

P310/3

Literature in English

Paper 3

July - August, 2024

3 Hours



UGANDA MUSLIM TEACHERS' ASSOCIATION  
UMTA JOINT MOCK EXAMINATIONS - 2024  
UGANDA ADVANCED CERTIFICATE OF EDUCATION

**Literature in English**

*(Novels and short stories)*

Paper 3

**3 Hours**

**INSTRUCTIONS TO CANDIDATES:**

- *This paper consists of **four** Sections, A, B, C and D.*
- *Candidates **must** answer **three** questions in all.*
- *Choose **one** question from Section D and two others from Section A, B or C.*
- *Not more than **one** question may be chosen from **one** section.*
- *Each essay question carries **33 marks**.*
- *Any additional question(s) will **NOT** be marked.*

## SECTION A

### **CHARLES DICKENS: *Great Expectations***

- 1 Explain the themes that are developed through the relationship between Joe and Pip in the novel, *Great Expectations*.
- 2 What lessons do you learn from the novel, *Great Expectations*?

### **THOMAS HARDY: *Tess of the D'Urbervilles***

- 3 Show how relevant the novel, *Tess of the D'Urbervilles* is to the Ugandan readers.
- 4 Explain the lessons that the reader draws from the love relationship between Angel Clare and Tess in the novel, *Tess of the D'Urbervilles*.

### **JANE AUSTEN: *Pride and Prejudice***

- 5 How are relationships in *Pride and Prejudice* affected by characters' Social class consciousness?
- 6 Discuss the theme of pride as manifested in Jane Austen's novel, *Pride and Prejudice*.

## SECTION B

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

- 7 Discuss the contributions of Catherine in the novel, *The Poor Christ of Bomba*.
- 8 Do you agree that Fr. Drumont severely fails in his evangelization mission in *The Poor Christ of Bomba*? Give reasons.

### **NGUGI WA THIONGO: *Devil on the Cross***

- 9 How does Boss Kihara representatively exhibit the evil nature of the rich in the novel, *Devil on the Cross*?
- 10 "In Kenya, everything has gone wrong". Clearly referring to the novel, *Devil on the Cross*, show what has gone wrong in Kenya.



**IVAN TURGENEV: *Fathers and Sons***

- 11 Discuss the character of Arkady as presented in the novel, *Fathers and Sons*.
- 12 Closely referring to the novel, *Fathers and Sons*, Discuss the young generation's views about life.

**SECTION C**

**ALEX LA GUMA: *A Walk in the Night***

- 13 How does the author evoke sympathy for Willieboy in *A Walk in the Night*?
- 14 Examine the theme of suffering in *A Walk in the Night*.

**CHINUA ACHEBE: *The Voter***

- 15 Comment on Achebe's portrayal of the electoral system in *The Voter*.
- 16 What is the relevance of *The Voter* to the Ugandan society?

**EZEKIEL MPHAHLELE: *In Corner B***

- 17 Which social evils does the author reveal in the society of the short story, *In Corner B*?
- 18 What is the contribution of Molamo (Talita's husband) to the short story, *In Corner B*?

**SECTION D**

**JULIUS OCWINYO: *Footprints of the Outsider***

Amunu arrived where Bitoroci was and positioned himself in front of her.

"Look at him," she spat, "so lazy he has to be woken by his mother when the sun is already up. And he thinks I can allow him to marry my daughter! *Cede*." And she spat a spray of saliva on the ground to her left. Amunu glanced at his mother, and then back at Bitoroci. Amunu was in Senior Five, tall, dark, athletic. He was eighteen.

Bitoroci glared at him, her eyes dark with derision. "Look how he looks at his mother," she said. "At your age you still think your mother should always be around to give you support, eh? And you think you are a man!" Then she barked out a laugh. Just once. Eh-hey!

Amunu glanced at his mother again. Then he looked back at Bitoroci. His tongue was as heavy as a grinding stone. His face began to convulse.

"And now his face twitches like that of a hen chief!" Bitoroci chided.

"Tell me, young man. Tell me what you have been doing with my daughter! Tell me now! Tell me!" And her hands clenched hard.

