

208/1

LITERATURE
IN ENGLISH

Jul/Aug, 2023

2½ hours



MATIGO MOCK EXAMINATIONS BOARD

Uganda Certificate of Education

LITERATURE IN ENGLISH

208/1

2 hours 30 minutes

INSTRUCTION TO CANDIDATES:

*Answer **FIVE** Questions in all on **FIVE** books; Choosing **TWO** questions on **TWO** books from **Section A** and **THREE** Questions on **THREE** Books from **Section B** one of which **must** be on poetry selected from Questions 23 to 26.*

*In Section A, you must answer **one** question from Subsection (i) and **one** question from Subsection (ii).*

You must cover a play and a novel.

SECTION A

Subsection (i)

Select **one** of the passages 1-4, read it carefully and answer the questions after it as concisely as possible.

Either 1. FRANCIS IMBUGA: *The Return of Mgofu*

Thori: (*Introduces himself after some hesitation*)

They call me Thori, seed of the old
paw paw tree.

Thoriwa: They used to, now they don't. They used to call you Thori.

Thori: (*shrugging his shoulders*) Yes. That's
what they used to call me. This woman
here was Thoriwa We are messengers
of those who went before us, our
ancestors.

Thoriwa: Where we come from, we are not
used to walking long distances. That
is why we are taking turns to ride in
this machine. Give some mechanical
advantage, you know.

Thori: That's right. (*Pause*) You could say that
Thoriwa and I are fused seed of the
paw paw tree.

Thoriwa: (*Outburst*) Were! You and I were
husband and wife. Don't forget that.
Now we are not. May be comrades
in arms. That's what we are.

Thori: (Quite angry) What did you just say?

Thoriwa: Comrades in arms.

Thori: Withdraw it.

Thoriwa: What? Comrades in arms?

Thori: (*Appearing agitated*) Yes, arms indeed.
Arms means weapons. Weapons for
breaking into people's houses and
doing sickening things. Do you want me
to lose my memory or do we go on
with our mission?

Thoriwa: I'm sorry.

Thori: Sorry never did any one any good.
These people can't even say sorry on
behalf of their grandfathers, can they?

Thoriwa: No, they can't. (*Addressing the audience*)
I smell some educated thief here....

silently training your eyes on my breasts!
(Touching breasts) He used to own them.
 Thori and I were man and wife. But that
 was before our people lost their heads.
 Before they began spitting on the
 village so that no one could have
 water. Yes, people who had coexisted
 for long began pointing accusing
 fingers at one another. *(Thoriwa and
 Thori get into a mock struggle. My land...
 My cat... My maize... can be heard in the
 struggle).*

Questions:

- Explain what leads to this passage. *(05 Marks)*
- What are the feelings of Thori and Thoriwa towards society as revealed in this passage? *(06 Marks)*
- What according to the passage are the causes of violence in the society? *(03 marks)*
- Briefly explain how the conflicts cited affect the people. *(06 Marks)*

Or 2. WILLIAM SHAKESPEARE: *The Merchant of Venice*

Nerissa

You need not fear, lady, the having any of these lords.
 They have acquainted me with their determinations,
 which is indeed to return to their home, and to trouble
 you with no more suit unless you may be won by some
 other sort than your father's imposition, depending on
 the caskets.

Portia

If I live to be old as Sibylla, I will die as chaste as
 Diana unless I be obtained by the manner of my father's
 Will. I am glad this parcel of wooers are so reasonable,
 for there is not one among them but I dote on his very
 absence; and I pray God grant them a fair departure.

Nerissa

Do you not remember, lady, in your father's time, a
 Venetian, a scholar and a soldier, that came hither in
 company of the Marquis of Montferrat?

Portia

Yes, yes, it was Bassanio! – as I think so was he called.

Nerissa

True, madam; he of all the men that ever my foolish eyes
 looked upon was the best deserving a fair lady.

Portia

I remember him well, and I remember him worthy of
 thy praise.

Enter a Serving man

How now, what news?

Serving man

The four strangers seek for you, madam, to take their leave; and there is a forerunner come from a fifth, the Prince of Morocco, who brings word the prince his master will be here tonight.

Portia

If I could bid the fifth welcome with so good heart as I can bid the other four farewell, I should be glad of his approach. If he have the condition of a saint, and the complexion of a devil, I had rather he should shrive me than wive me.

Come, Nerissa, sirrah, go before:

Whiles we shut the gate upon one wooer, another
knocks at the door. [Exeunt]

Questions:

- a) What leads to this passage? (06 marks)
- b) Describe Portia's feelings towards her suitors in the passage. (04 marks)
- c) "If I could bid the fifth welcome with so good heart as I
can bid the other four farewell..." What does Portia mean by this? (04 marks)
- d) What happens later as a result of this conversation? (06 marks)

Or. 3. JOHN STEINBECK: *The Pearl*

Kino squatted beside the little glowing coals in the fire hole and listened to the night sound, the soft sweep of the little waves on the shore and the distant barking of dogs, the creeping of the breeze through the brush house roof and the soft speech of his neighbours in their houses in the village. For these people do not sleep soundly all night; they awaken at intervals and talk a little and then go to sleep again. And after a while Kino got up and went to the door of his house.

