

# **The Craft of One Little Finger: Analysis of *A Conversation with Henri Cartier-Bresson***

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## **1. Introduction**

Discourse analysis provides a vehicle to explore written or spoken texts “beyond the sentence” (Thornbury, 2005), allowing for a deeper discovery of the meaning of the text and the context in which it is used. Models of categorical frameworks to organize the structure of discourse play a crucial role in a systematic approach to analysis. One particular model, the Francis & Hunston framework, facilitates rich analysis of data extracted from the spoken text of interactional conversation, which includes the genre of journalistic interview. For this paper, the framework was employed to produce an analysis of a televised interview with renowned photographer Henri Cartier-Bresson, in order to determine if categorization based on the micro-structure of the text could provide a clearer view of the wider themes that are present in the discourse. The first section of the paper offers a review of the development of the framework, followed by a description of the specific data from each level in the model’s hierarchy. In the final section, the patterns and characteristics of the discourse will be examined in relation to Cartier-Bresson’s own letters and memoirs, in order to further illuminate meaning beyond the photographer’s acts of speech.

## 2. The Francis & Hunston Framework

Francis & Hunston's systematic framework was developed for use in an undergraduate course in discourse analysis at the National University of Singapore in 1992. The model attempts to provide a "flexible and adaptable" system that allows students to analyze the spoken discourse of numerous different situations, such as casual conversations between friends, child-adult talk, commercial transactions, professional interviews, and others (Francis & Hunston, 1992, p. 123).

The framework represents an effort "to interpret, integrate, and systemize various adaptations of refinement" of the efforts of researchers primarily from the University of Birmingham (Francis & Hunston, 1992, p. 123). The 1975 model developed by Sinclair & Coulthard focused on the spoken texts of language classrooms, and established a rank scale that could be used to organize discourse, starting with the lowest rank of *act*, which is realized at the level of grammar or lexis, and describes the basic functions of language. For example *elicitation* is a broadly defined *act* of "requesting a linguistic response" (Coulthard, 1977, p. 126). Twenty-two acts were proposed and organized into the three categories of meta-interactive, interactive, and turn taking.

A completed *act* realizes a *move* which in turn forms an *exchange*. A common three-move exchange pattern of structure, Initiation-Response-Follow-up (IRF), was identified as a common occurrence in classroom discourse (Sinclair & Coulthard, 1992, p. 3). In an IRF exchange, the teacher initiates, the student responds, and the teacher offers feedback, corresponding with a one-to-one relationship between the structure of discourse and the *move*, as illustrated in this fabricated exchange:

### Example 1 - IRF Exchange

Speaker	Structure	Dialogue	Move
Teacher	<b>I</b> (initiates)	<i>What sport doesn't use a ball?</i>	Opening
Student	<b>R</b> (responds)	<i>Skiing.</i>	Answering
Teacher	<b>F</b> (follows up)	<i>That's right. Good.</i>	Follow-up

Addressing more complex exchanges, the 1981 Coulthard & Montgomery model reformulated the earlier framework, removing the one-to-one relationship, by classifying moves as *eliciting*, *informing*, and *acknowledging* (Francis & Hunston, 1992, p. 124). The **I** move could be either eliciting or informing, the **R** move either informing or acknowledging, the **F** move was always acknowledging. Additionally, an **R/I** element of structure was introduced to recognize moves that simultaneously respond and initiate. **I** and **R** are required to complete an exchange, while **R/I** and **F** are possible but not always present. The model also recognizes that **F** may occur more than once (noted by **F**<sup>1</sup>, **F**<sup>2</sup>, etc.).

**Table 1 - Relation of Structure and Move in Coulthard & Montgomery Model**

Element of Structure	Move
<b>I</b> (Initiation)	Eliciting or Informing
<b>R/I</b> (Response/Initiation)	Eliciting or Informing
<b>R</b> (Response)	Informing or Acknowledging
<b>F</b> (Follow –up)	Acknowledging

(Adapted from Francis & Hunston, 1992, p. 124)

