**208/1**

**LITERATURE**

**IN ENGLISH**

**Paper 1**

**Jul/Aug 2016**

**2 ½ Hours**



**MUKONO EXAMINATIONS COUNCIL**

**Uganda Certificate of Education**

**LITERATURE IN ENGLISH**

Paper 1

**2 Hours 30 Minutes**

**INSTRUCTIONS TO CANDIDATES**

* *Answer* ***five*** *questions in all covering* ***five*** *books.*
* *Answer* ***two*** *questions in section* ***A;*** *one context question and* ***1*** *essay question covering a novel and a play.*
* *Answer* ***three*** *questions covering* ***three*** *books in section. One question must be on poetry.*
* *Not more than* ***one*** *question may be answered on a book.*

**SECTION A**

*Answer* ***two*** *questions from this section; one context and one essay question.*

**SUB – SECTION I**

*Choose* ***one*** *context passage and answer all the questions on it as concisely as possible.*

**1. William Shakespeare: The Merchant of Venice**

Shylock: Why there, there, there, there a diamond gone cost me two thousand ducats in Frankfort. The curse never fell upon our nation till now, I never felt it till now. Two thousand ducats in that, and other precious, precious jewels. I would my daughter were at my foot, and the jewels in her ear. Would she were hearsed at my foot, and the ducats in her coffin. No news of them? Why so-and I know not what’s spent in the search. Why thou loss upon loss. The thief gone with so much, and so much to find the thief, and no satisfaction, no revenge, nor no ill luck stirring but what lights on shoulders, no sighs but of my breathing, no tears but of my shedding.

Tubal: Yes, other men have ill luck too. Antonio, as I heard in Genoa.

Shylock: What, what, ill luck?

Tubal: Hath an argosy cast away coming from Tripolis.

Shylock: I thank God, I thank God. Is it true, is it true?

Rubal: I spoke with some of the sailors that escaped the wreck.

Shylock: I thank thee good Tubal, good news! Ha, ha! Heard in Genoa?

Tubal: Your daughter spent in Genoa, a I heard, one night fourscore ducats.

Shylock: Thou stick’st a dagger in me. I shall never see my gold again. Fourscore ducats at a sitting fourscore ducats.

Tubal: There came drivers of Antonio’s creditors in my company to Venice, that swear he cannot choose but break.

Shylock: I am very glad of it, I’ll plague him, I’ll torture him. I am glad of it.

Tubal: One of them showed me a ring that he had of your daughter for a monkey.

Shylock: Out upon her, thou torturest me Tubal. It was my turquoise, I had it of Leah when I was a bachelor. I would not have given it for a wildness of monkeys.

Tubal: But Antonio is certainly undone.

Shylock: Nay, that’s true, that’s very true. Go tubal, fee me an officer, bespeak him a fortnight before. I will have the heart of him if the forfeit, for were he out of Venice, I can make what merchandise I will. Go Tubal, and meet me at our synagogue. Go good Tubal, at our synagogue Tubal.

a) What leads to this conversation? ***(04marks)***

b) From the passage what do we learn of Shylock’s character? ***(05marks)***

c) How does Jessica benefit from Shylock’s troubles? ***(05marks)***

d) Describe how Shylock later tortures Antonio but fails to get a pound of flesh from his body. ***(06marks)***

2. **Francis Imbuya: Betrayal in the city**

Mulili: He is only distant cousin, that is all.

Jere: Give me one good reason why he should not be killed.

Mulili: No reason. You can kill.

Jere: Do you agree that he should be got rid of?

Mulili: *Kabisa!*  One, he take everything in his hand. Two, he spoil the economics of Kafira. Three, he rule too long. Change is like rest. Four, he kill Kabito.

Boss: Am I hearing right? Mulili? *(to Jere)* Shoot me. Spare me this betrayal. Shoot me!

Jere: No, your Excellency, we shall not shoot you. Kafira needs each one of us, you included.

Boss: You mean you will not kill me?

Jere: No. What do we stand to gain by your death? Nothing. Our wish was not to swim in human blood, but to provide a mirror for Kafira. A mirror that will reflect the real faces of Kafira’s front men. But it is not enough to provide only a mirror. No. We must learn to sacrifice ourselves for a better future. A future where these events that now take place need not be repeated.

