

Does prosody contribute to the expression of the dialogism of the utterance? First steps based on the analysis of a political interview in French

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Introduction

Within the framework of utterance production theories “à la française”, different approaches of enunciative heterogeneity (introduced primarily by Authier-Revuz 1982, and by Ducrot 1984) have been developed since the end of the 1970’s in the interaction, re-work, and re-appropriation of the notions of *polyphony* and *dialogism* borrowed from Bakhtin¹ (1978 [1934/1975]; 1986 [1952/1979]; 1970 [1963]). These approaches, beyond their differences (Bres & Rosier 2007), share the common conception according to which an utterance is capable of actualizing, in different ways, several *voices* (also referred to as *enunciators* or *viewpoints*, according to different authors). The analyses brought forth from these approaches of enunciative heterogeneity, primarily in France and the French-speaking world, whether they developed under the banner of *polyphony* (*i. a.* Anscombe 2005, Nølke *et. al.* 2004, De Chanay 2005, Kronning 2005, Perrin 2007, Fløttum et Noren 2011, Fløttum, Gjerstad et Oloko 2021), under that of *dialogism* (*i. a.* Bres 2005, Moirand 2004, Monte 2009, Nowakowska 2009, Salvan 2009)², or by connecting the two notions (Vion 2005, Rabatel 2013), have had little interest in the prosodic, vocal and gestural dimensions of the discursive units under study, except for research of De Chanay 2009.

This relative absence of prosody, vocality and gesture in the work of polyphonists and dialogists is mirrored by the absence of enunciative heterogeneity in the work of phoneticians (with the exception, however, of Couper-Kuhlen 1996 ; Fornel & Léon 1997 ; Morel & Danon-Boileau 1999 ; Barkat-Defradas & Dufour 2007, whose works examine to some extent the role of prosody in the expression of enunciative heterogeneity in a conversational context).

Are prosody, voice and gestures used to carry out enunciative heterogeneity? Do they go hand in hand with the dialogic syntactic markers already studied (Bres, Nowakowska & Sarale 2019)? Of course. We ascribe the almost total lack of consideration of these dimensions to the fact that research on utterance production, from which research in the field of enunciative heterogeneity has been developed, has essentially been done by experts in semantics, syntax, and discourse analysis (and not phonetics and semiotics) who mostly work on written language; when they tackle spoken language, their main subject is neither prosody nor gestures. Even if they embrace the idea of the importance of these dimensions, they most often have no expertise in the subject to study them.

This “omission” – or, depending on the case, this temporary exclusion - of prosody, vocality, and gestures³ by polyphonists and dialogists is reciprocated by the omission of

¹ We use the name *Bakhtin* metonymically, namely as the equivalent of *Bakhtin's Circle*, and put aside the arguments of authorship that surround certain texts, like the translation problems that sometimes make their comprehension difficult.

² It is in the framework of this approach that the present article is situated.

³ As we do not study vocality and gestures in this article, we will no longer mention this dimension.

enunciative heterogeneity by phoneticians. While the number of current studies which merge syntax/discourse/prosody is growing, it seems symptomatic to us that the two recent issues of the international journal *Langue française* bringing together experts in phonetics and syntax in the study of congruency between syntactic and prosodic units - n° 170 (2011) and n° 191 (2016) - make no reference to the dialogic question. It should be noted that the work of Günther, Imo & Bückler (2014), and specifically the article of Deppermann (2014), study the interaction between syntax and prosody on a dialogic level and not on a dialogic level (1.1). Just as significant: The right dislocation, analyzed as a prototypical dialogic syntactic marker (Nowakowska 2009), has been studied prosodically without any reference to the question of enunciative heterogeneity (Avanzi 2009 for French; as well as Simonin & Léonarduzzi 2009 for English).

Since the 1990's, the work developed on dialogism in Montpellier within the *Praxiling* laboratory has been carried out by experts in syntax, semantics, and discourse analysis: This work also temporarily excluded the prosodic dimension of the units that were studied, even though researchers were perfectly aware of the importance of this dimension in the production of dialogism of the utterance. A testament of this awareness is the defense, in their work, of the notion of *voice* (Bres & Nowakowska 2008⁴), rather than that of *viewpoint*, which is used in the work of polyphonists (Ducrot 1984, Fløttum, Gjerstad et Oloko 2021, Nølke *et. al.* 2004). It should be noted that the North American research of Du Bois (2014), carried out on what he calls “dialogic syntax” – the ways in which interlocutors in a conversation construct their conversational turns in resonance with the previous turn on different levels (phonetic, prosodic, lexical, morphological, syntactic, discursive) –, mentions the phonetic and prosodic dimensions in its definition of dialogic syntax but does not draw upon them in the description of the proposed conversation examples.

This is the paradox of an utterance production approach which does not take into account an essential parameter of oral utterance production, its prosody. It is this *procrastination* which the present article intends to break, by uniting the skills of syntax and phonetics specialists. Presently we are only interested in the question of the prosody of certain syntactic constructions which were analyzed as dialogic in our previous work, including in Bres, Nowakowska & Sarale 2019. We leave two other questions for a later study: What is the role of prosody in marking dialogism in verbal interactions?

Can prosody alone denote the dialogism of an utterance? Does a specifically dialogic prosody exist?

First we will briefly review the definition of dialogism and of prosody (section 1.1.); then, we will present the parameters of prosody that will be considered in the analyses (section 1.2.). Secondly, after having introduced the study corpus (an interview) (section 2.1.), we will present our methodology (section 2.2.). In section 3., we will study the way in which the observed syntactic and rhetorical dialogic markers are – or are not – linked with prosodic events.

1 Dialogism, prosody

1.1. Dialogism

The Bakhtin Circle's research has shown that the linguistic reality of language in discourse is the “dialogue” in the dual form:

- of an *external* dialogue, marked by the alternation of conversational turns of different speakers. This is the *dialogal* dimension, which conversational analysis describes in its complexity (management of turn-taking, of transitional, phatic, regulating places, etc.);

⁴ And more generally, n° 49 of the *Cahiers de praxématique : À la recherche des voix du dialogisme* ('Praxematics Journal : In search of the voices of dialogism'), 2008, in particular, the articles of B. Verine and M. Barkat.

- and of an *internal* dialogue, or the *dialogic* dimension: A single speaker-enunciator, within his/her conversational turn or, more broadly speaking, his/her discourse, interacts with one (or several) other discourses and is thus marked as such. This second dimension is encompassed by the notion of dialogism.

Dialogism therefore comprises the *orientation* of all discourse – constitutive orientation at the root of discursive production and interpretation – toward other discourse, in three ways: toward discourse produced previously by third parties, most often on the same subject (*interdiscursive* dialogism); toward the previous conversational turn of the addressee in dialogal genres and toward his/her response that the discourse anticipates (*interlocutive* dialogism); toward himself, the speaker being his/her own addressee (*intralocutive* dialogism, or *autodialogism*). This triple orientation is produced as interaction and results in an internal dialogisation, understood by Bakhtin (1986) as the *plurality of voices* which penetrates all discourse from its macrostructure (the novel, the text, the discourse, the conversational turn) to its microstructure: the word.

Dialogism can be apprehended at the macrotextual level of discourse, at the mesotextual level of utterances, and at the microtextual level of words. We will analyze it here at the syntactic mesotextual level of utterances.

The dialogic utterance (E) is structured around an internal dialogue; that is to say, it proceeds from an interaction, explicit or implicit, of an utterance act [E] of a speaker-enunciator L_1-E_1 with the utterance (e) of another utterance act [e] of a speaker-enunciator l_1-e_1 (co-referent or not to L_1-E_1). The enunciative heterogeneity of the dialogic utterance (E) stems from this interaction (Bres 2016). The utterance act [e] can be explicit (most often corresponding, in a verbal interaction, to the previous turn) or totally implicit: It corresponds to prior speech or to speech ascribed to the addressee by anticipation. Our analysis of the dialogic utterance can be illustrated by this verbal interaction heard (in passing) recently on a bicycle lane:

(1) Un père et sa fillette d'environ cinq ans font du vélo sur une piste cyclable. L'enfant pédale devant son père. Elle est légèrement au milieu de la chaussée :

Père - mets-toi bien à droite

Fillette (reprenant la droite de la piste) - mais j'y suis **À DROITE**⁵ (mai 2018, Montpellier)

A father and his little girl of around five years old are cycling on a bicycle lane. The child is pedaling in front of her father. She is slightly in the road.

