



**MASINDE MULIRO UNIVERSITY OF  
SCIENCE AND TECHNOLOGY  
(MMUST)**

**UNIVERSITY EXAMINATIONS**

**SPECIAL/ SUPPLEMENTARY EXAM**

**2021/2022 ACADEMIC YEAR  
FIRST YEAR, FIRST SEMESTER EXAMINATIONS**

**FOR THE DEGREE  
OF  
MASTERS OF ARTS IN COMPARATIVE LITERATURE**

**COURSE CODE: LIT 811**

**COURSE TITLE: ADVANCED STYLISTICS AND PRACTICAL CRITICISM**

**DATE: TUESDAY 26<sup>TH</sup> JULY 2022      TIME: 8.00AM – 11.00AM**

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**Instruction to candidates:**

**ANSWER ANY OTHER TWO QUESTIONS**

**TIME: 3 HOURS**

**MMUST observes ZERO tolerance to examination cheating.**

➤ This paper consists of 3 printed pages. Please turn over.

### QUESTION ONE

- a. Define the concept “literary stylistics”, and explain its relevance is to you as a literature student? [10 marks]
- b. A strong relationship exists between form and content in literature. Paying close attention to the following formal components, and focusing on the key primary texts studied in this course, define these formal elements (listed below) and demonstrate how they contribute towards the meaning of the text [10 marks]
  - i. Structure
  - ii. Plot
  - iii. Characterization
  - iv. Mode
  - v. Language

### QUESTION TWO (20 marks)

Focusing on the ideas of any TWO scholars Studied in the course, highlight their contribution towards the development of practical criticism.

### QUESTION THREE (20 MARKS)

Read the poems *The Flea* by John Donne and *Do Not Go Gentle in that good Night* by Dylan Thomas carefully and then identify the supra-segmental features that bring out stylistic wealth of the poems. Discuss the aesthetic and thematic effectiveness of the stylistic features identified.

#### *The Flea*

#### **John Donne**

How little that which thou deniest me is;  
It sucked me first, and now sucks thee,  
And in this flea our two bloods mingled be;  
Thou know’st that this cannot be said  
A sin, nor shame, nor loss of maidenhead,  
Yet this enjoys before it woo,  
And pampered swells with one blood made of two,  
And this, alas, is more than we would do.

Oh stay, three lives in one flea spare,  
Where we almost, nay more than married are.  
This flea is you and I, and this  
Our marriage bed, and marriage temple is;  
Though parents grudge, and you, w'are met,  
And cloistered in these living walls of jet.

Though use make you apt to kill me,  
Let not to that, self-murder added be,  
And sacrilege, three sins in killing three.

Cruel and sudden, hast thou since  
Purpled thy nail, in blood of innocence?  
Wherein could this flea guilty be,  
Except in that drop which it sucked from thee?  
Yet thou triumph'st, and say'st that thou  
Find'st not thy self, nor me the weaker now;  
'Tis true; then learn how false, fears be:  
Just so much honor, when thou yield'st to me,  
Will waste, as this flea's death took life from thee.

### *Do not go Gentle into that Good Night*

**Dylan Thomas**

Do not go gentle into that good night,  
Old age should burn and rave at close of day;  
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,  
Because their words had forked no lightning they  
Do not go gentle into that good night.

Good men, the last wave by, crying how bright  
Their frail deeds might have danced in a green bay,  
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,  
And learn, too late, they grieved it on its way,  
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight  
Blind eyes could blaze like meteors and be gay,  
Rage, rage against the dying of the light.

And you, my father, there on the sad height,  
Curse, bless, me now with your fierce tears, I pray.  
Do not go gentle into that good night.  
Rage, rage against the dying of the light.

#### **QUESTION FOUR (20 MARKS)**

The artistic success of a work of art lies in the author's careful weaving of rhetoric strategies and the strategic manipulation of narrative situation. Justify this in reference to a prose work of your choice.

#### **QUESTION FIVE (20 MARKS)**

With reference to two literary theories, demonstrate the effectiveness of theoretical criticism in in-depth appreciation of literature. Use a text you are familiar with for illustration.

#### **QUESTION SIX (20 MARKS)**

How does any two of the following contribute to thematic emphasis and aesthetic appeal of a work of art? Use a text studied in the course to identify instances of the stylistic features and appreciate their functionality.

- i. Prose rhythm
- ii. Speech/ dialogue
- iii. Sequencing and cross-referencing