Syntactic Presupposition Triggers in Narration about Gatsby and Daisy's Characters in Fitzgerald's *The Great Gatsby*: A Pragmatic Analysis

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مُطلقات الافتراض المُسبَّق التركيبية على المستوى الروائي عن شخصيتي جاتسبي وديزي في رواية جاتسبي العظيم لفيتزجيرالد: تحليل تداولي

مُستَخْلَص: تهدف الدراسة إلى التعرف على أنواع ومعاني ووظائف مُطلقات الافتراض المُسبَّق التركيبية المُستخدَمة على المستوى الروائي في تصوير شخصيتي جاتسبي وديزي في رواية جاتسبي العظيم لفيتزجيرالد. تقوم الدراسة بتعديل النموذج الذي اقترحه كُلُّ من لي (2010) ودو (2012) استنادًا على نظرية الافتراض المُسبَّق التي وضعها ليفنسيون (1983) ويول (1996). وقد أظهر تحليل البيانات الذي تم إجراؤه باتباع المنهج النوعيّ الوصفيّ وجود كل الستة أنواعٍ من مُطلقات الافتراض المُسبَّق التركيبية التي تم دراستهم، وقد كانت العبارات الظرفيّة المُتوهَّمة هي أكثر أنواع المُطلقات استخدامًا، بينما كانت الأسئلة هي الأقل استخدامًا. كما أوضح التحليل الغرض الوصفي والروائي والرمزي والموضوعي من وراء استخدام هذه المُطلقات بالإضافة إلى وظائفهم المتنوعة. وأشارت النتائج إلى أنّ فيتزجيرالد يستخدم الافتراض المُسبَّق لتصوير الملامح البارزة لشخصيات روايته ، وإبراز الأفكار الرئيسيّة ألا وهي وَهْم الحُلم الأمريكي وعدم احتمالية تكرار الماضي، مصورًا الانهيار المؤسف الذي لا مفر منه لأحلامه الشخصية.

الكلمات المفتاحية: مُطلقات الافتراض المُسبَّق التركيبية، العبارات المُتوهَّمة، وظائف الافتراض المُسبَّق ، جاتسبي العظيم، الحُلم الأمريكي.

Abstract: This study aims at exploring the types, meaning and functions of syntactic presupposition triggers employed in narration about Gatsby and Daisy's characters in Fitzgerald's *The Great Gatsby*. It adapts a model proposed by Li (2010) and Du (2012) based on the theory of presupposition by Levinson (1983) and Yule (1996). Through the descriptive qualitative approach, the data analysis shows that all six types of syntactic triggers studied are found, the most frequently employed triggers are the non-factive adverbial clauses, and the least frequently employed ones are questions. The analysis also brings into light the descriptive, narrative, thematic and symbolic purposes of these triggers along with their various functions. The results detect that Fitzgerald uses presupposition to portray the outstanding features in his characters and stress the themes of the disillusionment of the American Dream and the improbability of repeating the past, portraying the inescapable sorrowful demise of his own dreams.

Keywords: syntactic presupposition triggers, non-factive clauses, functions of presupposition, *The Great Gatsby*, the American Dream.

1. Introduction

Addressers use language to impart information so as to deliver certain messages. Some information is not stated directly but is taken by the addresser as something already known by the addressee. This phenomenon is known as presupposition. Yule (1996) defines presupposition as "something the speaker assumes to be the case prior to making an utterance" (p. 25). Presupposition is triggered by specific words or grammatical constructions. These items are termed presupposition triggers. Employing such triggers, speakers along with writers may highly influence their audience.

Writers, for instance, communicate certain notions in writing their literary works. They often deal with some information as being something widely known. In other words, some writers sometimes presuppose that their readers already have knowledge of a certain piece of information, thereby yielding certain effects that intrigue their audience. Shedding light on one of the cunningly crafted works, this research attempts to study syntactic presupposition triggers in Fitzgerald's *The Great Gatsby* (1925).

Francis Scott Fitzgerald, Tate (2007) states, was born in St Paul, Minnesota, in 1896, into a catholic family that later moved to New York. In his sophomore year in 1915, he first fell in love with Ginevra King. She eventually rejected him because her father disapproved of his poor family, and she married another man who belonged to the rich (Cowley, 2004, p. 95). Two years later, Tate (2007, p. 4) contends that he joined the Army, and was assigned to a place near Montgomery, where he met his second love Zelda Sayre. Once again, he was rejected: Zelda was not willing to live with him in poverty, so she left him. Only when he published his first novel and became famous did she consent to marry him. However, their marriage was quite ruined after a couple of years in 1924 when Zelda got involved in a love affair. Reading between the lines, St Paul or the Midwest in general, Fitzgerald's upbringing in poverty, the Army, and his experience with Ginevra along with Zelda played a significant role in his life that was considerably echoed in most of his writings.

The Great Gatsby explores a number of main themes such as nostalgia for the past and its opposition to the present, the demise of the

American Dream, and illusion versus reality. Such themes, which are mostly
derived from Fitzgerald's own experiences, are masterfully incorporated into
the novel's main characters more than the incidents around them. For
instance, the American Dream is represented in the character of Jay Gatsby,
and the object of that dream is in the character of Daisy.

