FACOLTÀ DI STUDI UMANISTICI

Lingue e Comunicazione

Lingue e culture per la mediazione linguistica

Lingua Inglese 2

LESSON 9

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a.a. 2026-2027



Outline

- Discourse Analysis: Language in Use
- Barthes and Semiotics
- Photography and tourism
- Denotation and Connotation
- The ideational metafunction
- The interpersonal metafunction
- Modality
- The textual metafunction
- Conclusions

Discourse Analysis

Semantic meaning (without the context) serves a pragmatic purpose [pragmatics: what people mean]

Utterance (enunciato). Linguists sometimes use utterances to simply refer to a unit of speech under study. The corresponding unit in written language is text.

Importance of context and shared knowledge.

Discourse Analysis

1- Language in Use

Language as **communicative purpose (function)**

Text: actual use, not an abstract unit of language (its purpose or function, something to act upon)

What a terms **denotes** v. what it **refers to**





Discourse Analysis

Slow Children Crossing

P1's intention
mediated through
DISCOURSE

P2's interpretation
mediated through
DISCOURSE

P1---------- TEXT ----------P2

speaker *encoding* *decoding* listener
writer reader

Discourse Analysis
Semiotics (Barthes)

- ***Sign = Signifier + Signified***
- ***SIGNIFIER =*** physical representation of a thing or of a concept. It is the EXPRESSION.
- ***SIGNIFIED =*** meaning. It is the CONTENT.
- ***CONTENT may be:***
  - *denotative* (the 'brain' definition)
  - *connotative* (the 'deeper' meaning - see, for ex., the word 'dog').

Discourse Analysis

Semiotics (Barthes)

- ***"There is no place like home"*** *(Dorothy, "The Wizard of Oz").*

- ***HOME*** *(signifier, physical representation, the expression : morphological, phonetical, lexical)*
- ***HOME*** *(signified, the content):*

Denotative content: the brain definition: home as a building, the place where I live;

Connotative content: the deeper meaning, the warmth, the atmosphere

Semiotics – Barthes

- Objects have meanings.

- Such meanings may be:

  - **symbolic** (= connotative meaning)
    - they have a metaphorical meaning

  - **taxonomic** (=denotative meaning)
    - they are included in a system where things are named and organized.
    - They are **classified**.

Barthes and the Rhetoric of Images



Semiotics – Barthes

- Objects, regarded as symbols, have connotative meanings

- Connotative meaning of objects can be:
  - **Existential**
    - Related to life but with non-human elements – market
  - **Aesthetic**
    - Related to design – for instance, still nature
  - **Technological**
    - Related to technology – i.e., when the object is useful for something else

Discourse Analysis

2- Communication

Dell Hymes's 4 aspects of communicative competence

- more than grammatical competence to communicate effectively in a language;
- how language is used by members of a speech community to accomplish their purposes.

Four kinds of judgment:

1- Whether (and to what degree) something is formally **possible**

2- Whether (and to what degree) something is **feasible**

3- Whether (and to what degree) something is **appropriate** in relation to the context in which it is used

4- Whether (and to what degree) something is actually **performed**

Discourse Analysis

2- Communication

1- **possible**

2- **feasible**

3- **appropriate**

4- **performed**

1- Something possible within a formal system is grammatical

2- Something reasonable to say and unambiguous (e.g., two sisters were reunited after 8 years at a checking counter;

3- An act of communication which is pragmatically effective (appropriate in different contexts)

4- Co-occurrence (collocations): patterning in language; idioms; proverbs: They are been being careful; too many cooks spoil the broth; by and large; by hook or by crook…..

Examples

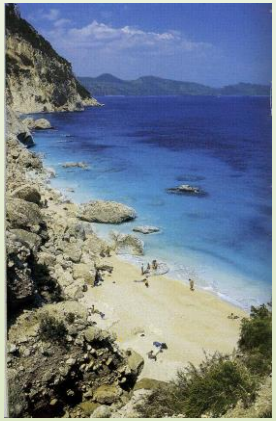
- The taxi will be here in quarter of an hour
- The dog chased the cat. This is the cat the dog chased.
- The cat killed the rat. This is the rat the cat killed. This is the rat the cat the dog chased killed
- The rat ate the corn. This is the corn the rat the cat the dog chased killed ate
- Visiting aunts can be boring
- Walk v perambulate; he had been being careful

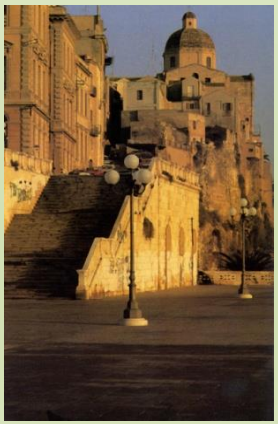
What is the relationship between text and image?

