
ГОСТЕВАЯ СТРАНИЦА

ПРЕДСТАВЛЕНИЕ ЖЕНСКОЙ ИДЕНТИЧНОСТИ В РОМАНЕ ЭЛИЗАБЕТ ГИЛБЕРТ «CITY OF GIRLS»: ПРАГМАТИЧЕСКИЙ АСПЕКТ

Назели Робертовна Акопян

nazeli.hakobyan@asue.am

*К.ф.н., доцент кафедры языков,
Армянский государственный экономический университет,
Ереван, Республика Армения*

АННОТАЦИЯ

Данная работа анализирует речевые акты в романе Элизабет Гилберт «*City of Girls*», подчеркивает трансформацию женской личности главной героини. Особое внимание уделяется тому, как данные речевые акты функционируют в рамках социальных норм, существующих в описываемую эпоху, и как через язык проявляется путь к самопониманию и личностному освобождению.

Ключевые слова: прагматика, речевые акты, идентичность, иллокутивный, перлокутивный, высказывание.

Meaning is the fundamental part of all communication. It provides the foundation for the expression of thoughts, ideas, and feelings through language. People often express meanings that differ from, or even oppose, the literal words they use. This leads to some important questions, including how speakers and listeners manage to understand each other and why people don't always communicate directly. These questions are addressed within the field of pragmatics, which studies how meaning is interpreted in context [13].

«Speech act theory is one of the central areas of study within pragmatics, concerned with how utterances are used to perform actions and how hearers infer intended meaning from what is said» [13: 51].

This article gives priority to the pragmatic meaning of *speech acts*. The idea of *speech acts* was first introduced by J.L. Austin in his influential work «*How to Do Things with Words*» [2]. His contribution to the philosophy of language came with the realization that utterances are not merely vehicles of information, but actions in themselves. To put it differently, language is a tool for doing things: «...to say something is to do something» [2: 12]. It is formalized in the threefold distinction of the **locutionary**, **illocutionary**, and **perlocutionary acts**, each layer containing a different aspect of communication. As Austin explains [2], a *locutionary act* is producing a meaningful linguistic expression. The *illocutionary act* refers to the action the speaker makes in the utterance. A *perlocutionary act* is the effect the utterance has on the listener. This classification became central to the field as these categories offer a more comprehensive understanding of how communication operates. Austin's classification had wide implications. It showed the gradual structure of linguistic interaction and demonstrated that communication is not only a matter of information delivery. John Searle acknowledged the significance of Austin's work and claimed that a more coherent and accurate classification was needed, namely, related to illocutionary acts. Therefore, in his seminal work «*Speech Acts: An Essay in the Philosophy of Language*» [10], Searle offered a set of conditions to distinguish different types of illocutionary acts. He differentiated between five categories of speech acts: **assertives (representatives)**, **directives**, **commissives**, **expressives**, and **declaratives**. Each of these performs a unique communicative function. Searle's positioning is seen as a significant step forward for it provides a systematic and structured method for identifying and distinguishing speech acts in various communicative contexts. By focusing on the illocutionary point, Searle gives future scholars clear and definable tools to work on pragmatic analysis.

