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A Psychological Analysis of Speech Acts in Fitzgerald's Short Story "The Freshest Boy"

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Abstract:

The present paper conducts an in-depth investigation into the types of speech acts utilized in F. Scott Fitzgerald's short story "The Freshest Boy," utilizing J. R. Searle's (1976) classification of speech acts as the primary analytical framework. The main research question focuses on how these speech acts unveil the psychological aspects of the protagonist's character within the narrative. Employing a qualitative analytical methodology, the study merges speech act theory with Freudian psychoanalytic concepts, specifically analyzing selected textual data. Findings indicate that the protagonist's speech acts transcend mere communicative functions; they act as reflections of deeper psychological states and internal conflicts. The study's significance is underscored by its interdisciplinary approach, integrating pragmatic analysis with psychoanalytic interpretation, thus providing enriched insights into character construction and development in literary contexts.

Keywords: Speech Acts, J. R. Searle, J. L. Austin, Fitzgerald, The Freshest Boy, Psychological Analysis.

1. Introduction:

F. Scott Fitzgerald's short story "The Freshest Boy" intricately explores themes of adolescence, social hierarchy, and identity through language. The narrative follows Basil Duke Lee, a young boy navigating the boarding school environment, where the language used by peers and authority figures his internal landscape. Speech acts, laden with labels, criticisms, and emotional exchanges, profoundly influence Basil's sense of self, illustrating how language can wound and define.

While speech act theory provides a framework for categorizing

utterances by their communicative function, it does not address the psychological motivations underlying these utterances. By integrating Freudian psychoanalysis, this study reveals how unconscious conflicts and defense mechanisms shape the protagonist's communicative choices, providing a more complete understanding of the relationship between language and psychological development, which emphasizes the impact of unconscious desires and internal conflicts on expression. It argues that speech transcends mere communication; it unveils hidden anxieties and suppressed emotions, revealing the psychological mechanisms at play among characters. Basil's struggles between his ideal ego and the harsh realities of his environment lead to psychological defense mechanisms such as repression and denial, prompted by the ridicule he faces.

Moreover, the behavior of authority figures and peers indicates the projection of their own insecurities, further complicating

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Basil's experiences. This psychoanalytic lens unveils language as a means of social power and a reflection of unconscious conflict, rendering the story a depiction of both social failure and the psychological violence woven into daily verbal interactions.

The interdisciplinary approach of the study links speech act theory to Freudian psychoanalysis, providing a nuanced understanding of the text. It reveals that verbal exchanges are not only thematic expressions but also catalysts for identity formation and the internalization of social judgment, shaping Basil's emotional growth. This analysis elucidates the profound influence of language as a psychological force, integral to understanding the characters' interpersonal communication and inner lives.

2. Methodology

The analysis materials of the current study were the dialogues of the characters found in Fitzgerald's "The Freshest Boy". The analysis focused exclusively on direct speech between the characters, excluding the narrator's utterances from analysis. The model used for speech act analysis Searle's (1976) classification, which comprises five main categories of speech acts. The tool used in the analysis of the speech acts psychologically was the Freud's model just as follows:

- Id: Speech acts that express immediate desires, impulses, or gratification-seeking behavior without regard for social norms.
- Ego: Speech acts that demonstrate rational decision-making, compromise, or adaptation to reality.
- Superego: Speech acts that reflect moral judgment, social conformity, or internalized rules.

3. Aims of the study

The study aims to:

- I. Identify variant uses of speech acts in the literary text.

- II. Analyze the protagonist's speech acts psychologically to determine whether a relationship exists between specific speech act types and psychoanalytic structures.

4. Previous Studies

on speech acts and psychoanalytic approaches to literary analysis has largely explored these areas in isolation. Speech act theory studies have concentrated on identifying and classifying illocutionary acts in fictional works, while psychoanalytic criticism has typically focused on character motivation, identity formation, and unconscious conflict without giving sufficient attention to linguistic structures.

Several scholars have utilized speech act theory in literary contexts. Pratt (1977: 86-102) discusses the pragmatic aspects of literary dialogue, contending that fictional speech follows similar pragmatic rules as everyday interactions. Short (1996: 190-215) further illustrates how speech acts play a crucial role in character development and relationships within narrative fiction. McIntyre (2012: 75-94) has also highlighted the importance of pragmatic analysis, including speech acts, in revealing implicit meanings within literary dialogues. However, these explorations have tended to prioritize the classification of speech acts over the psychological interpretation of character motivations.

