

SECTION A

CHARLES DICKENS: *Great Expectations*

1. "Stay!" said I "Keep off! If you are grateful to me for what I did when I was a little child, I hope you have shown your gratitude by mending your way of life. If you have come here to thank me, it was not necessary. Still, however you have found me out, there must be something good in the feeling that has brought you here, and I will not repulse you; but surely you must understand that – I –"

My attention was so attracted by the singularity of his fixed look at me, that the words died away on my tongue.

"You was a saying," he observed, when we had confronted one another in silence, "that surely I must understand. What, surely must I understand?"

"That I cannot wish to renew that chance intercourse with you of long ago, under these different circumstances. I am glad to believe you have repented and recovered yourself. I am glad to tell you so. I am glad that, thinking I deserve to be thanked, you have come to thank me. But our ways are different ways, none the less. You are wet, and you look weary. Will you drink something before you go?"

He had replaced his neckerchief loosely, and had stood, keenly observant of me, biting a long end of it. "I think," he answered, still with the end at his mouth and still observant of me, "that I *will* drink (I thank you) afore I go."

There was a tray ready on a side-table. I brought it to the table near the fire, and asked him what he would have? He touched one of the bottles without looking at it or speaking, and I made him some hot rum - and - water. I tried to keep my hand steady while I did so, but his look at me as he leaned back in his chair with the long draggled end of his neckerchief between his teeth – evidently forgotten – made my hand very difficult to master. When at last I put the glass to him, I saw with amazement that his eyes were full of tears.

Up to this time I had remained standing, not to disguise that I wished him gone. But I was softened by the softened aspect of the man, and felt a touch of reproach. "I hope," said I, hurriedly putting something into a glass for myself, and drawing a chair to the table, "that you will not think I spoke harshly to you just now. I had no intention of doing it, and I am sorry for it if I did. I wish you well, and happy!"

As I put my glass to my lips, he glanced with surprise at the end of his neckerchief, dropping from his mouth when he opened it, and stretched out his hand. I gave him mine, and then he drank, and drew his sleeve across his eyes and forehead.

"How are you living?" I asked him.

"I've been a sheep-farmer, stock-breeder, other trades besides, away in the new world," said he: "many a thousand mile of stormy water off from this."

"I hope you have done well?"

Questions:

- (a) Place the extract in the context. (08 marks)
- (b) With reference to the extract, describe the character of Pip. (08 marks)
- (c) What are the themes depicted in the extract? (08 marks)
- (d) Show the importance of this extract to the rest of the novel. (10 marks)

THOMAS HARDY: *Tess of the D'Urbervilles*

"Angel?" she said, and paused, touching him with her fingers lightly as a breeze, as though she could hardly believe to be there in the flesh the man who was once her lover. Her eyes were bright: her pale cheek still showed its wonted roundness, though half-dried tears had left glistening traces thereon; and the usually ripe red mouth was almost as pale as her cheek. Throbbingly alive as she was still, under the stress of her mental grief the life beat so brokenly that a little further pull upon it would cause real illness, dull her characteristic eyes, and make her mouth thin.

She looked absolutely pure. Nature, in her fantastic trickery, had set such a seal of maidenhood upon Tess's countenance that he gazed at her with a stupefied air:

"Tess - say it is not true! No, it is not true!"

"It is true."

"Every word?"

"Every word."

He looked at her imploringly, as if he would willingly have taken a lie from her lips, knowing it to be one, and have made of it, by some sort of sophistry, a valid denial. However, she only repeated, "It is true."

"Is he living?" Angel then asked.

"The baby died."

"But the man?"

"He is alive."

A last despair passed over Clare's face. "Is he in England?"

"Yes."

He took a few vague steps. "My position - is this," he said abruptly. "I thought - any man would have thought - that by giving up all ambition to win a wife with social standing, with fortune, with knowledge of the world, I

should secure rustic innocence, as surely as I should secure pink cheeks; but - However, I am no man to reproach you, and I will not."

Tess felt his position so entirely that the reminder had not been needed. Therein lay just the distress of it; she saw that he had lost all round.

"Angel - I should not have let it go on to marriage with you if I had not known that, after all, there was a last way out of it for you; though I hoped you would never -" Her voice grew husky.

"A last way?"

"I mean to get rid of me. You *can* get rid of me."

"How?"

"By divorcing me."

"Good heavens - how can you be so simple! How can I divorce you!"

"Can't you - now that I have told you? I thought my confession would give you grounds for that."

"O Tess - you are too, too - childish - unformed - crude, I suppose! I don't know what you are. You don't understand the law - you don't understand!"

"What - you cannot?"

"Indeed I cannot."

A quick shame mixed with the misery upon his listener's face "I thought - I thought -" she whispered ... "O, now I see how wicked I seem to you. Believe me, believe me, on my soul, I never thought but that you could! I hoped you would not, yet I believed without a doubt that you could cast me off if you were determined, and didn't love me at - at - all!"

