7. Multivoicedness and artistic reformulations in directing-conversations

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1 Introduction

This chapter deals with multivoicedness and artistic reformulations in artistic task-oriented spoken communication between directors and actors in radio play productions. Artistic reformulation here means reformulation that follows artistic principles which are determined by the director. The term reformulation is used in the context of oral (artistic) text production to mean changing the performed (spoken) text versions, i.e. by rephrasing, correcting, or paraphrasing them. In artistic productions (e.g. film, theatre or radio play), the communication between directors and actors is called *directing-conversations* (in German: Regiegespräche). The interactive situation makes the communication partners reveal multiple voices, as they have to act, reformulate, and repeat the text in a collaborative way, with the director as the leading responsible person. The phenomenon of multivoicedness occurs particularly in the speech of directors, as they often quickly shift back and forth between multiple voices in order to demonstrate what they want the actor to do with the text. By voice is meant here a way of speaking that clearly refers to a specific character in the play, represents a function in terms of participant role in the production team, or signals an activity such as the directing or acting of the person speaking. The existence of different voices is assumed to be recognized as such by the communication partners within the artistic production. This means that each actor/actress and director can make use of several voices as long as it is clearly conveyed to the other communication partners what the particular voice refers to. A rich (possibly the richest) form of multivoicedness in directing-conversations is found in radio play productions, where communication - mainly carried out in separate rooms using microphones - mostly takes place in an exclusively spoken manner. Through the analysis of a corpus of directing-conversations between a director and one or more actors in a radio play production, this chapter demonstrates how the director reformulates the acting versions carried out by the actors, how artistic spoken reformulations can be characterized, and finally, how multivoicedness is revealed in his/her working process.

1.1 Multivoicedness

In artistic productions actors and directors collaboratively develop an oralized version of a written manuscript. This process consitutes the directing-conversation. Actors and directors sometimes talk *about* what the text is supposed to convey, how the text is supposed to be performed, or about former oralized

versions (e.g. by using reported speech), but very often they present each other with a dramatized version, expressing their suggestion or modification through prosody, manner of speaking, volume, etc. When communicating their ideas in this dramatized way, quoting the manuscript text rather than talking about it, actors and directors not only adopt one or more voices, but often shift rapidly back and forth between multiple voices. In an interactive situation this process of putting on different voices, sometimes only for a fragment of a line in the

manuscript, can be very complex, especially for the director.

The use of different voices has so far mainly been investigated in everyday language and informal speech (e.g. Goffmann 1974; Günthner 2002). When investigating everyday language, Goffmann observed participants performing different sequences of conversation as 'little shows', in which the participants in the interaction alter their way of speaking in order to indicate other people's speech (Goffmann 1974: 86). Günthner, also investigating everyday language, observed that when participants report the speech of people who are not present, recipients not only hear the voices of the imitated person, but also the implicit judgement of the performing participant about the absent person (Günthner 2002: 18). A separate approach to investigating directing-conversations is necessary though, as we are here dealing with task-oriented collaborative communication which is based on a manuscript and involves negotiating the spoken text between actors/actresses and the director. Furthermore, the process is aestheticizing since the activity is performed with an artistic goal.

I will present directing-conversations as task-oriented, aestheticizing, collaborative communication, and will analyse multivoicedness with reference to the techniques used by directors, in particular, but also by actors. I use the term multivoicedness in the context of text production processes in a way that draws on Barthes' idea of text as tissue (Barthes 1974: 94). Multivoicedness describes not only the participants' own voices (i.e. director speaks as director) and the participants' acting voices (i.e. actress X speaks as the character Xalti) that are performed, but also the multiple voices that are presented by participants in the production process, i.e. director's assistant, sound engineer, sound technician, but especially director and actors/actresses, which relate to the production

process per se.

1.2 Collaborative text production and reformulation

The analysis will show that the process of spoken text-development is based on a turn-taking structure² consisting of acting versions carried out by the actors and their reformulations carried out by the director. This structure of the collaborative oralization of the radio play manuscript is institutionalized, which means that it is recognised by people working in that field and therefore does not require introductory explanations, as the directing activities will develop out of the acting versions offered by the actors. In other words, the participants are familiar with the turn-taking structure of directing-conversations, which therefore doesn't require any negotiating per se, unless there are conflicts over whose turn it is to speak. This situation raises for us the question of what role multivoicedness plays in the reformulation process within directing-conversations.

Analysing multivoicedness in directing-conversations involves an analysis of the role of different voices in the process, and in the speech of the director in particular, and this will be shown by means of the interaction. As mentioned above, directing-conversations consist in this case exclusively of spoken reformulations based on the collaboration between the director and the actors/actresses. Reformulations and task-oriented collaboration are integral, inseparable parts of directing-conversation, and both need to be taken into account when analysing phenomena such as multivoicedness. This means that some longer extracts of the conversations are

necessary for the purposes of this analysis.

My analysis is connected with other works in the field of task-oriented collaborative text production, and I draw on linguistic discourse analysis (e.g. Heritage 1995, 2004; Gülich and Kotschi 1995, 1996; Krafft 1997; Fiehler 2001), on the research of conversational writing (see Lehnen and Gülich 1997; Lehnen 2000; Schindler 2003) and on the research of text-production (Keseling 1992; Rau 1992 , 1994; Wrobel 1992, 1995 and 1997). Of some relevance are also parts of ethnomethodological conversation analysis (Jefferson 1987). Following Gülich and Kotschi (linguistic discourse analysis) I assume that reformulations can appear as rephrasing, correction, paraphrases, and so on, and often occur in connection with problems in the communication process (Gülich and Kotschi 1996, 39). In line with Lehnen und Gülich (research of conversational writing) I consider the verbalization of text production activities as necessary when two or more people collaboratively produce a text. The activities need to be indicated or accompanied by verbal comments, which makes the production process visible (Lehnen and Gülich 1997: 113). Following Keseling, Wrobel, and Rau (research of text production) I assume that revisions (what are here called reformulations) are essential activities of text production, which generally involves several modifications - e.g. deleting, rephrasing, or correcting - before the text is considered finished (Rau 1992: 301; Wrobel 1992: 361ff.).

