

UNIVERSITE SORBONNE NOUVELLE - PARIS 3 Année universitaire 2014-2015 <b>IDENTIFICATION DU SUJET</b> Code élément : A6ALNG Intitulé élément : Linguistique II Code épreuve : A6ALNG Enseignant responsable : Mme BOULONNAIS	2 <sup>e</sup> semestre 1 <sup>e</sup> session 2014-2015   <b>Examen</b>
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Durée : 2h

Documents autorisés : AUCUN

INDICATIONS FOURNIES AU CANDIDAT : L'ÉPREUVE NE COMPORTE PAS D'ORAL.

Le sujet comporte 3 pages.

**TEXTE : Donna LEON *Death at La Fenice* (1992)**

**ATTENTION :**

- Les réponses peuvent se faire en français ou en anglais, sans panachage.
- Les explications doivent être **REDIGÉES** et **STRUCTURÉES DE MANIÈRE À ÉVITER LES REDITES**.
- Les éléments relevés doivent être présentés entre **CROCHETS**, avec indication explicite de leur début et de leur fin et mention des lignes correspondantes.
- Les analyses doivent être **argumentées** et s'appuyer sur **des manipulations**.

**QUESTION 1** Relevez dans le texte deux inversions du sujet de nature différente, autres que des questions, l'une stylistique et l'autre grammaticale. Pour chaque inversion, indiquez la ligne correspondante et décrivez sa structure et son emploi.

**QUESTION 2** Analysez le rôle syntaxique et discursif de *IT* dans chacune des trois phrases ci-dessous.

1. I thought it might be important to know if it was still warm. (ll. 19-20)
2. He found it difficult to believe she would read *Gente*. (ll. 23-24: phrase indépendante reconstituée à partir de la proposition relative du texte).
3. It was this that knocked people down. (ll. 63-64)

**QUESTION 3** Relevez dans le passage qui va de la ligne 48 à la ligne 70 deux cas de montée différents (sujet et objet). Indiquez les lignes correspondantes. Pour chacun, décrivez sa structure et son emploi. Appuyez votre analyse sur des manipulations que vous commenterez.

**QUESTION 4 AU CHOIX A OU B :**

4A. Expliquez ce qui différencie les deux structures en *THERE* ci-dessous :

1. **There** are no answers I can give you now. (l. 59)
2. Is **there** someone here who can take you home? (ll. 59-60)

Ne pas tenir compte de l'interrogation dans le second cas. Reasonnez à partir de la phrase affirmative correspondante.

4B. Pour chaque phrase ci-dessous, analysez la complémentation du verbe souligné (indiquez les différents compléments par des crochets et donnez pour chacun sa nature et sa fonction). Expliquez l'ordre choisi et dites si un autre ordre aurait été possible en justifiant votre réponse.

1. Would you leave your name with one of my men so that we can contact you if we have to? (ll. 26-27)
2. Fifteen minutes later, the medical examiner arrived, bringing with him a photographer and two white-jacketed attendants whose job it would be to take the body to the Civil Hospital. (ll. 32-34)

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A l'attention du candidat:

- N'oubliez pas de reporter le code de l'épreuve dans l'en-tête de la copie.
- Les résultats seront publiés par le Département.

**QUESTION 5** Ecrivez un paragraphe de huit lignes environ à propos d'une aventure qui vous est arrivée à l'université, comportant trois des quatre constructions ci-dessous, au choix :

1. Passif avec marque d'aspect inaccompli
2. Construction active à sujet Patient
3. Passif en *GET*
4. Passif avec promotion du COI.

Soulignez les formes concernées et identifiez-les par leur numéro.

- Brunetti stepped to the left and opened the door to a small bathroom. The single window was closed, as the one in the dressing room had been. The three policemen, satisfied that there was a certifiable victim, had gone off to follow Brunetti's orders. The director of the theatre had disappeared. Brunetti stepped out into the corridor, hoping to find him and get some idea of how long ago the body had been discovered. Instead he found a small, dark woman, leaning against the wall, smoking. From behind them came deep waves of music.
- 10 'What's that?' Brunetti asked.  
 'La Traviata,' the woman replied simply.  
 'And you are?' he asked.  
 'Barbara Zorzi,' she answered, then amended it, though he hadn't asked. 'Dr Barbara Zorzi. I was in the audience when they asked for a doctor, so I came back here and found him, at exactly ten thirty five. The coffee cup on the floor was cold.' She took another cigarette from her bag, and offered him one.  
 'You touched it?'  
 'Only with the back of my fingers. I thought it might be important to know if it was still warm. It wasn't.' [...]  
 'Did you know him?' Brunetti asked.  
 She shook her head. 'No more than anyone who likes opera knew him. Or anyone who reads *Gente*,' she added, naming a gossip magazine he found it difficult to believe she would read.  
 25 She looked up at him and asked, 'Is that all?'  
 'Yes, Doctor, I think so. Would you leave your name with one of my men so that we can contact you if we have to?'  
 'Zorzi, Barbara,' she said, not at all impressed by his official voice and manner. 'I'm the only one in the phone book.'  
 30 She dropped the cigarette and stepped on it, then extended her hand to him. 'Goodbye, then.' Fifteen minutes later, the medical examiner arrived, bringing with him a photographer and two white-jacketed attendants whose job it would be to take the body to the Civil Hospital. [...]  
 35 As if on cue, one of the three uniformed policemen came to the door and signalled Brunetti. When he emerged from the room, he saw Fasini standing next to a woman he assumed was the Maestro's daughter. [...]  
 40 When she saw Brunetti, she took two quick steps away from the director. 'What's wrong?' she asked in heavily accented Italian. 'What's happened?'  
 'I'm sorry, Signorina,' Brunetti began.  
 Not hearing him, she cut him short and demanded, 'What's happened to my husband?'  
 45 Though surprised, Brunetti had the presence of mind to move to his right, effectively blocking her entrance to the room. 'Signora, I'm sorry, but it would be better if you didn't go in there.'  
 It seemed, in this moment, that he had spent his entire life doing this to people, telling them that someone they loved was dead or, worse, had been killed. His brother, Sergio, was an X-ray technician and had to wear a small metallic card pinned to his lapel that would turn a strange color if it was exposed to dangerous amounts of radiation. Had he worn a similar device, sensitive to grief or pain or death, it would have changed colour permanently long ago. [...]  
 50 'What happened?' She strove for calm, and she achieved it.  
 'I think it was poison,' he said, though in fact he knew.  
 'Someone killed him?' she asked with astonishment that appeared to be real. Or practised.  
 'I'm sorry, Signora. There are no answers I can give you now. Is there someone here who can take you home?'  
 60 She nodded, at last understanding him. 'Yes, yes,' she said, then added in a softer voice, 'I need to sit.' He was prepared for this, the sudden blow of reality that sets in after the first shock. It was this that knocked people down.  
 65 He put his arm under hers and led her out into the backstage area. Though tall, she was so slender that her weight was easy to support. The only space he could see was a small cubicle on the left crowded with light panels and equipment he didn't recognize. He lowered her into the chair in front of the panel and signalled to one of the uniformed officers.  
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- Donna LEON *Death at La Fenice* (1992)