

P310/3
LITERATURE
IN ENGLISH
(Novels)
PAPER 3
3 hours

WAKISSHA

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*
- *Candidates must answer **three** questions in all. **One** question must be chosen from section A and any **two** others from sections B, C, and D.*
- *Not more than **one** question may be chosen from **one** section.*
- *Any additional question(s) answered will **not** be marked.*

SECTION A

1. JANE AUSTEN: *Pride and Prejudice*

Lady Catherine seemed pleased. "And will you promise me, never to enter into such an engagement?"

"I will make no promise of the kind."

"Miss Bennet, I am shocked and astonished. I expected to find a more reasonable young woman. But do not deceive yourself into a belief that I will ever recede. I shall not go away, till you have given me the assurance I require."

"And I certainly *never* shall give it. I am not to be intimidated into anything so wholly unreasonable. Your ladyship wants Mr. Darcy to marry your daughter; but would my giving you the wished-for promise, make *their* marriage at all more probable? Supposing him to be attached to me, would *my* refusing to accept his hand, make him wish to bestow it on his cousin? Allow me to say, Lady Catherine, that the arguments with which you have supported this extraordinary application, have been as frivolous as the application was ill-judged. You have widely mistaken my character, if you think I can be worked on by such persuasions as these. How far your nephew might approve of your interference in *his* affairs, I cannot tell; but you have certainly no right to concern yourself in mine. I must beg, therefore, to be importuned no farther on the subject."

"Not so hasty, if you please. I have by no means done. To all the objections I have already urged, I have still another to add. I am no stranger to the particulars of your youngest sister's infamous elopement. I know it all; that the young man's marrying her, was a patched up business, at the expense of your father and uncle. And is *such* a girl to be my nephew's sister? Is *her* husband; is the son of his late father's steward, to be his brother? Heaven and earth!—of what are you thinking? Are the shades of Pemberley to be thus polluted?"

"You can *now* have nothing farther to say," she resentfully answered.

"You have insulted me, in every possible method. I must beg to return to the house."

And she rose as she spoke. Lady Catherine rose also, and they turned back. Her ladyship was highly incensed.

"You have no regard, then, for the honour and credit of my nephew! Unfeeling, selfish girl! Do you not consider that a connection with you, must disgrace him in the eyes of everybody?"

"Lady Catherine, I have nothing farther to say. You know my sentiments."

"You are then resolved to have him?"

"I have said no such thing. I am only resolved to act in that manner, which will, in my own opinion, constitute my happiness, without reference to *you*, or to any person so wholly unconnected with me."

"It is well. You refuse, then, to oblige me. You refuse to obey the claims of duty, honour, and gratitude. You are determined to ruin him in the opinion of all his friends, and make him the contempt of the world."

"Neither duty, nor honour, nor gratitude," replied Elizabeth, "have any possible claim on me, in the present instance. No principle of either, would be violated by my marriage with Mr. Darcy. And with regard to the resentment of his family, or the indignation of the world, if the former *were* excited by his marrying me, it would not give me one moment's concern—and the world in general would have too much sense to join in the scorn."

"And this is your real opinion! This is your final resolve! Very well. I shall now know how to act. Do not imagine, Miss Bennet, that your ambition will ever be gratified."

I came to try you. I hoped to find you reasonable; but depend upon it I will carry my point."

Questions

- a) Briefly describe the context of this passage. (10 marks)
- b) Describe the mood of the passage. (8 marks)
- c) How is the theme of class developed in this scene? (6 marks)
- d) Explain the significance of this scene to the rest of the novel. (10 marks)

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

Her narrative ended: even its reassertions and secondary explanations were done. Tess's voice throughout had hardly risen higher than its opening tone; there had been no exculpatory phrase of any kind, and she had not wept.

But the complexion even of external things seemed to suffer transmutation as her announcement progressed. The fire in the grate looked impish, demoniacally funny, as if it did not care in the least about her strait. The fender grinned idly, as if it, too, did not care. The light from the water-bottle was merely engaged in a chromatic problem. All material objects around announced their irresponsibility with terrible iteration. And yet nothing had changed since the moments when he had been kissing her; or rather nothing in the substance of things. But the essence of things had changed. When she ceased the auricular impressions from their previous endearments seemed to hustle away into the corners of their brains, repeating themselves as echoes from a time of supremely purblind foolishness.

Clare performed the irrelevant act of stirring the fire: the intelligence had not even yet got to the bottom of him. After stirring the embers he rose to his feet: all the force of her disclosure had imparted itself now. His face had withered. In the strenuousness of his concentration he treadled fitfully on the floor. He could not, by any contrivance, think closely enough; that was the meaning of his vague movement. When he spoke it was in the most inadequate, commonplace voice of the many varied tones she had heard from him.

"Tess!"

"Yes, dearest."

"Am I to believe this? From your manner I am to take it as true. O you cannot be out of your mind! You ought to be! Yet you are not. . . . My wife, my Tess—nothing in you warrants such a supposition as that?"

"I am not out of my mind," she said.

"And yet—" He looked vacantly at her, to resume with dazed senses: "Why didn't you tell me before? Ah yes—you would have told me—in a way; but I hindered you. I remember!"

These, and other of his words, were nothing but the perfunctory babble of the surface while the depths remained paralyzed. He turned away, and bent over a chair. Tess followed him to the middle of the room where he was, and stood there staring at him with eyes that did not weep. Presently she slid down upon her knees beside his foot, and from this position she crouched in a heap. "In the name of our love, forgive me," she whispered with a dry mouth. "I have forgiven you for the same." And as he did not answer she said again, "forgive me, as you are forgiven. *I forgive you, Angel.*"

"You,— yes, you do."