The details of my approach will become apparent in the analysis as this is highly context-specific. As noted above, multivoicedness can manifest itself in different ways. I will focus on the own voice, the acting voice, subtext, adapted prosody, and parallel speaking. I use the concept of *adapted prosody* or *neutral manner of speech* to refer to a specific way of quoting either the manuscript or the performed text version by integrating the quotation into the person's normal speech, without either acting out the quotation or indicating the quotation through the use of special prosody. In the analysis of multivoicedness I will also illustrate the spiral-like nature of the text production

1.3 The radio play production, participants and set-up

The following analysis of directing-conversations is based on the transcription of a radio play production that I recorded in 2002 at the German radio station Westdeutscher Rundfunk (WDR, Abteilung Hörspiel, Cologne). I recorded the criminal radio play *Ein Job*, which is about a Kurdish prisoner in Turkey, Alan, who has been released and flown to the United States, where he is supposed to commit a murder. The radio play is based on the novel *Ein Job* (A Job), by Irene Dische, and the radio play adaptation was written by the director of the production.⁴

The participants are: a director, a director's assistant, a sound engineer, a sound technician, and the actors/actresses (I am not listing additional participants, such as work placement students, etc.). The radio play studio that was used for the production is divided into more than one room. Unless they are making preparations for the recordings, the production team (director, director's assistant, sound engineer, and sound technician) mainly work in the directing room, which contains a mixing desk for the sound engineer, a computer for the sound technician, and microphones for the director and sound engineer. The actors and actresses work in the recording studio, where microphones and prompts have been set up for them. The two rooms are connected visually by a big window and acoustically through microphones. As mentioned above, the communication between director and actors/actresses takes place almost exclusively through acoustic means, however, as they generally can't see each other. English translations of the selected data extracts of the directing-conversations are provided in brackets underneath each line. More information on the transcription can be found in the transcription conventions (see Appendix).

2 Multivoicedness and artistic reformulation

In the following two sections (2.1 and 2.2) I will present two examples, each one with a different constellation of participants. I will demonstrate how the director and sometimes other participants makes use of different voices and I will discuss how the director reformulates the acting versions carried out by the actors. This will show the non-linear nature of the production as well as identify the different types of multivoicedness. As noted in the introduction, directors also talk about the performance and describe what they want from actors, but the focus is on different voices, not on descriptive directing. Finally, some suggestions as to the relationship between manifestations of multivoicedness and artistic reformulation will be made, e.g. the potential role of indirectness will briefly be addressed.

2.1 Example 1

The following example is not only characterized by turn-taking between director and actors/actresses presenting to each other their acting versions and instructions, but also by the participation of other members of the production team, such as the sound technician (TT).

In the following interaction I will look at how multivoicedness is used by the participants in order to contribute to the – in this case exclusively spoken – reformulations. I will investigate what type of voices the director takes up (e.g. his own voice or the actor's voice) within the different stages of the reformulation process, and I will present a problem (two transitions within the scene the actress X and the actor A have to do) that is dealt with in several reformulation phases. This will show a crucial aspect of directing conversations, i.e. its non-linear, spiral-like course.

The interaction in Example 1 is long, as I want to show the development of the text production. In order to make it easier to read and analyse it has been divided into four extracts containing four phases: reformulation phase 1 (lines 7 to 47), reformulation phase 2 (lines 47 to 70), reformulation phase 3 (lines 84 to 102), and reformulation phase 4 (lines 120 to 142). These extracst are

sequential and it is important to bear in mind that all phases together reveal the directing process and especially its spiral-like nature. The reformulation phases appear in brackets []. It might be useful to first read the transcription of each phase for content, and then come back to sections for specific analyses.

Example 1

Participants: R = director, A = actor who plays the character Alan, X = actress who plays the character Xalti, As = director's assistant, TT = sound technician, Be = participating observer, m = undefined male voice, G = sound, noise

Translations into English are written underneath the relevant line.

Example 1 Extract 1

1 R: <imitiert handyklingelton=""> c <imitates mobile="" ring="" tone=""> 2 A: wIEdersehn . good bye 3 X: hOffentlich doch . hope so</imitates></imitiert>	ÜddldüddldÜtt'+ ja ja (grUndsä?lich) jA yes yes (basically) yes
4 R: ((leise, überlegend)) ich hab hier zwEI ((quiet, thinking)) I have here two .	zwEI: Übergänge+ two transitions
5 R: ((lauter, hinweisend)) klEIn: momEnt ((louder, explaining)) just a mom	
6 R: ich hab zwEI kleine Anmerkungen . a I have two comments	sonstn bin ich . sEhr . zufrIEdn . . otherwise I am . very . happy with it
Reformulation phase 1	
7 R: momEnt bitte just a moment please 8 A:	[dieser ein(n) this one spot mjA:a hm yes
9 X: das überfÄllt ein(n) it's so overwhelmin	o auf EInmal so viel tExt all of a sudden so much text
10 R: stElle seite VIErnzwanzig mItte ne page twenty four in the middle, ok . 11 A:	. iss die frAge ob das . (?) brauch das . there's the question if it . (?) does it need hm (?)
12 R: auf dIEsn auf jedn fall frEU ich mic this anyway I am pleased 13 X: (?) 14 A: (?)	a dass wir nACHbarn sind ne für den that we are neighbours ok for the (?)
15 R: ANschluss (?) klingt (n) bISSchen	cÜnstlich hier . wo kOMM(n) sie hEr tificial here . where do you come from

MULTIVOICEDNESS IN DIRECTING-CONVERSATIONS: MILDE

18 R: AUSpieln ne' so ok a l	n bISSchen zerstrEUt is bit confused	s war so VORbereiter was so prepared t	e der he turn
19 R: schwEnk . (und de . (and	er?) sOhn iss in Istanbu l the) son was born in Is	l gebOrn was mAchn s tanbul what do you do	ie berUflich
20 R:	oder' or	' hat (?) (ge?t) has (?) (said?)	
21 As: ((zustimmend,	aber überlegend)) ja:		
((agreeing, bu 22 m:	t thinking about it)) yes	äh	
22 m:		an	uh
23 R:		yes ex	AU . dieser eine . diese ractly . this a . this
24 Be: dieses <i>entschUldi</i> this <i>I am sorry</i>	gn sie . das . das fand icl . that . I found th)
25 R: eine kUrve das stl a bend that's cor		ja . ok	
26 As:	aber . but		vas dafür halt hat is missing
27 Be:		t irOnisches (?) ng slightly ironic	
28 R:		ja . yes .	ja ja yeah yeah
29 As: fEhlt sind ebn re instead is any res		also sie kann . sp	
30 TT:	- ja		
31 As: text ((leiser u. lar		wenn von ihm nichts ko if he doesn't say anythi	
32 TT:	quieter and slower))	ii ne doesii t say anyum	ANdrerseits/ on the other hand
33 R: iss natÜrlich/ that is of course	auc		
34 TT:	ISS das auch so . dass	von ihm nichts kOMM the doesn't say anythin	
35 R:		TERn . ne' . weil sie ond . isn't it . because	erzÄhlt ja she talks
36 As: 37 TT: ((leicht lachend	_	hm	

