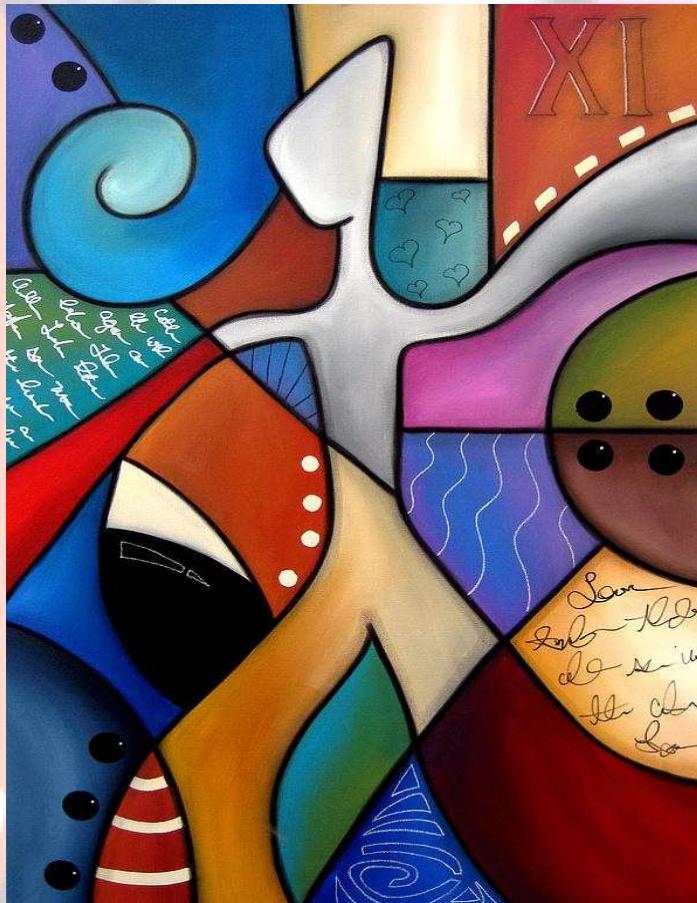


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ABSTRACTS & BIOGRAPHICAL STATEMENTS



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BELIGON Stéphanie, Université Paris-Est Marne-la-Vallée - Paris 12

Staging antagonism: You and insults'

In English it is possible to resort to the pronoun *you* in insulting utterances, as in "You idiot!". This presentation will deal with the role and the meaning-effects of the pronoun in those structures. It has an expressive function, insofar as it occurs in utterances that are more threatening than the utterances without *you*. The following example, drawn from the *Corpus of Contemporary American English* (COCA) shows that the sequence "you motherfucker" is meant to be interpreted as a threat:

At 3 A.M. on a recent Saturday night, Roy drove through the alley behind Bergeron's home in San Diego and shouted from his SUV, '**You motherfucker!** I'm going to get you!' Afraid for his safety, Bergeron installed security cameras.

This structure also enables the speaker to comment on a previous utterance or action:

In a recent column on the senior-citizen lobby, I noted that Social Security is often 'middle-class welfare' that bleeds the country. This offended many readers. In an email, one snarled: 'Social Security is not adding one penny to our national debt, **you idiot**'

Here the use of *you* is triggered by the sentence "Social Security is often 'middle-class welfare' that bleeds the country".

This presentation will put forward the hypothesis that the pronoun highlights the situation of enunciation, the presence of the two speakers and their antagonism: the "insulter" underlines his or her own presence, and the *I* reduces the identity of the person insulted to a single derogatory substantive.

The pronoun also signals that the utterance belongs to a specific situation, that is why the structure is used to comment on an action or an utterance that are presented as revealing their author's essence. The presentation will also tackle the issue of the syntactic structure of the construction: is this *you* a vocative or the starting point of an elliptic predicative relation? It will examine why *you* is possible, whereas other pronouns are not (cf. *"He idiot!") and it will aim to demonstrate that those syntactically mixed structures stage the opposition between two speakers.

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BRATISHENKO Elena, University of Calgary

'Parting company: the history of the 3rd person pronoun and the long-form adjective in Russian'

Two types of pronouns contributed to the formation of the separate adjectival declension in Slavic. The first stage of the process involved the addition of the anaphoric 3rd pers. pronoun **ji* to the original, so-called short-form, adjective (that declined like a noun) to express definiteness, e.g. Nom. masc. sg. *novu* 'new' vs. *novu+ji* 'the new one'. Initially each juxtaposed part declined separately: e.g. Gen. *nova+jego*, Dat. *novu+jemu*. The two independent words gradually merged into the single long form; subsequent phonetic processes produced varying reflexes, e.g. Gen. *novaego/novaago/novago*, Dat. *novuemu/novuumu/novumu*. The second stage had to do with the analogical substitution of the long-form endings by the endings of the demonstrative pronouns, such as *tu* 'that' (Gen. *togo*, Dat. *tomu*), hence the Gen. *novogo*, Dat. *novomu*, etc. No satisfactory hypothesis has appeared to date regarding the possible motivation for this two-stage discontinuous development of adjectives. In this paper it is considered in conjunction with the history of the 3rd pers. personal pronoun.

