STYLISTIC AND PRAGMATIC FEATURES OF SPEECH ACTS IN A LITERARY TEXT (BASED ON F. SCOTT FITZGERALD'S "THE GREAT GATSBY")

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Annotatsiya: Maqolada F. Scott Fitzgeraldning "The Great Gatsby" asarida nutqiy aktlarning stilistik va pragmatik xususiyatlari badiiy matn doirasida tahlil qilinadi. Tadqiqotda assertiv, direktiv, komissiv, ekspressiv va deklarativ nutqiy aktlarning personaj xarakterini ochish, ijtimoiy maqomni belgilash, yashirin maqsadni ifodalash hamda muloqotdagi ziddiyatni kuchaytirishdagi vazifalari aniqlanadi. Asarda Gatsby, Daisy, Tom, Nick, Jordan va Myrtle kabi obrazlarning idiolektlari, suhbat strategiyalari, takroriy murojaat shakllari, kinoya, sukut, bilvosita javob, bahona va ijtimoiy niqob kabi vositalar orqali nutqiy aktlar uslubiy yuklama kasb etishi asoslanadi.

Kalit so'zlar: nutqiy akt, pragmatika, stilistika, badiiy matn, idiolekt, illokutsiya, perlokutsiya, Fitzgerald, The Great Gatsby, ijtimoiy maqom.

Аннотация: В статье анализируются стилистические и прагматические особенности речевых актов в романе Ф. Скотта Фицджеральда "Великий Гэтсби". Основное внимание уделяется тому, как ассертивные, директивные, комиссивные, экспрессивные и декларативные речевые акты раскрывают характер персонажей, обозначают социальный статус, выражают скрытые намерения и усиливают коммуникативный конфликт. Обосновывается, что идиолекты Гэтсби, Дейзи, Тома, Ника, Джордан и Миртл, а также такие приемы, как ирония, умолчание, косвенный ответ, оправдание и социальная маска, превращают речевой акт в важный стилистический механизм художественного текста.

Ключевые слова: речевой акт, прагматика, стилистика, художественный текст, идиолект, иллокуция, перлокуция, Фицджеральд, Великий Гэтсби, социальный статус.

Abstract: This article examines the stylistic and pragmatic features of speech acts in F. Scott Fitzgerald's novel The Great Gatsby. The study focuses on how assertive, directive, commissive, expressive and declarative speech acts reveal character, mark social hierarchy, express hidden intentions and intensify communicative conflict. The article argues that the idiolects of Gatsby, Daisy, Tom, Nick, Jordan and Myrtle, together with irony, silence, indirect response, excuse-making and social performance, transform speech acts into significant stylistic devices of the literary text. The analysis shows that Fitzgerald's dialogue is not merely a means of transmitting information; it is a complex pragmatic field in which desire, deception, class pressure and emotional instability are encoded.

Keywords: speech act, pragmatics, stylistics, literary text, idiolect, illocution, perlocution, Fitzgerald, The Great Gatsby, social status.

The study of speech acts in literary texts has become one of the productive directions of modern linguistic pragmatics and stylistics. A speech act is not simply an utterance arranged according to grammatical rules; it is an intentional action performed by means of language. In fiction, this action is complicated by the fact that every utterance belongs simultaneously to a character, to a narrative situation and to the authorial design. Therefore, the pragmatic analysis of a literary text helps reveal not

only what a character says, but also what the utterance does in the system of plot, conflict and characterization [1, 52].

F. Scott Fitzgerald's The Great Gatsby is especially suitable for this kind of analysis because the novel is built on social conversation, indirect desire, concealment and performative self-fashioning. Parties, telephone calls, invitations, accusations, confessions, ironic remarks and polite formulas are not neutral verbal details. They form a system of communicative behavior through which the world of the American "Jazz Age" is represented as both attractive and morally unstable. In such a world, speech becomes a sign of wealth, status, aspiration, romantic illusion and social distance [9, 34].

