



FACOLTÀ DI STUDI UMANISTICI
Lingue e Comunicazione

Lingua Inglese 2

LESSON 2

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What is a text?



Discourse Analysis Language in Use

British D.A. was greatly influenced by the work of M.A.K Halliday's functional approach to language (1973). His framework emphasizes the social functions of language and the thematic and informational structure of speech and writing



Discourse Analysis is interested in the relationship between discourse forms (grammatical, lexical, phonological) and discourse functions.

Forms are the RAW materials which enable students to use language FUNCTIONALLY.

A **text** is “language that is functional”, that is to say

“language that is doing some job in some context”
(Halliday in Halliday & Hasan, 1985/ 1989: 10).

A text is a unit of language being used; it is not simply a grammatical unit, but a form of exchange, not a unit of form but of meaning, it is a dialogue, a meaning-creation interaction among speakers. (Halliday & Hasan 1976: 1-2, 1989: 11)

Text & Context

- Language is influenced by dynamic elements present in its socio-cultural context: participants in the speech act, topic & setting (together with the addressor's goal & communicative purposes)

Context

A frame of reference:

How should we interpret “He delivered a punch?”

«*They still deliver a punch but won't overpower the rocket or watercress wilting against the pasta*».

«*However, he did manage to deliver a punch to the singer's ribs*».

«*So he was telling this long elaborate joke and just as he's about to deliver the punch line his boss cuts in and says it*».

Context and Co-text

Disambiguation* of textual elements is crucial to understand the whole text

*In **linguistics**, **disambiguation** is the process of determining which sense of a word is being used in a particular context.

Also known as lexical **disambiguation**.

Context – Co-text

Words do not occur in isolation. The words of a text are surrounded by their linguistic environment, called **co-text**; the text takes place in a broader environment, called **context**.

For example, the word *order* in the following sentence takes its meaning from its co-text, that is to say from the words that follow and precede:

YOUR ORDER WILL BE PROCESSED WITHIN 3-4 DAYS AFTER YOUR REQUEST IS SUBMITTED

It can be clearly understood that this sentence has been uttered or written within an event whose topic is a commercial transaction, and where the participants are the customer and the seller.

Context – Co-text

A different linguistic co-text of *order* would suggest a different context of situation as in the following example:

Excuse me, can we order, please?

However, there are also cases in which **the context** helps us disambiguate the meaning of a sentence:

The sentence *She is a baby* may refer either to a baby or to an adult who looks or acts as a baby. The two contexts and co-texts will help us understand the meaning of the following sentences:

1. *Introduce your child to books when **she is a baby***
2. *She shouldn't have a baby, because **she is a baby** herself*

Each message brings more meanings than those expressed through the words, meanings that could only be understood if accompanied by the situation.

The notion of CONTEXT OF SITUATION was thus created, meaning by this THE ENVIRONMENT OF THE TEXT, the extra-linguistic context, the total environment beyond the text.

- Bronislaw Malinowski (1922) – an ethnographic study on a group of a South Pacific islanders: intimate links to cultural background – “culture functions to meet the needs of the individual”
- How to render their texts in English? Free translation, literal translation, translation w/ commentary -> texts w/in their environment, -> immediate situation + cultural background
- He originated the school of social anthropology known as FUNCTIONALISM

Malinowski's "Context of Situation"



Malinowski... takes a fragment from a conversation between Trobrianders about a canoe—"We run front-wood ourselves, we paddle in place, we turn we see companion ours, he runs rear-wood"—and shows that it can't make sense "without reference to the broader context of verbal utterance," the meanings of things and social relationships, both practical and magical, that make the totality of Trobriand culture... [or] "context of situation." Malinowski is interested in "speech as mode of action rather than as a countersign of thought." This approach to meaning he characterizes as "functionalist."

Malinowski, Bronislaw. 1962. *Sex, Culture, and Myth*. New York NY: Harcourt, Brace & World. pp. 223-5.

