



# EXAMINATIONS COUNCIL OF ESWATINI

## Junior Certificate Examination

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**LITERATURE IN ENGLISH**

**120/01**

**Paper 1 (Closed Books)**

**October/November 2020**

**2 hours 15 minutes**

Additional Materials: Answer Booklet/Paper

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### **READ THESE INSTRUCTIONS FIRST**

Follow the instructions on the front cover of the booklet.

Write your name, Centre number and candidate number on all the work you hand in.

Write in **blue** or **black ink**.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **three** questions: **one** question from Section A (Drama), **one** question from Section B (Poetry), and **one** question from Section C (Prose).

At least **one** of these must be a passage-based question (marked\*), and at least **one** must be an essay/empathic question.

At the end of the examination, fasten all your work securely together.

The number of marks is given in brackets [ ] at the end of each question or part question.

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This document consists of **15** printed pages and **1** blank page.

## SECTION A: DRAMA

Answer **one** question from this section.

**WILLIAM SHAKESPEARE: *The Merchant of Venice***

**Either**

\*1 Read the following passage carefully and then answer the questions that follow.

*Enter SHYLOCK the Jew and his man that was, LANCELOT the clown.*

- SHYLOCK: Well, thou shalt see, thy eyes shall be thy judge,  
The difference of old Shylock and Bassanio.  
(*Calling*) What, Jessica! (*To LANCELOT*) Thou shalt not gormandize  
As thou hast done with me. (*Calling*) what, Jessica! 5  
(*To LANCELOT*) And sleep, and snore, and rend apparel out.  
(*Calling*) Why, Jessica, I say!
- LANCELOT: (calling) Why, Jessica
- SHYLOCK: Who bids thee call? I do not bid thee call.
- LANCELOT: Your worship was wont to tell me I could do nothing without bidding. 10  
*Enter JESSICA*
- JESSICA: (*to SHYLOCK*) Call you? What is your will?
- SHYLOCK: I am bid forth to supper, Jessica.  
There are my keys. But wherefore should I go? I am not bid for love.  
They flatter me, but yet I'll go in hate, to feed upon the prodigal 15  
Christian. Jessica, my girl, look to my house. I am right loath to go.  
There is some ill a-brewing towards my rest, for I did dream of  
money-bags tonight.
- LANCELOT: I beseech you, sir, go. My young master doth expect your reproach.
- SHYLOCK: So do I his. 20
- LAUNCELOT: And they have conspired together. I will not say you shall see a masque,  
but if you do, then it was not for nothing that my nose fell a-bleeding on  
Black Monday last at six o'clock i'th' morning, falling  
out that year on Ash Wednesday was four year in  
th' afternoon. 25

- SHYLOCK: What, are there masques? Hear you me, Jessica, lock up my doors;  
and when you hear the drum and the vile squealing of the wry-necked  
fife, Clamber not you up to the casements then,  
Nor thrust head into the public street  
To gaze on Christian fools with varnished faces, 30  
But stop my house's ears - I mean my casements.  
Let not the sound of shallow fopp'ry enter  
my sober house. By Jacob's staff I swear  
I have no mind of feasting forth tonight.  
But I will go. (*To Lancelot*) Go you before me, sirrah. 35  
Say I will come.
- LANCELOT: I will go before, sir.  
(*Aside to JESSICA*)  
Mistress, look out at window for all this.  
There will come a Christian by Will be worth a Jewels eye. 40
- SHYLOCK: (*To Jessica*) What says that fool of Hagar's offspring, ha?  
JESSICA: His words were 'Farewell, mistress'; nothing else.  
SHYLOCK: The patch is kind enough, but a huge feeder  
snail-slow in profit, and he sleeps by day  
more than the wildcat. Drones hive not with me; 45  
therefore, I part with him and part with him  
to one that I would have him help to waste  
His borrowed purse. Well, Jessica, go in.  
Perhaps I will return immediately.  
Do as I bid you. Shut doors after you. 50  
Fast bind, fast find – A proverb never stale in thrifty mind.  
*Exit at one door*
- JESSICA: Farewell; and if my fortune be not crossed,  
I have a father, you a daughter, lost.  
*Exit at another door*

**(a)** What does the passage reveal about the relationship between Shylock and his daughter? Remember to support your answer with details from the passage. **[10]**

**(b)** What are your feelings as you read through the passage<sup>10</sup>? Remember to support your answer with details from the passage. **[10]**

**Or**

**2** How far would you admire Antonio in the story? Support your answer with details from the text. **[20]**

**Or**

**3** You are Portia, after the judgement has been passed on Shylock. Write your thoughts. **[20]**

**OLA ROTIMI: *The Gods Are Not To Blame***

**Either**

**\*4** Read the following passage carefully and then answer the questions that follow.

TOWNSPEOPLE: We hear that your highness wants us.

