paper now.

d. My parents are resembling each very much.

e. They also supported very much to us.

f. They have too much tools in that box.

g. They asked me what was I doing at the airport.

h. The volume of the radio is too big. Can you reduce it please?

i. Mala is getting married next week. She will not spend a lot of money on décor because she is going to do it simply.

PART B: Drama

7.

a. Because they are all telling lies, Mother Courage, and me at my wits' end cause they're all avoiding me like something the cat brought in thanks to those lies, what the hell am I remodeling my hat for? That's why I drink before midday. Never used to, gives you crow's feet, but now what the hell? All the Second Finnish know me. Ought to have stayed at home when my first fellow did me wrong. No good our sort being proud. Eat shit, that's what you got to do, or down you go.

b. 'Why should this a desert be?

For it is unpeopled? No;

Tongues I'll hang on every tree

That shall civil sayings show.

Some, how brief the life of man

Runs his erring pilgrimage,

That the stretching of a span

Buckles in his sum of age;

Some, of violated vows

'Twixt the souls of friend and friend;

But upon the fairest boughs,

Or at every sentence end,

Will I Rosalinda write,

Teaching all that read to know

The quintessence of every sprite

Heaven would in little show.

Therefore heaven Nature charg'd

That one body should be fill'd

With all graces wide-enlarg'd.

Nature presently distill'd
 Helen's cheek, but not her heart,
 Cleopatra's majesty,
 Atalanta's better part,
 Sad Lucretia's modesty.
 Thus Rosalinde of many parts
 By heavenly synod was devis'd,
 Of many faces, eyes, and hearts,
 To have the touches dearest priz'd.
 Heaven would that she these gifts should have,
 And I to live and die her slave.'

- c. At any rate, good old Pop celebrated the New Year for an even two weeks and then slapped into the front of a somewhat moving city omnibus, which sort of cleaned things out family-wise. Well no; then there was Mom's sister, who was given neither to sin nor the consolations of the bottle. I moved in on her, and my memory of her is slight excepting I remember still that she did all things dourly: sleeping, eating, working, praying. She dropped dead on the stairs to her apartment, my apartment then, too, on the afternoon of my high school graduation. A terribly middle European joke, if you ask me.
- d. I am not moral, Trench. At least I am not a moralist : that is the expression I should have used moral, but not a moralist. If you are going to get money with your wife, doesn't it concern your family to know how that money was made ? Doesn't it concern you, Harry ?
 [Trench looks at him helplessly, twisting his fingers nervously. Cokane throws down the pencil and leans back with ostentatious indifference]. Of course it is no business of mine : I only throw out the suggestion. Sartorius may be a retired burglar for all I know.
- e. Thou, nature, art my goddess; to thy law
 My services are bound. Wherefore should I
 Stand in the plague of custom, and permit
 The curiosity of nations to deprive me,
 For that I am some twelve or fourteen moon-shines
 Lag of a brother? Why bastard? wherefore base?
 When my dimensions are as well compact,
 My mind as generous, and my shape as true,
 As honest madam's issue? Why brand they us
 With base? with baseness? bastardy? base, base?
 Who, in the lusty stealth of nature, take
 More composition and fierce quality
 Than doth, within a dull, stale, tired bed,
 Go to the creating a whole tribe of fops,

Got 'tween asleep and wake? Well, then,
Legitimate Edgar, I must have your land:
Our father's love is to the bastard Edmund
As to the legitimate: fine word,--legitimate!
Well, my legitimate, if this letter speed,
And my invention thrive, Edmund the base
Shall top the legitimate. I grow; I prosper:
Now, gods, stand up for bastards.

PART C

8. Though *As you like it* is considered a romantic comedy, it concerns itself with political issues such as governance, authority and sexuality." Discuss with reference to one or more of the terms (governance, authority, sexuality), drawing upon the textual strategies of the play.
9. "In *King Lear* we see the court and its workings through the insights provided by the motifs of land and countryside." Is this an adequate summary of the themes of *King Lear*? Comment with reference to the text.
10. "Shaw's *Widowers' Houses* is a drama of debate on capitalism and its complex alliances and developments in the 20th century." Do you agree? Comment with reference to the text and the meanings it produces for an understanding of capitalism's workings in the 20th century.
11. "*Mother Courage* is obviously a scathing attack on war. What is often missed is that it is also an attack on peace. It looks at the relationship between war and peace, the time of war and the time of peace" Discuss with reference to the text.
12. With reference to *The Zoo Story* or *American Dream* OR both, comment on the sentiments of alienation and the multiple problems it produces.



