

**THEMATIC AREA**  
***TOURISM DISCOURSE: TRAVEL, TOURISM, ESCAPE***

***1/ LINGUISTICS***

**WHEN THE ITALIAN MUSICAL TERMINOLOGY CROSSES  
THE ALPS, THE ENGLISH CHANNEL AND THE DANUBE**

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The author analyses around 80 musical terms from Italian that appear in French, English, and Romanian. Music notation is a complex semiotic system in which linguistic signs occupy only a marginal place. Unlike other mixed semiotic systems, made up of words and specific scoring structures (the ‘formulas’ in mathematics, chemistry, physics, etc.), the musical sheets are not only a method of encoding the music text created by a composer, but also a set of directions for the interpreter, a kind of ‘instructions’. The musical terms coined in Italian, which “travel” to other languages as loans, show remarkable semantic stability, having the same meaning in the four examined languages. In French and Romanian, the majority of Italian words were adapted to their own phonetic, morphological, and/or lexical systems. Such linguistic adaptations are rarely found in English. French occupies a special place in comparison with English and Romanian, being at times the pathway for the transfer of Italian musical terms. In some cases, the Italian words work as a model for a semantic extension of a similar word already existing in the target languages.

Keywords: *music Italian terms, morphological/lexical adaptations, semantic extensions, route of borrowing*

**WEST AFRICAN PEREGRINATIONS THROUGH ASSERTIVE  
AND EVALUATIVES MODALITIES IN “*ALLAH N’EST PAS OBLIGÉ*”  
BY AHMADOU KOUROUMA**

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The paper examines two enunciative modalities: assertion and the evaluative adjective. These modalities allow the speaker to modify his/her speech by describing objects and phenomena according to his/her own perception. In this sense, linguists integrate these

modalities among the indices of subjectivity in language. In *Allah n'est pas obligé*, the story focuses on the main character's peregrinations through several countries and cities in West Africa. Implicitly, Kourouma offers the reader a tourist panorama of his course. More precisely, the modalities that we have chosen allow this descriptive function of the language. The enunciation will be used to highlight the speaker's eye perceptions through modal markers. From a pragmatic perspective, we will infer the tourist directions as resulting from their use in the novel.

Keywords: *assertion, evaluative, modalities, touristic, enunciation*

**A SHORT MULTILINGUAL JOURNEY INTO THE NANOWORLD:  
A MULTILINGUAL PROJECT FOR THE TRANSLATION OF SCIENTIFIC  
TERMINOLOGY**

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Starting from the development of a multilingual project aiming at the publication of the popular science book *Breve viaggio multilingue nel nanomondo. Con un glossario di nanoscienze e nanotecnologie* in six languages (English, French, Italian, German, Russian and Romanian), this paper sets out to highlight the translator's approach and, at the same time, to question the classic debate between the two main types of translation approaches: semasiological and/or onomasiological. The conclusion that emerges is that these two approaches are complementary, ensuring a plural inter- and intra-lingual reading, as the translator has several paths of access to the world of nanosciences and nanotechnologies through routes that guarantee a journey that facilitates a good appropriation of this new terminology.

Keywords: *terminology, translation, semasiological, onomasiological, nanoworld*

**CONSTRUCTING ETHOS IN THE DISCOURSE OF MUSEUM GUIDES**

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Our paper aims to analyze the means and methods of construction of the speaker's ethos in the discourse of guides during guided museum tours. The general perspective of our research is that of discourse analysis, centered on the specialized discourse, more precisely on the oral discourse of museum guides, whose generic characteristics can be considered as markers of identity of the cultural institution to which they belong. The questions our study will attempt to answer are: What type of ethos do museum guides build? What are the speech strategies used by the guide to reflect a rewarding image of oneself / the institution s/he represents and to build his/her professional ethos? Our goal is to identify linguistic tools and discursive markers that

allow us to reconstruct the process of building ethos in the speaking exercise. The oral corpus on which our analysis is based was collected in Dijon and Beaune between 2015 and 2016.