Francis & Hunston built upon the theoretical foundations of the Birmingham models and made several adaptations of their own, including a division of exchanges into three categories: organizational, conversational, and bound-elicited. A bound-elicited exchange seeks clarification, repetition, or re-initiation of a preceding exchange, and is designated by **I**<sup>b</sup> and separated from other exchanges by a broken line. Additionally, an expansion of the classification of *acts* was made, from the original twenty-two to thirty-two (Francis & Hunston, 1992, p. 134), providing more depth of analysis. For example, the act of *eliciting* in earlier models was subdivided into six separate acts: *inquire*, *marked proposal*, *neutral proposal*, *loop*, *return*, *prompt*. The framework acknowledges not only the structure of the *exchange*, but also the structure of *moves*, by allowing *acts* to be classified as pre-head, head, or post-head, which permits a richer analysis compared to earlier models, as illustrated in the following fabricated exchange:

## Example 2 – Exchanges using the Francis & Hunston Framework

(Element of structure abbreviated as e.s.)

	Dialogue	Act	e.s.	Move	e.s.	Exchange
A	<i>What sport doesn't use a ball?</i>	inquiry	head	Eliciting	I	Elicit
B	<i>Why do you want to know?</i>	inquiry	head	Eliciting	R/I	
A	<i>I'm doing a crossword.</i>	inform	head	Informing	R	Clarify
B	<i>A what?</i>	loop	head	Eliciting	I <sup>1</sup>	
A	<i>A crossword puzzle.</i>	inform	head	Informing	R	Elicit
B	<i>Is it short?</i>	neutral proposal	head	Eliciting	I	
A	<i>Three letters</i>	inform	head	Informing	R	
	<i>and the second one's k maybe, but maybe not.</i>	comment	post-head			
B	<i>Ski.</i>	inform	head	Informing	F <sup>1</sup>	
A	<i>Yeah, that works!</i>	react	head	Acknowledging	F <sup>2</sup>	

The framework also includes two higher ranks: transactions and interactions. *Transactions* represent the structure of topics within the discourse, as recognized by linguistic signals such as organizational moves (framing, opening) or by high-key intonation or proclaiming tone. Francis & Hunston (1992) note that defining a topic is a “thorny question”, making the rank of transaction “a less satisfactory unit altogether than those lower down the rank scale” (p.140). The same can be said for the rank of *interactions*, which the authors admit lacks any evidence of internal structure and has “not yet been, and perhaps cannot be, characterized in linguistic terms” (Francis & Hunston, 1992, p. 140).

The rank levels and elements of structure required for the framework can be accommodated in the form of a table, which facilitates classifying elements of discourse during analysis. An example of such an analysis is presented in the following section.

### 3. Analysis of Transcribed Data

For this paper, an analysis was made of a text of approximately 2000 words of

transcribed dialogue, categorized in a table (appendix) containing over 700 individual classifications. The text used in the analysis was obtained from a video recording of a television interview of photographer Henri Cartier-Bresson and Charlie Rose, a veteran broadcast journalist. Recorded on July 6<sup>th</sup>, 2000 for the PBS television program, *Charlie Rose*, under the title of *A Conversation with Henri Cartier-Bresson*, the total length of the interview is 50 minutes; only the first 13 minutes were transcribed for this analysis. A summary of the significant findings from the data will follow, subdivided into each specific level of the rank scale.

### 3.1 Interactions and Transactions

The two participants engage in a single interaction, of 11 separate transactions, indicated by twin horizontal lines on the table. Of the 11 transactions, 10 start with eliciting moves by Rose, who clearly controls the direction of the discourse. Only one transaction can be attributed to initiation by Cartier-Bresson (appendix, line 146), when he brings up the experience of photographing Mahatma Gandhi.

### 3.2 Exchanges

There were a total of 61 exchanges in the transcript. The three most frequently occurring types (elicit, clarify, and inform) accounted for 97% of all exchanges.

**Table 2 - Frequency of Exchanges**

Exchange	Occurrences
Elicit	37 (60%)
Clarify	12 (19%)
Inform	11 (18%)
Repeat	1 (1.5%)
Summon	1 (1.5%)
TOTAL	61

Only ten of the 61 exchanges begin with an utterance from Cartier-Bresson,

eight of which are informing, and two eliciting. Rose is responsible for initiating the remaining 51 exchanges, including 96% of eliciting and 100% of clarifying. Structurally, the **I-R** pattern was by far the most prevalent, occurring in 40% of all exchanges. Many of the **I-R** exchanges occur early in the interview and end in short utterances, which could be a reflection of Cartier-Bresson's reluctance to participate, although as the interview progresses, the structure of exchanges becomes slightly more dynamic.