Fitzgerald makes the character of Nick Carraway take his role as a
narrator. This, in turn, makes the novel "more natural, authentic, and credible
through the narration of the eye-witness" (Liu, 2010, p. 418). Within his
credible narration, Nick also shows an obstinate fascination with both Gatsby
and Daisy. This is quite reflected in his narration about them, hence
influencing the reader's judgment. In this regard, this study attempts to show
how Fitzgerald makes use of syntactic presupposition triggers in portraying
his characters and developing the themes of his novel.

1.1. Statement of the problem

This study tackles two main points: how presupposition reveals the
attitude of Fitzgerald in *The Great Gatsby*, and how tracing grammatical
constituents makes the interpretation of presupposition easy and credible.
Filling in these gaps, this study not only fathoms out presupposition in
Fitzgerald's novel, but also gives a better example of how to deal with this
linguistic device efficiently. In so doing, it approaches presupposition as an
asset of addressers and to addressees.

Caffi (2006) states that there are two levels of communication in
discourse: explicit and implicit. While the "explicit communication is
conveyed in the ongoing discourse, an intertwined level of implicit
communication is unfolding: understanding a discourse requires an
understanding of both" (p. 759). In this light, this study attempts to analyze
Fitzgerald's use of syntactic presupposition triggers in *The Great Gatsby* as
one of the devices he uses on the implicit communication level so as to reach
a better understanding of this novel.

Besides, this study addresses another point that particularly
distinguishes it from other studies: dealing with the classification of triggers.
To illustrate, words like "when" can be either a conjunction or a relative
adverb; accordingly, the clause following it may function as an adverbial

clause or a relative one respectively. In this way, the word "when" can trigger presupposition taking one of two forms, either a temporal clause or a non-restrictive relative clause (see Section 3.1.). Recognizing the grammatical category of the word "when" is essential to determine its form as a presupposition trigger. This is one reason why the researcher chooses to parse the phrases and clauses containing presupposition from the extracted data. Another significant reason is that parsing these phrases and clauses would easily make the presupposition they contain stand out. The researcher follows the parsing method used by Leech, Deuchar and Hoogenraad (1982) in their book "English Grammar for Today: A New Introduction". In this vein, this study gains more credibility and value, and sets a better example when dealing with the linguistic phenomenon of presupposition along with its triggers.

1.2. Aim of the study

The study aims to identify the types of syntactic presupposition triggers that Fitzgerald employs with Gatsby and Daisy's characters in *The Great Gatsby*, and to reach a better understanding of the meaning of the sentences containing presupposition. Moreover, it seeks to reflect how Fitzgerald employs presupposition as a means of character portrayal and emphasis of themes, and whether or not he uses these triggers to influence the readers with his own notions.

1.3. Research questions

The study seeks to find answers to the following questions:

1. What types of syntactic presupposition triggers are found in the narration about Gatsby and Daisy's characters in *The Great Gatsby*?

2. What is the meaning of these presuppositions? And for what purpose does Fitzgerald employ them?

2. Literature Review

Pragmatics is one branch of linguistics that focuses on the "speaker meaning" (Yule, 1996, p. 3). It features shared knowledge between addressers and addressees as one of the cornerstones on which understanding

utterances, and hence the addressers' intended meaning, relies. An instance of pragmatic phenomena that rests on shared knowledge is the phenomenon of presupposition.

> Stalnaker (1973) defines pragmatic presupposition as follows:

> A speaker presupposes that P at a given moment in a conversation just in case he is disposed to act, in his linguistic behavior, as if he takes the truth of P for granted, and as if he assumes that his audience recognizes that he is doing so. (p. 448)

Stalnaker proposes the idea that a presupposition is propelled by some kind of pretense, or, as Caffi (2006) phrases it, is "grounded on complicity" (p. 760). It starts as a single pretense on the part of the speaker that he uses to impinge on his audience's ideas and beliefs, then turns into a mutual pretense between the speaker and the audience that there is that idea that was not stated directly and, though it may not even exist, it is true by the same token. It is as if the speaker is a third party who projects his unreal desires and expectations onto himself and the audience, then retreats to the royal box to watch. When required in the interaction, both the speaker and the audience can act in a way that shows the fact that they are accepting the presupposed notion to be true as if they have sworn to never break their tacit pact that was never really formed.

Presupposition, in essence, expresses an attitude—speakers' and audience's attitude—of dealing with given notions as facts. To put it in slightly different words, it is seen as a device that enables speakers to suggest notions lying outside the borders of truth; nonetheless, they are dealt with as something true. Thus, a number of presuppositions made at a given time must be consistent so as not to reveal any contradictions, and, more specifically, self-contradiction on the part of the speaker being the one responsible for releasing the presupposition.

Certain words and grammatical constructions trigger presupposition. These items have come to be known as presupposition triggers. Karttunen (n.d.) identifies 31 types of presupposition triggers (Levinson, 1983, p. 181). Levinson (1983, pp. 181-184) tackles 13 types of Karttunen's triggers and

highlights other lexical items that can trigger presupposition: adverbs of manner and other particles including even, just and only (1983, pp. 184-185). Using Karttunen's triggers, Yule (1996, pp. 27-29) proposes 6 types of triggers: existential, factive, non-factive, lexical, structural and counterfactual. These types of presupposition can all be summarized in the following table.

