

The
Management
University
of Africa



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UNDERGRADUATE UNIVERSITY EXAMINATIONS

SCHOOL OF MANAGEMENT AND LEADERSHIP

DEGREE OF BACHELOR OF EDUCATION ARTS

LIT 400: STYLISTCS IN LITERATURE II

DATE: 2ND APRIL 2026

DURATION: 2 HOURS

MAXIMUM MARKS: 70

INSTRUCTIONS:

1. Write your registration number on the answer booklet.
2. **DO NOT** write on this question paper.
3. This paper contains **SIX (6)** questions.
4. Question **ONE** is compulsory.
5. Answer any other **THREE** questions.
6. Question **ONE** carries **25 MARKS** and the rest carry **15 MARKS** each.
7. **Write all your answers in the Examination answer booklet provided.**

QUESTION ONE

Read the Case Study below carefully and answer the questions that follow:

Brothers, people of Yimbo, we have listened with great care to what you have to say. Since the contract of marriage is a matter of great import, we wish to beg leave to consult with each other outside before we return our verdict." "Feel free to do so," Aloo said magnanimously. They moved some distance away and Akoko watching from her mother's kitchen thought amusedly to herself, "I should ask father to give me a piece of land to settle on because at this rate I shall never leave his house." Among the suitors was controlled pandemonium; controlled because an or, a son-in-law, always had to comport himself with great dignity (even if escaping from a house on fire) when in the presence of his in-laws, especially the maw, mother-in-law, whom they were sure was watching them from some chink in a wall. "Thirty head!" exclaimed Otieno, Owuor's younger brother. "That is enough to marry three wives. Women are all the same Owuor—let's get out of here." "I think he is right. Why should these people rip us off like this? Who do they think they are? They can keep their daughter, let's be off, chief."

The young chief remained entirely silent. A rather irrelevant thought came to his head and the corner of his mouth twitched a little. His jawan'gyo (the spy he had sent to inspect the girl) had told him that she had a most beautiful neck, long with lovely creases tracing their way around it. She also had a long hooked navel on which two whole rings of beads could fit. These were aspects of feminine beauty much valued among the people. "My father, my brothers, I think you are greatly mistaken. Not all women are the same. This woman is going to be my mikai not just any wife. Besides, I have set my heart on marrying her.

We shall do as they say." "What? Are you crazy? Not even a bargain?" "Please be careful how you address the Chief," reprimanded the old man. "Owuor, my son, I see what you mean. An or's honour is a great thing and if your inlaws despise you, it is something that is very difficult to live down. Let us shock them by accepting their offer without bargaining. That way your name will be repeated from mouth to mouth for years to come. You will be Owuor Kembo, a man of style, the famous or who paid up without demur. Let's go in." "Brothers, people of Yimbo; Odero great

chief, son of Gogni, we are aware of the honour you have accorded us, having listened to our suit with patience. May we shower you with many blessings. My nephew and I have consulted and we have decided that on the fourteenth day of the next we shall deliver the cattle.

Odero looked confused for a moment, having expected a spirited fight to reduce the number to at least twenty head. However, he was not a great chief for nothing. He rose beautifully to the occasion. After all style had to be met with style, nyadhi with nyadhi. "Ayie, I have accepted your suit. May the young girl be called so that people of Sakwa may see what a jewel we are giving them." 'Giving us!' thought Otieno in annoyance. At this rate there will be no cattle left for me to pay bride price with.' In a little while Akoko walked in, in the company of her mother. Traditionally the girl at this point should have been the picture of demure shyness, her eyes fixed firmly on the floor, her hands held together in front of her mouth. Not Akoko. She walked in, steps measured, head held high, hands at her sides. Her head swivelled around a bit and then her gaze rested on Owuor. Let him see what he was getting. 'What a brazen lass,' thought Otieno, 'thirty head indeed!

On the fourteenth day of the next moon as promised, the cattle were driven into the compound by young men splashed with war paint, whistling and calling out at the top of their lungs and chanting in turn, the names of great warriors of the past such as Lwanda Magere and Gor Mahia. Once in a while, one of them would step up the tempo and start chanting his own personal praise name. "I am Ochieng Suna, the mosquito Tiny I am, but when I bite, Even the great elephant Flaps his big ears." and another "I am Oloo Polo, the sky When I rumble And send signs and wonders Even the brave tremble." and yet another "I am Ong'ong'Jaber So handsome am I "That when I pass girls gape and drop their waterpots!

Required:

- a) Analyse three thematic concerns that the author has presented in this excerpt. **(6 marks)**
- b) Using two examples contrast the characterization of Akoko and the traditional "ideal" bride. **(4 marks)**
- c) Evaluate three stylistic features that the author has used to pass her message.

(6 marks)

- d) Discuss the societal gender roles and expectations as presented in the dialogue. **(6 marks)**
- e) Analyse three character traits of Owuor Kembo. **(3 marks)**

QUESTION TWO

- a) Stylistics is the sauce that makes literary texts palatable to the mouths of their readers. Using any text studied in this course assess the validity of this statement. **(9 marks)**
- b) Using any drama text studied in this course analyse the playwrights use of spectacle **(6 marks)**

QUESTION THREE

- a) You are the head of the Kenyan delegation attending the Annual international writer's conference in Mexico. Evaluate to the attendees three graphological tools that authors can use in their works of art. **(9 marks)**
- b) Examine three elements of style in poetry that the attendees must adhere to in their journey as poetic writers. **(6 marks)**

QUESTION FOUR

- a) Examine the effectiveness of the use of irony in the presentation of the state of women in patriarchal African society. **(9 marks)**
- b) Every creative writer uses stylistics as the arsenal to penetrate the walls around his readers. Assess two semantic tools used by any female authors studied in this course. **(6 marks)**

QUESTION FIVE

- a) Without the use of realism authors would end up with diluted representation of their world. Using three examples assess the validity in this statement.

(9 marks)

- b) Many authors manage to create sombre and tense atmosphere through the use of strong imagery. Examine how any author studied in this course has used blood imagery to capture chaos and moral decadence in their society.

(6 marks)

QUESTION SIX

- a) Male authors have in most of the times foregrounded the objectification of women. Based on feminist stylistics justify the truth in this statement using any text studied in this course. **(9 marks)**
- b) You have been assigned to train an upcoming group of playwrights in East Africa. Using three examples from any text studied in this course evaluate the role of stage directions in any piece of drama. **(6 marks)**