### 3.3 Moves

The frequency of moves is distributed evenly between the two participants. Cartier-Bresson made 75 moves (47%) while Rose made 84 (53%). Considering the genre of television interview, it is not surprising that 85% of Rose's moves were either eliciting or acknowledging, and 89% of Cartier-Bresson's moves were either informing or answering.

**Table 3 - Frequency of Moves**

Move	Cartier-Bresson	Rose	Combined
Eliciting	2	55	57
Informing	61	9	70
Acknowledging	5	16	21
Answering	7	0	7
Opening	0	4	4
Total	75	84	159

The structure of 86% of all moves consists of a single act, while multi-act moves (containing pre or post-headed acts) account for the remaining 14%. Rose's multi-

act moves generally serve to set up a question and guide the direction of the discourse.

### 3.4 Acts

The 173 total *acts* are evenly distributed between the participants, with Rose responsible for only 5% more than Cartier-Bresson. Despite the 22 varieties of *acts*, Rose's questions (*inquire, marked and neutral proposals*) make up 41% of his *acts*, while Cartier-Bresson's are 45% *informative*.

**Table 4 - Frequency of Acts**

Act	Cartier-Bresson	Rose	Combined
acquiesce	1	0	1
comment	10	5	15
conclusion	4	0	4
confirm	6	0	6
engage	0	2	2
informative	35	3	38
inquire	1	17	18
loop	0	1	1
marker	1	0	1
marked proposal	1	13	14
neutral proposal	0	9	9
observation	0	2	2
prompt	0	2	2
protest	3	0	3
qualify	1	0	1

react	0	10	10
receive	0	2	2
reformulate	0	6	6
reject	15	0	15
return	0	12	12
starter	0	7	7
summon	0	1	1
undetermined (X)	0	3	3
<b>Total</b>	78	95	173

Cartier-Bresson's second and third most frequent acts, *reject* and *protest*, both of which require disagreement with one's interlocutor, show that 23% of his utterances are, to some degree, in opposition to Rose. Francis & Hunston (1992) describe an act of *protest* as acknowledging and objecting to the previous utterance, "while disputing its correctness, relevance, appropriateness, the participants right to have uttered it, or anything else" (p. 134). Included in the description of *reject* is the refusal to accept the underlying presuppositions of an eliciting act (Francis & Hunston, 1992, p. 134). Certainly the same reasons listed for *protest* could be justification for *reject* as well. Regardless, both acts imply a sentiment of objection, and it is useful to consider them collectively to understand the photographer's reactions towards the interviewer's presuppositions, which will be addressed in the next section.

#### 4. Cartier-Bresson's Objection to Labels

In the interview, Cartier-Bresson's *protest* and *reject* acts offer insight to the structure of the discourse, and provide a starting point to examine the photographer's

attitude towards being labeled or categorized by any artistic or creative terms. After surveying the context of acts of *protest* or *rejection*, a pattern emerged, as illustrated in the following exchange taken from lines 16 to 18 of the transcript (appendix):

16	On the other hand,	s	pre	inform	I
17	There are things that you would expect of craftsmen.	i	h		
18	<H>You're teaching how to use your little finger, that's all.	prot	h	acknow	R

The label of ‘craftsman’ triggers Cartier-Bresson’s protest, but this is not an isolated case; in other exchanges in the transcript (appendix) the labels of ‘photojournalist’ (line 47), ‘surrealist associate’ (line 54), ‘artist’ (line 77), and even ‘photographer’ (line 75) are all rejected or protested. Moreover, the only instance of a transaction (line 146, appendix) being directed by Cartier-Bresson seems to be an attempt to avoid further discussion about Rose’s proclamation that he is one of the greatest artists of the century.

Within the text, Cartier-Bresson offers three alternative labels for his own identity. He states he is an ‘anarchist’ (line 59) when the suggestion is made that he belongs to the surrealist movement. When asked if he considers himself just to be an artist, he proclaims to be just a ‘human being’ (line 78). After Cartier-Bresson, in line 172, tags labels on fellow photographers David Seymour (a thinker) and Robert Capa (an adventure) in the final transaction, Rose appears to have the photographer trapped and asks, “And you were?” This allows Cartier-Bresson to make his third self-assessment of “*Un inttello*”, the French term for “egghead” or a nerdy intellectual.

