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CULTURAL ADAPTATION OF SPEECH ACTS: CULTURAL CONTEXT AND IDIOLECTS (BASED ON F. SCOTT FITZGERALD'S “THE GREAT GATSBY”)

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Abstract: This article analyzes the cultural adaptation of speech acts in F. Scott Fitzgerald’s The Great Gatsby with special attention to cultural context and character idiolects. The study shows that the social atmosphere of the Jazz Age, the American Dream, wealth, class difference, gender roles and communicative etiquette shape the meaning and perlocutionary effect of speech acts. The article also discusses how forms of address, invitations, requests, refusals, confessions, irony and silence may be adapted for readers from another cultural environment. It argues that the interpretation and translation of Fitzgerald’s speech acts require cultural-pragmatic competence, since the literal meaning of an utterance often does not coincide with its social function.

Keywords: cultural adaptation, speech act, cultural context, idiolect, The Great Gatsby, Fitzgerald, pragmatics, translation, American Dream, social status

Annotatsiya: Maqolada F. Scott Fitzgeraldning “The Great Gatsby” romanida nutqiy aktlarning madaniy moslashuvi, madaniy kontekst va personaj idiolektlari asosida tahlil qilinadi. Tadqiqotda Jazz Age davri ijtimoiy muhiti, Amerika orzusi, boylik va tabaqaviy tafovut, jinsiy rollar hamda muloqot etiketi nutqiy aktlarning mazmuni va perlokutsion ta’sirini belgilashi ko‘rsatiladi. Shuningdek, asardagi murojaat, taklif, iltimos, rad etish, e’tirof, kinoya va sukut kabi nutqiy hodisalarning boshqa madaniy muhitga moslashtirilishida tarjimon va tadqiqotchining madaniy-pragmatik kompetensiyasi muhim ekani asoslanadi.

Kalit so‘zlar: madaniy moslashuv, nutqiy akt, madaniy kontekst, idiolekt, The Great Gatsby, Fitzgerald, pragmatika, tarjima, Amerika orzusi, ijtimoiy maqom.

Аннотация: В статье исследуется культурная адаптация речевых актов в романе Ф. Скотта Фицджеральда “Великий Гэтсби” с учетом культурного контекста и идиолектов персонажей. Показывается, что социальная атмосфера эпохи джаза, американская мечта, богатство, классовые различия, гендерные роли и коммуникативный этикет определяют смысл и перлокутивный эффект речевых актов. Особое внимание уделяется тому, как обращения, приглашения, просьбы, отказы, признания, ирония и молчание могут быть адаптированы в иной культурной среде при переводе и интерпретации.

Ключевые слова: культурная адаптация, речевой акт, культурный контекст, идиолект, Великий Гэтсби, Фицджеральд, прагматика, перевод, американская мечта, социальный статус.

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Speech acts are always culturally situated. A request, invitation, compliment or refusal may have different pragmatic meanings depending on social norms, historical context and the identities of the speakers. In literary texts, this cultural dimension becomes especially significant because characters do not speak in an abstract linguistic space. They speak as representatives of a particular society, class,

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generation and psychological world. Therefore, the analysis of speech acts in F. Scott Fitzgerald's The Great Gatsby must consider not only their formal types but also their cultural conditions [8, 17].

The Great Gatsby represents the United States of the 1920s, a period associated with economic expansion, consumer culture, changing gender roles, social mobility and moral uncertainty. The language of the novel reflects this cultural world. Characters use speech to perform status, charm, superiority, intimacy or indifference. Their utterances are shaped by the etiquette of parties, private meetings, telephone conversations and elite social encounters. For this reason, speech acts in the novel function as cultural signs as well as individual expressions [10, 243].

The problem of cultural adaptation arises when such speech acts are interpreted, translated or taught in another cultural environment. The phrase, tone or communicative strategy that is clear to an American reader familiar with the Jazz Age may not produce the same effect for an Uzbek, Russian or other non-American reader. For example, Gatsby's repeated "old sport" is not merely a friendly address. It is a stylized marker of class imitation and self-invention. A literal translation may convey the lexical meaning but lose the social and pragmatic nuance [9, 52].

