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**A Pragma- Stylistic Study of Bullying in Selected Children's
Short Stories**

A Thesis

**Submitted to the Council of the College of Education for Human Sciences/
University of Kerbala in Partial Fulfillment of the Requirements for the Degree
of Master of Arts in English Language/Linguistics**

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

"وَلَا تَمْشِ فِي الْأَرْضِ مَرَحًا إِنَّكَ لَنْ تَخْرِقَ الْأَرْضَ وَلَنْ تَبْلُغَ

الْجِبَالِ طُولًا"

صدق الله العظيم

(سورة الأَسْرَاءِ / ٣٧)

In the name of God, Most Gracious, Most Merciful
"Nor walk on the earth with insolence: for thou canst not rend
the earth asunder, nor reach the mountains in height"

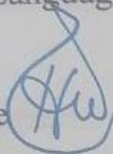
God Great spoke the truth

Sura: Al-Isrā
(Ali, ٢٠١٨)

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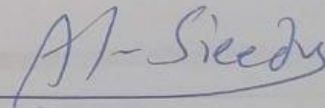


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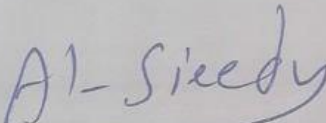
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To my lovely children, lovely husband, and family.
To the silenced voices, those who fight their battles all alone.

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Abstract

The current study examines bullying as a significant social aspect in four chosen American children's short stories. Children stories are often written, not only to present entertainment to readers, but also to communicate moral, cultural, religious or pedagogical messages. Bullying, as a social action, has recently widely spread among children particularly at school age. Therefore, needs increase to raise children's awareness about the social impact of this phenomenon. The current study investigates the pragma-stylistic devices employed to depict the concept of bullying. The study mainly aims at recognizing the types and purposes of bullying perpetrated by bullies, examining the most and least common speech acts that characters utilize, and highlighting the specific pragma-rhetorical tropes used by the characters.

In association with the aims, the study sets out three main hypotheses: (1) direct emotional bullying is said to be the most dominant type of bullying, with the function of gaining power and control, (2) bullies tend to utilize directive speech acts the most and representative speech acts the least; victims utilize expressive speech acts the most and directive speech acts the least, and narrators employ representative speech acts the most and commissive speech acts the least, (3) clarification tropes are mostly used by bullies and victims while emphasis tropes are deployed by narrators. To examine the hypotheses, an eclectic model is designed that consists of two layers. The first layer encompasses the types and functions of bullying. The second layer includes the three characters in the data and their use of the pragma-stylistic strategies beginning with Searle's (1969) classification of speech acts, Grice's (1975) Cooperative Principle, and Culpeper's (1996) impoliteness theory. Furthermore, the data are analyzed stylistically using Al-Hindawi and Abu-Krooz's (2012) pragma-rhetorical tropes model for literary text analysis.

The analysis comes to three main conclusions: (1) the most dominant type of bullying is the direct emotional and the goal is to gain power and control, (2) bullies often use expressive speech acts whereas declarative speech acts are used the least frequently, (3) bullies deploy clarification tropes most frequently, narrators use clarification tropes, and victims do not employ clarification tropes. Emphasis tropes, by comparison, are used by narrators more frequently than other characters do.

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List of Abbreviations

Abbreviated Forms	Full-Forms
CP	Cooperative Principle
EL	Extradiegetic Level
Fr	Frequency
FTA	Face-threatening Act
H	Hearer
IL	Intradiegetic Level
Pr	Percentage
S	Speaker
SA	Speech Act
SAs	Speech acts

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CHAPTER ONE

INTRODUCTION

1.1 Preliminary Remarks

This introductory chapter highlights the problem of the study by presenting several research questions to be answered. Moreover, it introduces the aims, hypotheses, procedures, limits, and value of the study.

1.1 Statement of the Problem

Children literature flourished in the nineteenth century aiming to present entertainment to young readers through adventures and school stories (Ray, 2000, p. 140). Children's literature is "embedded in the language of its creation and shares its social history" (Meek, 2000, p. 1). Writers of this genre often employ language to support or challenge certain points of view especially through short stories where young children learn how language and culture in their societies merge to generate attractive meanings.

Pragmatics, on the one hand, refers to "how language is used in communication" (Leech, 1983, p. 1). Moreover, pragmatics is the field of linguistics that studies how language is used in a context. Writers of children's story tend to use significant pragmatic phenomena to communicate their viewpoints. Stylistics, on the other hand, is "a method of textual interpretation in which primacy of place is assigned to language" (Simpson, 2004, p. 2). Black (2006) indicates that pragmatics is the study of language in use, whereas stylistics is concerned with insights that language can offer considering readers as active recipients concerned with interpreting meanings (p. 2).

Bullying indicates an aggressive behavior or speech uttered by a bully (intimidator) against a victim either verbally or physically to feel powerful and superior (Donegan, 2012, pp. 23-24). Children stories are often written not only to present entertainment to readers, rather to communicate moral, cultural, religious or pedagogical messages. Bullying, as a social action, has recently widely spread among children particularly at school age. Therefore, needs increase to raise children's awareness about the social impact of this phenomenon. However, employing improper linguistic devices to communicate the concepts in these stories may overlap the messages, so that young readers may misinterpret them.

This study intends to analyze children's stories pragma-stylistically to explore the linguistic devices utilized by characters in this genre to depict bullying. The current study focuses on how the bullying behavior among a considerable age-group ranging from 0-12

years old is enacted and issued by bullies, resisted by victims, and evaluated by narrators in works that are directed to children. Thus, this work tries to answer the following questions:

۱. What is the most dominant type of bullying that bullies deploy to affect the victims, and what functions does this type try to achieve?
۲. What are the most/least frequent speech acts exploited by bullies, victims, and narrators in the selected short stories?
۳. What maxims are being flouted by bullies, victims, and narrators in order to communicate their thoughts and feelings?
۴. In the data at hand, how do the various characters recruit impoliteness strategies to achieve their goals?
۵. What kind of pragma-rhetorical tropes are mostly used by bullies, victims, and narrators in the data under scrutiny?

۱,۲ Aims

The current study aims at:

۱. Recognizing the types and functions of bullying that bullies use and how the bullying affects their targets in the selected children's short stories.
۲. Examining the most and least common speech acts used by bullies, victims, and narrators in the selected data.
۳. Looking at the maxims that bullies, victims, and narrators flout to express their thoughts and feelings in the data at hand.
۴. Exhibiting the characters' use of impoliteness strategies to accomplish their goals in the chosen short stories.
۵. Highlighting the specific pragma-rhetorical tropes that bullies, victims, and narrators utilize in the selected data.

۱,۳ Hypotheses

In this study, it is hypothesized that:

۱. The most dominant type of bullying is the direct emotional bullying, with the function of gaining power and control.
۲. In the selected stories, bullies tend to utilize directive speech acts the most and representative speech acts the least; victims utilize expressive speech acts the most and directive speech acts the least, and narrators employ representative speech acts the most and commissive speech acts the least.

٣. Bullying perpetrators tend to flout the quantity maxim to issue bullying, victims tend to flout the relation maxim, and narrators are inclined to flout the manner maxim.
٤. It is presumable that bullies frequently target their victims with negative impoliteness strategy, victims recurrently use positive impoliteness to defend themselves against bullies, and that narrators frequently utilize the negative impoliteness strategy to evaluate bullies' ill-manners.
٥. Clarification tropes are mostly used by bullies and victims while emphasis tropes are deployed by narrators.

١,٤ Methodology and Procedures

To achieve the aims of the study and verify the hypotheses, the following procedures are followed:

- ١- Presenting a theoretical background about the main terms of this study including pragmatics, stylistics, bullying, and some other related topics in addition to a survey of the previous studies in this field.
- ٢- Detailing the eclectic model used to analyze the collected data. To examine the pragmatic phenomena utilized in this study, Searle's (١٩٦٩) classification of speech acts, Grice's (١٩٧٥) cooperative principle, and Culpeper's (١٩٩٦) impoliteness theory are employed. Furthermore, the data are analyzed stylistically using Al-Hindawi and Abu-Krooz's (٢٠١٢) pragma-rhetorical tropes categorization for literary text analysis.
- ٣- Analyzing the data qualitatively in terms of the eclectic model. Then, to support the results of the analysis, performing a quantitative analysis in terms of frequencies and percentages.
- ٤- Discussing the results of analysis and drawing conclusions and suggestions for further studies.

١,٥ Limits

This study is limited to explore the phenomenon of bullying pragma-stylistically in four short stories collected from the internet, the short stories are written for children from age ٥-١٢ years old by American writers. The selected stories are Jake Drake-Bully Buster by Andrew Elborn Clements in ٢٠٠١, Roxie and the Hooligans by Phyllis Reynolds Naylor in ١٩٩٢, How to be cool in the Third Grade by Betsy Duffey in ١٩٩٩, and the Hundred Dresses by Eleanor Estes in ٢٠٠٠.

١,٦ Value of the Study

The current study is anticipated to be of value to students of linguistics generally and researchers of pragma-stylistics particularly. It is hoped that this study will enrich the researchers' knowledge of the strategies employed to depict the phenomenon of bullying by bullies, how it is resisted by victims, and how it is evaluated by narrators. Moreover, it will enhance their understanding of the aggressive discourse, as exemplified by bullying perpetrators.

CHAPTER TWO

LITERATURE REVIEW

2.1 Preliminary Remarks

Before progressing in this study, some concepts need to be reviewed. This chapter encompasses some of the important concepts in this study besides a clear statement of meaning for each concept. The chapter includes a theoretical background of pragmatics, stylistics, and the concept of pragma-stylistics. It also presents some definitions of the concept of bullying, its types, functions, and others. Besides, an explanation of literary discourse, short stories, their genre, and their role as a teaching tool is displayed. Finally, a survey of previous studies is offered so that to compare them with the current study.

2.1.1 Style and Stylistics

The very concept of style has a specific relevance in creative writing, for there is where it finds its greatest expressions, writes Hickey (1990, p.9). Style is a concept that has been around for a long time. It may be traced all the way back to the beginnings of classical rhetoric and poetics. It is derived from the Latin word (stilus), which originally means a small reed stick used for writing on wax boards (Hough, 1969, p.1).

The study of style is referred to by the linguistic subdiscipline of stylistics (Hough, 1969, p.1). Short's (1996) definition of stylistics focuses on how harmony is attained through language in literary texts. Stylistics concerns itself with the relation between language and the aesthetic function in literary texts. He defines stylistics as: “[an] approach to the analysis of (literary) texts using linguistic description” (p.1).

Short (1996) adds that stylistics matches linguistic description with meaning interpretation. It is differentiated from literary criticism in the way it tackles texts. Stylisticians tend to be more systematic and precise than traditional critics. Short aims to make explicit the difference between literary interpretations and stylistic analysis stating that critics do not always settle on one probable interpretation of a literary text; rather, they are inclined to have different opinions depending on their preferences. Stylisticians, in contrast, base their description on a rational ground to get to a plausible interpretation taking into their consideration various kinds of information as textual, contextual, and general world knowledge (pp.9,9).

Culler (1990) claims that the use of linguistic categories to analyze the language of literary works is an evident practice for anybody wishing to apply linguistic methods to the study of literature. Linguists may enhance literary studies by manifesting the linguistic

properties being utilized in a specific literary work and how they are expanded and restructured. This application or view of linguistics as central to the study of literature unifies the views of some contemporary linguists like the Russian formalists, the Prague aestheticians, and contemporaneous structuralists, with Roman Jakobson being the pioneer who preserves these views (p. 64).

Widdowson (1970) states that literary criticism has extended recently into various approaches. Regarding the stylistic approach, literary texts are analyzed both linguistically and contextually. Accordingly, literary analysis has developed, and attention has been shifted to focusing on literary texts from a linguistic perspective. Stylistics has an interdisciplinary nature as it deals with literary discourse in a linguistic way.

Contemporary stylistics, according to scholars such as Radford (1997), Simpson (2004), Jeffries and McIntyre (2010), is a mature subject that is no longer limited to the examination of literary texts. Stylistics is the study of non-literary materials such as scientific, political, and legal documents, as well as advertisements.

Stylistics has undergone a lot of change throughout its history. This advancement is the consequence of the progress of linguistic theories along with societal political developments that have an influence on people's lives and languages. Stylistics is now a well-established field concerned with exploring the language of various texts. Evidently, the late twentieth-century growth of linguistic studies in discourse analysis, pragmatics, and sociolinguistics has affected modern stylistics. Consequently, stylistics incorporates a range of concepts and models from these disciplines. These ideas aid stylistics in determining the influence of linguistic idiosyncrasies in literature on the interpretation of the text (Fabb, 2002, p. 6).

2.2 Pragmatics

Before the 1940s, pragmatics was a relatively new term on the scene, and it was used to refer to one of the disciplines of research in the philosopher Charles Morris' (1938) division of the theory of signs into syntax, semantics, and pragmatics. The relationship among signs is explained by syntax; the relationship between signs and their denotation is defined by semantics; and the relationship between signs and their interpreters is described by pragmatics (Huang, 2007, P. 3).

Pragmatics, in its simplest version, is defined as 'the study of language usage' (Levinson, 1983, p. 9). This definition tells the dissimilarity between the two practices of both the Anglo-American and the continental European in relation to the field of pragmatics. The

Anglo-American activity, on the one hand, is best typified by the works of Levinson (1983) and Leech (1986) and is characterized by restricting the fields of pragmatics. On the other hand, the continental European is best typified by the *Journal of Pragmatics* which regards a variety of linguistic spheres as pragmatic. The definitions of the two disciplines often overlap with other domains of linguistic investigations such as semantics, sociolinguistics, psychology, and ethnomethodology.

The restricted version of the Anglo-American discipline defines pragmatics as ‘the study of the relations between speech and context in so far as they are encoded in the language’ (Levinson: 1983, p. 9). It includes deixis, presupposition, and speaker meaning, and meaning minus truth condition. Grice’s Cooperative principle and its maxims which declare that when people try to communicate with each other, they often cooperate and obey the four maxims of quantity, quality, manner, and relation, are included within the activities of this discipline. Additionally, Grice’s conversational implicature attracts attention as it succeeds to explain what people try to communicate while not saying it. Politeness has become a key area of pragmatic investigation, especially since Brown and Levinson proved in 1987 that politeness or impoliteness is exhibited differently in various societies by their use of language, and that politeness tends to either be positive (requesting people to show involvement in, or regard for, what others are, desire, have, or stand for) or negative (requesting only that one person allow another a certain amount of independence and some physical or psychologic liberty).

As for the continental European approach, it has a broader perspective with more unchained and general view of uses and users of language. It also tackles language more functionally. It covers headings like conversation analysis, discourse analysis, cohesion and coherence, discourse connectives, discourse semantics, sociolinguistics, and psycholinguistics (Hickey, 1993, pp. 576-577).

Pragmatics, according to Yule (1996, p.3), is the study of how more information is conveyed than is stated. Language studies need a pragmatic level, in which pragmatics provides a descriptive framework for analysis.

Van Dijk (1977, p.189) asserts that the goal of pragmatics is to provide effective circumstances for the utterance – act; as well as to explain how such an act may be a part of a series of interactions in which it is either accepted or rejected by another agent.

According to Leech (1983, p.9), pragmatics is a theory of suitability, whereas Levinson (1983, p.9) describes pragmatics as the field of language use. Speakers can alter the meaning of a term or the mental state or awareness of others through language (for instance,

by telling them something new). Pragmatics is the study of what language users intend, do, and how they do it in real life situations.

On showing the role of pragmatics in enriching our coded messages, Ariel (2008) proclaims that to achieve plausible communication, pragmatics must enter the scene to help make interpretations and inferences. Moreover, she asserts the well-known fact pertaining to pragmatic theorists and their views of how the corresponding situation can impact meaning. There are two types of sources, the first one is the 'semantic source' which denotes the literal meaning of the speaker's utterance, and the pragmatic source follows, helping in inferring the implicated as well as explicated interpretations the speaker intends us to draw (pp. 284).

2.3 Pragma-Stylistics

After the advent of conversation analysis, pragmatics, and discourse analysis in the late 1980s, stylisticians gained the tools they needed to analyze the meaning of dialogue and interaction in literary genres. This has led to the rise of pragmatic stylistics or (more commonly pragma-stylistics) (Norgaard et al., 2010, p. 40).

Recent studies of stylistics have evolved beyond the study of the form of language utterances to a broader interest in pragmatics, or pragma-stylistics, as it is often called. This approach is no longer limited to examining speech acts as if they were our only pragmatic indicators. Its goal is to provide a framework to explain the relationships between linguistic forms and pragmatic interpretation, as well as how the style of communication changes as the speaker assists the hearer in identifying the thought behind an utterance, and the implicit interchanges with the explicit (Hickey, 1990, p. 9).

Pragma-stylistics, according to Davies (2007, p. 106), is stylistics with a pragmatic component. It is concerned with applying pragmatic theories to literary texts to provide an explanation for how literary language is utilized in context or how powerful structures are formed. Its methods combine pragmatic and stylistic techniques to explain how (literary) language is employed in context and how it might contribute to the characterization of protagonists in a literary work of art, as well as how power relations are established (Norgaard et. al. 2010, p. 39).

Sell (1991, p. 99) states that "the aim [of Pragma-Stylistics] is to relate the writing and reading of literary texts to the linguistic and sociocultural contexts in which those processes have taken place". This means that it is literary on one hand and linguistic on the other with a great emphasis on contextualization".

Both pragmatics and stylistics are concerned with the choice of the speaker of a linguistic form among several other forms. In pragmatics, the choice is reflected as a tool for performing a variety of acts such as warnings and suggestions. In stylistics, the choice is purposed together with an emphasis on linguistic values such as “elegance, formality, effectiveness, and aesthetics” (Hickey, 1993, p. 578).

Hickey (1993, p. 578) declares the fact that stylistics recently tends to make use of pragmatic theories to explain certain linguistic phenomena and language use because stylistics alone is incapable of handling these phenomena. For Chapman (2011, p. 141), the various theories and frameworks developed within pragmatics might be useful in analyzing literary texts. This is not unexpected, given that pragmatics is concerned with studying language in use, and reading and writing literature are essential and intriguing examples of language use.

2.4 Social Behavior

Children develop a feeling of right and wrong as a result of bonding, attachment, and cognitive development. Even infants are found by experiments to have a sense of morality. This morality arises because of human’s need for one another to live (Dunning, 2011, p. 198).

