

**208/1**  
**LITERATURE**  
**IN ENGLISH**  
Paper 1

2½ hrs

**STANDARD HIGH SCHOOL ZZANA**

**Uganda Certificate of Education**

**LITERATURE IN ENGLISH**

Paper 1

2 hours 30 minutes

**INSTRUCTIONS TO CANDIDATES:**

*Answer **five** questions in **all** covering **five** books; choose **two** questions on **two** books from Section **A** and **three** questions on **three** books from section **B**; **one** of which **must** be on poetry from questions 23 - 26.*

*In section **A**, you **must** answer **one** question from section **A** (i) and **one** question from section **A** (ii); you **must** cover **one** play and **one** novel.*

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

**Turn Over**

## SECTION A

### Sub-section (i)

Choose *one* of the following passages *1 -4*, read it carefully and answer the questions following it as closely as possible.

**Either:**

**1. FRANCIS IMBUGA: *Betrayal in the City***

**JUSPER:** Welcome the visitor.

**TUMBO:** That will not add an ounce to your weight.

**JUSPER:** In that case I shall simply sit here and vegetate. No one wants to trust us with anything, since we sit on the fence. We are neither children nor adults.

**TUMBO:** You should do something useful for yourself. Your cousin informs me that you write plays.

**JUSPER:** Yes, just to pass time. To escape for a few moments from reality.

**TUMBO:** Are any of them published?

**JUSPER:** No one will publish them. They say it is dangerous.

**TUMBO:** Dangerous?

**JUSPER:** Yes. One publisher simply returned the manuscript and with it one line. It read: "I am afraid your manuscript is publishable under the present circumstances; your truth is too much in the nude. He wanted me to dress up the truth, give it a little more padding so that only few would recognize it.

**TUMBO:** What kind of truth was that?

**JUSPER:** It is as if it's a crime to have eyes and ears.

**TUMBO:** You should consider publishing it abroad.

**JUSPER:** No. I will wait until we are of age. At present nobody wants things put in black and white. You need a little grey and perhaps a blue here and there.

**TUMBO:** It isn't that clear cut, is it?

**JUSPER:** If you think I lie, as Soyinka.

**TUMBO:** Who is Soyinka? Oh ... I see, the Prime Minister of ... oh I forget the country.

**JUSPER:** The one I know is only an artist.

**TUMBO:** Only an artist? Are you sure? That is a politician's name.

**JUSPER:** All sensitive artists are in danger of being branded politicians. To poke your nose in other people's affairs is to be political. A politician these days is anyone who tries to tell people what they already know.

**TUMBO:** Is it the beer or is that what you actually write about?

**JUSPER:** It may be the beer. The effect is tremendous when you haven't tasted it for months.

**TUMBO:** What Kind of plays do you write then?

**JUSPER:** Absurd. It's the only way to safely get the truth across. Only a few things are in black and white; the rest is darkness.

**TUMBO:** Just the kind of play we need for the great day. A play that will outline our achievements in black and white and ignore the dark side of the picture. Do you think you write one for the purpose.

### Questions

- (a) What circumstances have led to this scene? (05 marks)
- (b) Explain the character of Jusper and Tumbo as shown in the extract. (06 marks)
- (c) What challenges do writers face in Boss's regime as are highlighted in this extract? (04 marks)
- (d) Explain briefly what happens after this extract. (05marks)

Or.

### 2. WILLIAM SHAKESPEARE: *Merchant of Venice*

**ANTONIO:** Most heartily I do beseech thee court  
To give the judgment.

**PORTIA:** Why then this is:  
You must prepare for his knife.

**SHLOCK:** O noble judge, o excellent young man.

**PORTIA:** For the intent and purpose of the law  
Hath full relation to the penalty,  
Which here appeareth due upon the bond?