Father - move to the right

Little girl (moving to the right of the bicycle lane) - but I am ON THE RIGHT (May 2018, Montpellier)

The speech act of the little girl corresponds to the utterance act [E]: The dialogic utterance (E) (“Mais j’y suis à droite” ‘*but I am on the right*’), which has as its speaker L_1 (corresponding to the little girl), as its enunciator E_1 (co-referring to the speaker) and as its recipient A_1 (corresponding to the father), proceeds from an interaction with the utterance (e) (“mets-toi à droite” ‘*move to the right*’, which assumes that the recipient is not presently on the right side) of the immediately preceding utterance act [e] which has as its speaker-enunciator l_1-e_1 the father and as its recipient a_1 the little girl. The dialogism of the utterance (E) is marked syntactically by the right dislocation⁶ of the prepositional phrase (PP) *à droite* (‘to the right’) (announced by the adverbial pronoun *y* (‘there’), which is taken from the previous utterance (e), with a correction/opposition (*mais* ‘but’) and a substitution of “mets-toi” (‘move’) with “j’y suis” (‘I am there’). The syntactic dialogism of the right dislocation of the PP “à droite” (‘to the right’) is accompanied by a strong prosodic marking: “à droite” is detached from what precedes while simultaneously stressed and uttered with force. The little girl thus signals her exasperation

⁵ To facilitate reading, we have underlined the dialogic utterance analyzed.

⁶ We use this common denomination, even though we are well aware of its inadequate nature for spoken language.

to the paternal order to move to the right, an order which she claims is irrelevant (not without bad faith), because she is already there...

We distinguish the instances of *speaker* and of *enunciator*: The *speaker* is the instance which utters the message, actualizing the utterance in its dimension of *saying*, i.e., the physiological dimension of the voice, which is a sound signature of the speaker; the *enunciator* is the instance from which the utterance is actualized in its lexical-semantic, deictic, syntactic and modal dimensions. When Joan Baez sings “I am just a poor boy (...)”, it is obvious that Joan Baez is the *speaker* – she is the one who audibly pronounces the song *The Boxer* – but not the *enunciator*: The first person does not refer to the singer, even if only revealed by the masculine gender of the attribute (*boy*).

This distinction enables a fine analysis of dialogic facts. The utterance of the little girl is bivocal: One hears, in addition to L₁-E₁, the enunciator e₁. One would have also heard the speaker l₁ if the little girl had, furthermore, mimicked the voice of her father, which was not the case.

1.2. Prosody

Prosody is the branch of phonetics which studies the rhythmic and melodic organization of utterances (*i. a.* Vaissière, 1974, 2006; Lacheret-Dujour & Beaugendre 1999, Martin 1987, Di Cristo 2013): stress, rhythm, intonation, pauses, tempo, which constitute the suprasegmental elements of speech. All of the variations linked to these different phenomena contribute to the transmission of linguistic, paralinguistic and extralinguistic information which can be interpreted by an interlocutor (Di Cristo 2013).

While the rhythmic and melodic organization of an utterance can be studied from the simple, non-equipped perceptive point of view, several acoustic parameters are generally used to describe the prosody of a speaker. We can mention:

- the fundamental frequency (F0), which corresponds to the vibrations of vocal folds and which is particularly useful for describing pitch changes in the voice;
- the intensity, which is linked to the quantity of air exhaled and refers to the elevated or weak amplitude of sounds;
- the duration, which is the parameter responsible for the notion of length and from which it is possible to calculate the speech rate and the speed accelerations or reductions of speech.

These prosodic clues play a big role in the segmentation of the sound continuum in discursive units and in the management of the informational flow (Blanche-Benveniste *et al.* 1990; Charolles *et al.* 2002; Apothéloz *et al.* 2007; Couper-Kuhlen & Selting 1996), even if the relationship between syntax and prosody is not totally congruent. An enunciative function is added to the syntactic function. Thus, in the case of pauses, their duration is largely dependent on the thematic structure of the discourse and the time required to give prominence to the arguments. The longest pauses appear at crucial points in the speech chain, often localized before a group that introduces a new referent, for example. In dialogue, the prosodic phenomena also reflect the way in which the speaker co-constructs the interaction with the recipient. We note that pauses also have a function of conversational turn regulation (intra and inter-turn pauses, cf. Sacks *et al.* 1974). They allow a speaker to prepare his/her message, to indicate how he/she shapes and organizes his/her discourse. They mark the different stages of argumentation and help the comprehension of the discourse. More generally, we can say that prosody plays an important role in conversation (Couper-Kuhlen & Selting 1996) because of its contextualizing function (Gumperz 1982; Auer 1986; Auer & di Luzio 1992), especially in helping the interlocutor to infer the meaning of what was being said.

2 Framework of analysis

2.1. Corpus

To assist us in this first step in the study of the link between prosody and dialogism, we will use an interaction of the *interview* genre: the contentious interview of B. Tapie (from now on, BT) by the journalist J.-M. Apathie (from now on, JMA) (8 minutes, 40 seconds), on the radio station RTL, September 09, 2008. We provide the recording and the orthographic transcription (2 345 words) of conversational turns in the annex. This corpus was chosen because it contains varied prototypical syntactic and discursive markers of dialogism (Bres, Nowakowska & Sarale 2019).

The businessman BT, former minister of urban affairs in 1992-1993, was to be auditioned by the parliamentary commission the day after this interview, September 10, 2008, about an arbitration given in his favor which accorded him monetary damages in the sum of 285 million euros, settling his 15-year-long legal dispute with the bank Crédit Lyonnais over the sale of his stake in Adidas. This dubious arbitration is the subject of the journalist's questioning.

Studies in conversation analysis and media analysis have proposed fine descriptions of the *political interview* discourse genre (Clayman & Heritage 2002 a, b and Sauv  2009, among others), including the asymmetry of the interactive roles of the partners which we can drastically summarize as: The journalist asks questions; the politician responds to the questions which are asked of him/her. In this contentious interview, the two partners vie to outdo each other: the interviewer JMA, in order to challenge the prearranged discourse of the interviewee BT, to make him say what he does not want to say; the interviewee BT, in order to neutralize the offensive potential of the questioning, even to invalidate it as such. We will not analyze the attack strategy, including by insinuation of JMA, no more than the neutralization strategy, and sometimes counterattack, of BT. We are only interested in the question of how prosody accompanies dialogical elements or not within the interlocutors' speech.

2.2. Methodology

This interview was first exported as a *.wav* and a *.flv* file in order to have, respectively, the sound and a control of the movements made during the conversational turns taken by the two participants.

Within the framework of a prosodic study, an orthographic transcription was first done manually in Praat (Boerma & Weenink 2018). Once this work was done, the transcription was aligned automatically with the script EasyAlign (Goldman 2011), in such a way as to obtain 5 lines of segmentation intervals: orthographical, phonological, by word, by syllables and by phones (see Figure 1). A manual verification was done by two trained phoneticians in order to verify the accuracy of the alignment.

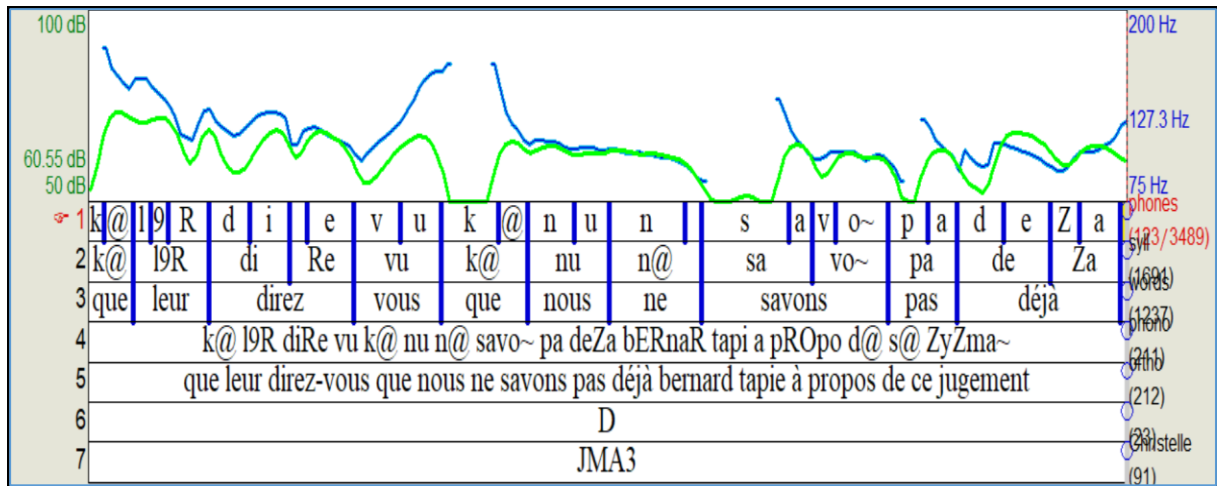


Figure 1: screenshot of Praat after an alignment done with EasyAlign.

- Once the interview had been correctly transcribed and aligned, all of the dialogic sequences were identified and then subjected to a prosodic examination. This study consisted of (i) the identification and duration measurement of the pauses; (ii) the local and global calculation of the speech rate so as to identify the speed accelerations and reductions of speech; (iii) the monitoring of the fundamental frequency so as to obtain the melody and to locate the stressed syllables; (iv) the identification of the prominences⁷ with the aim of also identifying the stresses.

