

**THE UNITED REPUBLIC OF TANZANIA**  
**NATIONAL EXAMINATION COUNCIL**  
**CERTIFICATE OF SECONDARY EDUCATION EXAMINATION**

**024**

**LITERATURE IN ENGLISH**

(For Both School and Private Candidates)

**Time: 2:30 Hours**

**ANSWERS**

**Year: 2008**

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**Instructions**

1. This paper consists of sections A, B, C and D.
2. Answer **TWO (2)** questions from section A and **ONE (1)** question from each of sections B, C and D.
3. All questions carry 20 marks
4. Cellular phones are **not** allowed in the examination room.
5. Write your **Examination Number** on every page of your answer booklet(s).

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1. Compare and contrast the following pairs of literary terms:

(a) Ballad and Epic

A ballad is a short, narrative poem that tells a story through simple language and dialogue. It often focuses on love, tragedy, or heroic deeds and is traditionally passed orally through singing. An epic, on the other hand, is a long, formal narrative poem that recounts the heroic deeds of legendary or historical figures, often involving supernatural elements and reflecting the values of a society. While both tell stories, ballads are shorter and simpler, while epics are longer, more complex, and grand in scope.

(b) Irony and Satire

Irony is a literary device where the intended meaning is opposite to the literal meaning. It creates humor, tension, or emphasis. Satire, however, uses humor, irony, exaggeration, or ridicule to expose and criticize societal flaws, human foolishness, or corruption. While irony can exist within satire, satire has a broader social purpose aimed at reform or awareness.

(c) Conflict and Denouement

Conflict is the struggle or tension between opposing forces in a story, driving the plot and shaping characters' actions. It can be internal (within a character) or external (between characters or between a character and society). Denouement is the final part of a story, where conflicts are resolved, and loose ends are tied up, bringing the narrative to a conclusion. While conflict builds the story's tension, denouement provides its resolution.

(d) Round Character and Flat Character

A round character is well-developed, complex, and capable of growth or change. They possess multiple traits and undergo personal development. A flat character, in contrast, is simple and one-dimensional, with limited traits and little to no development throughout the story. While round characters contribute to plot depth and emotional engagement, flat characters often serve specific roles like comic relief or representing societal stereotypes.

(e) Form and Content

Form refers to the structure, style, and genre of a literary work, how a story is presented. Content refers to the actual subject matter, themes, and message of the work, what the story is about. While form shapes the reader's experience and organizes the narrative, content delivers the ideas and emotions of the piece. Both are interconnected in achieving the writer's artistic goals.

2. What do you understand by the term 'technique' in a work of art? Explain seven techniques that can be used in a literary piece.

'Technique' in a work of art refers to the specific methods or stylistic devices a writer uses to convey meaning, build characters, and evoke emotions in readers. These are tools that shape how a story is told and how its messages are communicated.

Seven techniques include:

Imagery: Using descriptive language to create mental pictures and appeal to the senses, making scenes vivid and realistic.

Symbolism: Using objects, characters, or events to represent larger ideas or themes beyond their literal meaning.

Dialogue: Conversations between characters that reveal personalities, relationships, and conflicts while advancing the plot.

Flashback: A technique of interrupting the current narrative to present events that occurred earlier, providing background or context.

Foreshadowing: Giving hints or clues about future events in the story to build anticipation or tension.

Irony: Presenting a situation, statement, or outcome in a way that is opposite to what is expected, often for humor or criticism.

Allegory: A narrative where characters and events symbolically represent moral, social, or political meanings, allowing deeper interpretation.

Does oral literature still exist in Tanzanian society today? Discuss, focusing on its nature and modes of transmission.

Yes, oral literature still exists in Tanzanian society today, though it has adapted to modern circumstances. Its nature remains rooted in collective memory, performance, and cultural identity, preserving traditions, values, and history.

The modes of transmission include:

Oral performance during ceremonies, festivals, or community gatherings where elders narrate folktales, myths, and legends.

Use of songs, proverbs, riddles, and chants in daily life, education, and rituals to pass moral lessons and wisdom.

Radio programs, social media, and recorded performances that preserve and broadcast traditional narratives to wider audiences.

Intergenerational storytelling within families, where elders pass down stories to younger members.

Schools and cultural clubs that teach traditional songs, dances, and oral narratives, maintaining oral heritage in formal education.

Though modern technology and written literature have influenced its practice, oral literature remains relevant in promoting identity, preserving history, and offering social commentary in Tanzanian society.