Keywords: *ethos, (inter)subjectivity, modality, touristic discourse.*

### **THE HYPERBOLE IN THE SPANISH COMMENTS ON *TRIP ADVISOR*: THE LOUVRE MUSEUM THROUGH MAGNIFYING GLASSES**

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The Louvre, the most visited French museum in the world, is the subject of online evaluative comments on booking platforms such as *TripAdvisor*. According to the principle of tourism 2.0, visitors write their reviews, addressing reader, thus constituting a specific discursive type where the enunciation, in an epideictic register, praises the place visited. Using textometric approaches, the present paper aims to analyse this authentic discursive material by understanding how the use of hyperbole constitutes a rhetorical strategy of seduction and persuasion.

Keywords: *tourism 2.0, hyperbole, comments, textometry*

### **A SOCIAL DISCURSIVE ANALYSIS OF ENCHANTMENT EFFECTS ON TRAVEL BLOGS**

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Within the theoretical framework of discourse analysis, we analyze how the enchantment concept (Réau / Poupeau 2007; Winkin 2002) finds its way on travel blog productions. To do so, we work on a corpus of 114 posts, 115 photos and 345 comments. We shed light on the discursive, enunciative and semiotic strategies implemented by authors to immerse readers in an imaginary world where reality gives way to the marvellous. How, in travel blog situations, do bloggers seduce web users? And in what way their audience seems to respond to these attempts? How does denial of market and social realities work in online travel stories? After having placed this scientific work within the current research trends which question discourses and travels, we describe the methodology we use to identify, in the bloggers' productions and their readers' comments, the mechanisms the authors deploy to create the illusion of a perfect destination before revealing some of our linguistic and semiotic findings. Eventually, we demonstrate that readers are far from being the naive interlocutors one might assume.

Keywords: *discourse analysis, tourism discourses, enchantment, travel blogs, speech acts.*



## **THE DISCOURSE OF THE FRENCH GUIDEBOOKS ON ROMANIA**

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Using a strategy for celebrating a country or a region, the guidebooks turn out to be one of the most important instruments in encouraging tourists to discover unusual places, cultures or gastronomies. Blending description, stories, explanation and argument, the discourse of the guidebooks is hybrid, insofar as it relates to the descriptive, advertising, procedural, critical and didactic discourse. In our paper we intend to reveal how these different types of discourses are entangled in three French guidebooks on Romania, and by what stylistic devices each of them attempts to enhance the tangible and intangible heritage of this country.

Keywords: *Romania, tourism discourse, hybridity, advertising, stylistic devices*

### **THEMATIC AREA**

#### ***TOURISM DISCOURSE: TRAVEL, TOURISM, ESCAPE***

### ***2/ LITERATURE***

## **THE PLACE OF THE SYRIAN WOMAN IN THE 19<sup>TH</sup> CENTURY TRAVEL LITERATURE**

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The paper focuses on the role of the Middle-Eastern woman in 19th-century travel literature. Middle-Eastern women, particularly Syrian women, feature prominently in the travel writing of the period. For some travel writers, they gave rise to reverie, while for others, they embodied otherness and exoticism, fuelling the romantic aesthetic and sexual fantasies. Their role in travel literature is thus twofold: symbolic and ideological.

Keywords: *oriental woman, aesthetic, picturesque, representation, hammam*

**THE IMAGE OF MOROCCO IN THE FRENCH TRAVEL LITERATURE: THE  
CASE OF *UNE AMBASSADE AU MAROC* BY GABRIEL CHARMES (1887)**

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The paper aims to show how the image of the Other and Elsewhere in *Une ambassade au Maroc*, in addition to opposing two cultures, reveals the ideological foundations of the author who constructs this image. In his travel story, Charmes describes a culturally and politically decaying country. Thus, he does not only announce the end of Oriental exoticism in Morocco, but also suggests that it needs an urgent intervention of France in order to get out of its stereotypical and secular torpor and backwardness.

