



UNIVERSITY OF PERADENIYA
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CENTRE FOR DISTANCE AND CONTINUING EDUCATION
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200 LEVEL EXAMINATION (NEW SYLLABUS) - JANUARY 2020

ENGE 202

Nineteenth Century British and American Poetry and Fiction

Time Allowed: Three (03) Hours

Answer QUESTION ONE and THREE OTHER questions, including one each from parts B and C. All questions carry equal marks.

PART A

1. Relate Three (03) of the following excerpts to the texts from which they have been extracted and comment on the relevance of each passage to its larger context.

i. A violet by a mossy stone
Half hidden from the eye!
—Fair as a star, when only one
Is shining in the sky.

ii. Make me thy lyre, even as the forest is:
What if my leaves are falling like its own!
The tumult of thy mighty harmonies

Will take from both a deep, autumnal tone,
Sweet though in sadness. Be thou, Spirit fierce,
My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe
Like wither'd leaves to quicken a new birth!
And, by the incantation of this verse,

Scatter, as from an unextinguish'd hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawaken'd earth

The trumpet of a prophecy! O Wind,
If Winter comes, can Spring be far behind?

iii. Why are we weigh'd upon with heaviness,

And utterly consumed with sharp distress,
While all things else have rest from weariness?
All things have rest: why should we toil alone,
We only toil, who are the first of things,
And make perpetual moan,
Still from one sorrow to another thrown:
Nor ever fold our wings,
And cease from wanderings,
Nor steep our brows in slumber's holy balm;
Nor harken what the inner spirit sings,
"There is no joy but calm!"
Why should we only toil, the roof and crown of things?

- iv. I cannot see what flowers are at my feet,
Nor what soft incense hangs upon the boughs,
But, in embalmed darkness, guess each sweet
Wherewith the seasonable month endows
The grass, the thicket, and the fruit-tree wild;
White hawthorn, and the pastoral eglantine;
Fast fading violets cover'd up in leaves;
And mid-May's eldest child,
The coming musk-rose, full of dewy wine,
The murmurous haunt of flies on summer eves.
- v. I was now about to form another being of whose dispositions I was alike ignorant; she might become ten thousand times more malignant than her mate and delight, for its own sake, in murder and wretchedness. He had sworn to quit the neighbourhood of man and hide himself in deserts, but she had not; and she, who in all probability was to become a thinking and reasoning animal, might refuse to comply with a compact made before her creation. They might even hate each other; the creature who already lived loathed his own deformity, and might he not conceive a greater abhorrence for it when it came before his eyes in the female form? She also might turn with disgust from him to the superior beauty of man; she might quit him, and he be again alone, exasperated by the fresh provocation of being deserted by one of his own species.
- vi. Anything approaching the change that came over his features I have never seen before, and hope never to see again. Oh, I wasn't touched. I was fascinated. It was as though a veil had been rent. I saw on that ivory face the expression of sombre pride, of ruthless power, of craven terror—of an intense and hopeless despair. Did he live his life again in every detail of desire, temptation, and surrender during that supreme moment of complete knowledge?
- vii. Still, the coincidence of our being together on the coach, was sufficiently strange to fill me with a dread that some other coincidence might at any moment connect me, in his hearing, with my name. For this reason, I resolved to alight as soon as we touched the town, and put myself out of his hearing. This device I executed successfully. My little portmanteau was in the boot under my feet; I had but to turn a hinge to get it out; I threw it down before me, got down after it, and was

left at the first lamp on the first stones of the town pavement. As to the convicts, they went their way with the coach, and I knew at what point they would be spirited off to the river. In my fancy, I saw the boat with its convict crew, waiting for them at the slime-washed stairs,—again heard the gruff “Give way, you!” like and order to dogs,—again saw the wicked Noah's Ark lying out on the black water.

- viii. “Well,” he says, “there’s excuse for picks and letting-on in a case like this; if it warn’t so, I wouldn’t approve of it, nor I wouldn’t stand by and see the rules broke – because right is right, and wrong is wrong, and a body ain’t got no business doing wrong when he ain’t ignorant and knows better. It might answer for YOU to dig Jim out with a pick, WITHOUT any letting on, because you don’t know no better; but it wouldn’t for me, because I do know better. Gimme a case-knife.”
- ix. The murdered *do* haunt their murderers, I believe. I know that ghosts *have* wandered on earth. Be with me always—take any form—drive me mad! only *do* not leave me in this abyss, where I cannot find you! Oh, God! it is unutterable! I *cannot* live without my life! I *cannot* live without my soul!’

He dashed his head against the knotted trunk; and, lifting up his eyes, howled, not like a man, but like a savage beast being goaded to death with knives and spears.

PART B

2. In the Preface to the *Lyrical Ballads*, William Wordsworth claims that “The principal object, then, proposed in these Poems was to choose incidents and situations from common life, and to relate or describe them, throughout, as far as was possible in a selection of language really used by men, and, at the same time, to throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect.” Examine this statement with reference to Wordsworth’s poems. Bring in examples from at least three of his poems in your answer.
3. What are the significant issues that are highlighted in John Keats’s poetry? Discuss with examples from three of his poems.
4. Analyze the ways in which Percy Bysshe Shelley offers a critique of the socio-political context in early nineteenth century England through his poetry.
5. Examine the ways in which Alfred Lord Tennyson uses myths and legend in his poetry. Make references to two or three poems by Tennyson in answering this question.

PART C

6. “Among the many moral and political ambiguities of Mary Shelley’s novel is the question of whether Victor Frankenstein is to be blamed for creating the monster—usurping the power of God, and of women—or for failing to love, care for, and educate him.” Discuss this statement with examples from the text.
7. To what extent is social class central to Charles Dickens’s *Great Expectations*? Answer with references to the text.
8. Explore the major factors that mould the characters of Catherine (senior) and Heathcliff in Emily Bronte’s *Wuthering Heights*.
9. What are the dominant themes in Mark Twain’s *Huckleberry Finn*? Analyze with examples from the text.
10. Examine questions pertaining to race and representation in Joseph Conrad’s *Heart of Darkness*. Bring in examples from the text to support your answer.