He smelled the breeze and he listened for any foreign sound of secrecy or creeping, and his eyes searched the darkness, for the music of evil was sounding in his head and he was fierce and afraid. After he had probed the night with his senses he went to the place by the side post where the pearl was buried, and he dug it up and brought it to his sleeping mat, and under his sleeping mat he dug another little hole in the dirt floor and buried his pearl and covered it up again.

And Juana, sitting by the fire hole, watched him with questioning eyes, and when he had buried his pearl she asked: "Who do you fear?"

Kino searched for a true answer, and at last he said: "Everyone." And he could feel a shell of hardness drawing over him. After a while they lay down together on the sleeping mat, and Juana did not put the baby in his box tonight, but cradled him on her arms and covered his face with her head shawl. And the last light went out of the embers in the fire hole.

But Kino's brain burned, even during his sleep, and he dreamed that Coyotito could read, that one of his own people could tell him the truth of things. And in his dream, Coyotito

was reading from a book as large as a house, with letters as big as dogs, and the words galloped and played on the book. And then darkness spread over the page, and with the darkness came the music of evil again, and Kino stirred in his sleep; and when he stirred, Juana's eyes opened in the darkness. And then Kino awakened, with the evil music pulsing in him, and he lay in the darkness with his ears alert.

Then from the corner of the house came a sound so soft that it might have been simply a thought, a little furtive movement, a touch of a foot on earth, the almost inaudible purr of controlled breathing. Kino held his breath to listen, and he knew that whatever dark thing was in his house was holding its breath too, to listen. For a time, no sound at all came from the corner of the brush house. Then Kino might have thought he had imagined the sound. But Juana's hand came creeping over to him in warning, and then the sound came again! the whisper of a foot on dry earth and the scratch of fingers in the soil.

And now a wild fear surged in Kino's breast, and on the fear came rage, as it always did. Kino's hand crept into his breast where his knife hung on a string, and then he sprang like an angry cat, leaped striking and spitting for the dark thing he knew was in the corner of the house. He felt cloth, struck at it with his knife and missed, and struck again and felt his knife go through cloth, and then his head crashed with lightning and exploded with pain. There was a soft scurry in the doorway, and running steps for a moment, and then silence.

Kino could feel warm blood running down from his forehead, and he could hear Juana calling to him. "Kino! Kino!" And there was terror in her voice. Then coldness came over him as quickly as the rage had, and he said: "I am all right. The thing has gone."

Questions:

- | | |
|---|------------|
| a) What happens shortly before this passage? | (06 Marks) |
| b) What does the passage show about the character of Kino? | (04 Marks) |
| c) Briefly explain any three themes revealed in the passage. | (06 Marks) |
| d) What are your feelings towards Kino in the passage? | (04 Marks) |

Or 4. LAWRENCE DARMANI: *Grief Child*

He saw his mother gazing at him in bewilderment. She held Yaa tightly to herself, as if to prevent her from going through the same experience. Yaa, also confused, looked on.

'What is the matter?' his father asked again. He sat him down on the bed, looked straight at him, and asked, 'What did you see?'

Adu looked around before he spoke: 'I saw a leopard... she was running after me... she was going to kill me...' Adu told the story in a broken voice but in great detail. His father, Nimo rose up and left the room.

It was day break. The darkness that had wrapped Susa round was gone. The sun had replaced the dying moon and was bright over the great mountain. Fire flies no longer roamed the sky; birds now sang in the trees. Adu was confused. One moment, everybody and everything was against him. Now he was surrounded by his family, loving and caring.

'It was only a dream, Adu,' his mother said, trying to encourage him. 'You are alright.' but the look on her face said something different; she was scared.

Nimo went into his room, sat down, and thought for a long time. He didn't like the mention of a leopard in Adu's dream. The leopard was his family totem; a family's totem shouldn't be seeking a family member to kill. Why would a member of his own family be

seeking to destroy his son? That was his interpretation of the dream. He was not the kind of man to make a fuss about dreams but he often remembered what his father told him long ago: ‘When you dream and see an animal chasing you, don’t take that dream lightly. And if that animal is a leopard,’ his father had added, ‘then you should seek for some help. It meant that something terrible was about to happen. Nimo worked as a farmer but he was a herbalist. Many years before, when his knowledge of herbs was being taught him by his father, he strongly objected to the part that dabbled in spiritism. He was still a young boy then and unable to say yet why he rejected the dealings of the spirit world but he told his father that he didn’t think he had the emotional strength to cope with the mysterious practices of juju men and soothsayers. In vain, his father put pressure on him to learn how to consult the dead. Eventually, his father had given up, calling him a coward. The other person who had called him a coward was his only sister, Goma, who now lived in Buama, a town west of Susa.

