**P310/3**

**LITERATURE IN ENGLISH**

**Paper 3**

**August**

**3 Hours**



**ELITE EXAMINATION BUREAU MOCK 2016**

**Uganda Advanced Certificate of Education**

LITERATURE IN ENGLISH

**Paper 3**

**Novels**

**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* ***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: Emma

1. What role does Knighty play in the novel *Emma*?(33marks)

2. Discuss the differences in character of Anne, Elizabeth and Mary Eliot.(33marks)

THOMAS HARDY: Under the Green wood Tree

3. Discuss the role Fancy plays as portrayed in *Under the Green wood Tree*.

(33marks)

4. Discuss the character of Reuben as portrayed in *Under the Green wood Tree*. Point out whether he appeals to you or not. (33marks)

CHARLES DICKENS: Oliver Twist

5. What role does Mr. Bumble play in the novel, *Oliver Twist*?(33marks)

6. Discuss the themes portrayed through the women characters in the novel,

*Oliver Twist*. (33marks)

**SECTION B**

GRAHAM GREEN: The Heart of the Matter

7. How is the setting significant in the portrayal of the themes in the novel*, The heart of the Matter.*(33marks)

8. Describe the relevance of the title, *The Heart of the Matter* (33marks)

NIKOS KAZANTZAKIS: Zorba the Greek

9. Discuss the significance of Madam Hortenses hut and the Lignite mine to the portrayal of the central theme in *Zorba the Greek.* (33marks)

10. What techniques does the author use to ridicule the church in the novel *Zorba the Greek*?(33marks)

E.M FORSTER: A Room with a view.

11. Discuss Forster’s use of contrast in the novel, *A room with a view*.(33marks)

12. Discuss the use of setting in portraying the major themes in the novels. *A Room with a view.*(33marks)

**SECTION C**

TAYEB SALIH: Season of Migration to the North

13. The Mahjoub and the men bore off Wad Rayyes’s body, while Bakri’s wife and I, with some of the older women, took care of Bint Mahmoud. We put them in their shrouds that very night and they took them away before sunrise and buried them- she beside her mother and he beside his first wife, Bint Rajab. Some of the women started to hold a funeral ceremony but Mahjoub, God bless him, shut them up and said he’d break the neck of anyone who opened her mouth. What sort of funeral ceremony, my child, can be held in such circumstances? This is a great catastrophe that has befallen the village. All our lives we have enjoyed God’s protection and now finally something like this happens to us. ‘I ask forgiveness and repentance of thee, O Lord’.

 She too wept as my grandfather had done. She wept long and bitterly; then, smiling through her tears, she said, “the strange thing about it is that his eldest wife Mabrouka didn’t wake up at all, despite all the shouting that brought people right from the far end of the village. When I went to her and shook her, she raised her head and said, “But Majzoub, what’s brought you at this hour?” “Get up,” I said to her “There’s been a murder in your house”

“Whose murder?” she said

“Bint Mahmoud has killed Wad Rayyes and then killed herself,” I said to her. “Good riddance!” she said and went back to sleep, and we could hear her snoring while we were busy preparing Bint Mahmoud for burial. When the people returned from the burial, we found Mabrouka sitting drinking her morning coffee. When some of the women wanted to commiserate with her she yelled, “Women, let everyone of you go about her business. Wad Rayyes dug his grave with his own hands, and Bint Mahamoud, God’s blessings be upon her, paid him out in full.” Then she gave trilling cries of joy. Yes, by God, my child, she gave trilling cries of joy and said to the women, “it’s too bad, but if anyone doesn’t like it she can go drink river water.” I asked forgiveness of almighty God. Her father Mahmoud, almost killed himself with weeping that night – he was bellowing like an ox. Your grandfather was cursing and swearing, laying about him his stick yelling and weeping. For no reason your uncle Abdul Karim quarreled. With Bakri. “A murder happens next door to you,” he said to him, “and you sleep right through it?” it was the same thing with the whole village that night- it was as though they had been visited by devils. Mahjoud alone was calm and collected and saw to everything: he brought shrouds from we don’t know where, and he quitened down Wad Rayyesi’s boys who were making a terrible noise. May God spare you such a sight, my child – it was something to break one’s heart and bring white hair to a baby’s head. And it was all without rhyme or reason. She accepted the stranger – why didn’t he accept Wad Rayyes?’

**Questions**

1. Relate the events that lead to this passage. (8marks)
2. Describe the reaction of the villagers to the murder in the passage. (8marks)
3. Describe the atmosphere depicted in the passage. (8marks)
4. What is the significance of this passage to the rest of the novel? (10marks)

ARTHUR KOESTLER: Darkness at Noon

14. He paused again, as his throat was dry and his voice had become husky. He heard the scratching of the secretary’s pencil in the silence, he raised his head a little, with eyes shut, and went on.

‘In this sense, and in this sense only, can you call me a counter – revolutionary. With the absurd criminal charges made in the accusation, I have nothing to do.

 ‘Have you finished?’ asked Gletkin.