As a result, our body creates chemicals, particularly oxytocin, that encourage us to trust, love, and act morally. These underlined moral inclinations are amplified by early childhood cognitive advances and increased engagement with peers. Children acquire empathy; the ability to understand other’s feelings and concerns. Additionally, they develop antipathy, a sense of dislike, disgust, or even hatred (Berger, 2019, pp. 680-681). Empathy and antipathy are further elaborated as follows:

A- Empathy

“The ability to understand the emotions and concerns of another person, especially when they differ from one’s own” (Berger, 2019, p. 681). She further adds that empathy leads to “prosocial behavior” such as helping others without expecting anything in return. Prosocial behavior can be defined as the actions that are helpful and kind but that are of no obvious benefit to the person doing them (Berger, 2019, p. 681). -

B- Antipathy

“Feelings of dislike or even hatred for another person” (Berger, 2019, p. 681). Antisocial behavior results from antipathy and it can be defined as actions that are deliberately hurtful or destructive to another person. Calkins and Keane (2009) find that

antipathy leads to antisocial behaviors such as verbal insults, social rejection, and physical attacks. This type of behavior might be both inborn and learnt. They define antisocial behavior as “behavior that violates the basic rights of others” (p.1). They add that antisocial behavior demonstrates a lack of empathy at any age (p.5).

To explain the antisocial behavior, Calkins and Keane (2009) propose a model of self-regulatory processes to diagnose behavioral problems in childhood, adolescence, as well as adulthood, to help those suffering from these problems get adapted and healed. Their model includes some processes like the ability to control physiological arousal, emotional regulation, and cognitive control processes. They discover that children with disruptive difficulties have been attributed to less harmonious mother-child interactions which are generally marked by a lack of affection, positive involvement, and love. By the time children start school, peers, like parents, assist in the development of self-control abilities. Peers provide evaluations on whether or not certain emotional expressions are acceptable (pp. 40,7).

2.5 Aggression and Bullying

Berger (2019, pp. 683-687) proposes that aggression is a type of violent behavior that characterizes antipathetic and consequently antisocial children. The interweaving of the human emotions of fear, wrath, and excitement in ways that go against the traditional morality of ordinary settings is what violence looks like in real life scenarios (Aitken and Colley, 2011, p. 89).

Harris (2009) proclaims that many terms such as bullying, peer victimization, interpersonal rejection, and direct and indirect aggression fall under the umbrella of aggression. Harris defines aggression as “any behavior, verbal or nonverbal, that is intended to harm another being who is motivated to avoid such treatment” (p. 4).

Berger (2019, pp. 683-686) identifies four distinct forms of aggression, each of which begins in childhood.

1. Instrumental Aggression

A hurtful behavior aims at obtaining something that someone else already has (such as a toy, a place in line, or a swing turn). This type is visible from the age of 2 to 3; it is characterized by a preference of objects over people; it is relatively common; and it is more egocentric than antisocial. It is termed instrumental because it is a tool or instrument for obtaining a desired result.

2. Reactive Aggression

It refers to an impulsive retaliation for a verbal or physical injury (deliberate or unintentional). It implies a lack of emotional control, which is common in children under the age of two. Before reacting, a 2-year-old can generally pause and think.

3. Relational Aggression

Nonphysical behavior such as, insults or social exclusion, that aims at severing the victim's social ties with others. It is directly antisocial since it involves a personal assault; it may be highly cruel. It is becoming more widespread as children grow more socially conscious.

4. Bullying Aggression

Bullying is different from general aggression in that bullying includes a disparity of power between the perpetrator and the victim; the victim is always in a lower position.

2.6 The Concept of Bullying

There has been an increasing interest in the issue of school bullying since the release of Olweus's book "Aggression in the Schools" in 1978 (Smith et al., 2002, p. 1119). Because of its far-reaching consequences and its relation to other dilemmas youths encounter, empirical research results on bullying demonstrates that it needs a distinct attention (Brank et al., 2012, p.2).

Bullying has become a popular topic among researchers, says Berger (2007, p.1). The reason for that is the contradictory results to the public presumptions for bullying which researchers come up with. Additionally, many studies concerning the desire for children at school to attack other children have discovered many reasons and ways for bullying changeable according to age, gender, context, and social status (Archer, 2004, p.4). The following section elaborates the concept of bullying from different angles like, history, definitions, model, types, functions, rationalizations, and bullying in different contexts.

2.6.1 History and Definitions

Bullying is an English term that appears to have arisen in the sixteenth century from the middle Dutch word '*boele*', which meant *lover*. It then evolved into '*nice fellow*', '*blusterer*' (Smith, 2000, p.1). In other words, it was first applied to a man which is admired or a 'fine fellow'. In the next century, the word ceased to mean 'the admired person', it has employed the sense of a 'coward'. Dickens wrote in *Oliver Twist*: 'Mr. Bumble had a decided propensity for bullying...and consequently was (it is needless to say) a coward' (Rigby, 2002, pp.24-25). Finally, its current meaning is "an aggressive person who intimidates or mistreats lesser people" (Smith, 2000, p.1).

In relation to the history of the term, Rigby (2002, p.10) states that the first thing we should keep in mind is that, while the scientific research of bullying is relatively new, the phenomenon of bullying is not. The issue of bullying sparked a huge and renewed interest in the last decade of the twentieth century. This was a topic that attracted researchers, counselors, psychologists, sociologists. It also provided hope to thousands of individuals who had been bullied daily. Professor Dan Olweus has been the first who collects data on bullying among children in Scandinavia, searching answers to questions like what characteristics does the bully have? what effects bullying has on victims? and what approaches are to be taken to prevent bullying? (Rigby, 2002, p.13).

Smith et al. (2004, p.1) state that Olweus' study in the 1970s in Scandinavia was the first comprehensive assessment of the nature and expansion of school bullying. Since then, a large body of research has shed light on the nature of bullying and the misery it can cause. Olweus (1993) has introduced a general definition of bullying or victimization: "[a] student is being bullied or victimized when he or she is exposed, repeatedly and overtime, to negative actions on the part of one or more other students". (p.29)

Harris (2009, p.0) mentions that the definition of bullying has changed a lot over time, yet many researchers in the field depend mostly on Daniel Olweus's definition. Olweus's definition rests on three essential pillars, they are:

- Intentional hurtful actions.
- These actions are executed repeatedly and over time.
- The bully-victim couplet is defined by a power imbalance in which the bully possesses stronger physical or psychological than the victim.

What urges Olweus to write about bullying was the suicide of three bullied Norwegian boys in 1982, and Olweus was commissioned by the government to investigate in their case (Berger, 2007, p.2). Olweus used the Norwegian term 'mobbing' which referred to a rapid escalation of group violence against a delinquent individual. This, like the English word mobbing, limited the process to activities carried out by a group against an individual. Olweus (1993) coined the term, but it was later expanded to include systematic one-to-one attacks by a stronger child against a weaker child (Olweus, 1993, as cited in Smith et al., 2002, p. 1119).

Olweus observed that roughly 11% of primary school students experienced substantial bullying based on accounts from children, teachers, and parents. By the time they reached high school, the number of victims had been halved (Olweus, 1989, as cited in Pearce, 2002, p.70).

Furthermore, it is argued that aggression and bullying must be distinguished, with bullying highlighting a power imbalance in size, status, age, etc. Some studies have employed a behavior-based definition that exclude power imbalance. Thus, a child being kicked on the bus everyday by a younger child would be labelled bullying, yet, according to Olweus' definition, the situation would be aggression rather than bullying. Olweus' definition stresses "negative actions" that happens "repeatedly and over time". The goal is to eliminate minor, non-serious negative actions aimed against one student at one time and another later. As to the person who bullies others, s/he could be one person or a group. The victim, as well, might be an individual or more. However, in school situation the bullying usually targets a single person (Olweus, ۱۹۹۳ as cited in Aalsma & Brown, ۲۰۰۸, pp. ۱۰۱-۱۰۲).

The term bullying is defined by Smith and Sharp (۱۹۹۴) as "the systematic abuse of power". Bullying can occur in a variety of settings, including the workplace and the family; however, it is more likely to occur in social groupings with evident relations of power and a little monitoring, such as the military forces, prisons, and schools (p. ۲).

Harris and Petrie (۲۰۰۳) describe the term 'bullying' as complex and hard to define. However, their definition of the term is that 'bullying is an extreme behavior that is abusive' (p. ۱). On the same vein, Nansel et al. (۲۰۰۱) define bullying as a particular type of aggression with the intention to distress and hurt others. Bullying is also identified by the consistency and repetition over the time span. The prominent feature of bullying is the imbalance of power, often the bully person or group is stronger than the bullied either physically or psychologically (pp. ۱۰۰, ۶).

Bullying can be conducted verbally (e.g., name-calling, threats), physically (e.g., beating, bunting), or psychologically (e.g., rumors, exclusion from a group). Research findings, concerning the types of bullying, are consistent across countries. In a British study of more than ۲۳ schools, it was noticed that direct verbal bullying is the dominant type of bullying. These findings are applicable to both sexes. Another study conducted in Rome, the forms of bullying reported were physical abuse, threats, rejection, name-calling, teasing, rumors, non-acceptance, and snapping others personal things. In the U.S., the results showed that the incidence of bullying is frequent in middle-school-aged students. In these studies, bullying often takes the form of aggressive statements about appearance more than racial comments. The person being bullied, on the one hand, reflected inadequate psychological and societal upbringing, poor social skills, unfortunate relationships, and great parental concern. The bully, on the other hand, showed bad academic performance, successful social skill, and relations with classmates (Nansel et al., ۲۰۰۱, pp. ۱۰۰, ۶).

Stephenson and Smith (1989) describe bullying as an incident in which a more dominant individual or group causes discomfort to a less dominant individual or group. They assert that bullying is characterized by a power imbalance (p. 133). Stephenson and Smith (2002) define bullying as:

[a]n interaction in which a more dominant individual or group intentionally causes distress to a less dominant individual or group. This definition makes explicit the unequal nature of the interaction which is a key feature of bullying. The bully is the more dominant individual, and the victim lacks the power, strength or will to resist. Bullying is, essentially, the abuse of power. (p.12)

Lee (2004, pp. 10,13) points out that writer's definitions of the term bullying may focus on a small range of behaviors, most of which are physical or aggressive in nature, while others take a broader view that encompasses intimidation and social isolation. Some consider racial and sexual aggression to be bullying, while others consider it to be a different and distinct kind of abuse.

Olweus (1993) asserts that research conducted in the past decades are preliminary in nature. Hence, it is difficult to decide whether bullying problems have increased nowadays, or it is due to methodological precisions. However, these 'indirect signs' indicate that bullying has turn out to be more serious and widespread (p.17).

Scholars prefer to employ different terms for comparable processes, which may eventually be reified into distinct ideas and subareas. Consequently, the term bullying in which one child abuses another both verbally or physically, may have other coexistent terms proposed by other scholars such as aggression, mobbing, school violence, peer victimization, verbal aggression, teasing, harassment, indirect aggression, interpersonal rejection, and insults (Harris, 2009, p.4).

For instance, an insult is defined as "an abusive comment or gesture addressed to another present, with the intention of causing emotional distress" (Besag, 2006, p.117). The perception of tone, facial expression, gestures, and body language, like any utterance, has an impact on the definition of insult (Malone, 1997).

An insult could be a single remark, provoked or unprovoked, made with the deliberate intent to offend; an order given in a demeaning manner; or a name used with the aim to denigrate another. The primary purpose of insulting language is to humiliate or challenge another person. Because a high level of confidence is essential to avoid reprisals, it is generally that positions of power, or those who perceive themselves to be of high status who

give insults to others they regard to be of lesser status. An insult is a two-way dynamic process in which the force of the insult is determined by the giver's intent and how the target reacts to the insults (Besag, 2006, p.117). Verbal insults may be found in all styles of language. An insult aims to harm or denigrate the victim using disdainful, sometimes rude language (Hughes, 1992, p.291).

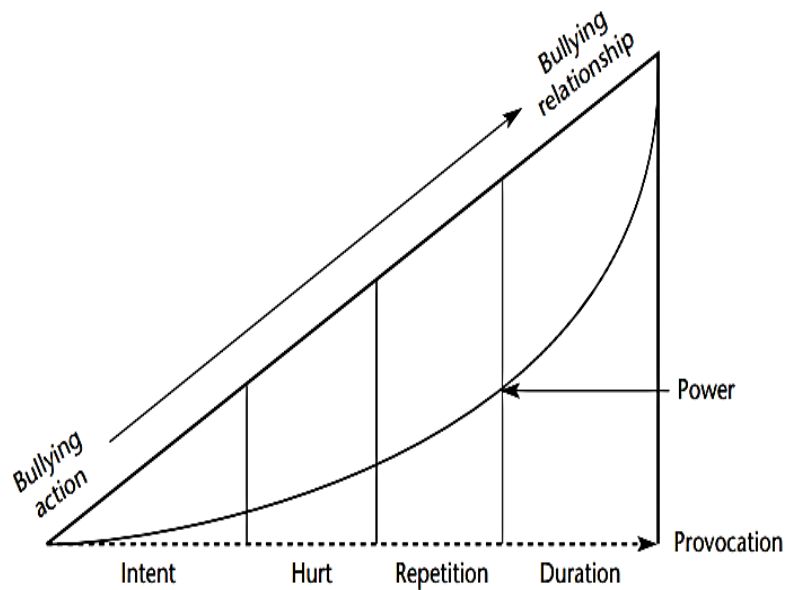
2.6.2 The Model of Bullying

Lee (2004, pp. 26-27) provides a model that uses the elements of bullying to differentiate between a single act that may be bullying and something more pervasive. Bullying can refer to what students do to one another on occasion or, more severely, it can be the center or foundation of a relationship. In Lee's opinion, the definition of bullying encompasses two important concepts at opposing ends of a continuum, and that the majority of bullying and teasing happens along that continuum.

On the bottom of the continuum, there is "*bullying action*" which occurs only on rare occasions, may not have a long-term impact on the relationship, and is not the primary foundation for the relationship, yet harm is felt and is intended to be felt. The purpose of the perpetrator is one basic way to distinguish between bullying and incidental harm, and this, together with the harm produced, are the main aspects of a bullying action. The emergence of a power imbalance begins here, and failure to address such behaviors may result in their being repeated, occurring over time, institutionalizing the imbalance, and establishing a "*bullying relationship*". If bullying behavior persists, it becomes fundamental to the relationship, even determining it. This continuum is not intended to be a definition of bullying in and of itself, but rather as a tool to assist staff and students with conceptualizing bullying in the context of their schools. The concept of a continuum can also help children build a vocabulary that will help them distinguish between bullying and other behaviors (Lee, 2004, pp. 26-27).

Figure 1

The Model of Bullying (Lee, 2004, p. 27)



This model of bullying is adopted in the current study to make clear the difference between interactions that do not count as bullying since they lack the necessary elements or (bullying criteria), and those interactions that count as bullying relationships because the elements of bullying exist.

2.6.3 Vocabularies of Bullying

Accurately defining bullying is exceedingly difficult, and many notable writers on the issue have sought to do so, but with varied outcomes. What has been accomplished is the development of a set of “*vocabularies*” that will assist both staff and students in establishing their own definitions and distinguishing between bullying and other aggressive behaviors. What arises from the varying definitions introduced by writers in the life span is a depiction of varying degrees of emphasis in the definition of the term bullying, as well as a list of elements that aids comprehension of bullying (Lee, 2004, pp. 100-103). Therefore, the researcher bounds herself to the definition proposed by Lee (2004) since it is holistic and encompasses many *vocabularies* that were found in the countless definitions proposed by researchers to date.

- *Intent* (deliberate, willful, conscious, premediated, predetermined)
- *Hurt* (pain, stress, fight, upset, loneliness)
- *Repetition* (more than once, again and again, persistent)
- *Duration* (over a period of time, longstanding)
- *Power* (pressure, strength)

- *Provocation* (called forth, invited)

Lee (2004, pp. 20-23) finds it necessary to be acquainted with *some vocabularies* of bullying that emerge from the various definitions of the term. They encompass the following

1. Intent

Bullying requires an element of intention on the part of the offender, as well as a behavior aimed to cause harm. It is equally crucial to consider the intention behind the act as much as the act itself (Stephenson & Smith 2002, p. 12).

The focus of intent is motives i.e., “*what was meant to happen*”. The bullies often claim that their abuse is not intentional, and it seems that this might sometimes be the case. In many ways this echoes Rigby’s (1996) concept of a ‘non-malign’ bullying, in which not all types of bullying are the result of purposeful desire to hurt but might be seen by others as bullying. The importance of intent in any act of bullying cannot be understated. Malign bullying, hence, is carried out with the determinant intention to harm and disempower another person (Rigby, 1996, as cited in Lee, 2004, p. 20).

(1) “*Danny spits into Billy’s drink and forces him to drink it*”.

2. Hurt

Victims are frequently held responsible for recognizing activities that are harmful. Bullies may intend to harm, but the proof can only be gained from their victims that they cause fear, suffering, and pain. The pain that a bullied child goes through should not be underestimated (Lee, 2004, p. 20).

(2) “*Karl can’t read very well but is fine at most other areas of schoolwork. Two girls call him ‘thicky’ to his face*” (Lee, 2004, p. 20).

3. Repetition

The frequency with which instances occur can be a factor in determining the seriousness of the situation, as well as whether or not it is bullying at all. Bullying can endure for weeks, months, or even years. As a result, it excludes isolated instances, and Olweus (1993) uses the phrase “*repeatedly and over time*” to remove less serious events, but he does admit that a single major case of harassment may be considered bullying. The judgments being made here are based on seriousness, a qualitative term, but it is situated in an argument regarding the more quantitative idea of recurrence (Lee, 2004, pp. 20).

(3) “*Every time Jenny passes Adele, she pulls her long hair. She knows that it hurts her*” (Lee, 2004, pp. 20).

ξ. Duration

Duration and repetition appear to be inextricably related since a period must have passed for an experience to be repeated, and they both indicate something more long-standing (Lee, 2004, pp. 21).

(ξ) *“David gets fed up with Nancy who has been teasing him since they were put into the same class. He lashes out at her with a pencil and cuts her forehead”* (Lee, 2004, pp. 21).

ο. Power

Bullying is all about power. Bullying, according to Olweus (1997), “is characterized by an asymmetric power relationship, with bullies being physically and/or mentally stronger than their victims” (p. 97).