Table 1. Potential Presupposition (Yule, 1996, p.30)

Type	Example	Presupposition
existential	the x	>>X exists
factive	I regret leaving	>>I left
non-factive	He pretended to be happy	>>He wasn't happy
lexical	He managed to escape	>>He tried to escape
structural	When did she die?	>>She died
counterfactual	If I weren't ill,	>>I am ill

Furthermore, other linguists have offered different classifications of presupposition triggers based on Karttunen and Yule's models. First, Huang (2007, p. 66) highlights the fact that triggers can lexical and structural (constructional). Second, Khaleel (2010, p. 529) adds another category of presupposition triggers: existential presupposition. Third, Zare (2012) adds two more categories to the six triggers offered by Yule: relative and adverbial. Fourth, Pang (2016), Liang and Liu (2016) and Argina (2018) break down triggers into two main categories: lexical and syntactic.

Pang (2016) pinpoints the role of presupposition in making advertising texts more effective in a paper under the title "Presupposition-triggers and the Linguistic Features of Print Advertising Language". The researcher explores the features of advertising language on two main levels: lexical and syntactic. First, the lexical level is broken down into six categories: definite description, factive verbs, implicative verbs, change of state verbs, verbs of judging and iteratives. Second, the syntactic level is subdivided into seven categories: cleft sentences, non-restrictive relative clauses, comparisons and contrasts, counterfactual conditionals, implicit clefts with stressed constituents, questions and temporal clauses. The result of

this paper further substantiates the effective use of presupposition in making advertisements more attractive and successful in achieving their targets.

Moreover, Liang and Liu (2016) wrote a journal article entitled "An Analysis of Presupposition Triggers in Hilary Clinton's First Campaign Speech". In this article, they follow a different model "based on the reclassification of presupposition triggers by Li (2010) and Du (2012)" (p. 69). This model also classifies these triggers into two main levels: lexical and syntactic. The paper successfully concludes that presupposition triggers play an important role in delivering Hilary Clinton's messages by capturing her audience.

Along the same lines, Argina (2018) adapts the model cited in Liang and Liu (2016) for a paper entitled "Presupposition and Campaign Rhetoric: A Comparative Analysis of Trump and Hillary's First Campaign Speech". There are only two slight differences between the model Liang and Liu (2016) use and the one Argina uses. First, Liang and Liu employ (in)definite articles in the lexical level, and cleft sentences in the syntactic one, whereas Argina uses neither (in)definite articles nor cleft sentences. Second, Argina inserts non-factive verbs into the lexical level. In this paper, the researcher uses descriptive qualitative approach in analyzing presupposition triggers used in both speeches. This study shows that both speakers have successfully used presupposition in presenting their rhetoric campaign. In the present study, the researcher chooses to adapt the model of analysis used in studies of Liang and Liu (2016) and Argina (2018). This is mainly because this model blends both Karttunen and Yule's triggers in an efficient way and introduces the ongoing triggers.

Above all, these triggers are employed so as to achieve certain functions. Thess functions have been explored in a number of studies that delved into advertising language such as those of Yingfang (2007), Ge (2011), Sari and Rohman (2015) and Pang (2016). Out of these studies, it is found that the functions of presupposition include the following: concealment, conciseness, interestingness, persuasion, euphemism, emphasis, enlargement, targeting, self-protection and distance-shortening.

3. Theoretical Framework

The model used in this study is an adaptation of the model of Li (2010) and Du (2012) in the reclassification of presupposition triggers. It is based on Karttunen's model in Levinson (1983) along with Yule's (1996) theory of presupposition. The researcher adapts this model for studying presupposition triggers in the novel under consideration. Table 2 demonstrates the model to follow in this study.

Table 2. Categories of Presupposition Triggers (adapted from Argina, 2018)

Presupposition Triggers	Classifications		Examples
Syntactic Level	Adverbial clauses	Non-factive clauses	As if, as though…
		Temporal clauses	After, during, whenever…
	Comparison and contrasts		More than, as much as, comparative constructions…
	Counter-factual conditionals		If-clauses
	Non-restrictive relative clauses		Who, which, when, where…
	Cleft sentences		It is/wasn't… that/who…
	Questions	Yes/no questions	Are you ready?
		Rhetorical questions	Is that a reason for despair?
		Wh-questions	Who is knocking?

Yule (1996) maintains that "certain sentence structures have been analyzed as conventionally and regularly presupposing that part of the structure is already assumed to be true" (p. 28). To put it in slightly different words, certain syntactic structures present some information as being true or known by the recipient beforehand. Syntactically, presupposition triggers may take the form of temporal clauses, comparison and contrast

constructions, counter-factual conditionals, non-restrictive relative clauses, cleft sentences and questions.

3.1. Adverbial Clauses

Some adverbial clauses, such as temporal clauses, trigger presuppositions. Bussmann et al. (1996) refer to the temporal clause as "dependent clause functioning as an adverbial modifier which refers to the main clause in relation to anteriority, posteriority, or simultaneity" (p. 1182). To put it in simpler words, this type of clause introduces an event which happens before or after, or at the same time in which another event is taking place. Levinson (1983, p. 182) provides some examples of the conjunctions that normally introduce such clauses: after, as, before, during, whenever, while and since. These clauses trigger presuppositions in the sense that they presuppose the start, end or continuation of an event.

In the adapted model of analysis, the researcher breaks down adverbial clauses into two major sub-categories: non-factive clauses and other clauses. Resembling non-factive verbs, non-factive clauses, usually starting with "as if" and "as though", trigger the non-factuality of the information they present. Examples of adverbial clauses are demonstrated in [1a.] and [1b.].

[1] a. $_{ACl}^{A}[_{cj}$Since ^{S}(Ben) ^{P}(died)], we've been/we haven't been torn.