Uncovering this pattern in the 13 minutes of the analyzed text is significant, as it guides navigation of the remaining 37 minutes of the interview, in search of similar examples. Without making a time-consuming formal analysis, further examples of the pattern surfaced. Rose’s labeling attempts (“friend of the artist Henri Matisse”, “a born photographer”, “a giant [in the art world]”, “art critic”), were all *rejected* or

*protested*. A particularly blunt rejection comes towards the end of the interview when, in the context of Rose's attempt at drawing a parallel to Pablo Picasso, an irritated Cartier-Bresson shouts, "Who cares? Who cares?"

To further analyze this pattern, additional contextual background is required about the two participants. Cartier-Bresson, 92-years old at the time of the interview, had spent his life rejecting notoriety, preferring "to be unknown, to disappear, and to be able to observe" (Riding, 2001). At the urging of his wife Martine Frank, who was in the process of establishing a foundation to preserve the legacy of his work, the photographer was convinced to grant a televised interview, something that he had always been reluctant to do (Rose, 2010). The veteran journalist, Rose, has stated that he considered interacting with the photographer to be one of the greatest honors of his career, which may explain some anxiety and nervousness. Ten years after the interview, Rose suggested that insobriety may have been a factor, as he admitted that once the cameras started to roll for the interview, "we had had a bottle of wine by then" (Rose, 2010). There seems to be an awkwardness between the two men during the interview, and "Rose never puts his subject at ease, and Cartier-Bresson never warms to him" (Johnston, 2007).

However, Cartier-Bresson's attitude and objection go deeper than the discourse directed by Rose. Protesting the label of 'craftsman' can be traced back to when the photographer was a young man. Andre Pieyre de Mandiargues, poet and friend from the photographer's youth, recalls that the word 'craft' in association with career turned Cartier-Bresson's stomach (Galassi, 1987). As far back as 1952, as recounted in his memoir *The Mind's Eye*, Cartier-Bresson (1999) wrote that "people think far too much about technique and not enough about seeing" (p. 38), and dismisses photographers who belong to "a whole group of fetishes which have developed on the subject of technique" (p. 38).

Objection to the label of 'artist' is seen in the exchange at line 77 to 79. Cartier-Bresson raises his voice and appears particularly irritated at Rose's presupposition that he accepts validity of the term, as evident by his *comment* act "What is all this?"

77	<C>So you see yourself simply as an artist?	ret	h	elicit	I <sup>b</sup>
78	<H>I am just a human being! Anybody who is sensitive is an artist!	prot	h	acknow	R
79	What is all this?	com	post	answer	

This is not the first time Cartier-Bresson has protested such characterization of his identity in relationship to art or an art movement. Thirteen years earlier, in a 1987 letter, he recalled that his association with French intellectuals led to his convictions that every human being is potentially an artist, and implied that professional artists give up freedom when they sell out to “enter into the law of the jungle” (as quoted in Galassi, 1987, p. 17). The same can be said for rejection of the label of ‘surrealist’; as early as 1947 his fellow Magnum co-founder Robert Capa warned him of the dangers of being known as “the little Surrealist photographer” after holding an exhibition at the Museum of Modern Art in New York (as quoted in Galassi, 1987, p. 26).

Perhaps the most surprising rejection is to the label of ‘photographer’, found in the following exchange at lines 75 and 76 (appendix):

75	<C>...Something must have made you want to be a photographer?	m.pr	h	elicit	I
76	<H>I don’t consider myself a photographer. I am using a camera, but everybody, there’s millions of photographers. It is what you see, it is a way for me.	rej	h	inform	R

In this exchange, it is hard to fault Rose’s underlying assumption. Not only is the subject of his interview a renowned and celebrated photographer, but is arguably the most influential photographer of the 20<sup>th</sup> century. Cartier-Bresson is not rejecting the fact that he takes photographs, he is rejecting the notion that his sense of self-identity can be summed up by the term. Even with all his accomplishments and accolades, he still only admits to being an “amateur...no longer a dilettante” (Cartier-Bresson, 1999, p. 23). His attitudes, even at the age of 92, remain true to the spirit of his definition of photography as a way “of freeing oneself, not of proving or asserting one’s originality” (Cartier-Bresson, 1999, p. 16).