Questions:

- (a) What happens just before this extract? (08 marks)
- (b) Describe the character of the following as portrayed in the extract:
 - (i) Angel. (04 marks)
 - (ii) Tess. (04 marks)
- (c) Comment on the techniques used in the extract. (08 marks)
- (d) What is the significance of the extract to the rest of the novel? (10 marks)

JANE AUSTEN: *Pride and Prejudice*

'And this is all the reply which I am to have the honour of expecting! I might, perhaps, wish to be informed why, with so little *endeavour* at civility, I am thus rejected. But it is of small importance.'

'I might as well enquire,' replied she, 'why with so evident a design of offending and insulting me, you chose to tell me that you liked me against

your will, against your reason, and even against your character? Was not this some excuse for incivility, if I was uncivil? But I have other provocations. You know I have. Had not my own feelings decided against you, had they been indifferent, or had they even been favourable, do you think that any consideration would tempt me to accept the man, who has been the means of ruining, perhaps for ever, the happiness of a most beloved sister?' *Symbolism*

As she pronounced these words, Mr. Darcy changed colour; but the emotion was short, and he listened without attempting to interrupt her while she continued.

'I have every reason in the world to think ill of you. No motive can excuse the unjust and ungenerous part you acted there. You dare not, you cannot deny that you have been the principal, if not the only means of dividing them from each other, of exposing one to the censure of the world for caprice and instability, the other to its derision for disappointed hopes, and involving them both in misery of the acutest kind.'

She paused, and saw with no slight indignation that he was listening with an air which proved him wholly unmoved by any feeling of remorse. He even looked at her with a smile of affected incredulity.

'Can you deny that you have done it?' she repeated.

With assumed tranquillity he then replied, 'I have no wish of denying that I did every thing in my power to separate my friend from your sister, or that I rejoice in my success. Towards him I have been kinder than towards myself.'

Elizabeth disdained the appearance of noticing this civil reflection, but its meaning did not escape, nor was it likely to conciliate her.

'But it is not merely this affair,' she continued, 'on which my dislike is founded. Long before it had taken place, my opinion of you was decided. Your character was unfolded in the recital which I received many months ago from Mr. Wickham. On this subject, what can you have to say? In what imaginary act of friendship can you here defend yourself? or under what misrepresentation, can you here impose upon others?'

'You take an eager interest in that gentleman's concerns,' said Darcy in a less tranquil tone, and with a heightened colour.—

'Who that knows what his misfortunes have been, can help feeling an interest in him?'

'His misfortunes!' repeated Darcy contemptuously, 'yes, his misfortunes have been great indeed.'

'And of your infliction,' cried Elizabeth with energy. 'You have reduced him to his present state of poverty, comparative poverty. You have withheld the advantages, which you must know to have been designed for him. You have deprived the best years of his life, of that independence which was no less his due than his desert. You have done all this! and yet you can treat the mention of his misfortunes with contempt and ridicule.'

Questions:

- (a) What leads to the conversation in this extract? (06 marks)
- (b) Describe the character of the following as portrayed in the extract:
 - (i) Elizabeth. (06 marks)
 - (ii) Darcy. (06 marks)
- (c) Comment on the techniques used in the extract. (06 marks)
- (d) What is the significance of this extract to the rest of the novel? (10 marks)

SECTION B

MONGO BETI: *The Poor Christ of Bomba*

What lessons can you learn from *The Poor Christ of Bomba*?

Discuss the theme of Religious hypocrisy as depicted in *The Poor Christ of Bomba*.

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

Discuss the theme of materialism as depicted in *Devil on the Cross*.

Explain the lessons Ngugi presents through Wangari and Waringa in *Devil on the Cross*.

IVAN TURGENEV: *Fathers and Sons*

Discuss the relevance of *Fathers and Sons* to the contemporary society.

With illustrations, discuss the major conflicts depicted in *Fathers and Sons*.

SECTION C

ALEX LA GUMA: *A Walk in the Night*

10. What is the contribution of setting in the portrayal of themes in *A Walk in the Night*?
11. Discuss at least **three** techniques used in *A Walk in the Night*.

EZEKIEL MPHAHLELE: *In Corner B*

12. Discuss the author's use of physical setting in the story.
13. What is the significance of the death of Talita's husband to the development of the story, *In Corner B*?

CHINUA ACHEBE: *The Voter*

14. How is humour brought out in *The Voter*?
15. Discuss Achebe's use of characterisation in *The Voter*.

SECTION D

JULIUS OCWINYO: *Footprints of the Outsider*

16. Discuss the role played by Bitoroci in the novel, *Footprints of the Outsider*.
17. In which way is Abdu Olwit an outsider in the novel, *Footprints of the Outsider*?

HENRY OLE KULET: *Vanishing Herds*

18. Discuss the character of Kedoki in *Vanishing Herds*.
19. Show how Eddah Sein and Norpisia's grandmother influence Norpisia in *Vanishing Herds*.

OSI OGBU: *The Moon also Sets*

20. Discuss the role played by Oby in the novel, *The Moon also Sets*.
21. Discuss the character of Pa Okolo as portrayed in *The Moon also Sets*.

END