When Questioning, Presumptions, And Irony Aid In Creating An Echo And Representing Multiple Voices In Literary Genres

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Abstract:
This research is anchored in the domain of discourse analysis, specifically literary discourse, given that our corpus is a literary work by Algerian author Yasmina Khadra. Our main motivation for conducting this study is our desire to introduce the underutilized analytical tool of ScaPoLine to Algeria. Our study aims to emphasize the polyphonic echoes created by various literary devices such as questions, presuppositions, and irony, according to the Scandinavian theory of polyphony, ScaPoLine. The polyphonic effect serves as support for what appears to be a personal opinion, but which in reality highlights a strong and intimate interaction between the author and their horizon of expectation through pluralistic interpretation.

Keywords: discourse analysis, interpretation, linguistic representations, ScaPoLine.

1. Introduction

Polyphony has been extensively explored in both literature and linguistics in recent years, due to the versatility of the concept and the plurality of the domains it refers to.

Bakhtine was the first to use this term, which was subsequently theorized in the field of linguistics by Oswald Ducrot. Polyphony is a constantly evolving concept, and numerous contributions are being made towards developing a coherent and shared theory of polyphony that can be applied across different academic disciplines.

Before we delve into ScaPoLine as a concept, we must first explore the roots from which it arises: polyphony. To do so, we must trace its development from Bakhtine to the scholars of Scandinavian polyphony.

Polyphony, a word borrowed from the domain of music, refers in the field of linguistics to the existence of multiple voices within the speech of a single speaker. The term was first used by Bakhtine, who ascribed it a sense and significance in his book on Dostoyevsky (Problems of Dostoyevsky's Poetics). In this work, Bakhtine explores the reciprocal connections between the author and his protagonist.

The concept of polyphony has its foundations in a marked epistemological context, on the one hand characterized by questioning the unity of the speaking subject and, on the other hand, embracing an interactional approach of the statement.

Our analysis corpus is a literary work by the Algerian writer Yasmina Khadra, written in French. Being influenced by two cultures, two languages and two countries - Algeria and France - this identity fusion is inevitably reflected in his works and view of the world.

Through a Scandinavian scientific theory called ScaPoLine, our ultimate analytical aim is to detect the polyphonic interpretive echo while demonstrating the tools of linguistic representations that have given rise to it.

Regarded as a linguistic fact, literature serves as a means for conveying social and cultural

values, which are frequently manifested in various forms of sententiousness.

Our research is situated in this context, with a focus on the polyphonic discourse, its linguistic dimension, and its argumentative scope in Yasmina Khadra's novel, The Sirens of Baghdad.

As a result, we have posed the following questions:

- In what ways does the author employ polyphonic discourse? What are the linguistic representations of polyphony in our corpus?

We will explore these questions by initially analyzing the statements in our corpus within the framework of ScaPoLine theory. This will allow for a more in-depth understanding of the discursive reasons of these statements. As such, we propose the following hypotheses:

- Polyphonic statements are linguistically homogeneous categories that exhibit certain identifiable properties.

- Apart from their ornamental and informative value in discourse, formulas with a polyphonic intent have an argumentative might and a persuasive force, often directed at enforcing a specific viewpoint while still acknowledging and incorporating the readers' interpretive interaction.

2. Material and Analysis Tool

ScaPoLine As we illustrated in the opening of this chapter, ScaPoLine (the Scandinavian Theory of Linguistic Polyphony) was born out of a desire to merge linguistic and literary research on polyphony into a single discipline, despite their differences.

Initially, this is a transition from linguistic analysis to literary analysis: the former deals with the language, i.e., the polyphonic structure, while the latter involves interpretation primarily based on polyphonic relations. These relations are phenomena of meaning that are not considered, from a linguistic standpoint, as polyphonic. Both linguistic and literary approaches begin their analysis of observations from the polyphonic configurations of statements. Where the literary uses these observations to describe the structure

and themes of the work, the linguist, in contrast, seeks to explain the appearance of these configurations through linguistic analysis. This is where ScaPoLine comes in: employing linguistic tools to make the analysis of texts operational, and on the other hand, analyzing literary polyphonic configurations could provide significant data for the linguist (Nølke Henning, 2004).

