

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

024

LITERATURE IN ENGLISH

(For Both School and Private Candidate)

Time: 3 Hours

ANSWERS

Thursday 18th October 2012

Instructions

1. This paper consists of sections A, B, and C.
2. Answer **all** questions in section A and B and two (2) questions from section C
3. Section A carries **sixteen (16)** marks, section B carries **fifty four (54)** marks and section C carries **thirty (30)** marks
4. All writings must be in **blue** or **black** ink.
5. Communication devices and any unauthorized materials are **not** allowed in the assessment room.
6. Write your **Assessment Number** at the top right hand corner of every page.

maktaba.tetea.org



1. Compare and contrast between the following pairs of literary terminologies:

(a) Ballad and Epic

- Ballad: A narrative poem that is typically short, meant to be sung or recited, and focuses on a single dramatic event. For example, traditional folk ballads like Barbara Allen.

- Epic: A long narrative poem that celebrates heroic deeds and significant events in history or mythology. For instance, The Iliad by Homer.

Contrast: Ballads are shorter and more lyrical, focusing on a single event, while epics are extensive and delve deeply into the hero's journey and broader historical or mythical contexts.

(b) Irony and Satire

- Irony: A figure of speech where the intended meaning is opposite to the literal meaning. For example, in Building the Nation by Henry Barlow, irony is present when the leader claims to be building the nation while indulging in luxury.

- Satire: A literary technique using humor, irony, or exaggeration to criticize societal issues. For example, The Trials of Brother Jero critiques religious hypocrisy.

Contrast: Irony is a rhetorical device used in various contexts, while satire is a broader genre or technique aimed at social criticism.

(c) Conflict and Denouement

- Conflict: The struggle between opposing forces in a story, such as Baroka and Lakunle in The Lion and the Jewel.

- Denouement: The resolution or conclusion of the story, such as when Baroka wins Sidi's hand in marriage, resolving the conflict in The Lion and the Jewel.

Contrast: Conflict drives the story's tension, while denouement resolves the tension and concludes the narrative.

(d) Round Character and Flat Character

- Round Character: A complex, multi-dimensional character who undergoes development. For example, Okonkwo in Things Fall Apart.

- Flat Character: A simple, one-dimensional character who remains unchanged. For example, Lakunle in The Lion and the Jewel.

Contrast: Round characters evolve, while flat characters remain static and undeveloped.

(e) Form and Content

- Form: The structure and style of a literary work, such as the rhyme scheme and stanza arrangement in a poem.

- Content: The themes, ideas, and subject matter explored in the work. For instance, in If We Must Die by Claude McKay, the form is a sonnet, while the content focuses on resistance and dignity.

Contrast: Form is the presentation, while content is the substance.

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

Answer:

The term "technique" in a work of art refers to the methods and strategies employed by a writer to convey themes, emotions, and ideas effectively.

- i. Imagery: Using descriptive language to create vivid mental pictures. For example, "mad and hungry dogs" in *If We Must Die*.
- ii. Symbolism: Representing ideas through symbols, such as the "jewel" in *The Lion and the Jewel*.
- iii. Irony: Highlighting contradictions to reveal deeper meanings, as seen in *Building the Nation*.
- iv. Flashback: Recalling past events to provide context, as used in *The Trials of Brother Jero*.
- v. Repetition: Reiterating words or phrases for emphasis, like "If we must die" in *If We Must Die*.
- vi. Dialogue: Conversations between characters to develop the plot and reveal personalities, as in *The Lion and the Jewel*.
- vii. Satire: Criticizing societal issues through humor or irony, as seen in *The Trials of Brother Jero*.

3. Does oral literature still exist in the Tanzanian society today? Discuss basing your arguments on the nature and transmission of oral literature.

Answer:

Yes, oral literature still exists in Tanzanian society today due to its cultural significance and adaptability.

