

**P310/3**  
**LITERATURE IN ENGLISH**  
**(Novels)**  
**July/August**  
**3hours**



**ELITE EXAMINATION BUREAU MOCK 2019**  
**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 **C** and **two** others from section **A, B** and **D**.*
- ✓ *Not more than **one** question may be chosen from one section.*
- ✓ *Any additional question(s) attempted will not be marked.*

**Turn Over**

## SECTION A:

### **JANE AUSTEN:** *Persuasion*

1. Discuss Austen's use of characterization in *Persuasion*. (33marks)
2. What important lessons do you learn from the novel, *Persuasion*? (33marks)

### **THOMAS HARDY:** *Under the Greenwood Tree*

3. Discuss the relevance of the novel, *Under the Greenwood Tree* to your society today. (33marks)
4. Comment on the appropriateness of the title of the novel, *Under the Greenwood Tree*. (33marks)

### **CHARLES DICKENS:** *Oliver Twist*

5. Show how effectively Dickens uses symbolism in *Oliver Twist*. (33marks)
6. Discuss Dickens's use of coincidence in *Oliver Twist*. (33marks)

## SECTION B

### **GRAHAM GREEN:** *The Heart of the Matter*

7. Discuss Graham's use of setting to meaning in the novel, *The Heart of the Matter*. (33marks)
8. Discuss Graham's use of irony in the novel, *The Heart of the Matter*. (33marks)

### **NIKOS KAZANTZAKIS:** *Zorba the Greek*

9. Explain the role played by Boss in the novel, *Zorba the Greek*. (33marks)
10. What techniques does the author use to portray the central theme in *Zorba the Greek*. (33marks)

### **E.M FORSTER:** *A room with a View*

11. Show how effectively Forster uses symbolism in *A Room with a View*. (33marks)
12. How is the setting significant in the portrayal of themes in the novels, *A Room with a View*. (33marks)

## SECTION C

**FERDINAND OYONO:** *Houseboy*

13.

"Confess, you thieves," shouted M. Moreau. "Give them the butt of your rifle, Ndjagoula."

The huge Sara ran up, presented his weapon and brought down the butt on the suspects.

"Not on the head, Ndjagoula, they've got hard heads. In the kidneys."

Ndjagoula brought the butt down on their kidneys. They went down, got up and then went down again under another violent blow to the kidneys.

Janopoulos was laughing. M. Moreau panted for breath. The prisoners had lost consciousness.

M. Moreau is right, we must have hard heads. When Ndjagoula brought down his rifle butt the first time, I thought their skulls would shatter. I could not hold myself from shaking as I watched. It was terrible. I thought of all the priests, all the pastors, all the white men, who come to save our souls and preach love of our neighbours. Is the white man's neighbours only otherwhite men? Who can go on believing the stuff we are served up in the churches when things happen like I saw today...

It will be the usual thing. M. Moreau's suspects will be sent to the "Blackman's Grave" where they will spend a few days painfully drying. Then they will be buried naked in the prisoners' cemetery. On Sunday, the priest will say, "Dear beloved brethren, pray for all those Prisoners who die without making their peace with God." M. Moreau will present his upturned topee to the faithful. Everyone will put in a little more than he had intended. All the money goes to the whites. They are always thinking up new ways to get back what little money they pay us.

How wretched we are.

I can't remember what I did when I got back to the Residence; I was so upset by what I had seen. There are some things it is better never to see. Once you have seen them, you can never stop living through them over and over again.

I don't think I shall ever forget what I have seen. I shall never forget that guttural, inhuman cry from the smaller of the two suspects when Ndjagoula brought the butt down on him with such force that even M. Moreau swore under his breath and M. Janopoulos dropped his cigar. The whites went off, shrugging and gesticulating. M. Moreau turned round suddenly and beckoned to me. He grabbed me by the shoulder. Janopoulos exchanged glances with him. I could feel his hand through my jersey, burning and damp. When we were out of sight of M. Janopoulos, M. Moreau took his hand from my shoulder and began to feel in his pockets. He offered me a cigarette and lit up himself.

"don't you smoke?" he said, offering me alight.

## Questions

- a) State the immediate events that precede this extract. (7marks)
- b) Explain the dominant themes in the extract. (9marks)
- c) Describe the feelings the passage evokes in you. (8marks)
- d) What is the significance of the extract to the rest of the novel? (10marks)

### **TAYEBSALIH:** *Season of Migration to the North*

14.

While I was drinking my morning coffee, Wad Rayyes came to me. I had intended to go to his house but he forestalled me. He said that he had come to remind me of the invitation of the day before, but I knew that, unable to hold himself in wait, he had come to learn of the result of my intervention.

"It's no good," I told him as he seated himself. "She doesn't want to marry at all. If I were you I'd certainly let the whole matter drop."

I had not imagined that the news would have such an effect on him. However, Wad Rayyes, who changed women as he changed donkeys, now sat in front of me with a morose expression on his face, eyelids trembling, savagely biting his lower lip. He began fidgeting in his seat and tapping the ground nervously with his stick. He took off his slipper from his right foot and put it on again several times as though preparing to get up and go, then reseated himself and opened his mouth as though wishing to speak but without doing so. How extraordinary! Was it reasonable to suppose that Wad Rayyes was in love? "It's not as if there're not plenty of other women to marry", I said to him.

His intelligent eyes were no longer intelligent but had become two small glass globes fixed in a rigid stare. "I shall marry no one but her," he said. "She'll accept me whether she likes it or not. Does she imagine she's some Queen or princess? Widows in this village are more common than empty bellies. She should thank God she's found a husband like me."

