



UNIVERSITY OF PERADENIYA  
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CENTRE FOR DISTANCE AND CONTINUING EDUCATION  
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GENERAL DEGREE EXAMINATION IN ARTS (EXTERNAL) - 2019  
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ENGLISH III (EG3) – 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) Marriage is so unlike everything else. There is something even awful in the nearness it brings. Even if we loved someone else better than—than those we were married to, it would be no use... I mean, marriage drinks up all our power of giving or getting any blessedness in that sort of love. I know it may be very dear—but it murders our marriage—and then the marriage stays with us like a murder—and everything else is gone.
  - b) Emma has been meaning to read more ever since she was twelve years old. I have seen a great many lists of her drawing-up at various times of books that she meant to read regularly through—and very good lists they were—very well chosen, and very neatly arranged—sometimes alphabetically, and sometimes by some other rule. The list she drew up when only fourteen—I remember thinking it did her judgment so much credit, that I preserved it sometime; and I dare say she may have made out a very good list now. But I have done with expecting any course of steady reading from Emma. She will never submit to anything requiring industry and patience, and a subjection of the fancy to the understanding. Where Miss Taylor failed to stimulate, I may safely affirm that Harriet Smith will do nothing.—You never could persuade her to read half so much as you wished.—You know you could not.
  - c) They walked later on Sundays, when it was quite dark. Some of the dairy-people, who were also out of doors on the first Sunday evening after their engagement, heard her impulsive speeches, eestasized to fragments, though they were too far off to hear the words discoursed; noted the spasmodic catch in her remarks, broken into syllables by the leapings of her heart, as she walked leaning on his arm; her contented pauses, the occasional little laugh upon which her soul seemed to ride—the laugh of a woman in company with the man she loves and has won from all other women—unlike anything else in nature. They marked the buoyancy of her tread, like the skim of a bird which has not quite alighted.
  - d) Every morning the period of lucidity lessened. The bed-sheet, examined every morning, always testified to a tormented night. Between the beginning of a routine action and the questioning the

time of calm grew less. Between the meeting of a familiar person and the questioning there was less and less of ease. Until there was no lucidity at all, and all action was irrelevant and futile.

But it was always better to be out among real people than to be in his room with the newspapers and his imaginings. And though he continued to solace himself with visions of deserted landscapes of sand and snow, his anguish became especially acute on Sunday afternoons, when fields and roads were empty and everything was still.

Continually he looked for some sign that the corruption which had come without warning upon him had secretly gone away again. Examining the bedsheet was one thing. Looking at his fingernails was the other. They were invariably bitten down; but sometimes he saw a thin white rim on one nail, and though these rims never lasted, he took their appearance to mean that release was near.

- e) And he could speak with knowledge; for on a memorable occasion he had been called upon to save the life of a dictator, together with the lives of a few Sulaco officials—the political chief, the director of the customs, and the head of police—belonging to an overturned government. Poor Señor Ribiera (such was the dictator's name) had come pelting eighty miles over mountain tracks after the lost battle of Socorro, in the hope of out-distancing the fatal news—which, of course, he could not manage to do on a lame mule.
- f) What did she want herself? She answered herself, that she wanted to be happy, to be natural, like the sunlight and the busy daytime. And, at the bottom of her soul, she felt he wanted her to be dark, unnatural. Sometimes, when he seemed like the darkness covering and smothering her, she revolted almost in horror, and struck at him. She struck at him, and made him bleed, and he became wicked. Because she dreaded him and held him in horror, he became wicked, he wanted to destroy. And then the fight between them was cruel.

She began to tremble. He wanted to impose himself on her. And he began to shudder. She wanted to desert him, to leave him a prey to the open, with the unclean dogs of the darkness setting on to devour him. He must beat her, and make her stay with him. Whereas she fought to keep herself free of him.

- g) 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.
2. How would you read the comparison between Parson Adams and Parson Trulliber in *Joseph Andrews*, especially in regard to charity?
  3. "By marrying Mr. Knightley out of love instead of necessity, Emma maintains her power and independence; causing the novel's conclusion to be one of the most satisfactory of all of Austen's novels." Do you agree with this evaluation of *Emma*? Give reasons for your answer.

4. Examine how certain plot events in Book I of *Middlemarch* foreshadow the eventual failure of the Dorothea- Casaubon marriage.
5. In what ways does Tess's character and her saga in the novel express Thomas Hardy's moral scheme in *Tess of the d'urbervilles*?
6. Analyze the dominant themes in Joseph Conrad's *Nostramo*.
7. Examine the ways in which a selected number of characters in D.H. Lawrence's *The Rainbow* question and transgress social conventions of late nineteenth and early twentieth century England.
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 references to Naipaul's novel.

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