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LITERATURE
IN ENGLISH
PAPER 1
15th July 2014
2 ½ hours

ENTEBBE JOINT EXAMINATION
BUREAU Uganda Certificate of Education
LITERATURE IN ENGLISH

Paper
I

2 hours 30 minutes

INSTRUCTIONS TO CANDIDATES:

Attempt five questions in all on five books, choosing two from Section A and three from Section B.

In Section A, you must answer one question from Sub - Section I (passages) and one question from Sub - Section II

(essays). You must cover one play and one

novel.

In Section B, you must answer three questions, one of which must be from the poetry questions 23 or 24.

0- L -1 2014 Entebbe Joint Examination Bureau: Lit in English

SECTION A

Sub - Section I (Passages 1 - 4)

Choose one of the passages 1 - 4, read it carefully and answer the question: that follow.

EITHER 1: WOLE SOYINKA: *The Lion and the Jewel*

SADIKU: So we did for you too did we? We did for you in the end. Oh high and mighty lion, have we really scotched you? A - ya - ya - ya ... we women undid you in the end. I was there when it happened to your father, the great Okiki.

I did for him, I, the youngest and freshest of the wives. I killed him with my strength. I called him and he came at me, but no, for him, this was not like other times. I, Sadiku, was I not flame itself and he the flax on old women' s spindles? I ate him up! Race of the mighty lions, we always consume you, at our pleasure we spin) ou, at our whim we make you dance; like the foolish top you think the world revolves around you ... fools! fools. " it is you who run giddy while we stand still and watch, and draw your frail thread from you, slowly, till nothing is left but a runty old stick. I scotched Okiki, Sadiku's unopened treasure - house demanded sacrifice, and Okiki came with his rusted key. Like a snake he came at me, like a rag

he went back, a limp rag, smeared in shame . . . [*Her ghoulish laugh re - possesses her.*] Ahtake warning my masters, we'll scotch you in the end {*With a yell she leaps up. begins to dance round the tree, chanting.*}

Take warning my masters. We'll scotch you in the end.

[*Sidi shuts the window gently, comes out, Sadiku as she comes round again, gasps and is checked in mid - song.*]

SADIKU: Oh it is you my daughter. You should have chosen a better time to scare me to death. The hour of victory is no time for any woman to die.

SIDI: Why? What battle have you won?

SADIKU: Not me alone girl. You too. Every woman. Oh my daughter, that I have lived to see this day ... To see him fizzle with the drabbest puff of a mis - primed 'sakabula'. [*Resumes her dance*]
Take warning, my masters
We'll scotch you in the end.

Questions:

- (a) Explain why Sadiku is celebrating in the passage. (04 marks)
- (b) What does this scene show about the character of Sadiku? (04 marks)
- (c) Describe the importance of the following in the passage.
 - (i) Imagery (04 marks)
 - (ii) Irony (04 marks)
- (d) How do events after the passage show that men are not fools? (04 marks)

OR 2 WILLIAM SHAKESPEARE: The Taming of the Shrew

PETRUCHIO: Signor Baptista> my business asketh haste, And every day I cannot come to woo.

You knew my father well, and in him me, Left solely heir to all his lands and goods, Which I have better' d rather than decreas' d. Then, tell me, if I get your daughter's love, What dowry shall I have with her to a wife?

BAPTISTA: After my death, the one half of my Jands, And in possession twenty thousand crowns.

PETRUCHIO: And for that dowry I'll assure her of Her widowhood, be it that she survive me, In all my lands and leases whatsoever. Let specialties be therefore drawn between us, That covenants may be kept on either hand.

BAPTISTA: PETRUCHIO: Ay, when the special thing is well obtain'd, That is, her love, for that is all in all.

BAPTISTA: PETRUCHIO: Why, that is nothing, for, I tell you. father, I am as peremptory as she is proud minded. And where two raging fires meet together, They do consume the thing that feeds their fury .

Though little fire grows great with little wind
Yet extreme gusts will blow out fire and all.
So I to her, and so she yields to me,
For I am rough and woo not like a babe.

BAPTISTA: Well, mayst thou woo, and happy be thy speed! But be thou arm'd for some unhappy words.

PETRUCHIO: Ay, to the proof as mountains are for the winds. That shakes not though they blow perpetually.

