

Jak čeští mluvčí 'uptalkují'?

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Structure of presentation

- Conversation Analysis
- Interactional Linguistic
- On-line syntax
- Uptalk
- Uptalk in Czech
- Examples

Conversation Analysis

- Ethnomethodology (Harold Garfinkel)

“Its concerns are with the ‘observability’ of ordinal social life, and its principle method of investigation is that of observation. Its focus is upon the methods by which observable social activities are produced. It seeks to investigate how social activities are accomplished by members of society.”
(Hester&Francis, 2004)

- Conversation Analysis (Harvey Sacks, Emanuel Schegloff)

Conversation Analysis

“The CA approach is distinctive (i) in assuming that language use, and social interaction more generally, is orderly at a minute level of detail. Additionally, this orderliness is conceived of as the product of shared methods of reasoning and action to which all competent social interactants attend. CA is also distinctive (ii) in that the goals of the analyses are structural — i.e. to describe the intertwined construction of practices, actions, activities, and the overall structure of interactions. With these goals and assumptions in mind, the data required for analyses are also distinctive (iii) in that they must be records of spontaneous, naturally occurring social interaction rather than, for instance, contrived interactions or those that might occur in a laboratory.” (Sidnell&Stivers, 2013)

Conversation Analysis

- *turn-constructive unit*

“There are various unit-types with which a speaker may set out to construct a turn. Unit-types for English include sentential, clausal, phrasal, and lexical constructions. Instances of the unit-types so usable allow a projection under way, and what, roughly, it will take for an instance of that unit-type to be completed. Unit-types lacking the feature of projectability may not be usable in the same way.” (Sacks, et al., 1974)

- *transition-relevance place*

Interactional Linguistics

- “The term *Interactional Linguistics* was introduced early in this century as a cover term for research endeavors such as phonology of conversation, grammar and interaction, contextualization of language, and prosody in talk-in-interaction – all attempts to to explore the working of language as systematically deployed in social interaction.”
- (Couper-Kuhlen&Selting, 2018)

On-line syntax

- “It is almost trivial to point out that a structuralist definition of the sentence is not carried with the on-line of syntax processing. The structuralist segmentation of a text into sentences is carried out not from a real-time emergence perspective, but rather from the bird’s eye view of the text editor, i.e. finished product.” (Auer, 2009)

On-line syntax

- Transitoriness (“rapid fading”)
- Irreversibility
- Synchronisation
- Projection

Projection

“Projection is forward-oriented; it enables speakers and recipients to predict – on the basis of what has been said so far – structural slots in the emergent syntactic gestalt more or less accurately. Projection hence enables speakers and hearers to answer the question ‘what next?’ in the online processing of an emergent gestalt. (...) One of the main functions of what we call ‘syntax’ for oral language is therefore to make projection possible.”(Auer, 2015)

Functions of intonation

- *Indexical* – properties of intonation about the speaker, such as their regional or social background their sex or their age.
- *Linguistic* – indicates whether an utterance is statement or a question; phrasing and so on.
- *Discourse* – management of an interaction, such as holding or ceding the floor, or signalling inclusion of the listener in the conversation.

(House, 2006; Warren, 2016)