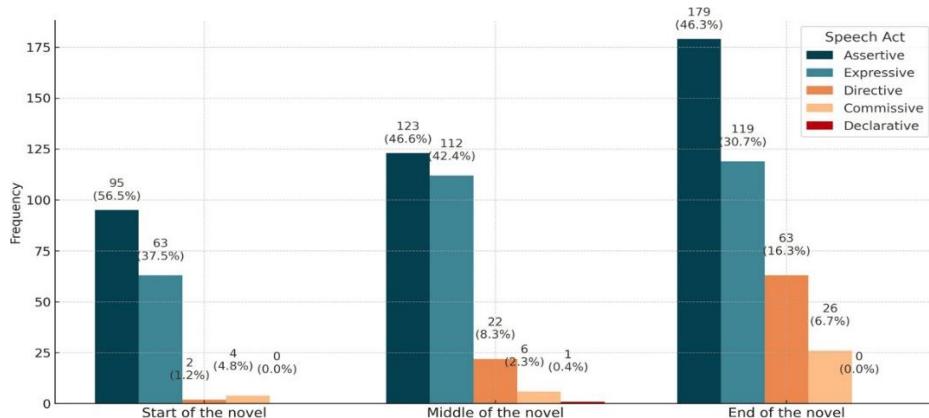
Speech act theory gives a way to study how language operates in literature, not just referentially but also performatively. In the context of this paper, we utilize the speech act theory to identify how the female characters in Elizabeth Gilbert's «*City of Girls*» use language to shape and negotiate their identities in a social context that often limits their agency. Female characters in literature often experience a tension between their power to choose their path and society's expectations of them. In societies defined by strict norms, they adapt through the language they use. The way they talk to others or react to the outer world reveals their acceptance, resistance, or careful negotiation of society's rules. Their words, intonations, and even their silences give us an idea about their dreams or fears, strengths, and aspirations. Women's language offers us a window into their experiences, struggles, and transformations. It is a crucial part of understanding who they truly are. Therefore, with the principles of speech act theory, we notice how women's identities are revealed and shaped. From the five speech acts, the most crucial for the formation of women's identity in «*City of Girls*» are **assertives**, **expressives**, and **directives**, as this categorization helps to understand the way women interact with themselves and others in terms of their **perspective**, **emotions**, and **actions**. **Assertives** are important speech acts relating to personal identity. They permit characters to assert their knowledge, beliefs, or perceptions. **Expressive speech acts** serve as an important reflection of the emotional and psychological states of characters. In a gender context, the choice by women and girls to use **directive speech acts** can be an important way to challenge power relations. In the 1940s, marriage, beauty, and obedience were considered to be a woman's roles. However, the female characters in «*City of Girls*» use language expressing **autonomy**, **resistance**, and **construct their selves**. In other words, speech act theory does not just show what is said in a literary text; it shows what is *done*.

The article discusses the process of change in the main heroine, Vivian Morris's, identity as a woman through speech act theory. To back this

up, a selection of Vivian's utterance had been gathered from the novel «*City of Girls*». Speech acts that reflect aspects of woman's identity have been separated and classified [See: *Figure 1*]. Particular attention is given to **assertive**, **expressive**, and **directive** speech acts, which form the primary basis for the following analysis.

Figure 1

Speech Acts Performed by Vivian Morris Throughout the Novel



Vivian Morris: Identity Manifestation Early in the Novel

At the beginning of «*City of Girls*» [Chapters I–XI], we are introduced to Vivian's identity before her transformation. This early stage is reflected in the **assertive speech acts**, which make up a significant percentage of her utterances [See: *Figure 1*]. Vivian's language reveals a young woman shaped by traditional social norms, yet also showing early signs of wanting to push against them. Her **assertives** portray someone emotionally immature, sheltered by wealth, and still holding on to a conventional feminine role:

Example: «*I became popular – which is the only thing that matters, really, at boarding school. Or anywhere*» [5: 11]. Highlighting her shallow priorities shaped by her environment.

Example: «*...I was rich, and I was spoiled*» [5: 61], and further reflecting, «*Maybe this was the hallmark of privilege: certain well-bred young ladies simply cannot conceive of the possibility that somebody will not be along shortly to rescue them*» [5: 20]. It is clear how much her thoughts are still deeply rooted in the social norms of her upbringing and how unaware she is of realities outside her privileged circle.

We can observe the assertive speech acts clearly displaying Vivian's beliefs, values, and limited experiences at this time. The assertives will be particularly valuable in revealing Vivian's self-perception and setting a benchmark for the changes that will occur later. This section introduces Vivian before she faces real life, real problems, and real personal growth.

Expressive speech acts play a great role in the opening stage of the novel and are essential in expressing the shallow involvement of Vivian in the world around her. The prominent expressive acts are *admiration*, *happiness*, and *excitement*, illustrating her infatuation with the beauty and glamour of her life. In her first encounters with New York City nightlife and the world of the theatre, excitement and thrill dominate her speech:

Example: «*My heart was racing with excitement – and yours would have been, too, if you were a frivolous nineteen-year-old girl like me, who'd never had a serious thought in her life*» [5: 33].