Questions:

- (a) Explain the events that lead to the above conversation? (04 marks)
- (b) What does the extract show us about the character of Petruchio? (06 marks) (c)
- What are Baptista's feelings towards Petruchio's plans to woo Katherine? (05 marks)
- (d) What happens immediately after this incident? (05 marks)

EITHER 3: CAMARA LA YE: *The African Child*

From time to time, a man would break through the crowd and come towards us. It would generally be an older man, often a person of some consequence who was on friendly terms with, or had obligations towards one of our families. The man would indicate that he wished to speak; the tom - toms would stop, and the dancing would be interrupted for a moment. We would gather round him. There upon the man would address himself to one or the other of us in a very loud voice.

'O thou!' he would say, 'hearken unto me. Thy family has always been loved by my family; thy grandfather is the friend of my father, thy father is my friend and thou art the friend of my son. I come here this day that I may testify these things in public. Let every man here know that we are friends, and that we shall ever remain so. And as a symbol of this lasting friendship, and in order to show my gratitude for the good that thy father and thy grandfather have always shown to me and mine, I make thee this gift'

We would all applaud him; the entire assembly would applaud him. Many of the older men, all of them friends indeed, would come forward like this and make an announcement of what gifts they were going to present us with. Each one would make an offering in accordance with means, and the spirit of rivalry would often make it beyond his means. If it was not an ox it would be a sack of rice, or miller or maize.

Questions:

- (a) Explain what is taking place in the passage. (04 marks)
- (b) What is the importance of the incident in the passage? (05 marks)
- (c) What feelings does Laye have towards eiders in this passage? (05 marks)
- (d) What happens shortly after this passage? (06 marks)

(Var "1.41 A.J)

OR4: EZEQUIEL MPHAHILELE: *Down Second Avenue*

Again Aunt Dora towed me behind her, holding the book and me as Exhibits for the purpose of righting a wrong immediately, the gravity of which both exhibits were too dumb to appreciate; to right a wrong by rolling someone in the dust a few times and lowering his price on the market, as she said.

'Stamp that book for the ten shillings I bought with, at once!' My aunt banged Exhibit A on the counter so that pieces of monkey - nut shells fell to the floor.

'You say he stamped only for five shillings, eh?' she dragged Exhibit B nearer the counter, Exhibit B nodded. She spoke fluent English which she often said she could have improved upon if the death of her father hadn't caused her to leave school.

'No - no - no - no, a - a - a!' Abdool cried, as if the idea was unthinkable. 'Ten bob too - much - too - much.'

'Abdool. stamp that book before I cause a big smash - up!'

'Dolla - Dolla, *mosadi*, why for you maker so much *makulu* troble-troble. All a time you maker troble-troble, why - for?'

'Dolla-Dolla to hell! Trouble comes from you, you cheat. See these hands; they're rough from work.'

'I holso work for me and my children.'

'Stamp that book, I say, Coolie! You come from india to make money out of us, eh!'

'Aldight, aldight, I come from Hindia, what he's got to do with book? No -no-no, a-a-a!'

'Abdool, I don't want any dusty nonsense!'

'If hum coolie ju kaffir ten times ju self.'

In a moment, Aunt Dora gave Exhibit B a hard push away from the counter

and reached out for a medium - sized Abdool's collar, 'taking him by the laundry' as we called the attack colloquially. The Indian's fez fell off as he tried to jerk him loose, Aunt Dora placed a heavy knee on the counter. 'Come outside, come outside, I'll show you what for you Coolie,' she kept saying and Abdool kept crying, 'Lea' me lea' me Kaff'r bitch, Dolla – Dolla!'

She heaved herself and a thick mass of quivering flesh spilt over the counter to the housekeeper's side. I thought she had broken her neck but she was up in an instant. She propelled Abdool out of the shop and they were out on the verandah. The shopkeeper was spending all his energy trying to wrench himself from Aunt Dora's hold. My heart was beating fast, both from fear and a sense of heroism on the side of Aunt Dora.

