



*(Knowledge for Development)*

# **KIBABII UNIVERSITY**

## **UNIVERSITY EXAMINATIONS**

**2021/2022 ACADEMIC YEAR  
FIRST YEAR SECOND SEMESTER**

### **MAIN EXAMINATION**

**FOR THE DEGREE OF BACHELOR OF JOURNALISM AND  
MASS COMMUNICATION**

**COURSE CODE: JMC 124**

**COURSE TITLE: LITERARY LANGUAGE AND PRESENTATION**

**DATE: 11<sup>TH</sup> MAY, 2022**

**TIME: 2.00 - 4.00PM**

---

#### **INSTRUCTION TO CANDIDATES**

Answer Question **ONE** and any other **TWO** Questions.

**TIME: 2 Hours**

*This Paper Consists of 2 Printed Pages. Please Turn Over. ►*

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

**QUESTION ONE - COMPULSORY (30 MARKS)**

- a) Examine the advantages of using literary language in communication. (4 marks)
- b) Citing illustrations from texts studied in this course, discuss any THREE of the following literary terms: (6 marks)
- |                        |              |
|------------------------|--------------|
| i. Figurative language | iv Satire    |
| ii. Personification    | v. Irony     |
| iii. Description       | v. Allusions |
- c) In reference to EITHER Elechi Amadi's *The Concubine* (1966) OR Peter Kimani's *Before the Rooster Crows* (2002), discuss how the writer has used any FOUR of the following aspects of language and literary devices to exploit the main thematic concerns: (12 marks)
- |                |                       |
|----------------|-----------------------|
| i. Description | v. Plot               |
| ii. Dialogue   | vi. Various conflicts |
| iii. Symbolism | vii. Characterization |
| iv. Metaphor   | viii. Setting         |

**QUESTION TWO (20 MARKS)**

- a) With textual examples discuss FOUR of the following aspects of language and literary devices used by William Shakespeare in *Othello*: (12 marks)
- |                       |                               |
|-----------------------|-------------------------------|
| i. Similes            | v. Allusions                  |
| ii. Symbols           | vi. Point of view/Perspective |
| iii. Setting          | vii. Foreshadowing            |
| iv. Various conflicts | viii. Metaphor                |
- b) Explain how the writer has presented any FOUR of the following characters: (8 marks)
- |               |              |
|---------------|--------------|
| i. Othello    | iv. Cassio   |
| ii. Desdemona | v. Emilia    |
| iii. Iago     | vi. Roderigo |

**QUESTION THREE (20 MARKS)**

With illustrations, examine how Okot p'Bitek has utilized the following to discuss the main themes in *Song of Lawino* (1972):

- |               |                 |                        |
|---------------|-----------------|------------------------|
| i. Satire     | iv. Description | vii. Refrain           |
| ii. Simile    | v. Irony        | viii. Characterization |
| iii. Metaphor | vi. Allusion    | ix. Various conflicts  |

**QUESTION FOUR (20 MARKS)**

While focusing on the literary language, analyse the following poem:

## 1. The Love Song of J. Alfred Prufrock

*S'io credesse che mia risposta fosse  
A persona che mai tornasse al mondo,  
Questa fiamma staria senza piu scosse.  
Ma perciocche giammai di questo fondo  
Non torno vivo alcun, s'i'odo il vero,  
Senza tema d'infamia ti rispondo.*

LET us go then, you and I,  
When the evening is spread out against the sky  
Like a patient etherized upon a table;  
Let us go, through certain half-deserted streets, 5  
The muttering retreats  
Of restless nights in one-night cheap hotels  
And sawdust restaurants with oyster-shells:  
Streets that follow like a tedious argument  
Of insidious intent 10  
To lead you to an overwhelming question....  
Oh, do not ask, "What is it?"  
Let us go and make our visit.

In the room the women come and go  
Talking of Michelangelo. 15

The yellow fog that rubs its back upon the window-panes,  
The yellow smoke that rubs its muzzle on the window-panes  
Licked its tongue into the corners of the evening,  
Lingered upon the pools that stand in drains,  
Let fall upon its back the soot that falls from chimneys, 20  
Slipped by the terrace, made a sudden leap,  
And seeing that it was a soft October night,  
Curled once about the house, and fell asleep.

