



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



**GENERAL DEGREE EXAMINATION IN ARTS (EXTERNAL) – 2022**  
ශාස්ත්‍රවේදී සාමාන්‍ය උපාධි පරීක්ෂණය (බාහිර) - (දෙසැම්බර් - 2022)

**ENGLISH I - (EG 1)**

(Language and Drama)

The total number of questions in this paper is 09.

**Three Hours**

The paper consists of two parts: Part A and Part B. Answer Question 5 and THREE other questions, selecting at least ONE question each from Parts A and B.

**PART A: LANGUAGE**

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

**The thin man had a chat with the vendor.**

- i. Transcribe the sentence to represent a potential Sri Lankan English articulation.
  - ii. Provide a phonetic description of the sounds represented by the underlined parts of words in the context of the relevant words. In the case of each 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. In the case of each sentence pair given below, (a) name the two tenses which the two sentences embody; (b) explain how the meaning of Sentence A is different from the meaning of Sentence B; and (c) explain how the grammatical structures of the two sentences enabled the creation of the two meanings that they create.
- i. (A) “The artist has created many works of art for the past 20 years” and (B) “The artist created many works of art in the past 20 years”
  - ii. (A) “The artist will create 10 works of art in 2024” and (B) “The artist will have created 10 works of art by 2024”
  - iii. (A) “My friend has planted many trees since 2015” and (B) “My friend has been planting many trees since 2015”
  - iv. (A) “My friend plants trees” and (B) “My friend is planting trees”

3. Write an account of the impact that the two political events known as the Norman Conquest and the Fall of Normandy had on the development of the English language.
4. "The new realities that the English language came across in the Sri Lankan context resulted in the creation of a new form of English." Discuss. Please provide examples to illustrate your argument.

***PART B: DRAMA***

5. Comment on the significance of any THREE of the following extracts from which they are taken.

- a. 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?
- b. They shall be married to-morrow, and I will bid the  
duke to the nuptial. But, O, how bitter a thing it  
is to look into happiness through another man's  
eyes! By so much the more shall I to-morrow be at  
the height of heart-heaviness, by how much I shall  
think my brother happy in having what he wishes for.

c. EITHER

i. I still don't know to this day how the other roomers manage it, but you know what I think: I think it had to do only with me. Cosy. So. Anyway, this went on for over a week, whenever I came in; but never when I went out. That's funny. Or, it was funny. I could pack up and live in the street for all the dog cared. Well, I thought about it up in my room one day, one of the times after I'd bolted upstairs, and I made up my mind. I decided: First, I'll kill the dog with kindness, and if that doesn't work ... I'll just kill him.

OR

ii. 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.

d. I am an Englishman; and I will suffer no priest to interfere in my business. [He turns suddenly on Lickcheese]. Now look here, Mr Lickcheese! This is the third time this year that you have brought me a bill of over a pound for repairs. I have warned you repeatedly against dealing with these tenement houses as if they were mansions in a West-End square. I have had occasion to warn you too against discussing my affairs with strangers. You have chosen to disregard my wishes. You are discharged.

e. Lullaby baby  
What's that in the hay?  
Neighbours' kids grizzle  
But my kids are gay.  
Neighbours' are in tatters  
And you're dressed in lawn  
Cut down from the raiment an  
Angel has worn.  
Neighbours' kids go hungry  
And you shall eat cake  
Suppose it's too crumbly  
You've only to speak.  
Lullaby baby  
What's that in the hay?  
The one lies in Poland  
The other—who can say?

6. Analyze the main themes in William Shakespeare's *As You Like It*. Bring in specific examples from the play to substantiate your answer.
7. Examine the ways in which Shakespeare's *King Lear* deals with issues related to family, nation and power.
8. "George Bernard Shaw's *Widowers' Houses* is a critique of the capitalist system that enables the rich to live off the poor." Discuss this statement with references to the text.
9. "Bertolt Brecht's *Mother Courage and Her Children* is the greatest anti-war play of all time." Do you agree/disagree with this statement? Answer with specific examples from the text.
10. Examine the ways in which Edward Albee's *The Zoo Story* and/or *The American Dream* address issues related to language and communication.

\*\*\*\*\*





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



GENERAL DEGREE EXAMINATION IN ARTS (EXTERNAL) – 2022  
ශාස්ත්‍රවේදී සාමාන්‍ය උපාධි පරීක්ෂණය (බාහිර) - (දෙසැම්බර් - 2022)

ENGLISH II - (EG 2)

(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 extracts to the poems from which they have been taken.

- a. "My nerves are bad tonight. Yes, bad. Stay with me.  
"Speak to me. Why do you never speak. Speak.  
"What are you thinking of? What thinking? What?  
"I never know what you are thinking. Think."

I think we are in rats' alley  
Where the dead men lost their bones.

"What is that noise?"

The wind under the door.

"What is that noise now? What is the wind doing?"

Nothing again nothing.

"Do

"You know nothing? Do you see nothing? Do you remember

"Nothing?"

