

P310/3
LITERATURE IN
ENGLISH
PAPER 3
July 2019
3 hours

ACEITEKA MOCK EXAMINATIONS, 2019

Uganda Advanced Certificate of Education

LITERATURE IN ENGLISH

(NOVELS)

Paper 3

3hours

INSTRUCTIONS:

- a) This paper consists of four sections: A, B, C and D.*
- b) Attempt **three** questions in all.*
- c) **One** question must be chosen from Section B.*
- d) Then choose **two** other questions.*
- e) Each from a different section.*

SECTION A.

JANE AUSTEN: *Persuasion*.

1. Who persuades who over what and with what effects? Illustrate from the novel *Persuasion*.
(33 marks)
2. In what ways is love made a nightmare in *Persuasion*? Illustrate. (33 marks)

THOMAS HARDY: *Under The Greenwood Tree*.

3. Discuss the role of Dick Dewey as presented in *Under The Greenwood Tree*.
(33 marks)
4. What lessons do you learn from the relationship between Fancy Day and Dick Dewey in the novel *Under The Greenwood Tree*? (33 marks)

CHARLES DICKENS: *Oliver Twist*.

5. Who twists who over what and with what effects? Illustrate from the novel *Oliver Twist*. (33 marks)
6. In what ways is love made a nightmare in *Oliver Twist*? Illustrate (33 marks)

SECTION B.

GRAHAM GREENE: *The Heart Of The Matter*.

7. Discuss the suitability of the title “The Heart of The Matter” to the novel *The Heart of The Matter*. (33 marks)
8. Examine the effectiveness of three major narrative techniques employed in *The Heart of The Matter*”. (33 marks)

NICOS KAZANTZAKIS: *Zorba The Greek*.

9. Write down and explain ten statements from *Zorba The Greek* that a modern Christian cannot agree with. (33 marks)
10. In *Zorba The Greek*, man is presented as materialistic in nature. Justify this statement. (33 marks)

E.M. FORSTER: *A Room With A View*.

11. What is the role of Lucy Honeychurch in the novel *A Room With A View*? (33 marks)
12. Discuss the theme of love and marriage in *A Room With A View*. (33 marks)

SECTION C.

TAYEB SALIH: *Season Of Migration To The North*.

13. Analyze the major conflicts in the novel *Season Of Migration To The North*. (33 marks)
14. What problems do women face in the society of *Season Of Migration To The North*? (33 marks)

ARTHUR KOESTLER: *Darkness At Noon*.

15. In politics, there is no permanent friend. Justify this statement given the events of *Darkness At Noon*. (33 marks)
16. How effectively does Koestler use setting in *Darkness At Noon*? (33 marks)

FERDINAND OYONO: *Houseboy*.

17. What role do M. Moreau and his wife play in the novel *Houseboy*? Illustrate. (33 marks)
18. “The dog of the king is the king of dogs”. Generate literature based on this statement given the events of *Houseboy*. (33 marks)

SECTION D.

OSI OGBU: *The Moon Also Sets*.

19. Read the following extract and answer the questions that follow.

“What! She said that?”

“Not in those exact words. Chief, ‘don’t be silly’ may not be an insult. But no one can tell a man of your type of my type: ‘Don’t be silly’ and get away with it. You must size up a man before you tell him ‘don’t be silly’.”

“What did she say?”

Chief, I cannot repeat half of what she said because even our gods would be after me for repeating her words. What is worse, she gave me a lecture on our history and customs. Chief, she is not in the hospital today because these are modern times. If it were in the days of my forefathers, she would have been declared missing and that would have been the end of the matter.”

“Who does she want Oby to marry then?” The chief was most unhappy but was keeping a calm front.

“She opened the mouth with which she uses to eat yam and cassava to tell me that Oby can even marry a Japanese or any oyibo man if she likes.”

“Well, Okolo, you know that I would personally consider it an insult that our proposal has been rejected by your family. There is not much I can do, but it has untold consequences. I am sure that you are aware.”

“But chief, that is why I am here.”

“I am surprised that a man of your standing who wants to be counted in the community cannot control a small girl, your junior brother’s widow. I now agree with you, it is not something that you would want people to hear. But then Okolo, if my family is insulted, I think that the whole world would know why you could not be admitted into the council of elders. You were not man enough and we have evidence to prove it.”

The chief was conscious of the effect his words would have on Pa Okolo.

“Chief, why are you talking like this? I have, eh mm...”

“How do you want me to talk? I made up my mind to help you but you have not passed the first test. You know that any additional day that we waste my son gets closer to marrying an oyibo girl. This is very serious.”

“But, chief... You are a bright man, full of ideas. I came so that we could put our heads together and find a solution. We must sharpen our tools to be able to shoot a bird that has learnt to fly without perching.”

“My friend, this problem is yours and the solution, therefore, must be yours.”

‘I know that, but I need your help. Do you want my knees on the floor?’

“That would not be necessary,” he said, attempting to lower his voice. “All right. I will help with ideas. But before then, let me bring something that would wake up our brains.”

The chief went into an inner room and came out with a half-empty bottle of vodka.

“You remember this?” the chief asked.

“Yes, Vodou-kaa. How can I forget? The one the Russians drink before going to the moon.”

“You’ve got it. It sets the brain thinking. Why do you think that the Russians are so intelligent?”

‘I have no idea.’

“Well, you are looking at it.” He poured some into a small glass and downed it.

Questions

- Briefly describe the events that lead to the extract. (8 marks)
- Explain the cultural concerns that the writer raises in the extract. (10 marks)
- Examine the effectiveness of the narrative techniques used in the extract. (8 marks)
- Discuss the significance of this extract in developing plot. (08 marks)

OLE KULET: *Blossoms Of The Savannah.*

20. Read the following extract and answer the questions that follow.

The announcement of the good tidings came in such stunning swiftness that it caught Taiyo and Resian unaware. It left them dazed and dumbfounded.