Since the process of long-form adjective formation initially based on the anaphoric pronoun changed its course towards analogy to demonstratives, it is postulated that the development of the anaphoric pronoun **ji* into a fully-fledged 3rd pers. personal pronoun, and of its Gen. *jego* into an independent 3rd pers. possessive pronoun may account for the non-linear development of the adjective. The examination of the two systems (long-form adjectives and personal pronouns) side by side will illuminate broader theoretical problems. Such attempts have proved fruitful in recent studies within the framework of connecting grammaticalization (Nørgård-Sørensen et al 2011).

From a two-person system of personal pronouns Slavic developed into a three-person system. The questions addressed by this paper include the reasons for the rise of the 3rd pers. personal pronoun; the extent to which the 3rd pers. pronoun actually refers to a human/animate being; the peculiar absence of the Nom. form of the anaphoric pronoun **ji* and the fact that the suppletive Nom. completing the new 3rd pers. paradigm was borrowed from the demonstrative paradigm; agreement; the lexical and semantic classes of adjectives that manifest the innovation first.

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CAET Stéphanie & Aliyah MORGENSTERN
Université Paris 3 – Sorbonne Nouvelle
**'First- and second-person pronouns
in two mother-child French-speaking dyads'**

First- and second-person pronouns are a complex category for children to acquire. When they start referring to themselves as subjects, French-speaking children may use standard forms (*je, moi je*) but also non-standard forms (*moi, tu, il/elle*) as well as bare predicates. The analysis of these uses provide us with valuable insights on how children creatively process the language that surrounds them and progressively acquire the tools that enable them to refer to themselves, both as speakers and subjects.

In this paper, we present data from 2 French-speaking children, recorded monthly between the ages of 1;6 and 3;3 during everyday interactions with their mothers. All productions referring to self as well as to the interlocutor were coded both in the children's and their mother's speech for form, semantic meaning and pragmatic function in context.

Focusing on non-standard uses of personal pronouns for self-reference (including their absence), we observe that children first focus on the semantic and pragmatic functions of the forms provided in the parents' speech: the 3rd person (also used by the mothers) as well as structures with *moi* (*moi/moi je+predicate*) are produced in adult-like contexts, despite their rarity in the input. Further analyses of the non adult-like *moi+predicate* structures and bare predicates however show that the children tend to produce them with modals, although these structures always occur with the clitic *je* in adult speech. Between 2;0 and 2;6, children thus spontaneously treat modal verbs differently and use them in specific constructions, but only when referring to themselves.

On their path to conventional language, children grasp and manipulate existing forms in the input as they actively reconstruct their semantic and pragmatic functions. Their

productions thus reflect both the specificities of the surrounding input and their own linguistic and cognitive analyses.

* * *

Stéphanie Caët est docteure de l'Université Sorbonne Nouvelle - Paris 3. Sa thèse porte sur le développement de la référence à soi et à l'interlocuteur chez des enfants francophones et anglophones et leurs parents. Elle s'intéresse également à l'expression de la référence personnelle en Langue des Signes Française et dans les productions d'enfants présentant un trouble spécifique du langage.

Aliyah Morgenstern is currently Professor at the University Sorbonne Nouvelle – Paris 3 where she teaches English linguistics, multimodal interaction and language acquisition. She has directed several research projects on children's multimodal communication and linguistic development financed by the French National Agency for Research and the CNRS. She has published books and papers on language acquisition using socio-pragmatic, constructionist and functionalist perspectives on spontaneous longitudinal data. She works in collaboration with a team of 20 linguists, psychologists and speech therapists who analyze children's prosody, gestures, phonology, morpho-syntax and discourse with a multimodal approach to child language.

DE COCK Barbara, Université Catholique de Louvain

'Women only? The use of feminine and masculine pronouns for self-reference in Spanish'

Part of the Spanish personal pronoun paradigm allows for a gender distinction, e.g. plural *nosotras* 'we' refers to an all-female group (instead of *nosotros*). In addition, the indefinite pronoun *uno* ('one'), which is often associated with speaker-reference, also has a feminine counterpart *una*. Whereas the grammatical tradition is quite unanimous as to the use of *nosotras* by women, the use of *una*, however, has been described in a more nuanced way, with some authors highlighting regional differences (Butt & Benjamin 1988, NGLE 2010) or differences related to the degree of self-reference (Butt & Benjamin 1988) or expression of personal opinion (NGLE2010:1132).

In this paper, I will analyze the use of both *nosotras* and *una* in contexts where a female identity is particularly at stake, e.g. conversations and debates on women's rights or other topics that are typically associated with women, such as pregnancy. From this analysis, it will become clear that women may refrain from using the feminine forms in view of certain conceptualization choices, namely when the female identity seems less at stake or, crucially, when affiliation with male interlocutors is being sought.

In the second place, I will look into the differences between *nosotras* and *una*, as it seems that the more direct speaker inclusion realized by 1st person plural pronoun *nosotras* makes it less likely for women to refrain from using the feminine form. The vaguer speaker inclusion realized by indefinite *uno/una*, on the contrary, seems to license more easily the use of masculine *uno* for reference to a female speaker or group.

Thus, I will show that the use of feminine pronouns is not in the first place linked to the sex of the speaker, but to the conceptualization she wishes to convey and the discursive effects she wishes to realize with respect to a women only identity and/or the inclusion of male interlocutors.

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Barbara De Cock completed a PhD on person reference in three genres of spoken Spanish (informal conversation, TV-debates and parliamentary debate) at KU Leuven. She is currently assistant professor in Spanish linguistics at the Université catholique de Louvain (Louvain-la-Neuve). Her main research interests are pragmatics, discourse analysis, cognitive-functional approaches of (spoken) language, and language policy.