Uptalk

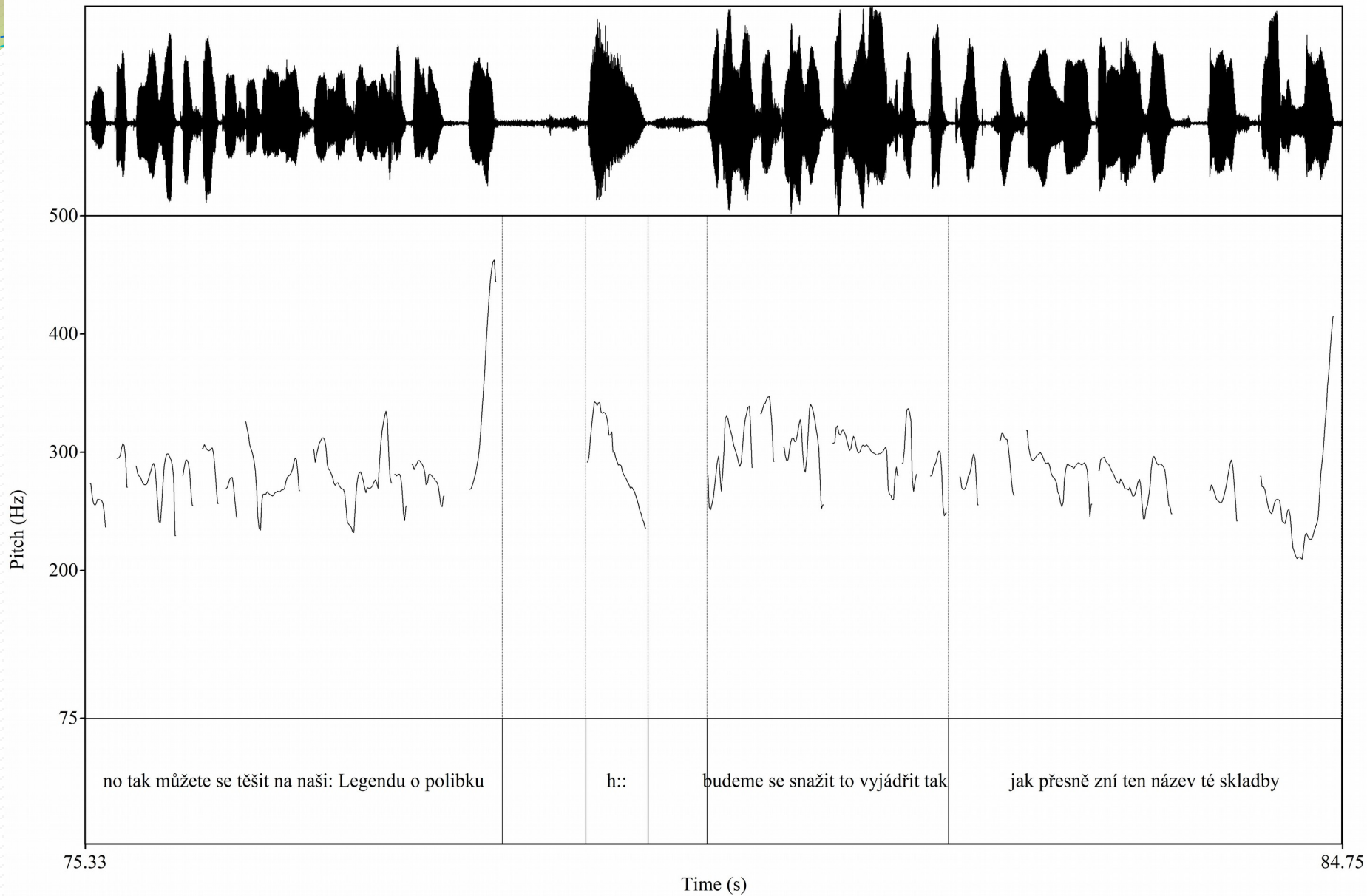
“a way of speaking in which the voice rises at the end of a statement, making it sound like a question”
(OALD)