   (>> Ben died.)

   b. Jennifer looked $_{ACl}^{C}[_{cj}$as if ^{S}(she) ^{P}(fell) ^{A}(from the sky)].

   (>> Jennifer did not fall from the sky.)

3.2. Comparison & Contrast

Levinson (1983) lists comparison and contrast markers as presupposition triggers. He states that such markers include stress, particles (e.g. back, too and in return), and comparative adjectives and clauses. For example, by using "than" in [2a.], he presupposes that both Carol and Barbara are linguists (p. 183). The comparative clause (CCl) in [2b.] also triggers a presupposition; it presupposes that Julio is smart.

[2] a. Carol is/isn't a better linguist $^{A}_{PP}$(than Barbara).

(>>Both Carol and Baraba are linguists)

b. Julio is $^{C}_{AjP}$($^{H}_{Aj}$ smarter $^{M}_{CCl}$[$_{cj}$than ^{S}(he) ^{P}(seems)]).

(>>Julio is smart)

3.3. Counter-factual Conditionals

The prefix "counter-" implies opposition. Accordingly, the term "counterfactual" suggests something that is opposed to the truth. As stated by Yule (1996), a counterfactual conditional presupposes information that "is not true in the time of the utterance" (p. 29). For instance, if-clauses presuppose the counter-factuality of the given condition as in [3] below:

[3] $^{A}_{ACl}$[$_{cj}$If ^{S}(you) ^{P}(were) ^{C}(a distinguished employee)], you would have got the promotion.

(>> You are not a distinguished employee.)

3.4. Non-restrictive Relative Clauses

A relative clause (RCl) is a clause that is introduced by a relative pronoun (e.g. which, who, whom, whose and that) or a relative adverb (e.g. when and where) in order to modify a noun phrase. Biber, Johansson, Leech, Conrad and Finegan (1999) state that there are two main types of relative clauses: restrictive and non-restrictive. The former "establish[es] the reference of the antecedent" while the latter "give[s] additional information which is not required for identification" (p. 195). That is, restrictive relative clauses cannot be omitted since they provide necessary information that restricts the antecedent, and hence they become a part and parcel of the noun phrase. On the other hand, non-restrictive relative clauses can be omitted, leaving the noun phrase and the whole sentence without a change.

Levinson (1983) argues that only non-restrictive relative clauses can trigger presupposition. He sheds light on negation so as to justify his statement. Non-restrictive relative clauses are "not affected by the negation of the main verb outside the relative clause" (p. 184). As a result, they can

trigger presuppositions as can be seen in the following example he proposes (p.184):

[4] $^{S}_{NP}$(The Proto-Harrappans, $^{M}_{RCl}$[^{S}(who) ^{P}(flourished) 2800-2650 B.C.]), were/were not great temple builders.

(>> The Proto-Harrappans flourished 2800-2650 B.C.)

3.5. Cleft Sentences

Biber et al. (1999, p. 959) state that there are two main kinds of clefts: it-clefts and wh-clefts. First, it-clefts mainly consist of "it" followed by "a form of the verb be" and a complement. Second, wh-clefts mainly consist of a "wh-word" followed by "a form of the verb be" and a complement.

Levinson (1983) refers to the it-cleft as "the cleft construction" and to the wh-cleft as "the pseudo-cleft construction" (p. 182). He maintains that both types can trigger presupposition as illustrated in his proposed examples below (Levinson, 1983, p. 183):

[5] a. ^{S}(It) ^{P}(was/wasn't) $^{C}_{NP}$($^{H}_{N}$ Henry $^{M}_{RCl}$[that kissed Rosie]).

(>> Someone kissed Rosie.)

b. $^{S}_{NCl}$[^{O}(What) ^{S}(John) ^{P}(lost/didn't lose)] ^{P}(was) ^{C}(his wallet).

(>> John lost something.)

In [5a.], the structure of the cleft sentence "[It wasn't *S* that *P O*]" is derived from the basic sentence "^{S}(Henry) ^{P}(kissed/didn't kiss) ^{O}(Rosie)". Hence, whether the predicate of the cleft sentence is affirmative or negative, it presupposes that someone–whether it be Henry or not—kissed Rosie. In the same way, the structure of the wh-cleft in [5b.]—"[what *S P* was *C*]"—is derived from the sentence "^{S}(John) ^{P}(lost/didn't lose) ^{O}(his wallet)". Therefore, it simply presupposes that John lost something, whether or not it is his wallet.

3.6. Questions

Levinson (1983, p.184) distinguishes between three types of questions that trigger presupposition: yes/no questions, alternative questions and wh-questions. Yes/no questions and alternative questions trigger two presuppositions, and presuppose the truth of one of them. In other words, the answer to a yes/no question is either yes or no. Likewise, alternative questions present two exclusive alternatives as their name suggests. Quirk et al. (1985) distinguish between two types of alternative questions: "the first resembles a yes-no question, and the second a wh-question" (p. 823). These types are exemplified as follows:

[6] a. Are you ready?

   b. Will you open the door please or not?

   c. Who do you like best, Tom or Derek?

   d. Who is knocking?

The yes/no question in [6a.] presupposes that the addressee is either ready or not. Similarly, the alternative question in [6b.] presupposes that you will either open the door or not, and the one in [6c.] presupposes that the addressee likes Tom more than Derek or vice versa. Either way it also presupposes the fact that the addressee likes both Tom and Derek. As for the wh-question in [6d.], it presupposes that someone is knocking.