Definition

ScaPoLine is the result of a collaboration between linguistic and literary polyphonists. While it draws on the theories of both Ducrot and Bakhtin, its development follows the Scandinavian variant, which deliberately distances itself terminologically from Ducrot's polyphonic theory.

As Henning Nolke explains, this distance is necessary "to operationally relate the polyphonic sense of statements to the form of language – that is, to lexical, morphological, and even prosodic structures, to the extent that these are marked at the level of language" (Henning, 2004).

2.1 ScaPoLine's Objective and Task

ScaPoLine aims to define the linguistic groundwork for text analysis and subsequently develop an operational tool for textual analyses.

The linguistic and literary analyses work together in a complementary manner, as explained in the following statement:

"Literature often offers linguists numerous examples with subtle interpretations that represent new facts for linguistic study. Meanwhile, linguists expose the systematic significance of linguistic phenomena to literary scholars, assisting them in discovering even richer interpretations and readings." (Henning, Scandinavian theory of linguistic polyphony, La ScaPoLine, 2004)

ScaPoLine has two goals: to preserve the semantic coherence of statements and to examine the texts formed by those statements. This theory revolves around what's called the polyphonic structure and configuration: the former refers to the instructions imparted by linguistic form, while

the latter refers to the polyphonic reading of an aspect of a statement's meaning.

ScaPoLine does not study language directly; instead, its primary objective lies in the analysis of polyphonic structures. Its focus, before language, is to study the configuration formed by the four fundamental and constituent elements that are marked in language, thereby contributing to the polyphonic structures: the speaker as a constructor (Loc), points of view (pdv), discursive beings (ê-d), and enunciative links (liens).

Besides this particularity, Scandinavian theory is a theory that employs the method of analyzing interpretation, takes as its object of study the semantic description of language structures, and aims to demonstrate the constraints imposed by certain linguistic forms that favor a particular meaning. In essence, it aims to answer the following question: How does a particular form convey a particular meaning?

ScaPoLine is a theory that, as a whole, is concerned with the analysis of statements, or segments of discourse. Over time, it has expanded to include the analysis of texts through micro-texts and sequences. As a result, it aims to study polyphony at the level of statements in order to expand this study to the majority of the text. The following diagram illustrates the general approach:

-Enoncè 1 + énoncè 2 +…+ énoncè N
Passage polyphonique (PP) ➡
-PP 1+ PP2 +… +PPN   Texte
This theory develops its analyses, taking into account the distinction between language and speech, and statement and polyphonic passage. As such, it explores two areas: the non-extended, which analyzes at the level of language, and the extended, which covers the entirety of the polyphonic passage.

In contrast to Ducrotian polyphony, which addresses only language-related phenomena, ScaPoLine investigates polyphonic manifestations at the speech level, where interpretation takes place, and ultimately, this is where literary analysis is applied.

The ScaPoLine provides a detailed examination of the meaning effects produced by a linguistic form.

2.2 Polyphonic Structure:

ScaPoLine distinguishes several levels of analysis: the first distinction, referred to as non-extended, is made between the language level and the speech level. The polyphonic structure belongs to the language or sentence level, meaning that it is not identifiable through an interpretive process but can still give instructions about the interpretation of the statement.

For example:

Ce mur n'est pas blanc, w

The instruction aims to convey to the receiver that there are two viewpoints at play: one positive:

Pov1: Ce mur et blanc

And the other negative —

Pov2 : Pov1 unjustified,

With the speaker aligning themselves with the latter. However, it fails to explain the source of the positive perspective.

In the interpretive process, the physical receiver endeavors to determine the identity of the speaker who holds the positive perspective — Ce mur est blanc." This effort takes part in a polyphonic configuration, which in turn contributes to the overall comprehension of the general text that the receiver is facing.