- i. Preservation of Traditions: Oral literature continues to preserve Tanzanian customs, values, and history through storytelling, proverbs, and songs. For instance, proverbs like "Unity is strength" are commonly used to teach moral values.
- ii. Social Education: Oral literature remains a tool for educating younger generations about their heritage, as folktales often contain moral lessons relevant to everyday life.
- iii. Adaptability: Oral literature has evolved with modern technology, such as radio and television programs that feature traditional storytelling and songs, ensuring its relevance in contemporary society.
- iv. Entertainment: Folktales, songs, and dances are performed during social gatherings, weddings, and ceremonies, providing entertainment and strengthening communal bonds.

4. Hypocrisy and selfishness have always led to misunderstandings between or among the members of the society. With reference to characters in two plays, justify this statement.

Answer:

From *The Lion and the Jewel* by Wole Soyinka:

- i. Baroka's manipulative behavior, such as faking impotence, creates misunderstandings between him and Sidi, who initially distrusts him. His selfish desire to marry Sidi highlights his hypocrisy.
- ii. Lakunle's refusal to pay the bride price under the pretense of modernity leads to tension with Sidi, as he disregards her cultural expectations.

- iii. Sidi's pride after her beauty is showcased in a magazine results in misunderstandings with Baroka and Lakunle, as she begins to assert dominance in her interactions with them.
- iv. Each character's selfishness exacerbates the misunderstandings, creating conflict.

From *The Trials of Brother Jero* by Wole Soyinka:

- i. Brother Jero's hypocrisy as a prophet, using religion for personal gain, creates distrust and tension among his followers.
- ii. His selfish exploitation of Amope, where he uses her services without paying, leads to personal conflict.
- iii. Jero's actions undermine his credibility, highlighting how selfishness disrupts societal harmony.

5. Conflicts are inevitable in any society. They occur because people differ in their ways of thinking and decision-making. Imagine you were one of the main characters, how would you avoid the conflicts which confronted you? Use two readings to support your argument.

Answer:

From *A Walk in the Night* by Alex La Guma:

- i. Michael Adonis could avoid conflicts by seeking peaceful resolutions rather than resorting to violence. For instance, after losing his job, he could have sought legal assistance instead of confrontation.
- ii. Open dialogue with his landlord could have resolved misunderstandings, as assumptions often escalate tensions.
- iii. Building alliances within his community would foster unity and collective action against systemic oppression.

From *Houseboy* by Ferdinand Oyono:

- i. Toundi could have avoided conflicts by questioning the motives of his colonial masters instead of blindly trusting them.
- ii. Forming alliances with fellow Africans would have provided him with a support system against exploitation.
- iii. Subtle resistance, such as small acts of defiance, could have mitigated the tension while preserving his safety.

6. The Africans who got Western education found themselves strange in their own societies. Analyse this statement using one play.

Answer:

From *The Lion and the Jewel* by Wole Soyinka:

- i. Lakunle embodies the Western-educated African who struggles to integrate into his traditional community. His rejection of the bride price, calling it "barbaric and uncivilized," alienates him from the villagers.
- ii. His condescending attitude towards traditional practices, referring to the villagers as "savages," widens the gap between him and his community.

- iii. Lakunle's inability to balance his modern ideals with cultural values highlights the conflict faced by Western-educated Africans in traditional societies.
- iv. The play portrays the challenges of reconciling education with cultural expectations, resulting in feelings of estrangement and misunderstanding.

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

Answer:

From *A Walk in the Night* by Alex La Guma:

- i. The form of this novel is characterized by vivid descriptions and concise chapters, which mirror the bleakness of life in apartheid-era South Africa. For example, the description of the slums as "dark alleys filled with the stench of decay" creates an oppressive atmosphere that complements the novel's content.
- ii. The content revolves around themes of racism, poverty, and social injustice. The form, with its realistic and grim tone, aligns perfectly with these themes, ensuring the reader feels the harsh realities of life in the slums.
- iii. The use of flashbacks provides context to the characters' struggles, such as Michael Adonis's internal conflict and his fight for dignity in an oppressive system.
- iv. Dialogue in the novel is informal and realistic, reflecting the characters' socio-economic background and enhancing the authenticity of the content.