In the proposed model in Table 2, another type of questions that trigger presupposition is presented. This type of questions is called rhetorical question. According to Wales (2014), a rhetorical question "does not expect an answer, since it really asserts something which is known to the addresser and cannot be denied" (p. 370). Since they are not imposed to get an answer, rhetorical questions presuppose that recipients already know a certain piece of information, and consequently lead them to treat this information as a fact. Like alternative questions, rhetorical questions can take two forms: the form of a yes/no question and a wh-question. Examples are illustrated in [7] below (adapted from Quirk et al., 1985, p. 826):

[7] a. Is that a reason for despair?
   (>>Surely that is not a reason.)

    b. What difference does it make?

    (>>It makes no difference.)

4. Methodology

Through the descriptive qualitative approach, the data of this study is collected and analyzed. The researcher first marks the types of syntactic triggers used with the two characters chosen in terms of the triggers' type and form. Then, the frequency of the occurrences of these syntactic triggers with the two character is detected and compared. Afterwards, an instance of each form of syntactic trigger is selected for highlighting the purposes behind Fitzgerald's use of these triggers.

5. Data Analysis

The total number of syntactic presupposition triggers is 118. These 118 triggers include 72 (61%) adverbial clauses, 18 (15.3%) comparison and contrast markers, 13 (11%) non-restrictive relative clauses, 6 (5.1%) cleft sentences, 6 (5.1%) counter-factual conditionals and 3 (2.5%) questions as indicated in Table 3 below that shows these six syntactic sub-categories put in descending order of frequency. Figure 1, following the table, also provides a clear and concise view of the proportions of these syntactic triggers correlated with Gatsby and Daisy.

Table 3. Distribution of Syntactic Triggers Employed with Gatsby and Daisy

Syntactic Presupposition Triggers	Gatsby		Daisy		G.,&D.		Total
	Freq.	**%**	**Freq.**	**%**	**Freq.**	**%**	
Adverbial clauses	44	61.1	20	27.8	8	11.1	72
Comparison & contrast	8	44.4	7	38.9	3	16.7	18
Non-restrictive relative clauses	9	69.2	4	30.8	-	0	13
Cleft sentences	4	66.7	2	33.3	-	0	6
Counter-factual conditionals	5	83.3	-	0	1	16.7	6
Questions	1	33.3	1	33.3	1	33.3	3

Figure 1. Distribution of Syntactic Triggers Employed with Gatsby and
Daisy
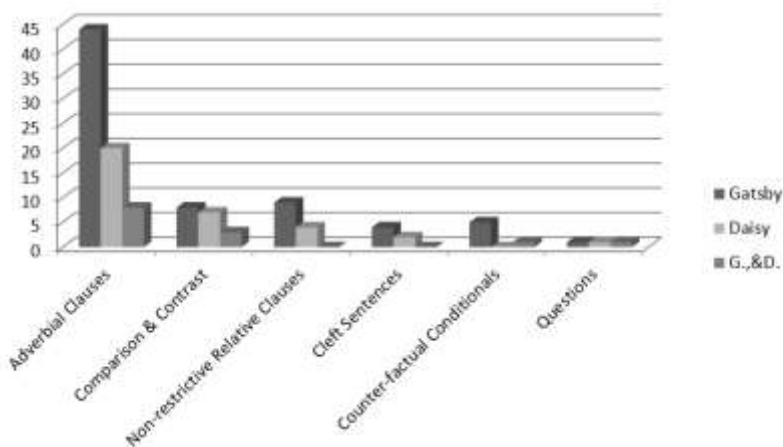
According to Table 3 and Figure 1 above, the most frequently used
syntactic presupposition triggers are the adverbial clauses, whereas the least
frequently used ones are questions. The higher frequency of adverbial
clauses, indeed, contributes to the smooth narration of the events in the novel.
Being subordinate clauses, they easily add the information needed without
interrupting the flow of the text, or diverting readers' attention away from the
main thought. As for the lower frequency of questions, it may be interpreted
as an indicator of the fact that Nick is an omniscient narrator.

They also show that Gatsby has the highest proportion of adverbial
clauses, comparison and contrast markers, non-restrictive relative clauses,
cleft sentences, counter-factual conditions and questions: 44 (61.1%), 8
(44.4%), 9 (69.2%), 4 (66.7%), 5 (83.3%) and 1 (33.3%) respectively. Daisy,
on the other hand, has the lowest proportion of them: 20 (27.8%) adverbial
clauses, 7 (38.9%) comparison and contrast markers, 4 (30.8%) non-
restrictive relative clauses, 2 (33.3%) cleft sentences and 1 (33.3%) question.
No counter-factual conditionals are employed with Daisy. With both
characters together, a number of syntactic triggers are also employed: 8
(11.1%) adverbial clauses, 3 (16.7%) comparison and contrast markers, 1
(16.7%) counter-factual conditionals and 1 (33.3%) question. Neither non-

restrictive relative clauses nor cleft sentences are employed with both
characters simultaneously. Each syntactic sub-category is broken down and
analyzed in greater detail in the sections to follow.

5.1. Adverbial clauses

Adverbial clauses are used to trigger presupposition 72 times. Table 4
below shows the distribution of these 72 clauses as follows: 35 (48.6%)
temporal clauses and 37 (51.4%) non-factive clauses. Figure 1 below gives a
concise view of the proportions of the two types of adverbial clauses. It also
shows that the most frequently used type of adverbial clauses is the non-
factive one. The two types, however, are thoroughly discussed and analyzed
in the following two sections.

