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## Irony in English-Language Fiction as an Expression of the Author's Worldview on the Example of Theodore Dreiser's Creativity

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### ANNOTATION

Irony is a crucial component of writing, but describing it is undoubtedly difficult. Though it can take many different shapes in fiction, it always requires thinking twice since there is a disconnect between expectation and outcome. Irony frequently has a quirky or peculiar quality, with strange comparisons, contrasts, and disjunctions. In real life, we might not appreciate some ironic reversals, but they can undoubtedly be a boon to literature.

**KEYWORDS:** irony, humor, fiction, author's worldview, satire, literary tropes.

**Introduction.** The topic of this final qualifying work is the study of various linguistic ways of expressing irony in modern English-language literature based on the works of Theodore Dreiser. Until now, there has not been a single clear opinion about the place of irony in linguistics. Many scientists in their writings define irony as a separate technique, while others assign it a special place in the classification of the comic. The relevance of this study is due to several factors. Firstly, as mentioned above, there are many definitions and explanations of the concept of "irony" due to the unresolved question of its status in modern linguistics. This requires an in-depth study of this problem and an attempt to create your own classification. Secondly, in post-modernist literature, great attention is paid to irony as the main way that allows the author to attract the reader's attention.

**Main part.** The limited knowledge of Theodore Dreiser's creative heritage allows us to explore the dynamics of the development of irony in a work of fiction, and the role assigned to it by a modern writer as a means of influencing the reader. The various linguistic means presented in the writer's works allow us to show the most unusual and vivid ways of expressing irony, since the creation of an ironic effect is the dominant technique in the works of Theodor Dreiser. The linguistic manifestation of irony is found at all linguistic levels, both phonetic, lexical and syntactic. In this work, we have attempted to classify certain examples of irony by different language levels. The object of the research is examples of linguistic irony in the texts of novels and autobiography by Theodore Dreiser.

American author, playwright, essayist, journalist, critic, and short story writer. Theodore Dreiser was widely regarded as the best living author in the US after the release of his book *An American Tragedy* in 1925. H. L. Mencken, a prominent critic, gave him early support. His 1900 novel *Sister Carrie* was well acclaimed by English critics, but its dismal sales in the United States plunged Dreiser into a state of mental melancholy. Thirty-one of Dreiser's short stories were rewritten and collected in two volumes: *Chains* (1918) and *Free and Other Stories* (1918), (1927). Together with Stephen Crane, Frank Norris, and James T. Dreiser, the American Naturalism movement was pioneered in the country. Poverty and personal struggle marked Dreiser's formative years; he was one of thirteen kids whose lives were completely represented by their dad, a resolute Catholic who enduringly stuck to the moderate conventions of his confidence. Dreiser came to view the world as an arena for struggle and survival, largely as a result of his early experiences. When he was sixteen years old, he left the house where his family lived in Terre Haute, Indiana, and eventually started working as a journalist, moving to Chicago, St. Louis, and Pittsburgh. In New York, Dreiser's sibling Paul, a fruitful Tin Dish Back street musician, assisted him with accomplishing the editorship of *Every Month*, and Dreiser distributed his most memorable story in that magazine. Dreiser lived with his distant cousin Helen Richardson after his sixteen-year marriage to Sara Osborne White ended in 1944. On December 28, 1945, Dreiser passed away in Hollywood after a prolonged illness, leaving his novels *The Bulwark* and *The Stoic* unfinished.

Dreiser tended to revise his short stories almost obsessively, perhaps more so than with his novels. Nearly all of the stories he collected for his two volumes of stories were rewritten after they appeared in magazines. Several of Dreiser's stories have been selected by scholars for reevaluation: *Free*, "The Lost Phoebe," "Marriage—For One," and "McEwan of the Shining Slave Makers" However, "Nigger Jeff" became Dreiser's most popular short story and was based on actual events, like many of his other works. For this situation, the plot rotates around the criminal preliminary and inevitable lynching of a supposed attacker. A recurring theme in Dreiser's writing can be seen in this early story, written in 1901: his concern for ensuring that justice is served in the law and his assertion that all men and women are motivated by primal instincts.