The relevance of the topic is determined by the need to integrate speech act theory with stylistic interpretation. Classical speech act theory explains utterances in terms of locutionary, illocutionary and perlocutionary dimensions [1, 94]. However, literary discourse requires an additional level of analysis, because the same utterance may perform one function within the dialogue and another function within the artistic structure. For example, a polite invitation in The Great Gatsby may pragmatically open a social contact, but stylistically it may also expose the emptiness of elite communication. A promise may appear sincere on the surface, yet the narrative may reveal it as an illusion.

The aim of this article is to analyze the stylistic and pragmatic features of speech acts in The Great Gatsby. The main tasks are to clarify the theoretical basis of speech act analysis in literary discourse, to identify the dominant types of speech acts in the novel, to examine their stylistic realization, and to determine how they contribute to character formation and thematic meaning. Particular attention is paid to the speech behavior of Gatsby, Daisy, Tom and Nick, since their utterances organize the main pragmatic conflicts of the novel.

Speech act theory emerged from the idea that language is a form of action. J. L. Austin distinguished between saying something and doing something by saying it, thereby showing that utterances may function as promises, warnings, requests, apologies or declarations [1, 101]. J. R. Searle later systematized speech acts into several major classes: representatives or assertives, directives, commissives, expressives and declarations [2, 12]. These categories provide a useful framework for analyzing literary dialogue, but they should not be applied mechanically. In fiction, speech acts are shaped by narrative perspective, stylistic selection and the psychological ambiguity of characters.

The literary text differs from ordinary communication because its utterances are aesthetically organized. A question may function not only as a request for information but also as a marker of tension, hesitation or social pressure. A compliment may hide irony; an apology may become a form of manipulation; a promise may reveal self-deception. In this respect, pragmatics and stylistics meet. Pragmatics explains the communicative intention and effect of the utterance, while stylistics explains how this intention and effect are artistically formed through repetition, rhythm, lexical choice, syntax, irony and narrative framing [4, 23].

In The Great Gatsby, the pragmatic force of speech acts is often indirect. Characters rarely say exactly what they mean. They speak through hints, conventional politeness, evasive answers and socially recognizable formulas. This indirectness corresponds to Brown and Levinson's theory of politeness, according to which speakers often protect their own and others' social face by avoiding direct threat [5, 61]. Yet Fitzgerald shows that politeness in the world of wealth may become a mask rather than an ethical form of respect. It conceals selfishness, fear and emotional irresponsibility.

Another relevant concept is perlocutionary effect. A perlocutionary act concerns the influence that an utterance has on the listener: persuading, frightening, humiliating, encouraging or seducing [1, 109]. Many utterances in the novel are important precisely because of their effects. Gatsby's repeated friendly formula "old sport" does not merely address another person; it attempts to create aristocratic ease and social legitimacy [9, 52]. Tom's aggressive statements do not simply express opinion; they dominate the conversation and reduce others to subordinate positions [9, 17]. Daisy's emotionally charged utterances invite sympathy while avoiding clear responsibility [9, 96].

Thus, the speech act in literary discourse must be examined in three interrelated dimensions. The first is the locutionary form, that is, the actual linguistic expression. The second is the illocutionary force, or the social action performed by the utterance. The third is the stylistic function, which concerns how the utterance contributes to the artistic meaning of the text. This triadic approach allows the researcher to see Fitzgerald's dialogue as a system of social performance and moral revelation.

Assertive speech acts commit the speaker to the truth of a proposition. In The Great Gatsby, assertives include statements, descriptions, judgments, explanations and narrative evaluations. Nick Carraway's narrative is based on assertive acts, but his assertiveness is not simple factual reporting. He constantly evaluates, qualifies and morally frames the events. His famous position as an observer who reserves judgments is itself an assertive-pragmatic strategy: it presents him as reliable while allowing him to gradually reveal the corruption of the world he observes [9, 5].

Nick's assertive acts differ from the assertives of other characters because they have a retrospective structure. He narrates after the events have already happened, which gives his statements a reflective and evaluative force. When he describes Gatsby's hope, Daisy's charm or Tom's brutality, he is not only informing the reader but also guiding the reader's ethical response. In this sense, Nick's assertives are stylistically marked by balance, irony and delayed judgment. They create the moral perspective of the novel.