Malinowski coined this phrase – **context of situation** - in 1923:

«Language is essentially rooted in the reality of the culture, the tribal likes and customs of the people, and [...]it cannot be explained without constant reference to these broader contexts of verbal utterances [...] An utterance becomes intelligible when it is placed within its context of situation».

Furthermore: «the study of any language, spoken by a people who live under conditions different from our own and possess a different culture, must be carried out in conjunction with the study of their culture and of their environment» (1946: 306).

The next step, taken by Halliday in later years, was to see **language in action** (1985:6) with the message only clear to those who know what is going on. In such situations it is necessary to provide not only a description of what is happening, but also of the total cultural background, because all these play a part in the interpretation of meaning

In this functional perspective, a text is therefore always seen as being strictly related to:

- 1- its **Context of Situation**, which is defined as the immediate social and situational environment in which a text is being realized,
- 2- the **Context of Culture** which is the 'outer', more external, or 'higher-order' context surrounding both the text and its specific Context of Situation.

(Malinowski 1923)

An example of **context of situation** could take place in a shop.

????

The **context of situation** forms part of the **context of culture**.

The custom of buying and selling goods varies from country to country. Where is bartering acceptable? Are fixed prices the only options? What is to be expected in a multi-cultural society?

By **context of culture** is meant the meanings and assumptions we share as a community of people.

Halliday's context of situation

- According to Halliday, every communicative act (i. e. text of some kind) takes place in a 'situational and cultural context.'
- It is the the context of situation that determines what sort of language will be used.

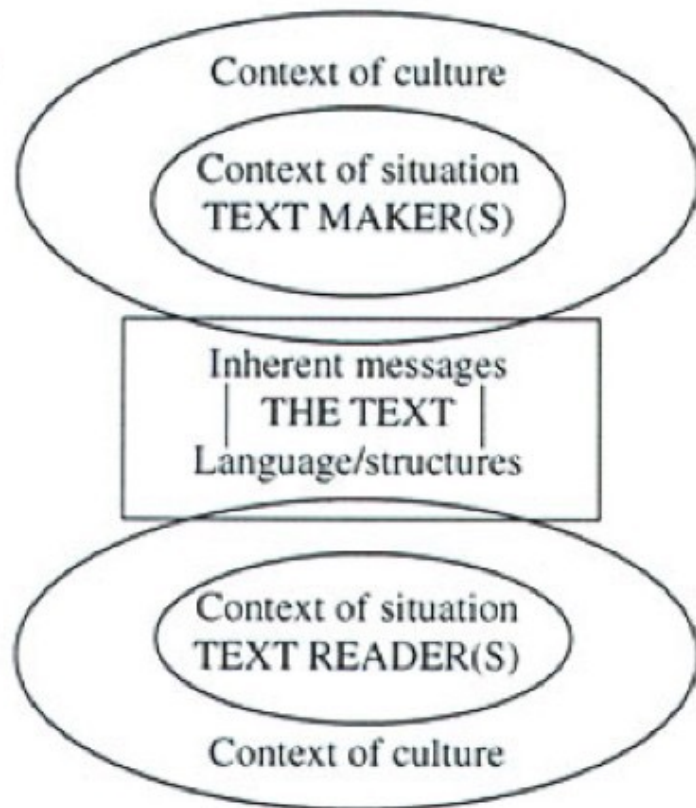
The Context of Culture

- Halliday (1994:xv): any evaluation of a text requires an interpretation also of its context
- A theory of grammar should take into account both texts and contexts, both situational and cultural
- We understand the meanings of a sentence because we know the vocabulary (lexis) and the grammatical structure
- We understand the meaning of a speaker because we know something of the culture in which the texts are embedded.

