



ශ්‍රේණි 300 (බැචර - නව නිර්දේශය-පරීක්ෂණය 300 මට්ටම - මාර්තු 2025)
கலைத்தேர்வுப் பரீட்சை வெளிவாரி-புதிய பாடத்திட்டம் (300 வது தேர்ச்சி மட்டம் - மார்ச் 2022)
Bachelor of Arts (External - New Syllabus) Examination 300 Level – March 2025

(ENGE 301 - English Literature of the Twentieth and Twenty First Centuries)

කාලය පැය (03) තුනයි
மூன்று (03) மணித்தியாலங்கள்
Time three (03) Hours.

ප්‍රශ්න 4 පිළිතුරු සපයන්න
4 வினாக்களுக்கு மட்டும் விடையளிக்க.
Answer 4 questions only.

නොපැහැදිලි අත් අකුරුවලට ලකුණු කපනු ලැබේ
எழுத்து தெளிவில்லாதவிடத்து புள்ளிகள் குறைக்கப்படும்.
Marks will be deducted for illegible hand writing.

මෙම ප්‍රශ්න පත්‍රයේ අඩංගු ප්‍රශ්න සංඛ්‍යාව 9 කි
இந்த வினாப்பத்திரத்தில் 9 வினாக்கள் உள்ளன.
There are 9 questions in the question paper.

Instructions to Candidates:

- The exam paper consists of nine questions. Answer **Question 1** and **THREE** other questions.
- Marks will be reduced for illegible handwriting

Questions:

- Comment on **THREE** of the following excerpts explaining their significance to the texts from which they have been taken.
 - And I have known the eyes already, known them all—
The eyes that fix you in a formulated phrase,
And when I am formulated, sprawling on a pin,
When I am pinned and wriggling on the wall,
Then how should I begin
To spit out all the butt-ends of my days and ways?
And how should I presume?
 - I bathed in the Euphrates when dawns were young.
I built my hut near the Congo and it lulled me to sleep.
I looked upon the Nile and raised the pyramids above it.
I heard the singing of the Mississippi when Abe Lincoln went down to New Orleans, and
I've seen its muddy bosom turn all golden in the sunset.
 - A He is as tall as Abraham Lincoln. Here, on his
wedding day, he flaunts the high spinning laugh
of a newly freed slave. I stand above him, just
off the second-floor landing, watching
the celebration unfold.
 - And here was she, left with all the anguish of consciousness, whilst he was sunk deep
into the other element of mindless, remote, living shadow-gleam. He was beautiful, far-
off, and perfected. They would never be together. Ah, this awful, inhuman distance
which would always be interposed between her and the other being! There was nothing
to do but to lie still and endure. She felt an overwhelming tenderness for him, and a dark,
under-stirring of jealous hatred, that he should lie so perfect and immune, in an other-
world, whilst she was tormented with violent wakefulness, cast out in the outer darkness.

- e. To Aziz it had a very definite meaning. “May I really, Mr. Fielding? It’s very good of you,” he called back; “I like unconventional behaviour so extremely.” His spirits flared up, he glanced round the living-room. Some luxury in it, but no order—nothing to intimidate poor Indians. It was also a very beautiful room, opening into the garden through three high arches of wood. “The fact is I have long wanted to meet you,” he continued. “I have heard so much about your warm heart from the Nawab Bahadur. But where is one to meet in a wretched hole like Chandrapore?” He came close up to the door.
- f. I dreamt that I was a big, big woman. And from my insides were huge holes out of which poured men, women, and children. And the sea was boiling hot and steaming. And as it boiled, it threw out many, many giant lobsters, boiled lobsters, each of whom as it fell turned into a man or woman, but keeping its lobster head and claws. And they rushed to where I sat and seized the men and women as they poured out of me, and they tore them apart, and dashed them to the ground and stamped upon them. And from their huge courtyards, the women ground my men and women and children on mountains of stone.
2. Analyze the dominant symbols in W.B. Yeats’s poetry. Bring in examples from at least THREE poems in your answer.
 3. “While exploring the innermost thoughts of several characters, Virginia Woolf’s *Mrs. Dalloway* also offers multiple visions of the changing socio-political and economic context of early twentieth century England.” Discuss with examples from the text.
 4. Examine Arjie’s character development in Shyam Selvadurai’s *Funny Boy*.
 5. Discuss the ways in which Chimamanda Ngozi Adichie’s *Half of a Yellow Sun* examines the impact of the Nigerian Civil War on the characters and their relationships.
 6. Examine the role that language plays in Samuel Beckett’s *Waiting for Godot*.
 7. Analyze the intersections of class, gender and sexuality in Tennessee Williams’s *A Streetcar Named Desire*.
 8. Write a review of Ernest MacIntyre’s *Rasanayagam’s Last Riot* to a newspaper or an online platform. Make specific references to the text.
 9. Analyze THREE poems by Lakdasa Wickramasinha, paying special attention their thematic concerns.