## 5. Conclusion

The Francis-Hunston framework was an effective tool for extracting meaning from spoken discourse of the interview, especially at the rank level of *act*. The completed table of data was instrumental in uncovering the pattern of objection to Rose's use of labels, and illuminated similar examples from the non-analyzed text of the interview. The pattern of protesting and rejection found in the analysis of the text of the interview is consistent with the attitudes and ethics expressed throughout the photographer's life. Starting at the point of dissecting individual utterances, the analysis permits a larger view and guides further investigation aimed at a deeper understanding a self-described *un inttello*.

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## Appendix

### *A Conversation with Henri Cartier-Bresson*

Recorded on July 6<sup>th</sup>, 2000 in Paris, France for the PBS television program, *Charlie Rose*. Transcription of the first 13 minutes of the program is used for this analysis.

### Abbreviations:

A#	Act number
<C>	Charlie Rose, Interviewer
<H>	Henri Cartier-Bresson, Interviewee
e.s.	Element of structure (for the preceding act or move)
Exch.	The type of exchange, and sequential number
(X)	Undeterminable or incomplete
&	Overlapped speech
Double bold line	Transaction boundary
Single solid line	Exchange boundary
Dashed line	Bound-elicited exchange boundary
<i>Italics</i>	French language
***	Pause longer than 4 seconds
...	Pause less than 4 seconds

A#	Dialogue	Act	e.s.	Move	e.s.	Exch.
1	<C>You once said, "I don't take the photograph, the photograph takes me".	m.pr	h	elicit	l	Elicit
2	<H>Yes that's true.	conc	h	inform	R	#1
3	<C>What did you mean?	inq	h	elicit	l <sup>b</sup>	Clarify
4	<H>Sensitivity, it's an impression and sensitivity. You mustn't want, you must be &	i	h	inform	R	
5	<C>&Feel?	m.pr	h	elicit	R/l	Elicit
6	<H>And receptive.	qu	h	inform	R	#3
7	<C>Composition for you?	inq	h	elicit	l	Elicit
8	<H>Geometry	i	h	inform	R	#4
9	<C>Geometry?	rea	h	acknow	F	
10	<C>...Are you born with that sense of geometry?	n.pr	h	elicit	l	Elicit
11	<H>Has to be cultivated.	i	h	inform	R	#5

12	<C>But, you once said about photography ...nothing...worth knowing...can be taught.	ret	h	elicit	I	Elicit #6
13	<H>Yes...	conc	h	inform	R	
14	<H>What is your opinion?	inq	h	elicit	I	Elicit #7
15	<C>I think that's probably true.	i	h	inform	R	
16	On the other hand,	s	pre	inform	I	Inform #8
17	There are things that you would expect of craftsmen.	i	h			
18	<H>You're teaching how to use your little finger, that's all.	prot	h	acknow	R	
19	<C>Just the finger?&	ret	h	elicit	I <sup>b</sup>	Clarify #9
20	<H>&No, we have other fingers too, but we are	i	h	inform	R	
21	...I don't know &	ter	h			
22	<C> & Was your photography ... influenced .. by your early interest ....in art?	n.pr	h	elicit	I	Elicit #10
23	<H> My photography is just an instant drawing .. just to guess and click-click , the advantages of photography, but you need one [holds up finger] and with drawing you need three fingers. It's a meditation, drawing. Photography is just shooting. Bang!	rej	h	inform	R	
24	<C>I look around this room, there are all these photographs of yours. They are magnificent and the most admired, not in my opinion, in everybody's opinion.	s	pre	inform	I	Elicit #11
25	You never hang your own photographs... on your walls...at your home?	m.pr	h	elicit		
26	<H> No..no	i	h	inform	R	
27	<C>Never printed your own photographs, you would just send them away.	m.pr	h	elicit	I	Elicit #12
28	<H> Yes, a friend of mine prints.	i	h	inform	R	
29	I don't know how to print. Takes time. I like shooting. That's all.	com	post	inform		
30	<C>Just shooting?	rea	h	acknow	I	Elicit #13
31	<H>Yes.	conf	h		R	
32	<C>What is it that you like about it?	inq	h	elicit	I	Elicit #14
33	<H>I don't think of photography ...I think of what I see and geometry. That means everything is to be composed properly***	rej	h	inform	R	
34	<C> Today &	(X)	(X)	(X)		
35	<H> & That's because I started with drawing.	com	post	inform	I	Inform #15
36	<C> And you returned to drawing.	obs	h	inform	R	
37	<H>I never quit drawing. The camera is a way of drawing.	rej	h	inform	F	
38	<C>When you take the photograph, is there a moment for you when you know when to... snap?	n.pr	h	elicit	I	Elicit #16
39	<H>When the subject takes me.	i	h	inform	R	
40	<C>When the subject takes you.	ret	h	acknow	I <sup>b</sup>	Clarify #17
41	<H>Then I am receptive and I shoot.	i	h	inform	R	
42	It is just to concentrate, concentrate. Inner silence and you mustn't want. Must be receptive. Don't think even. The brain is a bit dangerous. It is the sensitivity of it. The flavor. [sniffing sound]	com	post	inform		