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SPOKEN LANGUAGE PRAGMATICS

38 R: von SICH about herself 39 As: ((leise)) ja+. ((quiet)) yes. 40 TT:		s machn sie berUflich wenn sie what do you do when she
41 R:	(laut)) ja JA	ja JA . das .
((loud)) yes yes	yes yes . that
42 As:		
43 TT: auf das SIE gel emphasizes the	nt (?) und dann sprechn wir e she and then we speak with	doch mal wieder mit IHM . n him once again
44 R: (?meint) . dass s	ie die kUrve einfach (n) bissch	en anders flIEgn muss . ne' .
(?means) . that s	he has to approach it a bit dif	ferently . doesn't she .
45 As:		mm
		mm
46 TT:	dann	
	then	

In Example (1) we can see how multivoicedness is used in a longer and gradually developing reformulation process. In the four different reformulation phases in which the whole production team takes part, R wants to work on the problem of two transitions (in line 4: "ich hab hier zwEI: "... zwEI: Übergänge+" [I have

(4 sec)

i have a request

47 R: aber wieder von . SICH . ÄUßerlich werdn muss (4 sek.)] [ich hab ne BItte

here two .. two transitions]).

but has to become extrovert again

Reformulation phase 1 (lines 7 to 47) begins with the director R addressing two actors, A and X, and briefly gives them some feedback on their previous acting version before addressing the production team in order to discuss the acting version and the changes with them. Since the focus here is on R's contributions to the conversation, I indicate the secondary communication by the director's assistant As and the sound technician TT only with dots, question marks and parentheses to show that it is going on at the same time.

What is interesting in this phase is that multivoicedness is manifest in what I have called adapted prosody, i.e. a shift into a character's voice which involves adapting the quotation to the prosody of the speaker's own voice (this is indicated by underlining). Multivoicedness appears here as quick changes between two voices: the director begins briefly with his own voice as director (lines 7–10), addressing the whole team. He then switches into X's voice, the actress's voice as the character Xalti, applying adapted prosody, i.e. he quotes her text without any attempt to enact it, in lines 10, 12, and 15: "brauch das auf dIEsn auf jedn fall frEU ich mich .. dass wir nACHbarn sind ne für den ANschluss" [it need this anyway I am pleased .. that we are neighbours ok for the connection]). Immediately after that in line 15, R says that a text-part sounds a bit artificial, and again he switches briefly from his voice into X's voice, applying adapted prosody (in lines 15 and 17: "klingt (n) bISSchen kÜnstlich

hier . wo kOMM(n) sie hEr. ach entschUldigen sie .. wir müssn" [sounds a bit artificial here . where do you come from . oh I am sorry .. we need]). Another of those quick shifts from R's own voice into adapted prosody occurs in line 19.

At the end of reformulation phase 1 another member of the production team uses the same device. TT makes a suggestion regarding the emphasis of the word "SIE" [you (formal)] and briefly shifts into X's voice (in line 40: "aber wenn zum BEIspiel was machn sie berUflich wenn sie" [but when for example what do you do if she]), adapting this quoted fragment to the prosody of her own voice. The internal discussion between R and his production team finishes when R speaks into the microphone and addresses X and A, who are in the sound studio (line 47: "ich hab ne BItte" [I have a request]). R will work with X and A on the reformulations he has just discussed with his team and moves into the second reformulation phase.

Example 1 Extract 2

Reformulation phase 2

- 47 R: aber wieder von . SICH . ÄUßerlich werdn muss (4 sek.)] [ich hab ne BItte but has to become extrovert again (4 sec) i have a request
- 48 R: . könn wir nOchmal ANsetzn . wenn alan seite viernzwANzich Obn mit .. ich can we start once more .. when alan at top of page 24 with .. i think you will
- 49 R: dEnke ihr werdet eure positiOn: da . recht gut WIEderfindn mir HAT . alles: easily manage to find your positions again I liked everything
- 50 R: sehr gut gefAlln . es iss auch Alles sehr orgAnisch und pausIbel was ich finde very much . everything seems also very smooth and makes sense what I think
- 51 R: ISS nur es gibt zwei stElln die wACKln so bisschen das liegt natürlich auch is only that there are two parts that are a bit wobbly that of course has to do with the fact
- 52 R: DAran . dass der wAlther relativ WEnig . reagIERn kann . also Alan . weil . that walter can't respond very much . I mean alan . because

53 As:

hm hm

- 54 R: sie ja Elgentlich . ganz viel von SICH ((lachend)) erzä-hält+ . und er kann she ((laughing)) talks so much about herself that he can't do
- 55 R: nichts weiter tun als ZUhörn . äh . und da ist die stElle seite vIERnzwanzich anything else than listening . uhm . and there is the spot in the middle of page 24
- 56 R: MItte. und die stelle. FÜnfunzwanzich MItte. wo ich frau FENdl bittn and the spot in the middle of twenty five. where i would like to ask misses fendl
- 57 R: würde . so:n BISSchn . das iss so ähnlich wie Eben . wenn sie so in die . . it's a bit like . it is similar to what we had just now . when she