Photography and tourism

- Transcribing reality, miniaturising the real
- Giving shape to travel
- Turning sites into sights
- Dominating the landscape

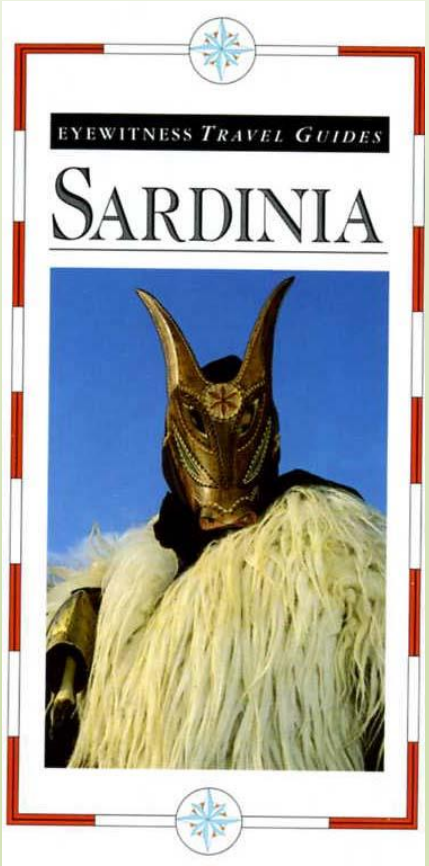
- Gender and ethnicity





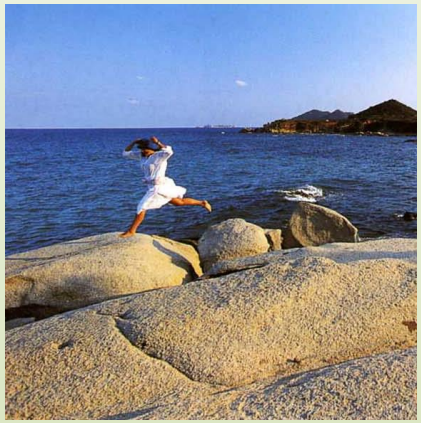
Denotation and Connotation in images and texts

- A linguistic message
- A denotative message
- A connotative message
- A two-stage representational construction



The ideational metafunction

- Narrative processes
- Conceptual patterns







Prehistoric Sardinia



Bronze figure from Teti-Abini

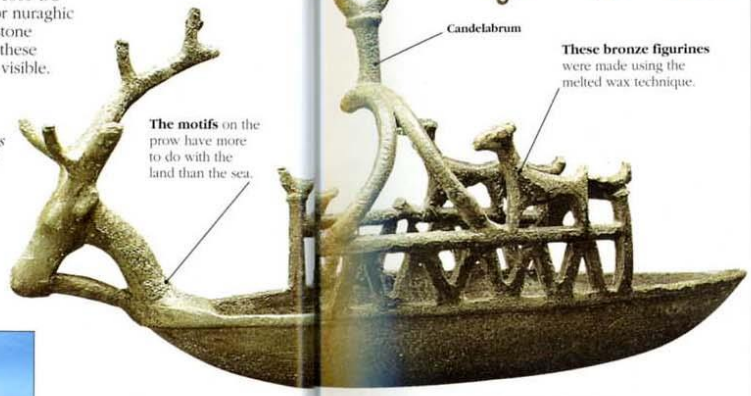
ALTHOUGH SOME stone tools found at Perfugas show that Sardinia was inhabited from the Paleolithic period (150,000 years ago), it was only around 9000 BC that the island began to be settled by populations from Asia Minor, the African coasts, the Iberian peninsula and Liguria. The fertile, mineral-rich 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 nuraghic civilization, who built thousands of circular stone towers *(nuraghi)* across the island. Many of these remarkable prehistoric constructions are still visible.