Context of culture

- Awareness of cultural differences and similarities
- Culture: the personal development, the knowledge of a country's history & institutions, the sociolinguistic & anthropological sense: socially conditioned aspects of human life (Ulrich 71)
- The definition of the Encyclopedic Dictionary of Semiotics (Sebeok 1986 in Ulrich 71)

“Culture is the totality of the signifying systems by means of which mankind, or a particular group, maintains its cohesiveness (its values and identity and its interaction with the world). These signifying systems comprise not only all the arts (literature, cinema, theatre, painting, music, etc.), the various social activities and behavioural patterns prevalent in the given community (including gesture, dress, manners, rituals, etc.), but also the established methods by which the community preserves its memory and its sense of identity (myths, history, legal systems, religious beliefs, etc.)”



**Fig 1: A VIEW OF THE READING
SITUATION**

A **text**, therefore, is basically made of meanings that, in order to be communicated, need to be encoded and expressed through a system of **graphic, phonic** or **visual signs**. As a thing in itself, it is **a consistent semantic unit**.

A text is both an object, a product of its environment, of its **Context of Situation** and **Context of Culture**, and an instance of **social meaning in a specific situation**.

The relation between **text** and **context** is a systematic and dynamic one:

- on the one hand, **a text is the result of the context** in which it is being realized and where language is being shaped to function purposefully;
- on the other hand, a context is then realized in turn by the text: **through a text a context is being created**.

(Halliday in Halliday & Hasan, 1985/ 1989: 10-11).

Register

- Halliday: language as the exchange of meanings in interpersonal contexts
- Language is a part of the social system and therefore subject to two types of variation: according to the user and according to the use, which may cause variation in meaning.

Registers & Dialects

Whereas **dialect** refers to a variation of a language that is characteristic of the **users** of that language, **register** refers to a variation of a language that is determined by **use**—a situation or context, **i.e. the context of situation according to Halliday**.

Regional dialects – diatopic variation

Cockney English, Southern American English,
Northern Italian, Campidanese, ecc.

Register

In other words...

In linguistics, the register is defined as the way a speaker **uses** language differently in different circumstances. Think about the words you choose, your tone of voice, even your body language. You probably behave very differently chatting with a friend than you would at a formal dinner party or during a job interview. These variations in formality, also called **stylistic variation**, are known as registers in linguistics. They are determined by such factors as social occasion, context, purpose, and audience.

Register

- Register: lexical and grammatical choices made by speakers depending on the situational context, the participants of a conversation and the function of the language in the discourse.
- Thus, register is characterized by “differences in the type of language selected as appropriate to different types of situation” (Halliday et. al. 1964, 87), i.e. there is a close relationship between language USE and context of situation.
- "A text is a passage of discourse which is coherent in these two regards: it is coherent with respect to the context of situation, and therefore consistent in register; and it is coherent with respect to itself, and therefore cohesive."

- Through register we relate the functions of language – ideational, interpersonal and textual – with those aspects of the situation in which it is being used, the structure of its context – the field of discourse, the roles of tenors, and the mode of communication.
- CLAUSES AS REPRESENTATIONS
- CLAUSES AS EXCHANGES
- CLAUSES AS MESSAGES

Metafunctions

Halliday developed a theory of the three fundamental functions of language, in which he analysed lexicogrammar into 3 broad metafunctions: ideational, interpersonal and textual.

Each of the three metafunctions is about a different aspect of the world, and is concerned with a different mode of meaning of clauses.

The **ideational metafunction** is about the natural world in the broadest sense, including our own consciousness, and is concerned with clauses as *representations*.

The **interpersonal metafunction** is about the social world, especially the relationship between speaker and hearer, and is concerned with clauses as *exchanges*.

The **textual metafunction** is about the verbal world, especially the flow of information in a text, and is concerned with clauses as *messages*.

Metafunctions

Through register we relate the metafunctions of language – ideational, interpersonal and textual – with those aspects of the situation in which it is being used, the structure of its context – the field of discourse, the roles of tenors, and the mode of communication.