DERINGER Lisa & Olga RUDOLF, Friedrich-Schiller-Universität Jena

(V. Gast, L. Deringer, F. Haas, O. Rudolf)

'Impersonal uses of the second person singular in English, German and Russian corpora'

Pronominal and verbal forms of the second person singular are canonically used with personal reference, i.e., as referring deictically to the addressee. In what is often called 'impersonal' uses of the second person singular, the range of reference is either broadened from the addressee to a more comprehensive set of referents (GENERALIZATION), or the addressee is invited to imagine him/herself in a situation of which (s)he is not actually a participant (SIMULATION) (cf. Kitagawa & Lehrer 1990, Moltmann 2010, Malamud 2012, among others).

(1) GENERALIZATION

You only live once.

(2) SIMULATION

You're going down the highway, you're having a wonderful time, singing a song, and suddenly – you get into an argument. (Kitagawa & Lehrer 1990: 749)

Simulation and generalization are in principle independent of each other but may co-occur, as in (3).

(3) SIMULATION AND GENERALIZATION

"As a goalkeeper you never want to hear that you are going to penalty kicks because it is a 50-50 shot and you have the team on your back," Heritage senior keeper Lauren Furtner said.

When said by a goalkeeper to a reporter, the referential range of you in (3) does not literally include the addressee – there is simulation – but still, a generalization is made (over goalkeepers).

In our talk we discuss impersonal uses of the second person singular implying generalization and/or simulation as described above with a focus on the (semantic, pragmatic and textual) conditions under which they occur. Forms of the second person are compared to other ‘strategies of impersonalization’ (cf. Gast & van der Auwera forthcoming), in particular Germ. *man*, Engl. *one* and *they*, and Russian third person plural forms of verbs.

On the basis of data from parallel corpora, we explore the general hypothesis that impersonal uses of the second person singular result from intensional (qua) interpretations of the relevant forms in non-veridical contexts (in the sense of Zwarts 1995, Giannakidou 2011). In an intensional interpretation, *you* is interpreted as ‘you qua x’, e.g. ‘you as a goalkeeper’. If such intensional readings of *you* occur in non-veridical contexts, they allow for generalization (‘any goalkeeper like you’) as well as simulation (‘if you were a goalkeeper’). We assume that uses of the second person singular in veridical contexts represent generalizations and distributional extensions of their uses in non-veridical contexts.

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'Pronouns, multilingualism, and intersubjective stance in Indonesian teen fiction'

This paper supports the well-known view asserted by Benveniste (1971) that it is through language that subjectivity is formed, and that first and second person pronouns are strong linguistic evidence of intersubjectivity. Subjectivity, or the awareness of self, as Benveniste argues, emerges through discourse, and discourse is none other than "language put into action, and necessarily between partners" (1971: 223). This sentiment is echoed in many studies on the relation between language and subjectivity (not necessarily those on pronouns), including those in interactional and sociocultural linguistics (e.g., Bucholtz & Hall 2005, Du Bois & Kärkkäinen 2012), and poststructuralist tradition (e.g., Butler 2005). While there is a wealth of studies on pronouns, including cross-linguistic ones, less attention has been devoted to the examination of how participants in interaction alternate between pronominal forms from different languages in speaking to the same interlocutor, and what function(s) the alternation serves. Meanwhile, research in code-switching/language alternation(e.g., Auer 1998) has demonstrated that languages serve as a significant resource for indexing attitude toward the addressee, such as alignment, distance, and so forth.

My purpose in this paper is to explore the question of how multilingual speakers use pronouns in an imagined interaction, and how that use relates to the larger metalinguistic discourse on languages. By 'imagined' I mean interaction as represented in fiction. Based on data from an Indonesian teen novel by established teen lit writer Dyan Nuranindya (2009), I wish to show that the availability of different pronominal forms in one language as well as from different languages, together with other semiotic elements such as tone of voice, bodily movements, physical appearance (including attire), provide a powerful resource for representing stances and constructing identity. The characters in the novel are depicted as young, multilingual individuals who are confident about their bi-fold identity as young Indonesians who idealise Javanese culture and at the same time, embrace a cosmopolitan outlook. They alternate between colloquial Indonesian, standard Indonesian, Javanese, and English as a way of indexing this social position. I would argue that this youth identity itself indexes the author's stance toward the larger discourses on modernity and globalisation, the latter perceived by many as posing a threat to regional languages and cultures. The social meanings of pronouns in imagined interaction is thus considered with respect to two levels. At the text world level, pronouns serve as markers of intersubjective stance between characters. In the larger societal context, the author's act of assigning these pronouns to the speech of the characters itself indexes her stance toward societal concerns. In both cases, pronouns serve as an important element for signalling attitude in intersubjective space.

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EMMOTT Catherine, University of Glasgow

'Antecedentless Pronouns and Narrative Worlds: Stylistic, Linguistic, and Psychological Perspectives'

Antecedentless pronouns provide a key to understanding the cognitive processing of text, with interpretation relying on text world knowledge and/or general knowledge (Greene *et al.* 1994; Cornish 1996, 1999; Emmott 1997; Gundel *et al.* 2005; Gerrig *et al.* 2011, Kitzinger *et al.* 2012). I look at different textual reasons for pronouns being antecedentless in narrative texts and argue that interpretation depends on a range of factors, including world building processes such as contextual monitoring (e.g. Emmott 1995, 1997, 1999), frame switching (Emmott 1997) perspective tracking (Duchan *et al.* 1995) and scenario mapping (Sanford & Garrod 1981; see also Sanford & Emmott 2012). This talk will be based primarily on my textual analysis of pronouns in a broad range of narratives including literary works, popular fiction and (auto)biography. The potential of the work for empirical investigation, will also be discussed. By illustration, I will refer to my joint work with psychologists, in which we have studied one type of antecedentless pronoun (institutional "they") empirically (Sanford *et al.* 2008), forming the basis for subsequent neuroscience experimentation (Filik *et al.* 2008). In addition, I will explore the implications of this study of narrative pronouns for anaphoric theory.