On the other hand, psychoanalytic literary criticism emphasizes exploring the psychological aspects of characters through Freudian and post-Freudian lenses. Freud (1908/1959) posits that literary character's manifest unconscious desires and conflicts, while later analysts like Holland (1992: 29-45) examine themes of identity and emotional response in literature. Tyson (2006: 12-25) systematizes psychoanalytic critique, linking character actions to ideas such as repression and unstable identity. Nevertheless, these studies often overlook the linguistic mechanisms that convey such psychological states.

There have been a few interdisciplinary attempts to bridge linguistics and psychology in literary analysis. Toolan (1998: 54-70) suggests that the pragmatic properties of dialogue can

mirror underlying psychological tensions, yet this work lacks a thorough integration of speech act theory and psychoanalysis. Culpeper (2014: 101-118) analyzes character psychology through language use, particularly focusing on evaluation and emotional expression, but does not fully combine the categorization of speech acts with psychoanalytic insights.

Ultimately, a significant gap persists in the literature, as most studies have either highlighted pragmatic structure or psychological depth, rarely addressing both within a cohesive analytical framework. The present study aims to address this gap by synthesizing Searle's classification of speech acts with Freudian psychoanalytic principles, investigating how linguistic actions serve as indicators of psychological conflict and self-realization in F. Scott Fitzgerald's "The Freshest Boy."

5. Speech Acts Introduction

Language, in general, is the basic tool of communication for human beings and that is why it has received a great attention, through history, by both philosophers and linguists. "Pragmatics is the study of language in use (i.e., the branch of language study that is concerned with studying language in context)". Leech (1983:6) claims that language nature cannot be understood unless we understand pragmatics. Yule (1996:47) states that pragmatics has much to do with what people mean when they use language rather than dealing with the words or phrases uttered. He explains that when people interact verbally, they not only produce grammatical structures but also perform actions. Context has a very effective role in deciding on how a certain utterance is intended and understood. Speaking of linguistic pragmatics, there comes directly a topic that has received a great deal of research which is speech acts.

Speech act is a linguistic concept that was first suggested by John Langshaw Austin in the early sixties in his famous book "How to do things with words" (1962). Austin, in his book, shed light on the fact that we use words to perform actions. When we communicate, we express a certain attitude that is in harmony with the kind of act being performed as in apologizing, complaining, warning, threatening, etc. According to Nunan (1999:131) speech acts are simply things that are

done through language. However, Austin passed away before he was able to finish his work and one of his students (J. R. Searle) carried on his work and developed the theory best known today as "speech act theory". Both Austin and Searle's contributions had a great impact to form the core of speech act theory.

6. Austin's Contribution to Speech Acts

In "How to do things with words", Austin first makes a distinction between statements (i.e., the sentences that describe reality and could be seen as either true or false) which he calls 'constatives' utterances and 'performative' ones which are seen as verbal actions by themselves. Performatives cannot be seen as a matter of true or false as, by their nature, perform an action. For performatives to be 'happy' or felicitous as Austin prefers to call them, they need to follow a set of rules which he calls "felicity conditions". Performative utterances have a performative verb that denotes the action being done as in "I apologize for what I did". However, in his eighth lecture, Austin challenges his earlier distinction between constatives and performatives by demonstrating that all utterances, including statements, have an implicit performative dimension as in the example "It is cold here" (Cooren, 2015:4). This leads us to have two types of performative utterances: explicit and implicit. Explicit performative is those which accept the insertion of "hereby" (i.e., the hereby test) and contain a performative verb as in the example "I hereby apologize for you". Implicit performatives are utterances that need to be expanded to be explicit and they do not have a performative verb that names the act (Yule, 1996:52; Levinson, 1983:231).

The success of a speech act is dependent on its felicity conditions. These conditions are essential for the performative utterance to succeed. Austin presents them as follows:

(A.1) There must exist an accepted conversational procedure having a certain conversational effect, that procedure to include the uttering of certain words by certain persons in certain circumstances, and further.

(A.2) the particular persons and circumstances in a given case must be appropriate for the invocation of the particular

procedure invoked.