SPOKEN LANGUAGE PRAGMATICS 190 58 R: äh . in sich sElber verSINkt . äh .. dass es nich soo: .. wie aufm paPIER uh. becomes introvert. uh.. that it doesn't sound as if it were on paper (?.....) ja 60 TT: (?.....) 61 R: vorbereitet . auf EInmal so(ne) WENde nimmt . sondern dass sie sich . prepared . and that it all of a sudden has a change of course . but that she goes back to how (?...) (?.....) 62 As: (?....) 63 TT: (?....) 64 R: IRgendwie . wieder FÄngt .. also *wo kommn SIE her wenn ich frAgn darf *where do you come from if I may ask .. which means she was originally (?.....) (?..... 65 As: (?.....) (?.....) ja. 66 TT: 67 R: . entschUldigung .. das . hab ja ganz vergESSn . das wEIss ich ja st . das I completely forgot . I do know that* excuse me .. (?.....) 68 As: (?.....) (?.....) 69 TT: (?.....) 70 R: kann grad entschUldigung ich hab . ich hÖr da grAde nix . das klang i have . i'm not hearing anything right now . that sounded can just (?.....) 71 As: (?.....) (?.....) 72 TT: (?.....) iss da (n) mIkro in der 73 R: nur ebn so . so FERtig. so VORbereitet .. is there a mikrophone near by just so . so finished. so prepared (?.....) 74 As: (?....) 75 TT: 76 R: NÄhe'. ((leicht lachend)) häh+. ich hÖr nämlich sonst grad nix.. ((slightly laughing)) he . i can't hear anything right now otherwise .. (?..) der 77 X: 78 X: wAlther . einmal . schon geTRUnkn hat . als wa noch gar keinn shErry walther . once . already drank a bit . when we hadn't had any sherry mm 79 R: mm 80 X: hAttn' .. yet .. man hört es eigentlich kaum . wenn er schlUckt . aber ich glaube (?) 81 TT: when he swallows. but I think one hardly hears it . 82 R: . also . man hat es eigntlich . nUr bewusst gehÖrt an dEr stelle wo es sein well. one has consciously only heard it at the spot where it was supposed to be . because 83 R: sOllte weil . da wIrklich ne ABsolute . pAUse war . und sich . ALLes auf diesn and everything there really was a total pause.

MULTIVOICEDNESS IN DIRECTING-CONVERSATIONS: MILDE

] [also es war zIEmlich gUt 84 R: ein: wInzign schlUck fokusIERt hat. so it was quite good focused on this tiny sip. ((leicht lachend)) haa+ 85 As: ((slightly laughing)) he ((schmunzelnd)) hm hm+. 86 TT: ((slightly laughing)) hm hm

In reformulation phase 2 (lines 47 to 84) R gives X and A a short summary of what R and the production team have just discussed. After he explicitly tells them what needs improving (lines 47 to 61), he presents what he has just described in an acted version marked by the symbol "*" (61, 64, 67, and 70: "sondern dass sie sich . IRgendwie . wieder FÄngt .. also *wo kommn SIE her wenn ich fr Agn darf . entsch Uldigung .. das . hab ja ganz verg ESSn . das w EIss ich ja * . das kann grad" [but that she somehow calms down .. like *where do you come from if I may ask . sorry.. I forgot . I already know that* this could just]). R switches into X's voice, and presents X's text-part in an acting voice. This is the only case of multivoicedness in this phase.

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⁹⁵ R: entschUldign sie . hab ich ja ganz vergEssn* . also dass sie wieder ..

sorry . i completely forgot*

. so that she becomes

uh

- 96 R: nUchterner wird . hEUtiger . hIEsiger . ne' . und die zwEIte sAche iss Ebn more earthed . up to date . ok . and the second thing is just
- 97 R: . äh . als sie da (vo?) die geschichte erzählt von *IStanbu*l und *mein mann* uh . when she tells the story of *istanbu*l and *my husband*
- 98 R: war orientalIst und dann die nAzis und der sohn ist in IStanbul gebORn . äh was orientalist and then the nazis and the son was born in in istanbul .
- 99 R: . *was machn SIE eigentlich berUflich'*... also . dass das . wie aus (ner)
 what do you actually do as a profession ... well . so as if it comes from a
- 100 R: zerstrEUtheit kommt oder so dass das gar nich so bewUsst iss . oder dass confusion or that she is not so aware of it . or that
- 101 R: es ganz bew Us
st abr Upt geschwenkt wird dass die also irgendwo merkt she is very aware of that turn that she some
how notices .
- 102 R: dass sie sich ver . verlIERt . und dann (sagt?) ~also schlUss jetzt~ . äh .]
 that she is getting . lost . and then (says?) ~enough now~ . uh .

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In reformulation phase 3 (lines 84 to 102), R first of all presents X and A the textparts he has collaboratively developed with his team earlier in an acting voice (lines 94 to 95: "dieses . diese Elne stElle *wo komm sie her wenn ich frAgn darf' . ach . entschUldign sie . hab ich ja ganz vergEssn* . also dass sie wieder" [this . this one bit *where do you come from if I may ask . oh . I am sorry . I completely forgot* so that she again]). This phase shows that the reformulations keep circling around those two transitions R mentioned in the beginning and which are also the issue in phases 1 and 2. In lines 94 to 95 and in lines 98 to 99 the instructions are very precise and involve suggestions from other participants. R takes up TT's suggestion from the second reformulation phase to put emphasis on the word "SIE", which he brings forward by picking up X's voice and applying an acting voice (lines 98 to 99: "äh . *was machn SIE eigentlich berUflich'*... also . dass das" [uh . *by the way what do YOU do* ... so that it]). Another phenomenon of multivoicedness that occurs in this phase is subtext. Subtext here refers to the actual and underlying meaning of a text. R describes how he imagines X's attitude in a certain scene and instead of acting out a part of X's text he presents the subtext of her lines (line 102: "~also schlUss jetzt~" [that's enough now]) to let her know which attitude she is supposed to convey in her acting version. Note that this is not a description as in lines 95/96 where the director uses adjectives such as nüchtern or hiesig, rather it is a performed subtext involving direct speech using the character's acting voice. Acting voice and subtext are used by R to clarify what he described earlier.

MULTIVOICEDNESS IN DIRECTING-CONVERSATIONS: MILDE

Reformulation phase 4 begins in line 120. The following extract is a direct continuation of extract 3.