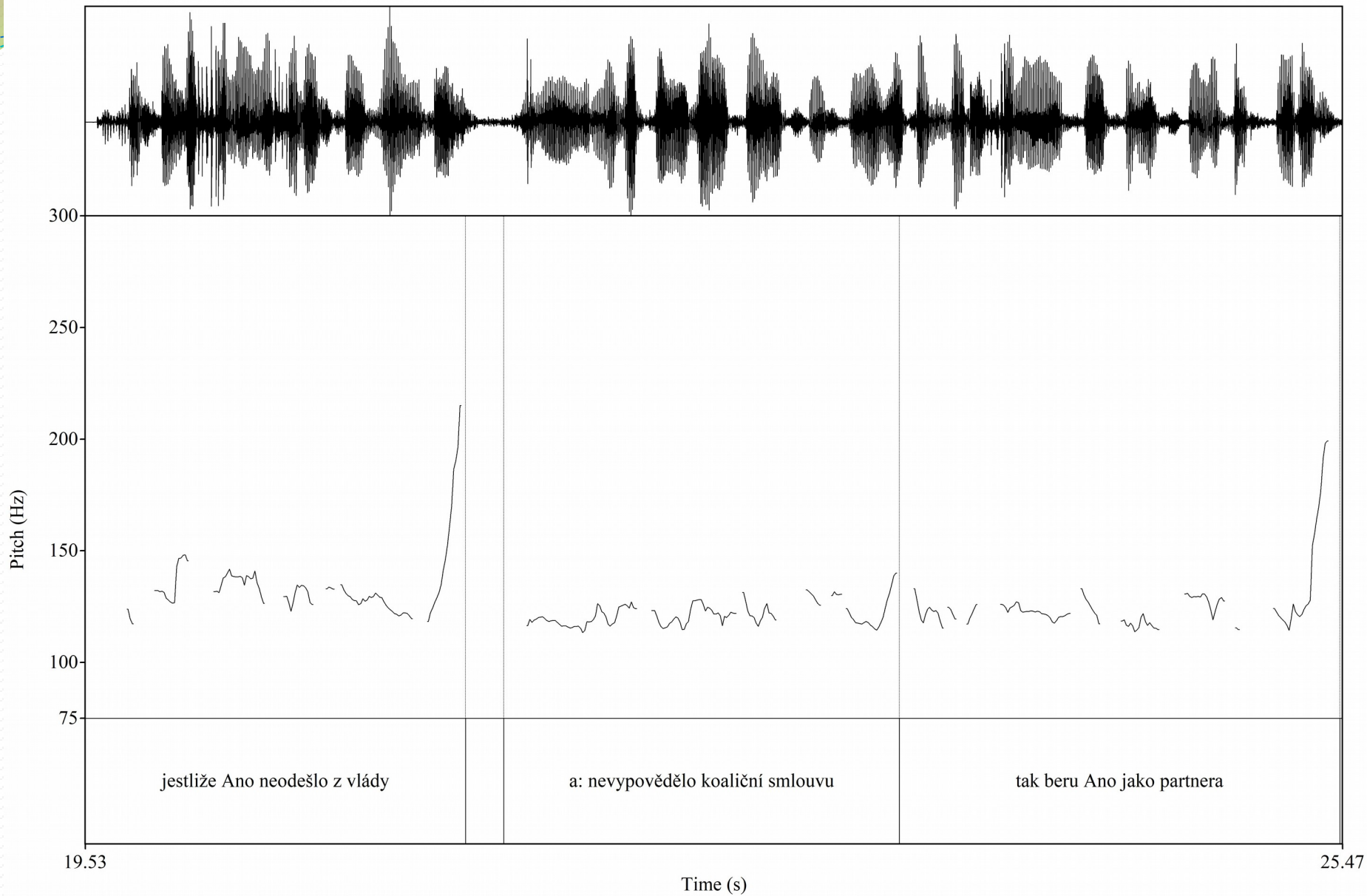
“a marked rising intonation pattern found at the ends of intonation units realised on declarative utterances, and which serves primarily to check comprehension or to seek feedback.”
(Warren, 2016)