(B.1) The procedure must be executed by all participants both correctly and (B.2) Completely.

(T.1) where, as often, the procedure is designed for use by persons having certain thoughts or feelings, or for the inauguration of certain consequential conduct on the part of any participant, then a person participating in and so invoking the procedure must in fact have those thoughts or feelings, and the participants must intend so to conduct themselves, and further

(T.2) must actually so conduct themselves subsequently. (Austin, 1962:14-15)

The first two conditions are preparatory conditions and the second two are conditions for execution while the third two are sincerity conditions.

Later, Austin leaves constatives-performatives distinctions behind by concluding that all utterances have both saying and doing element and moves to differentiate between three types of actions namely, locutionary, illocutionary and perlocutionary (Al-Hindawi, 1999:7). Leech (1983:199) defines the locutionary, illocutionary, and perlocutionary acts as follows:

- 1) Locutionary act: performing an act of saying something.
- 2) Illocutionary act: performing an act in saying something.
- 3) Perlocutionary act: informing an act by saying something.

Locutionary act represents the act of uttering and generating sounds that are linked by grammatical rules to produce meaningful utterances. The Illocutionary act is what the speaker does by his/her utterance while the perlocutionary act represents the effect the utterance has on thoughts, feelings or actions of the other person. However, Austin's focus was on illocutionary acts and he classifies them into a following types (Austin, 1962:151-161 cited in Al-Hindawi et al., 2014:29):

- **Verdicative:** typified, as the name suggests, by the giving of a verdict by a jury, arbitrator, or umpire. They need to be final; they may be, for instance, an estimate, reckoning or appraisal. Their main gist is giving a finding as to something, a fact or value, which is for different reasons hard to be certain about. Other examples are: characterize, diagnose, describe, analyze, and the like.
- **Exercitives:** refer to the exercising of powers, rights or influence. Examples are: appointing, voting, ordering, urging, advising, warning and the like.
- **Commissives:** taxonomized as such by committing someone to doing something (such as promising or undertaking), but include also declarations or announcements of intention, which are promises, and also rather vague things which Austin calls espousals, as in siding with. Commissives have obvious connections with the two previous classes. Examples are: agree, pledge, engage, swear, favor, plan, and the like.
- **Behabitives:** these are a very miscellaneous group which has to do with attitudes and social behavior. Examples are: apologizing, congratulating, commanding, condoling, cursing, challenging and the like.
- **Expositives:** these are difficult to define, as Austin himself admits. They make plain how utterances fit into the course of an argument or conversation, how we are using words, or, in general, are expository. Examples are: I reply, I argue, I concede, I illustrate, I assume, I postulate, and the like.

7. Searle's Contribution to Speech Acts

Searle made a significant contribution in developing, and shaping in some areas, Austin's ideas in the study of speech acts. Searle believed that there is an intention behind every utterance spoken. This intention is linked directly to the action performed by the utterance. He proved that statements are also speech acts. A speech act is a sentence, but it can take the form of a word, a phrase, etc. as long as the rules of carrying out the intention are respected (Nagane, 2012:2-3). According to Al-Hindawi et al

(2014:29), Searle's core work in speech acts could be summed up in his attempt to produce another set of felicity conditions (different from Austin's) that accounts for all kinds of speech acts, by shaping already established ideas in the subject; and by introducing the direct/indirect speech acts distinction.

Felicity conditions, for Searle, are the suitable circumstances for an utterance to be considered as a successful speech act. He proposes a set of conditions, namely general, context, preparatory, sincerity, and essential conditions. General conditions are related to the participants of any utterance that they should, say, be both capable of speaking and understanding a particular language and they should be both in a real-life situation, not, for example, playing an acting-role. Content conditions are those conditions that are part of the nature of the act to be executed. For example, a promise, a warning, inviting, etc. are all acts that their content is about a future event. Preparatory conditions are those conditions which are needed to be there when the speaker performs the speech act as in, for instance, a promise, the act will not happen by itself and also the act should have a beneficial effect. For sincerity conditions, the speaker should be honest and has the intention to carry on the act he utters while essential conditions cover the fact that by uttering an act, say a promise, the speaker is putting an obligation on self to perform the act. There is a change from non-obligation into obligation state (Yule, 1996:50-51).