**Turn Over**

**SHYLOCK:** 'T is very true. O wise and upright judge,  
How much more elder art thou than thy looks.

**PORTIA:** Therefore lay bare your bosom.

**SHYLOCK:** Ay, his breast, So says the bond, doth it not noble judge?  
'Nearest his heart', those are the very words.

**PORTIA:** It is so. Are there balance here to weight the flesh?

**SHYLOCK:** I have them ready.

**PORTIA:** Have by some surgeon Shylock, on your charge,  
To stop his wounds, lest he do bleed to death.

**SHYLOCK:** It is so nominated in the bond?

**PORTIA:** It is not so expressed, but what of that?  
'Twere good you do so much for charity.

**SHYLOCK:** I cannot find it, 'tis not in the bond.

**PORTIA:** You merchant, have you anything to say?

**ANTONIO:** But little; I am armed and well prepared.  
Give me your hand Bassanio, fare you well.  
Grieve not that I am fallen to this for you;  
For herein Fortunate shows herself more kind  
Than is her custom: it is still her use  
To let the wretched man outlive his wealth,  
To view with hollow eye and wrinkled brow  
An age of poverty; from which lingering penance  
Of such misery doth she cut me off.  
Commend me to your honourable wife.  
Tell her the process of Antonio's end.  
Say how I loved you; speak me fair in death;  
And when the tale is told, bid her be judge  
Whether Bassanio had not once a love.  
Repent but you that you shall lose your friend,  
And he repents not that he pays your debt.'  
For if the Jew do cut but deep enough,  
I'll pay it presently with all my heart.

### Questions:

- (a) Briefly explain what happens earlier leading to this passage. (05 marks)
- (b) What does this passage reveal about;
  - (i) Shylock's character (03 marks)
  - (ii) Antonio's character (03 marks)

- (c) Explain two important themes revealed in this passage. (04 marks)
- (d) Explain what happens immediately after this passage. (05 marks)

**Either:**

**3. MEJA MWANGI: *Carcase for Hounds*.**

The men took off on sure feet, heading fast for the main gate. They passed by the three bodies of the gate-keepers and the radio operator and went east towards Mount Kenya jungle. They left behind a ravaged police post and a lot of dead policemen, some still in their burning huts.

The cold rain-wind sang in their ears. The storm above waited as though for orders to strike the ground below. Half-way across the plains the first heavy drops fell.

‘Nguru,’ Haraka spoke suddenly.

‘Yes, general,’ the other answered in the dark.

‘Was it bad?’

‘No, general.’

The rain pelted down.

‘How many did we lose?’

‘Not many. I don’t really know, though.’

Another pause, The northern wind now raged full blast, driving the rain faster, harder.

‘Three went down at the southern tower,’ Nguru said.

General Haraka for the hundredth time wished Kimamowere with him.

Then the storm proper fell. The water came down in one continuous downpour that drenched everything and everybody in a moment. The wind whipped the deluge round them and into them, lashing the loose ends of tattered clothing to their bodies. Their feet slosh-sloshed in instant puddles. And with their bags getting soggy and heavier on their backs it felt like walking upriver in midstream Liki during floods.

As the fighters hurried their laden feet to the safety of the bamboo hideout they were grateful to the rain and the rain-making gods. By the time the storm subsided there would be no trail left by the retreat. Not a trace.

The phone rang suddenly, abruptly as the angry rattle of an S.L.R. in the dark of thick sleep. Accustomed to the urgent death-roll of machine-guns, he surfaced slowly and groped for the thing. He brought it to his ear.

‘Captain Kingsley,’ he mumbled sleepily.

‘OlPejeta Police Post is under attack, sir,’ the voice on the phone said.

‘They just came through. It’s urgent. Terrorists.’

The captain became wide awake.

‘Is it bad?’

‘They say it is. A full-scale raid. They are surrounded.’ He sat up.

‘Have the Emergency Unit ready,’ he said. ‘Second and Third Division are set. The rest...’ Captain Kingsley hung up.

**Question:**

- (a) Explain what comes before this extract. (06 marks)
- (b) “General Haraka for the hundredth time wished Kimamowere with him.” Explain why this is so. (04 marks)
- (c) Basing on the extract, describe the character of:
  - (i) General Haraka (03 marks)
  - (ii) Nguru (02 marks)
- (d) State what happens shortly after the passage. (05 marks)

**Or.**

**4. LAURY LAWRENCE OCEAN: *The Alien Woma*.**

The powdered leaves were ready. Kalemantine mixed it with the juice she had just extracted to form a green treacly substance and smeared the scalded skin with it. Waai – hooii’ Margaret convulsed in pain. But strong hands held her. Her tears mixed with sweat now flowed like tiny rivulets.