Table 4. Distribution of Adverbial Clauses Employed with Gatsby and Daisy

Adverbial Clauses	Gatsby		Daisy		G.,&D.		Total
	Freq.	**%**	**Freq.**	**%**	**Freq.**	**%**	
Temporal clauses	24	68.6	8	22.8	3	8.6	35
Non-factive clauses	20	54.1	12	32.4	5	13.5	37

Figure 2. Distribution of Adverbial Clauses Employed with Gatsby and
Daisy
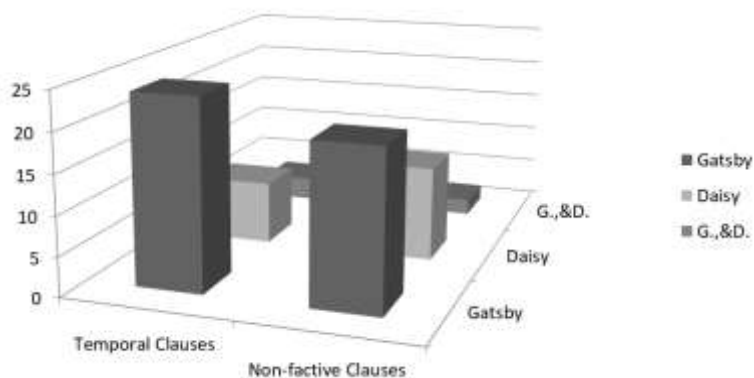
5.1.1. Temporal clauses

Temporal clauses occur 35 times: 24 (68.6%) are used with Gatsby, 8 (22.8%) are used with Daisy, and 3 (8.6%) are used with both. These figures, in turn, show that Gatsby has a higher proportion of temporal clauses than Daisy.

Trigger 1: "people liked him <u>when </u>he smiled" (p. 64)

This presupposition trigger is marked as a temporal clause due to its beginning with the conjunction "when" as follows: "$^A_{ACl}[_{cj}$<u>when</u> ^{S}(he) ^{P}(smiled)]". This adverbial clause of time triggers the presupposition that Gatsby smiled. Fitzgerald uses Gatsby's smile as one of the main features in the description of his character. Hence, this trigger has a descriptive function, highlighting one of the main features in the portrayal of Gatsby's character (see Trigger 3).

5.1.2. Non-factive clauses

Non-factive clauses occur 37 times: 20 (54.1%) are used with Gatsby, 12 (32.4%) are used with Daisy, and 5 (13.5%) are used with both. Accordingly, Gatsby has a higher proportion of non-factive clauses than Daisy.

Trigger 2: "He looked around him wildly <u>as if</u> the past were lurking here in the shadow of his house" (p. 70)

This trigger is included into the category of non-factive clauses due to the use of the conjunction "as if", which reflects the counter-factuality of the clause accompanying it: "$[_{cj}$as if ^{S}(the past) ^{P}(were lurking) ^{A}(here) ^{A}(in the shadow of his house)]". To put it in different words, this very conjunction expresses that the given information is the exact opposite of what exists, for it is simply contrary to the truth. In such manner, this trigger presupposes that the past was not lurking there in the shadow of Gatsby's house.

Fitzgerald uses presupposition triggers to stress how Gatsby is fanatical about repeating his past with Daisy. He believes in that dream so much that he feels close to making it come true. His senses were allies to his

delusion: He could see, feel and imagine things that were not real. In this very light, this trigger reflects the non-factuality of Gatsby's dream and hopes, and consequently foreshadows their ultimate decline.

5.2. Comparison and contrasts

Comparison and contrast markers are the second frequently used syntactic presupposition trigger. They take place 18 times, constituting 15.3% of all syntactic triggers. These 18 items include 8 (44.4%) employed with Gatsby, 7 (38.9%) with Daisy and 3 (16.7) with both characters.

Trigger 3: "He smiled understandingly-<u>much more than understandingly</u>" (p. 32).

The presupposition trigger given above is included into the category of comparison and contrast triggers due to the employment of the comparative construction "more than understandingly". Looking closely at the sentence, one can notice the clause-to-phrase reduction process that has taken place resulting in the phrase 'than understandingly". That is, there's an elliptical constituent that has been omitted from the comparative clause (CCL): The clause may have been a finite one "more $_{CCL}$[$_{cj}$than ^{S}(he) ^{P}(smiled) ^{A}(understandingly)]", or a non-finite one "more $_{CCLing}$[$_{cj}$than ^{P}(smiling) ^{A}(understandingly). In either case, it presupposes that Gatsby smiled. Moreover, as Levinson (1983, p. 184) states that adverbs of manner trigger presupposition as well, the adverb of manner "understandingly" asserts the same presupposition. It also reflects the fact that the concentration is not primarily on the smile, but on how Gatsby smiles.

Fitzgerald uses Gatsby's smile as one of the main features in the portrayal of his character. First, the above-mentioned two triggers take place in Chapter three of the novel in which we witness Nick and Gatsby's first encounter. The first thing Fitzgerald or, to give him his due, Nick notes about Gatsby is that he has "one of those rare smiles" (Fitzgerald, p.32). It somehow implies Gatsby's habitual interest in the person he is talking to, an interest that gives one the impression that he is the only one viewed with respect and appreciation.