Context of Situation

■ Language use/context of situation: J.R. Firth (1950s-1960s) -> linguistics as the study of meaning in terms of how lg functions in context

■ Variables: the participants, the verbal and non-verbal action, other features, the effect of the verbal action

Context of Situation is seen as being comprised of 3 components, or values, or contextual dimensions of variation (contextual configuration, Halliday & Hasan 1985):

Field, Tenor and Mode (a set of values) or, respectively:

FIELD: what is going on?

TENOR: who is taking part?

MODE: how are the meanings being exchanged?

Field, Tenor and Mode.

Field – the nature of the ongoing social speech event and its subject matter, what is being spoken about;

Tenor – the human participants in the interaction and the relationship between them, involving their status and discourse roles, as well as the attitude they take towards the subject matter and their interlocutors,

Mode – how language is functioning in the interaction, which involves a series of features such as the degree to which the process of interaction is shared by the interlocutors, its 'channel', its 'medium' (e.g. oral, written, visual).

(see Halliday & Hasan, 1985/ 1989: 12)

The field of discourse

- What (event, activity), what the participants are doing with language (in space & time), what (the subject-matter) & what the participants know about it (shared/unshared knowledge)
- > technical, scientific, legal, institutional registers
- Identification of the field of discourse through lexis & grammar

Field

- **Field:** what the text is about (science, education, war, medicine, sports, linguistics, tourism, and each one could be better detailed).
- Moreover,
 - specialised vs. non-specialised (the vocabulary specific to the field, or the vocabulary common to other fields)
 - Specialised vocabulary used in other fields but with a different meaning in the current field (e.g., a “constituent” in politics means member of a political unit, in linguistics a syntactic unit)

Field parameters

The ideational metafunction

- Experiential domain: what the text is about; what type of text, Shared/unshared knowledge; specialized vs non-specialised
- Goal orientation: what the text is for; short term goal vs long-term goal (Why? Cultural differences? Context of Culture?); general v in-detail orientation towards categories of readers (websites v travel guides), when, where, how.
- Social activity: what is the text doing? a general or a particular reader?

Lemon Risotto

Bon Appétit | May 2002



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recipe

reviews (164)

my notes

find out more

yield: Makes 6 first-course or 4 main-course servings

Lemon juice and peel offer a double punch of flavor in this delicious dish. Serve the risotto Italian-style as a first course, or American-style as a... [more](#) >

user rating

92% would make it again



user rating:
4 forks

rate this recipe

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ingredients

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6 cups canned low-salt chicken broth
3 1/2 tablespoons butter
1 1/2 tablespoons olive oil
2 large shallots, chopped
2 cups arborio rice or medium-grain white rice
1/4 cup dry white wine
1 cup freshly grated Parmesan cheese (about 3 ounces)
2 tablespoons chopped fresh parsley
2 tablespoons fresh lemon juice
4 teaspoons grated lemon peel



print a shopping list for this recipe

at a glance

main ingredients

Lemon, Parmesan, Rice, White Wine

cuisine

Italian

appears in this menu

Elegant Mother's Day Dinner

cooks' tools



conversion chart

technique videos

preparation

Bring broth to simmer in large saucepan over medium heat. Reduce heat to low; cover to keep warm. Melt 1 1/2 tablespoons butter with oil in heavy large saucepan over medium heat. Add shallots and sauté until tender, about 6 minutes. Add rice; stir 1 minute. Add wine and stir until evaporated, about 30 seconds. Add 1 1/2 cups hot broth; simmer until absorbed, stirring frequently. Add remaining broth 1/2 cup at a time, allowing broth to be absorbed before adding more and stirring frequently until rice is creamy and tender, about 35 minutes. Stir in cheese and remaining 2 tablespoons butter. Stir in parsley, lemon juice, and lemon peel. Season risotto with salt and pepper. Transfer to bowl and serve.



add your own note

We know this is a **recipe**, and **not a research report**, partly through the **field of discourse**.