Greater power may be a matter of perception and only perceived as such by the victims, yet it is enough to disturb the relationship's power balance. Physical size and strength are not the only things that might lead to a power imbalance; less evident aspects like a familial background can also have an impact on a relationship's balance (Lee, 2004, pp. 21).

According to Lee (2004, pp. 21), asymmetric power can take two forms. First, there are people who create their authority over others via action, such as making physical contact or communicating with them. They have relationships with particular students, rendering them unable to respond to the perpetrator's aggressive attention. Second, there are people who gain power over their peers without having to engage in any direct actions. Their influence is based on their status inside the class or school's social network, and their mere presence is enough to disempower others in the classroom or school.

(ο) *“Andrew tells George that, if he does not give him his dinner money every Monday, then he will beat him up”* (Lee, 2004, pp. 21).

ϖ. Provocation

Writers and scholars use the phrase “*provocation*” the least, presumably because it is assumed that victims would not solicit or like being bullied. Their existence also presents problems regarding accountability for acts and assigning blame, albeit whether the victim is acting provocatively or not may be of little consequence because the bully, provoked or not, has the last say on how to respond (Lee, 2004, pp. 22).

(ϖ) *“John likes to gain the attention of his peers. Occasionally he does so by calling them names until they respond aggressively. He then tells the staff that he has been bullied”* (Lee, 2004, pp. 23-23).

2.6.4 Types of Bullying

Lee (2004, p. 9) notes that when children are asked about the meaning of bullying; their answers are sentences describing such behaviors like “*calling people nasty names*” and “*hitting someone*”. In Lee’s opinion, such description is significant because it allows us to learn about children experiences and get a better understanding of the wide range of behaviors that bullying encompasses, as well as the ever-changing forms it might take.

To define bullying, authors have proposed bullying models that aim to distinguish between its numerous varieties (Lee, 2004, p. 10). Accordingly, types of bullying behavior are classified depending on the following criteria that are attributed to well-known researchers in the field:

- (1) Whether the action is intentional or mindless i.e., (malign and non-malign bullying),
- (2) What means are followed in conducting the abusive action i.e., (verbal, physical, emotional), and
- (3) The way the act is carried out i.e., a face-to-face (direct) or (indirect) bullying.

Rigby (2007) indicates that malignant bullying “is the bullying that consciously seeks to do harm to someone, it is the deliberate exploitation of a power differential, therein lies its malignancy” (p.10). The element of intent is crucial in Rigby’s contrast between ‘malign’ bullying, which is planned and purposeful, and ‘non-malign’ bullying, which is mindless and regarded harmless or a game by the abusers. In his explanation of ‘non-malign’ bullying, he discusses the concept of ‘educational’ bullying, in which people, such as teachers, do harm but have no intention of hurting anyone (Lee, 2004, p.10).

Berger (2007, p. 938) notes that bullying is seen as a pattern of repetitive, systematic attacks aimed against those who are incapable or unwilling to defend themselves. It can be found in every country, in each community, every school (public/private, religious/secular, traditional/ progressive, small/medium/large), and may be in every child. Berger anatomizes bullying into four types according to the means followed in conducting the bullying behavior:

- Physical: it includes hitting, pinching, shoving, or kicking.
- Verbal: it includes teasing, name-calling, or taunting.
- Relational: it includes destroying peer acceptance.
- Cyberbullying: it means using electronic devices to hurt others.

In line with Berger's (٢٠٠٧) taxonomy of bullying types, Lee (٢٠٠٤, pp.٦-٧) introduces the following three types of bullying showing that it can take different types, both direct and indirect:

- a) physical bullying
- b) verbal bullying
- c) social bullying

The classification that is adopted in the analysis of the current data is McGrath's (٢٠٠٧) taxonomy of bullying, other categories have been determined to be unworkable for the available data, either because they don't adequately sort their sub-types or because they don't have the sub-types necessary to understand the data's bullying scenarios. Three different types of bullying were categorized by McGrath (٢٠٠٧, p. ٦), they are:

١. physical bullying
٢. emotional bullying
٣. relational bullying

The adopted categorization is fully explained in more details in Chapter Three under the heading *Types of Bullying* (cf. ٣,٣,١,١).

٢.٦.٥ Functions of Bullying

Rigby (٢٠٠٢) claims that the impulse to bully others, particularly children, is said to have been implanted as part of an evolutionary process that has allowed humans to survive. It is difficult, if not impossible, to assess such broad theories for bullying. These explanations include those that link bullying to genetic factors, the early home environment, the peer group, and the larger community (pp.١٦٨-١٦٩).

There is now a lot of data from many sources – the United States, England, Italy, and Australia, for example – indicating children's engagement in bully/victim situations is tied to the type of parenting they have had and the type of family life they have had. The claim that parenting is directly responsible for a child's involvement in bully/victim problems at school is being challenged, primarily by behavioral geneticists and social psychologists, who emphasize the importance of the peer group as a causative influence in accounting for how children behave toward one another. One may conclude that a child's peers, as well as the influence of the neighborhood, have a significant impact on how that youngster acts (pp.١٦٨-١٦٩).

Functions of bullying are best summarized as:

1- Reputation (Social dominance)

2- Resources

3- Power and control

It is worth mentioning that a detailed account and classification of these functions according to some researchers is thoroughly explained in Chapter Three under the heading *Functions of Bullying* (cf. 3,3,1,2).

2.6.6 Rationalizations of Bullying

Although there are many reasons of bullying, it is believed that the primary causes might be linked to either external or personal factors. While external factors might relate to the victim's home environment, peer groups, and teachers; personal factors include those directly related to the bully and the victim's character.

A. Personal Factors

Several elements may contribute to the incidence of bullying at school. Individual traits of bullies and victims have a role in the formation and perpetuation of the problem. Bullies' social cognitions about the use of aggressiveness, as well as their positive appraisal and outcome views about aggressive techniques have been established as important predictors of peer violence, as have victim's weak social skills and more nervous or dependent attention-seeking behavior (Smith et al., 2004, p.142).

One of most popular explanations among students for why bullying happens is that the victim is different or deviant in some manner, such as clothing, appearance, behavior, or speech. The victim is viewed as someone who does not fit in. According to the "*social misfit hypothesis*", social norms are formed amongst pupils at school, and students believe that non-conformity to these standards leads to social rejection and isolation. Bullying and harassment have been connected in ethnographic studies to a large degree of intolerance of variety in peer culture at school (Thornberg, 2011, p. 208).

Low self-esteem, whether because of bullying or as a cause, separates certain students from their peers. Although it appears unlikely that low self-esteem causes bullying, students with low self-esteem are more likely to be bullied than their classmates with greater self-esteem (Lee, 2004, p.33).

Bullying involves two persons i.e., the bully and the victim, and more explanation is given to each in Chapter Three (cf. 3,3,2) since they form part of the components of the eclectic model.

B. External Factors

Peers, instructors, and the victim's home environment are examples of possible external influences. The external factors may encompass the following:

- **Positive Self-Concept and Social Support**

Lyndsay and Demaray (٢٠١٢, p.٥٧) note that there are two factors help reducing the problem of peer victimization and peer aggression, those are positive self-concept which serves as an internal protective factor, and social support which is an external protective factor. Social support and self-esteem, according to research findings, are found to be positively related. Social support provides social integration which helps in providing self-worth. Other's support can also increase personal self-esteem and control.

Lyndsay and Demaray (٢٠١٢, p.٥٩) define social support as having the support of other individuals in one's social environment (teachers, parents, friends, classmates) that can reinforce functioning and help prevent hostile consequences. Studies have demonstrated that children who do not take part in the victimization incident are those who receive frequent social support. On the flip side, children who participate in bullying has received little to no support from their families and friends. The effect of social support can also be observed in relation to the mental illnesses and stress which accompanies the victimized person; males and females who resisted such signs of mental distress after being bullied and victimized are those who are socially supported by their peers, parents, and the school.

- **School and Home Contexts**

As to how school factors affect the bullying process, Monks et al. (٢٠٠٩) report that factors such as ethos of the school, teachers' stance in the bullying process, how effective the policy of the school is, size of the class, and the size of the school play a role in the prevalence process (p.١٤٧).

Attitudes toward peer violence, perceptions of a student's social status, readiness to help, and real intervention abilities are all essential peer group qualities (Smith et al., ٢٠٠٤, p. ١٤٣). The school and home contexts represent an important category of indicators that are external to the person. Adult's approaches for dealing with violence and group behavior, instructional practices, and monitoring during playtime are all associated with peer abuse. In the home, parental supervision and support appear as crucial variables. Peer, home, and school contexts all contribute to and heighten the likelihood of peer violence and victimization at school (Smith et al., ٢٠٠٤, p. ١٤٣).

Regarding family relations, although there is some justification for categorizing the family of provocative victims as inconsistent, harsh, and confrontational; victims' families

are often portrayed as too close. Conversely, the bully is distinct in his characteristics as s/he might come from families that is devoid of love and attachment and violence is a frequent behavior (Olweus, ۱۹۹۳, p. ۳۹).

Olweus (۱۹۹۳, p. ۴۲) emphasizes the necessity of parents taking care and keeping a close eye on their children's activities outside school as well and who they are associating with. Marital conflict between parents has also been demonstrated to have a huge impact on a child's perception of aggressive behavior.

۲.۶.۷ Bullying in Different Contexts

According to Monks et al. (۲۰۰۹, p. ۱۴۷), research in general has tackled the phenomenon of bullying in school situation. However, there are many other contexts that fit the definition of the term bullying. Bullying exists in many other contexts such as workplace, home, and in prisons. Aitken and Colley (۲۰۱۱, p. ۸۹) suggest that bullying resembles childhood in being a unified concept that can be interpreted from a variety of perspectives. Furthermore, the diversities of bullying are not reducible to certain identities or bodies since their dimensionality alters continually. bullying is decentered due to such processes, and it goes into new relationships with itself and others. Schoolyard fencing and school disciplinary will not be enough to stop it.

۱. School Bullying

Over the last twenty years, school bullying has been the central focus of many researchers and writers. Physical, verbal, indirect, and relational bullying such as spreading rumors. Participants' roles in school bullying are distributed as "ringleader bully, reinforcer, follower, outsider, defender, and victim". Aggressor and defender roles can be detected by ages ۴-۵ (Monks et al., ۲۰۰۹, p. ۱۴۷).

Smith et al. (۱۹۹۹) point out that school bullying frequently takes place in the schools' corridors, playground, and classrooms. As they grow up, children' self-reports demonstrated a decline in the bullying process or an alteration from physical or direct bullying to indirect or relational bullying.

Aitken and Colley (۲۰۱۱), p. ۸۴) introduce four essential points concerning school violence. First, significant violence in school yards is a major source for public worry. Second, it becomes evident from reading the facts underneath the headlines that in many incidents a violent crime, a sequence of minor occurrences went unobserved or unnoticed, leading to a final catastrophe. Third, while the majority of school shootings occur in the

United States, schoolyard violence is a global issue that is largely reported from the global north. Fourth, many adult's memories of childhood include incidents of violence in schoolyards, not because of shootings or other terrible events, but because of regular everyday violence. The playground is full of emotionally disturbing mocking, stealing lunch and money, ostracizing, name-calling, and bullying. The silence around these types of abuse is analogous to the implicit acceptance of intimate partner violence.

What Aitken and Colley (٢٠١١, p. ٨٥) note that schoolyard is a specialized component of society's moral integrity, and moral concerns that are troublesome foreshadow future more serious crimes.

Dupper and Meyer-Adams (٢٠٠٠) indicate that violence, at least at the level of the playground, is compounded by magnitude and intensity, they come closest to describing a complex interweaving of place and scale. They imply that violence is experienced and perpetrated at a high or low level. They claim that the higher level of violence characterizes the most severe and intense activities, such as murder, rape, sexual assault, and weapon use. Low level violence, on the other hand, is associated with less obviously violent behaviors such as "bullying, peer sexual harassment, victimization, and student psychological maltreatment" (p. ٣٥١).

Dupper and Meyer-Adams (٢٠٠٠, p.٣٥١) goes on claiming that despite the prominence of media and governmental emphasis on high level violence and school safety efforts, they assert that the underlying difficulties linked with low-level enactments are the most widespread forms of school bullying today. While many theories address both high- and low-level types of violence, most recent school violence studies have prioritized low-level violence, which is a shift from past years when gun violence where the focus.

٢. Siblings Bullying

The term 'bullying' is rarely applied by researchers to sibling abuse despite the similarities which this form of abuse carries with traditional bullying. This similarity grows from the fact that even siblings inside one family enjoy an imbalance of power, i.e., one is frequently the older, the physically more powerful, and bigger in size. Additionally, siblings often live together and share their lives with one another which eventually leads to one of them bully the other in the absence of their parents or any adults. Forms of bullying between siblings take the way of physical bullying, verbal, emotional, and sexual abuse. Sexual abuse includes physical abuse such as intentional touching and sexual contact (Monks et al., ١٩٩٩, p.١٤٨).

According to research, 16,2 percent of teenage are bullies of their siblings, and more than a half of the sibling bullies are also active in school bullying. As a result, a correlation between bad sibling and peer relationships may exist. Siblings bullying may have comparable bad consequences as school bullying, such as a higher risk of despair and loneliness (Brank et al., 2012, p. 215).

Rigby (2002, p. 104) demonstrate the relation between parenting and children's behavior. It was demonstrated that an overwhelming relation between the two exists. According to the research, violent parenting, and aggressive behavior among children with their classmates are linked. While aggressive parental behavior is the major variable that has been linked to children's peer behavior, permissive parental behavior appears to be linked as well. It is discovered that high levels of permissiveness are linked to anti-social hostility in 12-year-old children.

A decrease in the physical abuse between siblings is reported as they grow up. The aggressor is frequently found to be the older brother or sister. Children who initiate and maintain quarrels and abuse are themselves exposed to violence or neglect from their mothers and fathers. Siblings' relationship has a great influence on the child's development in future (Monks et al., 2009, p. 149).

3. Bullying in Prisons

Estimations have shown that bullying in prisons are higher compared to bullying in other contexts; bullying percentages are roughly 21% and victimization of about 22%. Indirect forms of aggression among prisoners are employed as much as direct bullying. By the age 10-years-old, indirect aggression is part of prisoner's behavioral repertoire. The penalties associated with direct bullying reinforce prisoner's preference of indirect bullying. Bullying in prisons have a severe implication and impacts on both levels i.e., individual levels and institutional one (Monks et al., 2009, p. 150-1).

Prison's bullying casts severe problems such as lack of discipline, fights, assaults, quarrels, and ultimately the need to separate prisoners. Findings from research on prisoners show a relation between the time spent in prison and the tendency to join a bullying group, long periods of imprisonment lead to higher chances to be a pure bully. Pertaining to the characteristic of the bully, the bully is described as antipathetic toward others, and he has a personality that tends to be aggressive and verbally violent. The victims, in contrast, tend to have lower self-esteem and some mental problems; they show an empathy towards others. The bully-victim character is often seen as emotionally lonely with a tendency to be physically and verbally aggressive (Ireland et al., 2007, p. 222).

Negative behavior by prisoners has been recommended as a strategy for them to try to prevent future victimization by expressing to their peers that they are not an easy target and hence do not deserve to be labelled merely as victims. It also increases their chances of being disciplined by staff and consequently eliminated from the unit, giving them a break from their aggressor while also ensuring they have not informed on their peer prisoners, which would be a violation of the prisoner code and could lead to 'legitimate' bullying (Ireland et al., ٢٠٠٧, p. ٢٢٢).

٤. Workplace Bullying

Bullying at work has been conceptualized by different labels over time since research began delving into this type of bullying. In the U.K, bullying is often the word used to describe this process in the workplace, the word bullying evokes violence, and it does not fit what really goes on in the workplace. In German and Nordic countries, the term mobbing is utilized. In U.S the labels that are used are: harassment, abusive supervision, and emotional abuse. Eventually, these terms are unified to refer to individually focused violent workplace actions (Monks et al., ٢٠٠٩, p. ١٥٢).

Sexual harassment is only one of five forms of workplace harassment. Name-calling, scapegoating, beatings, and work-related tensions are all stated to be as common and severe as sexual abuse. All activities that frequently and persistently try to afflict, wear down, or frustrate a person as well as all recurrent behaviors that ultimately provoke, terrify, intimidate, or cause discomfort to the receiver are characterized as harassment. Bullying, or general workplace harassment, is to be a more devastating and terrible problem for employees than all other form of job-related stress combined and may be considered a particularly severe kind of social stress at work. Many victims appear to be suffering from post-traumatic stress syndrome symptoms. It was found that all victims of harassment employed at a Finnish university experienced sleeplessness, different nervous symptoms, sadness, inactivity, loss of focus, and socio phobia (Einarsen, ١٩٩٩, p. ١٦).

It is generally recognized that bullying at work is a certain cause of tension and stress. A negative relation between bullying and perception of individuals as well as team performance is demonstrated by research. It is also argued that just as there are risks in the workplace that may lead to injury or illness such as handling toxic substances or working with dangerous equipments, there are also workplace situations that can lead to a person or group being harassed by others. It is believed that such situations must be discovered and corrected. It is clear then that "toxic fumes and guys who bully, are equivalent and require similar action" (Rigby, ٢٠٠٢, p. ٢٦١).

Rigby (۲۰۰۲, p. ۲۶۲) suggests a nuanced perspective that there may be organizational or social factors in a specific workplace that encourage bullying and hence pose a threat to employees' health, just as there may be physical conditions in the workplace that harm a person's health. The following are examples of such organizational factors:

- Managers and supervisors exerting more authority than is needed to maintain effective operation pace.
- Role ambiguity which leads to needless workplace conflicts.
- Misunderstanding about rights and obligations that might be addressed before hand.
- Unclear and deceptive induction and training processes.

In sum, the most visible disparity between schools and other places in the struggle against bullying lies in the emphasis upon legal tools available to adult victims rather than children victims. It is true that some parents have pursued legal action against schools for failing to sufficiently safeguard their children from peer victimization. In Australia, parents have used 'restraining orders' to keep a legally enforceable barrier between their kid and another child who has bullied their child. However, these are unusual actions that are more appropriate for adult workplace relationships, or couples involved in domestic conflicts in which one member is significantly endangered. Instead of being treated as a quasi-legal issue, bullying is sometimes treated as a health issue. Consequently, anti-bullying policies are considered as a way to protect people's mental and physical health. Bullying is a substantial health threat that occurs in both schools, the workplace, and other contexts (Rigby, ۲۰۰۲, p. ۲۶۱).

