

THE TRANSIDEOLOGICAL AND CINEMATIC PLAY OF IRONY AT LINDA HUTCHEON

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Abstract. The study approaches the concept of irony at Linda Hutcheon as an intriguing manner of self-expression with political relevance and different in content from mere rhetorical tropes. The paper emphasizes social dimensions of irony as discourse, among a host of formal dimensions. In this view people relate to the world and its meaningful aspects, which, precisely because they are meaningful, acquire a double meaning, inferred from the original one. But the manner in which we infer the surplus meaning is different from metaphor or allegory, first and foremost, because it does not trigger mainly esthetical emotions, but evaluative and hierarchy inducing emotions, discerning this way between the “sources” of irony and the “victims” of irony. We are highlighting here the Bakhtinian perspective, in order to clarify the interpretation of the concept of irony at Linda Hutcheon. Within this perspective, speech becomes dialogue because has a particular orientation, that is, toward the other(s), that is, toward their words and toward their values: “Verbal discourse is a social phenomenon”. The paper sees irony as intersubjective dynamics and participation; as a perpetual presence in films and as a favored dramatic tool – from the more modest inclusion in the dialogue and witty ironic reply of certain characters and up to daring core of entire films. Political criticism and subjective responsibility are envisioned as interesting consequences of this perspective on irony and postmodern times.

Keywords: irony, postmodern times, film, shared meanings, transideology, subjective responsibility.

More than a rhetorical trope, a vision of life

Along with postmodernism, and especially feminism, we are able to identify a postmodern method: “the personal is political”. Considering this method, the manner in which people *choose* to express themselves is political, too. This creates a meaningful context for the understanding of the fact that by the end of the twentieth century irony became an interesting and intriguing manner of self-expression.

Linda Hutcheon approaches the social dimensions of irony among a host of formal dimensions. In this view people relate to the world and its meaningful aspects, which, precisely because they are meaningful, acquire a double meaning, inferred from the original one. But the manner in which we infer the surplus

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