4. Hypocrisy and selfishness often lead to misunderstandings within society. With reference to characters in two plays, justify this statement.

In *The Trials of Brother Jero* by Wole Soyinka, Brother Jero is a hypocritical preacher who deceives his followers while pretending to be holy. His selfish desire for wealth and control creates conflict with characters like Chume, whose trust he abuses. Jero's pretense and greed cause misunderstandings about religion and morality within the community.

In *The Government Inspector* by Nikolai Gogol, local officials are selfish and corrupt, attempting to cover up their misconduct when they mistake a traveler for a government inspector. Their hypocrisy, pretending to care for the public while embezzling funds, leads to comical misunderstandings, exposing the dishonesty and moral decay within the administration.

In both plays, the characters' hypocrisy and selfishness damage trust, disrupt social order, and expose the consequences of self-interest in leadership.

5. Conflicts are inevitable in any society due to differing perspectives and decisions. Imagine you were one of the main characters; how would you avoid the conflicts you faced? Use two plays to support your argument.

In *Kinjeketile* by Ebrahim Hussein, the conflict arises from colonial oppression and differing responses to resistance. If I were Kinjeketile, I would promote unity through open dialogue and negotiations among tribes before launching a rebellion. Ensuring clear, collective strategies would prevent internal divisions and betrayal, strengthening the fight against colonialists.

In *The Lion and the Jewel* by Wole Soyinka, conflict occurs between modernity, represented by Lakunle, and tradition, represented by Baroka. If I were Lakunle, I would show respect for cultural values while gradually introducing modern ideas through education and compromise, avoiding direct confrontation with elders and traditionalists.

By using diplomacy, inclusivity, and gradual reforms, characters could reduce conflicts rooted in opposing values and decisions.

6. Africans who received Western education often found themselves alienated in their own societies. Analyze this statement using one play.

In *The Dilemma of a Ghost* by Ama Ata Aidoo, the character Ato Yawson returns from abroad with a Western education and values, causing tension with his traditional Ghanaian family. His decision to marry a foreign woman, Eulalie, without traditional rites leads to conflict, as his family views it as disrespectful.

Ato's Western mindset clashes with his family's customs, leaving him isolated — neither fully accepted by his family nor able to make his wife understand local traditions. This alienation reflects the broader postcolonial struggle faced by educated Africans caught between new ways and ancestral practices.

The play shows how Western education, while enlightening, can alienate individuals when not balanced with respect for cultural heritage, leading to identity crises and familial tensions.

7. How have the writers managed to balance form and content? Refer to two novels to illustrate your answer.

In *Houseboy* by Ferdinand Oyono, the writer skillfully balances form and content through the use of a diary narrative form. The entire story is presented as a series of diary entries written by the protagonist, Toundi, which gives readers an intimate and personal view of colonial oppression and racial injustice in Cameroon. The form allows readers to experience the events through Toundi's eyes, making the content of colonial brutality, betrayal, and identity struggle more immediate and authentic. The simple and direct language suits the character's background while effectively delivering profound social commentary.

In *The Concubine* by Elechi Amadi, the writer uses a traditional African narrative form blended with oral storytelling techniques such as proverbs, symbolism, and folklore. The content explores themes of fate, love, and supernatural forces in a traditional Nigerian community. The structure follows a clear chronological order, moving from exposition to climax and resolution, maintaining suspense and emotional engagement. The form complements the content by reflecting African communal values and belief systems, making the message about the consequences of ignoring cultural norms and the inevitable power of fate more impactful.

8. Analyze the effectiveness of various techniques used by writers to convey their messages. Use two novels to support your answer.

In *The Old Man and the Medal* by Ferdinand Oyono, irony is used effectively to highlight the hypocrisy of colonial rulers. The protagonist, Meka, is loyal to the colonial administration, expecting honor and respect. However, he is humiliated and beaten despite receiving a medal. This irony exposes the false promises and racism of colonial rule. Satire is also used to ridicule the colonial system, as seen in the exaggerated praise of European values by African elites, revealing how colonization corrupts and dehumanizes both rulers and subjects.

In *Girls at War* by Chinua Achebe, symbolism is used powerfully in the title story, where Gladys, a girl involved in the Biafran civil war, represents the struggle and suffering of innocent civilians. The car driven by Reginald symbolizes modernity and privilege amidst chaos, while the checkpoints reflect constant danger and mistrust. Achebe also uses realistic dialogue and humor to capture everyday struggles

during wartime, making the characters relatable and the message about the absurdity and tragedy of war clear and effective.