‘Bring me that rabbit fur,’ Kalemantina commanded. She was given it. She spread that fur over the burnt area and pressed it lightly so that it could get glued on the wounded surface.’ Don’t expose her to light. Let her stay in the dark for three days. Let nobody tamper with the way I have done it.’ Kalemantine had a special way of twinkling her eye at her moments of seriousness. Cerina saw that she was quite serious.

Two days later, Abila, who had been away since this catastrophe befell Margaret, arrived to express his sympathy.

‘She has not eaten anything,’ Cerina told him as she and her husband sat by Margaret’s bedside.

‘And she has not opened her eyes either,’ Olugo added an observation.

‘Eee!’ Abila sighed and shook his head slowly.

‘Listen my son Abila. I call you my son because compared to most of your kinfolk you seem to be moulded of a different stuff. Very many brains were behind this. Gorretti did it all right but I must not fear to say that your father was the master mind behind this conspiracy.’

Abila paused a bit. ‘I had actually suspected it,’ he said. ‘There was a day Gorretti went to him at night. I did not understand well the secret behind this strange, unusual bond between Gorretti and my father, and now it has come to this – very unfortunate.’

Cerina glanced at Margaret's pain-swallowed face and broke into sobs. When the incident first occurred, she had wept twenty-four hours on end.

'Cerina – what has come over you again?' Olugo asked in simple amazement.

'Just take courage,' Abila said. 'This one will improve. I am glad it has not occurred near the heart. Kamentina's herbs will certainly be effective. I am sure.'

'But if anything should go wrong,' Cerina cried, 'what will her people do to us? Can we pay the damages?'

'Stop!' Olugo ordered his wife furiously. 'Move outside if you are only up for tears.' Cerina stopped crying and wiped her tears.

'But Cerina,' said Abila, 'I think we should try to give her something. Let her drink at least some tea or juice. At least something.' Lucy who had now recovered from her shock, was instructed to prepare some juice and fried eggs. She brought it and Margaret ate just a small portion of the egg but she managed to drink half a mug of passion fruit juice.

**Question:**

- (a) State what happens before this passage. (05 marks)
- (b) Compare the character of Abila and that of his father. (06 marks)
- (c) Describe Cerina's feelings on this occasion. (04 marks)
- (d) What happens shortly after this passage? (05 marks)

**Sub-section (ii)**

Answer **one** question on only one book. If your answer for A (i) was on a play now select a novel; but if your answer in A (i) was on a novel, you **must** now select a play.

**FRANCIS IMBUGA: *Betrayal in the City***

**Either:**

5. In what ways is Tumbo responsible for the failure of Boss's government in the play *Betrayal in the City*? (20 marks)

**Or.**

6. What do you learn from the events in the play *Betrayal in the City*? (20 marks)

**WILLIAM SHAKESPEARE: *The Merchant of Venice***

**Either:**

7. What does the play *The Merchant of Venice* reveal about the relationship between Antonio and Bassanio? What do you learn from this relationship? (20 marks)

**Or.**

8. Describe the casket scene in the play *The Merchant of Venice*. How does it portray love? (20 marks)

**MEJA MWANGI: *Carcarse for Hounds*.**

**Either:**

9. Why does Haraka and his men decide to fight against the colonial administration in *Carcarse for Hounds*? (20 marks)

**Or.**

10. Explain the factors that have helped Haraka's wing of the Mau Mau to put up a struggle for liberation for quite a long time. (20 marks)

**LAURY LAWRENCE OCEN: *The Alien Woman*.**

**Either:**

11. Explain the influence of Oganga's use of witchcraft on the people of Bungatira in the novel *The Alien Woman*? (20 marks)

**Or.**

12. Explain the relevance of the novel *The Alien Woman* to the Ugandan society. (20 marks)

**SECTION B**

Attempt **three** questions in this section selected from **three** different books, **one** of which **must** be poetry.