Within the context of situation, field refers to:

«what is happening, to the nature of the social action that is taking place: what is it that the participants are engaged in, in which language features as some essential component?» (Halliday & Hasan, 1985, p.12)

We can divide field into three parameters:

1. experiential domain, or what the text is about. In the case of a **recipe, it is about food and food preparation.**

2. goal orientation, or what the text is for in terms of both short-term and long-term goals. The short-term goal is obviously **to make the recipe**, but the long-term goal is a little more complicated. **Why are we making this dish?** Cultural differences? Context of culture?

This in turn affects the last area:

3. social activity, or what the text is doing. **The activity of cooking.**

These three parameters together make up the field of discourse, which is expressed through the **experiential domain**: there are **specialised lexical items**, such as *broth*, *arborio* and *peel*, as well as material processes, like *simmer* and *stir*.

To a large degree, we also know that the above is a recipe thanks to *external features* such as *lay-out*, *pictures*, and the fact it says 'recipe'.

Tulips in Sardinia: A Touch of Holland on the Island

Spring is in bloom once again in multi-coloured hues of the most beautiful event of the season!

Deep in the greenbelt of southern Sardinia's Turri, boundless fields full of thousands of tulips await you for the third edition of *Tulips in Sardinia*.

This is a unique event dedicated to this beautiful exhibition of nature.

How Does It Work?

After the previous years' astounding success, the fields are ready once again to welcome back guests with double the number of tulips as compared to last year- 300,000!

Equipped with a basket supplied at the entrance, guests will be able to take a little piece of spring home with them at the price of €7 (children under 12 are free).

I still have mine, which was given to me as a gift a year ago, and at the dawn of this new springtime, is ready to bloom once again: an amazing pink tulip, a symbol of love, according to tradition.

Tulips in Sardinia: A Touch of Holland on the Island

FIELD (ideational meta function)

Experiential domain: It is a tourist text (*unique, beautiful event, thousand tulips await you, guests, indication of things to do near the event*) .

Non-specialised vocabulary and a very straightforward lexis

Goal orientation: 1. Short-term → taking a trip
2. Long term → participating in the event in a specific moment of the year (on spring). Why?
Having a multicultural experience.

Social activity → participating in a tourist event which is addressed to a wide public

The tenor- Interpersonal metafunction

- The role relationship between the participants in the communicative event -> level of language formality < social situation & status of the participants

The tenor- Interpersonal metafunction

Joos's levels of formality – mostly spoken discourse (1961):

- **Frozen** (set phrases, conventional structures, wording, rhetoric, intonation/large audiences). **Frozen** is considered to be the most formal style with printed unchanging language, for instance the Bible. It often contains archaisms, features of writing that are no longer used.
- **Formal** (speaker/audience relationship, no interaction/interruption). **Formal** involves one-way participation and no interruption (wedding speech, conference, written formal papers). This style often contains technical vocabulary. Exact definitions are highly important and the style includes introductions between strangers.

The tenor

Joos's levels of formality (1961):

- **Consultative** (interaction: business, doctor-patient, tutor-student) is two-way participation. Feedback behaviour is used and interruptions are allowed.
- **Casual** (friends/social group, work, informal settings, colloquialism, interruptions). Common features are ellipsis, slang and interruption. No background information is provided.
- **Intimate** (husband and wife, family, close friends) is used in non-public situations. Intonation is highly important and private vocabulary is often used.

Tenor

- **Tenor:** relationship between participants
- **Power relations:**
 - Unequal: father/daughter, doctor/patient, teacher/student
 - Equal: friend/friend, student/student
- **Formality:** formal/informal
 - Informal: *I handed my essay in kinda late coz my kids got sick.*
 - Formal: *The reason for the late submission of my essay was the illness of my children.*
- **Closeness:** distant/neutral/close

Tenor

The interpersonal metafunction

Three role relationships:

- Agentive roles or the institutional (or not) roles of the participants, such as doctor/patient, teacher/student, etc.;
- Social roles: or the power relationship between them which may be hierarchic or nonhierarchic and includes expert/novice and also conferred social status and gender, etc.;
- Social distance or the amount or the nature of contact the participants may have, which ranges from minimal (close friends) to maximal (formal settings).