Example: «*Gone was all the order and regimentation that my family and my schools had tried to drill into me thus far*» [5: 47]. It is evident that the feeling of going against her previous life gives Vivian a rush of excitement.

Example: «*I had nobody to report to and nothing was expected of me... There was no curfew, no headcount in the beds at night. There was no house*

warden; there was no mother» [5: 47]. Freedom, for Vivian, is experienced more as chaos than as responsibility. She expresses joy at the lack of rules.

Example: Her happiness at Aunt Peg's acceptance of drinking is framed with emotional validation when she notes, «...*this was a delight. I felt quite adult*» [5: 34], emphasizing how shallow moments of perceived independence were enough to satisfy her early desires for adulthood.

While Vivian expresses a variety of emotions, the spectrum is narrow and limited. There are signs of being *self-conscious*, *embarrassed*, and *hesitant*. This stage makes it clear that the heroine is a woman who tries to keep the illusion of confidence, but, at the same time, she cannot accept the vulnerability:

Example: «...*I was embarrassed that I'd needed saving*» [5: 106].

Example: «*Everyone was looking at me now. Waiting for something more, maybe? Waiting for what?*» [5: 40].

Example: «*I was starting to feel young and stupid and annoying, so I stopped talking*» [5: 25].

Vivian's **directive speech acts** at the beginning of «*City of Girls*» are extremely rare. She very occasionally performs acts of *suggesting*, but rarely and only within her area of expertise. Only two acts of suggestion are identified in the early chapters, both related to sewing and costume design, the one domain where Vivian possessed real knowledge and skill:

Example: «*It would be better for you if it landed at mid-ankle*» [5: 133].

Example: «*This dress should have chiffon sleeves – or none at all, which would be better for you, petite as you are*» [5: 133].

These examples show that Vivian's *directive* acts are narrow and specialized: she does not try to advise on broad matters of etiquette or instruction, but confines herself to acting in a supervisory capacity on one very specific topic. Additionally, both of these are *indirect speech acts* – Vivian is using an indirect approach of guiding other persons' actions or choices. This

kind of directive act is a mark of Vivian's passive nature *at the beginning* of the book, as she neither takes responsibility for others nor shows leadership.

The lack of *commisive* and *declarative* speech acts also gives a strong insight into the character of Vivian in that period [See: *Figure 1*]. The *commisive speech act*, which involves a promise of future action, is largely absent because young Vivian does not have full control of her own life. She is not making major decisions about her future and does not assume or negotiate heavy responsibilities. Similarly, the *declarative speech act*, which involves the use of language to bring about changes in the social structure, is absent. Vivian simply did not have the opportunity and the power to shape the social reality of the people around her. The absence of these two speech acts reflects the early limitations in Vivian's identity, revealing her inability to control her life and her distance from the things that influence personal and social transformation.

Vivian Morris: Foundations for Identity Development

Midway through the novel [Chapters XII–XXII], Vivian's journey undergoes a transformative phase. She started using more **directive speech acts**, such as *suggestions* or even *demands*, thinking that she was stepping into adulthood.

Some directive speech acts are motivated from social norms context that she was exposed to in her childhood. Vivian was somewhat attached to that concepts even then.

Example: «...pushing him to rent a nicer apartment, with an elevator and a doorman, and maybe even a garden in the back – and definitely not in Hell's Kitchen... All I can guess is that he suspected me of trying to make him look more marriageable» [5: 246].

Example: «...constantly urging him to move to a new apartment, wanting him to dress and speak differently, encouraging him to stop using so much slang» [5: 259].

Example: «...asking him to style his hair in a more conservative manner, trying to convince him to stop chewing gum all the time» [5: 259].