43	<C>Is it true of drawing as well?	n.pr	h	elicit	I	Elicit #18
44	<H>Life in general.	i	h	inform	R	
45	<C>In general! Yes! It's very good [laughs]	rea	h	acknow	F	
46	It's philosophy of life. It's to let it...soak it up ... let it overwhelm.	com	post	inform		
47	<C>Before the war, were, were your intentions, were the way you photographed different than it was after the war when you became... created Magnum ... and became a photojournalist?	inq	h	elicit	I	Elicit #19
48	<H>All of those are labels.	rej	h	answer	R	
49	<C>Doesn't mean anything?	ret	h	elicit	I <sup>b</sup>	Clarify #20
50	<H>Doesn't mean anything.	conf	h	inform	R	
51	It's a relation to reality, to be present, to be sensitive and participate. Receptive and participate.	com	post			
52	<C>Did surrealism effect you and your photography?	inq	h	elicit	I	Elicit #21
53	<H> I have no idea. I never thought of it.	rej	h	inform	R	
54	<C>What did it mean to you when you were a young man, and you were associating with the movement and young surrealists?	inq	h	elicit	I	Elicit #22
55	<H>I don't know.	prot	h	acknow	R	
56	<C>You were very young. [laughs]	p	h	elicit	I	Elicit #23
57	<H>I don't know what young means. You are alive or you are not. Wrinkles have nothing to do with it.	rej	h	inform	R	
58	<C>But if the brain is young, the heart is young.	p	h	elicit	I	Elicit #24
59	<H>I am an anarchist!	rej	h	inform	R	
60	<C>An anarchist!?	ret	h	elicit	I <sup>b</sup>	Clarify #25
61	<H>Yes.	i	h	inform	R	
62	<C>In what way?	inq	h	elicit	I	Elicit #26
63	<H>Non-violent.	i	h	inform	R	
64	<C>But an anarchist in what way?	ret	h	elicit	I <sup>b</sup>	Clarify #27
65	What is it to you want to ***	ref	post	elicit		
66	If you took a look at&	(X)	(X)	(X)		
67	<H>&l'd answer only in front of a police.	rej	h	inform	R	
68	<C> [laughs]	rea	h	acknow	F	
69	<C> This life that you have lived, it's not the life of an anarchist, is it?	m.pr	h	elicit	I	Elicit #28
70	<H>Anarchism is an ethic. It is a way of behaving.	rej	h	inform	R	
71	<C>And so..	s	pre	elicit	I	Elicit #29
72	how have you behaved?	inq	h			
73	<H>l'd answer in front of the police only.	rej	h	answer	R	
74	<C>[laughs]	rea	h	acknow	F	
75	<C>...Something must have made you want to be a photographer?	m.pr	h	elicit	I	Elicit #30
76	<H>I don't consider myself a photographer. I am using a camera, but everybody, there's millions of photographers. It is what you see, it is a way for me.	rej	h	inform	R	
77	<C>So you see yourself simply as an artist?	ret	h	elicit	I <sup>b</sup>	Clarify #31
78	<H>I am just a human being! Anybody who is sensitive is an artist!	prot	h	acknow	R	
79	What is all this?	com	post	answer		