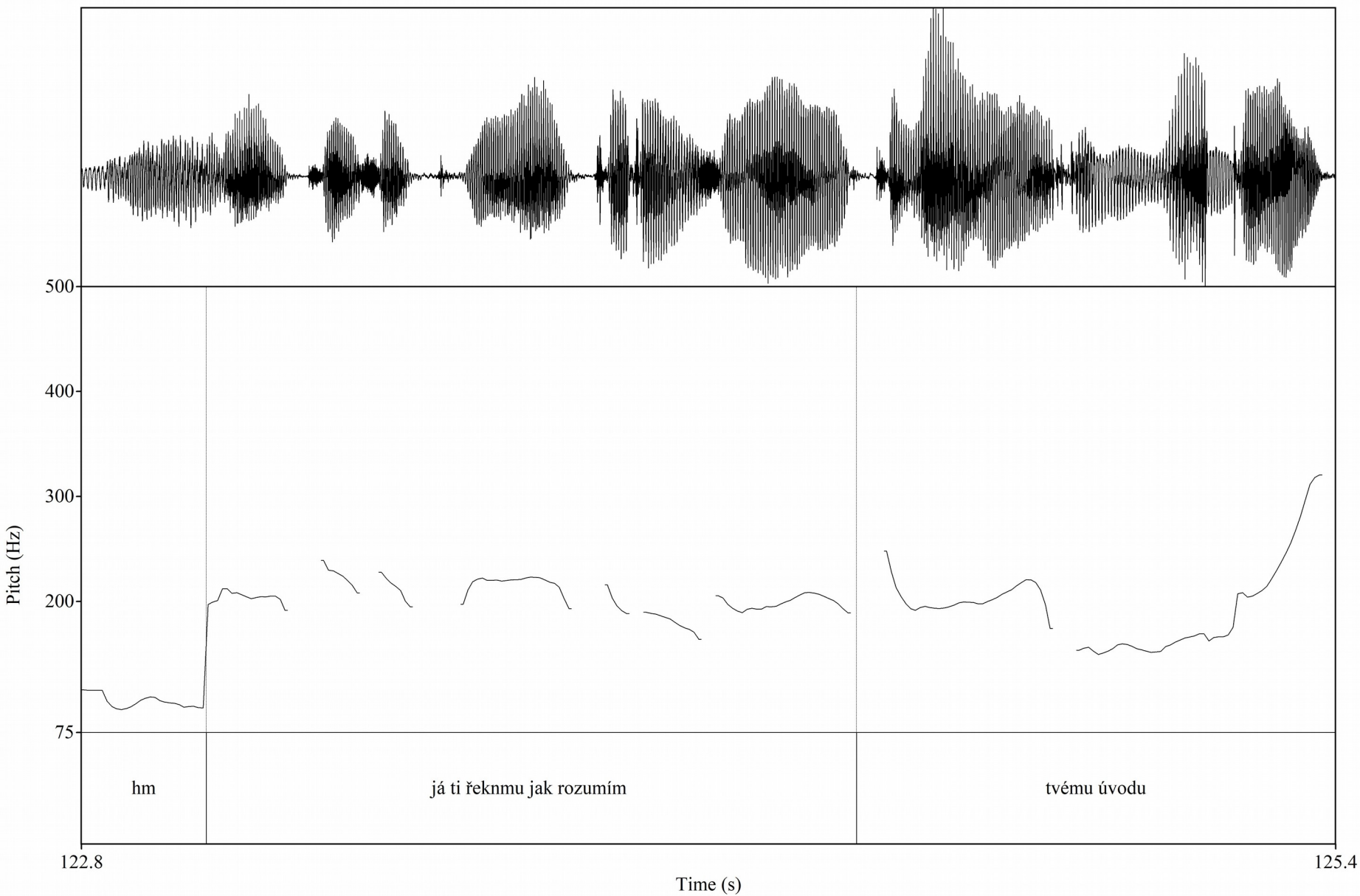
High-rising terminal
Urban Northern British

