I 问答 - 部分 I

01. Explain the special characteristic features of language as a medium of communication.

02. Analyze the sub-components of a language choosing examples from Sinhala/Tamil/English.

03. Discuss how the conventional orthography is unable to represent all existing sounds of a language choosing examples from Sinhala/Tamil and English.

04. Explain with suitable examples from Sinhala/Tamil and English the techniques that are used for maintaining the grammatical relationship among words in the formation of syntactic constructions.
05. Write brief critical notes on any four (04) of the following.

i. Fricative consonants in Sinhala/Tamil and English.

ii. Standard language and dialects.

iii. Speech community.

iv. Bilingualism and language translator.

v. Denotative and connotative meanings.

vi. Formation of feminine nouns in Sinhala/Tamil and English.

II Part II

06. (с) Translate the following into Sinhala/Tamil.

Although at the present time the few scattered groups of *Veddas* live in a state of disorganization, the older members among them seem to remember the traditional elements of the older social organization which bound the individual to the family group. There is really no scope now for the operation of the ancient social values since the remotest areas and wildest men are governed under the law and regulations obtaining throughout the land. They are subject to a common set of legal enactments and statutes without any regard being paid to the differences arising from their backwardness.

The *Veddas* themselves are ignorant of their history. They are unable to remember, nor do they boast about, their ancient social organization. They preserve no traditions about their ancestors. No genealogical records are handed down in families from father to son. They believe that after death the person joins the world of *Na-yaku* who may be well disposed towards them if they are treated well. Such a philosophy has not been conducive to the growth of a tradition nor to the preservation of records about themselves. It has been stated that the *Veddas* preserve no myths or legends which will help to record information regarding them. Nevertheless, the *Veddas* were never despised as belonging to a race of degraded men. They are not outcasts as such, nor have they been considered outcasts by the Sinhalese. On the other hand, the *Veddas* themselves were proud of their race and were never shy to
declare that they were *Veddas*. They go further and assert in all seriousness that they are even superior to the Sinhalese with whom they are reluctant to intermarry. This position is not contested even by the Sinhalese living in the neighbouring hamlets. The *Veddas*, therefore, occupy the position of aristocrats of the forest destined to pay the price of gradual extermination by their conservatism in resisting change.

07 (q) *vol Pandu Amma / Athap* Aviththathana Avathara.

Translate the following into Sinhala/Tamil.

There are a lot of people who read poetry frequently and derive a great deal of pleasure from it, but there are far more who find it difficult to read and hard to understand. Indeed, it is possible to read a poem over and over again and yet still remain at a loss as to what it means. One way of overcoming such problems is to give some consideration to the question of what poetry as a whole is about. If we have a simple but clear idea of how poetry usually works and what sort of topics it normally deals with, then we should be in a better position to understand individual poems.

There are, broadly speaking, two main ways of thinking about poetry. One approach is to concentrate on the poet. Underlying this approach very often is the idea that poetry is primarily an expression of the poet's emotions. The clearest statement of this viewpoint is a comment by Wordsworth that 'poetry is the spontaneous overflow of powerful feelings'. The focus of our attention as critics in this approach is on what the poem can tell us about poet's innermost being as revealed in the work: we read the poem in order to learn about the figure behind it. Although this is a popular approach
to poetry, it is not a very practical one for the reader who is simply baffled by a poem or who cannot see what the 'feelings' are that the poet is expressing and therefore cannot appreciate them. The other shortcoming of this way of looking at poetry is that it is more concerned with the mind and personality behind the poem than with the text itself. It is, then, an unsatisfactory approach, not least because it bypasses the real problem we all experience: reading the poem and trying to understand it.

( qr) දම රොකේන් බඳු සැදීමේ වැළමක් සටහන.  
Translate the following into English.

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