

STUDY OF IRONY AND ENUNCIATIVE POLYPHONY IN LITERARY DISCOURSE (ACCORDING TO OSWALD DUCROT)

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Abstract

This article is about a foreign language in the training of foreign language specialists, and the activity of teaching translation should be interrelated. The article also discusses the methodology for teaching translation work in foreign language courses and industry depending on the cost of developing evaluation criteria; practical suggestions are given based on the research results.

Keywords: Irony, Oswald Ducrot, research, polyphony, the article, the discourse.

Introduction

Irony and enunciative polyphony are key concepts in the analysis of literary discourse, especially within the theoretical framework developed by linguist Oswald Ducrot. These concepts help uncover how meaning is constructed within literary texts through the interaction of different voices and intentions.

Irony According to Oswald Ducrot

Irony is a linguistic phenomenon where the speaker says something with the intention that the listener understands the opposite of what is being said. Ducrot, in his pragmatic theory of enunciation, highlights irony as a phenomenon based on double enunciation:

First level (the ironic statement): This is what is explicitly said by the speaker.

Second level (the underlying statement): This refers to the real meaning, the implicit intention of the speaker, often contrary to the explicit statement.

For example, if a character says, 'What beautiful weather!' while it's raining heavily, there is a contradiction between the explicit statement and the implicit meaning (the weather is actually terrible). Irony thus relies on this discord between the two levels of meaning. The speaker manipulates the relationship between them to create a meaning that does not reside in the literal words themselves.

Enunciative Polyphony

Enunciative polyphony, in Ducrot's view, refers to the coexistence of several voices or viewpoints within discourse. A literary text can express not only the author's voice but also

those of the characters, narrators, and even other implicit or explicit interlocutors. The author and their intentions: The author speaks through the characters and events. The characters and their voices: Each character has their own voice, thoughts, and even internal contradictions.

External or implicit voices: These may include societal voices, traditions, or even the readers who interpret and respond to the text.

Polyphony in discourse helps highlight tensions, divergences, or contradictions that enrich the understanding of the text.

Irony and Polyphony in Literary Discourse

Irony and polyphony are often linked, as irony can emerge from the confrontation of multiple voices. For example, in a dialogue, contradictions between what one character says and what another thinks or does can produce ironic effects. The reader, perceiving this tension between voices, becomes aware of a hidden meaning not limited to what is explicitly stated.

Pragmatics and Literary Irony

Oswald Ducrot, a major figure in pragmatic linguistics, introduced essential concepts for understanding the mechanisms underlying discourse, especially irony and enunciative polyphony. These notions are particularly relevant for analyzing literary discourse, where multiple voices and meaning shifts are omnipresent.

According to Ducrot, discourse pragmatics focuses less on what words 'mean' in a strict linguistic sense and more on what they 'do' in a given context, and on how speakers interact with their interlocutors and the situation of enunciation.

Irony as a Literary Strategy

In literature, irony is also a tool for manipulating reader interpretation. An ironic author doesn't simply state something—they invite the reader to interpret an underlying message, often critical or mocking.

Example: In *Madame Bovary* by Gustave Flaubert, irony is omnipresent. Through the narrator's often distant and sarcastic tone, Flaubert encourages readers to see Emma Bovary not as a romantic heroine but as a tragic and ridiculous figure, caught in her illusions.

Enunciative Polyphony in Literature

Enunciative polyphony, a key concept in Ducrot's work, refers to the multiplicity of voices heard in a single utterance. Unlike a monologic view where only one voice is present, polyphony implies that several speakers or viewpoints may be heard within one discourse, even if not explicitly mentioned.

Example: A character in a novel expresses a desire for wealth while simultaneously showing disgust at others' greed. This tension between aspiration and critique creates internal polyphony, reflecting the character's complexity.

The Interaction of Irony and Polyphony

The interaction between irony and polyphony is especially striking in literary discourse, where an utterance can rely on multiple voices to create ironic meaning. When several voices are heard within a statement, they can create shifts, oppositions, and contradictions that strengthen irony.

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