

P310/3
LITERATURE
IN ENGLISH
(Novels)
PAPER 3
July 2018
3 hours

MAKERERE MODERN SECONDARY SCHOOL
Uganda Advanced Certificate of Education
INTERNAL MOCK
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 **C** and any **two** others from sections **A, B, and D**.*
- *Not more than **one** question may be chosen from **one** section.*
- *Any additional questions answered will **not** be marked.*

SECTION A

Turn Over

PERSUASION JANE AUSTEN

1. How is the theme of persuasion developed in the novel Persuasion? (33 marks)
2. Analyse the character and role of Anne Elliot in the novel Persuasion. (33 marks)

UNDER THE GREENWOOD TREE THOMAS HARDY

3. Show how Thomas Hardy uses irony in the development of the novel under the green Wood Tree. (33 marks)
4. Describe the character of fancy and show her contribution to the development of the plot. (33 marks)

OLIVER TWIST CHARLES DICKENS

5. With ample illustrations explain Charles Dicken's use of character and characterization in then novel Oliver Twist. (33 marks)
6. How best does the novel Oliver Twist mirror your society today? (33 marks)

SECTION B

HEART OF THE MATT*ER GRAHAM GREENE

7. "It was the destructive power of pity mistaken for love that destroyed scobie"
With reference to the novel, examine the validity of the statement. (33 marks)
8. Discuss how setting contributes to the reader's understanding of the novel, The Heart of the matter. (33 marks)

ZORBA THE GREEK NIKOS KAZANTZAKIS

9. Show how Zorba is portrayed as a hero in the novel Zorba the Greek. (33 marks)
10. How effectively does Nikos Kazanizakis use setting to develop the plot in Zorba the Greek? (33 marks)

A ROOM WITH A VIEW E.M FORSTER

11. "Lucy Honey Church is a personification of the young and impressionable generation;"
Discuss the statement by closely referring to the novel. (marks)
12. How effectively does E.M. Forster use allusions and dialogue to develop the central concerns in A room with a view. (marks)

SECTION C

13. HOSEBOY - FERDINAND OYONO

Madame put her mail to one side and crossed her legs. Kalisia stared at Madame with that look of insolent indifference that always infuriates her when it comes from an African. The contrast between the two women was striking. The African was completely calm with a calmness that seemed nothing could ever trouble. She looked at Madame without concern, with the vacant look of a ruminant sheep ... Madame changed colour twice. Suddenly her dress became damp at the armpits. This wave of perspiration always heralded one of her rages. She looked Kalisia up and down. The corners of her mouth were turned down. She stood up, Kalisia was slightly taller. Madame began to walk round her. Kalisia although she pretended to be staring intently at her hands was now completely absent. Madame came back and sat down in front of her. She stamped her foot. The cook clicked his heels. Kalisia looked across to her kinsman, giving a tiny glance at Madame on the way. Madame went red. I turned my head away so as not to smile.

‘Monsieur Toundi!’ she thundered.

She lit a cigarette and inhaled. As she blew out the smoke her whole body seemed to go slack. Her forehead was beaded with drops of sweat.

‘Have you been a chambermaid before?’ she asked Kalisia.

‘Yeeeeeeesss,’ said Kalisia with a smile.

‘Where was that?’

‘Over there - by the sea,’ said Kalisia pointing with her arm westward towards the sea.

I could hardly hold myself. I bit my lips. Kalisia had a rather special idea of what her job was. I broke in and explained to Madame that she would have to put the question in a different way - something like, ‘Have you ever been a lady’s houseboy?’ Kalisia gave an ‘Ah’ and told me in the vernacular that they would have had an interesting conversation at complete cross purposes.

Kalisia then admitted that she had never been a chambermaid in her life but that she would do her best to give satisfaction because from now on she did not want to earn her living in any other way. Madame seemed touched by this half-confession. At once, now that Kalisia had offered a kind of self-excuse, Madame regained her air of superiority,

Questions:

- (a) What leads to the events in this extract?
- (b) Compare the character of Kalisia and Madame in this extract.
- (c) How does the author develop the atmosphere prevailing in this passage?
- (d) Analyse the significance of this extract to the development of the novel Houseboy.

14. DARKNESS AT NOON ARTHUR KOESTER

Turn Over

My point is this, he said; one may not regard the world as a sort of metaphysical brothel for emotions. That is the first commandment for us. Sympathy, conscience, disgust, despair, repentance, and atonement are for us repellent debauchery. To sit down and let one self be hypnotized by one's own navel, to turn up one's eyes and humbly offer the back of one's neck to Gletkin's revolver - that is an easy solution. The greatest temptation for the like of us is; to renounce violence, to repent, to make peace with oneself. Host great revolutionaries fell before this temptation, from Spartacus to Danton and Dostoyevsky; they are 'the classical form of betrayal of the cause. The temptations of God were always more dangerous for mankind than those of Satan. As long as chaos dominates the world, God is an anachronism; and every compromise with one's own conscience is perfidy. When the accursed inner voice speaks to you hold your hands over your ears.'

