

## **First Part**

### **Discourse Relations and Discourse Coherence**

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#### **“The Gerund and Coherence: the Case in the Cause Relation”**

*Abstract:* We aim in this article at discussing the gerund in the context of *discourse* or *rhetorical relations*. The focus will be on expressing the cause, so we will analyze mainly the *cause* or *consequence* (or *effect*), *explanation* or *result* relations. The goal of our analysis is two-fold. Firstly, we would like to draw attention to the impossibility of the gerund to establish a “posteriority” relation. Secondly, we will show that a mere analysis in terms of discourse or rhetorical relation may prove sufficient and that linguistic markers – here, the occurrence of the gerund – often play an important role in the establishment of such relations.

*Key words:* the gerund; discourse relations; cause, consequence, effect, result relations

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#### **“Nous sommes il y a cent ans. A Possible Solution to a Paradox”**

*Abstract:* Utterances like We are now X years ago are frequent and speakers hardly pay attention to them. However, if we consider their literal meaning, they are contradictory as they seem to express that the present conveyed by now is situated X years before the coding time. The aim of this paper is to solve the paradox, by showing that the interpretation of this kind of utterances is more complex than it seems at first sight and that it is achieved in two steps: a) the phrase X years ago expresses in a metonymic way the representation (verbal or iconic) of the situation from X years ago; b) then, the non-deictic usage of this phrase is turned into an “objective” date (We are now 220 years ago → We are now in 1789) and the coding time is fictively synchronized with this phrase.

*Key words:* paradox, verbal and iconic representation, coding time, now

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**“The justification relation in the argumentative deliberative discourse”**

*Abstract:* The aim of this study is to identify linguistic marks that signal the intentional justification relation in the absence of discourse connectors. Being based on three speeches of N. Sarkozy, the analysis accounts for the justification relation in highly argumentative deliberative discourse. Additionally, the paper addresses the issue of the relationship between discourse relations and intentional relations and raises the question of identifying discourse segments on the basis of the speaker's intentions.

*Key words:* intentional justification relation, absence of discourse connectors, deliberative discourse, speaker's intentions, *because, for, as.*

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**“Textual Typology and Gradualness: *the dominance effect*”**

*Abstract:* The study focuses on setting the levels of pragmatic, discursive and textual analysis of the sub-genres of journalistic discourse, as they appear in newspaper articles, in relation to their interpretation and categorization. The way in which the socio-discursive interaction and the reference choices of the argumentative discourse relying on the main levels of organization, support the possibility of an argumentative and explicative interpretation that underlies in the conditions of production-reception of the envisaged texts.

We proposed a corpus of twelve texts, selected from a larger inventory of articles published in « Capital », « L'Entreprise » and « Management ». In order to suggest a classification of these texts and to identify their “commonalities”, we tried to answer a number of questions, such as: What are the apparent contents? To what level do they belong? What is that differentiates among them? Thus, the gradualness and the dominance effect are key concepts that orient our interpretation and also help us to compare the texts that correspond to various sub-genres of the journalistic discourse.

*Key words:* journalistic sub-genres, gradualness, socio-discursive interaction, levels of organization, dominance effect

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### **“Discursive Relations: Anaphoric Focalization, between Paradigmatic and Syntagmatic Rapports**

*Abstract:* In order to be able to describe “discourse relations”, we are in favour of considering the co dependence between syntax and semantic : this dependence is to be seen as well in the structure of lexical forms –from an argumentative point of view (Ducrot, Galatanu) – which has to contain instructions to understand the discourse, as- which is more classical - in the construction of the interpretation of discourses. The argumentative point of view on the language enables us to describe specific forms found in professional discourses held by adults in training situations : we called these forms, “focalisation anaphoriques” (i.e. anaphoric focalization). We try to describe how certain kind of discourses, aiming at detailed explanation of social practices, succeed in fact in suggesting quite different definitions of given lexical items. The focalization on limited parts of the lexical meaning of these items by the discourse is actually a “deconstruction” of the lexical meaning, based on “discourses relation”, but also on the language itself, seen as basically argumentative.

*Key words:* Argumentation; analyse linguistique du discours; definition, anaphoric focalization, stereotype discursif

## **Second Part**

### **Discourse Relations in the Fictional Text**

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### **“Uses of Culture in Fictional Interaction**

*Abstract:* This research is based on the hypothesis that, during verbal exchanges made on the fictional scene, cultural aspects can play a dual role, according to the dichotomy “action”/“passivity”. As an agent, cultural acquisitions become behavioural models to be followed, but the excessive imitation by their readers brings with it a massive identification with the “stranger”, which proves to be dangerous for the process of individuation.

On the other hand, it happens also that the reader of cultural products plays an active role, especially when he/she manipulates them in order to achieve some interactional goals closely related to his narcissistic ambitions (including his willpower), or to his defensive needs.

The hypothesis formulated above will be tested within the study of three novels written at different epochs, having relevance to the attitude of the character towards the cultural elements to which he gets access, and to their implications for his identity or his relational life: *You Don't Love Yourself* (N. Sarraute), *Madame Bovary* (G. Flaubert), *Rameau's Nephew* (D. Diderot).

*Key words:* fictional scene, cultural acquisitions as behavioural models, narcissistic ambition, *You Don't Love Yourself* (N. Sarraute), *Madame Bovary* (G. Flaubert), *Rameau's Nephew* (D. Diderot)

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**“The Instances of Poetic Discourse”**

*Abstract:* The narrative instances can be identified, under various forms, in the poetic text; thus, one operates with the empirical author and the empirical reader (both defined in extratextual terms), with the model author and the model reader, with textual strategies regulated within a contractual space, with the poetic self (roughly corresponding to the narrator). One may also identify the “receiver” (the equivalent of the fictional reader) and the intratextual figures by which the aforementioned instances are actualized. Their identification appears rather difficult, as each of these instances can belong to several pragmatic levels. Their identification and interpretation conduce to the understanding of polyphonic superposition of voices.

*Key words:* narrative instances, poetic text, fictional reader, polyphonic superposition of voices

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**“Maupassant and Renoir in two Picnic Stories (*Parties de Campagne*)**

*Abstract:* This essay is a comparative analysis of Maupassant's short story "Une partie de campagne" and its cinematographic adaptation "Partie de campagne" by Jean Renoir (1936). There are some evident similarities of taste and aesthetics between the two, such as a strong sense of reality and the obsessive exploration of the symbolism of water, light and sensuality. Nevertheless, Renoir's film has certain particularities of its own: Poulain, the

innkeeper, played by Jean Renoir himself, becomes the expression of the director's hedonism. The film also pays a tribute to impressionist painting in general and to Auguste Renoir in particular. However the famous swing scene is quite different in the film. Generally speaking, Maupassant's structural pessimism is toned down by Jean Renoir's Epicureanism.

*Key words:* film adaptation, literary text, script, vital instinct, fishing, water and light symbolism, painting, pleasure, eroticism.