



UNIVERSITY OF PERADENIYA  
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CENTRE FOR DISTANCE AND CONTINUING EDUCATION  
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GENERAL DEGREE EXAMINATION IN ARTS (EXTERNAL) - DECEMBER 2018  
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EG 1 - LANGUAGE AND DRAMA

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

*PART A: Language*

1. Answer (i) and (ii) on the basis of the following sentence:

The innocent chimpanzee at the zoo had a tough look on its face.

- i. Transcribe the sentence to represent its Sri Lankan English articulation.
  - ii. Provide a phonetic description of the sounds underlined. In the case of each underlined sound, (a) identify the correct label [e.g. voiceless labiodental fricative; half-open back vowel] and (b) describe the steps involved in the articulation of the sound in their correct order.
2. Describe the grammatical differences between the two sentences in any 5 of the sentence pairs given below. You are expected to refer to as many of the following notions as may be applicable, in your descriptions: tense, time, aspect, and modality.
- i. “He is singing now” and “He will be singing tomorrow”
  - ii. “Kamala has read the novel” and “Kamala will have read the novel by tomorrow”
  - iii. “She might contest the election” and “She will contest the election”
  - iv. “John is a member of the cricket team” and “John has been a member of the cricket team for five years”
  - v. “I have been writing an essay for half an hour” and “I had been writing an essay for half an hour when the doorbell rang”
  - vi. “He is having lunch” and “He has lunch at 1 PM”
3. Identify the word-class/part-of-speech of each of the underlined words in the following passage, and say what criteria you used in determining its word-class/part-of-speech.
- i. It is a common view that the film industry in Sri Lanka is in bad shape.
  - ii. One needs a lot of money to produce a film today.
  - iii. Many directors show a tendency to film a scene or two in a foreign setting.
  - iv. Use value and exchange value are two key concepts that Karl Marx discussed.
  - v. They exchange greetings every time they meet.
  - vi. The Colombo Stock Exchange is a busy place.

- vii. She looked at him kindly.
  - viii. Please pass my kind regard to your parents.
  - ix. She emphasized the importance of kindness in her speech.
  - x. Her plans are interestingly futuristic.
4. Discuss, from a historical point of view, the influence that the Latin language has had in the development of the English language.
5. "Sri Lankan English is a rule-governed linguistic entity, which should be recognized as a legitimate variety of English." Do you agree? Discuss using examples.

***PART B: Drama***

6. Comment on the significance of any THREE of the following extracts from which they are taken.
- a. Let it be so. Thy truth then be thy dower.  
 For by the sacred radiance of the sun,  
 The mysteries of Hecate and the night,  
 By all the operation of the orbs  
 From whom we do exist and cease to be—  
 Here I disclaim all my paternal care,  
 Propinquity, and property of blood,  
 And as a stranger to my heart and me  
 Hold thee from this for ever. The barbarous Scythian,  
 Or he that makes his generation messes  
 To gorge his appetite, shall to my bosom  
 Be as well neighbored, pitied, and relieved  
 As thou my sometime daughter.
  - b. Hang there, my verse, in witness of my love:  
 And thou, thrice-crowned queen of night, survey  
 With thy chaste eye, from thy pale sphere above,  
 Thy huntress' name that my full life doth sway.  
 O Rosalind! these trees shall be my books  
 And in their barks my thoughts I'll character;  
 That every eye which in this forest looks  
 Shall see thy virtue witness'd everywhere.  
 Run, run, Orlando; carve on every tree  
 The fair, the chaste and unexpressive she.
  - c. Lullay, lullay, what's that in the hay?  
 The neighbour's babes cry but mine are gay.  
 The neighbour's babes are dressed in dirt:  
 Your skirts were cut from an angel's skirt.  
 They are all starving: you have a cake;  
 If it's too stale, you need but speak.

Lullay, lullay, what's rustling there?  
One lad fell in Poland. The other is where?

d. EITHER

Her dog! I thought it was my ... No. No, you're right. It is her dog. [Looks at PETER in intently, shaking his head.] I don't know what I was thinking about; of course you don't understand. [In a monotone, wearily] I don't live in your block; I'm not married to two parakeets, or whatever your set-up is. I am a permanent transient, and my home is the sickening rooming-houses on the West Side of New York City, which is the greatest city In the world. Amen

OR

I no longer have the capacity to feel anything. I have no emotions. I have been drained, torn asunder disemboweled. I have, now, only my person, my body, my face. I use what I have I let people love me I accept the syntax around me, for while I know I cannot relate; I know I must be related to.