It was Searle also who came up with the "direction of fit" concept which he used as the corner stone for his proposed classification of speech acts. He explained that when a speech act takes place, it is either to make "words fit the world", "world fit the words" or "change the world by words". His classification of speech acts is as follows (Searle 1976 cited in Levinson, 1983:240):

- i. Representatives, which commit the speaker to the truth of the expressed proposition (paradigm cases: asserting, concluding, etc.).
- ii. Directives, which are attempts by the speaker to get the addressee to do something (paradigm

cases: requesting, questioning).

- iii. Commissives, which commit the speaker to some future course of action (paradigm cases: promising, threatening, offering).
- iv. Expressives, which express a psychological state (paradigm cases: thanking, apologizing, welcoming, and congratulating).
- v. Declarations, which effect immediate changes in the institutional state of affairs and which tend to rely on elaborate extralinguistic institutions (paradigm cases: excommunicating, declaring war, christening, firing from employment).

Yule (1996:55) explains that, in declarations, words change the world as in the example "Referee: you are out". In both representatives and expressives, the speaker makes the words fit the world as in the examples "The earth is flat" and "I'm really sorry" respectively. In directives and commissives, the speaker makes the world fit the words as in the examples "don't touch that" and "I'll be back" respectively.

Another significant achievement Searle made in speech act theory was his approach in distinguishing between direct and indirect speech acts. Paltridge (2006:57) states that in some cases when we speak, we do not only mean what we say. A speaker may say things indirectly and this meaning is very different from the literal meaning suggested by an utterance. Yule (1996:54-55) explains that Searle made a very simple structural distinction between three general types of speech acts (declarative, interrogative and imperative) and the three communicative functions of these structures specifically (statement, question, command) respectively. Whenever there is a direct relationship between structure and function, it is a direct speech act as in "wear a seat belt". However, if there is not a direct relationship between structure and function, it is an indirect speech act as in "Could you pass the salt?" in which the speaker is not asking about the ability of the hearer to pass the salt, but requesting indirectly.

8. Analysis of Speech Acts in "The Freshest Boy"

The present section will be allocated to analyze the types of speech acts found in "The Freshest Boy" by using Searle's classification reviewed in the previous section. The direct conversation of the characters in this short story was considered for analysis, excluding all speech acts that may have occurred by the narrator's speech. The aim is to see if there are variant types of speech acts used in the characters' direct conversations in this literary text or not. This will pave the way to achieve the other aim of the study which is analyzing these speech acts psychologically in a later section.

"The Freshest Boy" is a short story written by the American writer F. Scott Fitzgerald. It was first published in 1928 and it was reprinted in Fitzgerald's 1935 collection "Taps at Reveille". (Bollobas, 1980:40) states that "any literary discourse is a series of speech acts, and can be analyzed accordingly". This point is applicable for all dramatic works as the characters tend to achieve acts by each utterance. Similarly, Gaynesford (2010:2) claims that utterance in poetry can be performative and speech act theory can benefit from this fact. Thus, The Freshest Boy, as a dramatic work, was subject to analysis in this paper to stand on the frequency of using the different types of speech acts used by the writer.

9. The Analysis

The analysis of speech act types reveals a clear variation in their distribution across the data set. Out of a total of 168 speech act cases, representative speech acts constitute the largest proportion, accounting for 66 cases (39%). This indicates that the speakers most frequently use language to convey information, describe situations, or express beliefs and assertions (see table -1-).

Table 1: Representative Speech Acts in "The Freshest Boy"

No.	Utterance
1.	"This thing in my hand might—go off."
2.	"Now that my purpose is accomplished, it might interest you to know who I am."
3.	"I am none other than elusive gentleman, Basil Lee, better known as the shadow."