ODEWALE: Hmm. My people, I fear and I tremble. Suspicions, heavy suspicions fill my heart. I look about me... eyes, white, vacant, innocent, they stare back from faces of sorrow and pain. But the faces may as well be smiling. For who knows what is behind those eyes: white eyes, vacant eyes, innocent eyes? 5 When the frog in front falls in a pit, others behind take caution. It would be me next. Me an Ijekun man, a stranger in the midst of your tribe. [Stares at CHIEFS.] When crocodiles eat their own eggs, what will they not do to the flesh of a frog? 5

FIRST CHIEF: These are heavy words, your highness. 10

THIRD CHIEF: Your charge is too wide, my lord. Let your highness name one, point one person among us who is plotting evil against the throne.

ODEWALE: I should name one?

FIRST CHIEF: You have been king now for eleven years; name one among us who in words or actions is seeking your downfall? 15

ODEWALE: I cannot name names.

CHIEFS: Why not?

ODEWALE: All lizards lie prostrate: how can a man tell which lizard suffers from bellyache? In time, the pain will make one of them lie flat on its back. [Crosses to TOWNSPEOPLE.] Minds are not clean, my people. 20 Evil doers are many in this very land; evil doers backed by heavy money, heavy influence.

The manner of your former King's death is all too clear to me now.

Bribery. The manner of your former king's death is all too clear to me now. Bribery. Men with money bribed villains to kill king Adetusa. 25

With their influence, they dug his grave and in it buried his body and his memory. Then with money and influence they sheltered the murders. Ifa says we suffer for their act.

[Crosses to Ogun shrine.]

TOWNSPEOPLE: [Variously.] The world is bad. One does not know whom to trust. 30

The good ruler who stands for the people becomes a victim too soon.  
And the bad rulers like bad sauce, stay longer! A world that knows not  
what it wants. A dizzy world, this.

[ODEWALE pulls out machet from the shrine, raises it and swears.]

ODEWALE: Before Ogun the God of Iron, I stand on oath. Witness now all you 35

present that before the feast of Ogun, which starts at sunrise, I  
Odewale, the son of Ogundele, shall search and fully lay open  
before your eyes the murderer of King Adetusa. And having  
seized that murderer, I swear by this sacred arm of Ogun,

that I shall straightaway bring him to the agony of slow death. First, 40

he shall be exposed to the eyes of the world and put to  
shame – the beginning of living death. Next, he shall be put into  
lasting darkness, his eyes tortured in their living sockets until their  
blood and rheum swell forth to fill the hollow of crushed eyeballs. 45

And then, the final agony: we shall cut him from his roots. Expelled from  
this land of his birth, he shall roam in darkness in the land of nowhere,  
and there die unmourned by men who know him, and buried by vultures  
who know him not. [Solemnly.] May the gods of our

fathers – Obatala Orunmila, Sango, Sopnna, Esu-Elegbara, Agemo, 50  
Ogun – stand by me.

- (a) What does the passage reveal about the relationship between Odewale and his people? Remember to support your answer with details from the passage. [10]
- (b) What are your feelings as you read through the passage? Remember to support your answer with details from the passage. [10]

Or

- 5 How far would you admire Baba Fakunle in the story? Support your answer with details from the text. [20]

Or

- 6 You are Aderopo, just after Odewale has banished you from the land of Kutuje. Write your thoughts. [20]

## SECTION B: POETRY

LUCY DLAMINI AND NONHLANHLA VILAKATI (eds.): *When Fishes Flew and Other Poems*

Answer **one** question from this section.

**Either**

**\*7** Read the following poem carefully and then answer the questions that follow.

***Hearken My Children* Mzi Mahola**

When we come to this world  
We each carry a package  
For the journey ahead.

The life of the wise is tranquil  
Like the silent water of a stream 5  
Now and then obstructed  
By falls and cataracts  
Yet getting stronger afterwards  
Steadily swimming  
Towards is destination. 10

Wisdom eludes those  
Who use their lavishly  
Throwing caution to the wind.  
With accompanying misery  
Their futile turbid ways 15  
Are like violent waves,  
Continuously  
Going coming and crashing  
Going coming and crashing.

