

swept into the sea by the winds. My spirit will sleep in peace, or if it thinks, it will not surely think thus. Farewell."

And may there be no sadness of farewell,  
When I embark;  
  
For tho' from out our bourne of Time and Place  
The flood may bear me far,  
I hope to see my Pilot face to face  
When I have crost the bar.

iv. 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.

v. Most musical of mourners, weep again!  
Lament anew, Urania! He died,  
Who was the Sire of an immortal strain,  
Blind, old and lonely, when his country's pride,  
The priest, the slave and the liberticide,  
Trampled and mock'd with many a loathed rite  
Of lust and blood; he went, unterrified,  
Into the gulf of death; but his clear Sprite  
Yet reigns o'er earth; the third among the sons of light.

vi. "I lingered round them, under that benign sky: watched the moths fluttering among the heath and harebells, listened to the soft wind breathing through the grass, and wondered how anyone could ever imagine unquiet slumbers for the sleepers in that quiet earth."

vii. "But soon," he cried with sad and solemn enthusiasm, "I shall die, and what I now feel be no longer felt. Soon these burning miseries will be extinct. I shall ascend my funeral pile triumphantly and exult in the agony of the torturing flames. The light of that conflagration will fade away; my ashes will be

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

ix. "'What do dey stan' for? I'se gwyne to tell you. When I got all wore out wid work, en wid de callin' for you, en went to sleep, my heart wuz mos' broke bekase you wuz los', en I didn' k'yer no' mo' what become er me en de raf'. En when I wake up en fine you back agin, all safe en soun', de tears come, en I could a got down on my knees en kiss yo' foot, I's so thankful. En all you wuz thinkin' 'bout wuz how you could make a fool uv ole Jim wid a lie. Dat truck dah is TRASH; en trash is what people is dat puts dirt on de head er dey fren's en makes 'em ashamed.'"

x. "It was the farthest point of navigation and the culminating point of my experience. It seemed somehow to throw a kind of light on everything about me—and into my thoughts."

#### PART B

2. Drawing on a selection of poems by William Wordsworth, comment on the role played by the poetic persona in his poems.
3. Is the treatment of Nature in the poetry of Shelley and Keats similar or different? Formulate a response to this question citing examples from at least three (03) poems.
4. What is shared and what is different between Keats' "Ode to a Nightingale" and Emily Bronte's "Cold in the Earth"? Be sure to support yourself with relevant quotations from the two poems.
5. Identify what you consider to be a dominant theme in Tennyson's poetry and discuss how he treats it in two (02) of his poems.

#### PART C

6. If you had to choose between Victor Frankenstein and the Monster, whom would you choose and why? Be sure to support yourself with examples from Mary Shelley's *Frankenstein*.
7. Charles Dickens's *Great Expectations* has been described as a Bildungsroman. Identify the key phases in Pip's development and growth which qualify the novel to be classified as such.
8. Many characters in Emily Bronte's *Wuthering Heights* ask something akin to the following question: Is Heathcliff "a gift of God" or "has he come from the devil"? Where would you locate yourself in relation to this question? Support yourself with examples from the novel.
9. "Freedom" is a central motif in Mark Twain's *Huckleberry Finn*. Compare and contrast how the quest for freedom operates in relation to Huck and Jim in the novel.
10. Critically examine the treatment of women and gender in Joseph Conrad's *Heart of Darkness*. Discuss at least two characters from the novel in detail in responding to this question.

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கலைத்தேர்வுப் பரீட்சை வெளிவாரி-புதிய பாடத்திட்டம் (300 வது தேர்ச்சி மட்டம் - பெப்ரவரி 2022  
Bachelor of Arts (External - New Syllabus) Examination 200 Level - ... - 2022

(ENGE 202 – Nineteenth-Century British and American Poetry and Fiction)

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

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

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

මෙම ප්‍රශ්න පත්‍රයේ අඩංගු ප්‍රශ්න සංඛ්‍යාව 10 කි  
இந்த வினாப்பத்திரத்தில் 5 வினாக்கள் உள்ளன.  
There are 10 questions in the question paper.

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. I thought of Chatterton, the marvellous Boy,  
The sleepless Soul that perished in his pride;  
Of Him who walked in glory and in joy  
Following his plough, along the mountain-side:  
By our own spirits are we deified:  
We Poets in our youth begin in gladness;  
But thereof come in the end despondency and madness.
- ii. 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:
- iii. Twilight and evening bell,  
And after that the dark!