4.	"You get up to New York once a month."
5.	"Then you have to take a master along."
6.	"Yes, you would"
7.	"I will tell you what you'll see."
8.	"They'll catch you smoking and put you on bounds."
9.	"No, they won't, because I won't be smoking."
10.	"I'll be in training for football."
11.	"Honestly, Lewis, you don't like anything, do you?"
12.	"You'd probably be a lot more popular in school if you played football."
13.	"I guess everybody knows you were the freshest boy at the Country Day."
14.	"I guess I know what they had in the school paper about you."
15.	"It all depends on you now. Understand?"
16.	"I been looking for you."
17.	"I looked all over—up in your room and out in the gym, and they said you probably might of sneaked off in here."
18.	"But I never did touch any of you"
19.	"Doctor Bacon wants you. They sent me after you and somebody said maybe you sneaked in here"
20.	"I had a letter from your mother this morning—ah — Basil."
21.	"She feels that your marks have been poor."
22.	"I believe you have been sent here at a certain amount of—ah—sacrifice and she expects—"
23.	"However, that was not what I sent for you about this afternoon."
24.	"You applied last week for permission to go to New York on Saturday, to matinee"
25.	"Mr. Davis tells me that for almost the first time since school opened you will be off bounds tomorrow"
26.	"I would allow you to go to New York if it could be arranged."
27.	"I know two parties that are going. Couldn't I go with one of them?"
28.	"Unfortunately, one is composed of slightly older boys and the other group made arrangements some weeks ago."
29.	"It's that party I speak of."
30.	"They feel that the arrangements are complete and they have purchased seats together."
31.	"It's Bossy Lee! It's Bossy Lee! It's Boss-Boss-Boss-Boss-Bossy Lee!"
32.	"He wants to see how crazy I am."
33.	"I'm on bounds, but I ran off because I had to see you."
34.	"Doctor Bacon told me I could go to New York Saturday if I could get two other boys to go"
35.	"I asked Bugs Brown and he couldn't go, and I thought I'd ask you"
36.	"Bugs wasn't crazy enough!"
37.	"I just thought I'd ask you."
38.	"Can you come up to New York to a show Saturday afternoon?"

39.	"I'm moving in with Wales."
40.	"I said why don't you get wise to yourself?"
41.	"A couple of times in history class I could just about have broken your neck."
42.	"Then out playing football, you didn't have any nerve."
43.	"You could play better than a lot of 'em when you wanted, like that day against the pomfret seconds, but you lost your nerve."
44.	"I shouldn't have tried for the second team."
45.	"I was too light."
46.	"I should have stayed on the third."
47.	"You were yellow, that was all the trouble."
48.	"I'm the youngest boy in the fifth form."
49.	"Lee, I'm going to trust you."
50.	"I've got some business of my own I got to attend to."
51.	"We'll see if you can keep your mouth shut for once."
52.	"It's a wonderful show."
53.	"We got to get back to school."
54.	"But there's another act"
55.	"I'm going to get somethin' to eat. I'll wait for you next door."
56.	"He won't be off any more."
57.	"It's hard to explain, but he's done everything for mother and me."
58.	"It was a foolproof part and any girl he gave it to was made right then and there."
59.	"He's been awfully thoughtful. He's done everything for me."
60.	"And you say you love me."
61.	"But don't you see I promised to marry him more than a year ago."
62.	"You're making it so hard for me."
63.	"You're a fine one to talk about ideals."
64.	"I'm living up to my responsibility to Beltzman."
65.	"I am wise to myself"
66.	"Honest, I am wise to myself, Mr. Rooney."

Directive speech acts appear as the second most frequent category, with 45 cases (27%), suggesting a considerable use of language to request, instruct, or prompt actions from others. (See table -2- below).

Table 2: Directive Speech Acts in "The Freshest Boy"

No.	Utterance
1.	"Don't move, please."
2.	"What do you mean saying I'll see, all the time. Lewis?"
3.	"What'll see?"
4.	"You wait!"
5.	"Calm yourself"