How has the poet used language to reveal the thoughts and feelings of the speaker towards life? [20]

Or

8 How has the poet used language to persuade you to think differently about nature in one of the following poems? [20]

*A Sudden Storm* by Pius Oleghe

*A hunting Snake* by Judith Wright

Or

9 'Poetry explores the subject of human relationships.' How has the poet explored the subject of human relationships in one of the following poems? [20]

*Just a Passerby* by Oswald Mtshali

*Night of the Scorpion* by E.A Mislkey

**SECTION C: PROSE**  
**JOHN STEINBECK: *The Pearl***

Answer **one** question from this section.

**Either**

**\*10** Read the following passage carefully and then answer the questions that follow.

The sun arose hotly. They were not near the Gulf now, and the air was dry and hot so that the brush cricked with heat and a good resinous smell came from it. And when Juana awakened, when the sun was high, Kino told her things she knew already.

‘Beware of that kind of tree there,’ he said, pointing. ‘Do not touch it, for if you do and then touch your eyes, it will blind you. And beware of the tree that bleeds. See, that one over there. For if you break it the red blood will flow from it, and it is evil luck.’ 5

And she nodded and smiled a little at him, for she knew these things.

‘Will they follow us?’ she asked. ‘Do you think they will try to find us?’

‘They will try,’ said Kino. ‘Whoever finds us will take the pearl. Oh, they will try.’

And Juana said, ‘Perhaps the dealers were right and the pearl has no value. Perhaps this has all been an illusion.’ 10

Kino reached into his clothes and brought out the pearl. He let the sun play on it until it burned in his eyes.

‘No,’ he said, ‘they would not have tried to steal it if it has been valueless.’

‘Do you know who attacked you? Was it the dealers?’ 15

‘I do not know,’ he said. ‘I didn’t see them.’

He looked into his pearl to find his vision.

‘When we sell it at last, I will have a rifle,’ he said, and he looked

into the shining surface for his rifle, but he saw only a huddled dark body on the ground with shining blood dripping from its throat. And he said quickly, ‘We will be married in a great church.’ And in the pearl he saw Juana with her beaten face crawling home through the night. ‘Our son must learn to read,’ he said frantically. And there in the pearl Coyotito’s face, thick and feverish from the medicine. 20

And Kino thrust the pearl back into his clothing, and the music of the pearl had become sinister in his ears, and it was interwoven with the music of evil. 25

The hot sun beat on the earth so that Kino and Juana moved into the lacy shade of the brush, and small grey birds scampered on the ground in the shade. In the heat of the day Kino relaxed and covered his eyes with his hat and wrapped his blanket about his face to keep the flies off, and he slept.

But Juana did not sleep. She sat quiet as a stone and her face was quiet. Her mouth was still swollen where Kino had struck her, and big flies buzzed around the cut on her chin. 30

But she sat as still as a sentinel, and when Coyotito awakened she place him on the ground in front of her and watched him wave his arms and kick his feet, and he smiled and gurgled at her until she smiled too. She picked up a little wig from the ground and tickled him, and she gave him water from the gourd she carried in her bundle. 35

**(a)** What are your feelings as you read the passage? Remember to support your answer with details from the passage. [10]

**(b)** What does the passage reveal about Kino's character? Remember to support your answer with details from the passage. [10]

**Or**

**11** At the end of the story, Kino loses both his son and his pearl. How far would you sympathise with him? [20]

**Or**

**12** You are Juan Tomas after you have just bid farewell to Kino who is going to the capital to sell his pearl. Write your thoughts. [20]

**KAGISO MOLOPE: *The Mending Season*****Either**

**\*13** Read the following passage and then answer the questions that follow.

Millicent Masemola, the mother of the aunts, raised her girls to reject restraint and embrace their rage. She was in her late thirties when the township Lady Selbourne, like Sophiatown and many others, was bulldozed along with everything she knew and loved. She had been a dancer who travelled and was known for her looks and talent. Her husband, Sam, was the love of her life. Millicent's family was among the first to be moved to the township. The White government called it Springville but the Black people called it Bofelong, because: 5

a) there were no springs; b) the land was so barren they thought they had reached the Kalahari and therefore the edge of the continent, and c) it was far from everything, it felt like the end of the world. Mabele Street was the first and only street to be given a name. Someone must have run out of steam or changed their mind along the way. Rumour and scorn followed the Masemolas from the first day in the township. 10

