

LIRA TOWN COLLEGE

S.5 END OF TERM III EXAMS 2009
LITERATURE IN ENGLISH

P310 / 1 PROSE AND POETRY

TIME: 3 HOURS

Instruction:

- *There are three sections in all in this paper. All the sections are to be attempted.*
- *Students are advised to spend 70 minutes (one hour ten minutes) on section I, and 55 minutes on each of sections II and III.*
- *Read section I twice and then answer the questions. There is no need to read the whole paper first.*
- *Do the same for section II and then section III.*

SECTION I

Read the passage below carefully and answer the questions that come after it.

He stopped laughing, and said in the voice one used when a friend has been killed by a shark. "You heard about Charles?"

I said I had.

"It was pretty awful." David said, "I mean its not the sort of thin one expects to happen, actually. It gave me a ghastly shock when I heard. I was in Antioch at the time. Of course I flew at once to Antalya – that was where it happened – to see after things and take charge of his possessions till his father came out. My God, Laurie, it was pretty bad, meeting his father.

Poor, poor old chap. I wish we hadn't fallen out. But I'm trying to forget all that. We did quite a lot of work together on the book before we parted, you know; I mean, we planned it; I doubt if Charles got anything to speak of down on paper though I did".

I said, "Charles did too. I found part of it in a drawer at the Yasilyurt – quite a long chunk. It was so good; I took it all about Trebizond with me."

I was looking at David's face, which is what is called an interesting, thoughtful face and though it had become so brown with sun that it was hard to detect, I saw it turn red.

"What was it about?" He asked.

I told him "Trebizond, mainly. Then he went on to the country behind it, but I haven't read all that yet".

"Oh," said David, and added after a moment, "Do you know, I think it must have been by me, the bit you found. It was typed, I suppose?"

“No it was written, in Charles’ hand, with a lot of corrections and things. It was by Charles. It was his style, too.”

“What are you going to do with it? If you have, I might put it with Charles’ other papers and notes that I have. It ought to go into our book. It may be a copy of something I wrote; from what you say, I think it probably was.”

“No.” I said, “Charles made it up. It’s the way he writes. And I think I had better send it to his people, they might like it. If it is a copy of something by you, you must have the original, so you won’t want it.”

“But it may be Charles’ own, as you think it is. In that case, I ought to have it for our book, with his other papers.”

“You said he scarcely got down anything, so there can’t be many other papers.”

David looked more and more bothered.

“The less he wrote, the more important it is to have anything he did write, if he really wrote this, which I can’t be sure of until I see it. Have you got it with you?”

“You don’t need it,” I said “because a lot of it was in the Sunday Times the other week. I expect you have that. If not, I can give you mine.”

“Oh that,” said David, “You saw that”

“Yes.” I was getting sorry for David; his position was so awkward so I changed the subject.

Note: The two speakers in this dialogue are both travelers. David is a writer who had been traveling with Charles, a fellow author. They had intended to write a book together but had quarreled. The other speaker is Laurie, a young woman, also a writer but not a professional.

Questions:

1. What tone of voice would be suitable to use when David said, “you heard about poor Charles?”
2. What argument does David use near the beginning of the discussion that Laurie uses against him at the end?
3. Do you think Laurie was really sorry for David? Give reasons for your answer.
4. Explain the meaning of the following words and phrases:
 - (i) pretty bad
 - (ii) anything to speak of
 - (iii) Charles’ hand
 - (iv) I changed the subject

SECTION II

Read the passage below and respond to the questions that are asked after it.

Ihoma's complexion was that of the ant-hill. Her features were smoothly rounded and looking at her no one could doubt that was "enjoying her husband's wealth". Nothing did a husband greater credit than the well-fed look of his wife. In the first year of her marriage, Ihoma had been slim and quite a few of her more plumpy mates had remarked that food was being wasted on her. Now she had shamed her critics.

Ihoma's smiles were disharming. Perhaps the narrow gap in the upper row of her white teeth was fashionable. Any girl who was not favoured with one employed the services of carvers who could create them. Of course accidents occurred now and then! A blood clot could blacken a tooth or the carver's chisel graze the tongue. Ihoma's gap was natural and other women envied her.

That she was beautiful she had no doubt, but that did not make her arrogant. She was sympathetic, gentle and reserved. It was her husband's boast that in their six years of marriage she had never had a serious quarrel with another woman. She was not good at invectives and other women talked much faster than she did. The fact that she would be outdone in a verbal exchange perhaps partly restrained her from coming into open verbal conflict with her neighbours. Gradually she acquired the capacity to bear a neighbour's stinging remarks without a repartee. In this way her prestige among the women folk grew until even the most garrulous among them was reluctant to be unpleasant to her. She found herself settling quarrels and offering advice to older women.

"Please go home," she should say to one of a pair of quarreling women. "The veins in your neck are bulging out with much talking. Are you going crazy?" And to the other, "Why, your baby must be crying at home, stop talking and go and feed her."

"Ihoma, I hear you," says the one, "but imagine this fool of a woman remarking that I am skinny. She knows very well that I am nursing a baby and that I was ill during pregnancy. Look at her legs, as thin as those of a mosquito".

"But Ihoma," says the other, "she abused me first. She says I have cheeks as fat as those of a toad."

"Why don't you both listen to me? I am sure your husbands have not had their evening meals. Why not go and prepare them? By the way, I have come to borrow something from you. Take me home and lend it to me". She would lead one woman home and so end the storm.

Note: this passage comes from a novel set in Nigeria.

Questions:

1. What in the passage might give us the idea that Igbo woman are generally quarrelsome?
2. Suggest words or phrases that could be used instead of:
 - (a) arrogant
 - (b) open verbal conflict
 - (c) skinny
3. How do we get impression that Ihoma is very responsible and full of consideration for others?

SECTION III

Read the poem below carefully and answer the questions after it as concisely as possible.

THE NEW SHIPS

Takoradi was hot.
Green struggled through red
As we landed.

Laterite lanes drifted off
Into dust
Into silence.

Mummies crowded with clothes,
Flowered and laughed;
White teeth
Smooth voices like pebbles
Moved by the sea of their language.

“akwaaba” they smiled
Meaning welcome

“akwaaba” they called
“aye koo”

Well have you walked
Have you journeyed

Welcome

You who have come
Back a stranger
After three hundred years

Welcome

Here is a stool for
You; sit; do
You remember?

Here is water
Dip
Wash your hands
Are you ready
To eat?

Here is plantain
Here palm oil
Red, staining the fingers;
Good for the heat,
For the sweat.

Do
You remember?

Questions:

1. What is the first thing the poet notices about Ghana? How do we know the action is in Ghana?
2. In the second line, what do you think was green and what was red?
3. What is the figure of speech in the following?
 - (a) smooth voices like pebbles
 - (b) moved by the sea of their language?

Explain why this is a particularly effective comparison.

4. What is the mood of this poem?

Good Luck