- b. In me thou see'st the glowing of such fire  
That on the ashes of his youth doth lie  
As the death-bed whereon it must expire,  
Consum'd with that which it was nourish'd by.  
This thou perceiv'st, which makes thy love more strong,  
To love that well which thou must leave ere long.

- c. And now, unveil'd, the toilet stands display'd,  
Each silver vase in mystic order laid.  
First, rob'd in white, the nymph intent adores  
With head uncover'd, the cosmetic pow'rs.  
A heav'nly image in the glass appears,  
To that she bends, to that her eyes she rears;  
Th' inferior priestess, at her altar's side,  
Trembling, begins the sacred rites of pride.  
Unnumber'd treasures ope at once, and here  
The various off'rings of the world appear;  
From each she nicely culls with curious toil,  
And decks the goddess with the glitt'ring spoil.  
This casket India's glowing gems unlocks,  
And all Arabia breathes from yonder box.  
The tortoise here and elephant unite,  
Transform'd to combs, the speckled and the white.  
Here files of pins extend their shining rows,  
Puffs, powders, patches, bibles, billet-doux.  
Now awful beauty puts on all its arms;  
The fair each moment rises in her charms,  
Repairs her smiles, awakens ev'ry grace,  
And calls forth all the wonders of her face;  
Sees by degrees a purer blush arise,  
And keener lightnings quicken in her eyes.  
The busy Sylphs surround their darling care;  
These set the head, and those divide the hair,  
Some fold the sleeve, whilst others plait the gown;  
And Betty's prais'd for labours not her own.
- d. She was a far more pleasant thing to see  
Than is the newly budded young pear-tree;  
And softer than the wool is on a weather.  
Down from her girdle hung a purse of leather,  
Tasselled with silk, with latten beading sown.  
In all this world, searching it up and down,  
So gay a little doll, I well believe,  
Or such a wench, there's no man can conceive.  
Far brighter was the brilliance of her hue  
Than in the Tower the gold coins minted new.  
And songs came shrilling from her pretty head  
As from a swallow's sitting on a shed.  
Therewith she'd dance too, and could play and sham  
Like any kid or calf about its dam.  
Her mouth was sweet as bragget or as mead  
Or hoard of apples laid in hay or weed.

Skittish she was as is a pretty colt,  
Tall as a staff and straight as cross-bow bolt.  
A brooch she wore upon her collar low,  
As broad as boss of buckler did it show  
Her shoes laced up to where a girl's legs thicken.  
She was a primrose, and a tender chicken  
For any lord to lay upon his bed,  
Or yet for any good yeoman to wed

- e. Where the Youth pined away with desire,  
And the pale Virgin shrouded in snow:  
Arise from their graves and aspire,  
Where my Sun-flower wishes to go.
2. Through detailed reference to selections from the *Canterbury Tales*, remark on the ways in which gender and class intersect in this work by Geoffrey Chaucer.
3. "Shakespeare injects personalized and private emotions into a courtly love form in ways that make his sonnets singularly modern." Examine this statement through an analytic reading of at least THREE of Shakespeare's sonnets.
4. EITHER

"The contest between Satan and God touches upon a key motif of early modern humanism and the potential subversion of order that it heralds." Do you agree? Discuss with reference to Milton's Book IV of *Paradise Lost*.

OR

In *Lycidas* Milton draws upon classical and pastoral analogies to create a celebratory work of the human, a hallmark of the humanist tradition." Discuss with reference to the text.

5. EITHER

“The sexuality of the woman lies at the centre of Alexander Pope’s description of the trope of the lock and the way it touches upon the traffic between order and change. traffic between order and change.” Discuss.

OR

“Pope upholds ‘Reason’, ‘Wit’ and ‘Decorum’ in his works as remarked upon by several commentators.” Do you agree with this statement? Discuss with reference to the style and content of BOTH “The Epistle to Dr. Arbuthnot” and “The Rape of the Lock”.

6. Blake disguises his scathing critique of society, particularly industrial England, in allegory and visionary poetry. Do you agree? Discuss with detailed reference to at least THREE of his poems, expounding on how the textual and poetic features of his works function.
7. “Keats’s poems embody both the dark and tragic sentiment and the hopefulness of the romantic vision.” Do you agree? Discuss with reference to at least THREE of his poems.
8. “T. S. Eliot’s *The Wasteland* is both a lyrical and critical account of modern life in the metropolis. It upholds tradition and a self-oriented code of equilibrium and redemption as the way to salvation.” Discuss with detailed reference to the text.
9. “Nissim Ezekiel’s poems remark upon the mores of a post-independence Indian middle class that is both confident of its emerging status as a new social force in a new country, and at the same time, hampered by a deep-seated insecurity brought on by the baggage of colonialism. Ezekiel himself is subject to this paradoxical positioning”. Do you agree? Discuss with detailed reference to at least THREE of his poems.