He felt for the bottle behind him and poured out another glass. Rubashov noticed that the bottle was already half empty. You also could do with a little solace, he thought.

The greatest criminals in history, Ivanov went on are not of the type Nero and Fouche, but of the type Gandhi and Tolstoy. Gandhi's inner voice has done more to prevent the liberation of India than the British guns. To sell oneself for thirty pieces of silver is an honest transaction; but to sell oneself to one's own conscience is to abandon mankind. History is a priori amoral; it has no conscience. To want to conduct history according to the maxims of the Sunday school means to leave everything as it is. You know that as well as I do. You know the stakes in this game, and here you come talking about Bogrov's whimpering...'

He emptied his glass and added:
Or with conscience pricks because of your fat Arlova.

Rabashov knew from before that Ivanov could hold a lot; one did not notice any change in his behaviour, beyond a slightly more emphatic way of speaking than usual. You do need consolation, thought Rabashov again, perhaps more than I do. He sat down on the narrow stool opposite Ivanov and listened. All this was not new to him; he had defended the same point of view for years, with the same or similar words. The difference was that at that time he had known those inner processes of which Ivanov spoke so contemptuously, merely as an abstraction; but since then he had experienced the 'grammatical fiction' as a physical reality in his own body. But had these irrational processes become more admissible merely because he had a personal acquaintance with them now? Was it any the less necessary to fight theintoxication merely because one had oneself become intoxicated by it? When a year ago he had sent Arlova to her death, he had not had enough imagination to picture the details of an execution. Would he now behave differently merely because he now knew some of its aspects? Either it was right or it was wrong to sacrifice Richard, Arlova and Little Loewy. But what had Richard's stutter, the shape of Arlova's breast or Bogrov's whimpering to do with the objective.

Question:

- (a) What events lead to the meeting in the passage?
- (b) Describe the atmosphere prevailing in this passage.
- (c) Compare the character of Ivanov and Rubashov in this extract?
- (d) Analyse the significance of this extract to the development of the novel Darkness at Noon.

15. **SEASON OF MIGRATION TO THE NORTHERN TAYEB SALIH**

‘After a month of feverish desire I turned the key in the door with her at my side, a fertile Andalusia; after that I led her across the short passageway to the bedroom where the smell of burning sandalwood and incense assailed her, filling her lungs with a perfume she little knew was deadly. In those days, when the summit lay a mere arm's length away from me, I would be enveloped in a tragic calm. All the fever and throbbing of the heart, the strain of nerves, would be transformed into the calm of a surgeon as he opens up the patient's stomach. I knew that the short road along which we walked together to the bedroom was, for her, a road of light redolent with the aroma of magnanimity and devotion, but which to me was the last step before attaining the peak of selfishness. I waited by the edge of the bed, as though condensing that moment in my mind, and cast a cold eye at the pink curtains and large mirrors, the lights lurking in the corners of the room, then at the shapely bronze statue before me. When we were at the climax of the tragedy she cried out weakly, “No. No.” This will be of no help to you now: The critical moment when it was in your power to refrain from taking the first step has been lost. I caught you unawares; at that time it was in your power to say “No”. As for now the flood of events has swept you along, as it does every person, and you are no longer capable of doing anything. Were every person to know when to refrain from taking the first step many things would have been changed. Is the sun wicked when it turns the hearts of millions of human beings into sand-strewn deserts in which the throat of the nightingale is parched with thirst? Lingeringly I passed the palm of my hand over her neck and kissed her in the fountainheads of her sensitivity “With every touch, with every kiss, I felt a muscle in her body relax; her face glowed and her eyes sparkled with a sudden brightness. She gazed hard and long at me as though seeing me as a symbol rather than reality I heard her saying to me in an imploring voice of surrender “I love you,” and there answered her voice a weak cry from the depths of my consciousness calling on me to desist. But the summit was only a step away, after which I would recover my breath and rest. At the climax of our pain there passed through my head clouds of old, far-off memories, like a vapour rising up from a salt lake in the middle of the desert. She burst into agonized, consuming tears, while I gave myself up to a feverishly tense sleep.’

Questions:

- (a) What leads to the events in this extract? (8 marks)
- (b) How does author develop the character of the narrator in this passage? (8 marks)
- (c) Briefly comment on the atmosphere in this passage. (8 marks)
- (d) Analyse the significance of this extract to the development of the novel. (10 marks)

Turn Over

SECTION D

THE MOON ALSO SETS OSI OGBU

16. Do you find the title The moon also sets appropriate?
17. Discuss Osi Ogbu's portrayal of women in the novel The moon also sets.

BLOSSOMS OF THE SAVANNAH

18. Would you agree that Blossoms of the Savannah is entirely about gender inequality?
19. How does the character Reisin and her sister contribute to your understanding of the novel?

A MURKY RIVER GODFREY MWENE KALIMUGONGO

20. Discuss how Godfrey Mwene develops the theme of corruption in the novel A Murky River?
21. Show how Godfrey Mwene's A Murky River depicts today's society. (33 marks)

END