However, this «new voice» is not yet combined with self-awareness or maturity. Instead, it's reactive, emotionally charged, and often based on fantasy rather than insight. A turning point is marked by an unsuccessful *directive*, the aftermath of which was a huge emotional breakdown:

Example: To interrupt an escalating fight between two men, Vivian uses a *directive speech act*: «*Let's step outside. There's no reason for us to be involved in this*» [5: 258]. However, her request is harshly denied by her boyfriend at the time: «*You ain't in charge of me, sister*». He replies before slapping away Vivian's hand and leaving her in complete shock.

Not only does this failure represent a directive, but this is the *first time* Vivian's words have led to a violent emotional backlash in the novel. Following the perlocutionary rejection of her directive to Anthony, Vivian makes one of the most damaging decisions of her life. Social expectations about femininity, reputation, and obedience had left her unprepared to manage conflict. And so, in an act of misguided self-assertion, she failed not only herself but those who had believed in her. She later admits, «*Because I was an idiotic child, Angela, and at that age, I would have followed a stop sign*» [5: 260]. Her mistakes are marked by a flood of perlocutionary acts from those around her. The most cutting of these judgments was from Edna, «*You are the type of woman who cannot be a friend to another woman... A woman of your type often believes she is a person of significance because she can make trouble and spoil things for others. But she is neither important or interesting*» [5: 302].

The consequences of all of these are evident in the **expressive speech acts**. The tone in the text changes from the initial **admiration** and **excitement** to extreme negative emotions. **Panic, pain** are the most frequent expressive speech act subcategories, followed by **regret, confusion**, and **fear**.

Each expressive speech act functions as a manifestation of Vivian's internal collapse:

Example: «*My heart broke a little in that moment – watching my brother dig so deep into his pristine imagination, desperately searching for ways to think the best of me*» [5: 270].

Example: «*I felt shocked past all reason... What else did I not know? When would I stop being surprised by people and their lust, and their sordid secrets? Edna had called me an infant. I felt like one*» [5: 264]. She realizes she has been naive about the complexities and betrayals of the world, she does not feel adult anymore.

The expressive speech acts reveal that Vivian's emotional life is now more defined by external factors and by her own acknowledgement of personal failure. *Confusion, fear, and regret* suggest that society's judgment and Vivian's feelings of guilt are shaping her identity. Her emotional life no longer represents a young woman's recklessness, but a young woman's search for forgiveness, acceptance, and respect in the face of her shame. These gestures are crucial to the portrayal of Vivian's evolution: they symbolize the shattering of her initial innocence and the birth of a *wiser, more self-aware, although still fractured, character*.

Vivian Morris often uses **assertive speech acts** intended not to others, but to her own self. Assertives highlight the gradual transformation of Vivian's identity. She forms a bitter self-corroborative narrative of who she is and how she thinks the world sees her. According to her **self-reflections** and **self-deprecations**, Vivian speaks of herself as an unfinished, unstable, dependent, young woman:

Example: «*I was so unformulated as a human being, so unsteady in myself, that I was constantly grasping for attachment to another person*» [5: 205]. This statement summarizes her emotional immaturity and lack of self-assurance, depicting her as a woman lacking freedom, whose value is derived from the attraction of others rather than her own.

Example: As her scandal unfolds, Vivian's self-perception becomes critical, «*I hadn't tended to my life very carefully thus far, to be sure, but I still cared about it enough that I didn't want it ruined*» [5: 276]. She admits to her recklessness and the blind faith in social expectations that she might reinstate her respectability.

In contrast to these patterns, Vivian also shows a single and significant use of a *declaration speech act* when she returns her engagement ring to Jim Larsen because she broke off her engagement with him:

Example: «*I slid that ring off my finger and placed it firmly in his waiting palm*» [5: 328].

Vivian changes her social status by no longer being a future wife: «*From this moment onward-ring off my hand, engagement canceled, reputation intact – I had nothing more to lose*» [5: 329]. Despite the heavy self-blame and societal pressure weighing upon her, this declarative moment illustrates that Vivian still has a desire for personal freedom. The act of ending the engagement is a pivotal assertion of agency, where she reestablishes her identity as an individual. We will see that progress unfold in the last chapters of the novel.