The aim of this article is to analyze the cultural adaptation of speech acts in The Great Gatsby in connection with cultural context and idiolects. The tasks are to clarify the cultural-pragmatic basis of speech acts, to examine the main idiolects of the novel, to identify culturally marked communicative situations, and to discuss principles for adapting these speech acts in translation and intercultural interpretation.

Cultural adaptation of speech acts means the interpretation or translation of an utterance in a way that preserves not only its semantic meaning but also its pragmatic function within a cultural context. According to cross-cultural pragmatics, communicative acts are based on cultural scripts: conventional expectations about how people greet, request, apologize, praise, refuse or express emotion [8, 25]. When a speech act is transferred into another language or cultural system, these scripts may not coincide. Therefore, the translator or researcher must determine what social action the utterance performs in its original context.

In The Great Gatsby, speech acts are connected with American modernity, class aspiration and the etiquette of social display. The party invitation, for example, is not simply an act of hospitality. Gatsby's parties function as symbolic performances of wealth and social access. The guests' casual acceptance of hospitality without personal loyalty reveals a culture in which social contact is broad but emotionally shallow. Translating or interpreting such invitations requires attention to this cultural background [9, 39].

Speech act adaptation also depends on politeness norms. Brown and Levinson's theory explains that speakers manage social face through directness, indirectness, mitigation and deference [5, 70]. However, what counts as polite or impolite differs across cultures. In the novel, directness may indicate power, as in Tom's speech, while indirectness may indicate charm, hesitation or avoidance, as in Daisy's speech. The pragmatic meaning of these forms cannot be reduced to grammar alone.

Idiolect is the individual speech style of a character. In literary analysis, idiolect reveals social origin, education, emotional state and moral position. For cultural adaptation, idiolect is crucial because it helps distinguish what belongs to general cultural context and what belongs to individual characterization. Gatsby's stylized politeness, Tom's aggressive certainty, Daisy's musical

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evasiveness and Nick's reflective moderation require different adaptation strategies. A uniform translation would weaken the character system of the novel.

Thus, the cultural-pragmatic approach combines speech act theory, stylistics, translation studies and cultural interpretation. It asks three questions: what action is performed by the utterance, what cultural norms make that action meaningful, and how can the same effect be recreated for another reader? These questions form the methodological basis of the present analysis.

The Great Gatsby cannot be separated from the cultural atmosphere of the Jazz Age. The novel represents a society fascinated by wealth, speed, entertainment and social performance. In such a society, communication becomes theatrical. People speak not only to exchange information but to display belonging, desire and superiority. Parties are filled with rumors, compliments, greetings, laughter and fragments of conversation. These utterances create a social soundscape that is culturally specific to the modern American leisure class [10, 278].

One of the most important cultural frames is the American Dream. Gatsby's speech acts are shaped by the belief that identity can be remade through effort, wealth and performance. His utterances about his past, education and achievements are not ordinary biographical statements. They are culturally charged acts of self-creation. He speaks as someone who believes that language can help produce a new social self. This feature is essential for adaptation, because readers from other cultures must understand the ideological weight behind Gatsby's verbal self-presentation [9, 64].

Class difference is another central cultural frame. The novel distinguishes between old money, new money and those excluded from wealth. Speech acts reveal these distinctions. Tom's commands and judgments reflect inherited privilege; Gatsby's polite formulas reveal acquired performance; Myrtle's speech reflects aspiration and resentment; Wilson's limited and anxious speech reflects social vulnerability. The same speech act type may therefore have different cultural meanings depending on class position.

Gender roles also shape speech acts. Daisy's utterances often combine charm, emotional appeal and evasiveness. Her speech reflects the restricted but influential position of elite women in the novel's world. She does not usually exercise power through direct commands; instead, her speech affects others through tone, suggestion and emotional ambiguity. This pragmatic style must be interpreted within the gendered social expectations of the 1920s [9, 96].