۲.۷ Literary Discourse

The majority of past literary studies, whether traditional or modern, focus on the analysis of the literary text rather than the practice of literary communication (Van Dijk, ۱۹۸۰, p. ۵).

Johansen (۲۰۰۲, pp.۹۷-۹۹) takes a more methodical approach to literary discourse, defining it and separating it from non-literary conversation. There are five characteristics that separate literary works from non-literary works. (۱) fictionality, (۲) poeticity, (۳) inquisitoriality, (۴) license, and (۵) contemplation. In terms of the first characteristic, fictionality means that a literary text's reference most of the time is attributed to a fictional universe of discourse, whereas a non-literary text's reference designates a common universe that exists, has existed, or is expected to exist in the real world's future. Poeticity refers to the

extensive use of figurative language, meter, rhyme, alliteration, and other poetic devices in literary discourse, whereas non-literary conversation is frequently written in a straightforward and direct manner, except for some books. The third trait is inquisitoriality, which implies that the speaker/writer and hearer/reader roles in literary discourse differ significantly from those in non-literary discourse. For example, whereas the speaker in true non-literary discourse is committed to stating the truth and according to common societal norms and standards, the author of literary discourse is not bound by conventions and may vary from his society's social norms and values as well. The fourth attribute is license, which alludes to the utterer's non-committal expressiveness. Finally, contemplation that marks the interpreter's non-committal contemplation.

٢.٧.١ The Notion of Children's Literature

Children literature is a form of literature that has a general and specific notions. The general notion denotes the mental production of works in all fields of study that is produced for children while the specific notion denotes the type of work intended to create a sort of ecstasy and artistic joy in the souls of children, both in poetry and prose. Children's literature lacks a clear and convenient definition of its own and any literary work that addresses children, then it is only for children despite its suitability for adult readers. When the work directed to adult readers, it lacks suitability for children even though the writer wishes the opposite (Ibrahim & Dawood, ٢٠١٩, p.١٩).

In the ١٧th, ١٨th, and early ١٩th centuries, children's books were largely moralistic and didactic, reflecting society's prevailing belief that children must be quiet and diligent, and that they should purposely concentrate on learning to be good. They were devoid of illustrations and drawings since they were expensive and considered not necessary. For many in an agricultural community, reading was considered insignificant, a feeling that remained throughout early years of the industrial society (Lynch-Brown & Tomlinson, ١٩٩٨).

In the late ١٨٠٠s, an increased attention was headed toward children's literature, and by the year ١٩٠٠, there existed a considerable body of children's literature. Literature was incorporated into school curricula as a reading resource towards the end of the ١٩th century. In the ٢٠th century, a specialized field of children's literature emerged, as well as publications and professional associations were founded (Lynch-Brown & Tomlinson, ١٩٩٨).

After the concept of childhood had been conceived and established, it was natural for parents and educators to begin delving more deeply into the upbringing and teaching of children. It was around this time that the concept of children's literature was born. Children's literature development can be seen in parallel to the evolution of the notion of childhood, the

two notions are not distant but dependent on each other's (Angelidou, 2013, p.14). Lerer (2008) remarks "Ever since there were children, there has been children's literature" (p.1).

Reynolds (2011) states that children's literature is one of the first ways in which children are exposed to narratives, and it has a significant impact on their understanding and comprehension of the world. Because they are frequently associated with education of some kind when aimed directly at children, these narratives and short stories represent important sources for the images, vocabulary items, attitudes, constructions, and explanations they need to consider experience. They can also be important sources for conveying information about recent and historical cultural changes. Likewise, many of the stories told to children today are reciting of classic stories to evaluate, uncover, and modify the conceptual framework 'schemata' whereby the world is understood (p.21).

As evidenced in how children's literature has contributed to improvements in the areas of diversity and equality, the conversation they establish between new and old ways of thinking may be another approach to plant and nourish the seeds of societal change. The importance of children's literature resides in its ability and potential to radicalize future generation through encouraging them to challenge established patterns of thinking which are frequently promoted by formal education in schools. Writing for children, however revolutionary or conservative, meritorious, or meretricious is rich but underestimated source and contribution of cultural information (Reynold, 2011, p.22).

The term children's literature has a mostly unproblematic, ordinary meaning outside academia. It is conceived to refer to items produced for children and young people and shelved in the children or adults' sections of libraries (Reynolds, 2011, p.1). Nevertheless, Children's literature has fought, both culturally and academically, to be accepted as a literature instead of 'kiddie lit' (Westman, 2007).

Children's literature usefulness had been the subject of argument since it first appeared many centuries ago, texts that advocates proper oral hygiene and deterring theft have a position in the history. Adults who are drawn to the field of children literature are likely to enjoy imaginatively undergoing the liberty of innocence they no longer possess (Nodelman, 2008, pp.134-135).

2.7.1.1 Children Literature as a Genre

Genre, according to Knowles and Malmkjær (1996), is a concept used to describe kinds of texts depending on authorial intentions along with societal, cultural, and historical authority. Nevertheless, types of texts cannot be easily stated because its characterization is

determined by several elements. This characterization relies heavily on the ideological climate that is created by the writer and intended to the reader. Aristotle, in an endeavor to describe literature and genres, had suggested that poetry is a mimesis of the natural world. Different linguistic movements had casted an influence on how genres are approached; for example, Saussure and Roman Jakobson both had paired linguistic theory and literary criticism (pp.۲۹).

Moreover, genre provides a ground for the writer to rely on when engaging in writing any literary work. In doing so, the writer clearly depends on ‘relations of expectations’ which he/she shares with other writers and readers, these relations serve as a uniform kind of connectives that help creating certain atmospheres in literary works. The basic idea is that all literary works are part and parcel of a larger ‘literary system’. Genres can be regarded as ‘types of literature’ such as sonnets, tragedies, and fairytales. The characterization of literary texts must take into consideration the intertextual elements which it shares with other similar texts. This gives us a hint to the fact that intertextual elements might exist in more than one type of text making the recognition more complex, therefore the term genre helps reduce this complexity and provides an element of context to the text (Knowles and Malmkjær, ۱۹۹۶, p.۳۰).

In sum, the word genre denotes typifying of texts based on external factors while text types refer to the characterization of texts based on intertextual and linguistic elements. The external elements are best depicted as institutions; these can aid in manifesting the writer’s world view and they can be shared by different genres. The most prominent institutions in children’s literature are family, friendship, home, and gender (Knowles and Malmkjær, ۱۹۹۶, p.۳۱). Knowles and Malmkjær (۱۹۹۶) states the following:

[I]nstitution should be seen as the woven threads of the text and by naming them we facilitate a linguistic description which should enable us to approach an understanding of the messages conveyed by authors to their child readers. The notion of institutions is more useful than genre particularly when we discuss contemporary children’s texts. (p.۳۲)

Nodelman (۲۰۰۸, p.۱۳۷) suggests that to define children’s literature is not an easy task since it is very confusing and rich, moreover each writer takes a different position to the definition, and it is properly believed that these positions are not mutually exclusive. Thus, defining the children’s literature should take into consideration the different viewpoints concerning it. To conclude, the term genre seems unapplicable since these positions are not

mutually exclusive and that children's literature shares characteristics with other genres, thus naming it a field rather than a genre seems more convenient.

٢.٧.٢ Short Story

Baldick (٢٠٠١) declares that short story is defined as "fictional prose tale of no specified length, but too short to be published as a volume on its own. It usually concentrates on a single event with one or two characters" (p.٢٣٦). The language of the short story plays a vital role in enhancing the child's passion and feelings toward others. It also provides life images and meanings that cannot be found in real life; thus, the language of these stories serves as providers of knowledge (Stanton, ٢٠٠٥, p.٢٥٤). Lado (١٩٦٤, p.١٤٢) confirms that "some literary works are easier to understand than others".

Because of the multi-faceted variability in the theme and form of the stories, a specific description of the short story is difficult to come up with. The lyric, novel, letter, essay, film, photography, painting, and visual arts are all strongly associated with the short story. Despite the short story's precision, compression, unity, shortness, intensity, insight, surprise, fractal patterns, tension, and completion; nonetheless its unity is accorded epic importance. The short story removes anything that is not being discussed and isolates its characters from their social links and the greater social, historical, or existential continuity. Furthermore, the short story is packed with ideas, symbols, and pictures that are expertly weaved into the narrative with creative brevity. Only specific and important facts are included due to the short story's length (Patea, ٢٠١٢, p.٨).

Literature adopts many forms such as the novel, poetry, drama, and short story. The form which is most captivating of all is the short story, that is because this form combines features from the other literary forms. Characteristics of drama like character and conflict, of poetry such as the use of imagery and style, features native to novels like long forms of narrative and descriptive discourse are all the basics to the genre of short story (Jezairi & Su'dad, ١٩٧٤, p.١٤).

One of the positive aspects of the short story is its length as Moody (١٩٧١, p.٦١) admits that a story enjoys a kind of unity as it can be studied at a single time in or outside the classroom, it also can be given to a class of students at a single time and helps maintain an effortless study.

Short story is a literary work that a child is fascinated by from his childhood. This type of literature helps improve a child's personality through reflecting and depicting children's emotions and feelings (Ibrahim & Dawood, ٢٠١٩, p.٥٣).

٢.٧.٢,١ The Elements of Short Story

۱. Plot

Plot is the series of events that a writer uses to form a story (beginning, middle, end). In presenting the incidents in a meaningful order, professional writers are precise and attentive. In addition to what characters do, a plot narrative may include what they say or believe. It focuses on the important events and skips description and analysis. The plot must not be confused with the work's content. Plot refers to how the author organizes the action to ensure a certain goal, rather than the action itself (Arp and Johnson, ۲۰۰۹, p.۴۵).

۲. Theme

The core insight or governing concept of a work of fiction is called the theme. It is the story's unifying assumption about life that is hinted at or expressed. To deduce the story's theme, one must first decide what the story's main aim is, what life insights it detects, and what life thought it supports. Sometimes "the theme of a story is explicitly stated somewhere in the story by the author or by one of the characters" (Arp and Johnson, ۲۰۰۹, pp.۱۳۳-۱۳۵).

۳. Setting

Setting, according to Kennedy and Gioia (۲۰۰۷, p.۱۱۲), refers to the time and place of a story. Setting may serve as more just than a background in a good short story. It can make things happen. It has the power to compel characters to behave and disclose their true nature. Setting refers to a story's physical surroundings such a city, a house, a landscape, a street, or a region. Aside from location, setting might incorporate the story's time frame: hour, month, year, or century.

۴. Characters

Characters, according to Abrams (۱۹۹۹), are the people that appear in a narrative or dramatic work and who are described by the reader or listener as possessing distinct intellectual, emotional, and moral attributes based on what they say and how they say it (pp. ۳۲-۳۳).

Abram (۱۹۹۹, p. ۲۲۴) proposed the following types of characters:

- a. **Protagonist (hero/ heroine):** the writer often sheds lights on these characters, and they are the main characters.
- b. **Antagonist:** he/she is the enemy with whom the protagonist is at odds. The antagonist is sometimes referred to as the villain.

۵. Point of View

Arp and Johnson (۲۰۰۹, p.۱۷۹) claims that point of view can be defined as "who tells the story". They propose that there are four divisions of points of view; they are:

- (a) **The omniscient point of view:** the narrative is narrated in the third person by a narrator with unlimited access and privilege. This type of narrator is free to roam wherever he wants, peering into the minds and emotions of characters and telling readers what they are thinking and feeling. If the narrator so desires, he can analyze and remark on character's behavior.
- (b) **The third person limited point of view:** the narrative is narrated from the perspective of only one character in the story. Authors using this point of view are more within and outside these characters, but they never overlook their viewpoints. They express character's thoughts and behaviors. Authors of third person narrative are intimately familiar with their character's points of view; they frequently know more about them than the characters do, but they confine themselves to these character's views and display no direct knowledge of other character's thoughts and feelings. Minor or major characters may appear in this point of view.
- (c) **The first- person point of view:** the story is narrated by one character in the story, and the story vanishes into this character. This character could be a major or a minor character, whether a protagonist or not.
- (d) **The objective point of view:** the narrator is transformed into a roving sound camera. This camera can go anywhere it wants, but it can only capture what it hears and sees. It is unable to understand, remark on, or enter the thoughts of a character. The dramatic point of view is another name for this viewpoint.

۵. Symbol

Abram (۱۹۹۹, p.۳۱۱) defines a symbol as something that signifies anything else; in this case all words are symbols. The term 'symbol' is only used in literature to refer to a word or phrase that denotes events and objects, which again denotes something else, or even has a variety of meanings, beyond itself. Some symbols can be categorized as 'public' or 'traditional'. 'The Cross', and 'The Good shepherd', for example, are words that denote symbolic items with a specific meaning within a culture. Some poets employ traditional symbols, while others employ private or idiosyncratic symbols. They frequently do this by relying on a commonly held link between a certain item, action, or event and a particular notion.

۶. Style

Guddon (۲۰۰۰) argues that authors should write clearly and directly, in short words, short phrases, and short paragraphs, eliminating big portions of narration - especially

description. That is, they either break up the narration into segments or rely on conversation to convey events and news wherever feasible. He further recommends writers to “use language that creates an atmosphere or tone suited to the story”. Likewise, authors who write for children should use poetic techniques such as rhyme, rhythm, alliteration, and repetition albeit not in verse. Last but not least, they should “avoid being cutesy or sweet or sentimental or condescending” (p.٣).

٢.٨ Review of Previous Studies

Although bullying is a widespread social practice, few research has looked at texts where it assumes diverse forms. Nonetheless, three previous relevant research are discussed in this section; Teixeira (٢٠١٢), Putri & Satvikadewi (٢٠١٧), and Ma’yuuf & Abbas (٢٠٢١). These studies are arranged in a chronological order.

٢.٨.١ Teixeira (٢٠١٢)

Madalena Teixeira (٢٠١٢) tackles bullying from a social semiotic perspective in her study. She aims to convey an awareness of bullying as a social activity carried out by students in schools. Eighty-four third-grade students, aging ٨ to ١١, had their drawing gathered and assessed in terms of representational, compositional, and interactive values. The study shows great gender differences in multimodal analysis. Females express more bullying types than males. They use cry to ask for help, victimized highly by males, and represent a low viewing angle. However, on the one hand, females are not considered as potential aggressors by neither gender. Male pupils, on the other hand, are victimized by both genders and show viewers at high angle.

٢.٨.٢ Putri & Satvikadewi (٢٠١٧)

In their study, Putri and Satvikadewi (٢٠١٧) discuss cyberbullying from a critical discursal point of view. The researchers gathered various postings and comments from the Instagram profile of Dena Rachman, a transgender LGBTQ. They attempt to demonstrate how discourse establishes the logic of truth that make perpetrators to engage in cyberbullying without hesitation. According to the findings, the logic of truth, which reflects the perpetrator’s mentality and led them to commit cyberbullying is a natural one. State legislation, religious ceremonies, social life, and educational institutions all contribute to the institutionalization of this mindset.

٢.٨.٣ Ma’yuuf & Abbas (٢٠٢١)

Ma’yuuf & Abbas (٢٠٢١) pragmatically analyze five tweets of Donald Trump through Covid-١٩. The goal of the study is to determine whether Trump engages in either implicit or explicit bullying. Furthermore, it sheds lights on politeness strategies and the

implied meanings employed in these tweets. The study concludes, Trump is engaged in a lot of bullying. Trump utilizes direct impoliteness strategies to intimidate and bully people. As a result, Trump's mocking behavior is seldom concealed by implicature.

۲.۹ The Current Study

The current study differs in its approach as a pragma-stylistic study. The previous studies were either semiotic, discursal, or pragmatic studies. Moreover, the data of the current study is literary, aiming to uncover the bullying strategies followed by school-aged students. It tackles bullying on the two levels: the extradiegetic, between the narrator and the reader, and the intradiegetic level, between the characters in the story.

The current study is distinct from other studies in that it aims to illustrate how bullying behavior is portrayed in children's literature. To analyze the chosen data and draw some conclusions, Searle's speech acts theory, Grice's maxims, impoliteness strategies, and pragma-rhetorical tropes are all used.

CHAPTER THREE

METHODOLOGY

۳,۰ Preliminary Remarks

The research methodology used in this study is described in this chapter. It covers research design along with data collection and selection. The components model are then identified and explained.

۳,۱ Research Design

A research design is a strategy or plan used by researchers to respond to a research question that is supported by a philosophy, methodology, and methodologies (Creswell, ۲۰۱۴, p.۳). Whereas methodology can be defined as the research design that governs the choice and use of specific data production and analysis techniques to address the research question (Crotty M, ۱۹۹۸, p.۳).

Most of the bullying research to date has been quantitative, in the form of questionnaires (Hong & Espelage, ۲۰۱۲, p. ۱۱۷). To identify bullies and victims, quantitative data on bullying is often obtained by self-report or peer-report (Barrows, ۲۰۱۳, P.۳۰). While quantitative studies provide valuable data to investigate, they leave out a key aspect of the social phenomena of bullying: the victims' and the bullies' voices. "If researchers and practitioners are to develop an in depth understanding of bullying within a social setting, supported by findings which lead to a better understanding of intervention strategies, greater emphasis needs to be placed on qualitative research" (Torrance, ۲۰۰۰, p.۱۶).

Torrance (۲۰۰۰) argues that the form and perceived impacts of bullying are socially constructed, and there is a risk that when bullying is isolated from its social context, inquiries become confined to questions and answers. Concentrating solely on quantitative methods in performing bullying research leads to neglect to the social side of the phenomenon (p. ۱۶). Thus, the analysis of the present data follows a mixed research design wherein a qualitative analysis is performed first and then supported by a quantitative analysis in the form of frequencies and percentages. One way to think of qualitative research is as the "study of things in their natural settings, attempting to make sense of, or interpret phenomena in terms of the meanings people bring to them" (Denzin & Lincoln, ۱۹۹۴, p.۲).

The current study has a descriptive qualitative methodology supported by a quantitative (Statistical) one. Most crucially, qualitative research is "situationally constrained," meaning that the social context is essential because it affects how social acts are understood (Neuman, ۲۰۱۴, p.۱۷).