Mosese: A future where men like him need not be members of our society. *(To Tumbo)* But we thank you; it was largely through your inefficiency that we have achieved this. So go, depart from our midst. *(Tumbo hesitates, then speaks)*

Tumbo: I am truly sorry, but I am not entirely to blame. I was trained, but given the wrong job. Once again I am sorry. *(He hesitates, then exists)*

Jese: We have sacrificed, but it seems we must continue. Look at him *(pointing to Jusper)* Is he not sacrifice enough? Your Excellency, I now offer myself.

Here, shoot me. *(gives him the gun).*

Boss: No. I cannot. I have no reason to.

Jusper: Give it to me! I will sacrifice him! Give it to me!

Mosese: Jusper, stop where you are.

Jusper: Give it to me! *(Boss hands over the gun to Jusper. The latter stares at the weapon unbelievably. Slowly he turns and surverys the people with his eyes. Finally, the eyes are fixed on Mulili. Now Jusper stands at attention.)* Squard, attention! Aim! *(He aims.)*

Mulili: *(indicating Boss)* Not me. It him!

Jusper: Fire! *(He shoots and Mulili’s body slowly falls; now Jusper turns and surveys the people with his eyes once more.)*

*(Jere slowly walks towards Mulili’s body. He picks a small particle of soil and lets it drop through his fingers as he speaks.)*

Jere: Dust to dust, ash to ash. *(Slowly everyone freezes into the shape of trees. The picture on stage should be identical to that of the grave-side scene. Mulili’s body taking the place of the grave. Birds, insects, frogs, etc. are singing. A drum beats, stops, beats again and stops. In the distance a male voice laments and becomes louder as the man nears the grave. Suddenly all is quiet, then we hear strange ghostly music. Doga’s ghost enters, immediately trailed by Nina’s. they both go through their movement of the beginning of the first scene, except that now they are ghosts.)*

Doga: Nina, stop where you are! What sort of mother are you? For years you have wept. Do you now fear to set your eyes on this evil? *(He points at Mulili’s body and freezes in this position. Nina freezes too. Slowly lights fade.)*

*SLOW CURTAIN*

a) What leads to this scene?

b) Describe Mulili’s character as revealed in this passage.

c) “………….it was largely through your inefficiency that we have achieved this.” This

inefficiency is Mosese referring to?

d) How does this incident affect you?

3. **Meja Mwangi: Carcase For Hounds**

The general lurched to his feet before anybody could hold him down. The force carried him across the two yards and he stood swaying in front of the newcomer. His shoulders sagged and his arms hung simply by his side. He breathed hard; his mind, momentarily out of the haze, wandered in and out of focus. One minute he had no idea what he was doing, the next he knew the wounded fighter and what he represented.

Kimamo, a beaten man, sat hopelessly and watched the two confront one another, one mad with fever, the other with failure written all over his exhausted body. The whole cave watched them.

“Where is it?” the general growled.

Njoru started as though from a coma.

“Where is it?” the general repeated through half-closed teeth.

Njoru swayed and his vacant eyes swept through the cave, disinterested.

The general’s teeth were painfully clenched and his whole body shivered.

“Where is the head?” he managed.

At the mention of the head Njoru flinched and stood precariously balanced on his heels. He shook his head, vaguely, with no particular meaning.

General Haraka stepped closer, his eyes fiercely burning. His soul hovered uncertainly between here and hereafter, his heart beating a last, fast tattoo. His fists were tightly closed.

“Njoru,” he called almost in a whisper.

The fighter jerked and reeled dangerously. His teeth chattered.

Blood formed a small pool at his feet. He stood as though meditating, then wagged his head again.

‘We were ambushed,’ he mumbled. ‘Every ……everybody…..’ He wagged his head again.

The general sighed heavily, painfully.

A night bird sighed outside.

‘Yes’ Njogu said, clutching at the bullet-wound in his chest.

The general reached unsteadily for the revolver.

‘You failed,’ It was a flat statement.

‘Yes,’ the other moaned, expressionless.

The general brought the revolver to within a few inches of the fighter’s face, aiming at it.

Kimamo watched silently, his nails digging into his closed fists. He made no move to intercept. The other had failed and was simply the price was set. There was nothing anybody could do without a breach of regulations.

The hideout was electrified by the proceedings.

‘You failed,’ the general said a third time.

‘Yes,’ Njogu said and nodded. ‘We failed.’

From far off in the dark forest, the hyena laughed scornfully.

The general pressed the trigger and fell back on the dusty floor, foaming at the mouth, in convulsions.

Kimamo opened his eyes after the explosion died away. With a supreme effort he rose to his feet and mechanically proceeded to do his duty. He had performed such duties too long. With Nguru’s help he picked up the withered form of the general and carried it back to the fireside. They laid him down and opened the jacket, the only item of clothing the general wore besides the trousers. The wound was swollen ugly. Gangrene had formed and now blood mixed with the dark green mess oozing out to make an ugly sight uglier. A foul stench of rotting flesh wafted to their noses.