Finally, the culture of consumption influences communication. Objects, clothing, cars, houses and parties become part of speech act meaning. A compliment on a house or a remark about shirts is not merely descriptive. It participates in the social language of wealth. Fitzgerald's characters often speak around material signs, and these signs carry pragmatic force. Adaptation should therefore preserve the relation between speech and material culture.

Gatsby's idiolect is one of the most recognizable speech systems in the novel. His repeated use of "old sport" functions as a form of address, a politeness marker and a sign of cultural imitation. It suggests aristocratic familiarity, but its repetitive use also reveals effort. Gatsby's speech is elegant but slightly artificial; it is designed to sound natural within a class to which he was not born. Therefore, his idiolect dramatizes the tension between aspiration and authenticity [9, 52].

From the perspective of speech act theory, Gatsby's utterances often perform commissive and expressive functions. He commits himself to a future in which Daisy returns to him and the past is restored. He expresses hope, admiration and confidence. Yet these speech acts are culturally grounded

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in the American myth of self-making. Gatsby does not merely love Daisy; he speaks from within a cultural narrative that tells him transformation is possible. His idiolect is the language of this dream.

The cultural adaptation of Gatsby's speech should avoid two extremes. If his phrases are translated too literally, the social nuance may disappear. If they are translated too freely, the historical flavor and artificiality may be lost. The translator needs a functional equivalent that conveys friendly address, social aspiration and stylistic repetition. In Uzbek or Russian cultural contexts, this may require a formula that sounds polite and somewhat stylized rather than simply casual.

Gatsby's self-narratives also require careful adaptation. When he speaks about Oxford, inheritance or heroic experiences, the utterances are not only informative assertives. They are acts of social legitimation. Their cultural function depends on the prestige associated with European education and inherited status in the American elite imagination. Without explaining or preserving this prestige, the pragmatic force of the utterance may be weakened.

At the same time, Gatsby's idiolect has emotional sincerity. His speech is artificial in social form but sincere in romantic intention. This duality is one of Fitzgerald's achievements. The reader must feel both the constructedness of Gatsby's language and the depth of his desire. Cultural adaptation should preserve this ambivalence, because reducing Gatsby either to a liar or to a pure romantic hero would distort the pragmatic complexity of his speech.

Daisy's idiolect is characterized by lightness, musicality, emotional suggestion and avoidance of direct responsibility. Her speech acts often appear expressive: she admires, regrets, fears, laughs or complains. Yet these expressions do not always lead to action. The cultural meaning of Daisy's speech is connected with elite femininity. Her voice performs charm, and charm becomes a social resource. In adaptation, it is important to preserve the emotional surface and the evasive pragmatic depth of her utterances [9, 77].

Tom Buchanan's idiolect is the opposite. His language is direct, categorical and often aggressive. He uses assertive and directive speech acts to impose his worldview. His utterances reveal old-money confidence and patriarchal authority. In cultural adaptation, Tom's speech should sound forceful and socially entitled, not merely rude. His directness is backed by class power; this pragmatic background explains why his words affect others strongly [9, 17].

Nick Carraway's idiolect is reflective and narratively controlled. As narrator, he performs a special kind of speech act: he reconstructs and judges the past. His language is not only dialogue but discourse. Nick's idiolect combines Midwestern moral vocabulary, irony and retrospective understanding. For adaptation, Nick's voice is especially important because it organizes the reader's ethical orientation. If his moderation and irony are lost, the whole novel becomes less balanced.

Jordan Baker's idiolect reflects detachment, irony and modern female independence. Her speech is often concise and socially intelligent. She rarely shows deep emotional involvement, and this pragmatic coolness distinguishes her from Daisy. In translation or intercultural interpretation, Jordan's idiolect should not be made too emotional, because her function in the novel depends on distance and controlled wit.