"*Imat B-B-Bitoroci*," Amunu stuttered, rubbing his palms together, "*Imat Bito-*"

"He does not even know how to be polite to his mother's agemates," Bitoroci cut in, "rubbing his palms together like a praying mantis. When we were still young, we were



expected to keep our hands behind our backs while talking to an elder. Not rub them together in front of us as if we were begging for money!’

Amunu transferred his hands behind his back and looked down.

His face twitched even worse.

Amunu had always been frightened of Bitoroci. Of her hacksaw voice, her acid eyes, her scorpion tongue. He had never thought he would ever be the target of her rage until her daughter had taken an interest in him. She was the one who had started it all by sending him a hand –embroidered handkerchief scented with talcum powder. And now he was being insulted like a common thief!

Bitoroci picked up where she had left off. ‘Now, young man, let me tell you one thing,’ she announced: ‘No daughter of mine is going to marry the son of a man who is good only at hawking pawpaws and who does not possess even a single cow. And who lives in a smelly, run-down, grass-thatched house!’.

And Bitoroci started moving towards her gleaming black-and-silver Raleigh bicycle parked right in the middle of Okullu Ipapalo’s compound. Katarina’s voice, however, cut her progress short. Bitoroci spun around to face Katarina.

‘Bitoroci,’ Katarina said, ‘I thought you had a quarrel with my son alone. Do not include us his parents in your quarrel, let me tell you. My husband may be an unimportant man who only sells pawpaws, but it is because of those pawpaws that our son is in secondary school. It is also because of those pawpaws that he has been sleeping with your daughter.’

Bitoroci’s eyes widened, then narrowed. Her chest heaved. Her male-lizard neck throbbed even harder.

‘Katarina,’ she said, ‘your son may sleep with my daughter now but he will not marry her. After all, of all the people you slept with only one married you. And you chose the worse of the lot, perhaps because you are so ugly.’

Katarina laughed. Eh-hey! ‘Look who is talking about ugliness,’ she countered. ‘I wonder whether Jago Olima married you with his eyes closed, what with your stiff and skinny neck and dry twiggy legs. No wonder no single man would take you, so you had to settle for an old married man.’

Bitoroci swallowed a ball of saliva. Then she spoke. ‘Old he may be,’ she said, ‘but I was not going to marry a worthless pawpaw seller who lives in a grass-thatched hut crawling with mice.’

Katarina’s face had grown stormy. ‘Get out of my compound,’ she screamed, ‘before I break your thin neck!’ Then she dashed into the kitchen.

### Questions

- (a) What leads to the events in the extract. (08 marks)
- (b) Describe the character of Bitoroci as depicted in the extract. (08 marks)
- (c) Explain the themes portrayed in this extract. (08 marks)
- (d) How significant is the extract to the rest of the novel? (10 marks)



## H.OLE KULET: *Vanishing Herds*

On her way back, she was overwhelmed by the beautiful scenery that stretched to the horizon before her eyes. Thousands upon thousands of wild animals were grazing on the blush green tall grass that rippled in waves like the sea. In the sky, she saw a soaring *olkupelia* bird seeking a nibbling shrew. She heard crickets trill in the nearby bushes. She knew hyraxes drowsed in the hollow of the trees in the forest and on the same trees perched the ugly vultures with their almost featherless heads and necks, waiting to find another dying animal. She marveled at the symbiotic relationship of nature. Sadly, she thought, only human beings played a destructive role in that cycle of life. Only human beings, she concluded, were not content to leave things as nature had intended them to be. Even when they changed them, she thought angrily, they were seldom satisfied with the result.

Later that night after Lembarta and Masintet had gone to keep their nightly vigil, Norpisia reminded Kedoki of the dreams that she once had and which partly came true.

'I once told you about a dream I had,' she told him as she reached over to a pile of firewood for a stick, uncovered hot coals in the bed of ashes and then tossed bits of bark on them. The fire burst into flames and she tossed more pieces of wood into it. She moved closer to sit near it. 'In that dream, I called you, but you faded away leaving me standing there desperately.'

'Yes you told me,' Kedoki answered quietly. 'As I told you then, it was a dream. We must leave it as such.'