‘Get someone to carry away that body,’ Kimamo directed his companion.

The other thankfully did as he was bid.

Kimamo cleaned the wound with warm water. Dabbing away at the green pus and the blood.

The body of the fighter who failed was carried out for burial by three hungry and confused fighters. Nguru came back and squatted by Kimamo, watching him work.

‘The poison is getting into him,’ he said unnecessarily. ‘The rot is going to his head.’

Kimamo made no sign of having heard. He re-dressed the wound and sat back. He looked round the underpopulated hideout. Some of the fighters were dozing. Most of them sat wide awake and staring. Staring like the lot of stiffs which he felt they would all too soon be. Lifeless and numb like scared without a shepherd. A tribe without a head. A lost clan.

From deep in the forest the lone hyena’s cackle rose and fell. Kimamo wondered where the vermin had sprung from and when it would go back there and leave off haunting him and general. It was a nightmare adding to the eeriness of the situation, while its purposes weeping formed contorted pictures in the minds of those who heard it.

a) What leads to this incident?

b) What is the importance of the night bird and the hyena?

c) Describe the feelings of General Haraka and Kimamo in the passage.

d) What follows shortly after this passage?

**4. Lawrence Ocen: The Alien woman**

Omara began to read again and stopped for a moment, and then began to think seriously about something. He knew that Obina would not endorse the idea of paying a visit to Margaret. He would not allow that to happen. He was tired of nursing his friend’s cowardice.

‘Obina,’ he said ‘tonight you should go and listen to what she has to say.’

‘What for?’ Obina blurted,’ the message is so clear. The fellow is after some fishy business. I am not for that. Who has ever heard of women proposing love to men? Is this how they behave here? Let her shift her attention elsewhere.’

‘But before you jump to such conclusions, why not find out the depth of this matter? In this way you can be sure of the decision you are going to take. You know of late your intimacy with her has grown stronger; and intimacy isn’t a bad thing. You will not do yourself any good by dissociating from her. You only toughen her feelings for you, so go.’

‘ I won’t.’

‘You will.’

‘I know the implications. Prevention is better than cure. Why should I plunge myself into problems when I am aware of it? I don’t want regrets because whatever I do here will affect the relationship between me and my parents and the society of Bungatira as a whole.’

‘How and why?’

‘because I know this Margaret better than you do. Her intentions are not as simple as you would want me to believe. She will not end with it here at the university. At least searched her mind long enough to give me such a conviction.’

‘If your fear is that she wants you to marry her, dismiss it. That cannot happen. Me, I had stayed with these people long even before I came to the campus. I know them very well. My life on the campus has even enriched my experience of them. No woman can lead an easy life here without a man. But most relationships end here. When people go out to start a new life, they start with new companions. And let me tell you that even if that was Margaret’s intention, her father would frustrate it. He intends her for a certain rich Austrian. Why don’t you spend a good time with her while you are here? When time comes, you will go back and marry a girl of your choice.’

‘You say most relationships end here, yet you are thinking of marrying Christine. Does it mean that you are trying to trick me? You know Margaret won’t leave me the moment I give in.’

‘What is the use of tricking you? If I can trick you then I am not being fair to my people. I know the ways of our people are good. But of late the relationship between our people and others have run short of amity. There is violence and mistrust all over the country. Take our native motherland Bungatira, for instance – look at its shape, deplorable. Isn’t it? And why? It is because our cultural and political differences always bring us into conflict with those whom we consider as foreigners. But aren’t they our brothers? Don’t we belong to the same nation? Here, don’t we share the same learning experiences. When we work in the army, police and civil service, don’t we serve the same country? For this reason, I personally find nothing wrong with voluntary interactions in all aspects of life.’

a) what leads to this conversation?

b) Why does Obina have fears in relating with Margaret?

c) Describe Omara’s character as revealed in the passage.

d) Briefly describe how the relationship between Obina and Margaret persists to the end

of the novel.