Tom Buchanan's assertive acts, by contrast, are often categorical and aggressive. He states his opinions as if they were facts, especially when speaking about race, class, gender and social order. His utterances perform dominance. They are pragmatically assertive but socially directive: by declaring what is true, Tom also tells others how they should accept his authority. Such speech behavior reflects his inherited power. The stylistic harshness of his statements corresponds to his physical and social violence [9, 15].

Gatsby's assertives are marked by self-invention. He tells stories about his origin, education, travels and wealth. These statements are not merely lies or facts; they are performative components of an identity he tries to make real. His speech shows the pragmatic connection between assertion and self-fashioning. By stating that he is an Oxford man or that he inherited wealth, Gatsby attempts to convert language into social credibility [9, 65]. Fitzgerald stylistically presents these assertives with a slight artificiality, allowing the reader to feel both Gatsby's charm and the fragility of his invented persona.

Daisy's assertives are often emotionally unstable. She states feelings, impressions and desires in a way that seems spontaneous but avoids firm commitment. Her speech creates an atmosphere of tenderness and vulnerability, yet its pragmatic function is often evasive. She may say something that appears confessional, but the utterance does not necessarily lead to responsible action. The stylistic lightness of her voice becomes a sign of moral weightlessness. Thus assertive acts in the novel reveal different relations to truth: Nick seeks moral truth, Tom imposes social truth, Gatsby invents personal truth, and Daisy aestheticizes emotional truth.

Directive speech acts are utterances by which a speaker attempts to make the hearer do something. They include commands, requests, invitations, advice, warnings and suggestions [2, 66]. In The Great Gatsby, directives are closely connected with power relations. The ability to command directly belongs mainly to characters with social security, while those with uncertain status use indirect or softened forms.

Tom's directives are the clearest examples of verbal dominance. He orders people to move, listen, stop, come or accept his version of events. His commands do not require politeness because his wealth and masculinity protect him from social consequences. In the apartment scene, his speech toward Myrtle and others reveals a brutal asymmetry. The directive force of his utterances is reinforced by physical violence, showing that in Tom's world language and force support each other [9, 37].

Gatsby's directives are different. He often invites, requests and arranges, but his directives are covered by politeness and hospitality. His parties themselves can be seen as extended pragmatic invitations, even when the guests come without personal closeness. Gatsby's hospitality performs a strategic function: it creates a social space where Daisy might return to him. Therefore, his directives are

not merely practical; they are romantic and symbolic. He tries to direct reality toward the past he wants to recover [9, 84].

Daisy's directives are frequently indirect. She influences others through emotional tone, charm, hesitation and appeal. Her indirect directives may appear weak, but they are pragmatically effective because they mobilize Gatsby's devotion and Nick's sympathy. This feature shows that power in the novel is not only expressed through commands. It may also operate through dependence, attraction and emotional ambiguity. Fitzgerald's stylistic representation of Daisy's speech allows the reader to feel the softness of the surface and the danger of the effect.

The invitation is one of the most significant directive forms in the novel. Invitations to parties, meals, meetings and trips create the plot structure. Each invitation opens a new communicative situation and changes the relations among characters. Yet these invitations often carry hidden intentions. Gatsby's meeting with Daisy is arranged through Nick, and the polite request hides a deeply personal plan. Thus Fitzgerald transforms a simple directive act into a dramatic mechanism of memory, desire and social risk.

Commissive speech acts commit the speaker to a future action, while expressive speech acts reveal psychological states such as gratitude, regret, admiration, anger or disappointment [2, 69]. In The Great Gatsby, commissives are closely associated with Gatsby's dream. Gatsby's entire identity is built on implicit promises: the promise to become worthy, to recover Daisy, to repeat the past and to transform desire into reality. His statements about the future are not always formal promises, but they function commissively because they bind him to an imagined outcome [9, 88].

The most important commissive dimension of the novel is the idea of repeating the past. Gatsby's insistence that the past can be repeated is not only an assertion; it is also a commitment to act as if time could be reversed. Pragmatically, the utterance commits Gatsby to an impossible project. Stylistically, it reveals the tragic tension between language and reality. The more strongly Gatsby speaks his dream, the more clearly the reader perceives its fragility.

