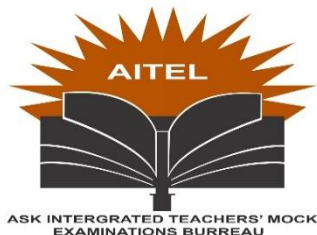


P310/3
LITERATURE IN
ENGLISH
(Novels)
Paper 3
July/Aug. 2022
3 hours



AITEL JOINT MOCK EXAMINATIONS

Uganda Advanced Certificate of Education

LITERATURE IN ENGLISH

(NOVELS)

Paper 3

3 Hours

INSTRUCTIONS TO CANDIDATES:

*This paper consists of **four** sections, **A, B, C and D***

*Answer **three** questions in **all**, **one** question must be chosen from section **B** and **two** from **A, C, and D***

*Do not choose **more than one** number from **one** section.*

*All sections carry **equal** marks.*

SECTION A

CHARLES DICKENS: GREAT EXPECTATIONS

1. Discuss the suitability of the title great expectations to the novel. (33 marks)
2. Discuss any three major concern of the author in the novel, great expectations. (33 marks)

THOMAS HARDY: TESS OF THE D'URBERRILLES

3. To what extent is Tess responsible for what happens to her by the end of the novel? (33 marks)
4. Discuss the theme of injustice as portrayed in the novel. (33 marks)

JANE AUSTEN: PRIDE AND PREJUDICE

5. Would you say that Elizabeth Bennet is an admirable character? Why? (33 marks)
6. Discuss the significance use of letters in the novel, pride and prejudice. (33 marks)

SECTION B

MUNGO BETI: THE POOR CHRIST OF BOMBA

7. At last a name was read out and a very old woman, almost toothless, came forward. She had to answer the charge of failing in her Easter offering for the last four years. She replied that she lived only for the sacrament but being now for old to work she had no money to pay her cult dues.

You could see she was poor. Her dress was ragged and filthy. And for some reason her mouth kept trembling, perhaps because she had so few teeth.

“Haven’t you a single relative left” the father asked her.

“Oh yes”, father. But they say they won’t pay my dues any longer, they have done it long enough. They aren’t Christians themselves, you see, and I want so much to confess and take communion. If only my poor daughter were still alive, I’d have plenty of money and could pay everything. But since she died, my son in law pays no regard to me. “When the daughter dies, the son in law dies”, don’t they have that saying in your country also?

I'm so longing to take the sacraments, but yesterday the catechist refused to let me near the confessional because any dues aren't paid. Can't you give me a dispensation, father, when you see how miserable I am"?"

Then all at once she burst into tears. I was sure the father would finally field, but he didn't. He simply advised the old woman to pester her relatives until they paid-up. He explained that he couldn't relive a single soul; for fear that hordes of people would then come before him to play comedies of poverty and helplessness.

Questions

(a) Place the extract in the context. (8 marks)

(b) What feelings does the old woman in the extract evoke in you as a reader?

(10 marks)

(c) Explain briefly any three themes portrayed in the extract. (8 marks)

(d) Comment on the techniques used in the extract. (8 marks)

NGUGI WA THIONGO: DEVIL ON THE CROSS

8. it was about three when Wariinga and Gatuiria returned to the cave for the Afternoon session of the competition in the art of modern theft and robbery. They thought they were late. Robin Mwaura was leaning against the walls of the cave, near the door. He greeted them as if he had been waiting for them.

"ah! I thought you weren't coming back," Mwaura said, in a tone that suggested he was holding something back.

"Why, has the session already started?" Gatuiria asked.

"No, not yet."

"where are Muturi and Wangari?" Wariinga asked.

Mwaura did not reply immediately. Standing between Wariinga and Gatuiria, he put his hands on their shoulders and turned them back the way they had come, as if he were taking them aside for a private discussion. They went a few steps without Mwaura saying anything until they came to a turning. Mwaura then looked about him as if he were taking great care not to be overheard.

"Let's run away from here- now!" mwaura said,in a low voice.

"Why?" gatuiria and Waringa asked simultaneously.

"Because..... Because fighting is bound to break in this place".

“Fighting? But why?” The other two asked.

“We shall be blamed for bringing two lunatics with us last night!”

Mwaura blurted out the story. “even when we were still at Kineenii, I had already guessed that Wangari and Muturi were not to be trusted. And this morning, if it had been left up to me, Muturi and Wangari would not have been allowed into a place where not to be trusted. And this morning, if it had been left up to me, Muturi and Wangari would not have been allowed into a place where there were such important men and distinguished guests from abroad. The Mutur’s of this world can bring only untold trouble to important men.

.....and I bet those two are not alone!.

“But what happened after we had gone for lunch?” Gaturia asked.

“were you thrown out of the cave like Ndaaya wa Kahuria?”

Impatience. “why are you telling us things like the chameleon that was sent to the people by God but never managed to deliver its message?”

“ let me tell you the whole story from the beginning, so we can decide what to do”, Mwaura said, and he told them what had happened.

When the morning speeches had ended, you two left and went your ownway. We left soon afterwards, and we said to each other; “lets take to the road to look for something to silence our gurgling stomachs. Let’s go to Njeruca for some roast meat; we can’t afford the food in this cave.” We got into my matatii. Then there we were, in the heartland of Njeruca. We went into a small butchery, full of flies. But it had a self-important name, the Hilton. The sign outside read; BETTER EAT AT HIIRITONI. We ordered four pounds of meat. Muturi paid for one half, I paid for the other. We then went into a room at the back to wait for the meat, I paid for the other. We then went into a room at the back to wait for the meat to roast and to get something to drink. Me, I had a tusker, and Wangari had a Tatino and Muturi drank whitecap.