9. Considering two novels you've read, discuss the relevance of their titles to their content.

In *Houseboy* by Ferdinand Oyono, the title is highly relevant as it directly refers to the protagonist, Toundi, who works as a houseboy for French colonial officials. The title reflects Toundi's position of servitude, vulnerability, and the exploitation of Africans under colonial rule. Through his role as a houseboy, readers witness the injustices, racial discrimination, and moral decay of the colonial system, making the title a fitting representation of the novel's central theme.

In *The Concubine* by Elechi Amadi, the title captures the central conflict surrounding the protagonist, Ihuoma, who is believed to be the concubine of a powerful sea god. Her relationships with men consistently end in tragedy due to supernatural intervention. The title is relevant as it hints at the mystical cause of the misfortunes while pointing to Ihuoma's status in the spiritual realm, which shapes the narrative and highlights themes of fate, love, and the clash between human desires and supernatural forces.

10. "Figures of speech are powerful tools used by poets to convey messages." Using two poems, verify this statement.

In the poem "*A Freedom Song*" by Marjorie Oludhe Macgoye, the poet uses figures of speech like symbolism and personification to express the struggle against oppression. The child symbolizes innocence and the future generation, while the mother's silence represents the oppressed society unwilling to resist. Through imagery such as "the stomach bulged with child," the poet highlights suffering and exploitation, making the message of resistance against colonial oppression more powerful.

In "*Building the Nation*" by Henry Barlow, irony is the key figure of speech. The Permanent Secretary claims to suffer from ulcers due to "matters of state," while the driver suffers real hunger from poverty. This contrast highlights the hypocrisy of political leaders and the exploitation of ordinary citizens. Metaphors like "building the nation" are used sarcastically to expose the unequal distribution of wealth and responsibilities, making the poet's criticism clear and memorable.

11. Reading a poem often delivers its message more effectively than reading a story. Justify this statement using any poem you have studied.

In the poem "*If We Must Die*" by Claude McKay, the message of courage, resistance, and honor in the face of oppression is delivered with emotional force through powerful language and compressed expression. Unlike a story, which may take longer to build a setting and characters, the poem uses direct address, metaphor, and passionate tone to immediately engage the reader. Phrases like "Pressed to the wall, dying, but fighting back!" stir emotions of bravery and defiance more intensely and memorably than a longer narrative might, proving that poetry can communicate profound messages quickly and powerfully.

12. Read the following poem and answer the questions that follow:

(a) What type of poem is this? Why?

It is a sonnet because it has 14 lines and follows a structured rhyme scheme and organized argument, beginning with a problem (oppression) and ending with a resolution (courageous resistance).

(b) What is the tone of the poem?

The tone is defiant and courageous. The poet expresses a strong, determined attitude towards facing death with honor and bravery rather than submission.

(c) What is the poem generally about?

The poem is about resisting oppression and dying with dignity. It encourages oppressed people to fight back against their enemies, even in the face of certain death, rather than dying helplessly like animals.

(d) Comment on the language used in the poem.

The language is vivid, emotional, and forceful. It uses metaphorical expressions like "like hogs" and "mad and hungry dogs" to depict the dehumanization of the oppressed and the cruelty of their oppressors. The diction is carefully chosen to evoke a sense of struggle, resistance, and heroism.

(e) What poetic features have been used in the poem?

Metaphor: Comparing oppressed people to hogs and oppressors to dogs and monsters.

Personification: Enemies are described as "mad and hungry dogs" and "monsters," giving them beastly qualities.

Imagery: Visual descriptions such as "pressed to the wall" and "open grave" create strong mental pictures.

Rhyme: The poem follows a rhyme scheme, contributing to its musical quality.

Repetition: The phrase "If we must die" is repeated to emphasize the central idea.

(f) Mention three themes found in this poem.

- Courage in the face of death

- Resistance against oppression
- Honor and dignity in struggle

(g) Is the poem relevant to your society? Justify your answer.

Yes, the poem is relevant because many people in society still face oppression, injustice, and inequality. The poem inspires people to resist corruption, discrimination, and abuse of power with bravery, encouraging them to fight for justice and dignity even in difficult circumstances.

(h) What type of death does the poet hope to undergo? Why?

The poet hopes to undergo a noble and courageous death, fighting back against oppression rather than dying helplessly. This is because such a death would give meaning to their struggle, earn respect even from enemies, and inspire others to continue resisting injustice.