'No, my husband,' she protested mildly. 'A dream stops being a dream when it comes true.'

'It could have been just a coincidence,' he said nonchalantly. 'Nothing more than that.'

She tried to argue her case about the dreams but he seemed adamant and did not understand what she meant about them. Or if he did, he did not take her seriously. The dreams, however, kept on disturbing her mind. She recalled the first dream where she saw a giant lion crash into their cattle enclosure and pounce on a heifer. In the dream, Kedoki came out holding his spear to face the ferocious animal then, everything became hazy and Kedoki began to fade away. She called him desperately, but he did not answer her. Then, she recalled the other dream where Kedoki was injured, not by animals, but by his fellow human beings. Most disturbing were the last parts of the two dreams where her grandmother appeared urging her to go to the forest in the highlands and help wild animals fight a multi-headed monster that had invaded the forest.

### Questions

- (a) What occurs before this extract? (10 marks)
- (b) What is revealed about Norpisia's character in the extract? (08 marks)
- (c) How effectively are themes revealed in the extract. (06 marks)
- (d) 'Only human beings, she concluded, were not content to leave things as nature had intended them to be'. Basing on the whole novel, show how this is true. (10 marks)



## OSI OGBU: *The Moon Also Sets*

"Once out of earshot of those in the house, Pa Okolo gave Uncle Ben the brief. It constituted of a little background to the problem including all the insults and humiliations that he and the members of the family had endured over the years because of Mama Oby's behaviour. He did not tell him about the marriage proposal, neither did he mention the fact that the matter hindered his admission to the prestigious council of elders. Pa Okolo made it sound like everything was being done in the interests of the family's honour and, in particular, to redeem Uncle Ben.

As he spoke, he eye-balled his brother with the intensity of a psychological prop. He would equally have detected any weaknesses likely to hamper delivery. When he was through with outlining the broad strategy, he asked Uncle Ben to give him his own assessment of the problem. Uncle Ben had understood what needed to be done but did not see how it would be executed. Pa Okolo cautioned him to be extremely careful.

"An old man like me cannot be caught with my hands soiled in a neighbour's pot of soup. Never! But that does not mean that if the soup is presented by a younger one, he would not eat. He would eat and ask questions later, if at all. A word is enough for the wise."

He made a quick turn and began to walk away like an army commander who had just finished giving instructions to his battalion and did not want any questions or follow-up reactions.

"Wait, Pa Okolo. Wait." Uncle Ben waved towards him.

"Yes, what is it again?"

"Nothing serious. Just ehm. Pa Okolo, can't you spare a tot of what you have in that bottle? It is especially good this early in the morning." Uncle Ben had been eyeing the bottle which Pa Okolo held firmly under his armpit.

"Give you what? Is that why you stopped me? You must be mad.

This is not a drink for poor and useless men like you. In any case, do you know what it is?"

"Of course! It is vodka."

"A ha! No wonder you went to Lagos and instead of bringing back prosperity like the chief, you brought back misery and a sack of tattered clothes. No wonder!"

"Pa Okolo, why are you raising your voice? What wrong have I done now?"

"You don't know, Mr. Clueless? You are asking me to help you finish yourself. Look at you, incompetent and lazy."

"There you go again," said Uncle Ben, head bowed.

"If I give you a shot of Vodukaa, the drink of the great Russian, I know what to expect. When the Russians drink it, they fly to the moon. As for you, with one shot you will dive into enwu, sex is that palatable: the more you lick, the more you want. But it can destroy you equally. It looks like your wife has it in abundance. As for you, you are like a bee. With a shot of vodukaa, you would be at it all day and that useless wife of yours will never go to the market to fend for the two of you. She does not seem capable of saying "no" because she is always hot. Look at her waist: She is Mrs. Ever-ready. Her waist is expanding and yours is shrinking."

### **Questions**

- (a) What circumstances lead to the events in the extract? (08 marks)
- (b) Describe the character of Pa Okolo as depicted in the extract. (08 marks)
- (c) How are themes depicted in the extract? (08 marks)
- (d) Explain the significance of this extract to the rest of the novel. (10 marks)

**END**