"If she's just like every other woman, then why this insistence?" I said to him. "You know she's refused many men besides you, some of them younger. If she wants to devote herself to bringing up her children, why not let her do as she pleases?"

Suddenly, Wad Rayyes burst out into a crazy fit of rage which I regarded as quite out of character. In a violent state of excitement, he said something that truly astonished me: "Ask yourself why Mahmoud's daughter refused marriage. You're the reason – there's certainly something between you and her. Why do you interfere? You're not her father or her brother or the person responsible for her. She'll marry me whatever you or she says or does. Her father's agreed and so have her brothers. This nonsense you learn at school won't wash with us here. In this village the men are guardians of the women."

"I don't know what would have happened if my father had not come in at that moment. Immediately I got up and left."

## Questions

- a) Place the passage in context. (8marks)
- b) Describe the character of Wad Rayyes in this passage. (8marks)
- c) Identify the themes in this passage. (8marks)
- d) Discuss the significance of this passage to the rest of the novel. (10marks)

ARTHUR KOESTLER: *Darkness at Noon*

15.

"And what follows?" asked Rubashov.

Ivanov had again his former amiable smile.

"What I don't understand," he said, is this. You now openly admit that for years you have had the conviction that we were ruining the Revolution; and in the same breath you deny that you belonged to the opposition and that you plotted against us. Do you really expect me to believe that you sat watching us with your hands in your lap-while, according to your conviction, we led country and party to destruction?"

Rubashov shrugged his shoulders. "Perhaps I was too old and used up.... But believe what you like," he said.

Ivanov lit another cigarette. His voice became quiet and penetrating.

"Do you really want me to believe that you sacrificed Arlova and denied those"- he jerked his chin towards the light patch on the wall - "only in order to save your own head?"

Rubashov was silent. Quite along time passed. Ivanov's head bent even closer over the writing desk.

"I don't understand you," he said. "Half an hour ago you made me a speech full of the most impassioned attacks against our policy, any fraction of which would have been enough to finish you off. And now you deny such a simple logical deduction as that you belonged to an oppositional group, for which, in any case, we hold all our proofs."

"Really?" said Rubashov. "If you have all the proofs, why do you need my confession? Proofs of what, by the way?"

"Amongst others," Said Ivanov slowly, "proofs of a projected attempt on No.1's life."

Again there was a silence. Rubashov put on his pince - nez.

"Allow me to ask you a question in my turn," he said.

"Do you really believe this idiocy or do you only pretend to?"

In the corners of Ivanov's eyes appeared the same nearly tender smile as before:

"I told you. We have proofs. To be more exact: confessions. To be still more exact: the confession of the man who was actually to commit the attempt on your instigation."

"Congratulations," said Rubashov. "What is his name?"

Ivanov went on smiling.

"An Indiscreet question."

"May I read the confession? Or be confronted with the man?"

Ivavov smiled. He blew the smoke of his cigarette with friendly mockery into Rubashov's face. It was unpleasant to Rubashov, but he did not move his head.

"Do you remember the Veronal?" said Ivanov slowly. "I think I have already asked you that. Now the roles are inter-changed: today it is you who are about to throw yourself head first down the precipice. But not with my help. You then convinced me that suicide was petty bourgeois romanticism. I shall see that you do not succeed in committing it. Then we shall be quits."

Rubashov was silent. He was thinking over whether Ivanov was lying or sincere – and at the same time he had the strange wish, almost a physical impulse, to touch the light patch on the wall with his fingers. Nerve, he thought. Obsessions. Stepping only on the black tiles, murmuring senseless phrases, rubbing my pince – nez on my sleeve – there, I am doing it again....

I am curious to know," he said aloud, "what scheme you have for my salvation. The way in which you have examined me up till now seems to have exactly the opposite aim."

Ivanov's smile became broad and beaming. "You old fool," he said, and reaching over the table, he grasped Rubashov's coat button. "I was obliged to let you explode once, else you would have exploded the wrong time. Haven't you even noticed that I have no stenographer present?"

He took a cigarette out of the case and forced it into Rubashov's mouth without letting go his coat button. "You're behaving like an infant," he added. "Now we are going to concoct a nice little confession and that will be all for today."

Rubashov at last managed to free himself from Ivanov's grip. He looked at him sharply through his Pince-nez. "And what would be in this confession? He asked.

Ivanov beamed at him unabatedly. "In the confession will be written" he said. "that you admit, since such and such a year, to have belonged to such and such a group of the opposition; that on the contrary, you withdrew from the group when you learned of the opposition's criminal and terrorist plans."

For the first time during their discussion Rubashov smiled, too. "If that is the object of this talk," he said, "we can break it off immediately."

## Questions

- a) Place the passage in context. (8marks)
- b) Describe the characters of Rubashov and Ivanov as portrayed in the passage. (10marks)
- c) What feelings does this passage evoke in you? (6marks)
- d) What is the significance of this passage to the development of the plot? (10marks)

## SECTION D

### **OSI OGEDU:** *The Moon Also Sets*

16. Discuss the major techniques Ogedu uses in the novel, *The Moon Also Sets*. (33Marks)
17. Discuss Ogedu's use of characterization in *The Moon Also Sets*. (33marks)

### **OLE KULET:** *Blossoms of the Savannah*

18. How does Okulet use setting in the novel *Blossoms of the Savannah*? (33marks)
19. Discuss the theme of male domination in the novel, *Blossoms of the Savannah*. (33marks)

### **GODFREY MWENE KALIMUGOGO:** *A Murky River*

20. How does Godfrey Mwene Kalimugogo portray the evil nature of man in *A Murky River*? (33marks)
21. How murky is the society of *A Murky River*? (33marks)

**END**