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GJESDAL Anje Müller, University of Bergen

'The Infinite Present: the pronoun *on* and the present tense in *L'excès - l'usine* by Leslie Kaplan'

This paper will present an analysis of the interaction of the pronoun *on* and the present tense in *L'excès - l'usine* by Leslie Kaplan, a collection of poetry about the experience of factory work. Linguistically, the text is characterized by a high frequency of the pronoun *on*, which represents the main perspective of the text. In addition, the text is characterised by the present tense, and the paper will examine how the interaction of these linguistic features contributes to the overall textual representation of the factory.

It is generally recognized¹ that the present tense functions as a disambiguation criterion for indefinite uses of *on*, as in the example *On a souvent besoin d'un plus petit que moi*, where the present tense (*présent gnomique*) contributes to the interpretation of *on*, in this case as indefinite, as opposed to the 'personal' value corresponding to *nous*,

¹For instance, the *Trésor de la Langue Française informatisé* describes indefinite uses of *on* in the following manner: "Dans un cont. de généralité, souvent combiné avec un prés. gnomique révélé lui-même par une conj. de temps, désigne un sujet animé indéf."

frequent in spoken French. However, the present tense is in its turn equally semantically flexible, as it can refer to the very moment of enunciation, as well as the past and the future. The interaction of two such semantically flexible features is highly susceptible to be influenced by higher-order contextual factors such as genre and text (see Gjesdal 2008i, ii). In this perspective, the interaction of *on* and the present tense may also be coloured by the textual universe of a specific text, as is the case in *L'excès – l'usine*, where the tense/pronoun pair serves primarily to convey the endless repetition, alienation and boredom of the factory.

Through the analysis of numerous examples from the text, the paper will demonstrate how the use of *on* and present tense in *L'excès – l'usine* contributes to the representation of a subjectivity engulfed in the factory universe, as well as of the specific temporality of the factory, which is above all characterized by an infinite present, emblematic of the immensity and the materiality of the factory space.

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HIGGS Lyndon, Université de Strasbourg

'She said "I don't like her and her don't like me": complex interpersonal relations expressed through dialect forms of personal pronouns in direct speech'

The regional variety of English spoken in The Black Country (an area of central England generally considered to fall within the four metropolitan boroughs of Wolverhampton, Walsall, Dudley and Sandwell) contains several dialect forms of pronouns that differ from Standard English. One of the most interesting cases is the dialect use of *her* in subject position, where *she* would be expected in Standard English.

This paper shows that in a corpus of recorded informal conversations with Black Country dialect speakers, both the Standard English pronoun *she* and its dialect equivalent, *her*, are regularly found within many samples. The results indicate that this dual pronoun system exists in both young and old speakers of the dialect. Moreover, it would appear that the choice of pronoun is clearly not random, but depends on several factors, such as the speaker, the listener, the situational context, the topic, and, most importantly, the speaker's relation to the referent of *she* or *her*. This paper puts forward the hypothesis that these social and relational concepts bear some similarity to the *tu* and *vous* pronoun system in French, since factors such as solidarity, respect and disrespect affect the choice of pronoun. These factors are particularly apparent when a speaker using direct speech refers to two female referents. In an example such as *she said "I don't like her and her don't like me"*, the dual pronoun system allows the reporting speaker to indicate a) his or her relation to the initial speaker, referred to as *she*; as well as b) the initial speaker's relation to the referent of *her* – or, more precisely, the reporting speaker's *perception* of this relation.

* * *

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ILIOPOULOU Evgenia, Universität Zürich
'The interplay of pronouns in fiction'

Literature has become a quasi-transcendental space, the saying of being, the space for an elusive, transient voice to which it turns to find its own genesis. A written text necessarily negates the presence of both its author and reader in opening itself to an unlimited horizon of future readers. When an author writes using *I*, he or she breaks the bond that unites the words with him/her. *I* becomes everyone, just as in third person narrations. Between the opposite personal poles of *I* and *you*, the third person turns out to be their random, occasional realization, positioned in-between as an instance of the non-person.

I and *you* share a formal symmetry, taking corresponding positions in the discourse. The pronouns realize a double opposition; the interpersonal opposition between me and you (singular and plural), and the systemic opposition between me and you (singular and plural) on the one hand and him, her or they on the other, which refer to the world outside. It is quite essential to note that the plural of *I*, *we*, is closer to the second person than to the first, consisting of many *yous*, also as part of a membership categorization.

My paper focuses on the unnatural voice of *you* in fiction, in cases where it refers to an addressee outside the fictional frame. If an author makes his or her personal experience public and distant just by writing in the first person, what happens when he or she writes in the second person? Is it a way to disguise the *I*, and for what reasons? When is the narrative *you* singular and when is it plural? What type of dialogue does a non-subjective *you* perform with its opposite subjective *I*? In what ways is the role of the

reader affected? What do all second person narrations have in common beneath their versatile character?

