

**P310/3****LITERATURE IN ENGLISH****Paper 3****Novels & Short Stories****July/August, 2023****3 hours**

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**GLORISO EXAMINATIONS BOARD (GEB)-KAMPALA**  
**SECONDARY SCHOOLS JOINT MOCK EXAMINATIONS, 2023**

*Uganda Advanced Certificate of Education*

LITERATURE IN ENGLISH

**Paper 3**

**NOVELS & SHORT STORIES**

**3 HOURS**

**INSTRUCTIONS TO CANDIDATES:**

- ✓ This paper consists of **FOUR** sections **A, B, C** and **D**.
- ✓ Attempt **THREE** questions in all.
- ✓ One question should be chosen from Section **A**.
- ✓ Attempt more **TWO** questions, each from sections **B, C** and **D**.
- ✓ Not more than **ONE** question may be chosen from a section.
- ✓ Any additional question(s) attempted will **NOT** be marked.

**SECTION A:****1. THOMAS HARDY: *Tess of the D'urbervilles***

“Thank God!” murmured Clare, and yet he was conscious of a pang of bitterness at the thought approximately true, though not wholly so that having shifted the burden of her life to his shoulders she was now reposing without care.

He turned away to descend, then irresolute, faced round to her dear again. In the act, he caught sight of one of the d'urberville dames, whose portrait was immediately over the entrance to Tess's bed chamber. In the candle light, the painting was more than unpleasant. Sinister design lurked in the woman's features, accentuated purpose of revenge on the other sex- so it seemed to him then. The Caroline bodice of the portrait was low precisely as Tess's had been. When he tucked it in to show the necklace, and again he experienced the distressing sensation of a resemblance between them. The cheek was sufficient. He resumed his retreat and descended.

His air remained calm and cold, his small compressed mouth indexing his powers of self-control, his face wearing still that terribly sterile expression which had spread thereon since her disclosure. It was the face of a man who was no longer passion's slave, yet who found no advantage in his enfranchisement. He was simply regarding this harrowing contingencies of human experience, the unexpectedness of things. Nothing so pure, so sweet, so virginal as Tess had seemed possible all the long while that he had adored her up to an hour ago; but

The little less, and what words away!

He argued erroneously when he said to himself and her heart was not indexed in the honest freshness of her face, but Tess had no advocate to set him right. Could it be possible, he continued, that eyes which as they gazed never expressed any divergence from what the tongue was telling, were yet ever seeing another world behind her ostensible one, discordant and contrasting.

He reclined on his couch in the sitting room and extinguished the light. The night came in and took up its place there, unconcerned and indifferent, the night which he had as already swallowed up thousand other people with as little disturbance or change of men.

**Questions:**

- (a) Briefly explain the events that have led up to this episode. (10 marks)
- (b) Explain the implications of Clare's present reaction to one of the

- D'urberville dames. (06 marks)
- (c) How has Clare been "Passion's slave up to this point in the story? (08 marks)
- (d) Discuss briefly the narrative techniques employed by Hardy in the passage. (10 marks)

## 2. CHARLES DICKENS: *Great Expectations*

It happened on the occasion of this visit that some sharp words arose between Estella and Miss Havisham. It was the first time I had seen them opposed.

We are seated by fire, as just now described and Miss Havisham still had Estella's arm draw through her own, and still clutched Estella's hand in hers, when Estella gradually began to detach herself. She had shown a proud impatience more than once before, and had rather endured that fierce affection than accepted or returned it.

"What!" said Miss Havisham, flashing her eyes upon her, are you tired of me?  
"Only a little tired of myself, replied Estella, disengaging her arm, and moving to the great chimney-piece, where she stood looking down at the fire.

"Speak the truth, you ingrate!" cried Miss Havisham. Passionately striking her stick upon the floor, you are tired of me.

Estella looked at her perfect composure, and again looked down at the fire. Her graceful figure and her beautiful face expressed a self-possessed indifference to the wild heart of the other, that almost cruel.

"You stock and stone! Exclaimed Miss Havisham. "You cold heart"

"What!" said Estella, preserving her attitude of indifference as she leaned against the great chimney-piece and only moving her eyes" do you reproach me for being cold? You?

"Are you not?" was the fierce report.

"You should know, said Estella. " I am what you have made me. Take all the praise, take all the blame; take all the success, take all the failure, in short, take me.  
"O look at her, look at her! Cried Miss Havisham bitterly. Look at her, so hard and thankless, on the hearth where she was reared! Where I took her into this wretched

breast when it was first bleeding from its stabs, and where I have lavished years of tenderness upon her!”

“At least I was no party to the compact” said Estella for if I could walk and speak, when it was made, it was as much as I could do. But what would you have? You have been very good to have it.