Polyphonic configuration

The polyphonic configuration represents the second level of analysis that is applied to the meaning of a statement. It is related to the polyphonic structure in that it, as a language feature, provides instructions or restrictions:

"Through these instructions, the structure-p imposes restrictions on the interpretation of the configuration, and we say that a meaning element is indicated in the significance if it comprises

instructions concerning the creation of that element" (Henning, La ScaPoLine, 2004).

The polyphonic configuration is an integral part of meaning, which encompasses four fundamental elements in the analysis of meaning, namely, the speaker-as-builder (abbreviated to speaker-as-constructor), points of view (abbreviated to pov), discursive entities, and enunciative links. These four elements can be recognized within the polyphonic structure.

The speaker-as-constructor

The speaker-as-constructor is the one held responsible for the enunciation and as such, the one who constructs the meaning for all other elements in the polyphonic configuration. They can be easily identifiable in the structure of polyphony by certain linguistic means, such as first-person pronouns, proper nouns, certain modal expressions, etc.

As the producer of meaning, the speaker-as-constructor plays a constitutive role in the polyphonic configuration:

"In this regard, it can be said that every statement is like a dramatic piece for which the speaker-as-constructor is both the author and the stage director. The speaker-as-constructor essentially communicates through the actors in their piece and never enters the scene themselves, but can lend their voice to an actor by speaking for them in their name" (Henning, La ScaPoLine, 2004).

Discursive beings

Discursive beings (abbreviated as e-d) are entities constructed by the speaker and whose main property is to be a source of a viewpoint. They can present themselves in the form of images of different linguistic individuals that are manifested in discourse. Linguistic individuals refer to an entity in the domain of discourse to which a linguistic reference can be established.

In a statement situation, the constructed discursive beings are often the speaker and the addressee, to which independent third parties from the speaker and addressee can be added.

In the configuration of the statement, the speaker can create discursive beings as images of himself that have different polyphonic effects: the speaker of the statement and the textual speaker which correspond respectively, in Ducrot's terminology, to the speaker-as-such and the speaker-as-being-in-the-world.

The speaker of the statement (abbreviated as Io) corresponds to the mental image constructed by the speaker at the moment of speaking.

The textual speaker (abbreviated as L) corresponds to the image that the speaker constructs of themselves at some other point in their personal history.

The addressee, another enunciative instance, is a constitutive element of the polyphonic configuration of the statement to the extent that their image, in addition to discursive entities, can also be constructed by the speaker. There are two types of discursive entities constructed by the Addressee: the addressee of the statement (abbreviated as a) is the contextual addressee (abbreviated as A).

Third parties

Third parties are discursive entities that do not form part of the enunciative situation. These include the third person and proper names.

There are two types of third parties, individual and collective (symbolized by "on"). The latter refers to the general opinion in principle, and is subdivided into two variants: polyphonic "on" and homogeneous "on".

Polyphonic "on" refers to a collective reference that can be represented by the indefinite pronoun "one". It appears in sententious statements like proverbs or sayings in expressions such as "it is said that", "it is claimed that", etc.

Homogeneous "on" are discursive entities treated as an undefined and indivisible collectivity. This means that they have no linguistic traces in meaning, as with polyphonic "on". They can be found, for example, in the law and common ideas.

3. Results and Discussions

Polyphony and Total Questions

In our study of polyphony, we will also focus on polyphonic questions, specifically total questions (e.g. "Est-ce que tu es d'accord avec moi ?").

We will provide brief characterizations for each type of question and utilize a polyphonic analysis to elucidate discursive representations and their mechanisms within discourse.

With guidance from the works of Anscombre (J-C, 1980) and Ducrot (Oswald, 1980), we will demonstrate the polyphonic dimension of statements through the use of concepts like underlying assertions.

In fact, according to these linguists, a total question is really only aimed at getting the interlocutor to agree with the underlying assertion that comes from the question, which can be revealed by eliminating the question marks. For example, the question "est-ce que tu connais cet événement ?" would have the underlying assertion "tu connais cet événement".