Example 1 Extract 4

104 R: z	urÚck zurÚck ins . ja prAktisch im hINterkopf back back to the . yes practically in your head
105 As: <i>lAngweile</i> : bore you i	
106 R: den sAtz ((le the sentence	eicht lachend)) *ich lAngweile sie* . ne' . e ((slightly laughing)) *i bore you* . ok .
107 X:	(?) ähm da hab ich uhm at that point i
108 R:	das war aber schÖn da . deshalb that was very nice there . that's why
109 As:	die hat noch/ she still had
110 X: cracker när been eating	crackers
111 f:	((schmunzelnd)) hehe ((slightly laughing)) hehe
	as war so schÖn . wirklich . also auch . auch dass . SIE erstmal that was so nice . really . that means also also that . she first ((schmunzelnd)) hm ((leicht lachend)) hehe ((slightly laughing)) hehe
115 R: welche AN offers some	e. <sniffs> and then she helps herself</sniffs>
116 As:	und dann sElber Isst (?)
117 R: erstmal(n)	paar gefÜhle aufsAUgn lÄsst . das passte ebn wie die crackers which soak up some emotions . that just now fit really well
118 As:	((leicht lachend) hehe ((slightly laughing)) hehe
119 TT:	((schmunzelnd)) hm . ((slightly laughing)) hm
Reformulation ph	ase 4
120 R: fAUst aufs	AUge . und von DAher wär halt ganz schÖn (?) [wenn wir and because of that would be quite nice if we just
	nnzich Obn einfach nochmal ANsetzn wir hAbn eigentlich alles in at top of twenty four we actually have everything
122 R: wUnderba	r im kAstn . und äh . das wärn einfach nur diese beiden stElln . orded . and uh . it is just these two spots .

SPOKEN LANGUAGE PRAGMATICS

123 R: und äh . am schlUss könnte der . Alan dann halt(n) BISSchen drängender and uh . at the end alan could be a bit more impatient

124 R: sein . weil das hAndy klIngelt und MISSes Allen das ebn gar nicht and misses allen doesn't pay any attention because the mobile phone rings ((leise aus Nachbarstudio)) ok. 125 A: 126 R: zur kENNtnis nimmt weil (?..) ja jetzt die SIT com guckt . (also?) das könnte to it because watches now the sitcom . (which means?) that could ((leise aus Nachbarstudio)) ja 127 A: 128 R: so(n) BISSchen mehr auseinANderlaufn (?...) also die pAUsn da vielleicht which means don't make the pauses develop a bit more apart 129 R: nich gAnz so gross lassn weil wir wISSn ja jetz dass der fERnseher quite so big because we know now that the television is turned on 130 R: läuft .. JA' . ok (?also) wir kÖnn: . wenn ihr die positiOn: wIEderfindet .. alright . ok (?that means) we can . when you find the position again 131 R: . mit diesm leichtn nIppn ANsetzn VIERnzwanzich Obn . sEhr gut . start with this slight sipping at top of twenty four . very good . ja . und wir . äh . mogeln uns 132 R: ok . and we . uh . sneak 133 X: ((leise aus Nachbarstudio)) (?.....) ((quietly from the studio next door)) ((leise aus Nachbarstudio)) genAU. ((quietly from the studio next door)) exactly. 135 R: da irgendwo rÜber . das schAffn wa schon . ((schmunzelnd)) hm . over there somewhere . we'll manage somehow . ((slightly laughing)) hm . 136 A: hier das AUsziehn war während sie über den mAntl rEdet (5 sek.) (5 seconds) here the taking off was while she talks about the cloak 138 A: ausziehn (?..) taking off *ach du lIEbe güte . ich hab ja mein: mAntl noch an* . (?..) 139 R: *good lord. I still have my coat on (?....) 140 X: (?....) (?....) 141 A: (?....) 142 R: *trInkn sie doch* ... ok . JA'] *please drink* ... ok. sehr gUt und gar nicht tEUer also. 143 X: (?....)+ very good and not expensive which means. 144 A: (?.....) sehr gut. 145 m:

146 X: fünf dOllar .. das iss überhaupt das bEste an amerika . five dollars .. that is generally the best thing about america .

very good.

die wirklich the really 147 X: wIchtign dinge sind BILLig. important things are cheap.

In the previous reformulation phase 3, R presented very concisely the aspects that needed working on. In reformulation phase 4 (lines 120 to 142) he brings up new aspects that need discussing. He mentions the two transitional parts again (lines 120 and 122: "das wärn einfach nur diese beiden stElln" [that would simply be these two parts]), and adds new aspects and suggestions which again involves multivoicedness. R switches into X's voice by making use of an acting voice (lines 137, 139, and 142: "während sie über den mAntl rEdet *ach du IIEbe güte . ich hab ja mein: mAntl noch an* . (?..) *trInkn sie doch* ... ok" [while she talks about the coat *good lord . I still have my coat on* . (?...) *please drink* ... ok]).

Multivoicedness is used in the interaction of Example 1 in order to draw attention to a certain part of the text that needs working on. In this extract the different types of multivoicedness used to work on the two transitions mentioned by the director are: adapted prosody, which pinpoints the text to be worked on without drawing attention to any specific aspect of it; acting voice, which shows how it is to be performed; and subtext, which is somewhere between describing and acting as it is an expressive device using the character's acting voice but does not quote the actual text. It was shown that in each reformulation phase these transitions were not just repeated, but were approached in different ways. In other words, the different reformulation phases circle around the task of the transitions, leading to a gradual and non-linear development of the directing-conversation.

R's approach here could be considered quite implicit, as he never directly criticizes the cast's acting versions, but instead always introduces his comments with some positive feedback (e.g. in reformulation phase 2, lines 49 and 50: "mir HAT alles: sehr gut gefAlln . es iss auch Alles sehr orgAnisch und pausIbel" [I liked everything . everything seems also very smooth and makes sense]), in order to weaken the following criticism (reformulation phase 2, lines 50 and 51: "was ich finde ISS nur es gibt zwei stElln die wACKln so bisschen" [what I think is only that there are two parts that are a bit wobbly]). I will return to the issue of implicit and explicit reformulation in section 2.3.

2.2 Example 2

The following example is part of an interaction consisting of six reformulations that are developed between R, the actress M, and the actor C. In this example I will present three of those reformulation phases, the first, the second, and the fourth, as the other phases contain examples of types of multivoicedness that have already been presented. In this interaction we can still recognize the spiral-like character of the text development, as the director and actors/actresses keep trying out different ways of dealing with the same problem (the volume of M and C's acting version).

This scene is again taken from the production Ein Job (A Job). M plays the Turkish woman, Ajda, and C plays David, a man from the United States. Both

ok

196

are minor roles. Ajda and David are having an affair behind the back of Süleyman, Ajda's husband. The first reformulation is still part of a rehearsal (meaning here a run-through without recording), in which R gives the actors essential instructions for the next acting version.