Notice that pauses were analyzed according to their location; their duration is given on an indicative basis. Our objective was to find out if and how the dialogic phenomena were accompanied by prosodic events. Given the space taken by screenshots, we cannot associate each occurrence studied with its acoustic and prosodic representation.

3 Analysis of dialogic markers

The interview under study actualizes the most prototypical syntactic and discursive markers of dialogism (Bres, Nowakowska & Sarale, 2019): direct reported speech (5 oc.), cleft sentence (4 oc.), pseudo-cleft sentence (2 oc.), negation (45), parallelism (7), echo (2) and autonomous modalization⁸ (1 oc.). We will study the way in which the utterances which actualize them are realized prosodically. Our hypothesis is that prosody— often but not systematically – supports the syntactic dialogic markings of utterances.

3.1. Direct speech

Direct speech is the most patent syntactic marker of enunciative heterogeneity: It allows L₁-E₁ to report previous utterance acts (and more rarely, later ones) of speakers by presenting an utterance (e) as a quotation, in other words, as having been pronounced and uttered by I₁-e₁. Different authors (*i. a.* Gunthner 1999, Verine 2008) have shown that, in narrative textuality, without being systematic, the narrator can mark, through a form of vocal mimesis, the reported voice of the speaker I₁, in one or more of its components (pitch, speech rate, stress, voice quality, etc.). While this method of doubling the syntactic heterogeneity with vocal heterogeneity is the most evident, it is not used in our corpus. We can explain this absence of dialogic markings of the voice of I₁ by the discourse *genre*, namely an interview and not a story: What matters in using another enunciative instance is not his/her voice as speaker I₁ but his/her remarks as

⁷ A prominence is defined as the "perceptual highlight of a syllable in relation to another in relation to its environment and which is manifested by the perception of a stress" (Lacheret & Beaugendre, 1999).

⁸ See section 3.7.

enunciator e_1 , such as it could be used in the argumentation of E_1 . This is confirmed, in 2 oc., by another type of prosodic marking: a pause (for a duration of 423 ms in JMA19 and for a duration of 326 ms in JMA35) between the introductory verb and the beginning of the reported utterance (e), which has the effect of highlighting the reported words and lending them more argumentative weight:

(2) JMA 19 – vous aurez face à vous demain des adversaires très résolus François Bayrou en fait partie / il a beaucoup critiqué cette sentence arbitrale et il a dit récemment / « voilà un état qui n'a plus un sou dans ses caisses et qui donne le moyen à monsieur Tapie de rembourser ses dettes aux frais du contribuable »

JMA 35 – François Hollande premier secrétaire du parti socialiste / « Chacun connaît les relations de Bernard Tapie à Nicolas Sarkozy il faut savoir si cette relation a pu jouer pour obtenir la sentence arbitrale xx »...⁹

(2') JMA 19 – you will have in front of you tomorrow some very determined adversaries François Bayrou is one of them / he has greatly criticized this arbitral award and he recently said / “here you have a state which has no more money in its coffers and who gave a way for mister Tapie to reimburse his debts at the expense of the taxpayers”

JMA 35 – François Hollande first secretary of the socialist party / “Everyone knows the relationship between Bernard Tapie and Nicolas Sarkozy we must find out if this relationship played a role in the acquisition of the arbitral award xx”...

It seems significant that the prosodic marking by a pause is realized in two *mediated counterdiscursive questions* (Nowakowska & Bres 2011) of JMA, namely questions which, by combining the enunciative mediation of a political personality (here two political party leaders: F. Bayrou, Modem leader, and F. Hollande, First Secretary of PS) and counterdiscursivity, contain a strong polemical potential by verbalizing a critical judgment aimed at the interviewee's action. The pause preceding the utterance (e) reported as direct speech detaches it and highlights it.

The fact remains that the interlocutors use the prosodic resource sparingly in the expression of direct speech: In the 3 other occurrences found (JMA11, BT26, and BT80), we found no markings of this type.

3.2. Cleft sentence

The cleft sentence, in its canonical form *c'est y qu- z* ('it's y that z'), can be analyzed as an operation of focalization of the element y, which additionally and secondarily topicalizes the element z introduced by *qu-* ('that'). From a dialogic point of view (Nowakowska 2004), the focalized element y is opposed, implicitly or explicitly (as in the case of a complex cleft sentence *c'est non x mais/c'est y que z* 'it's not x but/it's y that z'), to an element of another utterance act (contrastive cleft sentence) or responds to an explicit or implicit request for information. We note four occurrences of a contrastive cleft sentence (JMA15, BT16, and BT74) all marked prosodically. We will present the analysis of BT16 in which BT asserts that his status of *former minister* is the root of his judicial problems:

(3) BT10 – [...] non ce qui est important par contre c'est que / on doit à nos concitoyens un certain nombre de vérités lorsque l'état se trouve a- avoir un procès contre un ancien **ministre** / et et c'est la moindre des choses que d'en connaître les détails / pour l'instant euh les procédures étant même en cours :: on

⁹ We use simplified transcription conventions: / short pause; // long pause. In some cases (for a specific need of the analysis), the duration of pauses is measured and specified in parentheses, for example (.50 ms); the sign “:” codes the elongation; the arrows ↘↗ indicate the direction of the intonation contour; capital letters and/or bold type indicate prominences; segments in [] are produced as an overlap; the “xxx” elements are inaudible.

avait la pudeur de pas en parler / mais cette pudeur a pas été partagée par tout le monde donc allons-y / puisqu'il faut en parler on va en parler

JMA 11 – vous dites « l'état contre un ancien ministre »

BT12 – bé oui !

JMA 13 – vous politisez cette audition xxx... ?

BT14 – comment ? comment

JMA 15 – c'est l'ancien ministre ou c'est l'ancien homme d'affaires qui xxx...

BT16 – non mais c'est le fait d'être ancien ministre qui peut poser problème lorsque le CDR a donné près d'un milliard de dollars à Executive Life pour des fautes infiniment moins grandes que celles qui ont été commises à mon égard / y a pas eu de commission d'enquête alors que les sommes étaient bien supérieures / donc c'est la moindre des choses / j'y vais avec plaisir et je ne laisserai aucune **ombre** // planer

(3') BT10 – [...] no what is important however it is that / we owe our fellow citizens a certain number of truths when the state finds itself in a lawsuit against a former **minister** / and and and it goes without saying that we should know the details / for now uh the procedures being still ongoing ::: we had the decorum to not talk about it / but this decorum was not shared by everyone so let's go / since we have to talk about it let's talk about it

JMA11 – you say “the state against a former minister”

BT12 – yes !

JMA13 – are you politicizing this audition xxx...?

BT14 – how? how

JMA15 – is it the former minister or is it the former business man who xxx...

BT16 – no but it's the fact of being a former minister that can pose a problem when the CDR gave close to a billion dollars to Executive Life for wrongdoing infinitely smaller than those which were committed on my behalf / there was no investigative commission even though the sum was much greater / so it's the least one can do / I am happily going and I will not let any **shadow** // linger

BT10 utters “lorsque l'état se trouve a- avoir un procès contre un ancien **ministre**” (*‘when the state finds itself in a lawsuit against a former minister’*). JMA11 uses the literal formulation in direct speech: “vous dites “l'état contre un ancien ministre” (*‘you say ‘the state against a former minister’*), as a way to not ratify the aforesaid formulation. As BT12 confirms it, JMA13 is led to interrogate BT on the pragmatic value of this formulation before proposing (JMA15) an alternative interrogation (“c'est l'ancien ministre ou l'ancien homme d'affaires qui xxx” *‘it's the former minister or the former businessman who xxx’*) in the cleft sentence (which is interrupted by BT16). False alternative: The first member uses the phrase put forward by BT10; the second is constructed dialogically in a parallel fashion to this one, i.e., [adjective *ancien* + N], means to substitute the N *homme d'affaires* ('businessman') for the N *ministre* ('minister'). BT16 does not allow the cleft sentence initiated by JMA15 to finish and refutes the aforementioned substitution, first by the negative adverb *non*, followed by the oppositional conjunction *mais* which introduces, *concurrently* with the cleft sentence of JMA15, a cleft sentence that (auto)reformulates the phrase “ancien ministre” (*‘former minister’*) as “le fait d'être ancien ministre” (*‘the fact of being a former minister’*). It implicitly rejects the relevance of the phrase “ancien homme d'affaires” (*‘former businessman’*) introduced by JMA. This syntactic dialogic weaving is strongly underlined by the prosody in BT16: The sequence starts with the negation “non mais” (*‘no but’*) which is pronounced in a deep voice register with a falling intonation produced with a relatively high intensity. The intonation then rises to reach a peak of pitch on the word “fait” (*‘fact’*) which is combined with a peak of intensity: The stress serves to highlight this word. The rest of the sequence is carried out on a falling intonation until reaching a pitch of 72 Hz at the end of the group “d'être ancien ministre” (*‘of being a former minister’*), with a continuous decline in intensity.