 His voice sounded so brutal that Rubashov looked at him in surprise. Gletkins brightly lit silhouette showed behind the desk in his usual correct position. Rubashov had long sought for a simple characterization of Gletkin. Correct brutality: - that was it.

 ‘Your statement is not new,’ Gletkin went on in his dry, rasping voice ‘in both your preceding confessions, the first one two years ago, the second one twelve years ago, you have already publicly confessed that your attitude had been ‘objectively counter revolutionary and opposed to the interests of the people. Both times you humbly asked the forgiveness of the party, and vowed loyalty to the policy of the leadership. Now you expect to play the same game a third time. The statement you have just made is a mere eyewash. You admit your “Optional attitude” but deny the acts which are the logical consequence of it. I have already told you that this time you will not get off so easily.’

Gletkin broke off as suddenly as he began. In the ensuing silence Rubashov heard the faint buzzing of the current in the lamp behind the desk. At the same time the light became another grade stronger.

‘The declarations I made at that time,’Rubashov said in a low voice, ‘were made for tactical purposes. You certainly know that a whole raw of oppositional politicians were obliged to pay with such declarations for the privilege of remaining in the party. But this time I mean it differently.

‘That is to say, this time you are sincere?’ asked Gletkin. He asked the question quickly, and his correct voice held no irony.

‘Yes,’ said Rubashov quietly.

‘And, before, you lied?’

‘Call it that,’ said Rubashov.

‘To save your neck?’

‘To be able to go on working.

‘Without a neck one cannot work. Hence to save your neck.

‘Call it that.’

In the short intervals between the questions shot out by Gletkin and his own answers, Rubashov heard only the scratching of the secretary’s pencil and the buzzing of the lamp. The lamp gave off cascades of white light, and radiated a steady heat which forced Rubashov to wipe the sweat from his fore-head. He strained to keep his smarting eyes open, but the intervals at which he opened them became longer and longer, he felt a growing sleepiness, and when Gletkin, after his last series of rapid questions, let several moments go by in silence, Rubashov, with a kind of distant interest, felt his chin sinking on to his chest. When Gletkins next question jerked him up again, he had the impression of having slept for an indeterminable time.

**Questions**

1. Place the passage in the context. (8marks)
2. What feelings are evoked in you by this passage? (8marks)
3. Comment on the narrative techniques used in the passage. (8marks)
4. Show the significance of this passage to the novel. (10marks)

FERDINAND OYONDO. House boy.

15. ‘Confess, you thieves,’ shouted M. Moreau. ‘Give them the butt of your rifle, Ndjangoula.’

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

 ‘Not on the head, Ndjangoula, they’ve got hard heads. In the kidneys!

‘Ndjangoula 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 Ndjangoula 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 came to save our souls and preach love of our neighbours. Is the white man’s neighbour only other white 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 dying. Then they will be buried naked in the prisoners’ cemetery. On Sunday, the priest will say, “Dearly 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 the guttural, inhuman cry from the smaller of the two suspects when Ndjangoula 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 hit up himself.

 ‘Don’t you smoke?’ he said, offering me a light

‘Not in the daytime,’ I said, not knowing what to say.

He shrugged and took a long draw at his cigarette.

‘Tell madame I’ll be over at … let me see’ (he looked at his watch) ‘um…um…. I’ll be over at three o’clock. All right?’

‘Yes, Sir, yes, Sir,’ I said.

He held me by the back of my neck and made me look at him. The cigarette I had put behind my ear fell down. I tried to bend down and pick it up so I would not have to look at him. He put his foot on the cigarette and I felt his fingers tighten on my neck.

‘No tricks on me, eh?’ he said, under his breath, forcing me to stand upright.

‘Listen, my lad,’ he said, ‘those chaps in there… they know me…. See?’ he pointed his thumb over his shoulder towards the prison. Then he smiled and tossed me the packet of cigarettes. His movements was so unexpected that I missed my catch. The packet flew over my head.

**Questions.**

1. Relate the events that lead to this passage. (8marks)
2. Identify the themes in this passage and show how they are depicted. (8marks)
3. Describe the feelings evoked in you by this passage. (8marks)
4. Show the significance of this passage to the rest of the novel. (10marks)

**SECTION D**

OSI OGEDU: The Moon Also Sets

16. “Goodness always triumphs over evil.” Discuss the truth of this statement in relation to the novel, The Moon Also sets. (33 marks)

17. Analyse the themes developed through the family of Mama Oby. (33marks) ‘

OLE KALUT: Blossoms of the Savannah’

18. How does the title, *Blossoms of the Savannah* relate to the major themes of the novel?(33marks)

19. Discuss the theme of cultural conflicts as depicted in Blossoms of the Savannah.

(33marks)

GODFREY MWENE KALIMUGOGO. A Murky River

20. What major lessons do we learn from the novel *A Murky River*?(33marks)

21. Analyze the various ways Mwene potrays the theme of corruption in the novel, *A Murky River*. (33marks)

**END**