Questions:

- a) State what happens before this passage. (05 Marks)
- b) Describe Adu’s feelings on this occasion. (04 Marks)
- c) Basing on the events in this passage, describe the character of Nimo. (05 Marks)
- d) What happens immediately after this passage? (06 Marks)

Subsection (ii)

*Attempt only **one** question from this Subsection. If your answer in subsection (i) was on play, now select a novel; but if your answer in Subsection (i) was on a novel, now you **must** select a play.*

FRANCIS IMBUGA: *The Return of Mgofu*

Either 5. What does the play *The Return of Mgofu* teach the audience? (20 Marks)

Or 6. What is the relevance of the play *The Return of Mgofu* to your society? (20 Marks)

WILLIAM SHAKESPEARE: *The Merchant of Venice*

Either 7. Describe the character of Portia. What is her importance in the play *The Merchant of Venice*? (20 Marks)

Or 8. What lessons do you learn from Shylock in the play *The Merchant of Venice*? (20 Marks)

JOHN STEINBECK: *The Pearl*

Either 9. Why does Juana think the pearl is evil? (20 Marks)

Or 10. Discuss the changes the pearl brings to Kino and his family. (20 Marks)

LAWRENCE DARMANI: *Grief Child*

Either 11. Describe Nimo’s character in the novel *Grief Child*. (20 Marks)

Or 12. Explain how Yaro influences Adu’s life in the novel *Grief Child*. (20 Marks)

SECTION B:

*Attempt **three** questions on **three** books from this section. One question **must be** on poetry.
No more than **one** question should be attempted on any one text.*

SYLVESTER ONZIVUA: *The Heart Soothers*

Either 13. Explain the important lessons in the play, *The Heart Soothers*. (20 Marks)

Or. 14. Explain the change of Mini's character in the play, *The Heart Soothers*. (20 Marks)

OKIYA OMTATAH OKOITI: *Voice of the People*

Either 15. Do you find the play *Voice of the People* relevant to Uganda today? Give reasons. (20 Marks)

Or 16. What is the importance of Nasirumbi in the play *Voice of the People*? (20 Marks)

VICTOR BYAMAZIMA: *Shadows of Time*

Either 17. Describe the character of Steve as presented in *Shadows of Time*. (20 Marks)

Or 18. Explain the relevance of the title *Shadows of Time* to the novel. (20 Marks)

CHINUA ACHEBE: *Things Fall Apart*

Either 19. "Why should man suffer so grievously for an offence he has committed inadvertently?" Explain the truth in the statement with close reference to Okonkwo's life. (20 Marks)

Or 20. In which way(s) does Ikemefuna influence occurrences in the novel *Things Fall Apart*? (20 Marks)

DANIEL MENGARA: *Mema*

Either 21. What lessons do you learn from the novel, *Mema*? (20 Marks)

Or 22. Why is Mema an unusual person in the novel, *Mema*? (20 Marks)

DAVID RUBADIRI: *Growing Up With Poetry*

Either 23. Read the poem below and answer the questions after it.

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)

Questions:

- a) Who is the speaker and who is he addressing? (05 Marks)
- b) Describe the character of the speaker in the poem. (05 Marks)
- c) What is the importance of the kitchen? (06 Marks)
- d) What feelings does this poem arouse in you and why? (04 Marks)

Or 24. Select a poem you studied from *Growing Up With Poetry* on the theme of **Identity** other than the one in question 23 above and use it to answer the following questions.

- a) State the title of the poem and the poet's name. (02 Marks)
- b) Explain what, according to the speaker, identifies members of his community. (06 Marks)
- c) What makes this poem interesting? (06 Marks)
- d) What lessons have you learnt from this poem? (06 Marks)

A.D AMATSHE: An Anthology of East African Poetry

Either 25. Read the poem below and answer the questions that follow 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
Butto 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.

Questions:

- a) In what ways is this title *Destiny* suitable for the poem? (02 Marks)
- b) How important is the word 'road' to the meaning of the poem? (06 Marks)
- c) Do you share the speaker's feelings? Explain your answer. (06 Marks)
- d) Why do you think the poet wrote this poem? (06 Marks)

Or 26. Select a poem you studied on the theme of *Destiny* other than the one in question 25 above and use it to answer the following questions.

- a) State the title of the poem and the name of the poet. (02 Marks)
- b) Describe the speaker's attitude to the subject in the poem. (06 Marks)
- c) What makes this poem interesting to you? (06 Marks)
- d) How does this poem affect you? (06 Marks)

END

(+2567804131220)