Second, later in the same chapter after Nick and Gatsby wish each other a good night, Gatsby smiles. Nick comments that because of that intriguing smile, "suddenly there seemed to be a pleasant significance" in being among the last to leave Gatsby's house, as though Gatsby himself has planned that the whole time: He wants Nick to be the last to go, or maybe does not want him to go at all. The verb "seem" in the previous utterance is a non-factive verb that functions as a lexical presupposition trigger. In essence, Gatsby's smile is a singular one—an act of smiling done in a specific way to achieve, or after achieving, a certain end.

Third, the effect of Gatsby's smile is emphasized one more time through another presupposition trigger in Chapter four. When Gatsby was talking to Nick about Montenegro, "[h]e lifted up the words and nodded at them—with his smile" (Fitzgerald, p. 43). The possessive adjective "his" in the previous utterance is included is a restrictive expression that functions as a lexical presupposition trigger. It presupposes that he has a unique smile—a smile that spells out what is inside of what it's directed at. Gatsby's smile, as Nick continues, showed his understanding of the tough history of that country, his sympathy for its people, and his appreciation of what they have done.

In the same way it was Nick's first note in his first encounter with Gatsby, the smile was his last note in their last encounter. After Nick finally paid Gatsby a compliment, "his face broke into that radiant and understanding smile" (Fitzgerald, p. 98). That smile reflects that he has already grasped how Nick really feels even before uttering that compliment. In other words, Gatsby's smile is not a normal public smile: He smiles for one in a way that deciphers his thoughts and feelings, and reassures him that he got exactly the impression that one wanted to communicate. Hence, Fitzgerald highlights Gatsby's smile throughout the novel, using a number of presupposition triggers, as one of his remarkable characteristics.

5.3. Non-restrictive relative clauses

Non-restrictive relative clauses are the third frequently used syntactic presupposition trigger. They occur 13 times, constituting 11% of the syntactic triggers studied. These 13 items are distributed in the following way: 9

(69.2%) with Gatsby, 4 (30.8%) with Daisy. No restrictive relative clauses are found to be employed with both characters.

Trigger 4: "Moreover he told it to me at a time of confusion, <u>when I had reached the point of believing everything and nothing about him</u>" (pp. 64-65).

The presupposition trigger in the above-mentioned sentence is categorized as a non-restrictive relative clause. This is mainly because it provides an additional piece of information that is not necessary for identifying its antecedent, and hence can be omitted leaving the sentence without a change. The relative clause functions as a post-modifier of the head noun "time" as follows: "Moreover he told it to me at $_{NP}(^{M}_d$ a $^{H}_N$ time $^{M}_{PP}($of confusion) $^{M}_{RCl}[^{A}_{AvP}($when$)$ $^{S}_{NP}(I)$ $^{P}_{VP}($had reached$)$ $^{O}_{NP}($the point of believing everything and nothing about him$)])$". It presupposes that Nick did reach the point of believing everything and nothing about Gatsby.

This presupposition trigger, which takes place in Chapter six after Gatsby told Nick about the real story of his past with Dan Cody, is an indication of "the paradoxical experience of Gatsby" (Tyson, 2006, p. 192) Nick goes through that characterizes the course of the novel. On the one hand, Nick shows a great sense of admiration for Gatsby, who represents the American Dream, believing it can come true. On the other hand, he also shows the corrupted past upon which that dream rests and anticipates its demise. Accordingly, it is patently obvious that Nick is in collusion with the American Dream. This presupposition simply modifies that collusion, and perhaps reveals the fact that Fitzgerald influences readers through the very lens of his own beliefs, his own bias.

5.4. Cleft sentences

The use of cleft sentences comes fourth in the most frequent syntactic triggers as they are used 6 times, constituting 5.1% of the syntactic triggers found. Of these 6 cleft sentences, 4 (66.7%) are employed with Gatsby, and 2 (33.3%) are employed with Daisy. No cleft sentences are used with both characters simultaneously.

Trigger 5: "I've heard it said that Daisy's murmur was only to make people lean towards her; an irrelevant criticism that made it no less charming" (p. 8).

This presupposition trigger is categorized as a cleft sentence inasmuch as it parallels the construction of it-clefts "I've heard $^O_{NCl}$[^{S}(it) ^{P}(said) ^{O}[that Daisy's murmur was only to make people lean towards her]]". It presupposes that someone said something about Daisy's murmur, that people are interested in Daisy insofar as they talk about her.

A prominent feature that discernibly defines Daisy's character is the fact that she is, to some extent, manipulative. She uses gestures to manipulate and attract people: laughing, looking at people, holding hands as in her first encounter with Nick in Chapter I, and murmuring. This is asserted by the use of the presupposition trigger "only" that is classified as a restrictive expression (see Trigger 216). It restricts Daisy's reasons to murmur to one: drawing people near her. Nick also introduces the same view in Chapter six, when he mentions that her voice "was playing murmurous tricks in her throat" (Fitzgerald, p. 67). Obviously, she does succeed in grabbing people's attention towards her to the extent that they start making remarks about her murmur as revealed by the cleft construction.

5.5. Counter-factual conditionals

The fourth frequently used type of syntactic triggers is the counter-factual conditional, with a total number of 6 (5.1%). Of these 6 conditionals, 5 (83.3%) are employed with Gatsby, and just 1 (16.7%) is employed with both Gatsby and Daisy together. This, in turn, shows that none of the counter-factual conditionals are found to be employed with Daisy.