At the end of August, Minik the *Emakererei*, organized a farewell party for the girls. She had noted that they had become popular with the workers and she knew they would like to bid them farewell. She therefore invited many workers from all paddocks, and also invited the girls from the Intapuka-e-Maa school and their teachers.

On the day of the party, the younger employees labored over large fires built in a long line near the wool godown, roasting mutton from the ten sheep slaughtered alongside a bullock, and cooking large pots of potatoes, peas and cabbage. A king-size pot of *ugali* hissed cheerfully at the side.

The feast began at two in the afternoon and the workers around Taiyo and Resian laughed and shouted merrily as they consumed great quantities of food and drank many bottles of soda and fruit juices. Taiyo and Resian were very much a part of the scene around them, as they ate, drank and enjoyed themselves, frowning with feigned disagreement with a comment here and laughing in response to a joke there. The girls from Intapuka-e-Maa enjoyed themselves too.

After all the people had eaten, the girls from Intapuka-e-Maa said they were going to sing a song. They stood up, straightened and smoothened their shirts and formed four lines, one behind the other. Their voices were soft, pleasant and melodious. And the words of their song brought tears into the eyes of Taiyo and Resian.

*We are the blossoms of our land,
We are the cream of our generation,
We are the future of our nation,
We are Intapuka-e-Maa.
Where are those who used to doubt us?
Where are those who thought we were not worthy?
That for us to be worthy we must be cut?
Let them come out and see the Daughters of Maa.*

*We are proud to be Intoiye nemengalana,
We are proud to be the Blossoms of the Savannah,
When you come to look for us, we shall not be there,
We shall not be found in the dingy, dirty huts.*

*We shall be doctors, engineers and teachers,
We shall stand side by side with the men,
We shall be building our nation together,
We are the blossoms of the Savannah!*

As the girls sang, a procession of vehicles came from the east. It raised a long column of dust as it rapidly approached.

Questions

- Briefly describe the events that lead to the extract. (8 marks)
- Explain the cultural concerns that the writer raises in the extract. (10 marks)
- Examine the effectiveness of the narrative techniques used in the extract. (8 marks)
- Discuss the significance of this extract in developing plot. (08 marks)

GODFREY MWENE KALIMUGOGO: *A Murky River.*

21. Read the following extract and answer the questions that follow.

“Tell him you know nothing. Heavens, you are still thinking about that? The Boss won’t ask you anything. He doesn’t deal with junior officers, you know that. It’s a good policy most of the time. We should, each one of us, know our places. If the Boss wants to know something, he should ask me. He shouldn’t jump me. Hierarchy, you know.”

“I understand.... And Mr. Otega – sorry, Sir.”

“Man, why don’t you mind your own business! This city, this country, has become a survival test ground. Don’t allow anybody to ask you how you survive, all right?”

“I’ve already got the point, Sir. It’s not easy, surviving in this place. Sunrise brings with it new worries, new thoughts about how I shall spend the day, where I shall get my lunch and get the evening beer... And sunset doesn’t take away these anxieties. Rather, it intensifies them, as it brings me closer to yet new worries about tomorrow... How can I cope?”

“That, my young friend, is what most people keep asking themselves. Perhaps now you want to go back to your office and put in some work. Do something, or pretend to. I’ll call you when I need you. Don’t misunderstand me, you know, about hierarchy. I can bend the rules if need be.”

Mutana went back to his office, and as he stuffed the money in his briefcase, he was struck by the phenomenon of hope conflicting with despair.

Where did he stand in all this conflict? He was poor, desperately poor. The house rent was due, water and electricity bills were at home, unsettled; there was no food at home... And then, while there, sitting in his office and wondering what to do about these problems, the Commissioner had called him to his office, and given him two million shillings. Was this a good sign, that somehow or other, he could count on tomorrow to take care of itself? Or was it the bad sign he suspected it to be, that he was prepared to be tempted into receiving and pocketing ill-gotten wages, so that he could live comfortably tomorrow? But he deliberately decided to misunderstand the words from The Sermon on the Mount:

*‘Therefore take no thoughts, saying,
What shall we eat? or what shall we drink?
Take therefore no thought for the morrow:
for the morrow shall take thought for the
things of itself....’*

And that evening, as he had a drink at the Grand Imperial Hotel, he felt good: he had the money to spend freely, and he was not afraid of rubbing shoulders with the rich and the powerful. With mounting expansiveness and a sense of liberation, Mutana concluded that the Sermon on the Mount had got it all wrong.

“No way!” he swore, “you can’t just sit there and expect to-morrow to do things for you! To-morrow will be okay only if you get the money to-day!”

‘Ye cannot serve God and Mammon.’

So be it. He was now prepared to serve mammon. Was it a choice? Was it an ultimatum, to choose between serving God and serving mammon? Very well, he would serve mammon. This was the provident way, the practical way of ensuring that you had a drink and supper at the end of the day, and at the beginning of tomorrow... And look at the Boss.

“He’s rich. He’s powerful. He gets what he wants... That’s why we work for him, we fear him, we worship him. He serves mammon and mammon serves him very well. No way!” he swore again. “Give me mammon any time!” That was it. He had made the decision of his life.

Questions

- a. Briefly describe the events that lead to the extract. (8 marks)
- b. Explain the social concerns that the writer raises in the extract. (10 marks)
- c. Examine the effectiveness of the narrative techniques used in the extract. (8 marks)
- d. Discuss the significance of this extract in developing plot. (08 marks)

SUCCESS!!