From *The Old Man and the Medal* by Ferdinand Oyono:

- i. The form of this novel includes a satirical tone and straightforward narrative style, which make the content more accessible and impactful. The simple language allows the critique of colonialism to be understood by a wide audience.
- ii. The content focuses on Meka's disillusionment with colonial powers, showcasing themes of betrayal, racism, and cultural erosion. For example, the scene where Meka receives the medal only to realize its emptiness reflects the futility of colonial rewards.
- iii. Symbolism, such as the medal itself, enhances the content by representing the superficial gestures of colonialism.
- iv. The balance between humor and tragedy ensures the reader remains engaged while reflecting on the serious issues presented.

8. Analyse the effectiveness of the various techniques used by the writers to put their message across to the readers. Use two novels to support your answer.

Answer:

From *Houseboy* by Ferdinand Oyono:

- i. First-person narration: The use of Toundi's diary format provides an intimate and personal view of colonial exploitation. This technique allows readers to empathize with Toundi's suffering, such as when he reflects, "We are nothing more than dogs in their eyes."
- ii. Irony: The disparity between Toundi's loyalty to the colonizers and their eventual betrayal highlights the cruelty of colonialism. For instance, the irony of Toundi being punished for the sins of his colonial masters exposes the injustice of the system.
- iii. Symbolism: The houseboy role symbolizes the subservience and dehumanization of Africans under colonial rule, making the content more relatable and impactful.
- iv. Simple language: The accessible language ensures the message of exploitation and betrayal is conveyed to a broad audience.

From *Girls at War* by Chinua Achebe:

- i. Characterization: Achebe uses well-developed characters, such as Gladys, to explore themes of war, gender roles, and survival. Her transformation during the war highlights the human cost of conflict.
- ii. Satire: The author critiques societal flaws, such as corruption and hypocrisy, through subtle humor and irony. For example, the title story reveals the duplicity of leaders who exploit war for personal gain.
- iii. Imagery: Vivid descriptions of war-torn Nigeria, such as "the streets littered with rubble and despair," create a powerful emotional impact and immerse the reader in the harsh realities of war.
- iv. Dialogue: Realistic conversations between characters highlight the societal struggles during the war, ensuring the message is both relatable and poignant.

9. Using two novels read under this programme, consider the relevance of their titles to the content.

Answer:

From *The Concubine* by Elechi Amadi:

- i. The title is relevant as it directly refers to the central character, Ihuoma, whose role as a concubine shapes the narrative. The title highlights the societal expectations and gender dynamics in the traditional Nigerian setting.
- ii. The title reflects the cultural beliefs and superstitions surrounding Ihuoma's relationship with the Sea King, emphasizing themes of fate and destiny. For instance, her repeated misfortunes in love underscore the mystical forces at play.
- iii. The content explores the consequences of being a concubine, such as isolation and tragedy, making the title an apt representation of the story.
- iv. The title encapsulates the interplay between love, tradition, and supernatural forces that define the novel.

From *A Walk in the Night* by Alex La Guma:

- i. The title reflects the central theme of darkness, both literal and metaphorical, as it captures the despair and hopelessness experienced by the characters.
- ii. The "walk" symbolizes the journey of the oppressed through life's struggles under apartheid, as seen in Michael Adonis's experiences.
- iii. The title highlights the dangers and unpredictability of life in the slums, where violence and injustice are ever-present.

iv. The night serves as a metaphor for the oppressive system that denies the characters a brighter future, making the title a poignant summary of the novel's content.

10. "Figures of speech are very powerful tools used by poets to give their message to the readers." Using two poems read under this section, verify this statement.

Answer:

From If We Must Die by Claude McKay:

- i. Imagery: The poem uses vivid imagery such as "mad and hungry dogs" and "monsters we defy" to symbolize the oppressors. These images create a stark and powerful representation of the poet's message about resistance and dignity.
- ii. Repetition: The phrase "If we must die" is repeated to emphasize the poet's call for bravery and honor in the face of oppression.
- iii. Metaphor: The comparison of oppressors to "mad and hungry dogs" reinforces the dehumanizing nature of oppression while motivating the oppressed to fight back.
- iv. Alliteration: Phrases like "pressed to the wall but fighting back" create rhythm and reinforce the determination conveyed in the poem.