The underlying assertion that we're interested in analyzing is situated in the language in which the speaker is assigned various attitudes based on the discursive context. This means that the speaker-as-such might have different orientations emerging from their questioning.

Thus, this questioning could be found in the middle of two extremes.

At one extreme, the speaker tends to get information and invites the interlocutor to take on the underlying assertion. In this case, we're witnessing a genuine question where we shouldn't attribute a specific attitude to the speaker with respect to the underlying assertion.

At the other extreme, we have a question that leads to a discursive function and is presented as obvious to the speaker. This type of interrogation is commonly referred to as a rhetorical interrogation.

The speaker's aim with this type of question is not to provide information but rather to get the interlocutor to agree with the viewpoint expressed by the assertion.

Therefore, the question, in its existence between these two extremes, is oriented or even directed, by linguistic elements to convince and/or persuade the interlocutor.

The statement we've chosen for study is as follows:

> Ne sont-ce pas ces mêmes mains qui tirent dans le noir, égorgent et étouffent, qui glissent des engins explosifs sous le siège des indésirables ? C'est vrai, il n'y a pas eu d'expéditions punitives depuis qu'il a débarqué à Beyrouth, mais les gens qui l'accueillent ont des charniers à leur actif . Ce qu'il lit dans leurs yeux ne trompe pas : il sent la mort en marche .

To accomplish a polyphonic interpretation of this question, we must identify its underlying assertion, which is « ces mêmes mains qui tirent dans le noir, égorgent et étouffent, qui glissent des engins explosifs sous le siège des indiscernables ».

As such, we can say that this is a rhetorical question that ensures linguistic polyphony because the speaker, represented by the character of Doctor Djalal, already knows the answer to this question. In other words, Doctor Djallal, who has taught at European universities for a long time, is well-informed about Western regimes.

By doing so, he aims to convince his interlocutor, the main character, of the concealed atrocity and cruelty of the West.

The foundation of this interpretation lies in the direction of the question through the use of phrases like « mains qui tirent dans le noir », « égorgent », « étouffent ».

Presupposition

To analyze the statements and bring out the characters' subtext, we will rely on the Ducrotian approach and Haillet's method of analyzing presupposition.

The aim of this analysis of the statements in our corpus is to bring out the unspoken motives of the characters and show how the reader assumes or rejects their points of view. To achieve this, we will use "est-ce que?" and negation.

Les jours passaient leur chemin, semblable à une caravane fantôme, ils surgissaient de nulle part, au petit matin, sans grâce ni panache, et disparaissaient le soir, subrepticement, happés par les ténèbres. Cependant, les enfants continuaient de naître, et la mort de veiller à l'équilibre des choses[71].

In this passage that describes the existence of the Iraqi village "Kafr Karam" and its continuation despite difficulties, the speaker employs a discursive representation that considers two viewpoints:

The first is that children are born in Kafr Karam and continue to do so, presented by (a/1). The second is that death is responsible for maintaining balance, presented by (a/2). However, denying (a/1) and/or (c/2) can lead to a contradiction in discourse and absurdity.

Thus, adding the phrase "est-ce que" and obtaining "est-ce que les enfants continuaient de naître?" supports the idea that the speaker assumes the viewpoint that children were born in Kafr Karam, and the question specifically concerns whether children continued to be born. The addition of "ne...pas" to the presupposition that children were not born in Kafr Karam negates the question and assumes that children were born there.

Consequently, the speaker in (a) is characterized as the source of the viewpoint in (a/2), as long as (a/1) is viewed as existing prior to the statement, i.e. attributed to a distinct discursive instance, or « pris pour acquis ».

Polyphonic irony

Before we delve into an ironic interpretation of the first passage, it would be helpful to revisit the novel's title, as we perceive that there is a meaningful aspect that may assist in our analysis.