The tenor

TOURIST TEXT (Tulips)

Joos's levels of formality (1961):

Formal

-Power relationship: local person who knows about the event and tourist attractions near Turri vs tourist → unequal,

- **Formality:** formal

- **Closeness:** neutral

- Role Relationships:

- **Social roles:** expert vs non expert

- **Social distance:** medium

The tenor – The interpersonal metafunction

- The dialogic dimension: “all language use is dialogic” and “writers engage in ‘inner dialogues’ in the process of planning, writing and editing text” (Bondi 1999: 40)
- In tourist texts the relationship between the visitor and the visited land, between the tourist writer and the tourist reader, is extremely important

The tenor – The interpersonal metafunction

- Relationships built within the text, around the text (cultural and political orientation):

“Mass tourism has made its impact on the north coast, and the Costa Smeralda has been taken over by the international jet set. However, for the individual traveler with initiative there are still many beautiful things to discover on the island”

The tenor – The interpersonal metafunction

Or, the relationship is built in the text itself (use of personal pronouns):

- “HelloSardinia.com allows you to organise your dream holiday from the comfort of your desk.”, “Would you like to ...”; “The 7 regions presented for you here are ... (www.hellosardinia.com).”

➤ “Where can you find transparent seas and uncrowded beaches, and spectacular Wild West landscapes dotted with hundreds of Bronze Age castles?” (*Cadogan Guide, 2003: 12*)

- Use of pronouns, interrogatives and imperatives, exhortative and laudatory lexis
- Metadiscourse markers (lexical resources that writers employ to organize their discourse and state their stance towards the content or the reader): connectives, code glosses, attitude markers, modality and commentaries

Connectives (*and, but, therefore, since, as..*)

Code glosses (*for example, for instance, e.g., infact, specifically*)

Attitude markers (I agree, I disagree, fortunately, hopefully, interest, interestingly)

Modality markers (expressing the subjectivity of the speaker). Modal verbs, adjectives, adverbs, nouns, verbs + hedging (markers expressing caution, ambiguity, indecisiveness)

Deontic modality may convey two kinds of social knowledge, i.e. obligation and permission. Obligation is concerned with ‘what a person must do’, whereas permission deals with ‘someone’s authority to permit somebody else to do something’:

«You may go at 4 o’clock». *«All programs should take place on schedule».*

Epistemic modality deals with the possibility, probability or impossibility of a certain proposition.

«She may be in her office». (It is possible that she is in her office.)

«You’ve only just had dinner. You can’t be hungry already». (It is impossible that you are hungry.)

- Writer's stance (assertive, tentative, committed, detached) expressed through attitudinal adverbs: admittedly, certainly, evidently, doubtfully, fortunately, frankly, obviously, naturally, surely, surprisingly, etc...

Carbonara is a dish of pasta seasoned with browned guanciale (a kind of bacon), pepper, Pecorino Romano cheese and beaten eggs, which have to cook only with the heat released from pasta. First of all, any kind of cream are to be banish at all costs, as well as onion, they are two of the biggest insult to the culinary art. Bacon, pancetta, speck: you should not use them. Guanciale is the real deal, pure greasy magic, and if you take away its golden fat, pasta alla Carbonara becomes flat and dull. Guanciale is the part of the pig that starts from the cheek and arrives at the end of the neck, to which is reserved 3 months of aging, after being salted and peppered. But back to our pasta alla carbonara: the recipe is straightforward, but not simple. A couple of words about the history of Carbonara: there is no need to disturb Tullio Servilio nor the sect of the Carbonari for the birth of this dish, which probably was born during the second World War, when an unknown chef mixed the typical ingredients of the English breakfast (eggs and bacon) as dressing for a simple dish of spaghetti.