- e. My young friend: These poor people do not know how to live in proper dwellings: they would wreck them in a week. You doubt me: Try it for yourself. You are welcome to replace all the missing bannisters, handrails, cistern lids and dust hole tops at your own expense; and you will find them missing again in less than three days burnt, sir, every stick of them. I do not blame the poor creatures: They need fires, and often have no other way of getting them. But I really cannot spend pound after pound in repairs for them to pull down, when I can barely get them to pay me four and sixpence a week for a room, which is the recognized fair London rent.

7. "All the world's a stage,/And all the men and women merely players" claims Jaques in Shakespeare's *As You Like It*. Explore two themes of the play in light of this statement.

8. Examine the ways in which Shakespeare explores issues pertaining to ideas of nation, power, and authority in *King Lear*.

9. It is said that the theme of George Bernard Shaw's *Widowers' Houses* is the "ruthless exploitation of the destitute and homeless by the mercantile and the upper classes alike," and that the play also implicates "every member of the audience in that social crime." Discuss this statement.

10. Analyze how Bertolt Brecht depicts the economic underpinnings of war in *Mother Courage and Her Children* by comparing the actions and motivations of two or three characters in the play.

11. Critically examine the way Edward Albee explores questions related to language, communication and human relationships in the *The Zoo Story* and/or *The American Dream*.

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**EG – 2: Poetry**

(Three Hours)

**Answer QUESTION 1 and 3 OTHER QUESTIONS**

1. Comment on the significance of THREE (03) of the following poems from which they have been taken. relating your answer to the themes of the overall work.
  - a. Weep no more, woeful shepherds, weep no more,  
For Lycidas your sorrow is not dead,  
Sunk though he be beneath the watery floor,  
So sinks the day-star in the ocean bed,  
And yet anon repairs his drooping head,  
And tricks his beams, and with newspangled ore,  
Flames in the forehead of the morning sky:  
So Lycidas sunk low but mounted high,  
Through the dear might of Him that walked the waves,  
Where other groves, and other streams along,  
With nectar pure his oozy locks he laves,  
And hears the unexpressive nuptial song,  
In the blest kingdoms meek of joy and love.  
There entertain him all the saints above,  
In solemn troops and sweet societies  
That sing, and singing in their glory move,  
And wipe the tears forever from his eyes.  
Now, Lycidas, the shepherds weep no more;  
Henceforth, thou art the genius of the shore,  
In thy large recompense and shalt be good  
To all that wander in that perilous flood.

- b. And did those feet in ancient time  
 Walk upon England's mountains green?  
 And was the holy Lamb of God  
 On England's pleasant pastures seen?  
 And did the Countenance Divine  
 Shine forth upon our clouded hills?  
 And was Jerusalem builded here  
 Among these dark Satanic Mills?
- c. This Absalom full jolly was and light  
 And thoughte: "Now is time to wake all night,  
 For sikerly I saw him not stirring  
 About his door, since day began to spring.  
 So may I thrive, I shall at cockè's crow  
 Full privily knocken at his window  
 That stands full low upon his bower's wall.  
 To Alison now will I tellen al  
 My love longing, for yet I shall not miss  
 That at the leastè way I shall her kiss.  
 Some manner comfort shall I have parfay.  
 My mouth has itchèd all this longè day.  
 That is a sign of kissing at the least.  
 All night me mette eke I was at a feast.  
 Therefore I will go sleep an hour or tway,  
 And all the night then will I wake and play."
- d. 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  
 Spares 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.
- e. Poor soul, the centre of my sinful earth,  
 [...] these rebel powers that thee array,  
 Why dost thou pine within and suffer dearth,  
 Painting thy outward walls so costly gay?

Why so large cost, having so short a lease,  
Dost thou upon thy fading mansion spend?  
Shall worms, inheritors of this excess,  
Eat up thy charge? Is this thy body's end?

