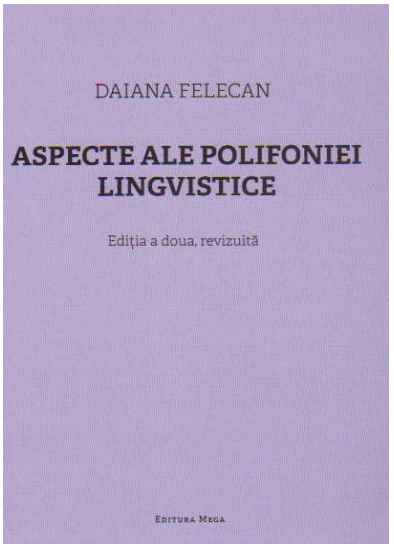
Daiana Felecan, *Aspecte ale polifoniei lingvistice*: *teorie şi construcţie* (Ediția a doua, revizuită), Cluj-Napoca, Editura Mega, 2011, 170 p. (Laviniu Lăpădat)



The generative source of the author's book stems from the desire to facilitate and, at the same time, simplify, via a process of linguistic synthesis, philological access aiding scholars and students alike, bringing forth eclectic and pertinent information dispersed, utilising a variety of sources necessary in encompassing the intricate complexities of linguistic polyphony.

The first part of the book is significantly theoretical, honouring crucial key marks in the field partaking to the theory of linguistic polyphony. The theoretical framework of the book presents polyphony as a multiplicity of voices and sounds. The origin of this theoretical ensemble can be uncovered in the lexicon of musicality, designating a string of processes which ultimately determine independent melodic functionalities serving contrapuntal, organisational rules and methodologies.

In linguistics, the term *polyphony* has come to determine an almost metaphorical system of descriptions. Multiple viewpoints are expressed independently allowing the author to pretend to use an array of voices throughout the text, thus achieving polyphony.

The theoretical framework of the book focuses on textual linguistics, integrating various research trajectories which include Bakhtinian dialogism, discourse analysis based on the Ducrot-ScaPoLine theories and the theory of linguistic heterogeneity linked to Authier-Revuz.

The book renders voice to Mikhail Bakhtin's theories on polyphony and concepts of dialogism, predicating that every form of communication is governed by the dialogical principle so as to entail the existence of a recipient which may or may not be granted the right to interact. The prototypical manifestation of language materializes within the verbal exchange between at least two interlocutors seeing as every discourse is in turn inoculated with other fields of discourse including history, society, and individuality.

The present work recognizes Bakthin's merit of actually bringing polyphony inside the realm of linguistics, linking it to dialogism and the particular constitutive elements of the modern novel.

The author then switches focus from Bakhtin's phenomenological dialogism to Ducrot's perspective on polyphony who views this concept as an integral part of any utterance, establishing an apparatus of intent closely connected to significance, meaning and enunciation.

Part two of the book grants voice to analytical impulses relating only to description and interpretation, attempting to identify and establish elements having to

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do with the compact assemblies which indicate the presence of multiple voices or meanings within a singular enunciation, while also formulating an encompassing analysis regarding specific procedures designated as relevant with respect to the aforementioned categories.

The mechanics of polyphonic functionality exemplified in the book are all tributary to a pattern of association which states that each voice or standpoint expresses an additional conglomerate of other voices or standpoints which are similar to the original or even vastly distinct.

It is the opinion of this reviewer that the analytical and theoretical prowess emanating from this work is bound to elicit a multitude of research directions, acting as a milestone for future endeavours in this particular area of expertise.

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