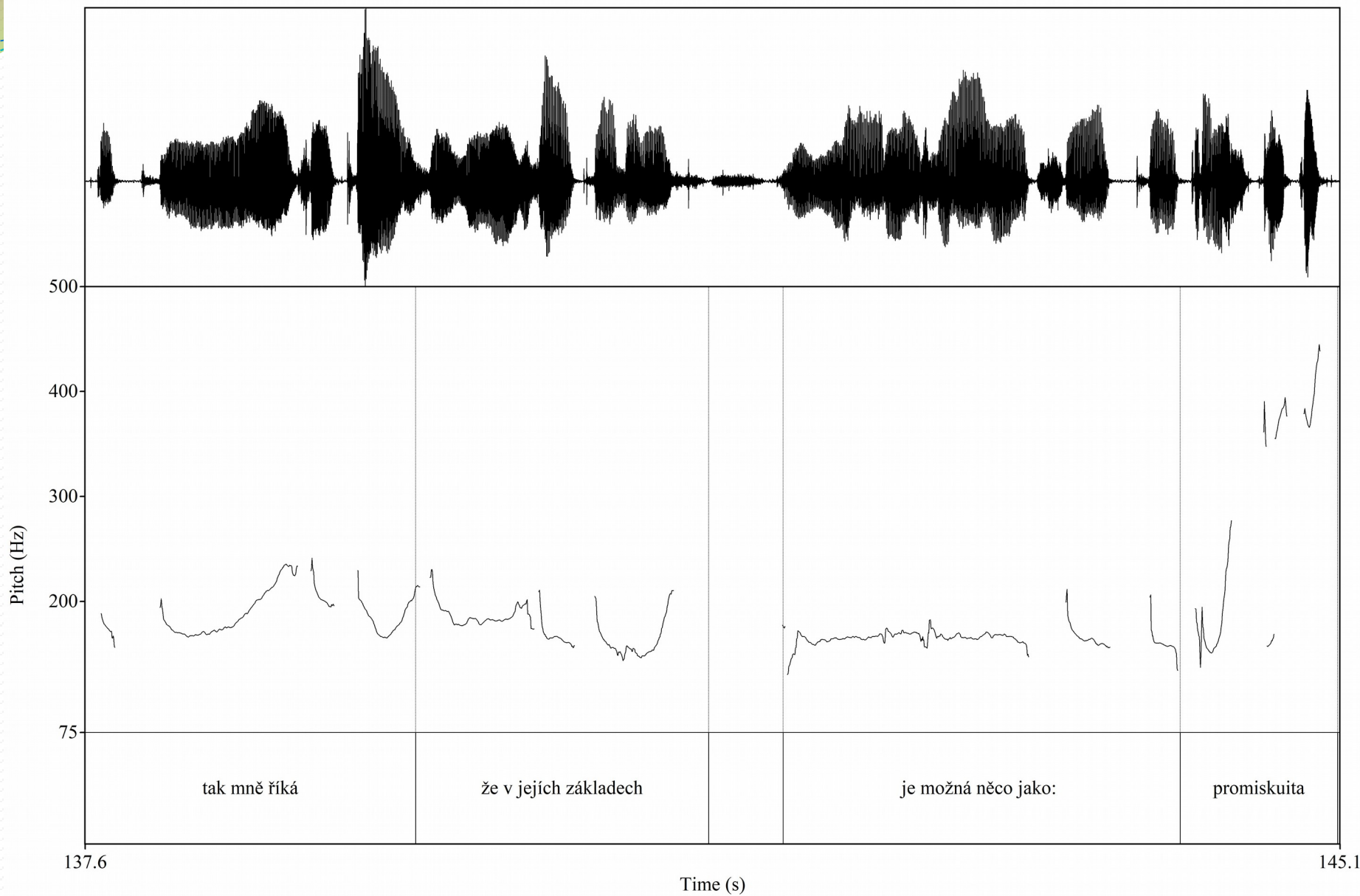
- Uptalk
- Melodém ukončují stoupavý
- Melodém neukončující

- “(...) existuje jeden znak, který charakterizuje všechny polokadence a jež chybí všem antikadencím (...): je to klesnutí slabiky předcházející bezprostředně před slabikou s intonačním centrem (t.j. před přízvučnou slabikou, na němž se kadence realizuje).”
- (Daneš, 1957)









137.6

Time (s)

145.1

Uptalk vs. questions

- “(...) the assumption that uptalk is ‘question-like intonation on a declarative utterance’ is problematic on many counts. The notion of ‘question’ is ambiguous between function and form; the belief that there is any single type of ‘question intonation’ is misplaced, as is the assumption that questions necessarily have rising intonation; and even if accept that ‘question-like intonation’ is shorthand for the type of rising intonation often found on YNQs, then there is lack of agreement concerning whether that type of rising intonation is identical or even similar to uptalk.
- (...)
- That is, true questions usually include some anaphoric reference to a previous utterance, and will usually be at the end of a turn. By contrast, uptalk tends to provide new information, and the speaker of uptalk typically continues to hold the floor.”
- (Warren, 2016)

Uptalk vs. question

A: do Barcelony

(0.8)

B: a tam se mluví jenom katalánsky

A: no i španělsky [ale i katalánsky]

B: [((smích))]