Vivian Morris: The Final Phase of Identity Transformation

At the beginning of the novel «*City of Girls*», Vivian's identity is fragile and externally defined. Her **assertive speech acts** were minimal and reactive, often serving more as a shield to deflect reality than as a tool to articulate personal truth. However, as her life becomes marked by deeper emotional scars and by responsibilities that cannot be easily avoided, her language evolves into a reflection of her internal strength. The change is not instantaneous; it follows her psychological collapse and years of cumulative experience, reflecting the process of womanhood development. Vivian's assertive speech acts by the end of the story [Chapters XII–XXII] enable us to analyze

her character development through language, assertives become mostly **assertions** and **self-reflections**.

Example: The years of World War II affect Vivian's transformation: «*It was during the war that I became a New Yorker at last*» [5: 357]. This isn't just about the place; it signifies a psychological change. Vivian indicates that she has earned her place through endurance rather than through a superficial sense of belonging:

Example: «*I used to think that I was bad, mind you. During the years of the war, I still carried such a burden of shame about the incident with Edna Parker Watson... But by the time the war ended, I was finished with all that*» [5: 397]. Vivian was full of shame and self-pity because of society's harsh judgments; however, this assertive act reveals self-forgiveness and change.

Example: «*When I was younger, I had wanted to be at the very center of all the action in New York, but I slowly came to realize that there is no one center. The center is everywhere – wherever people are living out their lives. It's a city with a million centers*» [5: 359]. This marks the end of Vivian's youthful obsession with glamour and the pursuit of external admiration; now she realizes that meaning and importance are not associated with public recognition, but are woven into everyday life. This marks her move from a superficial to a deeply experienced understanding of life.

She gradually gets rid of all of the social norm obstacles and starts being her true self, embracing womanhood and independence together:

Example: «*The other thing that was odd about me was how much I had come to love my independence. There was never a time in America when marriage was more of a fetish than in the 1950s, but I found that I simply wasn't interested*» [5: 389].

Vivian's **directive acts** also mature. From timorous suggestions and demands without thought of consequences, directive speech acts grow to be bits of **advice**, firm **insists**, and even **encouragement**.

Example: She grows to assert her wishes confidently, «*I don't need an allowance. I'll earn my own way*» [5: 339], or «*I'm going. I'm nearly twenty-two years old. There's nothing here for me in Clinton*» [5: 341]. Her tone is solid, her language purposeful. Vivian learns how to use her speech acts to create a world for herself, rather than merely find herself in one:

Example: «...*Nothing in the showroom is intelligent enough for you. But I have an idea. Come sit down with me in my workroom. Let's have a cup of tea, if you've got a moment?* » [5: 478]. Vivian demonstrates her expertise and creates an atmosphere of familiarity and collaboration, leading the situation on her own.

The following *directive speech acts* highlight Vivian's journey to becoming an independent woman and a friend. She had friends in her early years that were based on need and dependency. As a result of her emotional transformation, friendship and companionship became a symbol of strong womanhood.

Example: «*But I have been selling myself short all this while, because the fact is that I am also very good at being a friend. I'm telling you all this, Angela, because I am offering my friendship to you, if you would ever care to have it*» [5: 490].

Example: «*Do give my offer some thought, is my respectful suggestion*» [5: 490].

Lastly, an important aspect of woman identity transformation was the digestion of the perlocutionary acts from society, especially men. Previously, we have seen how directive speech acts of Vivian aimed towards men had negative perlocutionary effects. Towards the end of the novel, that changes as well.

Example: «“*No, you're wrong,” I said, and I had never been more fiercely sure of anything in my life. “You're wrong, Frank. It would not mean that you're a failure as a man. Do you want to know what it actually means? It means nothing... None of it means a thing. Stop doing this to yourself.”* »

[5: 468–470]. Vivian, at this moment, violently denies traditional social norms, which determine masculinity and success through harsh criteria. While at the beginning of the novel, she could have avoided this confrontation, now she speaks with unshakable certainty. Language turns into the instrument of truth and power, not as protection.