From Eat More Fruit by Joe Corrie:

- i. Irony: The poem sarcastically critiques societal inequality by suggesting that poor people should simply "eat more fruit" to improve their lives, despite systemic barriers.
- ii. Personification: Fruits are given human qualities, such as "more red meat, more bread," to emphasize the unrealistic expectations placed on the poor.
- iii. Symbolism: The fruit symbolizes health and wealth, contrasting the lives of the privileged and the struggles of the poor.
- iv. Satire: The use of humor and exaggeration critiques societal structures that perpetuate inequality.

Figures of speech in both poems effectively convey deep messages by evoking emotion, creating vivid imagery, and critiquing societal injustices.

11. When you read a poem you get the message more effectively than when you read an ordinary story. Justify this statement using any poem you have read.

Answer:

From If We Must Die by Claude McKay:

- i. The compact and rhythmic nature of poetry enhances the emotional impact of the message. For instance, the repetition of "If we must die" drives home the poet's call for dignity and resistance.
- ii. The vivid imagery in lines such as "mad and hungry dogs" and "murderous cowardly pack" immediately captures the reader's imagination and conveys the dehumanizing nature of oppression.

- iii. The use of rhyme and rhythm creates a memorable and engaging flow, making the message more impactful than in an ordinary story.
- iv. The directness of the poet's language, such as "Oh kinsmen! We must meet the common foe," establishes an urgent and powerful tone, encouraging readers to reflect on themes of resistance and solidarity.

Poetry's ability to condense powerful emotions and vivid imagery into a few lines ensures that the message resonates strongly with readers, often more effectively than prose.

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

If We Must Die by Claude McKay

If we must die – let it not be like hogs
Hunted and penned in an inglorious spot,
While round us bark the mad and hungry dogs,
Making their mock at our accursed lot.
If we must die – oh let us nobly die,
So that our precious blood may not be shed in vain:
Then even the monsters we defy
Shall be constrained to honor us though dead!
Oh kinsmen! We must meet the common foe;
Though far outnumbered, let us show our bravery
And for their thousand blows one death-blow!
What though before us lies the open grave?
Like men we'll face the murderous cowardly pack,
Pressed to the wall but fighting back!

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

This is a lyric poem because it expresses deep personal emotions and reflections about dignity, bravery, and resistance against oppression. Its rhythmic and expressive nature highlights the poet's emotional appeal to the audience.

(b) What is the tone of the poem?

The tone is defiant and inspirational. The poet urges his kinsmen to face death bravely and nobly, as seen in lines like "Like men we'll face the murderous cowardly pack, pressed to the wall but fighting back."

(c) What is the poem generally about?

The poem is about standing up against oppression and fighting for dignity, even in the face of inevitable death. It encourages the oppressed to die honorably, resisting their oppressors, rather than submitting passively.

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

The language is simple yet vivid, using strong imagery like "mad and hungry dogs" to symbolize oppressors. The poet employs direct and emotive language, such as "Oh kinsmen!" to rally his audience, making the message clear and powerful.

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

- i. Imagery: "Mad and hungry dogs" and "murderous cowardly pack" create vivid mental pictures.
- ii. Repetition: "If we must die" emphasizes the central theme of honorable resistance.
- iii. Metaphor: Oppressors are metaphorically described as "monsters."
- iv. Rhyme Scheme: The poem follows a structured rhyme scheme, enhancing its musical quality.

(f) Mention three themes found in this poem.

- i. Resistance against oppression: The poet calls for defiance against oppressive forces.
- ii. Bravery and dignity in death: The poem emphasizes the importance of dying with honor.
- iii. Unity in the face of adversity: The poet urges his kinsmen to stand together against their common foe.

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

Yes, the poem is relevant as it inspires individuals to resist injustice and oppression with courage. It reflects universal struggles for freedom and dignity, which are applicable to any society facing inequality or tyranny.

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

The poet hopes to undergo a noble and honorable death, one that forces even the oppressors to respect the bravery of their victims. This is evident in the line "So that our precious blood may not be shed in vain," emphasizing the desire for a meaningful and dignified end.