

P310/3
LITERATURE
IN ENGLISH
(NOVELS)
Paper 3
July 2023
3 hours

RESOURCEFUL 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

*You are required to attempt **three** questions in all; Attempt **one** question from Section B and any **two** from Sections A, C and D.*

*Any extra question(s) shall **not** be assessed.*

SECTION A

CHARLES DICKENS: *Great Expectations*

1. In what ways is Joe Gargery presented as the most realistic gentleman in Charles Dickens' novel *Great expectations*? (33 marks)
2. Examine the effectiveness of Charles Dickens' style in the portrayal of Pip's character in the novel *Great expectations*. (33 marks)

THOMAS HARDY: *Tess of the d'Urbervilles*

3. Show how characters are presented as victims of circumstances in the novel *Tess of the d'Urbervilles*. (33 marks)
4. How does Thomas Hardy succeed in arousing the readers' sympathy for Tess in the novel, *Tess of the d'Urbervilles*? (33 marks)

JANE AUSTEN: *Pride and Prejudice*

5. Show how the relationship between Darcy and Elizabeth is effectively used to develop the theme of love in the novel *Pride and Prejudice*. (33 marks)
6. How effectively is the character of Collins portrayed in Jane Austen's novel, *Pride and Prejudice*? (33 marks)

SECTION B

NGUGI WA THIONGO: *Devil on the Cross*

7. Read the extract below and answer the questions about it.

“As for my children, I have quite a few. All of them speak English through the nose, exactly like people born and brought up in England. If you were to hear them speak Gikuyu or Kiswahili, you would laugh until you pissed yourself. It is so funny. They speak the two languages as if they were Italian priests newly

arrived from Rome. Priests without priestly collars. But then the children are mine, and I don't mind that they speak national languages like Italian foreigners. "Now for my *sugar girls*. I never run after schoolgirls. Girls like those are danger itself. They may pass on diseases, and I have no time for penicillin injections or for swallowing preventive capsules before the job.

"I like other people's wives. One gets such a glorious feeling of victory, you know, don't you, that that's another kind of stealing? I am particularly good at bourgeois women. They never resist. And they have no pretensions. They want only one thing. Some are not satisfied with one or two shorts – this is because their husbands are always at night clubs with their girlfriends. And again, many of them don't have much work to keep them busy; today, they sing only one song, change. For good seeds are not all contained in one gourd. A cunt is not salt or soap that will dissolve or disappear after use. I have baptized them ready - to - yield. They aren't expensive. But there is one professional, who has a row of degrees that stretches from here to there. She left her husband for my sake, and I felt like I had just returned from a victorious raid. But, of course, I had to give her something in return; 1,500,000 shillings for a ten-acre worth of plot of land. That's why if I catch my wife loitering on street corners, I'll make her to see through her arse!

As for my car, there's not a single model that I haven't tried I change cars like clothes. A *Mercedes Benz* beats them all, but when I get tired of that, I buy a *Citroen* or a *Daimler* or Range Rover. I have also bought toys for my two wives and old children, playthings like Toyotas, Datsuns and Peugeots.

'My sports; counting money in the evening, playing golf on Saturdays and Sundays and, of course, playing about with the thighs of the Ready-to-yeild when I have the time.

I often contrast the way I live today with the way I used to live, like contrasting sleep with death. Long ago, before Uhuru, I lived with duster and chalk in my hands, teaching children their ABC at Ruuwa-ini Primary school. Oh, those were terrible days! I used to eat *ugali* with salt as soup, or with ten cents, worth of vegetables when a bird of good omen had visited me. I used to cough all day because of the chalk dust that had accumulated in my throat, and I couldn't afford any fat to cool the pain that burned in my chest...

Questions

- (a) What leads to the events in the extract? (10 marks)
- (b) Name and describe the character who is speaking in this extract. (08 marks)
- (c) How are the themes in this extract depicted? (08 marks)
- (d) Explain the contribution of this extract to the development of the whole novel. (08 marks)

MONGO BETI: *The Poor Christ Of Bomba*

8. Read the extract below and answer the questions about it.

My throat was dry. She said again: “Why don’t you say something? What’s wrong with you?”

Three times I wetted my lips and I managed to say: this is my room not Zacharia’s. I came here because it was too stuffy in the other house, but it’s my room. . .” I noticed that my voice was doing tremolos like the new Vicar when he’s singing the Mass.

She laughed and said: “Do you think I’m going to eat you?” She turned her back to me again.

I felt sweat pouring all over me, on my brow, my hair, my arms, my stomach, my back, I was shivering with fright No., I wasn’t afraid; I must have been hot, because I was sweating Agh! I can’t say now whether I was cold or hot. I was sweating . . . great drops and at the same time I was shivering as if I’d slept out in the rains. My chest was bursting.

My sex was worrying me, because it wanted to stand up, like it does at dawn when the doves are singing. But there wasn’t room for it to stand up; that girl Catherine was pressing against me so hard.

Suddenly I wanted to piss! I felt certain that if my sex, struggling to stand up, went on butting against that girl’s naked back, I would finish by wetting my bed. However, I had taken a piss just before going to bed.