UNIVERSITY OF PERADENIYA
පේරාදෙණිය විශ්වවිද්‍යාලය
CENTRE FOR DISTANCE AND CONTINUING EDUCATION
දුරස්ථ හා අඛණ්ඩ අධ්‍යාපන කේන්ද්‍රය



GENERAL DEGREE EXAMINATION IN ARTS (EXTERNAL) - AUGUST 2015
ශාස්ත්‍රවේදී සාමාන්‍ය උපාධි පරීක්ෂණය (බාහිර) - (අගෝස්තු - 2015)

ENGLISH II - (EG II)

(POETRY)

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 passages to the poems from which they have been taken.

a) — thou hast thy music too,

While barred clouds bloom the soft-dying day
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river-sallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-cricketts sing, and now with treble soft
The redbreast whistles from a garden-croft;
And gathering swallows twitter in the skies.

b) Dost thou know who made thee?

Gave thee life, and bid thee feed,
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?

c) Then can I drown an eye, unused to flow,
For precious friends hid in death's dateless night,
And weep afresh love's long-since-cancell'd woe,
And moan the expense of many a vanish'd sight.
Then can I grieve at grievances forgone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,
Which I new pay as if not paid before:
But if the while I think on thee, dear friend,
All losses are restored, and sorrows end.

d) When Lil's husband got demobbed, I said—
I didn't mince my words, I said to her myself,
HURRY UP PLEASE ITS TIME
Now Albert's coming back, make yourself a bit smart,
He'll want to know what you done with that money he gave you
To get yourself some teeth. He did. I was there.
You have them all out, Lil, and get a nice set,
He said, I swear, I can't bear to look at you.

e) This nymph, to the destruction of mankind,
Nourished two locks, which graceful hung behind
In equal curls, and well conspired to deck
With shining ringlets the smooth iv'ry neck.
Love in these labyrinths his slaves detains,
And mighty hearts are held in slender chains.
With hairy springes we the birds betray,
Slight lines of hair surprise the finny prey,
Fair tresses man's imperial race ensnare,
And beauty draws us with a single hair.

2. Discuss Chaucer's use of satire in 'The Prologue to *The Canterbury Tales*'. With reference to three characters, show how Chaucer subjects them to satirical treatment and why.

OR

What qualities make the Pardoner one of the most negative characters in 'The Prologue to *The Canterbury Tales*'?

OR

Discuss 'The Miller's Tale' as a fabliau.

3. Consider two (02) of Shakespeare's sonnets prescribed in your syllabus and discuss Shakespeare's views on life and love in these sonnets.

4. EITHER

It has been suggested that Satan is the true hero of Milton's *Paradise Lost*. What is your view?

OR

Describe either the religious or the pastoral elements of Milton's elegy "Lycidas."

5. EITHER

Discuss the way Pope describes Belinda in *The Rape of the Lock*.

OR

With reference to the poem 'Epistle to Dr Arbuthnot,' comment on Pope's view of the role of the poet in society.

6. Discuss William Blake as a social reformer. Refer to at least three poems in your answer.
7. With reference to at least two poems of John Keats, examine Keats' idea that all human pleasures inevitably lead to pain.
8. Describe three characters depicted in T.S. Eliot's poem *The Waste Land* and examine how Eliot uses them to enhance his theme.
9. Discuss the Indian English elements in Nissim Ezekiel's poetry.



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 place had the strange desolation of a ruin. Colliers hanging about in gangs and groups, or passing along the asphalt pavements heavily to work, seemed not like living people, but like spectres. The rigidity of the blank streets, the homogenous amorphous sterility of the whole suggested death rather than life. There was no meeting place, no centre, no artery, no organic formation. There it lay, like the new foundation of a red-brick confusion rapidly spreading, like a skin-disease.
 - (b) As when a hungry tigress, who long has traversed the woods in fruitless search, sees within the reach of her claws a lamb, she prepares to leap on her prey; or as a voracious pike, of immense size, surveys through the liquid element a roach or gudgeon, which cannot escape her jaws, opens them wide to swallow the little fish; so did Mrs. Slipslop prepare to lay her violent amorous hands on the poor Joseph, when luckily her mistress's bell rung and delivered the intended martyr from her clutches.
 - (c) A panting ache ran through the rick. The man who fed was weary, and Tess could see that the red nape of his neck was encrusted with dirt and husks. She still stood at her post, her flushed and perspiring face coated with corn-dust, and her white bonnet embrowned by it. She was the only woman whose place was upon the machine so as to be shaken bodily by its spinning, and the decrease of the stack now separated her from Marian and Izz, and prevented their changing duties with her as they had done. The incessant quivering, in which every fibre of her frame participated, had thrown her into a stupefied reverie in which her arms worked on independently of her consciousness. She hardly knew where she was, and did not hear Izz Huett tell her from below that her hair was tumbling down.

