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P310/3

LITERATURE IN  
ENGLISH

Paper 3

July / Aug. 2022

3 hrs



UGANDA TEACHERS' EXAMINATIONS SCHEME

Uganda Advanced Certificate of Education

JOINT MOCK EXAMINATIONS

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.*

*Answer **three** questions in **all**: **one** question **must** be chosen from section A and **two** others from sections B, C and D.*

***Not** more than **one** question may be chosen from **one** section.*

*Any additional question (s) attempted will **not** be marked.*

## SECTION A:

**CHARLES DICKENS: Great Expectations**

**THOMAS HARDY: Tess Of The D'urbervilles**

**JANE AUSTEN : Pride And Prejudice**

### 1. **CHARLES DICKENS: Great Expectations**

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

We were seated by the fire, as just now described, and miss Harisham still had Estella's arm drawn 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 then fierce affection than accepted or returned it.

"What!" said Miss Harisham, 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 Harisham, passionately striking her stick upon the floor, "you are tired of me."

Estella looked at her with 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 was almost cruel.

"You stock and stone!" exclaimed Miss Harisham

"You cold, 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 retort.

"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.""



“Oh look at her, look at her!” Cried Miss Harisham, bitterly. “look at her, so hard and thankless, on the earth where she was reared! I took her into this wretched breast when it was first bleeding from its tabs, 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 me, and I owe everything to you. What would you have?”

“Love,” replied the other.

“You have it.”

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

2. **THOMAS HARDY: Tess of the D'urbervilles.**

*by definition marks*  
“I thank God!” 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 reposting without care.

He turned away to descend, then irresolute, faced around away to descend, then irresolute faced around to her door again. In the act he caught sight of one of the d'uberville dames, whose portrait was immediately over the entrance of Tess's bed chamber. In the candle light the painting was more than unpleasant.

*discription*

Sinister design lurked in the woman's features, a concentrated 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 into show the necklace, and again he expressed the distressing sensation of a resemblance between them.

The check 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 passions slave, yet who found no advantage in his enfranchisements. He was simply regarding the 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, upto an hour ago, but the little less, and what words away!

He argued erroneously when he said to himself that her heart was not indexed in the honest freshness of her face, but Tess had no advocate to set him right. Loud 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 had already swallowed up his happiness, and was now digesting it.

Listlessly, and was ready to swallow up the happiness of a thousand other people with as little disturbance or change of mien.

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



- (c) How has clare been "passion's slave" up to this point in the story?
- (d) Discuss briefly the narrative techniques employed by Hardy in the passage.

3. **JANE AUSTEN: pride and Prejudice.**

They walked on, without knowing in what direction. There was 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 Longbourn, 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 endeavors to obtain the promise from her nephew which he had refused to give. But, unluckily for her ladyship, its effect had been exactly contrariwise.

"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 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 much 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 behavior 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 had said of my conduct, my manners, and 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 some time, I confess, before I was reasonable enough to allow their justice."

### Questions

- (a) Briefly outline the events that lead up to this scene.
- (b)
  - (i) What do you know about Lady Catherine's' journey to Longbourn?
  - (ii) "...its effect had been contrarywise" In what ways and for what reasons did her Ladyship's efforts produce the opposite results?
- (c) Comment on the relationship between Elizabeth and Darcy as seen in this passage. In what ways, if at all, is it different from their previous encounters?
- (d) Comment on the significance of this passage to the development of the story.

### SECTION B

**MONGO BETI: Poor Christ of Bomba**

**NGUGI WA THIONGO: Devil on the cross**

**IVAN TURGENEV: Fathers and Sons**

**MONGO BETI: Poor Christ Of Bomba**

- 4. How does Mongo sustain the interest of his readers in the novel Poor Christ Of Bomba?
- 5. Discuss the Mongo's use of setting to advance the major themes of the novel.

**NGUGI WA THIONGO: Devil on the cross**

6. Who is the devil on the cross in The Devil On the Cross?
7. How does Ngugi Wa Thiongo use Waringa in the plot development of the novel, Devil on the Cross?

**IVAN TURGENEV: Fathers and Sons.**

8. Comment Critically on Bazarov's attitude to life and say how consistent it is with his own behavior in Fathers and Sons?
9. Discuss the theme of alienation in Fathers and Sons and show how it is developed.

**SECTION C**

**ALEX LA GUMA: A WALK IN THE NIGHT**

10. Explain the author's message in the novel A Walk In The Night

11. How effective is the title A Walk In The Night?

- injustice  
- suffering  
- poverty

**EZEKIEL MPHAHLELE: In Corner B**

12. With examples from the novel, explore writers major ideas as presented in In Corner B
13. What relevance do the moral issues raise in In Corner B have for you today?

**CHINUA ACHEBE: THE VOTER.**

14. Explain the narrative techniques used by Chinua Achebe and assess their effectiveness.
15. Discuss the relevance of the title The Voter.

corruption  
Materialism

apathetic.

Ca alcohol

bewildered

emaciated

irony

family



## SECTION D

**JULIUS OCWINYO: Foot Prints of The Outsider**

**HENRY OLE : Vanishing Herds**

**OSITA OGBU : The Moon also Sets**

**JULIUS OCWINYO: Footprints of the Outsider**

16. To the incidents in the novel, discuss Olwit's exceptional qualities. How do they contribute to the lessons development in the novel Footprints of the Outsider?
17. Discuss how setting contributes to the readers' understanding of the novels Footprints Of The outsider.

**HENRY OLE: Vanishing Herds.**

18. What moral lessons do you draw from the novel? Vanishing Herds.
19. Discuss the Significance of physical Setting to the Plot of Vanishing Herds.

**OSITA OGBU: The Moon also Sets**

20. Discuss the theme of male Chauvinism in the novel The moon also sets.
21. How relevant is the novel The Moon also Sets to your contemporary society.

END

- Religious hypocrisy
- mistreatment
- ~~Seto~~ women emancipation
- corruption
- love
- male chauvinism
- sex immorality - pro
- education
- food
- injustice - food
- widow inheritance