2. Discuss the ways in which Chaucer's poetry and narrative capture a transitional stage of English society in *The Canterbury Tales*. Respond with reference to at least two tales and the Prologue in *Canterbury Tales*.
3. Comment on the ways in which Shakespeare talks about love, sexuality and the personal through the courtly love convention of the sonnet through an analysis of at least THREE of his sonnets.
4. Milton's grand style in *Paradise Lost* and the *Lycidas* centre the man within the struggle of good and evil, and God and Satan. Discuss with reference to sections of the *Paradise Lost* and/or *Lycidas*.
5. Pope's *Rape of the Lock* is a mock heroic poem that also contains a dark and serious theme. Do you agree? Discuss with reference to the text.

OR

How do Pope's poems exemplify the high tenets of the Augustan Age, reason, wit and decorum? Explain with reference to both *Rape of the Lock* and *Epistle to Dr. Arbuthnot*.

6. Blake's cosmological view of the world contains a sharp social critique of contemporary England and contemporary society. Discuss with reference to at least THREE (03) of his poems.
7. John Keats's Odes, celebrating nature, present a delightful and yet at the same time reflective and intellectual view of nature. Do you agree? Discuss with reference to at least TWO (02) of Keats's odes.
8. *The Waste Land* by T. S. Eliot presents a negative view of the present and looks with hope toward a unified future. Do you agree? Explain with reference to the text.
9. Nissim Ezekiel's poetry presents themes that touch upon the postcolonial reality of modern India. Discuss with reference to at least TWO (02) of his poems.

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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 have been taken.
  - a. While they talked, they were advancing towards the carriage; it was ready; and, before she could speak again, he had handed her in. He had misinterpreted the feelings which had kept her face averted, and her tongue motionless. They were combined only of anger against herself, mortification, and deep concern. She had not been able to speak; and, on entering the carriage, sunk back for a moment overcome--then reproaching herself for having taken no leave, making no acknowledgment, parting in apparent sullenness, she looked out with voice and hand eager to shew a difference; but it was just too late. He had turned away, and the horses were in motion. She continued to look back, but in vain; and soon, with what appeared unusual speed, they were half way down the hill, and everything left far behind. She was vexed beyond what could have been expressed--almost beyond what she could conceal. Never had she felt so agitated, mortified, grieved, at any circumstance in her life. She was most forcibly struck. The truth of this representation there was no denying. She felt it at her heart. How could she have been so brutal, so cruel to Miss Bates! How could she have exposed herself to such ill opinion in any one she valued! And how suffer him to leave her without saying one word of gratitude, of concurrence, of common kindness!
  - b. The district is of historic, no less than of topographical interest. The Vale was known in former times as the Forest of White Hart, from a curious legend of King Henry III's reign, in which the killing by a certain Thomas de la Lynd of a beautiful white hart which the king had run down and spared, was made the occasion of a heavy fine. In those days, and till comparatively recent times, the country was densely wooded. Even now, traces of its earlier condition are to be found in the old oak copses and irregular belts of timber that yet survive on its slopes, and the hollow-trunked trees that shade so many of its pastures

The forests have departed, but some old customs of their shades remain. Many, however, linger only in a metamorphosed or disguised form. The May-Day dance, for instance, was to be discerned on the afternoon under notice, in the guise of the club revel, or "club-walking," as it was there called.

- c. He surveyed the rind of the world: houses, factories, trams, the discarded rind; people scurrying about, work going on, all on the discarded surface. An earthquake had burst it all from inside. It was as if the surface of the world had been broken away entire: Ilkeston,

streets, church, people, work, rule-of-the-day, all intact; and yet peeled away into unreality, leaving here exposed the inside, the reality: one's own being, strange feelings and passions and yearnings and beliefs and aspirations, suddenly become present, revealed, the permanent bedrock, knitted one rock with the woman one loved. It was confounding. Things are not what they seem! When he was a child, he had thought a woman was a woman merely by virtue of her skirts and petticoats. And now, lo, the whole world could be divested of its garment, the garment could lie there shed away intact, and one could stand in a new world, a new earth, naked in a new, naked universe. It was too astounding and miraculous.