Daisy's speech includes expressive acts that seem emotionally rich but pragmatically unstable. She expresses admiration, fear, sadness and desire, yet these expressions often remain without ethical consequence. Her utterances can move Gatsby deeply, but they do not guarantee commitment. This gap between expression and action is central to Fitzgerald's critique of elite emotional culture. Feeling is performed beautifully, but responsibility is avoided.

Tom's expressive acts are often anger, contempt and suspicion. His expressions are not only psychological reactions; they are social weapons. When he expresses indignation at Gatsby's social background, the utterance functions as a class defense mechanism. It marks Gatsby as an outsider and attempts to restore the hierarchy threatened by Gatsby's wealth [9, 103]. The expressive act therefore becomes a pragmatic act of exclusion.

Nick's expressive acts are more controlled. His admiration for Gatsby is mixed with criticism, and his disgust toward the Buchanans grows gradually. The stylistic value of Nick's expressives lies in restraint. He does not constantly dramatize his feelings; instead, the narrative allows emotional evaluation to accumulate. This restrained expressiveness gives the final judgment of the novel its moral force.

The stylistic analysis of speech acts requires attention to idiolect, that is, the individual manner of speaking associated with a character. Gatsby's idiolect is marked by formulaic politeness, especially the repeated phrase "old sport." This address form performs several functions. It signals friendliness, imitates upper-class ease, creates a rhythm of recognition and attempts to naturalize Gatsby's social performance. However, because it is repeated too often, it also becomes stylistically suspicious. The reader senses that the formula is learned rather than inherited [9, 52].

Tom's idiolect is direct, possessive and evaluative. He speaks in declarative and directive forms, often reducing complex human situations to crude judgments. His language stylistically embodies entitlement. Daisy's idiolect is musical, fragmentary and emotionally suggestive. She often speaks in exclamations, soft evaluations and unfinished implications. Her speech produces charm but also

instability. Jordan's speech is cooler and more ironic; it reflects detachment and social sophistication. Myrtle's speech shows aspiration and dissatisfaction, revealing the pressure of class desire.

Irony is another important stylistic marker. Many speech acts in the novel carry an ironic distance between what is said and what is meant, or between what the character believes and what the reader understands. Nick's narration frequently frames characters' utterances in such a way that their pragmatic inadequacy becomes visible. A polite remark may appear empty; a confident assertion may expose ignorance; a romantic promise may reveal illusion. Fitzgerald's irony does not destroy the emotional power of the speech act, but it complicates it.

Repetition also plays a major role. Repeated speech formulas, social greetings and conventional phrases create the atmosphere of a society that speaks fluently but communicates poorly. The party scenes are full of voices, rumors and fragments. These fragments function as weak assertives and expressives. They circulate information without responsibility. Stylistically, this creates a soundscape of modern social life; pragmatically, it shows the collapse of sincere communication in a culture of spectacle.

Silence and ellipsis must also be included in speech act analysis. In literary discourse, not speaking may itself perform an action. Daisy's inability or refusal to speak clearly at crucial moments has strong pragmatic consequences. Gatsby interprets silence according to his hope; Tom interprets it according to his authority; Nick interprets it retrospectively as moral failure. Therefore, silence in the novel functions as an indirect speech act shaped by context [6, 151].

The dramatic center of The Great Gatsby is a conflict of speech acts. Gatsby wants Daisy to perform a decisive declaration that would erase her marriage to Tom and confirm the reality of their past love. Tom wants to force Gatsby and Daisy into a communicative situation where Gatsby's social identity and romantic claim can be discredited. Daisy wants to avoid a final speech act that would bind her to irreversible responsibility. Nick observes the failure of communication and transforms it into narrative judgment.

