

"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. Throbblingly 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)

(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*.