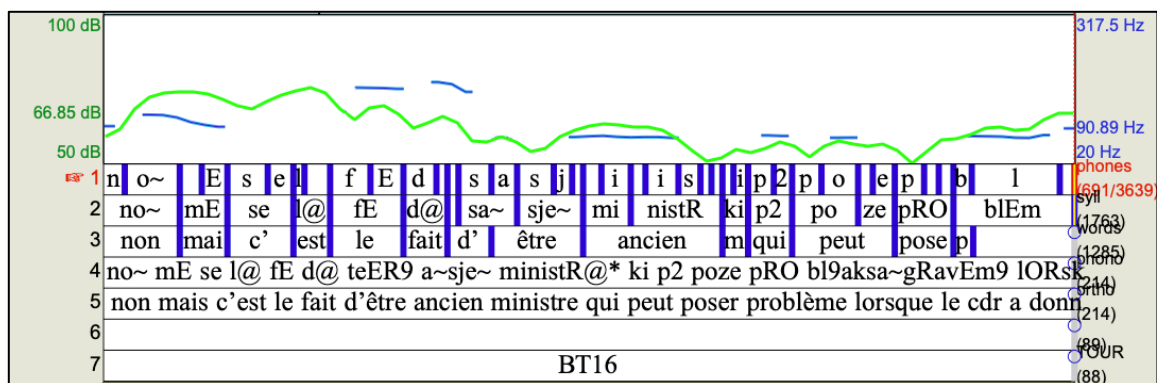


Figure 2: Prosodic representation of the sequence BT16 “non mais c’est le fait d’être ancien ministre”.

The prosody underlines the syntax: The clefted element “le fait d’être ancien ministre” (*the fact of being a former minister*) bears a stress of intensity and pitch on the head *fait* (‘fact’).

3.3. Pseudo-cleft sentence

The pseudo-cleft sentence constitutes a variant of the cleft sentence: It combines the focalization (*c’est y* (‘that’s y’)) with the detachment of the thematic relative clause at the front of the phrase (*qu-z* (‘that z’)), according to the structure *ce qu-z, c’est y* (‘what is z is (that) y’). The element *y* is dialogically opposed, implicitly, to the elements of other discourses. We observed two occurrences of a pseudo-cleft sentence (BT10, BT22), both marked prosodically. We will analyze the second one:

(4) JMA 19 – vous aurez face à vous demain des adversaires très résolus François Bayrou en fait partie / il a beaucoup critiqué cette sentence arbitrale et il a dit récemment / « voilà un état qui n’a plus un sou dans ses caisses et qui donne le moyen à monsieur Tapie de rembourser ses dettes aux frais du *contribuable* »...

BT20 – *vous voulez pas* en dire d’autres ? parce qu’il en a dit quelques-unes des *conneries*...

JMA 21 – *il en a* il en a dit *beaucoup* ?

BT22 – *ce que ouais ce que je voudrais vous dire c’est je suis épaté moi // de l’écart qu’il y a entre l’importance que vous donnez à ce monsieur / où tous les jours on fait les commentaires de ce qu’il pense ce qu’il dit des bons points qu’il donne des mauvais points qu’il donne* / alors que politiquement il incarne plus rien / il est à la rue politiquement / [...]

(4’) JMA 19 – you will have in front of you tomorrow some very determined adversaries François Bayou is one of them / he has greatly criticized this arbitral award and he recently said / “here you have a state which has no more money in its coffers and who gave a way for mister Tapie to reimburse his debts at the expense of the *taxpayers*”

BT20 – *you don’t want* to say any others? because he said a few *screw-ups*...

JMA21 – *he said* he said a lot ?

BT22 – *what yeah what I would like to tell you is that me I am astonished // at the gap that exists between the importance that you give to this man / when every day we make comments about what he thinks what he says good points that he gives bad points that he gives* / even though politically he no longer personifies anything / he is homeless politically / [...]

By quoting the remarks of François Bayrou in direct reported speech, JMA19 alludes to his criticism about the arbitral award given to BT. BT20 does not let JMA finish his sentence: We note an overlapping of the two speakers’ voices on the end of the word “*contribuable*” (‘taxpayers’) (JMA19) and the beginning of the utterance BT20 (- “*Vous ne voulez pas*” ‘you don’t want’). This overlap reveals the annoyance of BT when faced with the accusations made of him. JMA21 interrupts and overlaps in turn BT20 on “*des conneries*” (‘nonsense’) to ask a

question *via* a repetition “*il en il en a dit beaucoup ?*” (‘he said he said a lot?’). BT22 overlaps in turn JMA21 by repetition: “*ce que ouais ce que je voudrais vous dire*” (‘what yeah what I would like to tell you’) (BT22). This introduces a pseudo-cleft sentence, *ce qu- z, c’est y*: “*ce que je voudrais vous dire, c’est je suis épaté moi*” (‘what I would like to tell you it’s me I am astonished’). The topic “*ce que je voudrais vous dire*” (‘*what I would like to tell you*’) dialogically uses the verb *dire* (‘to tell’), which is present in the turns 19, 20, 21 (and much earlier in the interview, turns 3, 5, 11), to introduce, contrastively to all these other remarks, the comment focalized by *c’est*, “*je suis épaté moi*” (‘*I am astonished*’), with a right dislocation of the first-person pronoun *moi* (‘me’). Prosodically speaking, the pseudo-cleft sentence is given prominence by the use of emphatic stresses on the 1st and 3rd syllable of the word “**EpaTE**”, as well as on the personal pronoun “**MOI**”. The presence of a stress at the beginning and the end of the utterance provokes the formation of an accentual arc (“arc accentuel”, Fónagy, 1980). The pause which follows (480 ms) enables the rest of the utterance “*de l’Écart qu’il y A...*”, which also contains an accentual arc, to be highlighted. The criticism that BT directs at the media, namely that they talk too much about François Bayrou, appears subsequently in his use of emphatic stresses: on the first syllable of “**IM**portance”, on the second syllable of “**monSIEUR**”, on the adjective “**TOUS**” and on Bayrou’s actions: “**PENSE**”, “**DIT**” and “**DONNE**” (two times). He also uses emphatic stresses at the end of his utterance, on the first and last syllable of “**P**olitique**MENT**”, on the second syllable of “**inCARNE**”, on the adverbs “**PLUS**” and “**RIEN**” as well as on the word “**RUE**”.

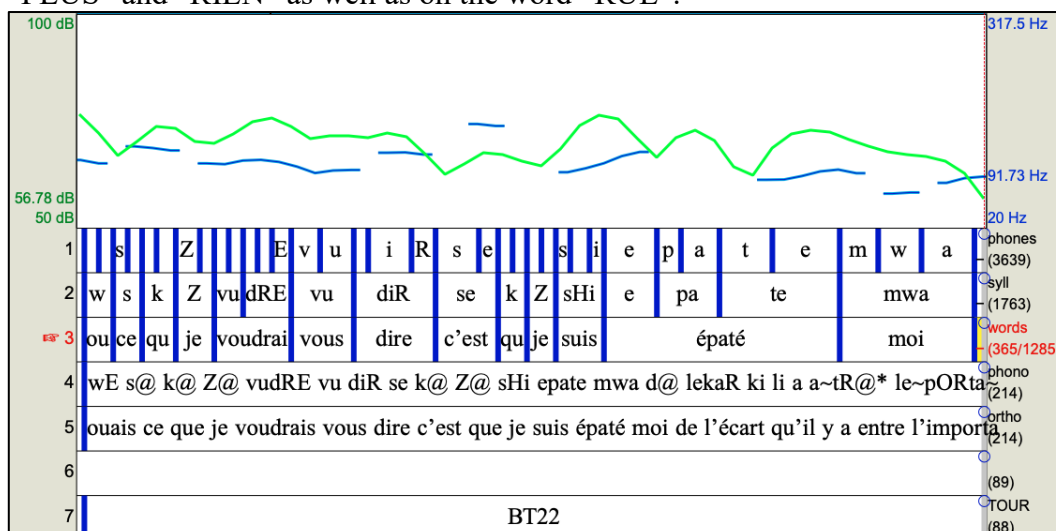


Figure 3: Prosodic representation of the sequence BT22 “ouais ce que je voudrais vous dire c’est je suis épaté moi (de l’écart qu’il y a entre l’importance que vous donnez à ce monsieur)”.