The great change and maturation of Vivian Morris's character become apparent through the transformation of her **expressive speech acts**. In the last chapters of «*City of Girls*», her expressive acts become richer in meaning, but more moderate and noble in expression, unlike her emotional, reckless, self-centered behavior of her young age. Her early expressive acts revolved around her *panic, confusion, regret*, they were caused by her recklessness, immature behavior, her later emotional language focuses on the deeper, lasting emotions: **love, admiration, happiness, and pride**. These emotions are not shallow or externally performed; they marked a great inner change that made her a woman of a different identity:

Example: «*The sensation of being pulled back toward a place I loved – a place that I had not imagined would ever welcome me again – was such a delightful one that I didn't mind stretching it out*» [5: 342].

Example: Vivian's newfound love for her work at L'Atelier reveals how she redefines fulfillment: «*...the powerful rush of warmth and tenderness that I felt every single time another nervous bride-to-be crossed my threshold and entrusted me with her precious life. In other words – L'Atelier gave me love*» [5: 385]. Work is not about earning status or admiration, but about giving love and emotional energy to women. Vivian learns to give freely and to give of herself. Vivian finds a deep emotional connection with the people in her life, her «chosen family», when she is part of a society that would measure a woman's success by her marriage and family. She speaks with great tenderness and love about these people she has come to care about so deeply.

These expressives show something above societal norms, happiness found in womanhood, as a result of the rejection of said norms. These people collectively acted in the place of the traditional nuclear family, with which Vivian never properly connected. She says, in her own words: «*These random-seeming people were my family... My real family*» [5: 45].

Example: «*But then I moved to New York City, and I came to know my Aunt Peg...and I loved her. She gave me nothing less than my entire world*» [5: 454].

Example: «*And I also met Olive, who didn't seem lovable – but whom I came to love, nonetheless. Far more than I loved my own mother or father*» [5: 454].

Through these illustrations, we see Vivian's transformation from an emotionally reactive child to a woman who can love others with depth and patience. «*Love like that is a deep well, with steep sides. Once you fall in, that's it – you will love that person always*» she concludes [5: 455]. Her later expressive actions are not meant to win approval, but the authentic acts of a loyal, kind, and emotionally vibrant woman. The important change in Vivian's life is that she has learned to love. This is not so much about romantic love, but also friendship, memory, and care. Her love for Frank is strong and lasting, and it's built on understanding:

Example: «*We never embraced; we never had kissed... But I loved him with all my heart. And he loved me, too*» [5: 488]. These words are a genuine expression of her emotions, and they are far from the flirtation and approval-seeking behavior of her youth.

In her final reflections, even Vivian places her personal story in a broader historical context, noting with pride that «*my people got there first*» [5: 473] before the upheavals of the 1960s. In creating a life of chosen love, communal support, and compassionate action, Vivian creates a concept of femininity that is not defined by what people think of her, but rather by her emotional connection and personal truth.

Vivian Morris's journey throughout «*City of Girls*» offers a moving picture of the transformation of a woman's identity. Her character is built through her emotional maturity and the decision to be herself in all circumstances. In the first chapters, Vivian's speech acts were uncertain, defensive, and guided by the need for approval. As she grows up, her language is more mature, conscious, and expressive. The way she speaks becomes the mirror of her experiences. By the time the story finishes, Vivian emerges as a woman who embraces complexity without feeling ashamed, she leads her life without being mentally attached to societal norms. Vivian no longer fears her past, and finds strength in loyalty, compassion, emotional honesty, and womanhood, «*Anyway, at some point in a woman's life, she just gets tired of being ashamed all the time. After that, she is free to become whoever she truly is*» [5: 397]. Through words, Vivian does not just narrate her life story; she is able to transform it.

Conclusion: In the present article, we have explored the development and construction of women's identity through a pragmatic perspective in the novel «*City of Girls*» by Elizabeth Gilbert. Speech acts reflect the emotional and psychological depth of feeling. Throughout the narrative, the distinct patterns and frequencies of speech acts help us trace how women's identity is asserted, how women articulate their roles, and navigate social limitations using language.