6.	"Just calm yourself"
7.	"Calm yourself"
8.	"Kindly calm yourself"
9.	"Go in and win"
10.	"What do you want?"
11.	"Hold your horses, Bossy."
12.	"Go on, hit me!"
13.	"Go on, hit me, cause I'm just half your size—Bossy."
14.	"Oh, what do you want?"
15.	"How about the party that's going to the Quaker Girl with Mr. Dunn?"
16.	"Let us have a better report to send home next month, Basil."
17.	"Go on away"
18.	"Wait a minute, Bugs."
19.	"Bugs, listen."
20.	"Don't Bugs—wait a minute."
21.	"Can you come up to New York Saturday afternoon?"
22.	"Honestly, Bugs, tell me, can you?"
23.	"Can't you have him see about it some other day?"
24.	"Have you seen Fat Gaspar in town?"
25.	"Why do you want to ask me?"
26.	"What are you doing?"
27.	"Why don't you get wise to yourself?"
28.	"What, sir?"
29.	"Do you want to be the butt of the school all your time here?"
30.	"You oughtn't to get so fresh all the time."
31.	"You ought to get wise to yourself."
32.	"If you don't study, you'll never get to college."
33.	"You think you're pretty bright, don't you?"
34.	"You go and get some lunch and then go on to your show."
35.	"I don't want you to open your mouth about this at school—I mean, about me doing some business of my own."
36.	"And no drinks, you understand that?"
37.	"You ought to get wise to y'self. I'm going to put you wise y'self."
38.	"Aren't you coming to the show?"
39.	"Tell him the truth—that you love me. Ask him to let you off."
40.	"Why not"
41.	"You've got to make up your mind just like I have—that we can't have each other."
42.	"G' wise to yourself"
43.	"G' wise to yourself an' let me alone."
44.	"You got to come with me into the washroom and get cleaned up, and then you can sleep on the train again, Mr. Rooney."
45.	"Come on, Mr. Rooney, please--"

Closely following are expressive speech acts, which represent 42 cases (25%), reflecting a notable tendency toward expressing emotions, attitudes, or psychological states. (See table -3-).

Table 3: Expressive Speech Acts in “The Freshest Boy”

No.	Utterance
1.	“Football! Yeah! Football!”
2.	“I don’t like football.”
3.	“I don’t like to go out and get a crack in the eye.”
4.	“They’ll take all that freshness out of you”
5.	“Yes, sir.”
6.	“All right”
7.	“Oh, gosh!”
8.	“I wish we’d get there before tomorrow.”
9.	“No, you won’t spank me. Brick Wales said if you ever touched any of s-”
10.	“Yes, sir.”
11.	“That is not a good record.”
12.	“There’s perhaps one thing I can do.”
13.	“Of course there must be several boys in the party so that the expenses of the master can be divided up among all.”
14.	“Thank you”
15.	“Yes sir”
16.	“We don’t want you around.”
17.	“Who-ee!”
18.	“Ee-ee-ee!”
19.	“Whe-ee-ee!”
20.	“Wee-ee-ee!”
21.	“I’ve got to see a doctor.”
22.	“Whee-ee-ee!”
23.	“All right then”
24.	“Oh!”
25.	“Goodbye!”
26.	“Goodbye!”
27.	“Yes, sir.”
28.	“Yes, sir.”
29.	“No, sir.”
30.	“Oh, no, sir!”
31.	“Oh, gosh!”
32.	“Oh, golly! Oh, gosh!”
33.	“Oh, gosh!”
34.	“Good-bye!”
35.	“Good-bye!”

36.	“All righ”
37.	“Of course I do”
38.	“Of course I do”
39.	“But I do, Ted.”
40.	“There’s no use kidding myself.”
41.	“That was mean one.”
42.	“I’m sorry, dear, Ted darling, but you’re driving me crazy going on this way.”

In contrast, commissive speech acts occur less frequently, with 15 cases (9%), indicating limited instances where speakers commit themselves to future actions (see table -4-).

Table 4: Commissive Speech Acts in “The Freshest Boy”

No.	Utterance
1.	“I’d just duck the master when I got to New York.”
2.	“I bet I would.”
3.	“You try it and you will see.”
4.	“If you don’t calm yourself, I’m going to throw your brushes off the train too.”
5.	“You call me that again and I’ll spank you.”
6.	“If you can find two other boys who would like to make up a party, and let me have their names by five o’clock, I’ll send Mr. Rooney with you.”
7.	“I don’t want to go.”
8.	“Not on your life.”
9.	“No, I don’t”
10.	“If I can’t, I’ll anyhow meet you outside.”
11.	“I’ve got to stay for the last act.”
12.	“I’ll wait for you next door.”
13.	“This isn’t musical comedy, Ted.”
14.	“I’m going to leave New Haven, anyhow.”
15.	“No, you’re not.”