Quantitative research, in contrast, is defined as the application of statistical methods that are "based on numerical measurements of specific aspects of phenomena...[and] are easily replicable by other researchers" (King et al., 1994, pp.3-4). It involves "the collection of data so that information can be quantified and subjected to statistical treatment in order to support or refute alternate knowledge claims" (Williams, 2007, p. 66).

Such a mixed-method approach can be used to help the researcher explore further into the data, which is thought to increase the study's validity and help identify the problem under investigation from a more comprehensive angle.

3.2 Data Collection and Selection

3.2.1 Procedures

A short story is a piece of fiction written in prose that is only a few pages long. It usually has fewer characters than a novel and focuses on a single plot and major theme. Children's short stories are written for children and play an important role in their development and progress. Literature displays important issues such as discrimination based on race or gender which are woven into many children's stories so that children can understand the message (Ma'yuufa & So'adb, 2020, p. 48). The procedures followed in collecting the current data are listed in the subsequent steps.

- First, the researcher begins by thoroughly exploring some stories. The data is collected from the website (Z-library); a free website to download books and articles.
- Secondly, the researcher took note of the instances of bullying between the major characters in each story. The stories that were chosen include a worthwhile number of direct exchanges between strong and weak characters.
- Finally, the stories were chosen based on the availability of a number of bullying interactions between the characters.

3.2.2 Criteria

In this study, the selection of the data is purposefully intended. Purposive sampling is described by Maxwell (1997) as a form of sampling whereby "particular settings, persons, or events are deliberately selected for the important information they can provide that cannot be gotten as well from other choices" (p. 47). Consequently, this selection can be justified by the use of certain criteria:

- The stories address children within the age group of 7-12 years old wherein the children are all or about the same range of age.
- All of them include a depiction of the antisocial behavior of bullying directed from one or a group of students toward a socially or psychologically weaker person.

- The context shared by the stories is that of school and home situations.
- The stories are written by American writers to avoid cross-cultural discrepancies.
- The four short stories are written in the English language.
- The selected stories are *Jake Drake-Bully Buster* by Andrew Elborn Clements published in ۲۰۰۱, *Roxie and the Hooligans* by Phyllis Reynolds Naylor published in ۱۹۹۲, *How to Be Cool in the Third Grade* by Betsy Duffey published in ۱۹۹۹, and *The Hundred Dresses* by Eleanor Estes published in ۱۹۹۶.

۳,۳ Components of the Eclectic Model

The eclectic model that is developed to analyze the present data has two divisions: types and functions of bullying on the one hand, and the pragma-stylistic strategies on the other hand. Since the research aims to identify the stylistic features of the literary discourse in the stories as well as how these features pragmatically manifest bullying, bullying types and its functions are included within the model. Hence, the first layer is devoted to the investigation of the types and functions of bullying.

The second layer of the model is devoted to the characters including: bullies, victims, and narrators. Selected pragmatic and stylistic theories are used to assess the characters' speech from a pragmatic and stylistic perspectives. These theories involve Searle's model of speech acts (۱۹۶۹), Grice's model of the cooperative principle and conversational maxims (۱۹۷۵), Culpeper's model of impoliteness (۱۹۹۶), and Al-Hindawi and Abu-Krooz's (۲۰۱۲) Pragma-Rhetorical Tropes model for literary text analysis, which includes rhetorical devices with pragmatic-oriented goal; in the current study, clarification and emphasis tropes are adopted. The following section sheds light on each component.

۳,۳,۱ Types and Functions of Bullying

This section is devoted to outlining the types and functions of bullying.

۳,۳,۱,۱ Types of Bullying

As mentioned in Chapter Two, bullying may adopt several forms. In terms of directness, there is direct and indirect bullying (*cf.* ۲,۵,۴). Regarding the way it is conducted, there is physical and verbal bullying. According to Stephenson and Smith (۲۰۰۲, p.۱۲), bullying is categorized as either verbal or physical, along with direct and indirect. Name-calling or verbal abuse are examples of direct verbal bullying, whereas a physical attack is an example of direct physical bullying. Indirect verbal bullying can take the form of spreading rumors or insulting victims. Defacing, concealing belongings, and exclusion from groups are examples of indirect physical bullying.

Table 1

Types of Bullying (Stephenson & Smith 2002, p. 13)

	Verbal	Physical
Direct	Name-calling Verbal abuse	Physical attack
Indirect	Spreading rumors Belittling victims in their absence	Hiding or defacing possessions Excluding from the group

1. **Direct bullying:** direct bullying occurs face to face (Lee, 2004, p. 10). Bjorkqvist et al. (1992, p. 118) indicate that direct bullying is a face-to-face encounter and giving the following examples:
 - direct physical aggression (hitting, pushing, kicking)
 - direct verbal aggression (name calling, threatening)
2. **Indirect bullying:** indirect bullying is more subtle and includes a third party, such as exclusion and rumor-spreading (Lee, 2004, p. 10). Bjorkqvist et al. (1992, p. 118) refers that indirect aggression is an abuse perpetrated by a third person (such indirect forms are generally verbal rather than physical; however, this is not always the case).
 - indirect aggression (spreading rumors, telling tales, convincing others not to interact with the person).

As to the types employed in this study, the researcher adopts the types and the sub-types of bullying proposed by McGrath (2004, pp. 6-7) to analyze the data under examination. The reason for the researcher’s choice of this classification is its comprehensibility and clarity. The types are evident since the sub-types are listed within them. Furthermore, those types of bullying include both direct and indirect forms of bullying which is of great help to the data at hand because the types might be direct and indirect, so this sorting is practicable for the data analysis. Moreover, nonverbal, verbal, and physical behaviors are all included. Individuals or groups may engage in these actions, and there may be several victims. Bullying usually consists of a set of a well-defined behaviors (McGrath, 2004, p. 6). Conversely, other classifications are found unmanageable for the current data either because of their lacking the sub-types necessary to fully comprehend the bullying situations in the data, or of their insufficient sub-types sorting. McGrath (2004, p. 6) distinguished three types of bullying:

1. **Physical bullying:** it means harm to another’s’ person or property (McGrath, 2004, p. 6). Moreover, physical bullying may take many different forms more than kicking, hitting, and punching. It may include stealing belongings, destroying property, or

disturbing schoolwork with the goal of disempowering the victim, i.e., there is a physical expression of bullying but without physical pain. Extortion, in which the fear of violence induces the victim to give up money or property, is included in this type of bullying, as well as the threat of violence, frightening gestures, intimidating body language (Lee, 2004, pp.7-9). Cullingford and Brown (1990, pp.11-12), report that around half of the children who have been asked to characterize bullying said it involves some form of physical assault. Physical bullying is the most visible, public, and often publicized type of bullying. It is bullying at its most severe and undoubtedly most obvious type. It is also the kind of adult criminality. Bullying on the physical level is a symbol for more subtle types of violence. Unlike the more private types of pain that an individual may experience when their feelings are hurt, it is obviously visible. When a kid is attacked, they will never forget as in:

(V) *“I had my head hit against a brick wall and I've had my leg broke”.*

(^) *“When I was at a park, some bullies came over to me and knocked my head against a pole and punched me in the stomach”.*

According to (McGrath, 2007, p.9), physical bullying has the following sub-types:

- *Threatening physical harm*
- *Pushing, Shoving*
- *Slapping*
- *Destroying or defacing*
- *Rape*
- *Making threatening gestures*
- *Pinching, Scratching*
- *Starting a fight*
- *Cornering or blocking movement*
- *Hair pulling*
- *Spitting*
- *Punching*

Cullingford and Brown (1990, pp.11-12) report that there are other classifications that are nearly as essential as physical bullying. Verbal bullying, for instance calling people names, receive virtually equal prominence. Additionally, a high percentage of children are aware that any sort of teasing or hurting other people's feelings is considered bullying.

2. **Emotional bullying:** it means harm to another's self-concept (McGrath, 2007, p.6). This is one of the most popular types of bullying since the offender can make an immediate effect, typically in front of the public, with little work on the part of the bully. This can take many forms, including name-calling, threatening, and insulting

words directed against or intended to produce vulnerable groups. Those seeking powers at the expense of others are motivated by the victims' sexual orientations, ethnic background, and learning problems (Lee, 2004, pp. 6-7). "Emotional bullying is verbal abuse such as being made fun of or called names" (Gordon, 2011, p. 19).

Besag (2006, p. 13-14) indicates in a study that most girls seem to rely on their language abilities in conflict, it is possible that they use a broader and more diverse spectrum of linguistic structures than boys. Grassing, insult, gossip, and rumor have been the most common and strong kinds of conflict language discovered in the study. Furthermore, there are minor distinctions in the interpretation of different types of abuse that are difficult to detect from outside the verbal exchange. We know that appropriate interpretation of the participants' tone of voice, gestures, body language, and facial expression is required for a valid comprehension. Furthermore, when attempting to comprehend the purpose hidden inside the uttered words, the context must also be considered. McGrath (2007, p. 6) proposes the following sub-types of emotional bullying:

(9) "You are fat and ugly"

- *Insulting remarks*
- *Name calling*
- *Taunting*
- *Insulting remarks related to disability, gender, or sexual orientation*
- *Insulting/degrading graffiti*
- *Challenging in public*
- *Threatening another to secure silence*

3. **Relational bullying:** it is also called *social bullying*. This type of bullying causes harm to another through damage (or threat of damage) to relationships or to feelings of acceptance, friendship, or group inclusion (McGrath, 2007, p. 6). Exclusion from social groupings or intimidation inside the group are examples of this type of bullying. Not unlike other forms, it might be indirect, with the victim experiencing exclusion, or indirect, when conducted away from the victim, and the victim is unaware of it until they are notified or when they seek to join the group (Lee, 2004, pp. 6-7).

Gordon (2011, p. 19) defines this type as:

the "social aggression [that] is manipulative and may include gossiping, spreading rumors, or social exclusion. This type of nonphysical bullying can devastate students by disrupting relationships or damaging social status, it is the intent to harm another person through the manipulation of a relationship".

Marsee et al. (٢٠١١, p.٧٩٣) states that relational bullying hurts people by destroying friendships, peer group membership and acceptability, and social interactions. It includes actions like spreading rumors, shunning target children from groups, gossiping about others, and warning others not to be friends with a target child. It is linked to a variety of social and psychological issues.

(١٠) “*Look at him, he is afraid of us*”

McGrath (٢٠٠٧, p.٦), furthermore, proposed the following sub-types of relational bullying:

- *Gossiping*
- *Starting/spreading rumors*
- *Insulting publicly*
- *Ruining a reputation*
- *Threatening to end a relationship*
- *Undermining other relationships*
- *Passively not including in group*
- *Exclusion*
- *Ostracizing/total group rejection*
- *Arranging public humiliation*

By and large, it is crucial to realize that no one type of bullying is more harmful than the others. Social exclusion may cause more anguish and disempowerment than physical assault, and verbal taunting can leave scars that last a lifetime, if not longer, than physical abuse. Bullying’s impact is decided not by its form, but by the victim’s disempowerment, reduced social status, and pain (Lee, ٢٠٠٤, p.١٠).

Since the data under scrutiny elicit only verbal bullying situations, physical bullying and its types are excluded by the analyst from data analysis. Direct/indirect emotional and direct/indirect relational along with their sub-types are examined in this study.

٢,٣,١,٢ Functions of Bullying

The distinction between proactive aggression, which is often unprovoked and is frequently employed for instrumental advantage or control over others, and reactive aggression, which happens as an angry response to provocation or danger, is the subject of a considerable body of literature. Reactive aggression is more significantly connected to many indicators of maladjustment than proactive aggression, according to meta-analytic research (e.g., internalizing symptoms, emotional dysregulation, attention-deficit/hyperactivity disorder symptoms, peer rejection/victimization). However, studies have revealed that proactively aggressive kids overestimate the potential benefits of their aggressive behavior (for example, the likelihood that it will result in tangible rewards and lessen negative

treatment from others) and are less likely to think that they will be punished as a result of their behavior (Marsee et al., 2011, p. 93).

Bullying is more significantly and persistently connected with proactive aggression than with reactive aggression, according to empirical research that takes into consideration the overlap between the two. The idea that bullying should be seen as goal-directed behavior is supported by the tendency of bullies to utilize aggression in the pursuit of practical goals (Volk et al., 2014, 329).

In line with these findings, Volk et al., (2014, 329) suggests a number of functions aimed at by proactive aggressive kids:

1. Reputation (Social Dominance)

In numerous research, perceived popularity is a strong predictor of aggressive behavior. The "popular bully" is "a child who is at the center of a group in terms of attention, attraction, and dominance but also often involved in aggression" (de Bruyn, 2010, p. 57).

Bullying can be a strategy to enhance in-group bonds and increase success in comparison with other groups. Some people participate in bullying to avoid being left out or to establish their allegiance and loyalty to a single individual who is the victim's enemy (Volk et al., 2014, pp. 329). This may explain the behavior of certain bullying bystanders or assistants who want to be a part of a powerful group on an individual basis.

Bullying for social dominance can become an in-group versus out-group activity at the group level, with the goal of reinforcing membership in a favored group while harming the welfare of members of opposing groups. Bullying that is racially, religiously, or ethnically motivated may involve group-level conflict in order to achieve dominance aims (Volk et al., 2014, pp. 330).

Bullies have been observed to have higher degrees of peer-reported dominance and perceived popularity when it comes to gaining social dominance on the individual level. The acquisition of dominance and social status is a significant goal since it is an indirect means of gaining concrete rewards such as resources or opportunities for dating and reproduction (Volk et al., 2014, pp. 329-330).

In peer groups, the selective use of aggressive behavior plays a significant part in establishing social position. Children develop peer relations as early as preschool, and as they become older, they become pickier in who they choose as friends. As certain students and groups acquire popularity and influence over other students and groups, hierarchical social structures evolve. Students begin to engage in interpersonal hostile behavior in primary

school in order to defend and strengthen their social standing. To openly express their dominance over others, popular children manipulate and exploit aggressive behavior (Farmer & Cadwallader, 2000, p. 170).

Smith et al. (2004, p. 143) states that “Bullying behavior is considered to be a form of proactive aggression, the goal of which is to gain social outcomes, in this case dominance or status among peers.”

Kolbert and Crothers (2003, p. 81) note that “the ability to bully another person conveys status upon the one with more power, thus establishing his or her place within the social hierarchy, at least in relation to the victim”. To put another way, a child who effectively bullies another is deliberately or unconsciously attempting to escalate their status on the social ladder.

The assumption that bullying has evolutionary roots is supported by correlations involving the development characteristics of bullying. Bullying grows in frequency throughout late childhood and early adolescence, implying that it is an attempt to create a social hierarchy (Kolbert and Crothers, 2003, pp. 81-86).

Bullies' popularity is a key source of concern since it is considered that it gives bullies the capacity to persuade their friends to harass other students. If popular-aggressive children are despised, as relationally aggressive girls are, we might assume that female peers who copy them do so out of fear and without inner consent (Garandau et al, 2009, p. 123).

2. Resources

Fighting over toys, electronics, and/or privileges is a regular occurrence in modern civilizations, especially among siblings. Sibling bullies seek more concrete resources than those involved in most forms of peer bullying, despite the fact that they may bully for social supremacy inside the family. Bullying is a common phenomenon in a number of professional institutions, as students compete with one another for grades, scholarships, and future careers, all of which are determined by factors other than social popularity or power.

As a result, bullying can be utilized to get tangible resources (e.g., lunch or money), independent of benefits such as greater popularity (Volk et al., 2014, p. 330).

The approach to study bullying from an evolutionary perspective suggests comparing bullying to other types of aggressive behavior, as having “costs and benefits and as being in some circumstances adaptive for an individual doing the bullying (e.g., by gaining resources or defending sub-group identity), even if not beneficial for the victim or the wider community” (Monks et al., 2009, p. 103).

3. Power and Control

Bullying may be the result of a threat schema being activated (e.g., "Everyone is going to bully me"), which can promote negative self-other beliefs (e.g., "I'd better ruin her reputation before she ruins mine"), resulting to an individual becoming aggressive in social relationships in order to maintain power and control (Swearer & Hymel, 2010, p. 349).

Bullying can take on a wide variety of forms. Anything that a stronger person or a group of people can do repeatedly to damage another person is possibly bullying behavior. It is important to remember, that "stronger" does not always imply "physically more powerful." It may typically occur when other forms of strength or power are present. Because they have more powerful personalities, some children impose on others. They have a tougher personality, are more determined, and are occasionally less sensitive. They may possess specific abilities that allow them to injure others without injuring themselves (Rigby, 2007, p. 19).

Consequently, physical fighting skills, well-developed verbal abilities, quickness of mind and tongue, and the ability to humiliate others are just a few examples. Apart from these abilities, children may be more powerful than others because they have gained prestige as group leaders and may gain the support of others (Rigby, 2007, p. 19).

3.3.2 Characterization of Bullying

According to Locher & Jucker (2017, p. 1), a crucial component of their conceptualization of pragmatics is the social context in which communication occurs, both at the level of **extradiegetic communication level (henceforth EL)** between the author and the recipients of fictional texts and at the level of **intradiegetic communication level (henceforth IL)** between the characters depicted in those texts. Rich contextual information on the conversationalists, their connections, and the communication's setting is essential to social pragmatics.

Literature copes with actual fictitious characters who are placed in precise spatial and time contexts, tied by odd connections, and involved in particular conflicts, quests, and frustrations (Dolezel, 1989, p. 228).

3.3.2.1 Bullies

Hazlerr et al. (1997) identify some of the prominent features of bullies such as having a threatening thoughts and actions, acting quickly, furious, as well as being others-focused rather than self-focused. Bullies regularly involved in revenge-seeking thoughts and behaviors, overuse of aggressive actions and words, preserving an image of strength in front

of others, misunderstanding of other's aggressiveness, maintaining angry thoughts toward others, and they do not show compassion to their victims (p. ١٠).

Concerning their family atmosphere, Hazlerr et al. (١٩٩٧) proclaimed that bullies were proved to have a lot of family problems, they probably suffer physical and emotional abuse at home, lack of discipline at home, their parents might have insufficient social skills and little problem-solving techniques. The bullies' environmental issues serve as key elements in enhancing their negative temper and personality (p. ١٠).