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



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



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



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.

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

6000 BC — 4000 BC



Boar 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

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



Candelabrum

These bronze figurines were made using the melted wax technique.

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 nuraghic 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.

WHERE TO SEE PREHISTORIC SARDINIA

Pre-nuraghic ruins include a ziggurat at Monte d'Accoddi and rock-cut tombs *(domus de janas)* at Pranu Muteddu (Goni). Nuraghic villages survive at Su Nuraxi *(see pp64–5)*, Serra Òrrios *(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 (Paulilàtino) and Santa Vittoria (Serri).



The nuraghic village of Serra Òrrios *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-nuraghic era.*



Replica of the goddess Mater Mediterranea of Senorbì

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*

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

1000 BC Phoenician ships moor along coast

3000 BC — 2000 BC — 1000 BC



Dolmen at Luras

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

1500 BC The first simple forms of nuraghe appear



The Santa Barbara nuraghe at Macomer

The interpersonal metafunction

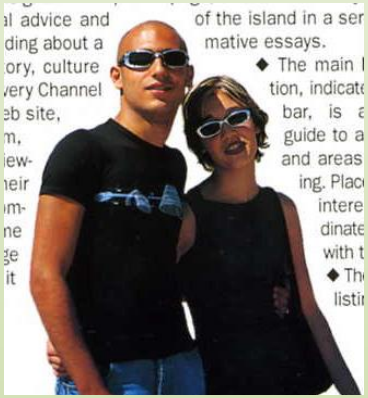
- Represented and interactive participants
- Pictures and drawings
- The gaze
- Demand vs. offer
- Size of frame and social distance
- Perspective
- Involvement and angles









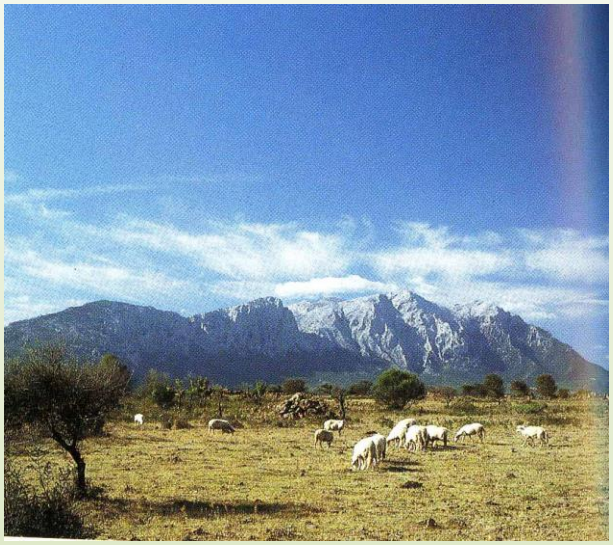

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Modality





- Reliability of messages
- Colours
- Contextualization
- Representation of detail
- Depth, illumination and brightness





The textual metafunction

- Linguistic and visual structures
- Multimodal texts
- Titles, captions and articles
- The image polysemy

ESIT - Ente Sardo Industrie Turistiche - Microsoft Internet Explorer

File Modifica Visualizza Preferiti Strumenti ?

Indietro Cerca Preferiti Multimedia

Indirizzo http://www.esit.net Vai Collegamenti

Sardegna Ente Sardo Industrie Turistiche

Created by

Mail

aSeaofTradition



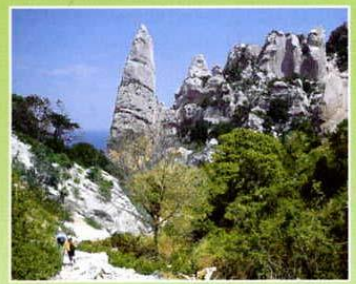
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Festivals

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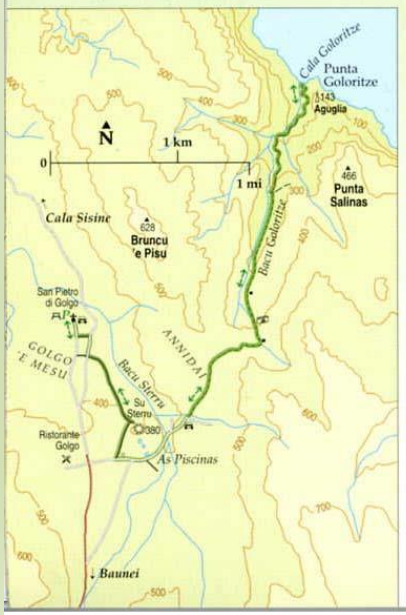
Operazione completata