Keywords: *Imagology, otherness, colonization, cultural aspects, Morocco*

**TRAVEL AS PRETEXT. FICTIONAL TRAVEL WRITING IN DIDIER VAN  
CAUWELAERT'S *UN ALLER SIMPLE***

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Didier van Cauwelaert's fictional travel writing is a pretext for poietics, rather than a metaphor for literature. The paper focuses on his novel *Un aller simple* to show how, by employing intertextuality, metalanguage, and *mise en abîme*, the author succeeds in fictionalizing the very mechanism of writing. Moreover, this paper shows how parody and diversion deconstruct the classic travelogue, revealing that all literature is fiction.

Keywords: *travel, writing, Cauwelaert, pretext, mise en abîme, poietics*

**THE POETICS OF TOPOGRAPHY IN *VESTIAIRE DE L'ENFANCE* BY PATRICK  
MODIANO**

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The purpose of this paper is to seek to focus on the poetic function of the topographical landscape based on recollection of memories. In exile, the character-narrator Jimmy Sarano tries, through a specific narrative technique, to reveal feelings and sensations deep in his memory. Spatiality, characterised by a more or less specific imprint, keeps the reader in a warp of thoughts and memories difficult to understand. Therefore, our study represents an in-depth analysis of the spatial representation of topography linked to the existential representation the characters.

Keywords: *spatiality, exile, desert, memories, feelings*

## **“A COUNTRY FAR, FAR AWAY, WHERE WE SAW STRANGE THINGS”. THE TRAVEL WRITER TO AUVERGNE IN THE NINETEENTH CENTURY**

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In the nineteenth century, many writers went to Auvergne to describe the hot springs, recording their impressions in travel diaries or letters to relatives. They are largely fuelled by representations, even fantasies. What is the relationship with space and time as established in a region considered to be harsh and wild, through the testimonies of these writers?

Keywords : *Auvergne, ruin, tourism, volcano, travel*

### **GAUTIER : AN EXPLORER OR EPIGONE OF CHATEAUBRIAND ??**

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If Theophile Gautier had doubts about his work and was afraid of being considered an epigone “by the following generations, it is because he was aware that not all “the great geniuses” who were “frightfully swarming” during his time would survive in the same way Chateaubriand or Baudelaire did as surveyors of Kamchatka. On the one hand, as a poet, Gautier did not enjoy the fame of Hugo or Musset during his time, or as a novelist, the fame of Balzac or Sand. On the other hand, ballet and newspaper articles about his travels brought him some notoriety. However, literary critics paid attention only to his poetry and his novels. They neglected travel writings, especially *Voyage en Russie*, which, nevertheless, was hugely important to Gautier, judging by its length and quality. Thanks to examples taken from *Voyage en Russie*, never explored before, the current paper illustrates Chateaubriand's influence on Gautier and, therefore, who was the topographer of that part of Kamchatka, in what was called the "literary journey," whose founder was Chateaubriand.

Keywords: *Russia, America, Kamchatka, pictural Christian art*

### **GUSTAVE FLAUBERT: A WRITER-TRAVELLER OR A TRAVELLER-WRITER?**

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Gustave Flaubert, the nineteenth-century realist writer known for his unique way of writing his novels, for his impersonal and impassive techniques that highly featured at the time,

was also tempted by the fashionable travel diary although for him travel nurtured his later literary creation and self-discovery, alongside his power of suggestion. Our study is intended, first of all, to review the term *travel* as a literary genre and the *travel story* as a variant of writing over the centuries, and then, to thoroughly analyse the status of the realistic writer Flaubert, perpetually balancing two trends: *a writer-traveller* and *a traveller-writer*.

Keywords: *Flaubert, journey, travel story, writer-traveller, traveller-writer*

**BEHIND THE GUIDED TOUR OF LAVENTILLE, THE POPULAR SLUM OF PORT OF SPAIN ANALYSIS OF THE *UP TO THE HILL* CHAPTER FROM THE NOVEL *IS JUST A MOVIE* NOVEL BY EARL LOVELACE**

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The Chapter *Up the Hill* from *Is Just a Movie* by Earl Lovelace in an unexpected narrative takes the reader to the popular slum of Laventille in Trinidad through a startling narrative. The paper, based on a narratological analysis, questions the realism of the narrative techniques in this chapter. The novelist uses processes of verisimilitude to inspire the logic of initiation and the unusual tourist journey. True travellers do not seem to be concerned with the revelation of the search for initiation. Who is this search for? The paper belongs to the postcolonial approach to promote the Caribbean culture, the novelist being one of the champions of authenticity in Trinidad.