**NICHOLAI GOGOL: *The Government Inspector*.**

**Either:**

13. Why do the administrators of the town get scared on hearing about the Government Inspector's visit? (20 marks)

**Or.**

14. Referring closely to the play *The Government Inspector*, explain the theme of mistaken identity. (20 marks)

**BINWELL SINYANGWE: *A Cowrie of Hope*.**

**Either:**

15. Explain why you would admire Nasula in the novel, *A Cowrie of Hope*? (20 marks)



**Or.**

16. Discuss the ways in which the novel *A Cowrie of Hope*, is a story of hope. (20 marks)

**MARY KAROORO OKRUT: *Curse of the Sacred Cow*.**

**Either:**

17. Discuss the character of Ndiinga in the play *Curse of the Sacred Cow*. (20 marks)

**Or.**

18. Explain the role of women in the destruction of Mtumo's house hold in the play *Curse of the Sacred Cow*. (20 marks)

**DANIEL MENGARA: *Mema*.**

**Either:**

19. Explain the qualities that make Mema the heroine in the novel *Mema*. (20 marks)

**Or.**

20. Discuss the problems do men face when one of their wives divorces her husband in the novel *Mema*? (20 marks)

**OKIYA OMTATAH OKOITI: *Voice of the People*.**

**Either:**

21. Describe the character of Nasirumbi in the play *Voice of the People*. (20 marks)

**Or.**

22. Explain how Sibour is responsible for the failure of Boss's government in the play *Voice of the People*. (20 marks)

**DAVID RUBADIRI: *Growing Up with Poetry*.**

**Either:**

**A.D. AMATESHE: *An Anthology of East African Poetry***

**Either:**

23. Read the following poem and answer the questions that follow it:

**Grass Will Grow**

If you should take my child Lord  
Give my hands strength to dig his grave  
Cover him with earth  
Lord send a little rain  
For grass will grow

If my house should burn down  
So that the ashes sting the nostrils  
Making the eyes weep  
Then lord send a little rain  
For grass will grow

But lord do not send me  
Madness  
I ask for tears  
Do not send me moon hard madness  
To lodge snug in my skull  
I would you sent me hordes of horses  
Galloping  
Crushing  
But do not break  
The yolk of the moon on me.

*Jonathan Kariara (Kenya)*

**Questions:**

- (a) What is the subject of the poem? (04 marks)
- (b) How does the speaker show that he has the determination to face all sorts of challenges? (06 marks)
- (c) Explain the meaning of the following lines as used in the poem:
  - (i) Do not send me moon hard madness  
To lodge snug in my skull
  - (ii) If my house should burn down  
So that the ashes sting the nostrils (06 marks)
- (d) Identify the elements that make this poem interesting to you. (04 marks)

**Or.**

24. Select a poem that you have studied from *Growing up with poetry* by David Rubadiri on the theme of **Identity** and answer the following questions;

- (a) Identify the title of the poem and the poet (02 marks)
- (b) What does the poet say about identity? (06 marks)
- (c) Explain the feelings that the poem arouses in you. (06 marks)
- (d) Why have you chosen the above poem? (06 marks)

25. Read the poem below and answer the questions that follow:

I Met a Thief  
On the beach, on the coast,  
Under the idle, whispering coconut towers,  
Before the growling, foaming, waves,  
I met a thief who guessed I had  
An innocent heart for her to steal.

She took my hand and led me under  
The intimate cashew boughs which shaded  
The downy grass and peeping weeds.  
She jumped and plucked the nuts for me to suck;  
She sang and laughed and pressed close.

I gazed; her hair was like the wool of a mountain sheep,  
Her eyes, a pair of brown-black beans floating in milk.  
Juicy and round as plantain shoots  
Her legs, arms and neck;  
And like wine-gourds her pillowy breasts;  
Her throat uttered fresh banana juice:  
Matching her face – smooth and banana-ripe.

I touched – but long before I even tasted,  
My heart had flowed from me into her breast;  
And then she went – High and South –  
And left my carcass roasting in the fire she'd lit.

- *Austin Bukenya (Uganda)*

**Question:**

- (a) What is the poem about? (05 marks)
- (b) Give the meaning of the following lines as used in the poem:
  - (i) Before the growling, foaming, waves, (02 marks)
  - (ii) My heart had flowed from me into her breast; (03 marks)
- (c) Who is the thief in the poem and what makes her so? (05 marks)
- (d) How does the poem appeal to you? (05 marks)

**Turn Over**

**Or:**

26. Select a poem from *An Anthology of East African Poetry* by A.D. Amateshe, written by Noah K. Ndosi (Tanzania), and answer the following questions;

- (a) State the title of the poem. (02 marks)
- (b) Explain the meaning of the poem. (06 marks)
- (c) Describe the feelings that the poem arouses in you. (06 marks)
- (d) Why have you chosen the above poem? (06 marks)

**END**