**Questions:**

- (a) At what point in the action of the novel does episode occur? (10 marks)
- (b) What is Miss Havisham referring to when she says...“I took her into this wretched breast when it was first bleeding from its stabs?” (06 marks)
- (c) Considering what happens in this passage and elsewhere in the novel, briefly show how far Estella is responsible for her present behaviour towards Miss Havisham. (08 marks)
- (d) Comment on the style of this passage. (10 marks)

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**3. JANE AUSTEN:**

*Pride and Prejudice*

They walked on without knowing in which direction. There was too much too much to be thought, and felt, and said, for attention to any other objects. She soon learnt that they were indebted for their present good understanding to the efforts of his aunt, who did call on him in her return through London, and there relate her journey to Long bourn, its motive, and the substance of her conversation with Elizabeth, dwelling emphatically on every expression of the latter which, in her ladyship’s apprehension, peculiarly denoted her perverseness and assurance, in the belief that such a relation must assist her endeavours to obtain that promise from the nephew which he had refused to give. But unluckily, for her ladyship, its effect had been exactly contrary wise.

“It taught me to hope” said he, “as I had scarcely ever allowed myself to hope before. I knew enough of your disposition to be certain, that had you been absolutely, irrevocably decided against me, you would have acknowledged it to be Lady Catherine, frankly and openly”

Elizabeth coloured and laughed as she replied “Yes, you know enough of my frankness to believe me capable of that. After abusing you so abominably to your face, I could have no scruple in abusing you to all your relations”

“What did you say of me that I did not deserve? For though your accusations were ill founded, formed on mistaken premises, my behaviour to you at the time had

merited the severest reproof. It was unpardonable. I cannot think of it without abhorrence”

“We will not quarrel for the greater share of blame annexed to that evening” said Elizabeth. “The conduct of neither if strictly examined, will be irreproachable. But since then we have both, I hope improved in civility”

“I cannot be so easily reconciled to myself. The recollection of what I then said of my conduct, my manners, my expressions during the whole of it is now, and, has been many months inexpressibly painful to me. Your reproof, so well applied, I shall never forget. Had you behaved in a more gentlemanlike manner? Those were your words. You know not, you can scarcely conceive, how they have tortured me; though it was sometime. I confess, before I was reasonable enough to allow their justice”

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### Questions:

- (a) Briefly outline the events that led up to this scene. (10 marks)
- (b) (i) What do you know about Lady Catherine’s Journey to Long bourn? (06 marks)
- (ii) .....“Its effects had been contrary wise” In what ways and for what reasons did her ladyship’s efforts produce the opposite results. (06 marks)
- (c) Comment on the relationship between Elizabeth and Darcy as seen in the passage. (4 marks)
- (c) Comment on the significance of this passage to the development of the story. (8 marks)

## SECTION B

### MONGO BETI: *The poor Christ of Bomba*

Either:

4. To what extent does Mongo Beti portray Fr. Orumont as Christ in the novel?

Or:

5. How effectively does Mongo Beti employ the different narratives techniques in the novel: the poor Christ of Bomba?

### NGUGI W’THIONGO: *Devil on the cross*

Either:

6. “We are the devil’s agents” who says this? And what is its implication to the novel: Devil on the cross?

Or:

7. What important lessons do you learn from the novel: Devil on the cross?

**TURGENEV: *Fathers and sons***

Either:

8. Comment critically on Bazarov's attitude to life and say how consistent it is with his own behaviour in Fathers and sons.

Or:

9. Discuss the theme of alienation in fathers and sons and show how it is developed.

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**SECTION C**

**CHINUA ACHEBE: *The voter***

Either:

10. Comment on the major themes portrayed in the novel: The voter.

Or:

11. Discuss the suitability of the title "The voter" to the novel.

**ALEXA LA GUMA: *A Walk in the night***

Either:

12. How far true are the events in the novel: A walk in the night to real life?

Or:

13. How does Alex la Guma portray the theme of injustices and in the novel: A walk in the night?

**ES'KIA MPHAHLELE: *In corner B***

Either:

14. With examples from the novel, show how the theme of oppression has been achieved by the author.

Or:

15. What lessons do you learn from the novel: In corner B?

**SECTION D**

**JULIUS OCWINYO: *Foot prints of the outsider***

Either:

16. To what extent is Alicinora responsible for Abudu Olwit's frustration in life?

*Or:*

**17.** Discuss the role of education revealed through Odwong and chief Awal in the novel: Foot prints of the outsider.

**ABOKE RICHARD:** *The moon also sets*

*Either:*

**18.** How is the theme of injustice developed in the novel the moon also sets?

*Or:*

**19.** Discuss the role of women characters in the novel: the moon also sets.

**HENRY OLEKULET:** *Vanishing herds*

*Either:*

**20.** Describe the character of Kedoki as portrayed in vanishing herds.

*Or:*

**21.** Discuss the technique of symbolism in the novel: vanishing herds.

**\*\*THE END\*\***

**\*\*GOOD LUCK\*\***