• The review of selected utterances has shed light on *five pragmatic themes* that correspond directly to the *five types of speech acts* and reflect how identity is constructed in the novel. These themes can be considered key points for character development

Assertive – Identity of personal truth Directive – Identity of authority

Expressive – Identity of emotional exposure Commissive – Identity of commitment Declarative – Identity of institutional power

• Speech acts serve as a tool that conveys the transformative nature of

women's identity, tracking how women grow, transform, and redefine themselves through language. Vivian Morris's variable use of **expressive**, **directive**, and **assertive speech acts** reflects her broad psychological and social journey.

• Vivian Morris's use of speech acts last chapters of the novel [Chapters XXIII–XXXIII] shows a tangible increase in frequency compared to the first chapters [Chapters I–XI]. There is an increase in **assertives**, **expressives** and **directives**. This is evidence that Vivian's identity in terms of **personal truth**, **authority**, and **emotional exposure** also develops.

• In addition to analyzing the *frequencies* of speech acts, examining their *context* provides further opportunities to interpret how Vivian's language reflects how her identity as a woman was being shaped.

• The context of Vivian's expressive speech acts illustrates the complexity of her identity. Early in the novel, her identity is centered on external pleasures and surface-level confidence. The expressions of **panic**, **pain** and **regret** emerge when Vivian faces the adult world complexities and issues that she had never experienced in her privileged life. By the end, her expressions of **love**, **admiration**, and **happiness** reflect the shift toward a mature identity representation with a richer emotional landscape.

• The context and development of Vivian's **directive speech acts** show the progression leading to agency and authority. Early in the novel, directives are rare and limited to indirect suggestions. Vivian receives harsh perlocutionary acts from men as a result of her directive speech. By the end, her speech becomes more stable and confident, her directives evolve into **advice**, **firm insists**, and **encouragements**, showing a woman who uses language to confidently shape her own life.

• Language is not neutral: it is historically and contextually situated, and carries with it its own expectations of womanhood, adulthood, and independence. The statements made by the female character in the novel «City

of Girls» by Elizabeth Gilbert articulate social norms during the 1940s associated with **femininity, reputation, freedom of choice, and moral character**. Even when they resist or subvert expectations, women must first navigate the terrain of what is expected of them. Consequently, the novel becomes a field where social expectations are absorbed and overturned through speech.

The novel becomes a place where womanhood is not just represented but constructed through voice, silence, tone, and intention. In this sense, language is performative: it is through speaking, refusing, demanding, confessing, and more that these women resist their prescribed roles and form identities informed by truth, freedom, and vulnerability. In the end, the speech acts in Elizabeth Gilbert's «*City of Girls*» reveal the complexities of women's identity, not as a fixed label, but as an evolving, lived, and spoken experience.

ЛИТЕРАТУРА

1. *Adams J.K.* Pragmatics and fiction. – Amsterdam: Benjamins, 1985. – 78 p. – DOI: [10.1075/pb.vi.2](https://doi.org/10.1075/pb.vi.2).
2. *Austin J.L.* How to do things with words. – Oxford, Oxford University, Clarendon Press., 1962. – 175 p. [Electronic resource]. – Mode of access: <https://danielwharries.com/teaching/364/readings/AustinHowTo.pdf> (Date of access: Oct 09, 2025).
3. *Derrida J.* Signature event context [A. Bass, Trans.]. In Margins of philosophy. – Chicago: University of Chicago Press., 1982. – PP. 307–330.
4. *Fish S.E.* Is there a text in this class? The authority of interpretive communities. – Cambridge, Mass.: Harvard University Press., 1980. – 394 p.
5. *Gilbert E.* City of Girls: A Novel. – New York: Riverhead Books, 2019. – 480 p.
6. *Griffiths P.* An introduction to English semantics and pragmatics. – Edinburgh, Edinburgh University Press., 2006. – 193 p.
7. *Leech G.N.* Principles of pragmatics. – London; New York: Longman, 1983. – 250 p.
8. *Leech G. & Short M.* Style in fiction: A linguistic introduction to English fictional prose (2nd ed.). – London; New York: Longman, 2007. – 404 p.
9. *Levinson S.C.* Pragmatics. – Cambridge [England]; New York: Cambridge University Press., 1983. – 420 p. – DOI: [10.1017/CBO9780511813313](https://doi.org/10.1017/CBO9780511813313).
10. *Searle J.R.* Speech acts: An essay in the philosophy of language. – New York:

Cambridge University Press., 1969. – 203 p. – DOI: [10.1017/CBO9781139173438](https://doi.org/10.1017/CBO9781139173438).

11. *Searle J.R.* Indirect speech acts. In Peter Cole & Jerry L. Morgan (eds.), *Syntax and Semantics*. – Vol. 3: *Speech Acts*, Academic Press., 1975. – PP. 59–82.

12. *Searle J.R.* Expression and meaning: Studies in the theory of speech acts. – New York: Cambridge University Press. 1979. – DOI: [10.1017/CBO9780511609213](https://doi.org/10.1017/CBO9780511609213).

13. *Thomas J.* Meaning in interaction: An introduction to pragmatics. – London: Routledge, 1995. – 240 p. – DOI: [10.4324/9781315842011](https://doi.org/10.4324/9781315842011).

14. *Yule G.* Pragmatics. – Oxford, Oxford University Press., 1996. – 152 p.

ԿԱՌԱ ԻՆՔՆՈՒԹՅԱՆ ՆԵՐԿԱՅԱՑՈՒՄԸ ԷԼԻՋԱԲԵԹ ԳԻԼԲԵՐԹԻ
«CITY OF GIRLS» ՎԵՊՈՒՄ. ԳՈՐԾԱԲԱՆԱԿԱՆ ՏԵՍԱՆԿՅՈՒՆ

Ն.Ռ. Հակոբյան
nazeli.hakobyan@asue.am

Բ.գ.թ., լեզուների ամբիոնի դոցենտ,
Հայաստանի պետական տնտեսագիտական համալսարան
Երևան, Հայաստանի Հանրապետություն

ԱՄՓՈՓՈՒՄ

Սույն աշխատանքը վերլուծում է խոսքային ակտերը Էլի-
զարեթ Գիլբերթի «City of Girls» վեպում՝ ընդգծելով զիսա-
վոր հերոսուհու կանացի ինքնության փոխակերպումը:
Հատուկ ուշադրություն է դարձվում այն փաստի վրա, թե
ինչպես են խոսքային ակտերը գործում տվյալ շրջանի հա-
սարակական նորմերի շրջանակներում, և ինչպես է լեզվի
միջոցով արտահայտվում ինքնաճանաշման և անձնա-
կան անկախության ձանապարհը:

Բանակի բառերը գործաքանություն, խոսքային ակտեր,
ինքնություն, իլոկուտիվ, պերլոկուտիվ, արտահայտու-
թյուն:

THE REPRESENTATION OF WOMEN'S IDENTITY IN ELIZABETH GILBERT'S «CITY OF GIRLS»: PRAGMATIC PERSPECTIVE

N. Hakobyan

nazeli.hakobyan@asue.am

*Candidate of Sciences (Philology), Associate Professor,
Associate Professor at the Department of Languages,
Armenian State University of Economics,
Yerevan, Republic of Armenia*

ABSTRACT

The present article analyzes the speech acts in Elizabeth Gilbert's novel «City of Girls», highlighting the transformation of the female identity of the main character. Special attention is given to how these speech acts function within the social norms of the described period of time, and how language becomes a means of self-understanding and personal independence.

Keywords: pragmatics, speech acts, identity, illocutionary, perlocutionary, utterance.

Информация о статье:

*статья поступила в редакцию 11 октября 2025 г.,
подписана к печати в номер 16 (20) / 2025 – 20.12.2025 г.*