Notably, declarative speech acts are entirely absent (0%), implying that the communicative context does not provide speakers with the institutional authority required to perform declarations that bring about immediate changes in social reality. Table -5- summarizes all speech acts types and percentages that were found in the analysis:

Table 5: Types and Percentages of Speech Acts Analyzed In 'The Freshest Boy'

Speech Act Type	Number of Cases	Percentage
Total Speech Acts Cases	168	
Representative	66	39%
Directives	45	27%
Expressives	42	25%
Commissives	15	9%
Declaratives	0	0%

It's worth noting that the following figure (figure -1-) illustrates the frequency of all five types of speech acts (representatives, directives, expressives, commissives, and declarations) analyzed in 'The Freshest Boy'.

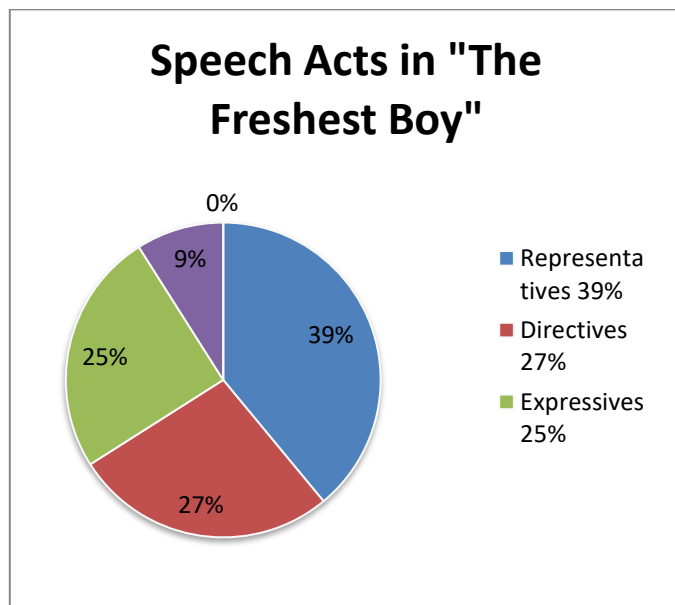


Figure 1. Speech Acts found in "The Freshest Boy"

Overall, the analysis suggest that the protagonist's discourse is primarily informative and interactive in nature, with a strong emphasis on representation and direction rather than commitment or institutional declaration.

10. Freud's Parts of the Human Psyche and his Understanding of Literature

While Freud's tripartite model of the psyche has been

influential in literary criticism, it is important to note that contemporary psychology has moved beyond many of Freud's specific claims. However, As Guerin et. al. (2011:204-205), the model remains useful as a heuristic framework for analyzing unconscious motivations and internal conflicts in literary texts.

The id was described by Freud as "a chaos, a cauldron of seething excitement (with) no organization and no unified will, only an impulsion to obtain satisfaction for the instinctual needs, in accordance with the pleasure principle". He further adds "the id knows no values, no good and evil, no morality". Id seeks the gratification for all its desire and needs without taking care for society morals and laws.

As Guerin et al (2011: 205) define the id as the irrational part of the human mind, they also state that there is a rational part in the human mind which is called ego. Its main function is the regulation of the id strong instinctual desires. Ego transforms some desires of the id in order to be acceptable behaviors. As the id is governed by the pleasure principle, the ego is dominated by the reality principle. This is what Freud explained in his work "The Dissection of The Psychological Personality". He states that "to adopt a popular mood of speaking, we might say that the ego stands for reason and good sense while the id stands for the untamed passions". Therefore, the ego is considered as an intermediary between the id and the superego as Bressler (2007:146) names it.

However, the third part is the superego. It represents the ethical censoring factor in the human psyche. It is the storehouse of morals so its main function is to protect society. Freud defines superego in his work "The anatomy of the mental personality" as the "representative of all moral restrictions, the advocate of the impulse toward perfection" (Guerin et al, 2011: 205-206). Its purpose is repressing all the id's desires which are considered as unacceptable by society. Therefore, Freud compared it to the parental function. As we mentioned that id is governed by the pleasure principle and the ego is controlled by the reality principle. The superego on the other hand is dominated by morality principle.

Concerning psychoanalytic criticism, Freud's techniques and theories that he developed during his psychiatric practice are

the foundation of many approaches (Bressler, 2007:156). The artist or the author according to Freud, is a neurotic person but indeed he is not like other neurotic people since he discovers a certain way through which he can escape from his problems and crisis. The way through which the artist manifests his inner conflicts is creating the art. He projects all his feelings on characters through his work. From infancy, the writer has suppressed many desires and wishes. Therefore, literature becomes a window through which the writer can release these wishes. In this way, any literary text can be considered as a manifestation of the writer's repressed desires. As a result, the literary work is like a dream of fantasy because both literature and dream are considered as a wish fulfillment. If the dream is considered as the direct expression of the author unconscious mind, the literary work must be analyzed like a dream because the literary work is really the author fantasy or dream. Both represent a disguised wish.