3.4. Predicative negation

Predicative negation consists in rejecting the previous utterance act, whether it be effective or pragmatically assumed (Givon 1978), most often an affirmative statement; it makes it possible to effect a dialogic negation, more or less counterdiscursive, of the previous effective or, more rarely, assumed statement. As we had expected, this contentious interview is full of predicative negations: We found 45 occurrences ranging from the negative adverb *non* (‘no’), most often followed by a rectification starting with *mais* (‘but’), to the canonical negative utterance constructed around the adverbs *pas* (‘not’) or *jamais* (‘never’). In more than half of the cases, the negation is accompanied by a prosodic marking, most often of intensity. This is the case in the last utterance that concludes BT16 (already analyzed for the presence of a cleft sentence):

(5) BT16 – (...) j’y vais avec plaisir [à la convocation par les parlementaires]↗ (.. 466 ms) et et je ne laisserai ↗ (. 38 ms) aucune OMBRE (.. 353 ms) plaNER. ↘ (. 248 ms)

JMA 17 – quelle ombre pourrait-il y avoir ?

(5') BT16 – (...) I am happily going [to the summons by the parliamentarians]↗ (.. 466 ms) and and I will not let ↗ (. 38 ms) any SHADOW (.. 353 ms) linGER ↘ (.. 248 ms)

The negation of (E) “je ne laisserai aucune ombre planer” (“*I will not let any shadow linger*”) dialogically implies an utterance (e) that we reconstruct as [il y a une/des ombre(s) qui planent sur cette affaire] ([*there is/are a/some shadow(s) that linger on this affair*]), the assumed utterance that E₁ rejects, and on which, very relevantly, the questioning of JMA17 will be built. BT introduces a micro-pause (38 ms) before the indefinite determiner *aucune* (‘any’), followed by a stress on the noun *ombre* (‘shadow’) (peak of intensity, lengthening of the vowel and realization of a rising-falling contour). After a new, longer pause (353 ms), he produces the verb *planer* (‘linger’) in insisting on the first syllable that ends his utterance (emphatic stress and pitch peak).

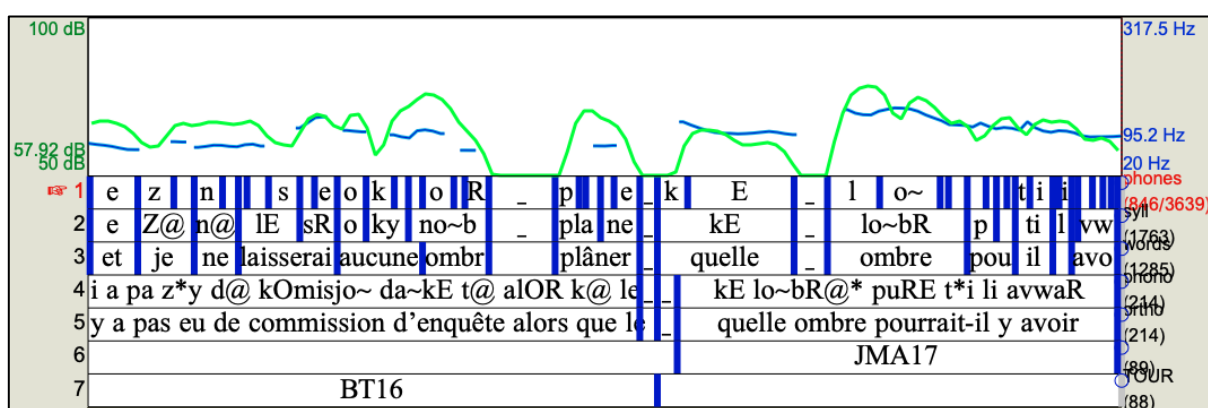


Figure 4: Prosodic representation of the sequence BT16 - JMA17 “Et je ne laisserai aucune ombre / planer” / “quelle / ombre pourrait-il y avoir”.

3.5. Parallelism

Parallelism (Du Bois 2014, 359) consists in reproducing, more or less partially, in the dialogic utterance (E), formal, semantic, intonation, and/or pragmatic elements of the utterance (e) which is realized most often in the previous conversational turn (interlocutive dialogism). Depending on the case, parallelism introduces either an agreement or a divergence between the interlocutors.

In (apparent) contrast with the dissenting relationship between the two interlocutors produced in particular by the previously-analyzed negation, we identified, at several times, syntactic and prosodic parallelisms between the speech of the two interlocutors. Do the two interlocutors agree on certain points? We are going to see how this is a matter of strategy: Each pretends to thus agree with the speech of his interlocutor, but this is most often to distort it or contest it. For example, the succession by parallelism between JMA51 and BT52:

(6) JMA51 – confirmez-vous que chacun des trois arbitres qui a qui s'est penché sur votre dossier a touché 330 000 euros pour faire cela

BT52 – ils ont touché je crois le les honoraires qui sont prévus à cet effet c'est un pourcentage sur les demandes et pas ni un franc de plus ni un franc de moins

(6') JMA51 – do you confirm that each of the three arbitrators who had who studied your case received 330,000 euros to do this

BT52 – they received I believe the the fees that were planned for this purpose it's a percentage of what was requested and not a franc more not a franc less

At the request of the interviewer for confirmation (“confirmez-vous”, JMA51), BT52 responds positively: He uses – by dialogic parallelism – the SVO syntactic structure [x toucher y] ([x receives y]) proposed by JMA51. The echo of the subject and the verb (“ils ont touché” ‘they received’) coupled with the *reformulation* of the object (“333 000 euros” in JMA51) as “les honoraires qui sont prévus à cet effet” (*the fees that were planned for this purpose*) has the double advantage of avoiding the mention of ready money that can appear to be an inordinate amount and referring to the legality of the right to work. BT develops this parallelism shaped by the reformulation, giving an impression of obviousness; even the negation that follows (“et pas ni un franc de plus ni un franc de moins” ‘and not a franc more nor a franc less’), far from being stressed contrastively, is said with a tone of simple clarification.

We also see parallelism in BT24 in which BT, instead of *reformulating* the speech of his interlocutor, *distorts* it:

(7) BT22– alors que politiquement il [F. Bayrou] incarne plus rien il est à la rue politiquement [...]

JMA23 – mais sur le fond il dit « l'État n'a plus de sous et il va...

BT24 – non mais sur le fond je suis heureux qu'il vienne demain pour tout vous dire

JMA 25 – et il va / et il va donner plusieurs centaines de millions xx à Bernard Tapie »

BT26 – oui mais il va me le dire il va me le dire je l'espère **demain** quand je serai là / ce sera beaucoup plus facile /

(7') BT22 – even though politically he [F. Bayrou] no longer personifies anything he is homeless politically [...]

JMA23 – but on the facts he says “the State has no more money and he goes...

BT24 – no but on the facts I am happy that he is coming tomorrow to be completely honest with you

JMA25 – and he is going / and he is going to give several hundreds of millions xx to Bernard Tapie

BT26 – yes but he is going to tell me he is going to tell me I hope so **tomorrow** when I will be there / that will be a lot easier /

We also identified a double parallelism with distortion: BT24 interrupts JMA23 by reusing the guiding PP of his interlocutor *sur le fond...* (‘on the facts’) but pursues a completely different route by which the embedding in the other’s speech enables its confiscation and its distortion. This also holds true in BT26 in which BT echoes the repetition of the phrase subject + auxiliary of JMA25 “et il va et il va donner (...)” (‘and he is going and he is going to give’) in “il va me le dire il va me le dire” (‘he is going to tell me he is going to tell me’), in unison in the dissonance. These parallelisms are marked by intonation: JMA23 pronounces the sequence “mais sur le fond” (‘but on the facts’) with an overall falling intonation contour which ends on the word “fond” before a pause (246 ms). We must nevertheless note that a pitch stress appears on the preposition “sur” (184 Hz). In his following remarks, BT echoes the expression “mais sur le fond” (‘but on the facts’), preceding it with the adverb “non” (‘no’) (BT24); however, instead of using a falling intonation like in JMA23, he uses a rising intonation contour, which calls for a continuation of the utterance (continuation contour, Delattre 1966). It gives prominence to the rest of the utterance, which makes it possible to impose BT’s point of view and to retake control of the previous utterance of JMA.

Does prosody contribute to the expression of the dialogism of the utterance?

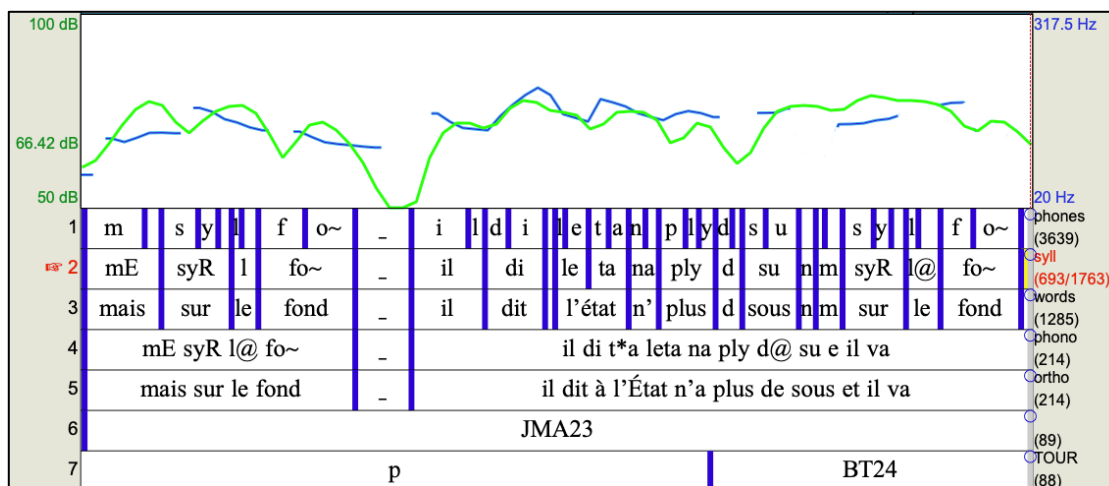


Figure 5: Acoustic and prosodic representation of the sequence JMA23-BT24 “non mais sur le fond”.