The Plaza Hotel scene is the clearest example of pragmatic conflict. Speech acts become weapons: accusations, demands, denials, assertions and emotional appeals collide. Gatsby's demand that Daisy say she never loved Tom is a directive disguised as romantic necessity. It asks Daisy to produce a declarative speech act that would rewrite the past. Yet the utterance cannot succeed because the social and emotional conditions for its felicity are absent [1, 14]. In Austin's terms, performative acts require appropriate circumstances; Gatsby's desired declaration fails because language cannot abolish lived history.

Tom's strategy in the same scene is to attack Gatsby's credibility. His speech acts combine assertion and accusation. He does not merely inform Daisy about Gatsby's background; he uses information to change the perlocutionary field. The intended effect is to make Gatsby appear vulgar and unsafe. Daisy's response shows that Tom's speech has succeeded pragmatically, even if Gatsby remains emotionally devoted. The scene demonstrates how class power shapes the effectiveness of speech acts.

The collapse of communicative illusion is also visible after Myrtle's death. Explanations, silences and evasions replace truthful confession. Daisy and Tom withdraw into their wealth, allowing others to bear the consequences. Their silence is not neutral; it is socially protected irresponsibility. Gatsby, by contrast, remains committed to a narrative of loyalty. His speech and silence after the accident show the tragic asymmetry between romantic devotion and social reality.

Thus, the novel shows that speech acts depend on social conditions. Gatsby can speak beautifully, promise passionately and request sincerely, but his utterances do not have the same institutional force as Tom's. Daisy's words can inspire Gatsby, but they do not transform her social position. Nick's final narrative becomes the only speech act that succeeds morally: it judges, remembers and exposes the failure of the communicative world he has witnessed.

The analysis shows that speech acts in The Great Gatsby perform both pragmatic and stylistic functions. Pragmatically, they organize interpersonal relations, express intentions, create obligations and

produce emotional effects. Stylistically, they individualize characters, construct social atmosphere, reveal irony and support the thematic opposition between dream and reality. The same utterance may function as a request within the dialogue, a sign of class aspiration within characterization and a symbol of illusion within the whole novel.

The study also demonstrates that the dominant speech act types are distributed according to character and social role. Nick's speech is mainly assertive and evaluative; Gatsby's speech combines commissive and expressive elements; Tom's speech is assertive-directive and power-oriented; Daisy's speech is expressive-indirect and evasive. These differences form the idiolectal structure of the novel and allow Fitzgerald to represent social hierarchy through dialogue.

Another result is that indirectness, repetition, irony and silence are central stylistic devices in the realization of speech acts. Fitzgerald's dialogue often says less than it means. The unsaid becomes pragmatically significant because characters interpret gaps according to desire, fear or social interest. This feature confirms that literary pragmatics must analyze not only explicit utterances but also the narrative conditions that give them force.

Finally, the research confirms that the tragic movement of the novel is connected with the failure of performative language. Gatsby believes that words can restore the past and secure love, but the social world of the novel denies this possibility. The failure of Daisy's expected declaration, the violence of Tom's accusations and the emptiness of elite politeness reveal the limits of speech in a morally unstable society.

The stylistic and pragmatic analysis of speech acts in F. Scott Fitzgerald's The Great Gatsby shows that dialogue is one of the main mechanisms of artistic meaning in the novel. Speech acts are not decorative elements; they create the plot, define characters and expose the moral structure of the represented world. Through assertions, commands, promises, emotional expressions, invitations and silences, Fitzgerald demonstrates how language participates in social performance and personal illusion.

The novel's speech acts are inseparable from class relations. Tom's directness is supported by inherited power; Gatsby's politeness reveals aspiration; Daisy's expressive ambiguity protects her from responsibility; Nick's retrospective narration transforms private observation into moral judgment. These pragmatic distinctions are stylistically realized through idiolect, rhythm, repetition, irony and narrative framing.

Therefore, the study of speech acts in The Great Gatsby contributes to a deeper understanding of Fitzgerald's poetics. It shows that the tragedy of Gatsby is not only a tragedy of love or social ambition but also a tragedy of failed communication. Language promises transformation, yet it cannot overcome historical time, class boundaries and moral irresponsibility. In this respect, speech act analysis opens a productive path for interpreting literary texts as complex systems of verbal action.

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