- d. Joseph would have found, therefore, very likely the passage free, had he not, when he honestly discovered the nakedness of his pockets, pulled out that little piece of gold which we have mentioned before. This caused Mrs Tow-wouse's eyes to water; she told Joseph she did not conceive a man could want money whilst he had gold in his pocket. Joseph answered he had such a value for that little piece of gold, that he would not part with it for a hundred times the riches which the greatest esquire in the county was worth. "A pretty way, indeed," said Mrs Tow-wouse, "to run in debt, and then refuse to part with your money, because you have a value for it! I never knew any piece of gold of more value than as many shillings as it would change for." — "Not to preserve my life from starving, nor to redeem it from a robber, would I part with this dear piece!" answered Joseph. "What," says Mrs Tow-wouse, "I suppose it was given you by some vile trollop, some miss or other; if it had been the present of a virtuous woman, you would not have had such a value for it. My husband is a fool if he parts with the horse without being paid for him." — "No, no, I can't part with the horse, indeed, till I have the money," cried Tow-wouse. A resolution highly commended by a lawyer then in the yard, who declared Mr Tow-wouse might justify the detainer.
- e. Charles Gould was not present at the anxious and patriotic send-off. It was not his part to see the soldiers embark. It was neither his part, nor his inclination, nor his policy. His part, his inclination, and his policy were united in one endeavour to keep unchecked the flow of treasure he had started single-handed from the re-opened scar in the flank of the mountain. As the mine developed he had trained for himself some native help. There were foremen, artificers and clerks, with Don Pepe for the gobernador of the mining population. For the rest his shoulders alone sustained the whole weight of the "Imperium in Imperio," the great Gould Concession whose mere shadow had been enough to crush the life out of his father.

Mrs. Gould had no silver mine to look after. In the general life of the Gould Concession she was represented by her two lieutenants, the doctor and the priest, but she fed her woman's love of excitement on events whose significance was purified to her by the fire of her imaginative purpose. On that day she had brought the Avellanos, father and daughter, down to the harbour with her.

- f. He read political books. They gave him phrases which he could only speak to himself and use on Shama. They also revealed one region after another of misery and injustice and left him feeling more helpless and more isolated than ever. 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.

- g. The excessive feeling manifested would alone have been highly disturbing to Mr. Casaubon, but there were other reasons why Dorothea's words were among the most cutting and irritating to him that she could have been impelled to use. She was as blind to his inward troubles as he to hers: she had not yet learned those hidden conflicts in her husband which claim our pity. She had not yet listened patiently to his heartbeats, but only felt that her own was beating violently. In Mr. Casaubon's ear, Dorothea's voice gave loud emphatic iteration to those muffled suggestions of consciousness which it was possible to explain as mere fancy, the illusion of exaggerated sensitiveness: always when such suggestions are unmistakably repeated from without, they are resisted as cruel and unjust. We are angered even by the full acceptance of our humiliating confessions--how much more by hearing in hard distinct syllables from the lips of a near observer, those confused murmurs which we try to call morbid, and strive against as if they were the oncoming of numbness! And this cruel outward accuser was there in the shape of a wife--nay, of a young bride, who, instead of observing his abundant pen-scratches and amplitude of paper with the uncritical awe of an elegant-minded canary-bird, seemed to present herself as a spy watching everything with a malign power of inference. Here, towards this particular point of the compass, Mr. Casaubon had a sensitiveness to match Dorothea's, and an equal quickness to imagine more than the fact. He had formerly observed with approbation her capacity for worshipping the right object; he now foresaw with sudden terror that this capacity might be replaced by presumption, this worship by the most exasperating of all criticism--that which sees vaguely a great many fine ends, and has not the least notion what it costs to reach them.
2. Critically examine V. S. Naipaul's treatment of the legacies of migration in his novel *A House for Mr. Biswas*.
  3. Discuss the significance of Thomas Hardy's use of symbolism and imagery in *Tess of the d'Urbervilles* to the psychological state of the novel's protagonist Tess.
  4. "Jane Austen's politics of gender in her novel *Emma* is often inflected by the class position of the women who figure in the text." Would you agree with this statement? Explain the reasons for your response by making reference to the depiction of at least three female characters in the text.
  5. How does D. H. Lawrence capture the nexus between self and society in his novel *The Rainbow*? Examine in detail at least two characters in the novel in light of this theme locating them in the socio-political context that forms the backdrop of the novel.
  6. "George Eliot's *Middlemarch* is a novel about both a place and its people." To what extent do you find this view acceptable? Give reasons for your answer.
  7. Analyze the features of the picaresque novel that you observe in Henry Fielding's *Joseph Andrews*.
  8. "The San Tome silver mine is considered by some critics of *Nostramo* as the novel's chief character." Critically analyze Joseph Conrad's *Nostramo* from the standpoint of this statement.

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