Exhibit B was called by name and hand a head kerchief. I immediately thought of Exhibit A and two cups and saucers it would be worth if Abdool should be vanquished and I made a dash towards the counter to rescue it. I picked it up from the floor and rushed back. A crowd of people had gathered around the two, some jeering my aunt, enjoying the fight immensely. Those who seemed to be backing Abdool, knew that he was an unwilling horse, but they were having their fun. He was still shouting to my aunt to let go of him.

Within a short time, Old Elisha, Abdool's bearded father, Abdool's wife and a crowd of other Indians reputed to be his children, cousins, nephews, nieces and sisters - people we had never seen before had run out of their living quarters at the back of the shop. They moved about excitedly, adjusting saris, clinging up to one another all the time. Cataracts of Indian words falling from them in a continuous chatter.

Aunt Dora banged her head a few times on Abdool's face as was, and still is, the technique among fighting women. She drew his blood from his mouth. Soon she was on top of Abdool on the concrete floor. They rolled down the veranda and a few times in the dust, and my aunt, still on top, shouted. 'Are you going to stamp the book, Abdool?' He spluttered a few words and Aunt Dora got up.

Questions:

(a) Explain what causes the conflict in the passage. (04 marks)

(b) What does the passage show about the character of Aunt Dora? (06 marks)

(c) Explain the meaning of

(i) Exhibit A

(ii) Exhibit B (04 marks)

(d) What happens immediately after this incident? (06 marks)

Sub – Section II

Choose one question from this Sub - Section. If your choice in Sub - Section I was on a play, now choose a novel. If your choice was on a novel, now choose a play.

CAMARA LAYE: *The African Child*

Either 5: Describe the theme of love in *The African Child*. (20 marks)

Or 6: With reference to any four mysteries and superstitions in *The African Child*, describe them and show their importance in the novel. (20 marks)

WOLE SOYINKA: *The Lion and the Jewel*

Either 7: Describe the incident in which Sidi meets Baroka in his palace. How is this meeting important to the play? (20 marks)

Or 8: Explain, with reason, which of the two suitors Baroka and Lakunle deserves the jewel. (20 marks)

WILLIAM SHAKESPEARE: *The Taming of the Shrew*

Either 9: How appropriate is the title, *The Taming of the Shrew*? (20 marks)

Or 10: Describe the character of Katherina or Petruchio in the *The Taming of the Shrew*? (20 marks)

EZEKIEL MPHAHILELE: *Down Second Avenue*

Either 11: Describe the of Moses as portrayed in *Down Avenue*? (20 marks)

Or 12: Discuss the major themes brought out in *Down Second Avenue*. (20 marks)

SECTION B

Attempt **three** questions choosing one from the poetry questions **23** and **24**.

JOHN RUGANDA: *The Burdens*

Either 13: Describe and explain the importance of Tinka's story of the leper in *The Burdens*? (20 marks)

Or

14: E

NGUGI WA TIDONG'O: *The River Between*

Either 15: "And Honia River flowed on, its beat rising above the dark stillness of the land." What is the importance of the above statement? (20 marks)

Or 16: What causes conflicts in the society of *The River Between*?

(20 marks)

Turn Over

OKOT P'BITEK: *Song of Lawino*

Either 17: How does Lawmo 's character help her to cope with disagreements With her husband? (20 marks)

Or 18: What admirable African values does Okot P'Bitek bring out the play, *Song of Lawino*'l (20 marks)

NIKOLAI V. GOGOL: *The Government Inspector*

Either 19: What social evils does the Writer deal with in *The Governm Inspector*? (20 marks)

Or 20: What makes *The Government Inspector* a humorous play? (20 marks)

Questions:

- (a) What is the poem about? (04 marks)
- (b) 'What superstitious beliefs does this poem show? What is your opinion about such beliefs? (04 marks)
- (c) Explain the importance of the following in the poem:
- (i) Repetition
 - (ii) Personification (06 marks)
- (d) What is the importance of this poem to the present situation? (06 marks)

Or 24: Select a poem from the section; *The Supernatural*, excluding *You will Walk in Peace*. Use it to answer the questions below.

- (a) (i) What is the title of the poem? (01 mark)
- (ii) State the name of the poet? (01 mark)
- (b) What is the message of the poem? (04 marks)
- (c) What makes the poem interesting? (06 marks)
- (d) What important lessons do you draw from the poem above? (08 marks)

END