The comparison of these idiolects shows that Fitzgerald uses speech as a cultural map. Gatsby speaks the language of aspiration, Daisy the language of charm, Tom the language of dominance, Nick the language of moral observation and Jordan the language of ironic modernity. These idiolects are not

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isolated linguistic habits; they are cultural-pragmatic systems shaped by class, gender, region and historical moment.

Forms of address are among the most culturally sensitive speech acts in the novel. Address terms signal intimacy, hierarchy, politeness and social performance. Gatsby's "old sport" is the most obvious example, but other address forms also matter. Names, nicknames and polite formulas organize distance between characters. In adaptation, the translator must decide whether to preserve foreignness, find a local equivalent or provide contextual compensation [12, 82].

Invitations in the novel are also culturally marked. Gatsby's parties, Nick's arranged tea meeting and social visits all depend on the etiquette of elite American sociability. An invitation may appear generous, but it may also be strategic. Gatsby's request to Nick to arrange a meeting with Daisy is indirect because the emotional stakes are too high for direct expression. The adaptation of such scenes must preserve the hidden intention behind the polite surface [9, 83].

Refusals and evasions are equally important. Daisy often avoids explicit refusal, allowing others to interpret her hesitation. Such indirectness may be culturally interpreted in different ways. In some contexts, indirect refusal is a sign of politeness; in the novel, it is also a sign of moral avoidance. The adapter must therefore distinguish between cultural politeness and character responsibility.

Confession is another central speech act. Gatsby wants Daisy to confess that she never loved Tom. This expected confession would function as a declarative act, transforming the emotional and social situation. However, Daisy cannot produce the utterance in the required form. The failed confession is one of the key pragmatic moments of the novel. Its adaptation must convey not only the words spoken but also the pressure of the words not spoken.

Silence is a culturally and pragmatically complex form. After Myrtle's death, Daisy and Tom's silence becomes an act of withdrawal protected by wealth. Gatsby's silence becomes loyalty and self-sacrifice. Nick's later narration becomes a response to that silence. In adaptation, silence cannot be translated lexically, but it can be preserved through rhythm, punctuation, narrative framing and explanatory context. This shows that cultural adaptation concerns the whole textual organization, not only separate words.

The translation of speech acts in The Great Gatsby requires a functional-pragmatic approach. The translator should first identify the illocutionary force of the utterance and then recreate its effect in the target language. A literal translation may be sufficient for simple statements, but it is often insufficient for culturally marked address, irony, indirect refusal or class-coded politeness. The goal is not to replace Fitzgerald's culture with the target culture, but to make the pragmatic function intelligible to the target reader [13, 91].

One strategy is preservation with contextualization. Culture-specific terms, social references and historical markers may be retained if the surrounding text or footnotes help the reader understand them. This strategy is useful for expressions connected with American culture, education, geography or class. Another strategy is functional equivalence, where the translator chooses a target-language form that performs a similar speech act. This may be appropriate for greetings, politeness formulas and certain address forms.

A third strategy is stylistic compensation. If a pragmatic nuance cannot be preserved in the same place, it may be compensated elsewhere through tone, repetition or narrative framing. For example, Gatsby's repeated formula must remain noticeable. Even if an exact equivalent is impossible, the

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translation should preserve the sense that the phrase is part of his constructed persona. Repetition itself is a stylistic-pragmatic signal.

Intercultural interpretation in teaching also requires adaptation. Students should be guided to see that Gatsby's speech is not simply "polite English" and Tom's speech is not simply "impolite English." These speech styles are tied to class, history and ideology. Classroom analysis may compare how requests, refusals and compliments operate in American English and Uzbek communicative culture. Such comparison develops pragmatic competence and prevents superficial interpretation.

It is also important to avoid over-domestication. If the translator makes all speech acts sound completely natural in the target culture, the foreign historical world of the novel may disappear. Fitzgerald's text should retain its American Jazz Age atmosphere. Successful adaptation therefore balances foreignness and accessibility: the reader should understand the speech act while still feeling that it belongs to a specific cultural world.