* * *

Evgenia Iliopoulou has been a member of the Comparative Literature Doctoral Program at the University of Zürich since April 2011. Her research focuses on contemporary second person fiction, in which the use of the pronoun does not refer to a fictional character but is instead a narrative instrument to explore the reader/writer relationship. The cases studied include French, German, English, Greek and Italian writings. Evgenia Iliopoulou has completed her Masters in Comparative Literature in LMU Munich (2010) and finished her Diploma (2008) in Greek Philology in Patras (Greece). Currently, in parallel to her studies, she is working as an Ancient & Modern Greek teacher in a private institution in Munich. She has participated in a wide range of interdisciplinary conferences in various countries (Ireland, England, France, Malta, Turkey, Tunisia, Germany, Switzerland and Greece).

LAURENT Nicolas, ENS de Lyon

'Pronoms personnels et pensée de l'individu : l'invention d'un discours de soi dans l'écriture épistolaire de Madame de Sévigné'

Les lettres que Madame de Sévigné adresse à sa fille, tout en relevant, bien évidemment, de la « conversation en absence », mettent au point, comme l'indique N. Freidel (2009), un dispositif spécifique d'approfondissement du moi qui échappe à la stricte réciprocité épistolaire. De fait, il apparaît que la lettre, en tant que genre reconfiguré par la Marquise, se soustrait partiellement au régime *communicationnel* du discours et que c'est même à partir de cet écart fondamental que s'invente et se déploie *un style*, conçu aussi comme somme de solutions *représentationnelles*. Qu'en est-il alors, dans ce *corpus* singulier, où la Marquise, parfois, écrit « de provision » ou bien répond à plusieurs lettres à la fois, du fonctionnement des pronoms personnels, et plus particulièrement du *je* par lequel l'épistolière s'identifie – dans son propre discours – ou se réidentifie – à travers le discours d'autrui ? Dans quelle mesure et selon quelles modalités linguistiques et stylistiques la catégorie du pronom personnel est-elle sollicitée pour *individualiser* la lettre et en faire le lieu d'une élaboration du *moi* ? Nous nous proposons notamment d'analyser, dans les lettres adressées par la Marquise à sa fille en 1671, les diverses fonctions syntaxiques, les rôles sémantiques, les « positions » énonciatives du *je* (le *je* désignant Madame de Sévigné à l'intérieur d'un discours rapporté n'a pas, par exemple, le même statut que *je* utilisé en dehors de tout rapport de pensée ou de parole), ainsi que les énallages personnelles par lesquelles le *je* se délocutivise au cœur de l'*action* épistolaire. Ce faisant, nous souhaitons a/ affiner la description du phénomène de l'*indexicalité* et b/ examiner le rapport existant entre une forme particulière d'*individualisation* (la représentation du *sujet*) et l'*individuation* stylistique, définie ici comme processus de singularisation de l'*objet* textuel lui-même.

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LE GUERN Michel, Université Lyon 2 **'Le pronom dans les écrits grammaticaux de Nicolas Beauzée'**

Dans la *Grammaire générale*, le chapitre des pronoms est caractérisé par une vigueur polémique qui n'épargne aucun des prédécesseurs, même les plus prestigieux : Sanctius, Vossius, Buffier, Régnier-Desmarais, Restaut. Toute la tradition est balayée, au profit d'un vrai bouleversement. Les seuls vrais pronoms sont ceux qu'on appelait pronoms personnels. Alors que « les noms expriment déterminément les êtres en les désignant par l'idée de leur nature », les pronoms les désignent par leur relation à l'acte de la parole. En innovant, Beauzée reste modeste : l'idée de cette innovation lui serait venue de Condillac, par l'intermédiaire d'un article de Fréron dans *L'Année littéraire*. Le chapitre se termine par un catalogue de mots considérés traditionnellement comme des pronoms, alors que Beauzée n'y voit que des noms : *autrui, ceci, cela, on, personne, quiconque, quoi, rien*. La liste des adjectifs indûment classés parmi les pronoms viendra plus tard, mais la rupture avec les habitudes est déjà violente.

La théorie prendra sa forme définitive dans l'*Encyclopédie méthodique*.

* * *

Agrégé de lettres classiques, docteur d'État ès lettres et sciences humaines (Sorbonne), **Michel Le Guern** a enseigné à l'Institut catholique de Paris de 1959 à 1963, à l'Université d'Ottawa de 1963 à 1968, et à partir de 1968 à la Faculté des lettres et sciences humaines de Lyon. Professeur titulaire d'une chaire de philologie française et linguistique en 1971, il

a contribué à la création de l'Université Lyon 2 en y organisant des enseignements de linguistique générale. Il a dirigé de nombreuses thèses de doctorat, parmi lesquelles on peut citer celles de Catherine Kerbrat-Orecchioni, Alain Berrendonner, Norbert Dupont, Pierre Dupont, Pierre Lavorel, Gilbert Puech, Marc Bonhomme, Abderrazak Bannour, Françoise Douay. Ses travaux personnels portent sur Pascal, sur la métaphore et la métonymie, sur l'histoire des sciences du langage et sur l'histoire religieuse. Professeur émérite en 1999, il a été élu en 2004 à l'Académie des sciences, belles-lettres et arts de Lyon, dont il a assuré la présidence en 2009. (Voir également : http://fr.wikipedia.org/wiki/Michel_Le_Guern)

NONOMIYA Ayumi, University of Sheffield **'Second person pronouns in eighteenth-century British dramas'**

In the Late Modern English period (1700-1900), the second person pronoun *you* and its variant forms drove other options *thou* and *ye* out of use (Lass 1999, Denison 1998). Although *thou* and *ye* became rare in the ordinary speeches in eighteenth-century Britain (Walker 2007), they still remained in the language of dramas in specialised ways. This presentation aims to reveal the special usages of second person pronouns, using the notion of 'stylisation' by Coupland (2007). The data was collected through reading the plays in order to count the singular *you* and the plural *you* separately. The corpus consists of sixteen dramas: eight tragedies and eight comedies. This presentation is from my ongoing PhD project.

