

P310/3
LITERATURE IN
ENGLISH
(Novels and
Short stories)
Paper 3
5 August 2024
3 hours



ENTEBBE JOINT EXAMINATION BUREAU

Uganda Advanced Certificate of Education

LITERATURE IN ENGLISH

(NOVELS AND SHORT STORIES)

Paper 3

3 hours

INSTRUCTIONS TO CANDIDATES:

*This paper consists of **four** Sections, **A, B, C, and D**. Section **D** is compulsory*

*Attempt **two** other questions from Sections **A, B and C**.*

All essay questions carry 33 marks

Not more than three questions should be attempted

*Any additional question(s) answered will **not** be marked.*

SECTION A

CHARLES DICKENS: *Great Expectations*

1. Examine the injustices that Charles Dickens' contemporaries experience as are depicted in the novel *Great Expectations*. (33 marks)
2. Analyse the various character expectations as revealed in Charles Dickens novel, *Great Expectations*. (33 marks)

JANE AUSTEN: *Pride and Prejudice*

3. Discuss the role of Lydia Bennet in the novel *Pride and Prejudice*. (33 marks)
4. "At the end of the novel *Pride and Prejudice*, Darcy and Elizabeth marry because they have overcome their weaknesses and differences." Do you agree? Closely refer to the novel. (33 marks)

THOMAS HARDY: *Tess of the d'Urbervilles*

5. Discuss the contribution of Tess's parents to her suffering as manifested in the novel *Tess of the d'Urbervilles*. (33 marks)
6. Explain the injustices which Tess experiences in the novel *Tess of the d'Urbervilles*. (33 marks)

SECTION B

MONGO BETI: *The Poor Christ of Bomba*

7. Discuss the strengths and weaknesses of the Mongo Beti's use of the first person speaking voice in *The Poor Christ of Bomba*. (33 marks)
8. Explain Catherine's role to the development of the novel, *The Poor Christ of Bomba*. (33 marks)

NGUGI WA THOING'O: *Devil on the Cross*

9. Discuss Boss Kihara's contribution to the make-up of the novel *Devil on the Cross*. (33 marks)
10. Analyse the literary importance of Ilmorog in the novel *Devil on the Cross*. (33 marks)

IVAN TURGENEV: *Fathers and Sons*

11. Explain the role of Arkady in the novel, *Fathers and Sons*. (33 marks)
12. Discuss the effectiveness of characterization in the novel, *Fathers and Sons*. (33 marks)

SECTION C

CHINUA ACHEBE: *The Voter*

13. Discuss the author's views about man's quest for power, money and property as reflected in the short story, *The Voter*. (33 marks)
14. What exactly is the problem with Umuofia politics according to Chinua Achebe in *The Voter*? (33 marks)

EZEKIEL MPHAHLELE: *In Corner B*

15. What changes does the Mphahlele advocate for in his society as suggested in the short story, *In Corner B*? (33 marks)
16. What lessons does the reader draw from the short story *In Corner B*? (33 marks)

ALEX LA GUMA: *A Walk in the Night*

17. Closely referring to the novella, *A Walk in the Night*, show how the author proves that the South Africans are extremely disillusioned. (33 marks)
18. Discuss the role of Uncle Doughty as depicted in the novella *A Walk in the Night*. (33 marks)

OLE KULET: *Vanishing Herds*

19. Read the passage and answer the questions that follow.

. . . He turned, looked at the approaching men and then back to Norpisia. It was then that he realised that she had seen the two men. She was stalking them! He was gripped by an uncontrollable fear. How could he warn her to stop her foolishness? What could a young woman do when pitted against two hardened cattle rustlers? How could he warn her to retreat without alerting the beastly

brutes? Who could tell her that she was nothing but a small thin woman, thinking she could face two armed men? He was troubled.

Suddenly, he saw Norpisia dart across the open space in the forest. Her first step was a full stride in a headlong dash at the crawling men. She was halfway across the open space before Kedoki's mind figured out what his eyes were seeing. She was running fast, her slender body bowed backward with her right arm raised high above her head, the muscles in it knotted, as she firmly held her spear. Her eyes were wide open and her lips drawn back from her teeth in an expression of wild fury. She hurled her spear, which forcefully flew through the air towards one of the two men. The tall man, who Kedoki recognized as the one who wounded him, glimpsed at her belatedly and raised his sword as he quickly got up to face her. The sharp end of Norpisia's spear pierced into him, sending him sprawling, blood gushing out of his rib-cage like crimson water from a fountain. Before the other man could attack her, Norpisia had shot an arrow at him. The arrow got him squarely between his shoulder blades.

The man yelled as he fell backward, fatally wounded. She then dashed to where Kedoki lay, grinning, her bared teeth gleaming in the bright afternoon's sunshine. He noticed that she was trembling.

Just then, Masintet and Lembarta arrived. They immediately got hold of Norpisia and wrestled her to the ground. They held her there forcefully as she jerked and writhed. Foam oozed from her mouth and her eyes dilated and turned white as they rolled in their sockets. She gnashed her teeth and deliriously called out the names of her grandmother, her dead sister and her dead brother. Slowly the spasm eased and her body went limp. It was then that the two brothers turned to Kedoki. They lifted him together with the spear in his thigh and slowly laid him on the green grass under the shade.