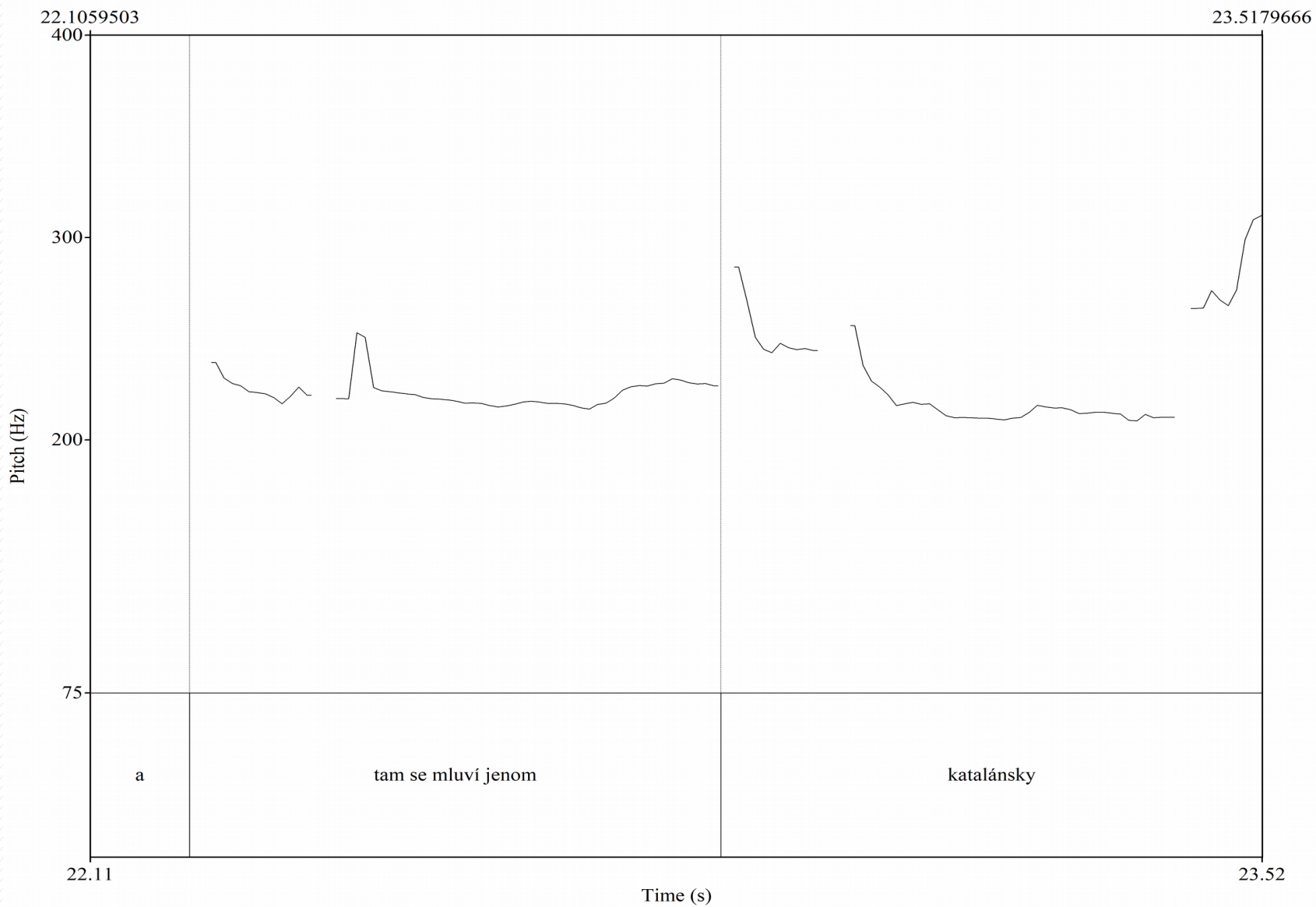
B: tak to stačíš ty

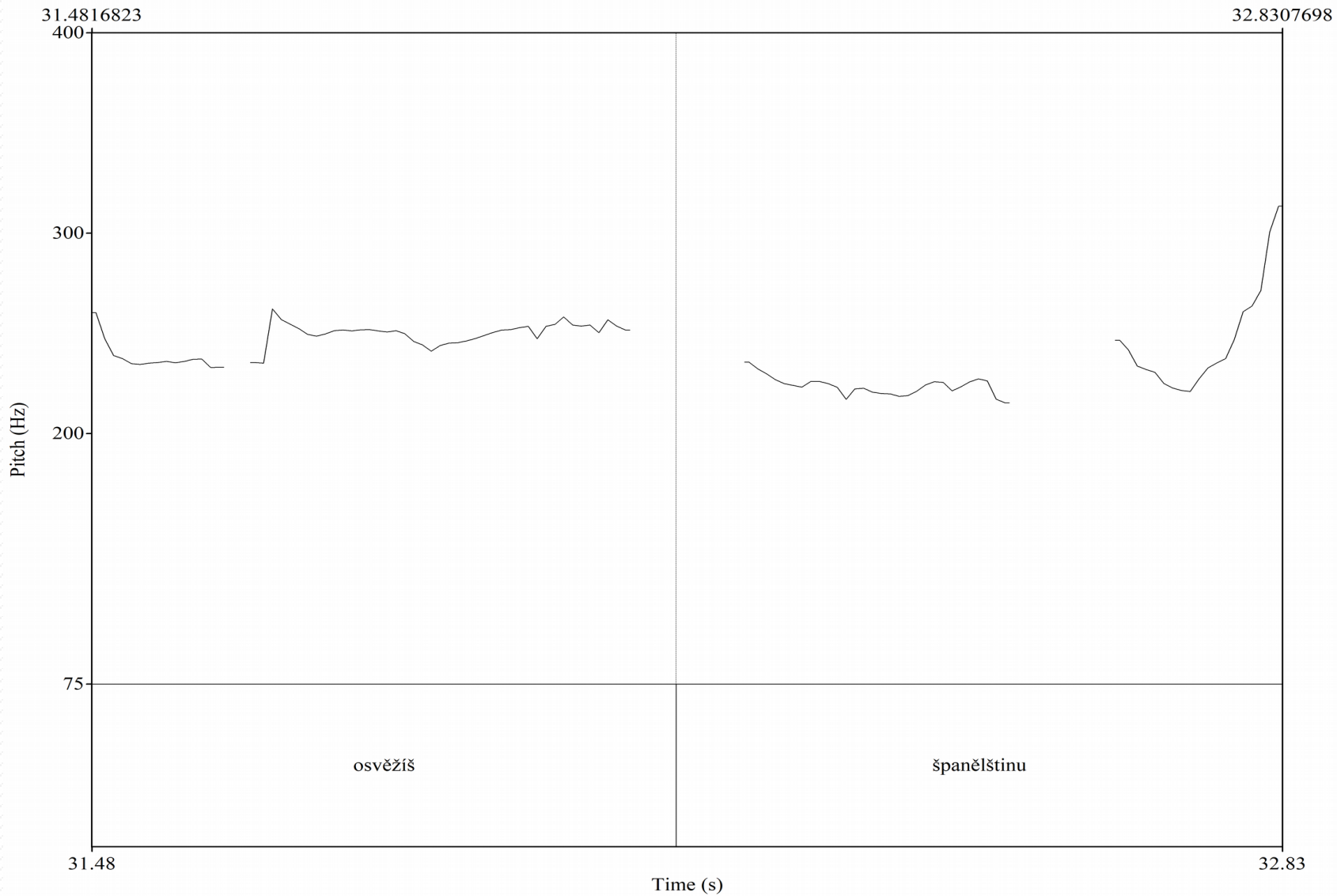
A: jo (0.6) myslíš (0.6) (no asi)

B: osvěžíš španělštinu

(0.6)