Dreiser shows the plight of the individual in American society through minor characters; but that society as a whole is not fixed. The time period covered in his novels and short stories coincides with a significant period of social change in the United States. Before the Civil War, *The Financier* begins. As in "Sister Carrie," "Genius" and other novels about an older form of American society, those who make use of their abilities achieve success early. Because society is fluid, there is no contradiction between their careers and inner natures.

However, in "The Bulwark," Clyde and the younger generation are dialectic opposites. Even more so than Hurstwood, Carrie's second love interest, Clyde is the most pathetic failure in Dreiser. He must act deceitful, lie to the public, and pretend to be successful. In his time the way of chance is presently not open, there have been adjustments in the Pursuit of happiness. This dream serves as an inspiration to rise based on one's talents, energies, and capabilities in the early works; In the latter, the goal is to marry well and live a life of leisure and enjoyment. Clyde is a young man with ambition who lives in an America that is more stratified than Cowper Wood and Witla's. As a result, Dreiser not only demonstrates the significance of American social ideals during his lifetime and the time immediately preceding his birth; His works also reflect the shifting social structure of American life and those shifting ideals.

Humor is achieved through irony. The majority of contemporary literature and fiction employ this rhetorical device. It is frequently used in psychological works of literature, such as the fiction of James Joyce. Irony is a contradiction between what is said and understood, or between what is expected and what happens. It can be

utilized with intent or unintentionally. The audience's role is crucial. Irony can be used by authors to make their readers reflect on what has been said or to emphasize a central idea. For irony to work, the audience must be able to tell the difference between what is said and what is normal or expected.

Incongruity, in its broadest sense, is a logical gadget, scholarly strategy, or occasion portrayed by a confusion, or contrast, between the real world (what is) and appearance (what is by all accounts). Irony in spoken, dramatic, and situational language is frequently used to emphasize a truth. The ironic simile, which is used in sarcasm, and some litotes can emphasize one's meaning by deliberately using language that says the opposite of what is true, denies the opposite of what is true, or dramatically and clearly understates a connection between facts.

"Any definition of irony—though hundreds might be given, and very few of them would be accepted—must include this, that the surface meaning and the underlying meaning of what is said are not the same," Henry Watson Fowler writes in *The King's English*. Additionally, Eric Partridge states in his book *Usage and Abuse* that "irony consists in stating the opposite of what is meant. "There are a few kinds of incongruity in writing. Verbal irony, dramatic irony, and situational irony are the three main types.

**Irony in words:** This is the difference between what is said and what is implied; such as sarcasm. **Stunning Irony:** This is the difference between what the character believes to be true and what we, the audience, know to be true. As we read, there are times when we are given the impression that we know more than one character does. We read to find out how the character will react when he or she learns the truth because we are aware of something that the character is unaware of.

Irony can occur when the reader knows something about the story that the characters do not. For instance, in William Shakespeare's *Twelfth Night*, audiences know that Viola is actually a woman dressed as a man, while other characters do not. Fiction can also employ irony in the form of sarcasm and satire. *Catch-22*, a satire written by Joseph Heller, explores concepts related to the perceptions and actual operations of military leadership. It has a lot of irony in it. Because it prevents the author's work from becoming didactic, irony works well. A more serious or realistic approach runs the risk of becoming pretentious because the majority of works of fiction that employ irony deal with serious issues like the hypocrisy in religion, society, or government. Even though it is important to point out that not all irony is funny, sarcastically, especially satire can be an effective way to approach such topics in a humorous or entertaining way.

## Conclusion

In contrast to the majority of literary tropes, irony lets readers in on the joke. Things that the characters themselves are unaware of are seen and understood by them. As a result, it distances them from the narrative. Because of this, they are able to decipher the concepts and themes that are being conveyed in ways that are not always readily apparent in narratives that do not make use of irony. Additionally, irony enables readers to comprehend characters in ways that the characters themselves do not. For instance, the irony in Shakespeare's *King Lear* enables audiences to comprehend both the kind of arrogance that King Lear represents and the manner in which this arrogance leads to his downfall. The use of irony helps readers and viewers had better comprehend human nature.

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