While Sam Masemola drank himself to death everyone asked about his wife, "What's she giving him?" because she kept her home looking perfect and stayed looking gorgeous. But the real explanation was that he withered away because - like a lot of men of his time - he felt helpless, unable to save his family from being banished to the end of the world, the township Bofelong, meaning "At the end". 15

Sam's death took away Millicent's lively spirit and left the girls with a mother who wanted nothing to do with the world. She closed her gate and never let them go outside to play anymore. The little girls stayed inside and watched their mother dress up and dance all day to tunes she could have been arrested for playing. Their windows and doors stayed shut. At school, they spoke only to each other and after school they rushed home to their mother. Tumane always said "No one knows the details. It's the details they have to know to understand us." 20

She was the one with most vivid memories of Lady Selbourne and the one who knew the difference between the father they had in the township and the father they had had in Lady Selbourne. She would huddle up to Malesedi and tell her about the parents she missed. Their little sisters - Malebone and Mabatho – loved the dancing and the music and knew Lady Selbourne as a place in town called Pretoria North, where White people lived. 25

**(a)** How does the writer persuade to feel sympathy for the Masemola family as you read the passage? Remember to support your answer with details from the passage. **[10]**

**(b)** What does the passage reveal about Millicent Masemola's character? Remember to support your answer with details from the passage. **[10]**

**Or**

**14** How far do you think Ascension Convent School succeeded in being a multi-racial school? Support your answer with details from the text. **[20]**

**Or**

**15** You are Matshidiso on your way to the new school in town. Write your thoughts. **[20]**

**VELAPHI MAMBA (ed.): *Africa Kills her Sun and other Short Stories*****Either**

**\*16** Read the following passage carefully and then answer the questions that follow.

The large, white vehicle was still a half mile off but its noise cracked the silence of the village and the dust cloud that rose behind it chocked out the morning's mist and peace.

Mmapula gasped at its nearness to her. Even from far off she saw the white face, the white hands on the steering wheel, the commanding force ripping through the village.

She ran inside to waken Lesole but discovered her husband already sitting up in wonder at the booming noise that had fallen onto their homeland. 5

"What is it, wife, that rattles the ground this morning?"

Lesole focused on his woman and only then noticed the stricken look of terror in her eyes.

She seemed to choke at the answer as though it were a poison in her throat.

"It's a lorry, my husband!" Mmapula's voice shook and the words were hardly audible. 10

"A big, white lorry with a white man inside."

Mmapula grabbed at her heart in desperation and searched Lesole's eyes for his usual calm and his answer to this strange arrival. He always had the answer to mysterious things, but would he know about this lorry that haunted Mmapula and buried her in terror?

"You are trembling, Mmapula! You should know these things, as it was you who lived in the big-city place. Why do you shiver as though you are a child who has never seen such a sigh before?" 15

"It doesn't belong here!" she screamed as her shaking hands grabbed for Lesole and clasped his bare arms. "It can only bring evil if a city man is inside!"

Lesole stared at his wife, bewildered at her behaviour, which he would only have expected of a true child of the village, not of one who has lived among such roaring machines used by white men for years in Johannesburg. Still, he had to calm his wife. 20

"Let me go to the chief then, and I can discover who this white lorry man is".

But Mmapula would not be settled by a calm reserve or firm voice.

"He is not a man like us, Lesole. Be careful! He and his machine are the same thing, without a heart or a true smile, and evil, Lesole, and strong like a storm or a vulture with an eye only for itself." 25

Mmapula still grasped Lesole with such a grip that small welts began to form under her fingers

on his brown arms. Her anxiety surprised him, for he had never seen such a calm one as Mmapula act in such a way, a rabbit is when petrified in fear by a mamba snake. 30

She refused to look away from his eyes as she felt her locking stare could keep him in the hut, keep everything as it was. Lesole pried his wife's fingers from his muscular arms.

Then, opening the door of their home, he looked across the village and settled on the chief's compound where the white lorry loomed stark and ominous. As far as he could see all men who were heads of households were trampling hurriedly through the dusty village 35 towards the white monolith.

**(a)** What does the passage reveal about Mmapula's thoughts and feelings? Remember to support your answer with details from the passage. [10]

**(b)** What does the passage reveal about Lesole's character? Remember to support your answer with details from the passage. [10]

**Or**

**17** At the end of the story, *The Bus Conductor*, we learn that Mabhekzo is in hospital. Do you sympathise with him? Support your answer with details from the text. [20]

**Or**

**18** You are the narrator, at the end of the story *Ha'penny*. Write your thoughts. [20]

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