The title of the work The Sirens of Baghdad immediately brings to mind Homer's Odyssey and its sirens who lure mariners to their deaths. In Yasmina Khadra's work, the terrorists of Baghdad represent these sirens, spreading death and destruction. Both sets of sirens have in common their use of song to ensnare their intended victims. However, while the sirens of Homer's work entice sailors, Khadra's terrorists represent an understanding of the hero's life. They alone comprehend the ways in which his father was humiliated by American soldiers, and their discourse towards him is both degrading and contemptuous.

Polyphonic analysis of irony involves exploring how a speaker chooses to employ irony, which often dominates the expression, whether explicitly or implicitly, in most literary texts.

Our aim in examining the following passage is to reveal the discursive context of the selected passage, that there is an ironic dimension which occurs by attributing to the speaker a viewpoint opposite to the one that is evidently expressed:

J'étais bluffé, complètement bluffé. J'avais l'impression d'être au centre d'une mascarade, au beau milieu d'une répétition théâtrale, entouré de comédiens médiocres, qui avaient appris par cœur leur texte sans pour autant être en mesure de l'accompagner du talent qu'il méritait, et pourtant... et pourtant... et pourtant, il semblait que c'était exactement ce que je voulais entendre, que leurs propos étaient ceux-là mêmes qui me faisaient défaut et dont le manque remplissait ma tête de migraines et d'insomnies. Il importait peu de savoir si Sayed était sincère ou si Yacine me parlait avec des mots

à lui, des mots qui lui sortaient
des tripes ; la seule certitude que
j'avais était que la mascarade
m'arrangeait,   qu'elle   m'allait
comme un gant, que le secret que
je ruminais depuis des semaines
était partagé, que ma colère n'était
plus seule, qu'il me restituait
l'essentiel de ma détermination

The description of the sirens as mascarade, répétition théâtrale, comédies médiocres in this passage mocks the situation of the hero. The use of this description shows that the hero is significantly affected.

When it comes to "discursive responsibility" in this discursive environment, we can say that the point of view, J'avais l'impression d'être au centre d'une mascarade, au beau milieu d'une répétition théâtrale, entouré de comédiens médiocres, is represented as unowned by the speaker. We can attribute the point of view to : j'avais l'impression d'être au centre d'un divertissement in a positive sense.

5. **Conclusions**

To conclude, it is apparent from the results of the ScaPoLine analysis of Yasmina Khadra's work that   statements   featuring   questions, presuppositions, and irony act as a framework for discourse in which personal statements need to be positioned. This framework compels the reader to accept the conclusions drawn or to position themselves such that they must acknowledge the contextual factors that tint interpretation through a polyphonic landscape where numerous voices coexist. These voices are not limited to Yasmina Khadra's alone.

As for the mechanism of polyphonic enunciation, we have seen that it benefits from a generic principle that enables us to derive specific cases that can be attributed to this principle. A polyphonic statement comprises two levels: the compositional or phrasal level that embodies its original meaning, and the formulaic level that represents its actual meaning in multiple voices – a broader level that includes various specific statements.

Using the ScaPoLine and Ducrot's Theories of Argumentation, as well as Anscombre's topical schemas, we analyzed the analogical relationship between the compositional and formal levels of polyphonic statement. This analysis enables us to verify the parallelism between the semantic structures of interrogative, presuppositional, and ironic statements and those of personal statements. We delved deeper into this concept of analogy by studying numerous polyphonic instances in context.

In the course of our work, we faced some difficulties in implementing the extended ScaPoLine on our corpus due to our inability to identify polyphonic passages that could provide polyphonic coherence. The limited number of polyphonic statements also hindered us from developing a more comprehensive analysis based on argumentation and semantics, which we feel is better suited to our research theme.

Our work now aims to combine polyphonic and argumentative analyses with other sociolinguistic approaches to better understand how polyphonic discourse can reveal preconceived ideas and representations.

We will work with a corpus consisting of two or three novels, which will be compared based on their structures, contents, and voices. Our main focus will be on the division experienced by the "SPEAKERS" in the text.

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