In BT26, the syntactic parallelism with distortion of JMA25 is accompanied by an intonation rise (on each of the utterances on which a parallel is drawn) and a similar final stress.

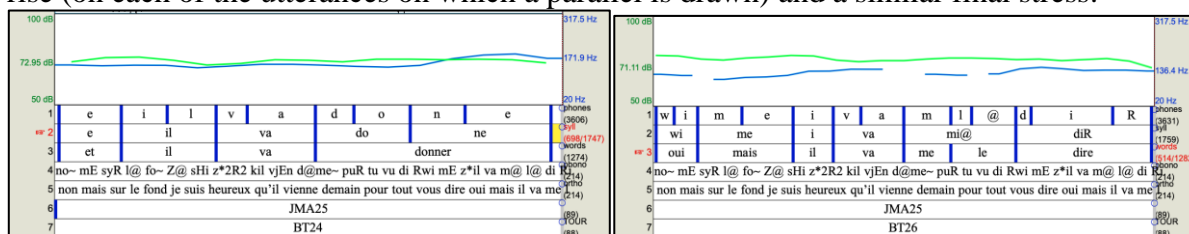


Figure 6: Acoustic and prosodic representation of the sequence JMA25-BT26 “et il va donner...” / “ou mais il va me le dire...”.

3.6. Echo

By echo, the enunciator E_1 reuses the utterance, or most often a part of the utterance (e), of the previous conversational turn of another enunciator, either to simply acknowledge receipt of what was just said or to question, make fun of, even ridicule the echoed segment. In the latter case, the echo of (e) in (E) is manifested by a specific prosody that functions as the evaluative commentary of E_1 on the echoed element. We found two occurrences of echo:

(8) JMA 41 – que vous aviez une relation :: privilégiée peut-être avec lui ?

BT42 – xxx (borborygme + mimogestualité). ouais et pourquoi pas très privilégiée et amicale / ouais vous en remettez un peu / non je ne suis pas ami et pour tout et pour vous rassurer / faire bien comprendre que je me défile pas / je le regrette j’aimerais bien être son ami c’est pas le cas / mais imaginons le pire il est ami comment peut-il intervenir

JMA 43 – (rire) le pire

(8’) JMA 41 – that you had a privileged relationship::: maybe with him?

BT42 – xxx (rumbles and gestures). yeah and why not very privileged and friendly / yeah you’re laying it on a bit thick / no I am not a friend and to and to reassure you / to make it easy to understand that I am not running away / I regret it I would like to be his friends it’s not the case / but let’s imagine the worst he is a friend how can he intervene

JMA43 – (laughs) the worst

JMA41 produces a heavily marked intonation rise on the word “privilégiée” (*privileged*), as a way of ironizing on the type of relationship that BT has with N. Sarkozy. BT42 starts by

echoing the adjective *privilégiée* without articulating it as such but in emitting a sort of highly depreciatory rumbling that he accompanies with a ridiculing gesture. He then echoes in a rhetorical question, “ouais et puis pourquoi pas très privilégiée” (*‘yeah and why not very privileged’*): The term *privilégiée* is preceded by the intensive adverb *très*, which he underlines with a strong stress (stress of pitch and intensity) to further mock the remarks of JMA41 and to respond to the irony contained in JMA42. Subsequently, JMA42 echoes the segment “le pire” (*‘the worst’*) of BT42 by accompanying it with a mocking laugh and a sarcastic tone.

In the echo, more so than in any other marker, the prosodic dimension is highly involved in the dialogisation of the utterance: It is this dimension which gives meaning to this speech act.

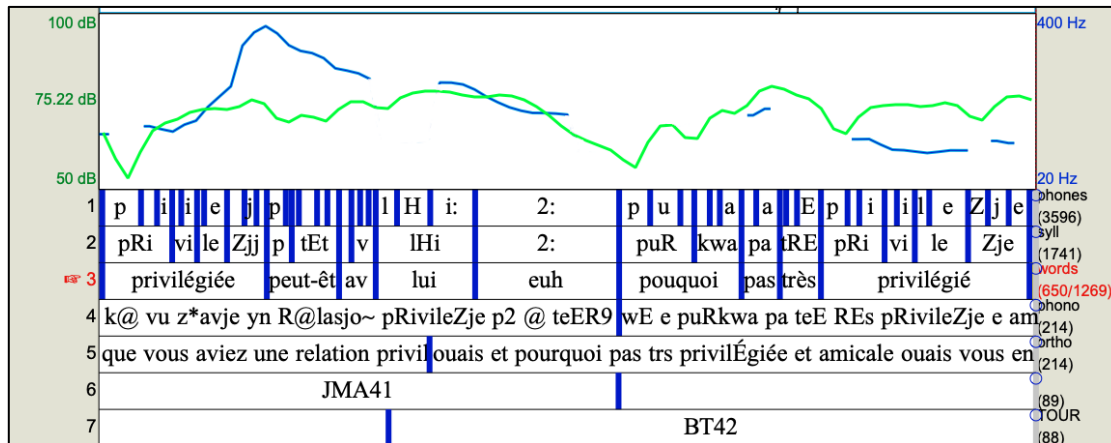


Figure 7: Acoustic and prosodic representation of the sequence JMA41-BT42 “que vous aviez une relation privilégiée peut-être avec lui euh...” / “ouais et puis pourquoi pas / très privilégiée...”.

3.7. Autonomous modalization

Autonomous modalization is a form of modalization through the Other’s discourse in which the utterance act [E] is locally modalized by reference to another utterance act [e], through the use of a word or a group of words (Authier-Revuz 1995, 2021). In written language, this borrowing from another utterance is marked typographically by quotation marks and/or italics, which can be accompanied by an explicit comment (for ex. “pour parler comme x” *‘to speak like x’*), which retrospectively or prospectively, links the aforesaid word or group of words to the discourse of another enunciator. In spoken language, apart from a possible comment, autonomous modalization is signified gesturally by both hands on either side of the face mimicking quotation marks and/or by a stronger intonation. We found only one occurrence of autonomous modalization, but which is designated by a quite unique intonation marking:

- (9) BT16 – [...] j’y vais avec plaisir et je ne laisserai aucune **ombre** // planer
 JMA 17 – /// et :: / quelle ombre pourrait-il y avoir ?
 BT18 – aucune donc c’est c’est pas la peine d’en chercher (petite rire sarcastique de JMA)

 (9’) BT16 – [...] I am happily going and I will not let any shadow // linger
 JMA17 – and :: / what shadow could there be?
 BT18 – none therefore it’s it’s not worth looking for one (small sarcastic laugh of JMA)

After having produced a silence of 248 ms after the contribution of BT16, JMA17 produces the elongated (512 ms) coordination conjunction “et” (*‘and’*), followed by a new, shorter silence (160 ms), which lays out an effect of suspense and echoes the pause produced by BT between “ombre” (*‘shadow’*) and “planer” (*‘linger’*). He continues with the question “quelle / ombre

pourrait-il y avoir?” (*‘what / shadow could there be?’*). The speaker does not do the elision expected of [ə] in [kəlɔ̃br]; instead, he produces the final [ə] in *quelle* ([kɛlə]), which enables him to phonetically detach the noun *ombre* from the determiner *quelle*, thereby signaling that he is borrowing the noun *ombre* from the speech of his interlocutor. Additionally, it can be remarked that “*quelle*” (*‘what’*) and particularly “*ombre*” (*‘shadow’*) are each given prominence by the presence of an emphatic stress (produced with a peak of intensity and a peak of pitch), a rising-falling movement of intonation and a glottal stop before the vowel [o~]. The phonetic resources enable the speaker to modalize autonomously, in an almost idiolectic way, the word *ombre* as a way to put it in quotation marks in order to signal the borrowing.