80	<C>Recently I have had many conversations about where the world is. Tell me about this. Globalization, ...what it'll mean to Europe.	s	pre	inform	I	Elicit #32
81	Do you think about that?	inq	h	elicit		
82	Does it bother you?	com	post	elicit		
83	Do you worry about where this world is going and how fast it is changing and if there is something human that is being lost... something of culture to treasure is lost?	com	post	elicit		
84	<H> This present society is crumbling to pieces... and fast	i	h	inform	R	
85	<H> This present society is crumbling to pieces... and fast	com	post	inform		
86	<C> In what way?	ret	h	elicit	I <sup>b</sup>	Clarify #33
87	<H>Tensions are bigger and bigger. Rich and poor&	i	h	inform	R	
88	<C>&rich and poor& <H> &and rich countries and poor countries	(eng)				
89	<C>Those with technology and not?	ret	h	elicit	I <sup>b</sup>	Clarify #34
90	<H>[shrugs shoulders]	acq	h	inform	R	
91	<H>I'm...how do you call it <i>mondialisation</i> is extremely dangerous.	i	h	inform	I	Inform #35
92	<C> Because?	inq	h	elicit	R/I	
93	<H> The whole stuff is in the <i>muolinx</i> [whirling sound]	i	h	inform	R	
94	<C> Homogenization. It's all homogenized.	ref	h	acknow	F	
95	<H> And anarchism is an ethic.	i	h	inform	I	
96	<C> That you live by.	m.pr	h	elicit	R/I	Inform #35
97	<H> Yes,	conf	h	inform	F	
98	<H>and act as well.	com	post	inform		
99	<C> An act?	l	h	elicit	I <sup>b</sup>	
100	<H> Yes***	conf	h	inform	R	repeat #36
101	<C> Would you like the first line of your obituary to say what, he was an anarchist?	n.pr	h	elicit	I	Elicit #37
102	<H>Obituary will come in good time.	rej	h	answer	R	
103	<C> [laughs]	rea	h	acknow	F	
104	<H> No rush.	com	post			
105	<C>When you look around here though, it is your history, your history. Africa. You know you went to Africa as a young man.	s	pre	opening	I	
106	Was it influential to you?	n.pr	h	elicit		
107	<H>Well, I caught black-water fever.	i	h	inform	R	
108	<C>I know	rec	h	acknow	F	
109	<H> And umm...	m	s		I	Inform #39
110	all my fortune was told already.	i	h	inform		
111	<C> By...Max Jacob's mother?	m.pr	h	elicit	R/I	
112	<H> Taro	i	h	inform	F	
113	<C> With Taro cards.	ret	h	elicit	I <sup>b</sup>	
114	<H> Taro cards, yes.	conf	h	inform	R	Clarify #40
115	<C> She said that you would marry an Asian woman. She said you would find something you wanted to do well.	s	pre	opening	I	Elicit #41
116	What else did she say?	inq	h	elicit		
117	<H>When I would be very old, and I married somebody, I'd be very happy.	i	h	inform	R	

118	<C> That's exactly! [laughs]	rea	h	acknow	F	
119	<C> [looks far right, off camera] Martaine!	sum	h	opening	Summon #42	
120	Did you hear that? [laughs]	n.pr	h	elicit	Elicit #43	
121	<C> [looks back to Cartier-Bresson] She said when you were old you would marry someone?	ret	h	elicit	I <sup>b</sup>	Clarify #44
122	<H> [nods head]	conf	h	inform	R	
123	<C> Yeah, and it would make you happy.	ref	h	acknow	F	
124	<C> What does that say?	inq	h	elicit	I	Elicit #45
125	The prophecy was pretty clear and pretty accurate.	com	post			
126	<H> Time doesn't count. It is all a problem with.. <i>temp et' l'espace</i> , time and space.	i	h	inform	R	
127	<C> It's predetermined.	ref	h	acknow	F <sup>1</sup>	
128	<H> Yeah.	rea	h	acknow	F <sup>2</sup>	
129	<H> You.. You pee black.	i	h	inform	I	Inform #46
130	<C> That is an indication of the disease.	obs	h	inform	R	
131	<H> Oh Yes	conc	h	inform	F	
132	<C> Yeah.	(eng)				
133	<H> You usually die after a few days.	i	h	inform	I	Inform #47
134	<C> You thought you would die?	inq	h	elicit	I/R	
135	<H> I was unconscious.	rej	h	answer	R	
136	<C> You, like many young men, and many young French men, set out to see the world and especially the colonized world, India, Africa, Asia.	s	pre	opening	I	Elicit #48
137	Was that just the spirit of an anarchist?	n.pr	h	elicit		
138	What was your motivation?	ref	post			
139	<H> To live.	i	h	inform	R	
140	<C> To live and learn.	ref	h	acknow	F <sup>1</sup>	
141	<H> [Shrugs shoulders] Yes.	rea	h	acknow	F <sup>2</sup>	
142	<C> Of all of these photographs, Camus, Ghandi, they signal to many people the work of one of the great artists of our century...you.	m.pr	h	elicit	I	Inform #49
143	<H> [shakes head]	rej	h	answer	R	
144	<C> That means something. It doesn't?	m.pr	h	elicit	I	Elicit #50
145	<H> No.	rej	h	answer	R	
146	<H> Did you mention that picture of Ghandi?	m.pr	h	elicit	I	Elicit #51
147	<C> Yes.	rec	h	acknow	R	
148	<H> I gave him a book, published by the museum of modern art, and there was a photograph of... [nods head towards the photo on the wall] in front of a hearse.	i	h	inform	I	Inform #52
149	<C> Rene...	m.pr	h	elicit	R/I	
150	<H> He can't see why it is significant. I told him it is a great French poet, author and very decent man and so on, and he said "Death death death", he closed the book and half an hour later he was killed.	i	h	inform	I	
151	<C> What does that say, something about the preciousness of life, don't you think?	m.pr	h	elicit	I	Elicit #53
152	<H> Yes.	conc	h	inform	R	