For Uzbek academic interpretation, The Great Gatsby offers useful material for comparing American and Uzbek communicative norms. Uzbek communication traditionally gives considerable importance to respect, age hierarchy, indirectness, hospitality formulas and contextual inference. Fitzgerald's text also contains indirectness and hospitality, but their cultural functions are different. Gatsby's hospitality is not a communal ethical duty in the traditional sense; it is a spectacular social strategy directed toward a private romantic goal. This difference should be explained when the novel is taught in another cultural environment.

The adaptation of address forms is especially delicate. Uzbek has rich resources for expressing respect, closeness and social distance through pronouns, titles and kinship-based address terms. English in Fitzgerald's novel relies more on names, social tone and idiomatic formulas. If an adapter uses overly respectful Uzbek forms for every polite English phrase, Gatsby's artificial aristocratic friendliness may become too sincere or too traditional. If the adapter uses overly casual forms, the social aspiration may disappear.

Another important issue is the adaptation of irony. Fitzgerald's irony is often quiet and context-dependent. Uzbek readers may understand the plot without fully perceiving the ironic gap between the characters' words and the narrator's moral view. Therefore, the translator must preserve Nick's restrained evaluative tone. The classroom interpreter may also help students identify how a polite speech act can be morally empty in the novel's cultural system.

Finally, culturally adapted analysis should not reduce the novel to a list of speech act categories. The speech acts must be connected with historical America, the crisis of the American Dream and the moral consequences of social inequality. Only in this case can the study of dialogue become a bridge between linguistics, literary criticism and cultural studies.

The analysis shows that the cultural adaptation of speech acts in The Great Gatsby depends on the interaction of speech act type, cultural context and idiolect. The same utterance may be interpreted differently if the reader does not recognize the social codes of the Jazz Age, the American Dream, old and new money, or gendered communicative expectations. Therefore, adaptation requires cultural-pragmatic commentary as well as linguistic accuracy.

The study also demonstrates that each major character has a distinct idiolect that must be preserved. Gatsby's polite repetition marks aspiration; Daisy's emotional lightness marks charm and evasion; Tom's categorical directness marks inherited power; Nick's reflective narration marks moral

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distance; Jordan's concise irony marks modern detachment. These idiolects are essential for characterization and should not be neutralized in translation.

Another result is that culturally marked speech acts include forms of address, invitations, indirect requests, refusals, confessions and silences. Their pragmatic meaning often exceeds their literal form. For this reason, the translator or researcher must analyze not only what is said but also what is socially done by saying it. The novel's conflicts arise precisely when speech acts fail, are misinterpreted or are protected by social privilege.

Finally, the research confirms that cultural adaptation should combine preservation, functional equivalence, contextualization and stylistic compensation. No single strategy is sufficient for the whole novel. The choice depends on the speech act, the character, the scene and the intended reader. This flexible approach allows Fitzgerald's pragmatic and stylistic complexity to be transmitted more effectively in another cultural environment.

The cultural adaptation of speech acts in F. Scott Fitzgerald's The Great Gatsby is a complex problem because the novel's utterances are deeply embedded in the cultural world of 1920s America. Speech acts in the novel express not only individual intentions but also class relations, gender roles, social rituals and ideological dreams. Therefore, their interpretation and translation require attention to cultural context and idiolect.

The analysis has shown that Gatsby, Daisy, Tom, Nick and Jordan speak from different cultural-pragmatic positions. Their idiolects organize the social structure of the novel and reveal the moral tensions of its world. Gatsby's language seeks to create identity, Daisy's language protects emotional ambiguity, Tom's language exercises power, Nick's language judges retrospectively, and Jordan's language maintains ironic distance.

In translation and intercultural teaching, speech acts should be adapted not only semantically but also pragmatically. Address forms, invitations, refusals, confessions and silences must be interpreted according to their cultural function. The successful adaptation of Fitzgerald's dialogue preserves the tension between literal meaning and hidden intention, between polite surface and social force. In this way, cultural-pragmatic analysis helps readers understand The Great Gatsby as a novel of language, performance and failed communication.

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