Questions

- (a) What circumstances lead to the events in the extract? *(10 marks)*
- (b) Describe the character of Norpisia as depicted in this extract. *(08 marks)*
- (c) How does this extract arouse the reader's feelings? *(08 marks)*
- (d) Relate this extract to the rest of the novel. *(08 marks)*

20. Read the passage and answer the questions that follow.

‘Our son,’ a member of the delegation told him, ‘suffering does not belong to any one person. Suffering belongs to us all. Today, suffering may visit my home and tomorrow, it may be your turn. You have not been to see us since you were posted to Alaro Prison Farm. The only people you visit are your mother and your uncle Odwong here. Yet we are also your people. We belong together. What affects us also affects your uncle, and your mother.’

‘This drought has visited us and refused to go away. The soil just burns up the crops and there is no water in the wells and dams. Our cows and goats are hungry and thin and few people want to buy them in the markets of Aduku, Minakulu and Otwal. Like us, the animals in the villages are only for the crows.’

‘Our son, you know people both here and elsewhere. Try to talk to them. They may be ready to help us. Hunger is very painful, our son.’

‘We want something to eat.’

There was so much pain and despair on the haggard faces of the delegation. That alone touched his heart. They really did not need to tell him about their predicament. Abudu Olwit suspected that many members of the delegation were feeling guilty about not having been close to him before, about having not even attempted to be close. So it was possible they thought he would not be willing to listen to them. That was probably the reason why they had brought his uncle Odwong along. Odwong had a lot of leverage with him, and he considered him more of a parent than his mother, Alicinora. For if it had not been for Odwong, who had sacrificed so much to ensure that he received an education, where would he be now? Without Odwong's dedication and constant encouragement, would he not have ended up like so many of his former schoolmates who now treated him with so much embarrassing deference and fawning? Who sometimes crawled up to him to beg him to buy them a cigarette or two, or one potful of arege?

It made Abdu Olwit feel good, and at the same time it hurt him, to know that now his mother's people wanted to take him into their clan. The clan wanted to take him in; it was holding out both its arms to him. He would walk into those arms and see how warm the embrace was, how long it would last. If he did not find enough warmth within the embrace, if he sensed only cold and calculating trickery, he could always pull back. For did it not happen that the closest of siblings and the most intimate of couples sometimes parted company - and often permanently too - over something quite trivial? Well, he, Olwit, would try to belong somewhere at least, or be seen to belong somewhere. He was tired of being an outsider. He did not belong with his mother as an individual. She seemed to be particularly determined never to be a real part of him right from the moment he was born, . . .

Questions:

- (a) What precedes this extract? (10 marks)
- (b) How is the character of Abdul Olwit depicted in the extract? (08 marks)
- (c) Explain the themes shown in this extract. (08 marks)
- (d) Show the contribution of this extract to the events that occur after it. (08 marks)

OSI OGBU: *The Moon Also Sets*

21. Read the passage and answer the questions that follow.

‘. . . You promised to have a woman-to-woman talk with me. Have you forgotten?’

‘Children of these days. Why do you have to insist?’

Oby stared at her as if to say, ‘Come on, mom.’

Her mother obliged. ‘All right! But this conversation is strictly between you and I.’

Oby gave her word.

‘Pa Okolo knows that you are not circumcised and he thinks that men, suitable partners, would run away from you once they discover this. That is why he thinks that Ndubisi is your best bet. Because of his being in America, he would not have a clue.’ Mama Oby repeated this because she was also worried about this part of her conversation with Pa Okolo. In her days, men would not marry an uncircumcised woman because it was generally believed she would be promiscuous.

Oby burst into loud laughter. ‘Oh no!’

‘What is it that is so amusing?’ her mother asked.

‘Is this the taboo subject? Mom, you are talking about my body.’

‘This is a serious matter, Oby.’

Oby thought about her uncle and began to laugh again.

‘Please tell me why you are laughing?’

‘I am laughing because he has never been so wrong. These days, if you are circumcised; your options are quite limited. Boys ask you point blank whether you have been cut or not. They are not eager to relate with women who have been cut.’

That's a lie!’ Mama Oby said, surprised at her vehemence.

‘Okoro, Chike's friend, said that a woman who has been cut is a bird whose wings have been clipped or fish whose fins have been cut. That they can never fly

or swim into paradise, that promised d of endless happiness.’ Both women were laughing.

‘Who is this Okoro? He must be a very naughty boy.’

‘Yes indeed, yes indeed,’ Oby replied between bouts of laughter.

‘Just be very careful, my daughter. These things are very confusing these days.’

‘Is it confusing for you, too, mom?’ Oby asked.

‘Oh yes. You know that in this society, in Isiakpu for example, it is the women that are insisting on the circumcision of girls.’

‘Is the practice still alive?’ Oby asked.

‘It is very much alive. In some communities like the Amankwo, where it represents a rite of passage from childhood to adulthood, it has remained a most divisive issue, with the older women insisting while some younger ones want to do away with it. It is a terrible thing.’

‘So what do they do in Isiakpu?’

‘Here, girls are circumcised at birth. Here, it doesn't really represent any rite of passage. But this is a very conservative society the practice has persisted because there are men, diehard traditionalists, supported by a handful of women who insist that it has virtue. We tried to pressurise the late chief to outlaw the practice. I know we could have won. But by the time we had two meetings, we had lost momentum as some of the women lost courage. With this chief, one has to be very careful. He doesn't cut straight.’

‘Mom, have you been cut?’

‘Shut up! *Tufia*, you spoilt brat. How dare you ask your mother such a question?’

Questions:

- (a) What precedes this extract? (10 marks)
- (b) Describe the relationship between Mama Oby and Oby as manifested in this extract? (08 marks)
- (c) How are themes depicted in this extract? (08 marks)
- (d) Explain the significance of the extract to the rest of the novel. (08 marks)