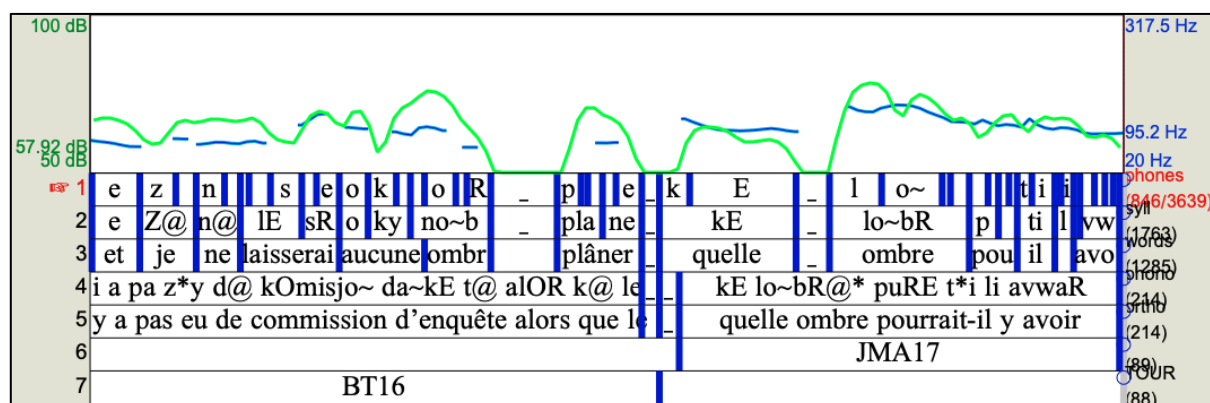


Figure 8: Prosodic representation of the sequence “j’y vais avec plaisir et je ne laisserai aucune ombre planer / quelle / ombre pourrait-il y avoir”.

Conclusion

The objective of this article was to start studying, with a political interview as corpus, the ways in which prosody contributes to the expression of the dialogism of the utterance. We have described how the parameters of fundamental frequency, of intensity and of duration prosodically affect the prototypical constructions of dialogism that are direct speech, cleft sentence and pseudo-cleft sentence, negation, parallelism, echo and autonomous modalization. The prosodic elements drawn upon are principally pauses and emphatic stresses and, secondarily, intonation variations. We also observed that this was not systematic, even if it was most often the case.

Prosody can frequently “lend a hand” to syntax in the marking of enunciative heterogeneity: The speakers use prosodic resources to support the internal dialogue of their utterance act with another utterance act. It seems, but this may be specific to the interview studied, that this prosodic accompaniment of syntactic markers is all the more present and all the more stressed when the counterdiscursive dimension of the utterance is great: Prosody – but also vocality and gestures which we did not analyze here – can reinforce the dissenting internal dialogue with the previous utterance.

In the future, we intend to verify and broaden these first results with a larger corpus and provide part of the answer to the two other questions that we have temporarily put aside: Can prosody alone signify the dialogism of the utterance? Is there a specifically dialogic prosody? Our hypothesis is, in light of what we have been able to observe (without analyzing) in the interview studied, that prosody can be the unique signifier of dialogism of an utterance but that a specifically dialogic prosody does not exist, outside of the prosodic and vocal mimesis making it possible to mimetically express the voice of the enunciator in its physical characteristics.

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Appendix B

Transcription de l'interview de B. Tapie par le journaliste J.-M. Apathie sur la station de radio RTL, le 09/09/2008

Conventions de transcription : [:] allongement vocalique ; [/] pause ; [xxx] syllabe inaudible ; [aaa] : insistance ; [...] interruption du tour de parole ; [aaaa] : chevauchement.

JMA1 – bonjour Bernard Tapie

BT2 – bonjour monsieur

JMA3 – en juillet dernier un tribunal arbitral vous a attribué 285 millions d'euros d'indemnité dans le dossier Adidas qui vous a opposé durant 15 ans au Crédit Lyonnais / les députés veulent en savoir plus sur ce sur ce jugement arbitral ils vous auditionneront donc **demain** / que leur direz-vous que nous ne savons pas déjà Bernard Tapie à *propos de ce jugement* ?

BT4 – *euh d'abord la commission* des finances / est en permanence en contrôle du CDR qui est une des sociétés qui appartient à l'état par conséquent elle l'a fait tout au long de l'année dernière de l'année d'avant / de l'année d'avant / c'est pas nouveau...

JMA5 – c'est une mission d'information qui a été créée spécialement **après** la sentence arbitrale

BT6 – nonon mais je dis qu'elle est dans son rôle / et c'est la moindre des choses...

JMA7 – elle est dans son rôle

BT8 – deuxièmement / il est:: normal aussi compte tenu de l'ensemble de tout ce qui a pu être dit sur ce sujet qu'elle souhaite en savoir davantage en in- en interrogeant et en invitant les différents protagonistes / alors j'y vais j'y vais...

JMA9 – *la décision elle peut remettre* en cause la décision ?

BT10 – mais bien sûr que non ou alors où serait-on si la politique pouvait remettre en cause (petit rire moqueur) une décision de justice devenue définitive // non ce qui est important par contre c'est que / on doit à nos concitoyens un certain nombre de vérités lorsque l'état se trouve a- avoir un procès contre un ancien **ministre** / et et et c'est la moindre des choses que d'en connaître les détails / pour l'instant euh les procédures étant même en cours::: on avait la pudeur de pas en parler / mais cette pudeur a pas été partagée par tout le monde donc allons-y / puisqu'il faut en parler on va en parler

JMA11 – vous dites « l'état contre un ancien ministre »...

BT12 – bé oui !

JMA13 – vous politisez cette: cette audition ?

BT14 – comment ? comment ?

JMA 15 – c'est l'ancien ministre ou c'est l'ancien homme d'affaires qui xxx...

BT16 – non mais c'est **le fait** d'être ancien ministre qui peut poser problème lorsque: le CDR a donné près d'un milliard de dollars au à Executive Life pour des fautes infiniment moins grandes que celles qu'ont été commises à mon égard / y a pas eu de commission d'enquête alors que les sommes étaient bien supérieures / donc c'est la moindre des choses / j'y vais avec plaisir et et je ne laisserai aucune **ombre** // planer

JMA17 – // et:: / quelle / **ombre** pourrait-il y avoir ?

BT18 – aucune donc c'est c'est pas la peine d'en d'en chercher (petit rire de JMA)

JMA19 – vous aurez: face à vous **demain** des adversaires très résolus François Bayrou en fait partie / il a beaucoup critiqué cette sentence arbitrale (BT : ouais) et il a dit récemment / « voilà un état qui n'a plus un sou dans ses caisses et qui donne le moyen à monsieur Tapie de rembourser ses dettes aux frais du contribuable »

BT20 – vous voulez pas en: dire d'autres ? parce qu'il en a dit quelques-unes *des conneries*

JMA21 – *il en a* il en a dit beaucoup... ?

BT22 – *ce que* ouais ce que je voudrais vous dire c'est que je suis épaté moi / de l'écart qu'il y a entre l'importance que vous donnez à ce monsieur / où tous les jours on fait les commentaires de ce qu'il pense de ce qu'il dit des bons points qu'il donne des mauvais points qu'il donne / alors que politiquement il incarne plus rien / il est à la rue politiquement / il a il a monté un

mouvement qui s'appelle le MODEM qui a deux députés il a pas été foutu de gagner les élections municipales chez lui / il a été battu (petit rire) entre parenthèses par une socialiste qu'il a traitée je vous dis pas comment avant de s'associer avec les socialistes / je pense qu'elle va avoir envie de raconter ses méthodes / et subitement on est là en train d'en faire le fer de lance de l'opposition

JMA23 – mais sur le fond ? il dit « l'état n'a plus de sous et *il va...*

BT24 – *non mais* sur le fond je suis heureux qu'il vienne **demain** pour tout vous dire

JMA25 – et il va / et *il va donner* plusieurs centaines de millions xx à Bernard Tapie »

BT26 – *oui mais il va me le dire il va me le dire* je l'espère **demain** quand je serai là / ce sera beaucoup plus facile / et ce sera surtout beaucoup plus pour moi rassurant de pouvoir dire aux gens la réalité / vous savez je m'attends à ce qu'un jour / comme il c'est sa fonction aujourd'hui / je m'attends à ce qu'un jour il déclare que c'est un scandale qu'on meure encore du cancer / et vous avez des gens qui diront « oui c'est vrai putain c'est quand même dommage qu'on meure d'un cancer » / par conséquent mélangez pas / la mission d'information qui est un devoir normal et de l'assemblée de m'entendre et moi de parler / et les a- et les attributs que se donne monsieur monsieur Bayrou du: d'une espèce d'ordre nouveau dans lequel il a retrouvé d'ailleurs pour ce tandem fabuleux (petit rire) monsieur xxx c'est un très beau couple

JMA27 – il a: il est membre de la commission des finances...

BT28 – *oui oui mais bien sûr* c'est à ce titre là

JMA29 – *donc il a:* il a la légitimité euh xxxxxx...