Lee (٢٠٠٤, P.٢٨) suggests that it is critical to comprehend why children feel inclined to bully others. Some reasons are among these:

١. A desire for power, domination, and control over others;
٢. a craving for social prestige as a result of bullying, including seeking recompense for their own shortcomings as they seek social influence. Bullies are quite popular, particularly in primary and early secondary school. Despite the fact that their popularity may diminish in later secondary school, it never reaches the lows experienced by bullying victims;
٣. their upbringing and home environment may include parent(s) allowing aggressive behavior by the kid against friends and siblings, a lack of warmth and emotional closeness to parents (particularly the mother), unclear behavioral limits, or the use of aggressive behavior by the parents.
٤. a mixture of the above.

٢,٣,٢,٢ Victims

Regarding the kind of students subjected to bullying, Smith et al. (٢٠٠٤, p.١) claims that personality, social factors, appearance characteristics like disability, and the kind and quality of friendships and interpersonal status determine the pupil being victimized and/or bullied, and those who are the bullies. Mishna (٢٠٠٣, p. ٢٣٨) states that children who have been victims are less likely to be accepted by their peers than children who have not been victims.

Most developmental psychologists believe that unfavorable peer reactions are not arbitrary, but that specific activities or personality traits elicit negative, even hostile responses. Although specific actions (e.g., social disengagement) may be regarded practically universal of delinquent peers' responses, a more conceptually consistent approach implies that perceived social deviance or person-group dissimilarity determines who becomes a social outcast. Accordingly, many forms of abnormalities are commonly ridiculed, and peers with

special needs are often rejected by their usually developing peers. However, children who are admired by their peers for having superior abilities, excellent appearance, and other characteristics are vulnerable to peer rejection and intimidation. In some, persons who are different from others appear to be a threat to the group or its social identification. Therefore, people who stand out or do not fit in are left out (Harris, 2009, p.300).

In a study held by Hazlerr et al. (1997), they have found that victims are seen as having poor-self concepts, implicit fears of weakness, self-blame, poor regulatory skills of their surroundings, an underlying belief that other persons have more capability in tackling life issues. Victims generally comprehend that any problem they face is due to their lack of strong personality. Furthermore, victims are seen as having insufficient personal skills, social skills, physical ability, low determination, as well as low popularity among their peers. Victims are often afraid of going to school and their families are over engaged in their lives (p.10).

Lee (2004, p.31) proclaims that there are several responses to the question, "Why do certain students become victims?" For example, a student may have a characteristic that attracts bullies, such as:

- problems with learning.

(11) *"She can't read well"*

- no problems with learning, indeed seen as a 'swot'.

(12) *"He thinks that he is better than people"*

- physical attributes/difficulties.

(13) *"She is very skinny"*

- a lack of appropriate social skills or capacity to make friends.

(14) *"They are sensitive and don't stick up for themselves"*

- behavior problems.

(15) *"She is so bossy"*

- a mixture of the above.

(16) *"a boy in our class gets picked on because he is new"*

Within a class, groups of students frequently establish an informal hierarchical social structure, with two or three pupils appearing to have control over a group and dominating the class, and bullying is as much about belonging, being "in the gang," as it is about a perceived desire to frighten others. Pupils want to obtain social power for themselves and, as a result, have control over others. The latter has less appeal for students in a world of "top dogs" and

"underdogs." As a result, keeping the system benefits the majority, who are afraid of becoming "underdogs" themselves (Lee, 2004, p. 30).

2.2.2.3 Narrators

The division between narrator and actor is important one, and here is where the idea of narrative level comes into play. In keeping with Bal (1980), a distinction is made between a *primary level*, where the action takes place, and a *secondary level* or levels, where the actors enter and make their voices known. We are presented with the narrator's text on the primary level, and the actors' text on the secondary (or "embedded") level (Bal, 1980, p. 514).

It is already obvious that the narrator is distinct from the author. In every narrative, the author invents a fictional universe, the narrative, in which the narrator has a significant position, even if this is not always immediately apparent (Messerli, 2007, p. 310).

Narrative deals with the tools and strategies a narrator might use to tell a story; among these, the concept of "character" and the corresponding "voice" are among the most crucial. The 'homodiegetic' or stories recounted in the first person is a good example to understand how character and voice interact and sometimes somewhat obliquely and opaquely link. It is obvious that we cannot presume the speaking "I" is the author, and the author cannot be held accountable for the narrator's assertion that the story is his own. Therefore, even though the story is recounted in the first person singular, the author is not the narrator. It does not matter whether the narrator adopts the "I"-role or pretends to be an external "voice" because the author builds the narrator as the personification of the story's authoritative competence. The narrative is distinguished by its "narrativity," or ability to be told and understood as a story (Messerli, 2007, p. 310).

2.2.3 Pragma- Stylistic Strategies

The upcoming section contains a detailed account of the pragma-stylistic strategies utilized in the eclectic model for the sake of data analysis. Speech Acts (henceforth SAs) is introduced first, then a presentation of the Gricean maxims and how they can be flouted. Impoliteness strategies and the pragma-rhetorical tropes come third and fourth respectively.

2.2.3.1 Speech Acts Theory

This section incorporates a discussion of the theory of speech acts and how it can be useful in literary works. Searle's (1969) theory of speech acts and its divisions are included in this section. Moreover, direct/indirect and explicit/implicit SAs are presented.

٣,٣,٣,١,١ *Speech Acts in Literature*

Speech Acts theory has been applied to literary works as well as everyday speech because literary discourse is an imitation of normal discourse. As a result, since SAs theory can be used to account for the language of a specific work and its interpretation, it is reasonable to believe that applying it to literary discourse will be beneficial. The contextual information that governs literary works is analogous to the appropriateness constraints that govern specific SAs in everyday conversation (Ohmann, ١٩٧١, p. ٣).

Osisanwo (٢٠٠٢, p. ٦٠) describes SAs as:

[A] process in which a person uses an utterance to perform an act such as stating a fact, stating an opinion, confirming, or denying something, making a prediction or a request, asking a question, issuing an order, giving a permission, giving a piece of advice, making an offer, making a promise, thanking somebody or condoling somebody.

As a result, since ١٩٧٠, SAs theory has had a variety of influences on literary studies. It has been used as a systematic framework for analyzing direct discourse by a character inside a literary work, such as recognizing the implications and effects of speech acts, which critics and readers have always considered, albeit informally. Furthermore, it has been used as a model for refinement and improving literary theory, particularly in fictional works, such as how the author makes "pretended" assertions by inventing a narrator who narrates what the author intends without being responsible for the truth or ordinary illocutionary commitments. Furthermore, some theorists of speech acts argue that literature is a mimetic discourse, that is, a lyric or a play is believed to be a parody of everyday conversation in which we can convey our feelings and opinions about something. As a result, a biography or autobiography can be imitated in a novel, a story, or a play (Abrams and Harpham, ٢٠٠٩, pp. ٣٣٩-٣٤٠).

Furthermore, according to Miller (٢٠٠١, p.١) in his book "Speech Acts in Literature", the phrase "speech acts in literature" has several connotations. It can refer to speech acts such as requests, promises, and apologies made in literary works (whether said or written by characters or the writer). It can also refer to a possible performative dimension of an entire literary work.

Short (١٩٩٦, p. ١٩٤) adds that identifying people's actions might reveal information about them and their social relationships. For example, if someone is always ordering others to do things, he would be perceived as a domineering character. Simply put, what works in the actual world works in the fictitious world as well.

Austin (1962, as cited in Beach et al., 2011, p.140) claims that it is possible to infer the characters' traits, goals, and beliefs about their own and their audience's status and power, their underlying meanings and real effect, their capacity to execute the act, their sincerity in performing the act, the social context in which a particular act occurs, and the effects of these acts on other characters based on the type of the SAs performed. As a result, SAs theory is important in both spoken and written language. It is a linguistic bridge that connects normal and parasite languages.

The literary text is also approached from the perspective of speech acts by Traugott and Pratt (1980, as cited in MacMahon, 2009, p.102), who contend that literary speech acts mimic non-literary speech acts. They present a number of possibilities for the illocutionary force of literary speech acts, including the goal to amuse, create a sense of community and shared ideals, or to educate. They end by arguing that literature is capable of performing a variety of communication tasks.

According to Johansen (2002, pp.122) a fictional universe is the result of a speech act in which the speaker declares that something is true without being held accountable for stating that this state of affairs cannot be pointed out and identified within a common experiential world nor within a common historical past, even if they do declare the reality of what is related, which is typically the case.

3, 3, 3, 1, 2 *Speech Acts Theory: Definition and Nature*

The essential concept behind the theory of speech acts is that saying something, whether orally or in writing, is doing something, and hence speaking is an act. SAs theory is fundamentally pragmatic since it incorporates the speaker's intention and the hearer's inference (Birner, 2013, p.170).

Austin (1962) has proposed SAs theory, which is further refined by philosopher Searle (1969 and 1970), who attempts to describe spoken language in terms of what is done rather than what is spoken (Warren, 2006, p.87).

A SA is a form of communication that is described as an action carried out with the help of an utterance. SAs are defined by Dawson and Phelan (2016, p. 110) as “actions that are performed only through using language.” The use of speech that highlights the speaker's aim or goal in making an utterance is referred to as a SA. This philosophy's framework may be traced back to J.L. Austin (1962) and his notion that speech is more than just stating statements; humans use words to do things like promise, invite, warn, and so on

(Baktir, ٢٠١٣, p. ١٠٢), and the distinction between constative and performative utterances has been the focus of the first version of SAs theory.

According to Austin (١٩٦٢), when someone speaks, he is performing an act of some sort. Austin divides all utterances into two categories: performatives and constatives. Performatives create a state of affairs, whereas constatives describe it (Austin, ١٩٦٢, as cited in Chilton & Schaffner, ٢٠٠٢, p. ١٠).

for instance:

(١٧) “*The cat sat on the mat*”

This sentence, according to Austin, is a purely descriptive statement that can be evaluated as true or untrue. In opposition, performative utterances are regarded as either felicitous or infelicitous, rather than true or untrue. Austin pays special attention to distinguish between explicit and implicit performative statements. For example:

The explicit is:

(١٨) “*I promise it will never happen again*”

The implicit would be:

(١٩) “*It will never happen again*” (Cruse, ٢٠٠٦, p. ٣٤)

Performatives describe a shift in the world. Changes in social relationships, institutions, or facts would be examples of this (Chapman, ٢٠١١, p. ٥٨). Austin makes it obvious that a speaker normally performs three acts simultaneously in an utterance. These actions are as follows:

- (i) **Locutionary act:** The actual meaning of the words spoken in their formal form.
- (ii) **Illocutionary act:** the action carried out upon uttering the speech.
- (iii) **Perlocutionary act:** the entire purpose of the statement, the act done by speaking it.

Austin's student, John R. Searle (١٩٦٩, ١٩٧٦, ١٩٧٩), later developed SAs theory as Norgaard et al. (٢٠١٠, p. ١٥٢) mention, “the exchange of words or statements that cannot only be evaluated in terms of truth and certainty, truth and certainty are often not very useful if an addressee attempts to understand the intentions and goals of what is said by an addresser.” Searle's SAs theory is widely regarded as one of the most important contributions to this field. The majority of SAs influence on linguistics may be traced back to his books (Levinson, ١٩٨٣, pp. ٢٣٧-٨).

٣, ٣, ٣, ١, ٣ **Searle's (١٩٦٩) Model of Speech Acts**

Searle's model is based on the notion that when a person speaks a language; he is engaging in a rule-governed type of behavior. This means that the speaker undertakes illocutionary acts such as asking questions, making statements, giving commands, making promises, and so on when uttering utterances. These actions are carried out in accordance with linguistic rules. As a result, he maintains that a proper study of SAs is a study of langue instead of parole (Searle, ١٩٦٩, p.١٧). According to Searle, there are five different types of illocutionary speaking acts:

١. **Representatives**

They are the same thing as truth conditions. They contain social and physical facts, as well as anything that can be described in the physical world (Gran, ٢٠١٥, p. ١١). Hypothesize, claim, insist, diagnose, infer, conclude, boast, suggest, believe, call, presume, and suspect are some assertive terms named by Searle (the majority of which are verbs) (Qadir & Riloff, ٢٠١١, P. ٧٥٢).

(٢٠) *"We watched a movie yesterday"*

٢. **Expressives**

They convey the speaker's emotional state as revealed by the content in a certain setting. They do not change the world or even a small fraction of it (Martinze, ٢٠١٢, p. ٢٠٩). Thank, apologize, condemn, congratulate, condole, and appreciate are examples of expressive indicative words as defined by Searle (Qadir & Riloff, ٢٠١١, p. ٧٥٢).

(٢١) *"Congratulations on your graduation"*

٣. **Declarations**

They have an instantaneous impact on the situation and change the state of affairs, such as declaring war, christening, and also firing from a job (Alvarez, ٢٠٠٥, p. ٦٩٦). The speaker must have some authority to modify the current condition of circumstances while using declarative speech. Declare, baptize, pronounce, sentence call, bless, authorize, and nominate are indicative words used in declarative speech acts (Ruhayh et al., ٢٠١٨, p. ٧٨).

(٢٢) *"You're fired!"*

٤. **Directives**

They are illocutionary speech acts in which the speaker is attempting to persuade the addressee to do something. Directives can be less forceful, such as asking, or they can be more powerful, such as ordering, in which case the hearer is given enormous ability to carry out the speaker's goal (Widiatmoko, ٢٠١٧, p. ٢٧٦).

(٢٣) *Would it be too much trouble for me to ask you to hand me that wrench?*

٥. **Commissives**

Commissives are defined by Cruse (۲۰۰۶, p. ۱۶۸) as the speaker's promise to carry out an action in the future. Promise, threaten, and offer are examples of commissives.

According to Qadir and Riloff (۲۰۱۱, p. ۷۵۲), Searle has not mentioned any suggestive terms that can be associated with commissives. Plan, commit, later, promise, and tomorrow are some of the important terms added by Qadir and Riloff to signify the commissives.

(۲۴) “*I’ll stop by tomorrow, I promise*”

۳, ۳, ۳, ۱, ۴ Direct and Indirect Speech Acts

In all natural languages, Huang (۲۰۰۷, p. ۱۰۹) posits that there are three primary sorts of sentences: declarative, interrogative, and imperative. There is a direct correlation between form and function. Declarative sentences serve as statements, interrogative sentences serve as questions, and imperative sentences serve as commands or requests.

For instance:

(۲۵) “*You wear a seat belt*” (declarative)

(۲۶) “*Do you wear a seat belt?*” (interrogative)

(۲۷) “*Wear a seat belt*” (imperative) (Yule, ۱۹۹۶, p. ۵۴).

Indirect communication is universal and natural to all human languages, according to Idle and Lakoff (۲۰۰۵, p. ۱۷۵). The majority of our words are said in an indirect manner, in which we execute one action while implying another. Searle assumes that in a single locution, there are two illocutionary acts that can be ranked hierarchically. To communicate, the indirect speech act is used, which is regarded the major act, whereas the direct speech act is considered the secondary act.

For example:

(۲۸) Student X: *Let’s go to the movies tonight.*

(۲۹) Student Y: *I have to study for the exam.*

The major act or communicated act of Y's statement is a rejection of X's suggestion (directive) that he cannot go to the movie, while the secondary act is representative that he wants to study (Ruhlemann, ۲۰۱۹, p. ۲۳).

۳, ۳, ۳, ۱, ۵ Explicit and Implicit Speech Acts

To conduct an action, both explicit and implicit SAs are used. The primary distinction between the two is that one employs explicit performative verb with the explicit SA (Birner, ۲۰۱۳, p. ۱۸۰). Primary performatives are implicit performatives that are characterized as performative utterances formed without the use of a performative verb.

(๓๐) “*I shall be there*” (implicit)

(๓๑) “*I hereby promise that I shall be there*” (Explicit) (Senft, ๒๐๑๕, p. ๑๐).

Explicit performative utterances are syntactically distinct from other utterances, according to Austin. The subject should be in the first person, the tense should be present, the voice should be active, and the mood should be indicative.

(๓๒) “*I name this ship The Albatross*” (Thomas, ๑๙๙๐, p. ๓๒).

๓,๓,๓,๑,๖ Searle's Felicity Conditions

Felicity conditions are defined as “a term used in the theory of SAs to refer to the criteria which must be satisfied if SA is to achieve its purpose” (Crystal, ๒๐๐๗, p. ๑๗๗). The Felicity conditions used to determine to what extent the utterance's performance is satisfied in respective context (Sbisa, ๒๐๐๒, p. ๒).

Austin develops typology of conditions that must be met by the performatives. The following are the requirements for felicity:

๑. The conventional method must be present, and it must have a conventional effect.
๒. The suitability of both the individuals and the circumstances stated in the procedure.
๓. The procedure's accuracy and completeness.
๔. The relevant parties must specify the result of the conduct if one is identified.
๕. The procedure should include information about people's feelings and attentions

(Levinson, ๑๙๗๓, p. ๒๒๙).

Searle's categorization of felicity conditions is mentioned by Mey (๒๐๐๑, pp.๙๙-๑๐๐):

- (i) Propositional content conditions which is concerned with what the speech act is about.
- (ii) Preparatory conditions state the real-world contextual requirement for the speech act.
- (iii) Sincerity conditions in which the speaker must intend to perform the action.
- (iv) Essential conditions state the act being performed in the sense that the speaker has the intention that his or her utterance will count as an act taken as an obligation to perform, and this intention is recognized by the listener.

๓,๓,๓,๒ Maxims Non-Observance

The cooperative principle (henceforth CP) is a concept in social science and linguistics that defines how people establish good conversational communication in everyday social contexts. That is, how interactants work collaboratively and mutually. According to Paul Grice, the first to present the CP concept in his pragmatic theory, CP reads: “Make your contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged”, says (Grice, ๑๙๗๕, p.๕๐).

The CP is split into four conversational maxims. These four maxims reflect unique rational principles noticed by people who pursue efficient communication using the cooperation principle. The Gricean maxims can be used to describe the relationship between utterances and what is inferred from them (Grice, 197๑, p.๕๖). The most unlikely scenario is when a speaker observes all of the maxims and generates no implicature, however, in most cases a speaker may fail to obey a maxim because he is incapable of expressing properly or because he willfully chooses to lie (Thomas. ๒๐๐๑, p.๖๕). These two scenarios are known as observing and non-observing of the cooperation principle's maxims. Grice's cooperative maxims (Grice, 197๑, p. ๕๑-๕๖) are as follows:

1. Maxim of Quality

Supermaxim

- Try to make your contribution one that is true.