One of the biggest factors which influences the use of second person pronouns in dramas is the genre; tragedies and comedies have quite different patterns of second person pronouns. In many tragedies, the number of *thou* exceeds the number of *you*, sometimes over 70% of the whole figure of second person pronouns. The percentage of *thou* is outstanding, considering that it is around 40% in Shakespearean works (Busse 2002), when *thou* was still an option of pronouns in everyday conversations. I hypothesise that this excessive use of *thou* in eighteenth-century tragedies is due to 'overcorrection' – eighteenth-century playwrights tried to imitate their predecessors, especially Shakespeare, and employed a lot of *thou*, which is a typical factor of older dramas. However, they did not know the correct use of *thou* in older times and used it where an Elizabethan dramatist would not employ it. On the other hand, in comedies, the use of *thou* is very rare, and its appearance is ephemeral; speakers switch to *you* quickly, even in the same speech. It is presumed that *thou* is stylised to signal special scenes, such as when the speaker's emotion is heightened. Thus, *thou* was used in very specialised ways in eighteenth-century dramas, and its usage was quite different in different genres.

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PAYNE John, University of Manchester 'Personal pronouns in English of-PPs'

The observation that personal pronouns typically sound very unnatural as the object in *of*-PP dependents of English noun phrases dates back at least to Lyons (1986). In a comparison of the frames [NP's N], [(Det) N of NP] and [(Det) N of NP's], he systematically excludes accusative pronouns from the NP position in the second of these: contrast *his car* ~ **the car of him* ~ *that car of his*; *his brother* ~ **the brother of him* ~ *that brother of his*; *his hand* ~ **the hand of him* ~ *that hand of his*; (Lyons' judgments). More recent large-scale psycholinguistic and corpus studies of the genitive alternation (Rosenbach 2002, Börjars et al 2012, O'Connor et al 2012) appear to support this general picture: the 's genitive construction strongly favours animate, short and definite NPs, and personal pronouns appear almost categorically excluded from the *of*-PP construction whenever the 's genitive alternative is permitted.

Nevertheless, pronominal *of*-PPs are quite possible. The purpose of this paper is to examine, using the British National Corpus, the semantic and pragmatic environments in which this is the case. Although semantic relations between the head noun and *of*-PP such as possession, kinship and bodypart indeed strongly disfavour pronouns, a variety of other semantic relations appear quite straightforwardly. For example, we have a number of constructions in which the NP stands in an object-like relation to the head noun: depiction (*the photograph of him*), psychological experience (*the fear of him*), patient (*the breaking of him*). But also there are a variety of other environments which are strongly represented, for instance physical property (*the smell of him*), location (*the closeness of him*). Pragmatic factors are also sometimes implicated, as when contrast is involved. The use of pronouns in these environments is quite systematic, and suggests that individual semantic relations must be represented in any model of the genitive alternation.

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PRAK-DERRINGTON Emmanuelle, ENS de Lyon

‘Du lecteur coopératif au lecteur complice.

De l’usage des déictiques personnels dans le récit littéraire’

L’énonciation littéraire se caractérise par un dédoublement des instances énonciatives, scindées en auteur-narrateur d’une part et en lecteur-narrataire d’autre part, division qui recoupe celle entre réel (auteur-lecteur) et fiction (narrateur-narrataire). Cette polyphonie constitutive est masquée dans un récit à la première personne, dans lequel, toujours, JE est un autre (JE est le personnage-narrateur mais JE n'est pas l'auteur). La fusion des deux instances énonciatives dans un marqueur personnel unique « JE » peut donner lieu à de subtils jeux de cache-cache, qui ébranlent la disjonction entre réel et fiction, auteur et narrateur. Nous nous proposons d'étudier ici le versant de la réception des récits à la première et à la deuxième personne. « L'acte premier de l'écrivain est d'inventer son lecteur»²: quelle(s) place(s) les récits en JE, TU, et NOUS construisent-ils pour leurs lecteurs ? Nous accorderons un intérêt tout particulier au cas du lecteur du monologue intérieur, qui se retrouve mis à la porte du récit par ce discours constitutivement non-addressé, en même temps qu'il est promu au statut d'unique destinataire des pensées du personnage. Pour rendre compte de son statut paradoxal, nous proposons la notion de « lecteur complice », qui dans le monologue intérieur, doit remplacer celle de « lecteur coopératif » développée par U. Eco³. Nos exemples seront tirés de la littérature allemande, du début du XX^e siècle à nos jours.