11. Psychological Analysis of the Protagonist-related Speech Acts in "The Freshest Boy"

Fitzgerald's short story centers on the psychological evolution of Basil Lee, exploring how his identity transforms under social and economic influences. The analysis emphasizes the role of speech acts as critical indicators of Basil's psychological state, revealing inner conflicts rather than relying solely on narrative description. Language, serving as a means of self-expression, embodies Basil's emotional tension and self-perception.

Basil's portrayal as psychologically unstable stems from his impoverished upbringing and low social status within a privileged school. This background fosters persistent conflicts reflected in both his speech and the speech acts directed towards him by authority figures and peers. His low self-esteem, described by Tyson (2006:16), manifests in interactions that highlight his academic deficiencies and financial limitations.

An essential moment occurs during a confrontation with Dr. Bacon, the headmaster, whose remarks exacerbate Basil's feelings of inadequacy. By referencing Basil's financial hardships while discussing his grades, Dr. Bacon employs speech acts that reveal and intensify Basil's internal shame.

This encounter illustrates how speech can catalyze psychological distress, creating internal conflict that overshadows mere informational exchanges.

Basil's interactions with classmates further compound his marginalization, as their dismissive speech acts reinforce his social isolation and inferiority. For instance, a sarcastic remark regarding Basil's invitation reveals a social hierarchy that excludes him, deepening his insecurity. These exchanges not only reject Basil's attempts for connection but construct an identity that further undermines his self-worth.

Basil's unstable self-concept, as defined by Tyson, becomes evident as he endeavors to regain agency through self-affirming speech acts. His declarations, such as identifying himself as "the shadow," serve as attempts to piece together his fragmented identity amidst societal rejection. This struggle underscores a psychoanalytic tension between his desires and the constraints imposed by authority figures.

A pivotal development occurs during Basil's trip to New York, where his exposure to adult realities catalyzes significant introspection and growth. Overhearing a conversation between peers leads to a sobering self-awareness, evidenced by his declarations of wisdom and self-reflection. These representative speech acts mark a transition towards psychological maturity as Basil grapples with the complexities of social existence.

By the conclusion of the story, Basil exhibits a degree of psychological stability and adaptation, culminating in a meaningful connection with a peer. This reintegration reflects a journey from deep-seated insecurity and fragmentation to a state of self-awareness and acceptance, demonstrating the profound impact of speech acts in delineating Basil Lee's developmental arc throughout "The Freshest Boy."

12. Discussion and Conclusion

The analysis of Fitzgerald's "The Freshest Boy" highlights the various speech act types employed throughout the narrative, notably emphasizing the absence of declarative speech acts. This lack can be attributed to pragmatic conditions that are not met within the story, thereby underscoring the protagonist Basil Lee's restricted

social authority and his marginalization in the fictional milieu.

Crucially, the examination of the protagonist's speech acts reveals a systematic correlation between linguistic forms and underlying psychological meanings. Basil's speech acts reflect his internal conflicts, including issues of self-esteem, insecurity, and a fragmented identity. The study indicates that the distribution of representative, commissive, expressive, and directive acts is not arbitrary but rather aligns closely with specific emotional states and the stages of Basil's psychological development.

From a psychoanalytic standpoint, the evolution of speech acts corresponds to Basil's internal struggle between societal expectations and personal ambition. Early examples of speech acts illustrate his psychological turmoil and defiance against authority, while his later expressions reveal a growing self-awareness and acceptance of social realities. This linguistic shift is predominantly marked by representative speech acts that denote self-recognition and psychological insight, indicating a progression towards self-realization.

Ultimately, the research affirms that the speech acts within "The Freshest Boy" transcend mere communicative functions; they function as textual apparatuses that construct and expose the protagonist's psychological condition. The fusion of speech act theory with psychoanalytic critique effectively unveils deeper dimensions of character development, showcasing the usefulness of an interdisciplinary approach in literary discourse analysis.

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