Submaxims

- Do not say what you believe to be false.
- Do not say that for which you lack adequate evidence.

๒. Maxim of Quantity

- Make your contribution as informative as is required (for the current purposes of the exchange).
- Do not make your contribution more informative or less than is required.

๓. Maxim of Relation (or Relevance)

- Be relevant.

๔. Maxim of Manner

Supermaxim

- Be perspicuous.

Submaxims

- Avoid obscurity of expression.
- Avoid ambiguity.
- Be brief (avoid unnecessary expressions).
- Be orderly.

The speaker utilizes the sentence clearly and can be understood directly at times; nonetheless, he often implies the meaning due to circumstances or background. An *implicature* is the term used to describe this situation. Grice is the first to coin the term “*implicature*”, which he describes as “whatever is communicated that is not part of what is

said by a speaker. A meaning derived not from what is said but deduced from the necessary way of interpreting what is said” (Grice, ၁၉၆၇, as cited in Kreidler, ၁၉၉၈, p.၃၀၁).

Horn (၂၀၀၆, p.၃) elaborates on Grice's definition of implicature as a component of speaker meaning that encompasses a feature of what is meant in a speaker's utterance but is not part of what is uttered. Deriving implicatures, according to Clark (၂၀၁၃, p.၂၂၈), induces hearers to take the shortest path possible and stop when they reach an interpretation that meets their expectations.

The word implicature, according to Mey (၂၀၀၁, p.၆၁), is derived from the verb to imply, which originally meant “to fold something into something else.” Thus, “That which is implied is folded in and has to be unfolded in order to be understood.” As evidenced in the following example by Allott (၂၀၁၀, p.၉၂), implicature occurs when the speaker intends to transmit more than the words of his utterance:

(၃၃) Mary: *I think we should get a pet.*

Jane: *Cats are my favorite animals.*

If Jane's favorite animals are cats, then her statement is correct. Jane, on the other hand, has communicated far more than she has stated in this situation. Inadvertently, she implied that both she and Mary would need to get a cat (or cats) as pets (Allott, ၂၀၁၀, p.၉၂).

When Grice introduces the conversational norms, he makes it possible to specify what forms of meaning a speaker can express in the case of non-observance of the maxims. Conventional implicature and conversational implicature are identified as two distinct types of implicature. When the maxims are not observed, two meanings emerge: one is the literal meaning of a speech, and the other is a conversational implicature (Brown and Yule, ၁၉၈၃, p.၃၂). Beyond the semantic meaning of the words spoken, both offer an additional level of meaning (Thomas, ၁၉၉၀, p. ၀၇). However, the difference is that in conventional implicature, the same implicature is conveyed regardless of context, whereas in conversational implicature, what is inferred varies depending on the context of speech (Thomas, ၁၉၉၀, p. ၀၇).

According to Grice (၁၉၈၉, pp.၃၀-၃၁) the following are a list of how speakers can act in relation to the non- observance of the preceding maxims:

၁. **Opting out:** Declaring that one is aware of the maxim but is unable to observe it for some reason. Politicians and journalists are two examples of people who fall under this category (Grice, ၁၉၈၉, pp.၃၀-၃၁).
၂. **Violating a maxim:** It is known as lying and is a quiet act performed with the aim to deceive. The speaker purposefully makes a false utterance (that is, a violation of

quality), expecting that the hearer will not notice the difference. In general, violations of maxims are meant to mislead (Briner, ٢٠١٣, p.٤٣).

- ٣. **A clash:** This happens when there is a choice between violating one maxim and another. For instance, if there is insufficient evidence for the information (quality), one might not be able to provide the entire amount of information that is needed (quantity) (Lindblom, ٢٠٠٩, p. ١٥٣).
- ٤. **Infringing a maxim:** Infringements are unintentional violations caused by poor verbal performance rather than by the speaker attempting to establish a conversational implicature or deceiving the listener. It manifests itself in the speaker's degraded performance because of anxiousness, drunkenness, or excitement, or when the speaker lacks the ability to talk coherently (Thomas, ١٩٩٥, p.٧٤).
- ٥. **Flouting a maxim:** Flouting is the most intriguing way of breaking a maxim. The assumption is that communication has not broken down, but that the interlocutor has chosen an indirect route to accomplishing it. Something in the situation probably prevents the speaker from responding directly to a question; considerations of politeness may be an impediment (Grice, ١٩٨٩, p.٣٠).

Flouting a maxim is also a violation of it, but in this case the violation is so clear that the hearers/readers are expected to recognize it, as in telling a friend “*That exam was a breeze,*” while an exam and an (actual) breeze are two very different things (Birner, ٢٠١٣, p.٤٣).

When a speaker clearly offers more or less information than is required, he or she is flouting the maxim of quantity, and when a speaker asserts anything that is obviously false or for which he lacks sufficient evidence, he is in reality flouting the quality maxim. A flouting of the relational principle occurs when a person gives an irrelevant response by moving the subject or failing to ask a question to address the other person's aim. Furthermore, when a speaker's response is unclear, disorganized, or ambiguous, the maxim of manner can be flouted (Thomas, ١٩٩٥, pp.٦٥-٧١).

“The concept of conversational implicature is now generally used in literary linguistics and stylistics to describe how writers/narrators manipulate language to various literary effects with the underlying idea that literary language conveys meanings that go beyond what is actually said” (Busse, ٢٠١٧, p.٢٠٤).

The current research confines itself to only discussing the conversational implicature which results from flouting the maxims. In children's short stories, implicature can be

generated by linking what is said with the necessary contextual assumptions to arrive at an interpretation that meets the addressee's expectations.

٢,٣,٣,٣ **Impoliteness Theory**

To come into a better understanding of impoliteness, first politeness and politeness theories should be surveyed. Politeness or polite is a term appeared in the fifteenth century derived from the Latin word “politus” which means to “polish” or “smooth” (Klein, ١٩٩٤, p.٣). Linguistically, politeness has been scrutinized by several linguists who present salient works in this concern like Leech’s (١٩٨٣) politeness principle theory, Brown and Levinson’s (١٩٨٧) “Face Theory” and Scollon & Scollon’s (٢٠٠١) “Politeness systems Theory”.

Brown and Levinson (١٩٨٧, p. ٦١) define politeness as “forms of behavior used to maintain and develop communication between potentially aggressive partners”. They incorporate three main points when suggesting their model: communication is regarded as a rational action, Grice’s maxims are basic in considering politeness strategies, depending on Goffman’s “face” notion as a significant concept in the strategies. Face according to Goffman’s definition is defined as “[T]he term face may be defined as the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact” (Goffman, ١٩٥٥, p.٢١٣). Brown and Levinson set forth several strategies to save face between interlocutors namely: bald on record (without redress), positive politeness (with redress), negative politeness, off- record politeness and withholding face threat action (FTA).

Considering Brown and Levinson’s theory, Culpeper (١٩٩٦, ٢٠٠١, ٢٠١٣) develops opposite communicative strategies to those submitted through politeness theories. He argues that while politeness theories work on maintaining social harmony in an interaction, little is written about behaviors that may bring disharmony into it (Culpeper, ١٩٩٦, p.٣٤٩). Therefore, he investigates impoliteness or the strategies that attack face or the sensitive representation of one’s self-image. Impoliteness refers to “the negative attitude towards specific behaviors occurring in specific contexts. It is sustained by expectations, desires and /or beliefs about social organization, including, in particular, how one person’s or a group’s identities are mediated by others in interaction” (Culpeper, ٢٠٠١, p.٢٣). Culpeper argues that impoliteness strategies attack face instead of enhancing it, so following Brown and Levinson’s politeness strategies his impoliteness strategies are:

١- **Bald-on-record impoliteness**

Opposite to Brown and Levinson's bald on record politeness where FTA is unintentionally performed by the speaker (henceforth S), here FTA is direct and obvious. For instance:

(۳۴) S: “*So you're promoting an arrantly unqualified half-wit to the position of immense importance based purely on nepotism*” (Sari et al. ۲۰۱۹, p. ۲۳۳)

۲- Positive impoliteness

Several strategies may be used by a speaker towards a hearer (henceforth H) to destroy his positive face. Culpeper (۱۹۹۶, p.۳۵۷) submits a list including the positive strategies of a speaker. It consists of:

- (a) Ignore/ snub the other; fail to acknowledge the other's presence
- (b) Exclude the other from an activity
- (c) Disassociate from the other for example avoid sitting together
- (d) Be disinterested, unconcerned, unsympathetic
- (e) Use inappropriate identity markers for example use title and surname when a close relationship pertains, or a nickname when a distant relationship pertains.
- (f) Use obscure or secretive language for example, mystify the other with jargon, or use a code known to others in the group, but not the target.
- (g) Seek disagreement, like selecting a sensitive topic
- (h) Make the other feel uncomfortable
- (i) Use taboo words, like swearing
- (j) Call the other name

(۳۵) S: “*Are you okay, sweeties? I'm sorry. Come on. Let's get away from this evil man.*” (Sari et al. ۲۰۱۹, p. ۲۲۹)

۳- Negative impoliteness

It refers to strategies that tend to destroy the hearer's negative face. They are employed by the speaker and include redressive actions to reduce FTA effect (Culpeper, ۱۹۹۶, p.۳۵۶). These strategies are:

- (a) Frighten-instill a belief that action detrimental to the other will occur
- (b) Be contemptuous
- (c) Condescend, scorn or ridicule, emphasize your relative power
- (d) Invade the others space-literally (e.g., position yourself closer to the other than the relationship permits) or metaphorically (e.g., ask for or speak about information which is too intimate given the relationship).
- (e) Belittle the other (e.g., use diminutives).

- (f) Do not treat the other seriously.
- (g) Explicitly associate the other with a negative aspect- personalize, use the pronouns 'I' and 'you'.
- (h) Put the other's indebtedness on record

(٣٦) S: “*Anyway, you got it back, and you're okay. No thanks to him. Look at him, skinny bag of wet. Now, turn around and drive us home, Eugene*” (Sari et al. ٢٠١٩, p. ٢٢٩).

ξ- Sarcasm or mock politeness

When the speaker uses insincere politeness strategies with the purpose not to directly offend the hearer or contradicting politeness strategies. Mocking and sarcasm are close to the notion of irony developed by Leech (١٩٨٣) (Culpeper, ١٩٩٦, p.٣٥٦).

(٣٧) S: “*Of course, of course. It's a real struggle and my heart goes out to them. It's very tough, very sad. I don't want to get any letters. But this guy, come on!*” (Sari et al. ٢٠١٩, p. ٢٣٤)

ο- Withhold politeness

When polite actions absent where they are expected to exist between interlocutors and implied face damaging is reflected then politeness is withheld, and it is expressed as an absence of polite attitude.

(٣٨) Bannerman: “*What up, McGregor...*”

Thomas: “*Bannerman. Congratulations*”.

Bannerman: “*I didn't even want it. I was in Ibiza last night. Heavy lies the crown, yeah?*”

(Sari et al. ٢٠١٩, p. ٢٣٠)

ϣ, ϣ, ϣ, ξ Pragma-Rhetorical Tropes

Writers utilize figures of speech, which are ways of using words or phrases that go beyond their actual meaning, to create a colorful and dramatic impact or to make the meaning of a statement obvious and easy to recall. Figures of speech make a literary work more enjoyable or stimulating (Steffoff, ٢٠١٨, p.٥).

A trope or a figure of speech is broadly defined as the smallest deviant language unit, implying, controversially, that tropes or figures deviate from normal linguistic norms in some way, whether semantically, syntactically, or pragmatically (Wales, ٢٠١١, pp.١٦١,١٦٢).

Al-Hindawi and Abu-Krooz (٢٠١٢) develop their Pragma-Rhetorical Tropes model for literary text analysis, which includes rhetorical devices with pragmatic-oriented

orientation (Al-Hindawi & Abu-Krooz, ٢٠١٧, pp. ٢٠-٢٢). Clarification and emphasis tropes are the two main components of their categorization.

٣,٣,٣,٤,١ *Clarification Tropes*

A main form of clarification tropes, according to Al-Hindawi and Abu-Krooz (٢٠١٢, p. ٢٠), may be used by writers to convey some attitudinal and evaluative concepts in regard to a specific issue or person. These include:

a. **Metaphor**

A metaphor is a figure of similarity in which a word or a phrase is replaced by a statement representing a similar situation in a different semantic field (Gibbs, ٢٠٠١, p.٢٢٦). Pragmatically speaking, metaphor is rendered from the flouting of Grice's conversational maxims (Al-Hindawi & Abu-Krooz, ٢٠١٢, p.٢٠). Thus, metaphor may be a suitable pragma-rhetorical device at the narrators' and characters' disposal to convey their opinions, evaluations, attitudes toward their characters indirectly, as in:

(٣٩) *He's a monster, how could he do such a bad thing?*

b. **Simile**

A simile is a direct comparison between two things that are diametrically opposed in nature but have something in common. The words '*like*' or '*as*' are used to introduce two objects that are freely compared to each other (Cruse, ٢٠٠٦, p.١٦٥). Explicit comparisons may be employed efficiently to leave the desired impression on the listeners. A speaker may try to maximize the prohibited acts by explicit comparison by adopting the pragma-rhetorical strategy of simile.

(٤٠) *The sun is like an orange.*

c. **Irony**

Irony, according to Wales (٢٠١١, p.٢٤٠), is a trope that denotes a conflict between the words used in actuality and the desired meaning, as in the epitome "*What a lovely weather!*" (While it is raining). To put it another way, irony is a trope that consists of expressing one thing while implying the exact opposite.

In terms of the relationship between irony and pragmatic issues, Attardo (٢٠٠١, p.١٦٥) emphasizes that irony is traditionally viewed as a sub-strategy of a broader category of indirect speech acts as well as conversational implicatures, on which it totally relies.

In a pragmatic sense, every utterance (depending on the context) can be utilized for irony, whether it signifies the contrary or mirrors the attitude of another person (Al-Hindawi & Abu-Krooz, ٢٠١٢, p.٢١).

(٤١) “*You’ve been a great help!*”

This utterance is said to a person who actually does not offer a great help but a disaster in fact (Cruse, ٢٠٠٦, p.٩٠).

٣, ٣, ٣, ٤, ٢ *Emphasis Tropes*

Some tropes such as, rhetorical questions, overstatement, and understatement, are primarily used by speakers for emphatic purposes, according to Mendoza and Pea (٢٠٠٧, p.١٥٢).

a. Rhetorical Questions

This type of questions, according to Quirk et al. (١٩٨٥, pp. ٨٢٥,٦), has the structure of an interrogation but the power of a strong assertion. In general, a rhetorical question does not anticipate receiving a response, unlike a regular question, which asks for information or an answer from the listener. A rhetorical question often has the illocutionary force of a powerful declaration that is diametrically opposed to what is being asked. A positive rhetorical question is actually a strong negative assertion, and a negative rhetorical question is actually a strong positive declaration. Rhetorical questions are queries that do not seek information, nor do they elicit an answer (Sadock, ١٩٧٤).

(٤٢) *Who needs a heart when a heart can be broken?*

b. Overstatement

Overstatement (or hyperbole) is a figure of speech that uses deliberate exaggeration to achieve rhetorical effect, create impact, or draw attention. Exaggeration can be both positive and negative (Cruse, ٢٠٠٦, p.٨٠).

Romeo in William Shakespeare's “Romeo and Juliet” overstates Juliet's beauty in his description:

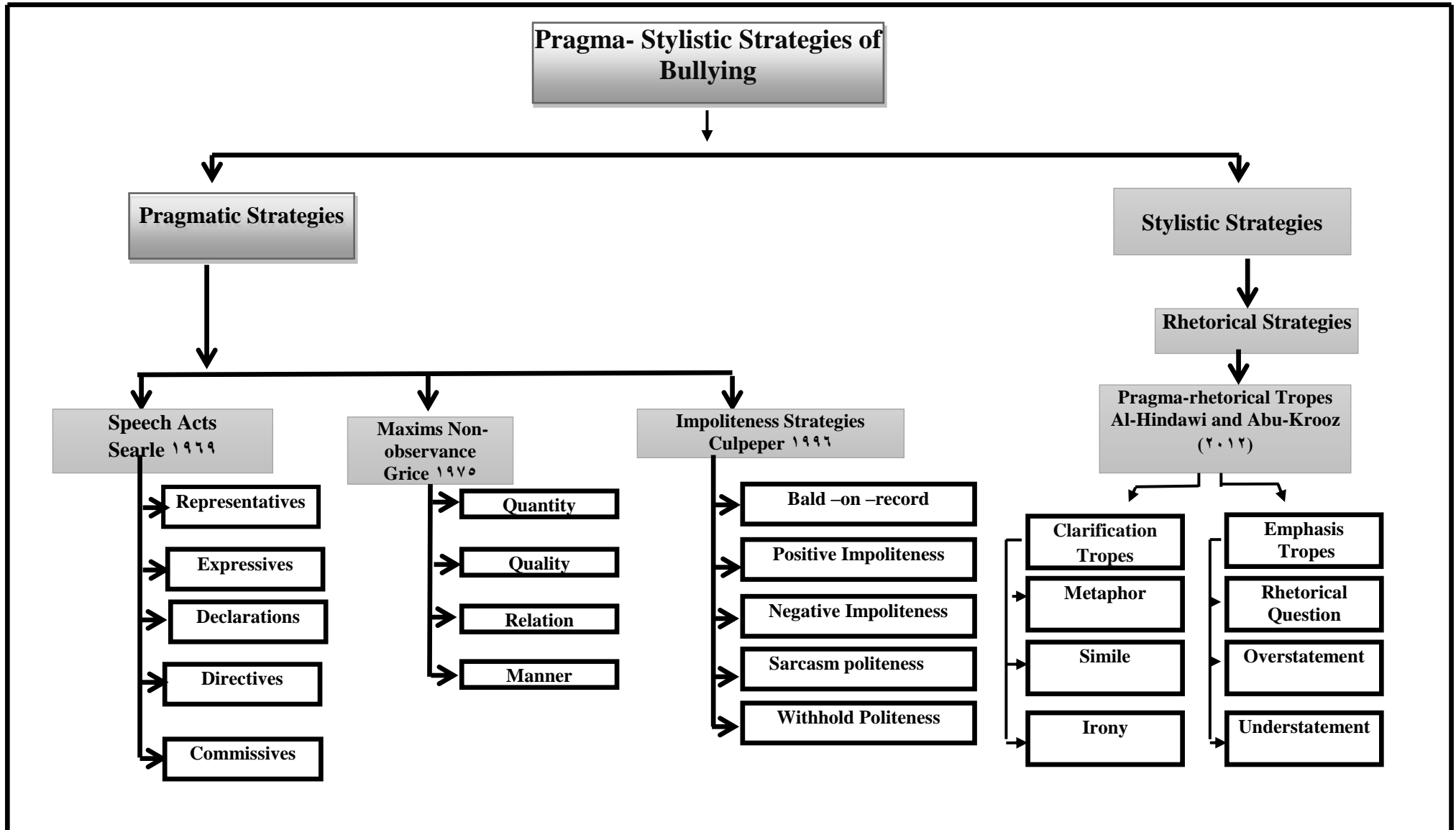
(٤٣) *O, she doth teach the torches to burn bright! It seems she hangs upon the cheek of night like a rich jewel in an Ethiop's ear.*

c. Understatement

Understatement (or litotes) is a derivative of flouting the quantity and quality maxims. An understatement is a statement that can be utilized to represent the meaning of a more informative statement despite the fact that it is noticeably less informative. Such deliberate unrevealing situation runs antithetical to the Gricean principle of doing what one can to understand oneself, but it is consistent with the opposite notion of doing no more than one has to (Al-Hindawi & Abu-Krooz, ٢٠١٢, p.٢٢).