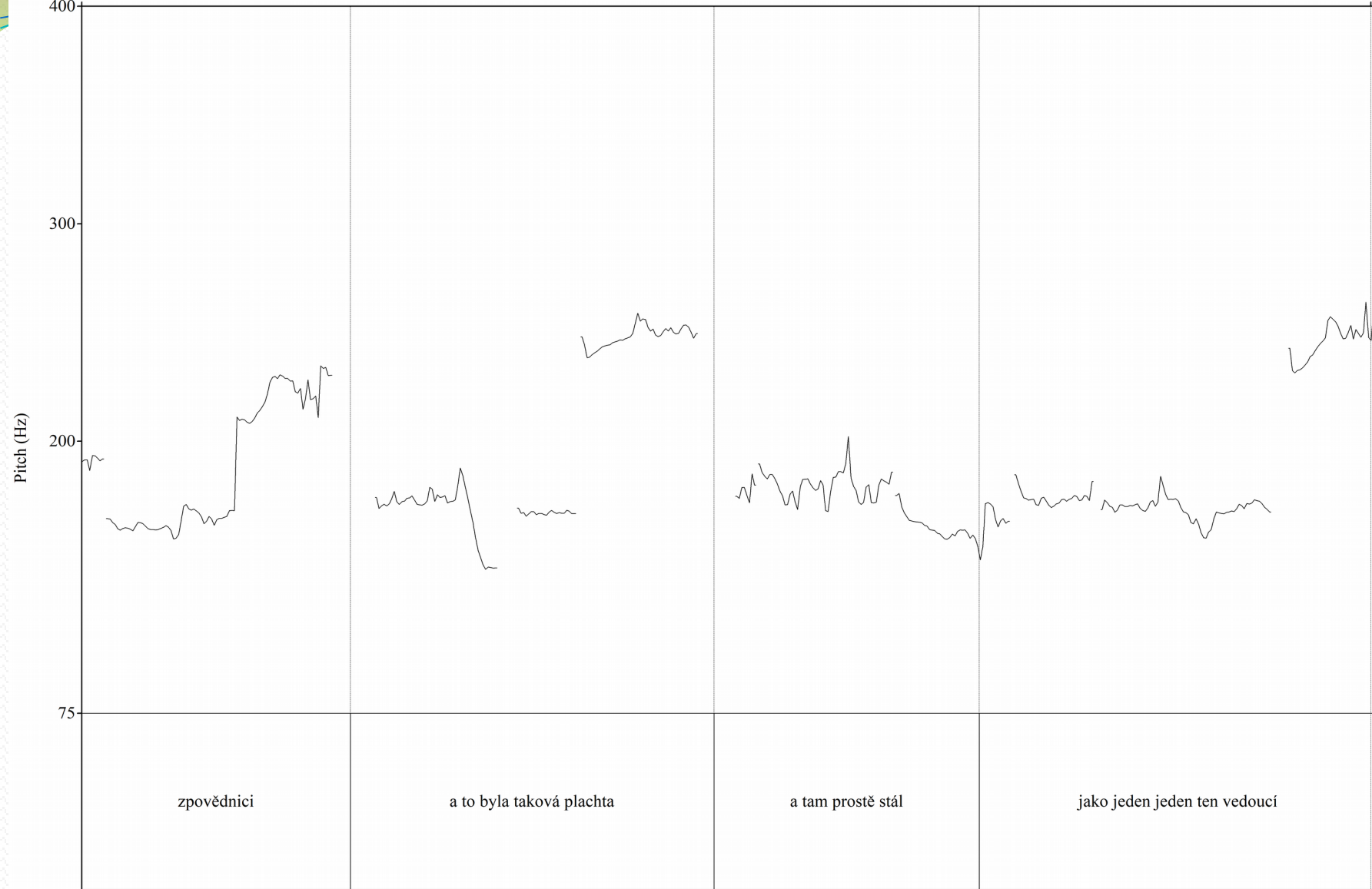
B: já se naučím základy ”





6.30524081

11.3864993



zповѣdnici

a to byla taková plachta

a tam prostě stál

jako jeden jeden ten vedoucí

6.305

Time (s)

11.41

- Uptalk se obvykle realizuje na konci výpovědí (TCU), nikoli uprostřed (ani např. na spojkách); projektuje pokračování repliky, většinou v delších, vícevýpovědních, replikách; často monologického rázu typu přednáška, vyprávění, delší odpověď v interview; není obecně rozšířen (tj. užívají jej někteří mluvčí, většinou mladší generace). Dvě podoby: a) prudké stoupnutí na poslední slabice; b) stoupnutí na začátku posledního taktu, pak tovná intonace (plateau).

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