BT30 – oui oui de parler dans toutes les radios dans toutes les radios pour dire n'importe quoi ça c'est votre droit de le penser

JMA31 – bé::: vous pouvez pas dire que la commission est légitime quand elle va vous *entendre et disqualifier* François Bayrou

BT32 – *elle est légitime...*

JMA33 – vous pouvez pas dire deux choses en même temps

BT34 – oui mais attendez il faut laisser il faut laisser dans les lieux où c'est réservé le droit de dire les choses / **demain** il aura le droit de les dire ce sera même son devoir /

JMA35 – François Hollande premier secrétaire du parti socialiste / « Chacun connaît les relations de Bernard Tapie à Nicolas Sarkozy il faut savoir si cette relation a pu jouer pour obtenir la sentence arbitrale xx »...

BT36 – (dans un petit rire) il est très fort s'il connaît les relations que j'ai avec le président franchement / parce que elles sont pas du tout ce qu'on en fait croire / ensuite euh la sentence a pas été rendue par monsieur Sarkozy figurez-vous / ouais imaginons le pire voilà Sarkozy est mon meilleur ami voilà je suis Clavier voyez je suis Clavier...

JMA37 – mais vous **êtes ami** avec Nicolas Sarkozy

BT38 – non malheureusement /parce que j'aurais bien aimé mais c'est pas le cas

JMA39 – c'est ce que à d'autres moments vous avez pu dire que...

BT40 – j'ai dit que j'étais ami ? jamais vous avez pu entendre ça parce que c'est pas vrai...

JMA41 – que vous aviez euh une relation::: privilégiée peut-être avec lui ?

BT42 – (BT contrefait mimogestuellement JMA pour se moquer du terme *privilégiée*) ouais et puis pourquoi pas très privilégiée et amicale / ouais vous en remettez un peu / non je ne suis pas ami et pour tout et pour vous rassurer / pour vous faire bien comprendre que je me défile pas / je le regrette j'aimerais bien être son ami c'est pas le cas (petit rire) / mais imaginons le pire il est ami comment peut-il intervenir...

JMA43 – (rire) le pire

BT44 – comment peut-il intervenir sur des gens comme monsieur xxxxxx monsieur Mazeaud ou le premier président honoraire de la cour d'appel de Versailles ?

JMA45 – en passant un coup de fil

BT46 – ah oui / vous croyez Mazeaud capable de recevoir un coup de fil vous de il l'a montré avec l'affaire Hortefeux à quel point il était sensible aux directives / alors faut être un peu sérieux / et avant d'insulter les autres il faut connaître les choses connaître les dossiers / **demain** vous aurez l'opportunité / vous êtes un homme curieux j'espère que vous allez faire partie de ceux qui vont écouter et puis après vous allez essayer de comprendre pourquoi depuis **16 ans** / devant **toutes** les juridictions / tribunal de commerce cour d'appel cour de cassation cour d'arbitrage / les résultats ont toujours été les mêmes / **pas une fois** vous m'entendez **pas une fois** en 16 ans / ils ont gagné sur les prétendues qu'ils av- sur les prétentions qu'ils avaient sur la façon dont ils racontaient l'histoire / ils n'ont **jamais** gagné (en détachant chaque mot) /...
JMA47 – la cour de cassation la cour de cassation a cassé un jugement qui vous était favorable

BT48 – pourquoi vous dites ça c'est pas vrai voyez vous êtes comme les autres vous répétez des idioties / la cour de cassation n'a **jamais** cassé quelque chose qui m'était favorable elle a cassé...

JMA49 – vous avez eu un jugement favorable en cour d'appel et la cour de cassation *a cassé le jugement de la cour d'appel*

BT50 – *non elle a pas cassé elle a pas cassé le jugement* sur ce que vous dites / elle a cassé **une** branche du jugement qu'était ce qu'on avait pas demandé et elle a laissé recevables sur les deux autres qui sont les deux essentielles c'est-à-dire xxx et elle s'est portée xxx

JMA51 – confirmez-vous que chacun des trois arbitres qui a qui s'est penché sur votre dossier a touché 330 000 euros pour faire ça ?

BT52 – ils ont touché je crois le les honoraires qui sont prévus à cet effet c'est un pourcentage sur le: les demandes et: et pas ni un franc de plus ni un franc de moins

JMA53 – 330 000 euros c'est...

BT54 – mais j'en sais rien qu'est-ce vous voulez je trouve indécente votre question

JMA55 – ah bon !

BT56 – qu'est-ce qu'elle veut dire ? elle veut dire qu'on achète les arbitres ?

JMA57 – on est toujours un peu stupéfait de ces sommes là / comme elles sont publiées j'essaie de les *vérifier avec vous puisque vous étiez...*

BT58 – *mais c'est c'est c'est c'est les tarifs* officiels qui sont acceptés par les par le métier en question

JMA59 – l'une des parties qui avait choisi ces arbitres donc j'imaginai que vous connaissiez xx...

BT60 – les **deux parties** /comment vous osez dire ça ! / les arbitres ont été choisis par les deux parties

JMA61 – eh bien vous êtes l'une des deux parties qui ont choisi les arbitres donc j'imaginai que vous connaissiez les conditions dans lesquelles *ces arbitres sont intervenus*

BT62 – *mais c'est pas le problème* vous avez pas le choix / quand vous achetez une voiture vous avez une vignette à payer et quand vous avez fait un malus vous la payez donc c'est pas vous qui faites le tarif...

JMA63 – je voulais je voulais vérifier l'information *est-ce que chaque arbitre a touché 330 000 euros...*

BT64 – *mais vous avez pas besoin de vérifier* vous savez que c'est très vrai / vous savez que c'est vrai / et si vous trouvez ça indécent

JMA65 – le métier de journaliste c'est très vrai qu'ils ont touché 330 000 euros ?

BT66 – mais c'est pas le sujet il faut vous adresser à ceux qui déterminent les honoraires des arbitres

JMA67 – pour vous Bernard Tapie xxx...

BT68 – non mais je trouve scandaleux ce que vous faites vous essayez...

JMA69 – mais c'est pas scandaleux...

BT70 – c'est un scandale parce que vous essayez...

JMA71 – poser des questions ce n'est jamais un scandale Bernard Tapie !

BT72 – non c'est pas ça poser des questions pour laisser croire à ceux qui vous entendent que le fait d'avoir de toucher des honoraires rend la sentence suspect /et voilà je suis pas plus con que vous je comprends ce que vous voulez faire

JMA73 – 330 000 euros multiplié par trois ça fait un million d'euros je voulais savoir si l'état va payer un million d'euros xxx...

BT74 – mais c'est pas l'état qui va payer un million d'euros c'est à la fois les arbitres c'est à la fois les liquidateurs et c'est à la fois les CDR sur ce qu'ils ont gagné / pourquoi vous posez jamais la question de combien le Crédit Lyonnais a gagné ? ça vous intéresse pas ça...

JMA75 – eh bé combien il a gagné ?

BT76 – il faudrait leur demander à eux et c'est ce qu'on va *faire demain matin alors je vais simplement vous dire un chiffre...*

JMA77 – *eh bé on va leur demander d'accord / et vous combien vous avez gagné ?*

BT78 – ça ça vous regarde pas et *j'ai pris l'engagement xxx...*

JMA79 – *ah ben voyez y a des questions que vous voulez qu'on pose et d'autres xxx...*

BT80 – *attendez nononon* mais j'ai pas dit que j'allais pas le dire j'ai dit « ça vous regarde pas **aujourd'hui** » / et si vous me laissiez finir vous l'auriez entendu / vous l'entendrez demain /

JMA81 – xxx on le saura demain

BT82 – maintenant ne jouez pas ne jouez pas sur les gens par de la démagogie en faisant état de sommes qui correspondent d'une part pas à la vérité /et d'autre part au travail qui est fourni / alors je veux continuer sur xxx sur les honoraires des arbitres / les honoraires des arbitres

JMA83 – xx (geste de BT)

BT84 – nonon mais c'est trop facile / vous envoyez une prune et après on dit c'est fini / les honoraires des arbitres c'est à leur charge l'intégralité des frais des expertises et de toutes les études qu'ils font pendant un an / chacun / donc c'est pas::: vous confondez les recettes et les bénéfices

JMA85 – c'était une simple question et vous y avez répondu

BT86 – nonon

JMA87 – écoutez voilà je voulais vous demander vous pensez que vous aurez votre fiche sur Edwige ?

BT88 – j'ai pas compris

JMA89 – vous aurez votre fiche sur Edwige ?

BT90 – mais ça j'en ai rien à foutre moi j'ai rien à cacher / ça fait exactement 25 ans que vous me regardez dans le::: pour savoir si j'ai un polype / (rire de JMA) alors vous savez moi je xxxx (*BT se détourne de l'interaction et fait mine de se lever, ce qu'il fait...mettant de la sorte fin à l'interaction*)

JMA91 – (rire) Bernard Tapie on voit en tout cas sur quel ton il répondra demain aux questions de l'assemblée nationale c'était sur RTL bonne journée Bernard Tapie