153	<H>And I was very lucky because I had [touches back pocket of trousers] in the hip pocket.	i	h	inform	I	Inform #54
154	<C>Money?	m.pr	h	elicit	R/I	
155	<H>No. Film.	i	h	inform	R	
156	I had about five rolls and I followed the funeral of Gandhi from then on.	com	post	inform		
157	<C>What makes a great photograph, for you?	inq	h	elicit	I	Elicit #55
158	<H>Combination of shape and geometry and the thing you can't describe, which is sensitivity, the imagination...I don't know.	i	h	inform	R	
159	<C>And you can't teach it.	m.pr	h	elicit	I	Elicit #56
160	<H>No.	conf	h	inform	R	
161	<C>Do you have any regrets?	inq	h	elicit	I	Elicit #57
162	Any regrets at all..about the life you have lived?	com	post			
163	<H>Regrets for Shim and Capa, killed too soon.	i	h	inform	R	
164	<C>Robert Capa and David Shim, they were killed too soon.	ref	h	acknow	F	
165	<C>You got to know Capa&	(X)	h	inform	I	Inform #58
166	<H>&We were all the same age	i	h	inform	I	
167	<C>And friends.	obs	h	inform	R	
168	<H>There was a unity. We were all very different from the other, Shim was a thinker, Capa an adventurer.	i	h	inform	F	
169	<C>Did Capa help you form Magnum?	n.pr	h	elicit	I	Elicit #59
170	<H>No it was Shim who had the idea.	i	h	inform	R	
171	<C>Of Magnum?	ret	h	elicit	I <sup>b</sup>	Clarify #60
172	<H>Yes he was a thinker, and Capa an adventurer, he was quite different.	i	h	inform	R	
173	<C> And you were?	inq	h	elicit	I	Elicit #61
174	<H> <i>Un inttello</i>	i	h	inform	R	
175	<C>[laughs] No, no.	rea	h	acknow	F	

## 一本指の技巧：

アンリ・カルティエ＝ブレッソンの会話の分析

マーク・ハモンド

### 要旨

話し言葉のテキスト構造を組織立てて説明するための分類フレームワークは、体系的なディスコース分析を行う際にきわめて重要な役割を果たす。本稿では、Francis & Hunston (1992) のフレームワークモデルを使用して、放送ジャーナリズムの分野の話し言葉のテキストを分析する。具体的には、PBS テレビの記者チャーリー・ローズが写真家アンリ・カルティエ＝ブレッソンに対して行ったインタビューをとりあげる。フレームワークモデルに従ってこの会話テキストからデータを抽出し、テキスト構造のすべてのカテゴリー・レベルに関して分析を行うが、とりわけ、発話行為のミクロ構造に分析の重点をおく。この分析からより明瞭に理解されるのは、アーティストないしその他のクリエイティブな活動家の肩書きで呼ばれることについて、カルティエ＝ブレッソン本人がどのように反応しているか、という点である。なお、フレームワークを用いて分類したデータの一覧表を、付録として添付する。