Keywords: *narrative of initiation, carnival, slum, Earl Lovelace, Caribbean literature*

**HYBRIDITY OF TOURISM AND RELIGIOUS DISCOURSE  
IN THE *VOYAGE EN TERRE SAINTE* TRILOGY BY PIERRE LOTI (1894)**

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In 1894, Pierre Loti embarked on a journey to the Holy Land. On his return, he published a series of three volumes entitled *Le Désert*, *Jerusalem* and *La Galilée*. Although presented as a travelogue, this trilogy is also the narrative of a pilgrimage. The paper seeks to validate this hypothesis by analysing the hybridity of the triptych, tourism, and spiritual quest discourses.

Keywords: *Holy Land, travel, tourism, pilgrimage, spiritual quest, holy place.*



## CATHERINE DE BOURBOULON'S 1858-1862) TRAVEL TO CHINA, MONGOLIA AND RUSSIA

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Our paper aims to investigate the journey of Catherine de Bourboulon (1827-1865) with her husband, a French diplomat, from northern China to Mongolia and Russia, during which she wrote a diary published after her return to France in 1866. The text translates both her compassion for the Mongolians living in extreme poverty and her joy at their sense of hospitality as soon as she arrives in a village. But her point of view is part of a hierarchical relationship with the others. The paper is intended to shed light on Catherine de Bourbon's art of travel. It is a particular tourism, carefree and light-hearted. The traveller narrates picturesque scenes and describes dry landscapes where peaceful nomads live. This journey, considered by some travellers of the 19<sup>th</sup> century, as well as by the writer Jules Verne, as a real feat, still remains unknown today.

Keywords: *journey, Chine, Mongolia, Russia, Catherine de Bourboulon*

## THE SKETCH, A COLONIAL LITERARY GENRE

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Between 1914 and 1945 Africa attracted several travellers passionate about colonial exoticism. Among the destinations on offer, the Belgian Congo, an unknown territory half a century earlier, became very popular, along with Algeria and Niger. Among the media texts extolling the beauty of this area is the literary sketch. This type of narrative, whose particular formal structure mediates a discourse that enshrines ordinary places as tourist attractions. Based on two samples, *the Congolese sketches* by Charles Bulls and the Moukanda anthology, we shall first discuss what a sketch is and the context in which it is produced. Next, we examine the particular importance of literary sketches in the colonial context. We shall finally see how the literary discourse generates tourist" places".

Keywords: Literary sketches, colonisation, The Independent State of Congo

## **ON THE ROAD IN FRANCE: THE ART OF LOSING YOURSELF WHILE HITCHHIKING WITH SYLVAIN PRUDHOMME**

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The *road novel* is inspired by the picaresque novel and the *Bildungsroman*. However, the German researcher Špela Virant notes that instead of contributing to the building of the protagonist's identity, the road novel which emerges in the postmodern era rather encourages the dissolution of the subject's identity. This can also be seen in the novel *Par les routes* by Sylvain Prudhomme. Here, though, we are concerned with the progression of the subject's dissolution, focussing mainly on the factors that play a fundamental role in it. Our purpose is therefore to portray the dissolution of the hitchhiker's identity throughout the novel. The analysis showed that the road, the car and hitchhiking as well as the touristic character of the hitchhiker's travels are responsible for the dissolution of his identity. Hence, our analysis supports Virant's observation concerning the deconstructive character of the road novel.

Keywords: *road novel, hitchhiking, dissolution of the individual identity, tourism*

## **ART AND ARTIFICES IN THE TRAVEL LITERATURE PREFACE**

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This study aims to investigate the many forms of the preface in relation to the conditions of its production and the profile of the preface writer in certain travel accounts in Morocco, Algeria, Egypt, or Turkey from the seventeenth to the twentieth centuries. It is interesting to see the diversity of the construction of the self in the prolegomena, intended to enhance the good reception of the narrative. From the simple traveller in search of exoticism to the passionate missionary, the prefaces of travel relationships offer an array of discursive strategies where the narrator's ethos underpins a rhetoric specific to the travel literature. Lady Montagu, Bugéja, Eberhardt, Montesquieu, Loti and other travellers invite the reader not only to explore a travel experience, but also to grasp the secrets of a rhetorical approach consciously undertaken.