* * *

Emmanuelle Prak-Derrington est Maître de Conférences en linguistique allemande à l'Ecole Normale Supérieure de Lyon. Ses domaines de recherche sont l'analyse du discours dans une perspective énonciative, la stylistique, la narratologie, la rhétorique. Après avoir travaillé sur le discours littéraire (temporalité du récit, place du lecteur, problématique de

² D'après Max Frisch, *Öffentlichkeit als Partner*, Erstausg., [8. Aufl.], Frankfurt am Main, Suhrkamp, 1986.
« Der ersteschöpferische Akt, den der Schriftsteller zuleisten hat, ist die Erfindung seines Lesers. »

³Umberto ECO, *Lector in fabula ou La coopération interprétative dans les textes narratifs*, traduit par Myriem BOUZAHER, Paris, France, B. Grasset, 1985.

la parole des personnages en fiction), elle consacre aujourd’hui ses recherches à la répétition des signifiants (lexème, énoncé, voire paragraphe). La répétition y est abordée de deux points de vue complémentaires : celui de ses invariants (perspective énonciative) et celui de l’analyse du discours, où est prise en compte la diversité des types de discours (en particulier littéraire, politique et religieux).

SEOANE Annabelle, Université de Lorraine

**Configurations énonciatives de la figure du consommateur
par l'utilisation du JE en publicité**

"À vouloir atteindre tout le monde, on risque fort de ne toucher personne, mais le publicitaire n'a pas les moyens de s'adresser à chacun des consommateurs. Tel est le dilemme quotidien auquel se trouve confronté le praticien" (Cathelat 1968/1976/1987: 144). Pour résoudre ce "dilemme", le locuteur (qu'il soit l'annonceur ou le fabriquant) a parfois recours en publicité au pronom JE pour s'adresser au consommateur tout en construisant en filigrane une figure de ce même consommateur. Ancré dans cette stratégie performative, ce JE utilisé n'est "à chaque fois, ni tout à fait [le] même, ni tout à fait [un] autre", pour emprunter les vers de Verlaine. Afin d'étudier cette configuration, nous proposons un exposé en trois temps :

Tout d'abord, nous nous intéresserons à l'éventail de références de ce JE. Nous verrons que, en publicité, il peut être employé sans référent, il subit alors une « démultiplication dénotative illimitée » (Adam et Bonhomme 2012 : 71-72). Nous aborderons ensuite la mécanique identificatoire qui procède de cette référentiation adaptée du JE. Quel que soit son référent, le JE constitue un foyer énonciatif très présent, et fondamentalement embrayé. Y avoir recours induit un processus particulier d'identification pour le récepteur, volontiers porté par du dialogisme interlocutif. Ce dispositif facilite l'identification de la part du récepteur qui devient consommateur virtuel, entrant de plain-pied dans la dynamique persuasive de la communication publicitaire. Dans une dernière partie, nous mettrons en lien cette démarche d'identification et les phénomènes de dialogisme interdiscursif à l'œuvre dans la plupart de ces publicités, puisque peu de ces discours en restent au JE, faisant interagir au moins deux énonciateurs.

En conclusion, si l'utilisation du JE constitue un bon catalyseur des différentes voix qui peuvent s'exprimer dans ce discours épидictique, cette polyphonie semble "re-canalisée" vers le récepteur-consommateur-en-devenir. Dire « JE » permet ainsi de saisir l'allocutaire comme un « sujet en situation de consommation [...] à la fois individu, sujet social et consommateur » et d'articuler « les tensions individuelles et les contraintes sociales individualisées » (Cathelat 1969 : 146). Les « JE » proférés dans ces publicités et dont la réalité ne relève surtout que de la mise en scène discursive ont donc pour vocation de devenir un seul JE, différencié pour chaque récepteur qui consentirait à l'actualiser par un acte d'achat. Le pronom JE réussit par conséquent la gageure de revêtir une dimension ontologique pour répondre à une visée générique intrinsèquement commerciale.

Annabelle Seoane est ATER en Sciences du Langage à l'Université de Lorraine, site de Metz. Elle étudie les pratiques discursives dans différents corpus, avec comme axes de réflexion l'utilisation de représentations stéréotypiques, la construction de l'ethos du locuteur et les phénomènes dialogiques. Après avoir travaillé sur les discours mystiques médiévaux, ses recherches en Analyse du discours se sont portées sur la communication touristique dans les guides de voyage. Son travail de thèse a été publié en 2013 (Mécanismes énonciatifs dans les guides touristiques : entre genre et positionnements discursifs chez L'Harmattan) et elle s'intéresse à présent à la dynamique énonciative dans les discours publicitaires.

SIMON Horst, Freie Universität Berlin

'What exactly is a personal pronoun?

On some problematic cases in the 2nd person'

While in most instances it seems clear which forms of a language should be considered to be part of a paradigm of personal pronouns, there are cases where this decision is less easily made. This is particularly true for pronouns of address, where politeness considerations come into play and, hence, new forms are often recruited into the paradigm.

