



UNIVERSITY OF PERADENIYA
CENTRE FOR DISTANCE AND CONTINUING EDUCATION



ශාස්ත්‍රවේදී උපාධි (බාහිර - නව නිදර්ශය) පරීක්ෂණය 200 මට්ටම - 2024 මාර්තු
கலைத்தேர்வுப் பரீட்சை (வெளிவாரி-புதிய பாடத்திட்டம்) 200 வது தேர்ச்சி மட்டம் - மார்ச் 2024
Bachelor of Arts (External - New Syllabus) Examination 200 Level – March 2024

(Course Code: ENGE 202 & Title of the Course: Nineteenth Century British and American Poetry and Fiction)

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

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எழுத்து தெளிவில்லாதவிடத்து புள்ளிகள் குறைக்கப்படும்.
Marks will be deducted for illegible hand writing.

ප්‍රශ්න ----- පිළිතුරු සපයන්න
----- வினாக்களுக்கு மட்டும் விடையளிக்க.
Answer Question 1 and 3 other questions, including at
least one question from Parts B & C.
All Questions carry equal marks.

මෙම ප්‍රශ්න පත්‍රයේ අඩංගු ප්‍රශ්න සංඛ්‍යාව-----10----- කි
இந்த வினாப்பத்திரத்தில் 10 வினாக்கள் உள்ளன.
There are 10 questions in the question paper.

PART A

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. He with a smile did then his words repeat;
And said that, gathering leeches, far and wide
He travelled; stirring thus about his feet
The waters of the pools where they abide.
"Once I could meet with them on every side;
But they have dwindled long by slow decay;
Yet still I persevere, and find them where I may."

ii. Oh, lift me as a wave, a leaf, a cloud!
I fall upon the thorns of life! I bleed!

A heavy weight of hours has chain'd and bow'd
One too like thee: tameless, and swift, and proud.

iii. Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,

Though winning near the goal—yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!

- iv. O, well for the fisherman's boy,
That he shouts with his sister at play!
O, well for the sailor lad,
That he sings in his boat on the bay!

- v. No later light has lightened up my heaven,
No second morn has ever shone for me;
All my life's bliss from thy dear life was given,
All my life's bliss is in the grave with thee.

But, when the days of golden dreams had perished,
And even Despair was powerless to destroy,
Then did I learn how existence could be cherished,
Strengthened, and fed without the aid of joy.

- vi. "Fear not that I shall be the instrument of future mischief. My work is nearly complete. Neither yours nor any man's death is needed to consummate the series of my being and accomplish that which must be done, but it requires my own. Do not think that I shall be slow to perform this sacrifice. I shall quit your vessel on the ice raft which brought me thither and shall seek the most northern extremity of the globe; I shall collect my funeral pile and consume to ashes this miserable frame, that its remains may afford no light to any curious and unhallowed wretch who would create such another as I have been. I shall die, I shall no longer feel the agonies which now consume me or be the prey of feelings unsatisfied, yet unquenched. He is dead who called me into being; and when I shall be no more, the very remembrance of us both will speedily vanish."
- vii. "'I'm come home: I'd lost my way on the moor!'" As it spoke, I discerned, obscurely, a child's face looking through the window. Terror made me cruel; and, finding it useless to attempt shaking the creature off, I pulled its wrist on to the broken pane, and rubbed it to and fro till the blood ran down and soaked the bedclothes: still it wailed, 'Let me in!' and maintained its tenacious gripe, almost maddening me with fear. 'How can I!' I said at length. 'Let *me* go, if you want me to let you in!' The fingers relaxed, I snatched mine through the hole, hurriedly piled the books up in a pyramid against it, and stopped my ears to exclude the lamentable prayer."
- viii. I felt good and all washed clean of sin for the first time I had ever felt so in my life, and I knowed I could pray now. But I didn't do it straight off, but laid the paper down and set there thinking — thinking how good it was all this happened so, and how near I come to being lost and going to hell. And went on thinking. And got to thinking over our trip down the river; and I see [him] before me all the time: in the day and in the night-time, sometimes moonlight, sometimes storms, and we a-floating along, talking and singing and laughing. But somehow I couldn't seem to strike no places to harden me against him, but only the other kind. I was a-trembling, because I'd got to decide, forever, betwixt two things, and I knowed it. I studied a minute, sort of holding my breath, and then says to myself: 'All right, then, I'll GO to hell' — and tore it up.
- ix. "She walked with measured steps, draped in striped and fringed cloths, treading the earth proudly, with a slight jingle and flash of barbarous ornaments. She carried her head high; her hair was done in the shape of a helmet; she had brass leggings to the knee, brass wire gauntlets to the elbow, a crimson spot on her tawny cheek, innumerable necklaces of glass beads on her neck;

bizarre things, charms, gifts of witch-men, that hung about her, She was savage and superb, wild-eyed and magnificent; there was something ominous and stately in her deliberate progress. And in the hush that had fallen suddenly upon the whole sorrowful land, the immense wilderness, the colossal body of the fecund and mysterious life seemed to look at her, pensive, as though it had been looking at the image of its own tenebrous and passionate soul."

- x. "I stole her heart away and put ice in its place."

PART B

2. Highlight important aspects of William Wordsworth's poetic vision that you gleaned from reading "Strange fits of passion have I known", "Michael" and "Resolution and Independence". In your response, make detailed reference to the three poems.
3. What is similar and different between John Keats' poems, "Ode on a Grecian Urn" and "Ode to Autumn"? Detailed reference to the two poems should be part of your response to this question.
4. What contrasting features of Percy Shelley's poetic philosophy and persona are revealed in his two poems, "Ode to the West Wind" and "Adonais"? Support yourself with extensive reference to the two poems.
5. What are some key thematic and stylistic features of Alfred Lord Tennyson's poetry that you gathered from reading his poetry? In addition to "Lotos Eaters", the response should include a discussion of two other poems by Tennyson.

PART C

6. Compare the characters of Victor Frankenstein and the 'Monster' in Mary Shelley's *Frankenstein*. Whose story did you find more compelling? Support yourself with examples from the novel.
7. In your opinion, is Emily Bronte's novel, *Wuthering Heights*, a story of love or one of revenge? Elaborate on your position with extensive reference to the novel.
8. If Mark Twain's *Huckleberry Finn* is a novel of growth and development as has often been claimed, what does Huck Finn's growth and development entail? There should be adequate support from the novel for your answer.
9. In Marlowe's journey into the 'heart of darkness' in Joseph Conrad's *Heart of Darkness*, what does he discover?
10. "The moral theme of *Great Expectations* is quite simple: affection, loyalty, and conscience are more important than social advancement, wealth, and class." Do you agree? If so, whose story/stories illustrate/s this theme? You are of course free to disagree and to discuss any other theme that you think is more important than the above in Dickens' novel. Either way, detailed reference to the novel is essential in support of your response.