She lighted a match and looked at me. Then she asked: “Why are you so scared?”

I was ashamed.

“Who told you I was scared? “ I stammered.

“Who told me! Why, anyone can see you’re dying of fear!”

“Please go back to your room, I beg you! For the love of God, leave me alone.”

Be quiet, you little fool. Your father might hear you. Suppose he finds you here with a girl; what will you say then, eh?”

And I kept quiet. Later, I said: “Zacharia will be back soon. What will he think? Please go away?”

“Listen, you fool, Zacharia isn’t coming. He’s sleeping somewhere else tonight. And if he does come, I’ll say we’re talking together. You see, I was right when I said you were scared? Aren’t you ashamed of yourself?

I could do no more and I gave up.

Questions:

- (a) What circumstances lead to the extract? (10 marks)
- (b) Describe the character of Denis as portrayed in the extract. (08 marks)
- (c) How are themes depicted in the extract? (08 marks)
- (d) How is this extract related to the rest of the novel? (08 marks)

IVAN TURGENEV: *Fathers and Sons*

9. Read the extract below and answer the questions about it.

BRAVO! BRAVO! Do you hear, Arkady That is how young men of today should express themselves! And if you come to think of it, how could they fail to follow you! In the old days young people had to study. If they did not want to be thought in the world is work whether they liked it not. But now they need only say, “Everything in the world is rubbish!” - And the trick’s done. The young men are simply delighted. Whereas they were only sheep’s heads before, now they have suddenly blossomed out as nihilists!”

“Your vaunted sense of your own dignity has let you down,” Bazarov remarked phlegmatically, while Arkady went hot all over and his eyes flashed. “our argument has gone too far We’d better stop. I shall be prepared to agree with you,” he added, getting up, “when you can show me a single institution of contemporary life, private or public, which does not call for absolute and ruthless repudiation.”

‘I can confront you with a million such,’ cried Pavel Petrovich. ‘A million now are the peasant Commune, for example.’

A cold sneer twisted Bazarov’s face.

‘Well, so far as the commune is concerned,’ he said. ‘you had better discuss that with your brother, I should think he has seen by now what the commune is like in reality – its mutual responsibility, sobriety and the like.’

‘Take the family, then – the family as it exists among our peasants!’ shouted Pavel Petrovich.

‘I suggest you had better not investigate that too closely either. You have, I suppose, heard of the way the head of the family can select his daughter-in-law? Listen to me Pavel Petrovich, give yourself a couple of days to think it over – you’re not likely to come on anything straight away. Go through the various classes of society and scrutinize them carefully, and in the meantime Arkady and I will.’

‘Jeer at everything,’ broke in Pavel Petrovich.

‘No, go and dissect frog. Come along, Arkady. Good –bye for the present, gentlemen!’

The two friends went out, leaving the brothers alone, speechless and just looking at each other.

‘So that,’ began Pavel Petrovich at last, ‘so that’s the youth of this generation. There are our heirs!’

Questions:

- (a) Briefly explain what leads to the events in this passage. (10 marks)
- (b) Describe the character of Bazarov as depicted in the extract (08 marks)
- (c) What evidence of the generation gap can be discerned from this passage? (08 marks)
- (d) Discuss briefly the importance of this passage in highlighting the major conflicts portrayed in the novel, *Fathers and Sons*. (08 marks)

SECTION C

ALEX LA GUMA: *A Walk in the Night*

10. Discuss Alex La Guma's use of description in his novel *A Walk in the Night*.
(33 marks)
11. How effectively does the author portray the theme of police brutality in the novel *A Walk in the Night*?
(33 marks)

EZEKIEL MPHAHLELE: *In Corner B*

12. Explain Ezekiel Mphahlele's portrayal of burial ceremonies in his society as suggested in the short story, *In Corner B*.
(33 marks)
13. What issues about morality does Mphahlele highlight through his short story *In Corner B*?
(33 marks)

CHINUA ACHEBE: *The Voter*.

14. Do you think Marcus Ibe effectively manifests Achebe's message about irresponsible leadership? Closely refer to *The Voter*.
(33 marks)
15. What does Chinua Achebe strongly criticize about voters in *The Voter*?
(33 marks)

SECTION D

JULIUS OCWINYO: *Footprints of the Outsider*

16. How does the cotton ginnery affect the people of Teboke as revealed in the novel *Footprints of the outsider*?
(33 marks)
17. Show the effectiveness of Julius Ocwinoy's style in the portrayal of Abudu Olwit's character in the novel, *Footprints of the Outsider*?
(33 marks)

OLE KULET: *Vanishing Herds*

18. How effectively is Kedoki and Norpisia's journey through the wilderness employed to show environmental mismanagement in the novel, *Vanishing Herds*? (33 marks)
19. Discuss the role played by women in the struggle against environmental degradation as revealed in the novel *Vanishing Herds*. (33 marks)

OSI OGBU: *The Moon also Sets*

20. Analyse the importance of physical setting in Osi Ogbu's novel, *The Moon also Sets*. (33 marks)
21. Discuss the author's portrayal of Christianity in the novel *The Moon also Sets*. (33 marks)