“it was Muturi who started the discussion. He began as if he were picking up the threads where we left off outside the cave. He said: “as Mwaiira said last night in the matatii, I’ve seen many things in this land. I have done all sorts of jobs in Kenya, I have been to many places in Kenya , and I have witnessed many happenings in our country. Once while working as a watchman at a certain school in Nakuru, I saved a girl who wanted to take her own life. It was quite dark, and I was standing near the school’s swimming pool. I saw her walking along, stealthily, close to a small hedge. When I asked her what she was doing there alone, she said that she was staying with her brother, who was a teacher at the school. Then she went away. The following day I found the same girl standing in the middle of the railway track, waiting for the train to run over her. I was on my way to Bondeni, and I passed her standing on the other side of the line. But God’s case has no appeal. When I had gone a few steps towards section 58, something made me stop and look over my shoulder. I tell you, I rescued her from the very jaws of death. She fainted

in my arms. Luckily, in her handbag I found an envelope on which was written her address in section 58. I left her there with her family, and I went on to bondeni. Why am I recalling all this? Because what I have seen and heard in that cave beats all the miracles I've ever experienced".....

Questions

- (a) Place the extract in the context. (10 marks)
- (b) Explain briefly any two themes portrayed in the extract? (8 marks)
- (c) Explain Mwaura's character as portrayed in the passage. (6 marks)
- (d) Examine the importance of the extract in developing the rest of the novel. (10 marks)

IVAN TURGENEV: FATHERS AND SONS

9. When katya spoke, her face had a charming smile at once bashful and candid, and she looked up from under her eyebrows with a kind of amusing serenity. Everything about her was naïve and under eloped, her voice, the downy bloom on her face, the rosy hands with white palms and the rather narrow shoulders.....she was constantly blushing and she breathed quickly.

Madame Odintsov turned bazaror.

“you are looking at pictures out of politeness, eveyngy vassilich”, she began.

“it doesn't interest you, so you had better come and join us , and we will have a discussion about something.

Bazaror moved nearer, “what have you decided to discuss?” he uttered.

“Whatever you like. I warn you, I am dreadfully argumentative.”

“You”

“yes, that seems to surprise you. Why?”

“Because, so far as I ran judge, you have a calm and cool temperament and to be argumentative one needs to get excited”.

“How have you managed to sum me up so quickly?’ in the first place I am impatient and persistent – you should ask Katya , and secondly I am very easily carried away?

Bazaror looked at Ann sergeyerna.

“Perhaps, you know best, very well, if you want a discussion – so be it. I was looking at the views of Swiss mountains in your albums, and you remarked that they couldn't interest me. You said that because you suppose. I have no artistic feeling and it is true I have none, but those views right interest me from a geological stand point, for studying the formation of mountains, for instance”

“Excuse me, but as a geologist, you would rather study a book, some special work on the subject and not a drawing.”

“the drawing shows me at one glance what might be spread over ten pages in a book.”

Anna sergeyerna was silent for a few moments.

“So you have no feeling what’s ever for art?” she said, leaning her elbow in the table and by so doing bringing her face nearer to Bazaror. “How do you manage without it?”

“Why, what is it needed for, may I ask?” “Well, at least to help one to know and understand people”.

Questions

- (a) Place the passage in context. (8 marks)
- (b) Describe the characters of the following as portrayed in the passage.
 - (i) Madame Odintsov (5 marks)
 - (ii) Bazaror (5 marks)
- (c) What techniques does the novelist use in the extract? (6 marks)
- (d) What is the significance of the extract to the rest of the novel? (10 marks)

SECTION C

ALEX LA GUMA: A WALK IN THE NIGHT

- 10. Does Michael Adonis walk in the night? If yes, what are his experiences during this walk? (33 marks)
- 11. Show effectively how Alex La Guma uses narrative techniques in the novel *A Walk in the Night*. (33 marks)

EZEKIEL MPHAHLELE: IN CORNER B

- 12. How does the story, *In Corner B* relate with what happens in the contemporary society? (33 marks)
- 13. Relate the title, *In Corner B* to the event depicted in the short story. (33 marks)

CHINUA ACHEBE : THE VOTES

- 14. With ample illustrations, discuss the character of Rufus Okeke (roof) in the novel, *The Voter*. (33 marks)
- 15. What important lessons does the reader draw from the novel? (33 marks)

SECTION D

JULIUS OCWINYO: FOOTPRINTS OF THE OUTSIDE

16. Discuss the theme of moral decadence in the novel, foot prints of the outsider. (33 marks)
17. How is the novel, footprints of the outsider a replica of the contemporary society? (33 marks)

HENRY OLE KUZET: VANISHING HERDS

18. How does the novel vanishing herds reflect the state of affairs as environmental concerns are in your society? (33 marks)
19. Discuss Henry Ole Kulet's major concerns in the novel, Vanishing Herds.(33 marks)

OSI OGBU: THE MOON ALSO SETS

20. "The moon also sets is entirely about the injustices against women in the Nigeria society." Discuss the validity of the above statement with close reference to the novel. (33 marks)
21. How is male chauvinism presented in the novel, the moon also set? (33 marks)

END