**SUB – SECTION II**

*Answer* ***one*** *question on one book only.*

*If your answer in sub-section (i) was on a play; now select a novel; but if your answer in sub-section (i) was a novel, you must now select a play.*

**William Shakespeare: The Merchant of Venice**

***Either*** 5. Why does Shylock want to avenge himself and his race on Antonio? Refer closely to the play. ***(20marks)***

***Or*** 6. Describe the ending of the play, The Merchant of Venice. How does it affect you?

***(20marks)***

**Francis Imbuga: Betrayal in the City**

***Either***  7. How do Jere and Mosese work to solve Kafira’s problems? ***(20marks)***

***Or*** 8. How have the Kafira people killed their past and are busy killing their future?

***(20marks)***

**Meja Mwangi: Carcase for Hounds**

***Either***  9. With close reference to the novel, Carcase for Hounds, show how Africans suffer under the colonialists. ***(20marks)***

***Or***  10. Describe any three cases of betrayal in the play, Betrayal in the city. Explain the betrayal in each case. ***(20marks)***

**Lawrence Ocen: The Alien Woman**

***Either*** 11. What is Ocen’s view on love in the novel, The Alien Woman? ***(20marks)***

***Or***  12. Show how Margaret Nagawa is a very important character in the novel, The Alien Woman.***(20marks)***

**SECTION B**

*In this section you must answer three questions covering three books. One of the questions must be chosen from one of the poetry texts, growing up with Poetry or An Anthology of East African Poetry.*

**Nikolai Gogol: The Government Inspector**

***Either*** 13. What helps Hlestakov fool the town’s officials to the very end of his stay among

them? ***(20marks)***

***Or***  14. What makes us laugh and at the same time feel sad in the play, The Government

Inspector? ***(20marks)***

**Okoiti Omtatah: Voice of the people**

***Either***15. Why is the play called Voice of the people? ***(20marks)***

***Or*** 16. Describe Nasirumbi’s suffering in the play Voice of the play. ***(20marks)***

**Binwell Sinyangwe: The Cowrie of Hope**

***Either*** 17. Explain how women are exploited and tortured in the novel. ***(20marks)***

***Or*** 18. In what ways is Sula the Cowrie of hope in the novel? ***(20marks)***

**DANIEL MENGALA: MEMA**

***Either***  19. Show how the title relates to the content of the book. ***(20marks)***

***Or*** 20. What lessons have we learnt from reading this book? ***(20marks)***

**MARY KAROORO OKURUT: The curse of the Sacred Cow**

***Either*** 21.Explain the factors that led to the downfall of Mulumo in the play. ***(20marks)***

***Or:*** 22. Describe the character of Nyabwangu in the play. ***(20marks)***

**DAVID RUBADIRI: Growing up with poetry**

**Either** 23. Read the poem below and answer the questions that follow.

**I, too, sing America**

I, too sing America

I am the darker brother

They send me to eat in the kitchen

When company comes,

But I laugh,

And eat well,

And grow strong.

Tomorrow,

I’ll sit at the table

When company comes.

Nobody’ll dare

Say to me,

‘Eat in the Kitchen,’

Then.

Besides,

They’ll see how beautiful I am

And be ashamed –

I, too, am, America

***Langston Hughes (USA)***

a) Who is the speaker and whom is he talking to? ***(5marks)***

b) What is the importance of the kitchen? ***(6marks)***

c) What feelings does this poem arouse in you? ***(9marks)***

***Or*** 24. Select a poem you studied on the theme of identity and use it to answer the

following questions.

a) State the title of the poem and the poet’s name. ***(2marks)***

b) Explain what according to the speaker identifies members of his community. ***6marks)***

c) What makes this poem interesting?  ***(6marks)***

d) What lessons have you learnt from this poem?  ***(6marks)***

**A.D AMATSHE: An Anthology of East African Poetry**

25. Read the poem below and answer the questions on it.

**DESTINY**

Have you ever once felt

As though you were on a road

A road leading you somewhere

And yet………… nowhere?

And at one point or another

Felt like jumping off the road

But ………..to where?

So you clung onto the road,

Pursued it, followed it,

Because even though your

Destination was unknown,

At least you had a destination?

So often these days, I feel like this,

And though my destination is unknown,

I trudge on, wearily, to the end.

***Pillippa Namutebi Barlow.***

a) In what ways is this title (Destiny) suitable for the poem?

b) How important is the word ‘road’ to the meaning of the poem?

c) Do you share the speaker’s feelings? Explain your answer.

d) Why do you think the poet wrote this poem?

26. Select a poem you studied on destiny and use your knowledge of the poem to answer the following questions.

a) State the title of the poem and the name of the poet. ***(2marks)***

b) Describe the speaker’s attitude to the subject in the poem. ***(6marks)***

c) What makes this poem interesting to you? ***(6marks)***

d) How does this poem affect you? ***(6marks)***

***End -***