Example 2 Reformulation phase 1 R = director, TI = sound engineer, M = actress, who plays the character Ajda, C = actor, who plays

the character David, m = undefined male voice. iss das ne prObe oder was. 01 TI: is that a rehearsal or what. 02 M: i don't know whatyou make me hAppy . come ON . 03 C: (?...) seid nich gAnz so schnEll und. 04 R: don't be quite so quick and 05 m: ((sehr leise)) ja . (?..iss? prObe)+ .. ((very quiet)) yes . (?..is ? rehearsal)+ ... 06 R: äh . macht auch . (n) BISSchen mehr mit StIMMe (?...) weil sonst . uh. do it with a bit more voice $07\ R\text{:}\ also\ jEtz$. äh . ((laut)) als ihr noch für EUch probl Ert habt . und äh . well now . uh . ((loud)) when you rehearsed for yourself . and uh . 08 R: und . WIR hier nur+ in der gEgend RUMgestanden haben wars and . we were only standing about it was LAUter 09 C: louder es wIscht jetz alles so WEG 10 R: bEsser . ja es war LAUter . und . better . yes it was louder . and . it just wipes everything off now < m-HM>ja 11 C: <h-huh> yes (?.....) ja . nIch zu weit wEg vom MIkro 12 R: NE' alright. not so far away from the microphone auch nIch zu weit WEG vom MIkro 13 TT: also not so far from the microphone 14 R: und macht das äh ALLes auch durch das HÄNdeschütteln und so ALLes uh all that also by the hand shakes and so on all NE'. also das mit dem vorBEIhuschen 15 R: etwas offiziÖser . OPtisch . a bit more official. visually. ok. also the thing with passing by quickly 16 C: ja οk 17 R: iss schon oKEE das rEIcht auch . aber nehmt die stIMMe nicht zU sehr is already ok that's enough. but don't reduce the voice too much .. good .. es lÄUft 18 R: zurÜck . oKEE' .. good .. it starting now

In reformulation phase 1 it is the actors C and M who make use of different voices. They apply an acting voice in lines 2 and 3 ("i don't know what-"and "(?...) you make me hAppy.come ON"). R speaks here only in his own voice, and C speaks in his own voice once when anticipating the word that he thinks R is about to say (line 9: "LAUter" [louder]).

It is interesting that R gives M and C explicit instructions right from the beginning. This is revealed in R's use of imperatives (e.g. line 4: "seid nich gAnz so schnEll" [don't be quite so quick]). R straightaway applies a directing method that with the other group of participants in Example 1, which included major acting roles, he only used at a more advanced stage of the reformulation process after having tried different ways of presenting the problem, e.g. by describing a character.

Reformulation phase 2 shows adapted prosody applied by R and actor C, as well as an entirely new type of multivoicedness: parallel speaking.

Example 2 Reformulation phase 2

01 R:		schmIERlappen slimy person
02 C: n 03 w1:	nakes me hAppy .	(?hört sich AN wie ENGlischer schUlfunk) (?sounds like english school radio)
04 m:	((zeigt Abscheu)) wäh+ ((shows disgust)) uhhh	
05 As: 06 TT:		(?) aber (?.dieses) von but we need (?this) from
	((leichtes Lachen)) <hehe< td=""><td>>></td></hehe<>	>>
	((slightly laughing))	<m-hm> . du hast Recht</m-hm>
08 m:		<uh-huh> . you're right</uh-huh>
09 As:		zu ASCHda gesagt .
40 777	david s der seite VORher brauch	aid to aschda en wir AUch noch — sie hat ja hIEr AUch
10 1 1:	the page before as well	she still has here some
13 R:		oh DAve hurry Up
14 As:	(?)
15 TT:	noch son tExt	
16 C:	text	((laut)) das <i>DAve hurry up+</i> ((loud)) the
17 M:		(?)
18 m:		ja ok
19 G:	((lautes Umblättern)) X X ((turning pages loudly)	X
20 R:	ja das . äh . es	wÄre auch schÖn . mAch es mal vo wirklich . that would also be nice . do it once really from back
	yes the . un ((leise)) (?) ((quietly))	. High would also be filee do it once really from back

SPOKEN LANGUAGE PRAGMATICS

22 R: von da HINten there	also die entFERnung überbrÜcken tatjAna tatjAna
23 C: ja yes	ja yes
24 R: ah DAve	hurry Up und dann IN der beWEgung and then in the movement
25 C: 26 M: oh DAve	ASCHda . HOney .
27 R: zu dem hurry Up with the hurry u 28 C: everything oKAY 29 M:	
30 R: entFERnung noc 31 C: ja ok	n überbrÜckn und äh DAvid mu muss (n) a bit and uh david ha has to
32 R: BISSchen AUfpass be a bit careful	en . äh . es wird (n) BISS:chen: SCHUlfunkmäßig . uh . it becomes a bit like school radio
	. der LETZte satz ja'nich so FEIN sprEchn nce . the last sentence ok don't speak so posh ja . ja: ja
35 R: snObby . kam da it sounded snobby 36 C: (?)	s jetzt grAde okee es lÄUft .
37 M:	מא בא בא בא מים

In this interaction, R points out a specific part of the text using applied prosody, the type of multivoicedness he has only used so far when discussing aspects with members of the production team, such as the sound engineer or the sound technician (line 13: "oh DAve hurry Up"). Right afterwards he demonstrates another form of multivoicedness that hasn't occurred in the previously discussed examples. C picks up R's formulation using applied prosody himself to make a suggestion (line 16: "((laut)) das DAve hurry up+" [((loud)) the DAve hurry up+]). R switches from his own voice into M's voice using applied prosody.

A further phenomenon that is found between the director and actors/actresses is parallel speaking. In line 26 M realizes, i.e. performs, R's reformulation: "oh Dave" in a way that is reminiscent of the communicative collaboration between an actor and a prompter, or a speaker and an interpreter involved in simultaneous interpreting. Up to now in the interactions, the actors/actresses have waited for R to finish his reformulation before they then realize it in the next acting version. In this case, however, when the interaction is not being recorded for the production, the actor's realization occurs immediately, while R is still reformulating. In this way the speaker clarifies the context of the relevant scene.

The final example of a reformulation phase demonstrates how complex and

fast multivoicedness can be and how it combines with parallel speaking. It shows R's quick shifts back and forth between four voices: his own, C's acting voice, M's acting voice and subtext for M.