Mode – Textual metafunction

- **Mode: what part the language is playing in the interaction**

Mode refers to:

what part the language is playing,

what the participants are expecting the language to do for them in that situation: the symbolic organisation of the text, the status that it has, and its function in the context, including the channel (is it spoken or written or some combination of the two?)

and also the rhetorical mode, what is being achieved by the text in terms of categories such as persuasive, expository, didactic, ecc.

Mode

- **Mode: what part the language is playing in the interaction**

Role: Ancillary (language accompanying non-verbal activity, as when we talk as we cook together) or constitutive (the event is defined by the language, as in a speech).

Channel: written vs. spoken, or a combination

Projected channel: where the actual channel is not the intended channel: 'written to be spoken' (e.g., a speech), 'spoken as if written' (e.g., reciting)

A politician's speech, for example, would be *constitutive* (the language itself is the central focus), *spoken* (the politician is speaking) but *written* (it is generally prepared on paper), i.e. WRITTEN TO BE SPOKEN

- **Directionality:** uni-directional channel or bi-directional (unidirectional allows only monologue, while a bi-directional channel allows dialogue)
- **Media:** +/-visual contact (a telephone conversation, teams/zoom conversation); use of multimedia (blackboard, powerpoint, etc.)
- **Preparation:** spontaneous vs. prepared;
rushed vs. time for reflection

Mode

- The textual metafunction: language roles in the interaction
- The relationship between text and images
- Textual and typographical features
- Intertextuality

Example

- A recipe in a cook book
 - Field: cooking (ingredients and process for preparing food)
 - Tenor: expert writer to learner, learner is beneficiary of the advice
 - Mode: written, prepared. Text often read as part of a process of cooking

Tulips in Sardinia: A Touch of Holland on the Island

- **Role:** Language is constitutive; visuals support the text. There are two pictures
- **Channel of communication:** written
- **Directionality:** uni-directional
- **Preparation:** it is a prepared text
- **Medium:** no visual contact among the participants, website of a tourist magazine. Multimedia.
- **Picture 1:** two children walking in the field. They're simple objects, they're being offered.
- **Picture 2:** representation of nature, of the field of tulips. Sequences of tulips of different colours. The colours are shiny, intense, vibrant.

Prehistoric Sardinia



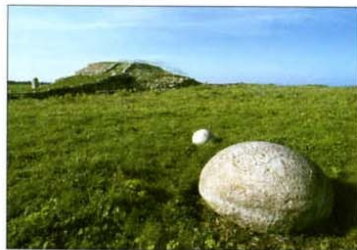
Bronze figure from Tetti-Abini

ALTHOUGH SOME stone tools found at Perfugas show that Sardinia was inhabited from the Paleolithic period (150,000 years ago), it was only around 9000 BC that the island began to be settled by populations from Asia Minor, the African coasts, the Iberian peninsula and Liguria. The fertile, mineral-rich land and the obsidian mines at Monte Arci were a major factor in the island's prosperity. By around 3000 BC the Sardinians had grouped into tribes. They lived in villages with thatched-roof huts and buried their dead in rock-cut tombs called *domus de janas* (house of fairies). By about 1800 BC this rural society had evolved into the warrior nuragic civilization, who built thousands of circular stone towers (*nuraghi*) across the island. Many of these remarkable prehistoric constructions are still visible.



Earthenware

These jugs and vases were everyday objects used to store water and grain.