"But you do not forgive me?"

Questions

- a) What relevant events lead to this passage? (8 marks)
- b) Briefly describe the mood of the passage. (6 marks)
- c) Describe the feelings of both Clare and Tess in this scene. (10 marks)
- d) How relevant is this scene to the rest of the novel? (10 marks)

3. CHARLES DICKENS: *Great Expectations*

'If you knowed, dear boy,' he said to me, 'what it is to sit here alonger my dear boy and have my smoke, arter having been day by day betwixt four walls, you'd envy me. But you don't know what it is.'

'I think I know the delights of freedom,' I answered.

'Ah,' said he, shaking his head gravely. 'But you don't know it equal to me. You must have been under lock and key, dear boy, to know it equal to me – but I ain't a going to be low.'

It occurred to me as inconsistent, that for any mastering idea, he should have endangered his freedom and even his life. But I reflected that perhaps freedom without danger was too much apart from all the habit of his existence to be to him what it would be to another man. I was not far out, since he said, after smoking a little:

'You see, dear boy, when I was over yonder, t'other side the world, I was always a looking to this side; and it come flat to be there, for all I was a growing rich. Everybody knowed Magwitch, and Magwitch could come, and Magwitch could go, and nobody's head would be troubled about him. They ain't so easy concerning me here, dear boy – wouldn't be, leastwise, if they knowed where I was.'

'If all goes well,' said I, 'you will be perfectly free and safe again, within a few hours.'

'Well,' he returned, drawing a long breath, 'I hope so.'

'And think so?'

He dipped his hand in the water over the boat's gunwale, and said, smiling with that softened air upon him which was not new to me:

'Ay, I s'pose I think so, dear boy. We'd be puzzled to be more quiet and easy-going than we are at present. But – it's a flowing so soft and pleasant through the water, p'raps, as makes me think it – I was a thinking through my smoke just then, that we can no more see to the bottom of the next few hours, than we can see to the bottom of this river what I catches hold of. Nor yet we can't no more hold their tide than I can hold this. And it's run through my fingers and gone, you see!' holding up his dripping hand.

'But for your face, I should think you were a little despondent,' said I.

'Not a bit on it, dear boy! It comes of flowing on so quiet, and of that there rippling at the boat's head making a sort of a Sunday tune. Maybe I'm a growing a trifle old besides.'

He put his pipe back in his mouth with an undisturbed expression of face, and sat as composed and contented as if we were already out of England. Yet he was as submissive to a word of advice as if he had been in constant terror, for, when we ran ashore to get some bottles of beer into the boat, and he was stepping out, I hinted that I thought he would be safest where he was, and he said, 'Do you, dear boy?' and quietly sat down again.

Questions

- a) Place the above passage in its context. (10 marks)
- b) How effectively does the writer use dialogue in the passage? (8 marks)
- c) Briefly explain the changes in Pip regarding his attitude toward Magwitch. (6 marks)
- d) How relevant is this passage to the rest of the novel? (10 marks)

SECTION B

MONGO BETI: The Poor Christ of Bomba

Either

4. Of what significance is the narrator in the novel *The Poor Christ of Bomba*? (33 marks)

Or

5. Discuss the response of the whites to the Africans in *The Poor Christ of Bomba*. What is your reaction to this response? (33 marks)

NGUGI WA THIONG'O: Devil on the Cross

Either:

6. What is the role played by Mwaura in the novel, *Devil on the Cross*? (33 marks)

Or

7. Discuss the theme of neocolonialism in the novel, *Devil on the Cross*. (33 marks)

IVAN TUNGENEV: Fathers and Sons

Either:

8. Discuss how the friends, Arkady and Bazarov are affected by their meeting with Anna Odintsova in the novel *Fathers and Sons*? (33 marks)

Or:

9. How does the philosophy of Nihilism influence the behavior of Bazarov and Arkady in the novel, *Fathers and Sons*? (33 marks)

SECTION C

ALEX LA GUMA: A Walk in the Night

Either:

10. Analyze the character of Constable Raalt in the short story, *A Walk in the night*. (33 marks)

Or:

11. Discuss the theme of crime in *A Walk in the Night*. (33 marks)

ES'KIA MPHALELE: In Corner B

Either:

12. How do the folks in Corner B react to death in the short story, *In Corner B*? (33 marks)

Or:

13. Describe the character of Talita in the short story, *In Corner B*. (33 marks)

CHINUA ACHEBE: The Voter

Either:

14. How are politicians and politics portrayed in *The Voter*? (33 marks)

Or:

15. What makes *The Voter* an interesting short story? (33 marks)

SECTION D

JULIUS OKWINYO: Footprints of the Outsider

Either

16. Referring closely to the novel *Footprints of the Outsider*, whom do you think is the best representative of the people of Ayer Constituency? (33 marks)

Or

17. Describe the contribution of father Guglielmo in the development of the novel, *Footprints of the Outsider*. (33 marks)

H.R. OLE KULET: Vanishing Herds

Either

18. Discuss the view that hell has no fury than an environment destroyed, in the novel, *Vanishing Herds*. (33 marks)

Or

19. Describe the character of Norpisia in the novel, *Vanishing Herds*. (33 marks)

OSI OGBU: The Moon Also Sets

Either

20. What experiences does Oby go through in her life at University? How do they change her perspective toward life? (33 marks)

Or

21. How justifiable is the ending of the novel *The Moon Also Sets*? (33 marks)

END