Internet





Top: the Aguglia, a rock pinnacle above Cala Goloritze, popular with rock climbers; above: the idyllic setting of As Piscinas



MUSIC

Sardinian music appears archaic and elaborate at the same time; strange harmonies of voices and changes in tempo are typical. Its floating approach and dying away and different kind of tonality appear very alien to our ears.

Some songs are accompanied by *launèddas*, a woodwind instrument with three pipes. A lamenting recitative underlined by the sound of *launèddas*, with its mixture of droning, humming and rattling sounds appears very strange to us. The instrument must have been in use thousands of years ago on Sardinia, as it is depicted on a Nuragic bronze statuette.

Learning to play the *launèddas* requires hard training, in which breathing technique is essential: the player breathes through the nose and uses the mouth as an air reservoir in order to create a constant air stream. The *launèddas* make intonation in several voices possible, although this was not yet known in classical antiquity. The large bass pipe *(su tumbu)* serves as an organ point, whereas the two other smaller pipes *(sa mankosa* and *sa mankoseddu)* supply a melodic accompaniment above the bass tone. The greatest challenge of a *launèddas* player is to fill a simple repertoire of melodic phrases *(sas nodas)* with his own variations.

Turn your back to the entrance gate of the enclosure and go straight back in the direction from where you came by car. After about 100m/yds, go through the GATE in the stone wall and turn left. Turn right at the next fork, ignoring the signposted left turn to Cala Sisine, and follow the wide dirt road. Leave it after less than 200m/yds, where tracks fork off on both sides, and turn left. Goats and half-wild pigs roam around freely here. The countryside is dotted with pear trees which produce delicate white blossoms early in April.

Less than ten minutes later you reach a fork. Ignore the track rising to the right for the moment (you will be taking it later) and keep left on the level track for about 50m/yds, to reach the gaping cavity of **Su Sterru** (also called Voragine di Golgo; **15min**). For safety reasons, this 300m/yds deep abyss is fenced in. Do *not* climb over the perimeter fence — there is sheer drop down into the abyss, concealed by bushes! (The cross here testifies to a fatal accident.)

Return to the fork, now turning left uphill. Soon you meet a T-junction and turn left. Almost immediately you pass a STONE PEN on the left. Hidden between dark basalt rocks, small pools (**As Piscinas**) can be seen between the trees and bushes on the left — an idyllic spot in spring. Reach a wide track junction in an open area and follow the track to the left. Stay ahead on this main track past several turns on the right, but bear right when you reach a Y-fork. After about 100m/yds the track leads to a small open space covered with gravel and used as a CAR PARK (**30min**). Follow the track through this space to the far end, but leave it after about 25m/yds, on a bend to the right (by a boulder with the inscription 'GOLORITZE'): climb the clear path here that begins to thread through the *macchia*.

After 20 minutes of climbing you cross the ridge of **Annidai** (**50min**). The path continues to wind more or less at an even contour through the *macchia*. Among the many plants are *Phillyrea*, mastic trees, strawberry trees and rock-roses *(Cistus monspeliensis)*. Soon rocks come into sight on the right, with a SHEPHERDS' SHELTER built into the side of them (**1h**). The path gradually begins to descend and you get a first glimpse of the sea. A sheer rock face flanks the left-hand side of the **Bacu Goloritze** ravine as you walk down. Pass another SHEPHERDS' SHELTER built into a rock. Ancient holm oaks of imposing size dot the landscape, specimens that were spared by the charcoal burners in the 19th century.

An old and crumbling stone-laid charcoal burners' trail joins from the right. Follow it as it winds down into the ravine. Further down the **Aguglia** comes into sight. Rising

Conclusions

- For the process of constructing meaning, we need two systems of representation: a system by which anything is correlated with a set of concepts or mental representations and language

- Both visual and verbal patterns are not alternative means of representing ‘the same thing’. They are complementary to each other.