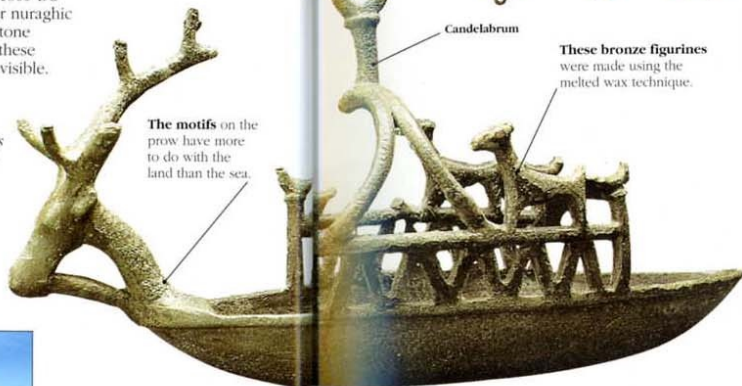
Monte d'Accoddi ruins

These traces reveal the ruins of a tiered, terraced construction, probably a temple, dating from the 3rd millennium BC. It looked remarkably similar to the famous ziggurat temples of Mesopotamia and the Aztec pyramids.



Necklace with Tusk

This ornament was found in a tomb dating from 2000–1800 BC, the bell-shaped pottery era.



Candelabrum

These bronze figurines were made using the melted wax technique.

The motifs on the prow have more to do with the land than the sea.

Bronze Artifacts from Abini

These spears were part of a board of 100 kg (220 lb) of objects hidden in large clay vessels, perhaps to conceal them from the Roman invaders.



WHERE TO SEE PREHISTORIC SARDINIA

Pre-nuragic ruins include a ziggurat at Monte d'Accoddi and rock-cut tombs (*domus de janas*) at Pranu Mutteddu (Goni). Nuragic villages survive at Su Nuraxi (see pp64–5), Serra Orrios (see p84), Tiscali (see pp104–5) and Abini. Burial chambers, or "Tombs of Giants", can be seen at places such as Sa Ena 'e Thomes, and holy wells can be visited at Santa Cristina (Pauliàtono) and Santa Vittoria (Serri).



The nuragic village of Serra Orrios is one of the best preserved in Sardinia. It consisted of about 70 dwellings (see p84).



The Montessu necropolis houses domus de janas of the Ozieri pre-nuragic era.

EX VOTO WITH DEER MOTIF

This ex voto lamp in the shape of a ship was one of 70 or so found at Is Argiolas near Bultei. It dates from the 8th–7th centuries BC, and is now in the Museo Archeologico Nazionale in Cagliari. In the nuragic age, Sardinians had a love-hate relationship with the sea, which ended with the arrival of the Carthaginians, Romans and later conquerors, who forced the local inhabitants to live in the interior.

TIMELINE

6000 BC Sardinian peoples make tools and weapons from the obsidian found at Monte Arci



Obsidian arrowhead



A typical example of domus de janas

4000 BC

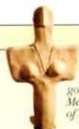


Bear tusk, an ornament from the early Neolithic period

4000–3000 BC The age of the Bonu Ighinu culture – small communities living by raising sheep and goats. Distinctive, high-quality grey pottery with incised decoration is produced

4000 BC

3000 BC Era of Ozieri or San Michele culture. Villages are established throughout the island and the dead are buried in the *domus de janas*



Replica of the goddess Mater Mediterranea of Senoia

1800 BC Rise of nuragic civilization, characterized by truncated cone-shaped buildings erected at the edges of upland plateaus

1000 BC Phoenician ships moor along coast



Dolmen at Luras

2000 BC 2000–1800 BC Civilization known for its bell-shaped pottery. Rectangular or round dwellings constructed

2000 BC

1500 BC The first simple forms of nuragic appear



The Santa Barbara nuraghe at Macomer

1000 BC

aSeaofTradition



 home

Festivals



- aSeaofHolidays
- aSeaofGreen
- aSeaofCulture
- aSeaofTradition
- aSeaofSport
- aSeaofMeetings
- aSeaofNews

Read:

pp. 69-71, 83-96 Ulrich 1992

Chapters 1, 3 and 4 Widdowson 2007