Example 2 Extract of reformulation phase 4

that way v	Egen EUch EIgentlich äh NIch so gut das hEIßt wenn DU also we can't really uh get you very well which means if you s ja
	yes
5 R: . schSCH . sch sch .	sagst . weil er LAUt sagt . *ASCHda HOney* . because he loudly says
. scn scn . 16 C:	HOney . Everything
17 R: ja . * <i>Fl</i> ok 18 C: <i>oKA</i> Y .	FFt* *HOney*. ~jetzt hör mal hier mit KOseworten und sowas AUf
49 R: <mm 50 C: ja . ok</mm 	n> und der DAvid der muß da . äh . gar nicht zwINgend darauf and david doesn't necessarily have to respond to this
51 R: reaglErn . 52 C:	der kann ja ~HEY . was hEIßt (n) das' ~hey . what is that supposed to mean ja ja genAU . der kann ja sagen hey . (?)
	yes yes exactly . he can say hey
53 R: iss alles in everything 54 C: (?	n Ordung'. was iss(n) LOS mit ((lachend)) DIr'. g ok . what's the matter with ((laughing)) you
everything 54 C: (? 55 M: 56 R: warum so why shou	n Ordung' . was iss(n) LOS mit ((lachend)) DIr'. g ok . what's the matter with ((laughing)) you
everything 54 C: (? 55 M: 56 R: warum so why shou	n Ordung'. was iss(n) LOS mit ((lachend)) DIr'. g ok . what's the matter with ((laughing)) you (?) alRIght' (? yes DAve) bill ich LEIse sein . LIEBst du mich nicht mehr' ((lacht)) hehe> ald i be quiet . don't you love me anymore ((laughs)) yeah . whats (?) ALLes in ORdnung
everything 54 C: (?	o Ordung'. was iss(n) LOS mit ((lachend)) DIr'. g ok . what's the matter with ((laughing)) you (?) alRIght' (? yes DAve) bill ich LEIse sein . LIEBst du mich nicht mehr' ((lacht)) hehe> ald i be quiet . don't you love me anymore ((laughs)) yeah . whats
everything 54 C: (? 55 M: 56 R: warum so why shou 57 C: 58 R: 59 C: the MAt.	n Ordung'. was iss(n) LOS mit ((lachend)) DIr'. g ok . what's the matter with ((laughing)) you (?) alRIght' (? yes DAve) bill ich LEIse sein . LIEBst du mich nicht mehr' ((lacht)) <hehe> ald i be quiet . don't you love me anymore ((laughs)) yeah . whats (?) ALLes in ORdnung everything ok ter . i want to tEll you Every (?) ((lacht)) <hm> ((laughs)) n ORdnung ich fühl mich GUt . DAnn ist doch in ORdnung</hm></hehe>

SPOKEN LANGUAGE PRAGMATICS

genAU. DAve nImm 66 R: frOh~. ((lacht)) <hehe> exactly . dave don't worry ok then~ . ((laughs)) that makes me hAppy (?...) 67 C: (?..) 68 R: mal . nImm mal Überhaupt keine RÜcksicht . ja' about don't worry about . ok genAU. jaja das hab ich mir AUch 69 C: exactly . yes yes . i thought about it myself im grOßen glÜck 70 R: very happy 71 C: grad überlEgt . da muß man nicht drauf EINsteign actually just now . i don't need to respond to that iss auch 72 R: ((lacht)) geNAU+ JA it's also ((laughs)) exactly yes ~frAUn SInd mAnchmal so~ ((lacht)) <hehe> 73 C: ~that's what women are like sometimes~ die GIbt dir nur die HAnd ne'. und will gleich ins AUto 74 R: KOmisch she just gives you her hand. and then she wants to get into the a bit funny <hehehehe> 76 R: ((lacht)) <hehe> .. oKEE . ES . LÄUft . car right away ((laughs)) ..ok . it . starts oh . DAve . hurry UP 77 M:

In the beginning of this extract, R points out that M's and C's text-parts shouldn't overlap (lines 43 and 45: "so wir krIEgen EUch EIgentlich äh NIch so gut" [that way we can't really uh get you very well]). Then R specifies that instruction regarding the overlap and demonstrates the timing of their turns by applying acting voice and subtext. R switches into C's voice in an acting voice (line 45: "*ASCHda HOney*"), then briefly switches into M's voice (line 47: "*FFFt*"), switches back into C's voice (line 47: "*HOney*"), and then switches into M's voice, applying subtext (line 47: "~jetzt hör mal hier mit KOseworten und sowas AUf~" [stop calling me cute names and things like that]).

From line 51 ("~HEY. was hElst (n) das' iss alles in Ordung'" [hey. what is that supposed to mean everything ok]) to line 67 ("that makes me hAppy") we can see the immediate realization of R's instructions. For example, R gives C the subtext that his actual text is based on (line 63: "DAnn ist doch GUt" [that is ok then]), and C translates and realizes R's subtext in his own acting voice in an instance of parallel speaking (line 64: "GOOd. darling"). Another example is to be found in lines 63 and 66, when R spontaneously makes up the subtext for C's part of the text ("da bIN ich doch frOh~" [I am happy about it]), and C immediately translates and realizes R's instruction (line 67: "that makes me hAppy"). The parallel speaking was M's and, in particular, C's method of dealing with R's instructions, which as a method hadn't been discussed or agreed on earlier. We can see in this interaction that director and actor/actress (here with minor roles) mutually influence each other in their ways of interaction,

as R adjusts to this immediate technique and develops further instructions on that basis.

Subtext as a directing method is used here to give instructions on a micro-level. It is intended to help C and M develop their roles and, in particular, to enable them to formulate conversation in English, independently from the manuscript. In line 73 we can see that R's method of using subtext catches on, when C starts producing subtext for his own character (line 73: "~frAUn SInd mAnchmal so~" [that's what women are like sometimes]). C spontaneously creates short text fragments in English for his role, which R considers appropriate. Shortly after C's utterance of subtext, R switches back into his own voice and indicates that the recording is starting (line 76: "oKEE . ES . LÄUft" [ok . it . starts]).

R's approach in example 2 could be considered quite explicit, as – in contrast to example 1 – he directly criticizes the cast's acting versions without any attempt to weaken his criticism (in lines 4 and 6: "seid nich gAnz so schnEll und . äh . macht auch . (n) BISSchen mehr mit StIMMe" [don't be quite so quick and uh . do it with a bit more voice]). Section 2.3 briefly sketches the potential role of explicitness and implicitness in the relationship between reformulation and different types of multivoicedness.