In this paper, I will discuss the pronominal status of new second person forms. Moreover I will sketch typical diachronic pathways that lead in and out of such in-between situations. The scenarios to be looked at include:

- A. an open class of regular nouns is used in 'indirect address'; those personal nouns develop pronominal syntactic behaviour (e.g. Afrikaans *Oom was Oom* 'You wash yourself, uncle; lit.: Uncle wash Uncle') – many languages of South-East Asia (Thai, Vietnamese, Indonesian etc.) seem to fall into this group; maybe also Polish
- B. a nominal abstraction is shortened and becomes a regular pronominal form, (e.g. Portuguese *você* < *vossa mercê*, Spanish *usted* < *vuestra merced*, Dutch *U* < *Uwe Edelheid*)
- C. a special reflexive-demonstrative is recruited in order to occasionally express hyper-politeness (18th century German: *Ich bitte dieselben um Rat* 'lit.: I ask themselves for advice')

In particular, the morphosyntactic status of the relevant forms in the languages of group A is uncertain. Similarly, in the languages of group B diachronic processes of pronominalisation must have occurred because today the forms are clearly pronominal, even taking second person agreement as in Dutch (*U bent_{2SG}* < *U is_{3SG}*). Scenario C was unstable: *dieselben* was a form that did not become a personal pronoun, but remained marginal for a while.

By way of conclusion, I will use 'semi-pronouns' to reflect on ways of morphosyntactic classification in general.

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STARK Elisabeth, Universität Zürich

'French clitic personal pronouns between agreement markers and pragmatic signals - evidence from an "abbreviated register" (text messages)'

Since the 19th century, status and grammatical function of clitic personal pronouns in French represent a hotly debated topic (cf. p.ex. Darmesteter 1877), which has recently re-entered the international stage by the works of Cécile De Cat (2005) and Jennifer Culbertson (2010). While De Cat assumes a pronominal, argumental status for clitic subjects in contemporary French, like *je*, *tu*, *il* etc. (object clitics being since quite a while considered to be agreement markers, particularly in the formalist tradition, cf. e.g. Fuss 2005), Culbertson argues for their purely morphological status as agreement markers, because of their obligatory character in corpora of spoken French, in coordinated structures and in subject doubling constructions:

(1) *Je mange et ?(je) bois beaucoup.*

(2) *Mon père ?(il) est pasteur.*

In front of this debate, the present contribution aims two things : based on the empirical quantitative analysis of a corpus of French text messages (from Switzerland, cf. www.sms4science.ch), it will first put to test the predictions put forward by these different theoretical positions. Second, it will look at the pragmatic functions of clitic pronouns in French, neglected by purely formal approaches to their actual distribution, as indications of the communicative participants or pure expletives, and will ask whether and to what extent explanations based on pragmatics can account for their absence in text messages, quite frequent, but impossible in spoken French:

(3) *Hier Ø suis allée chez le docteur qui m a attribué une bronchite infectieuse!*

We will show that clitic subjects in French text messages behave more or less like verbal arguments (with the status of object clitics being less clear), and this despite the informal character of our data base and despite the elliptical character of many text messages. We will show in general that this kind of non-standard data help us broaden the debate and contribute much to our understanding of clitic personal pronouns in contemporary French.

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VIRTANEN Tuija, Abo Akademi University

‘Co-referential first and third person markers in computer-mediated discourse: exploring a pragmatically motivated innovation in English grammar’

This paper examines the increasingly popular practice in text-based computer-mediated communication (CMC) of referring to the user (or the user’s online character) in both first and third person, as illustrated by the following post:

Now I’m hungry!!! *runs to the kitchen*

Originating in game environments where standard commands for what is ‘said’ (e.g. Hello!!!) and what is ‘emoted’ (e.g. *waves*; *is confused*) constitute an integral part of the program, the deictic third-person construction serving as a performative for virtual action or emotion has in recent years spread to other modes of social media such as discussion forums, microblogging and texting. In these contexts, however, users take the trouble of typing in asterisks and other signals that mimic the screen view of chat, in order to single out the third-person construction from the rest of the text, where they refer to themselves in the first person. Such third-person constructions are grammatically innovative in English, and the linguistic and social conventions of the practice are still very much on the move. While the program-generated construction has been subject to early studies (Cherny 1995; Werry 1996), little attention has so far been paid to the use of the third-person performative in other modes of text-based CMC which lack such an automatic command (but see Herring 2012; Virtanen 2013;

Schlobinski 2001). Based on data from different kinds of text-based CMC in English, this paper contributes to the understanding of the emergent grammar of the deictic third-person construction and the development of pragmatic constraints for first and third person co-referentiality in and across posts. Special attention is paid to variation between pronominal forms and other ways of referring to the user.

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WALES Katie, University of Nottingham
'Loquor ergo sum: 'I' and animateness re-considered'

My title echoes Lyons (1982); he himself much indebted to the work of Benveniste (1966). My own talk will begin with a critique of Benveniste's ideas about the first person pronoun and related ideas of *le sujet parlant* or locutionary agent. So much of the work on pronouns depends on the canonical situation of discourse, but for my own purposes here I want to argue for the primacy of the rhetorical canonical situation of discourse, which figures prominently in poetry and fantasy. Here 'I' can be non-human and 'you' also: i.e. prosopopeia and apostrophe.

I shall argue that this anthropomorphic 'I' is prevalent in many kinds of non-literary discourse today, centered on marketing and advertising. Advances in technology and the media have certainly led to robotic and cartoon-animated voices; but my chief concern here is what I call the 'Alice in Wonderland' principle in the written medium, following the signs *Drink me* and *Eat me* found down the rabbit-hole.

A detailed linguistic analysis of many examples will lead to a critique of notions of subjectivity and empathy, which have clustered around 'I', whilst retaining notions of focalisation and 'personality'. We can posit a hierarchy of 'animateness' comparable to that traditionally accepted for third person pronoun reference; but without recourse to gender.

It will be argued that there are interesting implications for cultural and media studies, anthropology, eco-criticism and cognitive poetics.

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