- (d) "He is very plain, undoubtedly—remarkably plain—but that is nothing, compared with his entire want of gentility. I had no right to expect much, and I did not expect much; but I had no idea that he could be so very clownish, so totally without air. I had imagined him, I confess, a degree or two nearer gentility."

"To be sure," said Harriet, in a mortified voice, "he is not so genteel as real gentlemen."

"I think, Harriet, since your acquaintance with us, you have been repeatedly in the company of some, such very real gentlemen, that you must yourself be struck with the difference in Mr. Martin. At Hartfield you have had very good specimens of well educated, well bred men. I should be surprized if, after seeing them, you could be in company with Mr. Martin again without perceiving him to be a very inferior creature—and rather wondering at yourself for having ever thought him at all agreeable before. Do not you begin to feel that now? Were not you struck? I am sure you must have been struck by his awkward look and abrupt manner—and the uncouthness of a voice, which I heard to be wholly unmodulated as I stood here."

- (e) Mrs Gould continued along the corridor away from her husband's room. The fate of the San Tomé mine was lying heavy upon her heart. It was a long time now since she had begun to fear it. It had been an idea. She had watched it with misgivings turning into a fetish, and now the fetish had grown into a monstrous and crushing weight. It was as if the inspiration of their early years had left her heart to turn into a wall of silver-bricks, erected by the silent work of evil spirits, between her and her husband. He seemed to dwell alone within a circumvallation of precious metal, leaving her outside with her school, her hospital, the sick mothers, and the feeble old men, mere insignificant vestiges of the initial inspiration. "Those poor people!" she murmured to herself.

- (f) No more was heard of the potatoes, and Mr Biswas never threatened again to sell the car. He didn't now care to do anything against his wife's wishes. He had grown to accept her judgement and to respect her optimism. He trusted her. Since they had moved to the house Shama had learned a new loyalty, to him and to their children; away from her mother and sisters, she was able to express this without shame, and to Mr Biswas this was a triumph almost as big as the acquiring of his own house.

He thought of the house as his own, though for years it had been irretrievably mortgaged. And during these months of illness and despair he was struck again and again by the wonder of being in his own house, the audacity of it: to walk in through his own front gate, to bar entry to whoever he wished, to close his doors and windows every night, to hear no noises except those of his family, to wander freely from room to room and about his yard, instead of being condemned, as before, to retire the moment he got home to the crowded room in one or the other of MrsTulsi's houses, crowded with Shama's sisters, their husbands, their children. As a boy he had moved from one house of strangers to another; and since his marriage he felt he had lived nowhere but in the houses of the Tulsis, at Hanuman House in Arwacas, in the decaying wooden house at Shorthills, in the clumsy concrete house in Port of Spain. And now at the end he found himself in his own house, on his own half-lot of land, his own portion of the earth. That he should have been responsible for this seemed to him, in these last months, stupendous.

- (g) Dorothea knew many passages of Pascal's *Pensées* and of Jeremy Taylor by heart; and to her the destinies of mankind, seen by the light of Christianity, made the solitudes of feminine fashion appear an occupation for Bedlam. She could not reconcile the anxieties of a spiritual life involving eternal consequences, with a keen interest in guimp and artificial protrusions of drapery. Her mind was theoretic, and yearned by its nature after some lofty conception of the world which might frankly include the parish of Tipton and her own rule of conduct there; she was enamoured of intensity and greatness, and rash in embracing whatever seemed to her to have those aspects; likely to seek martyrdom, to make retractions, and then to incur martyrdom after all in a quarter where she had not sought it.
2. "Joseph Andrews depicts a world that is sick and fallen despite its comic aspects." Discuss.
 3. "Jane Austen's central satirical concern in *Emma* is the disparity between proper norms of conduct and the actualities of human behavior." Would you agree? Support your answer with a detailed analysis of the text.
 4. Evaluate George Eliot's depiction of marital relations in *Middlemarch*.
 5. "Social and economic factors play a more important role in Tess's tragedy than 'The President of the Immortals.'" Discuss.
 6. Would you agree that "in *Nostramo* Conrad offers a masterly analysis of the problematic relationship between idealistic aspirations and 'material interests'"? Give reasons for your answer.
 7. "Lawrence's fiction is healthily disturbing—it compels us to a valuable reappraisal, and perhaps readjustment, of our familiar assumptions and attitudes." Examine *The Rainbow* from the perspective of the above observation.
 8. Analyze *A House for Mr Biswas* in relation to Naipaul's claim that Trinidad "was a place where the stories were never stories of success but of failure."