2.3 The relationship between reformulation and multivoicedness

In addition to illustrating multivoicedness per se, and because reformulations are a type of correction, or at least intervention, we may ask whether there is a relationship between reformulation and multivoicedness, and if this can in turn be related, at least partially, to discrete/less discrete verbal expression, i.e. in terms of face-saving. Jefferson (1987) is of interest here as she attempts to categorize corrections, which are a specific form of reformulation, even though her study is based on different data. Jefferson distinguishes between two forms of corrections, exposed correction and embedded correction, which are 'devices for repairing a problematic item in ongoing talk' (Jefferson 1987: 97). Spoken artistic reformulations are unlikely to be classified into either one or the other, but are rather to be seen in terms of a continuum from explicit to implicit reformulation.

If, for example, the director takes up the actor's voice in an acting voice straight after the acting version, we are dealing with a rather explicit form of reformulating. If, on the other hand, the director begins the reformulating process after the acting version with positive feedback and describes how he imagines the scene (see Example 1, lines 47–67), and only then makes use of an acting voice, that form of reformulating is to be regarded as implicit, since the different voice appears as a specification of what has previously been described in a more abstract or general way. A rather explicit form of reformulating is presented in Example 2, reformulation phase 4, which illustrates multivoicedness, applied in several ways by the director R and by the actor C. This example can be regarded as explicit because the director goes through a whole scene giving exact instructions for the timing of the character's turns. The idea of a continuum from implicit to explicit might be helpful in future research into the ways directors reformulate the performed acting versions and this in turn could be related to other factors such as the image of the actor/actresses (Goffmann 1996).

3 Conclusion

The presented examples show that participants of radio play productions, in particular the director and actors/actresses, make use of multivoicedness in directing-conversations. We can see that the director makes use of different voices in order to point out and specify certain aspects of the actor's/actresses acting versions. For example, a director often briefly – in an acting voice – switches into the voice of the actor/actress. The director uses this method to reformulate and specify the aspect he wants the actor or actress to improve in the next acting version. Or a director presents a subtext for the actor/actress in order to present the underlying meaning of a specific text-part, which he doesn't do in his own voice, but in the voice of the actor/actress. Another type of voice applied by several participants, including the director, sound technician and an actor, is adapted prosody. It appears when the director discusses the text with other participants and it is used to quote a specific short text-part in a neutral way without drawing attention to any specific aspect, such as the emphasis on a specific syllable.

In the examples of interactions with actors/actresses with a main role (example 1), we can see some evidence that the director's reformulations of the acting versions are less direct than they were in the presented interactions with actors/actresses with a minor role (Example 2). This suggests a relationship between multivoicedness and reformulation as a factor of image, for instance

We have seen then that it is crucial for artistic reformulation, how, when, and which form of multivoicedness is applied, and that the way the reformulations are carried out influences the course of the directing-conversation. Multivoicedness is partially created by prosody (when indicating an acting voice or adapted prosody), partially by switching back and forth between different voices (e.g. when taking up text by characters), partially by improvising and spontaneously providing an alternative text (when giving a subtext), and partially by speaking in a parallel or almost simultaneous way (e.g. when immediately realizing the instructions in an acting voice).

Artistic reformulation has been presented as spiral-like text production, carried out collaboratively by the director, the actors/actresses, and other members of the production team. This non-linear text process of a radio play production, intertwined with the multiple voices of its participants, is something that Barthes has described as text as tissue (Barthes 1974: 94). The multiple interwoven layers forming a text should therefore be seen as a process, not as a product.

Notes

Describing *text as tissue*, Barthes points out the multiple layers and that text is to be seen as a process, not as a product. With the terms *tissue* or *web*, he emphasizes the interweaving/intertwining and connecting activities, and demonstrates the nonlinearity of a text. This applies to my data, as I regard all performed versions including the finally broadcast radio play version as the radio play text, that has been developed in a non-linear way.

The term is borrowed from conversation analysis (e.g. Sacks/Schegloff/Jefferson 1978; Gülich 1991; Heritage 1995). The analysis will, however, develop tools

MULTIVOICEDNESS IN DIRECTING-CONVERSATIONS: MILDE

which are appropriate and specific to the data.

'Conversational writing deals with conversations, whose participants have the aim to collaboratively plan, produce, or revise a text' (see Lehnen 2000: 9).

4 This study is part of a larger project which includes a second radio play production.

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SPOKEN LANGUAGE PRAGMATICS

Appendix

Transcription conventions

Standard orthography is generally used here for the transcriptions with the following exceptions:

- capital letters are not used. Capital letters are only used for demonstrating an emphasis in pronunciation;
- punctuation marks do not have their normal meaning, but are used as diacritic symbols;
- special features in articulation are demonstrated through untypical orthography.

((as a figure))	-	double parentheses present comments for the following text.
+	_	plus sign indicates that comment in double parentheses stops working.
<sound is="" off="" turned=""></sound>		words in angle brackets give additional information about sound.
<ea></ea>	-	EA in angle brackets mean the person is breathing in.
EINfach	_	capital letters in utterance element indicate emphasis.
	-	full stops mean a pause (number of dots indicates approximate length of the pause).
wa:s	-	colon stretches previous sound.
(n) bissl	_	parentheses with letter mean slurred pronunciation
/nee	-	forward slash in front of element means speaker cuts off other speaker.
weil/		backward slash after element means speaker gets cut off by other speaker.
hier ist aber	-	utterance elements written underneath in the system are spoken at the same time.
ging in das	-	acting versions of actress are put in italics (Arial font).
~schlUss jetzt~	_	subtext is presented in italics (Arial font) in between these symbols.
(?)	_	parentheses with a question mark indicate an unclear word.
(5 sec.)	-	parentheses with number present a pause with approximate length in seconds.
X		letter X presents a short sound or noise.

· MULTIVOICEDNESS IN DIRECTING-CONVERSATIONS: MILDE

charlOtte ging - text element that is acted out by director is presented in italics, in Lucida Sans Unicode and in between asterisks.

dann müssn wir - underlined text elements present quotation from the manuscript.

- symbol shows beginning of a reformulation phase.

- symbol shows end of a reformulation phase.