Trigger 6: "if he could once return to a certain starting place and go over it all slowly he could find out what that thing was…" (p. 71)

The presupposition trigger presented here is included into the category of counter-factual conditionals due to the use of the conjunction "if", which denotes the counter-factuality of the clause it introduces. Accordingly, this very conjunction suggests that the information put forward in its dependent clause "[$_{cj}$If ^{S}(he) ($^{Aux}_m$ could ^{A}(once) $^{Mv}_V$ return) $^A_{PP}$(to a certain

starting place) $_{cj}$and ^{P}(go) $^A_{PP}$(over it) ^{A}(slowly)]" is opposed to the truth. It, in turn, presupposes that Gatsby could not possibly return to his starting place nor carefully consider things.

Fitzgerald, employing this presupposition trigger, highlights once again a number of fundamental themes. Gatsby's aspirations of having Daisy back borders on the monomaniacal. In approaching his dream, Gatsby loses something that has been inherent in him, and consequently loses his identity. He commits crimes and illegal acts to earn his wealth, and undergoes a radical transformation just to repeat his past with Daisy. However, the past is not to be repeated; he cannot have what he had with Daisy before, nor can he undo the damage caused by pursuing his illusions. While one may not be done with the past, the past is done with everybody. Hence, this trigger reflects Gatsby's false, corruptible dream and the improbability of repeating the past.

5.6. Questions

Questions are the least frequently used type of syntactic triggers. They take place 3 times, constituting 2.5% of syntactic triggers extracted. These 3 questions occur with Gatsby, Daisy, and both Gatsby and Daisy in the even proportion 1:1:1.

Trigger 7: "What could you make of that except to suspect some intensity in his conception of the affair that couldn't be measured?" (p. 97)

This presupposition trigger is included into the category of questions, particularly wh-questions as it starts with the question word "what", and follows the structure of questions as follows: [^{O}(What) $_v$could ^{S}(you) ^{P}(make) ^{A}(of that) $^A_{ACli}$[$_{cj}$except ^{P}(to suspect) $^O_{NP}$(some intensity $_{PP}^M$(in his conception $^M_{PP}$(of the affair $^M_{RCl}$[^{S}(that) ^{P}(couldn't be measured)])))]]? It presupposes that there could be something to make out of that, which is suspecting some kind of intensity in Gatbsy's conception of the whole affair.

Fitzgerald seems to have employed this trigger for a number of narrative purposes. The given trigger, manipulating readers into delving deeply one last time into Gatsby's sentimental world, takes place in the final

encounter between Nick and Gatsby in Chapter eight. In essence, Nick poses this question as a comment on a remark Gatsby makes about the whole affair with Daisy saying that "it was just personal" (Fitzgerald, p. 97). Gatsby is baffled by Daisy's behavior to the extent that he comes to believe that her marriage to Tom was just a personal matter—perhaps for the sake of money or social status, but not for love. It is his firm belief that he is the only one that Daisy truly loves. In this way, Fitzgerald brilliantly employs this trigger so as to make the readers vicariously experience Gatsby's state of confusion, baffle them as to how Gatsby clings to his own aspirations despite reality, and elicit their sympathy and interest in finding out what Gatsby genuinely feels and thinks. By so doing, Fitzgerald ultimately impinges on their own conception of the situation by feeding them his interpretation that it was just some kind of intensity in Gatsby's perception.

6. Conclusion

Syntactic presupposition triggers found in narration about Gatsby and Daisy's characters in Fitzgerald's *The Great Gatsby* are 118. Adverbial clauses, namely non-factive clauses, are by far the most frequently employed type of syntactic presupposition triggers. This higher frequency of adverbial clauses contributes to the smooth narration of the events in the novel. In this vein, these subordinate clauses feeds information into the readers' minds without taking their attention from the main ideas represented in the main clauses. It may also be interpreted as reflecting one of the aspects of his style of writing. In addition, the non-factive clauses reflect the non-factuality of Gatsby's dream. Accordingly, Fitzgerald uses this type of presupposition triggers to serve his recounting of the story.

Questions, on the contrary, are the least frequently employed type of syntactic presupposition triggers. This, in turn, serves an indicator of the fact that Nick is an omniscient narrator. He does not need to pose many questions or wonder about facts. In so doing, does not give the reader the space to ponder over the details of his recounting of the incidents, or question his credibility in recounting them.

Above all, Fitzgerald employs a number of syntactic presupposition triggers so as to portray his characters and highlight their most outstanding

features. Besides, he uses presupposition to make the reader anticipate the disillusionment of the American Dream, and the improbability of repeating the unparalleled past, portraying once more the inescapable sorrowful demise of his own dreams. Hence, Fitzgerald uses presupposition triggers as a device to serve his narrative, descriptive, symbolic and thematic purposes.

In short, the study concludes that the employment of syntactic presupposition triggers with Gatsby and Daisy's characters in the novel is extremely significant and contributes to the overall theme of the novel: reality versus illusion embodied in the disillusionment of the American Dream. A point to be born in mind is that presupposition itself is, in a way or another a type of an illusion, for one may use it to slip information into readers' minds, forcing them to accept it as common knowledge. However, when reading closely, they can realize that it is a mere presupposition, not an absolute fact. In this regard, the American Dream in Fitzgerald's *The Great Gatsby* is similar to presupposition, for the closer one looks at them, the less one finds he actually knows.

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