\*\*\*\*\*





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



GENERAL DEGREE EXAMINATION IN ARTS (EXTERNAL) – 2022  
ශාස්ත්‍රවේදී සාමාන්‍ය උපාධි පරීක්ෂණය (බාහිර) - (දෙසැම්බර් - 2022)

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) He went straight to the stand, paid the money, and helped her to mount. He seemed to ignore everything but just what he was doing. Other people were mere objects of indifference to him. She would have liked to hang back, but she was more ashamed to retreat from him than to expose herself to the crowd or to dare the swingboat. His eyes laughed, and standing before her with his sharp, sudden figure, he set the boat swinging. She was not afraid, she was thrilled. His colour flushed, his eyes shone with a roused light, and she looked up at him, her face like a flower in the sun, so bright and attractive. So they rushed through the bright air, up at the sky as if flung from a catapult, then falling terribly back. She loved it. The motion seemed to fan their blood to fire, they laughed, feeling the flames.
  - b) In the hundred to which Middlemarch belonged railways were as exciting a topic as the Reform Bill or the imminent horrors of Cholera, and those who held the most decided views on the subject were women and landholders. Women both old and young regarded travelling by steam as presumptuous and dangerous, and argued against it by saying that nothing should induce them to get into a railway carriage; while proprietors, differing from each other in their arguments as much as Mr. Solomon Featherstone differed from Lord Medlicote, were yet unanimous in the opinion that in selling land, whether to the Enemy of mankind or to a company obliged to purchase, these pernicious agencies must be made to pay a very high price to landowners for permission to injure mankind.
  - c) The mournful severity of that reproof did not affect Charles Gould, but he was sensible to the glances of the others directed upon him without reproach, as if only to read their own fate upon his face. All of them had talked, shouted, and declaimed in the great sala of the Casa Gould. The feeling of compassion for those men, struck with a strange impotence in the toils of moral degradation, did not induce him to make a sign. He suffered from his fellowship in evil with them too much. He crossed the Plaza unmolested. The Amarilla Club was full of festive ragamuffins. Their frowsy heads protruded from every window,

and from within came drunken shouts, the thumping of feet, and the twanging of harps. Broken bottles strewed the pavement below. Charles Gould found the doctor still in his house.

- d) She hoped they might now become friends again. She thought it was time to make up. Making-up indeed would not do. She certainly had not been in the wrong, and he would never own that he had. Concession must be out of the question; but it was time to appear to forget that they had ever quarrelled; and she hoped it might rather assist the restoration of friendship, that when he came into the room she had one of the children with her—the youngest, a nice little girl about eight months old, who was now making her first visit to Hartfield, and very happy to be danced about in her aunt's arms. It did assist; for though he began with grave looks and short questions, he was soon led on to talk of them all in the usual way, and to take the child out of her arms with all the unceremoniousness of perfect amity.
- e) But bigger than them all was the house, his house. How terrible it would have been, at this time, to be without it: to have died among the Tulsis, amid the squalor of that large, disintegrating and indifferent family; to have left Shama and the children among them, in one room; worse, to have lived without even attempting to lay claim to one's portion of the earth; to have lived and died as one had been born, unnecessary and unaccommodated.
- f) It is a trite but true observation, that examples work more forcibly on the mind than precepts: and if this be just in what is odious and blameable, it is more strongly so in what is amiable and praiseworthy. Here emulation most effectually operates upon us, and inspires our imitation in an irresistible manner. A good man therefore is a standing lesson to all his acquaintance, and of far greater use in that narrow circle than a good book.
- g) "I don't know; but I think so. They sometimes seem to be like the apples on our stubborn-tree. Most of them splendid and sound—a few blighted."

"Which do we live on—a splendid one or a blighted one?"

"A blighted one."

"'Tis very unlucky that we didn't pitch on a sound one, when there were so many more of 'em!"

"Yes."

"Is it like that *really*, Tess?" said Abraham, turning to her much impressed, on reconsideration of this rare information. "How would it have been if we had pitched on a sound one?"

"Well, father wouldn't have coughed and creaped about as he does, and wouldn't have got too tipsy to go on this journey; and mother wouldn't have been always washing, and never getting finished."

"And you would have been a rich lady ready-made, and not have had to be made rich by marrying a gentleman?"

"O Aby, don't—don't talk of that anymore!"

2. "Henry Fielding successfully critiques the upper-class beliefs and practices of his contemporary society in *Joseph Andrews*." Discuss this statement using examples from the novel.
3. "The heroine in Jane Austen's *Emma* is a self-deluded young woman with the leisure and power to meddle in the lives of her neighbours." Do you agree/disagree with this statement? Discuss with examples from the text.
4. Examine the role money plays in determining the narrative destinies of at least three characters in George Eliot's novel *Middlemarch*.
5. How important are class and lineage to the action in Thomas Hardy's *Tess of the d'Urbervilles*? Answer with examples from the novel.
6. Analyze the role that silver plays in Joseph Conrad's *Nostramo*. Bring in examples from the text to substantiate your answer.
7. Analyze the dominant themes in D.H. Lawrence's *The Rainbow*.
8. According to you, what is the position of the women in V.S. Naipaul's *A house for Mr Biswas*? Answer with examples from the text.

\*\*\*\*\*

