



# **MAASAI MARA UNIVERSITY**

**REGULAR UNIVERSITY EXAMINATIONS**

**2022/2023 ACADEMIC YEAR**

**FIRST YEAR FIRST SEMESTER**

**SCHOOL OF ARTS, HUMANITIES SOCIAL SCIENCES  
& CREATIVE INDUSTRIES**

**MASTER OF ARTS IN LINGUISTICS**

**COURSE CODE: LIN 8104**

**COURSE TITLE: DISCOURSE ANALYSIS**

**DATE: 14-12-2022**

**TIME: 2.30PM - 5.30 PM**

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**INSTRUCTIONS TO CANDIDATES**

- **Question One is Compulsory**
- **Answer Any Other TWO**

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

**Q1.** Critically analyze the text below to capture the social functions of language:

## “Nitie Nyako Moro”

*Nitiere Nyako Moro* is a song composed and recorded by a Luo artist called Amiso Thwango. It makes use of the Western keyboard and it is performed using a new traditional rhythm. This type of song is called *Ohangla*. In the past, *Ohangla* was performed using drums, flutes and *orutu* lye but nowadays the use of the keyboard has given it a new taste which makes it popular beyond the Luo community. The Luo community live around Lake Victoria in Kenya. Omigie (2015) theorizes that music and language evolved from a common source of emotion and referential meaning (Both music and literature entail storytelling attributes and have ancient origins intertwined with religion and hereditary cultural practices). Music and language are made of common and popular narratives generating leisure and entertainment, easing pent up emotions and purging stress. Music, like language, evokes semantic images and representations and generates text-like stimuli that resemble fiction, narratives, and similar literary structures. This is why it is argued that music and language, the building blocks of literature, have traits that are haphazard in nature. Just as linguistic syntax refers to the rules that guide the way language is constructed, so is the musical syntax used to describe the set of principles guiding meaningful combination of musical elements. The two genres are characterised by tension, suspense, climax and denouement (Omigie, 2015) (20 marks)

**Q2.** Critically examine the main tenets of Ferdinand De Saussure’s (1922) theory of semiotics and discuss its influence discourse analysis.  
(20 marks)

**Q3.** Discuss the contributions of Fairclough's 1992 constructive effects on discourse under the following broad topics:

Ideational metafunction (6 marks)

Interpersonal metafunction (6 marks)

Textual metafunction (8 marks)

**Q4.** "Critical language awareness is or should be concerned with aspects of representing social practices, as forms of life, as things people say about social practices; with discourse as the instrument of power and control as well as with discourse as the instrument of social construction of reality" (van Dijk, 1989). Discuss relevance of the statement above to the study of Critical Discourse Analysis. (20 marks)

**Q5.** Giving adequate examples, discuss Grice's (1975) over-riding rules that make conversations cooperative. (20 marks)

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