Keywords : *preface, travelogue, travellers to Morocco*

## MICHEL LEIRIS' TRAVELS

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Our paper aims at understanding how travelling shaped Michel Leiris' life and work. For Leiris, travelling is first a therapeutic escape, which enables him to overcome personal hardships by breaking away from his environment. Dissatisfied with the nature of his travels, he searches for another way to travel by taking up ethnography, expecting that it will provide him with an opportunity to establish an authentic contact with others. Disillusioned by an ethnographic mission in Africa, he comes to realise that true contact can only be achieved through a common fight against colonialism. Disappointed by his numerous travels, he finally commits to a one-way journey in an attempt to commit suicide.

Keywords: *autobiography, poetry, surrealism, ethnography, suicide.*

## TWO PARODIES OF TOURISM DISCOURSE: *PAMUKALIE* (2003) BY EUGEN MEILTZ AND *MOLVANÍA* (2003) BY SANTO CILAURO, TOM GLEISNER AND ROB SITCH

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*Pamukalie, pays fabuleux* by Eugène Meiltz and Christian Denisart, published in France in 2003, and *Molvânia* by Santo Cilauro, Tom Gleisner and Rob Sitch, also published in 2003, but in Australia, and translated into French in 2006, with an unusual title: *La Molvanie. Le pays que s'il n'existait pas, faudrait l'inventer* (*Molvanie The country which if it did not exist, would have to be invented*), are parodies of guides designed to provide information to tourists in order to discover places likely to be visited. But these countries, Pamukalia in the Middle East and Molvania in central Europe do not exist. From this perspective, they are novels that renew the notion of "utopia", of a place that does not exist, idealized or, on the contrary, disparaged. What exactly is it? Where do these parodies, as attractive as disturbing, lead their readers?

Keywords: *Parody, Tourist guide, Central Europe, Middle East, Post-totalitarianism, Fiction*

**VARIA**

**FROM INTERTEXTUALITY TO POLITICAL FIGURATION IN NATHALIE  
ETOKE'S *JE VOIS DU SOLEIL DANS TES YEUX***

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The paper examines the implicit in the feminist literary imagination through novel *Je vois du soleil dans tes yeux* by Nathalie Etoke. Based on the combination of Pierre Barbéris' intertextual analysis and socio-criticism, the study shows, in three parts, how an aesthetics of socio-political subversion unfolds, aiming to overthrow an obsolete political order in a fictitious African republic, Koumkana, by means of intertextual strategies and other techniques of camouflage. It is therefore not simply a matter of seeing such a scriptural dynamic as the mere presence of a text within a text. This explains why the study concludes that Etoke's novel offers itself as a mode of production and existence that is comprehensible in that it transforms the meaning of texts that precede it in order to convey the writer's worldview: living well together for the good of all.

Keywords: *Intertextual symbol, feminism, socio-criticism, representation, political subversion, worldview, living-together*

**SOCIAL COHESION AND SEMIOTIC WAYS OF LIVING**

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The current paper discusses the controversial nature of the semiotic status of tolerance, peace and living together. Considered, according to the political reading, as states of affairs, it turns out in the light of the discourse semiotics that they are rather states of mind. Under the circumstances, the semiotic path to be built for peace calls for a semiotics of passions. Such a reading recalls the place of passions in search of a meaning, and calls into question the inadequacy of action to build a world of peace where living is shared. In addition, the semiosphere makes it possible to delimit the anthropogenic areas required for social cohesion. It is a question of living in harmony with the others by sharing with them a sphere, in respect of what individualizes them. Due to the fact that tension is omnipresent in social interactions, we propose the development of a discursive strategy to best manage them: social intelligence.

Keywords : *social intelligence, passion, semiotics, semiosphere, tension, living*