And indeed there will be time  
For the yellow smoke that slides along the street, 25  
Rubbing its back upon the window panes;  
There will be time, there will be time  
To prepare a face to meet the faces that you meet;  
There will be time to murder and create,  
And time for all the works and days of hands 30  
That lift and drop a question on your plate;  
Time for you and time for me,  
And time yet for a hundred indecisions,  
And for a hundred visions and revisions,  
Before the taking of a toast and tea.

In the room the women come and go 35

Talking of Michelangelo.

And indeed there will be time  
To wonder, "Do I dare?" and, "Do I dare?"  
Time to turn back and descend the stair,  
With a bald spot in the middle of my hair— 40  
(They will say: "How his hair is growing thin!")  
My morning coat, my collar mounting firmly to the chin,  
My necktie rich and modest, but asserted by a simple pin—  
(They will say: "But how his arms and legs are thin!")  
Do I dare 45  
Disturb the universe?  
In a minute there is time  
For decisions and revisions which a minute will reverse.

For I have known them all already, known them all:  
Have known the evenings, mornings, afternoons, 50  
I have measured out my life with coffee spoons;  
I know the voices dying with a dying fall  
Beneath the music from a farther room.  
So how should I presume?

And I have known the eyes already, known them all— 55  
The eyes that fix you in a formulated phrase,  
And when I am formulated, sprawling on a pin,  
When I am pinned and wriggling on the wall,  
Then how should I begin  
To spit out all the butt-ends of my days and ways? 60  
And how should I presume?

*And I have known the arms already, known them all—*  
*Arms that are braceleted and white and bare*  
*(But in the lamplight, downed with light brown hair!)*  
Is it perfume from a dress 65  
That makes me so digress?  
Arms that lie along a table, or wrap about a shawl.  
And should I then presume?  
And how should I begin?

Shall I say, I have gone at dusk through narrow streets 70  
And watched the smoke that rises from the pipes  
Of lonely men in shirt-sleeves, leaning out of windows?...

I should have been a pair of ragged claws  
Scuttling across the floors of silent seas.

And the afternoon, the evening, sleeps so peacefully! 75  
Smoothed by long fingers,  
Asleep ... tired ... or it malingers,  
Stretched on the floor, here beside you and me.  
Should I, after tea and cakes and ices,  
Have the strength to force the moment to its crisis? 80

But though I have wept and fasted, wept and prayed,  
Though I have seen my head (grown slightly bald) brought in upon a platter,  
I am no prophet—and here's no great matter;  
I have seen the moment of my greatness flicker,  
And I have seen the eternal Footman hold my coat, and snicker,  
And in short, I was afraid. 85

And would it have been worth it, after all,  
After the cups, the marmalade, the tea,  
Among the porcelain, among some talk of you and me,  
Would it have been worth while, 90  
To have bitten off the matter with a smile,  
To have squeezed the universe into a ball  
To roll it toward some overwhelming question,  
To say: "I am Lazarus, come from the dead,  
Come back to tell you all, I shall tell you all"— 95  
If one, settling a pillow by her head,  
Should say: "That is not what I meant at all;  
That is not it, at all."

And would it have been worth it, after all,  
Would it have been worth while, 100  
After the sunsets and the dooryards and the sprinkled streets,  
After the novels, after the teacups, after the skirts that trail along the floor—  
And this, and so much more?—  
It is impossible to say just what I mean!  
But as if a magic lantern threw the nerves in patterns on a screen: 105  
Would it have been worth while  
If one, settling a pillow or throwing off a shawl,  
And turning toward the window, should say:  
"That is not it at all,  
That is not what I meant, at all." 110

No! I am not Prince Hamlet, nor was meant to be;  
Am an attendant lord, one that will do  
To swell a progress, start a scene or two,  
Advise the prince; no doubt, an easy tool,  
Deferential, glad to be of use, 115  
Politic, cautious, and meticulous;  
Full of high sentence, but a bit obtuse;  
At times, indeed, almost ridiculous—  
Almost, at times, the Fool.

I grow old ... I grow old ... 120  
I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?  
I shall wear white flannel trousers, and walk upon the beach.  
I have heard the mermaids singing, each to each.

I do not think that they will sing to me. 125

I have seen them riding seaward on the waves  
Combing the white hair of the waves blown back  
When the wind blows the water white and black.

We have lingered in the chambers of the sea  
By sea-girls wreathed with seaweed red and brown  
Till human voices wake us, and we drown.