(٤٤) “*It was O.K.*” – Said by the student who got the highest score on the test.

Figure ١
The Eclectic Model of Analysis



CHAPTER FOUR

DATA ANALYSIS AND DISCUSSION OF RESULTS

4.1 Preliminary Remarks

The practical component of this study is introduced in this chapter. It primarily specifies the analytical procedures and applies the model to analyze the specified data. The analyses' findings are also introduced, along with a discussion of them.

4.2 Analytical Procedures

The analysis method entails a number of steps that are required to accomplish the current study. These steps are listed below:

- Since each story is between 40 and 60 pages long, bullying interactions between characters happen on occasion, such as at home, on the school bus, in class, or in the schoolyard. Consequently, only those encounters in the stories that demonstrate bullying are included in the analysis quantitatively. However, to avoid the lengthiness of the thesis, only 10 representative extracts are selected in the qualitative part of the analysis; 6 extracts from each story. The rest is tackled quantitatively.
- The first step of the analysis is to identify the several types of bullying that bullies in the chosen data have used, including relational or emotional, and direct or indirect bullying.
- The second step is that every extract is pragmatically and stylistically analyzed. The pragmatic analysis looks at how SAs are represented in the data, how the maxims are not followed, and how characters use impoliteness strategies. Stylistically, findings that result from maxims' non-observance and the indirect application of SAs generate tropes for emphasis and clarification.
- The third step submits the data to a quantitative analysis to support the qualitative analysis in terms of frequencies and percentages.

It is worth noting that the researcher included the category "*bullying criteria*" to the qualitative analysis of excerpts because of its importance in determining the conduct of bullies. This category, however, is not considered in the overall quantitative analysis because it is not a part of the model's component parts.

4.2 Data Analysis

4.2.1 Qualitative Analysis

4.2.1.1 Jake Drake- Bully Buster by Andrew Elborn Clements

Andrew Elborn Clements is an American children's book author who lived from May 29, 1949, to November 28, 2019 (“Andrew Clements,” 2022, para. 1). Jake Drake-Bully Buster is the first installment in the renowned *Jake Drake Series*, published in 2001. Jake, a fourth grader of average height, lacks an older sibling, does not appear to be a gossip, and appears intelligent. The majority of the book is on his relationship with his second grade classmate ‘Link’. Despite Link's cruel treatment of Jake and a fantastic opportunity to disgrace him, Jake chooses to be nice and to go off without a problem. The narrator tells the reader at the end of the story that while Link is no longer mean to him, they are still not friends, but Jake now understands that bullies have various facets (*Jake Drake-Bully Buster*, 2010).

Extract One

“I was at Miss Lulu’s Day Care. It was the middle of the morning on my second day, and I was standing in line for milk and cookies. And this kid with a runny nose and baggy overalls cut right in front of me. I didn’t say anything because I didn’t know any better. Remember, I was only three back then. For all I knew, kids with runny noses got to go first.

So I took my cookies and my milk and sat down at a table. Nose Boy sat down across from me. I smiled at him and took a drink of my milk. And what did he do? He reached over and grabbed both my cookies. Before I could swallow my milk, he took a big slobbery bite from each one. Then he put them back on my napkin. And then he smiled at me. I looked at the stuff coming out of his nose. Then I looked at my cookies. And then I turned my head to look for Miss Lulu. She was still handing out goodies. A crime had taken place, but Miss Lulu was busy. So I reached over real fast and took his cookies. But then I looked down. Nose Boy had already taken a bite out of them, too. He smiled again, and I could see the crumbs and chocolate chips stuck in his teeth. So I thought to myself, Who needs a snack anyway? I slid his cookies back across the table, drank the rest of my milk, and went outside to play.”

(Chapter One- Bully Magnet, p.8)

Criteria, Function, and Type of Bullying

Jake describes his experience when he was only three years old at the Day Care. Being the narrator here, the focus of the story is mainly on Jake as his voice is what we hear or (read), and by this the author intentionally is focalizing the victim’s role as he undergoes the bullying behavior of the other kid in his class. Jake’s experience is being told by the first person (I) who represents Jake. Nose Boy’s actions are intentional, harmful, and repeated as it is seen in the

following lines when he tries to lick Jake's cookies and jump on the swing which he is using. These criteria make the relation between Jake and Nose Boy a bullying relation because all the elements mentioned in Chapter Two of the bullying relation are manifested in the current situation. The type of bullying clearly expressed in this extract is direct emotional bullying via the strategy of challenging in public. The aim is gaining resources.

Speech Acts

On the EL, which is the only level in this extract since the characters do not interact and the incidents are told from the author's point of view. The speech acts utilized are representative speech acts of describing since Jake is reciting his past experiences in the Day Care, and he gives a detailed description of how Nose Boy looks like as he has runny nose and baggy look. He states, by using a representative speech act of stating, the actions of the kid with a runny nose that he named as "***Nose Boy***", and how "***this kid with a runny nose and baggy overalls***" cut right in front of him while standing in a row to have milk and cookies during breaktime in the Day Care.

A representative speech act of informing is used by the narrator. He is informing the reader of the actions of the bully kid and how he grabs and bits Jake's cookies. The narrator also implements a speech act of criticizing when saying "***And then I turned my head to look for Miss Lulu. She was still handing out goodies. A crime had taken place, but Miss Lulu was busy.***", Miss Lulu, a teacher in the day care, is being criticized by the narrator for being negligent and unaware of what is happening around as some kids bully and harass others.

Consequently, Jake states his reaction by using a representative SA of stating; he tries to react violently in the same way as Nose Boy, but soon realizes that cookies are no big deal. The communication takes place on both the IL and EL since the speaker is Jake, and it represents the narrator's voice at the same time.

Non-Observance of Maxims

Regarding the non-observance of maxims, the narrator, Jake, flouts the maxim of quality when he mentions that he was only three years old even after he states that the actions take place in the day care of Miss Lulu. This, by itself, is an indication that no matter the age, bullying can occur even in Day Cares among children of only three years old. Another flouting of the maxims arises in naming the bully kid as '***Nose boy***', as he is not really a nose boy, the narrator is flouting the quality maxim and consequently, this entails a metaphor for the purpose of clarifying

the nature and the extent of the bullying behavior. The narrator is expressing his attitude toward the bully kid and toward bullying in general.

An emphasis trope of overstatement in “*A crime had taken place, but Miss Lulu was busy*” is used by flouting the quality maxim. The narrator employs an exaggerated word ‘*crime*’ to emphasize the unpleasant nature of bullying and the negligence of some teachers and educators for being irresponsible in the school while bullying a ‘*crime*’ is taking place. The overstatement utilized here is for the purpose of magnifying the rejected actions of others.

Impoliteness Strategies

Firstly, the narrator employs a negative impoliteness strategy when he describes the bully kid’s appearance as having runny nose and baggy look in “*And this kid with a runny nose and baggy overalls cut right in front of me*”. He uses a negative impoliteness strategy as he is associating this kid with a negative aspect, namely, runny nose and baggy look, “*for all I knew, kids with runny noses got to go first.*” The narrator also name calls the bully kid as *Nose Boy* via deploying a positive impoliteness strategy.

Furthermore, the narrator associates Miss Lulu, the day care’s teacher, with a negative aspect when he mentions that “*A crime had taken place, but Miss Lulu was busy.*” Miss Lulu is criticized by the narrator for being unaware of what is happening between kids in the day care which leads them to conduct a bullying behavior to each other, as such, he employs a negative impoliteness strategy. The teacher is responsible for correcting the kids’ behavior in school. Another strategy that the bully, *Nose Boy*, follows when he steals Jake’s cookies in this extract is the negative impoliteness strategy since he is invading Jake’s space. Meanwhile, the victim, Jake, makes use of no impoliteness strategy.

Extract Two

“Three minutes later I was on a swing, just trying to get it going. And somebody grabbed the chain. That’s right—it was Nose Boy again. He snuffled a little and said, “Mine.” Nose Boy wasn’t much of a talker. Then I said something like, “I got here first.” That was a mistake. The first rule of dealing with a bully is: Never try to tell him why he’s wrong. Bullies don’t like that. He yanked hard on the chain and said, “No! Mine!” I looked around, and Miss Lulu was on the other side of the playground. Then Nose Boy jerked on the chain again, so I got off the swing.”

(Chapter One- Bully Magnet, p.٩)

Criteria, Type, and Function of Bullying

The author creates this piece of fiction while the narrator (Jake) narrates the incidence from his childhood. The story begins with Jake reciting his experience as a bully magnet during his childhood in Miss Lulu's Day Care. This incident is recited from the point view of Jake as the narrator and the character who undergoes the process of bullying from the other kid in the Day Care (kid with a runny nose; Nose Boy) and how he bits his cookies in front of him. The communication takes place at the IL between the characters in the story with ***Nose Boy*** being the bully and repeatedly targeting Jake with the intention to bully and harm him in order to obtain resources such as using the swing or just for the sake of teasing Jake as when he steals his cookies to take a bite and gives them back to Jake.

Intention, repetition, harm, and evident enjoyment in doing so are all clear in Nose Boy's actions. The type of bullying is direct emotional by means of challenging in public strategy. The aim is gaining resources as ***Nose Boy*** is claiming property that is already not his.

Speech Acts

On the EL, the narrator resorts to a representative speech act of informing to make it clear for the reader what was the situation like at the Day Care. On the IL, and when Nose Boy grabs the chain of the swing, he says "***Mine***" using a primary speech act of commanding; he commands Jake to leave the swing coercively, and a secondary representative speech act of informing in a try to claim the possession of the swing. "***I got here first***" is Jake's reply to Nose Boy and by this he utilizes a representative SA of disagreeing indirectly, and he utilizes, in a direct way, a representative speech act of informing.

Non-Observance of Maxims

Nose Boy apparently flouts the maxim of quantity when he claims his possession of the swing. His word '***mine***' seems enough to him, as he is not a talker, to force Jake leave the swing. Being uncooperative engenders the implicature here of expressing power and claiming the right of a property which is untrue. Bullying is perpetrated here to gain access to property by utilizing a direct emotional bullying, specifically the subtype of 'challenging in public'. Understatement trope is part and parcel of this process, the bullying, since Nose Boy is less informative than expected but at the same time perpetrates the bullying act.

Impoliteness strategies

The narrator utilizes a positive impoliteness strategy of calling the other names when he calls the kid as ***Nose Boy***. When Nose Boy says ‘***mine***, he behaves rudely toward Jake by applying a face threatening act through the strategy of negative impoliteness. Nose Boy directly invades Jake’s space asking him impolitely to leave the swing and tries to frighten him by grabbing the chain. As to the victim, Jake, he does not employ any impoliteness strategy.

Extract Three

“I saw Link walking behind Mrs. Brattle. She was showing him which bus to ride home. “Please,” I whispered. “Not my bus. Not bus three. Please, please, please, not bus three.” But Mrs. Brattle led him right over to bus number three. And ten seconds later, Link was on my bus, standing there next to me. Looking down at me. In a voice much louder than it needed to be, he said, “Hey, Fake, anyone else gonna sit here?”

I looked up and I remembered how tall he was. But now he was messing with my name. And he already had me mad and scared at the same time. But I didn’t care because I didn’t want him to make fun of my name. So I said, “My name’s Jake, Jake Drake.” And right away I knew I had made a mistake. Because now he knew that I cared about him goofing around with my name. Link smiled that special bully-smile. He said, “Yeah, I know. Like I said. Your name’s Fake, Fake Drake.” And that made the other kids on the bus start laughing. And then he sat down next to me.”

(Chapter Three-From Bad to Worse, p. 11)

Criteria, Type, and Function of Bullying

A shift in time occurs as Jake is now in third grade enjoying a somehow peaceful time as no bully appear to annoy him till the moment. Prior to this excerpt, Mrs. Brattle introduces a new student ‘Link’ who recently has moved into town. As soon as Jake sees Link, he believes that he and Link will not build a good relation because he is already familiar with how bullies look like and how they behave. Link begins disturbing Jake by shaking his desk which is adjacent to Jake’s desk so that he cannot write what Mrs. Brattle asks them to write. Moreover, as it appears in this extract, Link happens to be in the same bus with Jake as they live near each other.

On the school bus, Link makes fun of Jake’s name as he calls him ***Fake***. The criteria of bullying are all vivid in this extract; the action is intentional, and there is an imbalance of power between Jake and Link. Moreover, Link is obviously enjoying the process while Jake is being laughed at and scorned. The characters are Jake and Link as they interact on the IL of communication in the story. Alternatively, on the EL there is the narrator trying to describe the situation. The bullying type of Link is direct emotional as well as direct relational bullying as it

appears to damage the self-image of Jake. Moreover, the subtype of bullying here is name-calling which is one of the strategies adopted by bullies to harass their victims. Social dominance is the function of the bullying in this extract. This extract is told by Jake using the first-person pronoun (I) to illustrate the victim's feeling when he is undergoing such violent behaviors. The author is focalizing Jake's voice.

Speech Acts

When Jake sees Link approaching his bus, he whispers to himself "***Please, Not my bus. Not bus three. Please, please, please, not bus three.***" Jake utilizes an expressive speech act of wishing; he wishes that Link would not be in his bus.

In "***Hey, Fake, anyone else gonna sit here?***", Link uses an expressive speech act of mocking when he calls Jake as ***Fake***, and he deliberately and with enjoyment tries to make fun of Jake's name.

Another expressive speech act appears when Jake blames himself for telling Link his name. Jake realizes that he has made a mistake because he knows Link will make fun of his name. One more time, calling Jake as Fake is an expressive speech act of mocking. Ascribing a name '***Fake***' to Jake is apparently a matter of mocking. Link's action is a bullying one since it serves the functions of bullying mentioned earlier; it is intended to harm 'Jake' and to get power over him, and this desire is expressed in an action which is making fun of his name.

Non-Observance of Maxims

Regarding the flouting of maxims, Link flouts the maxim of quality, and hence generating an implicature that is understood as criticizing Jake. Link overtly emphasizes the new name '***Fake***' as he repeats it more than once, and by this he overstates his insult by issuing an overstatement. overstatement is generated here when Link does not cooperate with Jake.

Impoliteness Strategies

Bald-on-record impoliteness is employed by the bully Link in this extract. Specifically, the face-threatening act is performed in a direct and clear way toward Jake to humiliate and scorn him. Link taunts Jake to make others laugh since he finds Jake different. The narrator performs a negative impoliteness strategy via describing Link's smile as a ***bully-smile***. He associates Link with a negative aspect i.e., a bully. His aim is hinting at the nature of Link and his bullying to Jake which is to be shown in the upcoming incidents in the story. Jake, the victim, make no use of any impoliteness strategy.

Extract Four

“When I walked into my house, I didn’t even say hi to my mom. I dropped my book bag on the floor. Then I went right to the playroom.

My little sister, Abby, was watching a puppet show on TV. It was her favorite show. I said, “Give me that!” And I grabbed the remote from her. She frowned at me and stuck her tongue out. Then I changed the channel to Batman.

Abby said, “Hey! I’m watching my puppets.” And I said, “Oh, yeah?” And I went over to her. She was sitting on a big pillow on the floor. I felt a lot taller than Abby. I said, “Well, I’m watching Batman, and you can’t stop me.” Then I kicked her pillow.

Abby yelled, “Ow! Ow! That hurt! Mom, Jake stole the remote. And he just kicked me, HARD!””

(Chapter Four-Bullyitis, p.٢٢)

Criteria, Type, and Function of Bullying

After the bus incident, Jake returns home frustrated because everyone on the bus has laughed at him after Link has made fun of his name. He is also aware of the fact that he is going to see Link every morning since Link lives near the same bus stop with Jake. He goes home and drops his book bag on the floor and goes straight to his playroom. His sister ‘Abby’ is watching her favorite T.V show when he says, **“Give me that!”**; he grabs the remote and changes the channel. He kicks her pillow angrily and hurts her. Jake’s actions toward his sister are considered as bullying of the type emotional bullying. He intentionally hurts her and tries to gain access to her property. Moreover, his actions show an imbalance of power between them since he is the older brother. The repeated aggressive actions of Jake toward his sister are worth noting too. He treats his sister as a pet; yelling one time and then apologizes reluctantly forced by his mother. He calls her his pet since she always accepts his apology without any comment like a pet. This situation is a clear depiction of direct emotional bullying by challenging. The function of this type of bullying is to gain access to property like toys, the remote, and food.

Speech Acts

On the EL, the narrator exploits a representative SA of describing to convey to the reader the negative consequences that a victim like Jake can endure. Jake is home and he looks bad tempered because of Link’s teasing at school. The narrator is indirectly expressing his attitude to bullying situations and its effects. On the IL, Jake uses a directive SA of commanding as he commands his little sister to give him the remote. Abby uses a directive SA of requesting in **“Hey! I’m watching my puppets.”** she needed her brother to give the remote back. When

Abby yelled, *“Ow! Ow! That hurt! Mom, Jake stole the remote. And he just kicked me, HARD!”*, she uses a representative SA of informing. She is eager to let her mother know what has happened and how Jake abuses her.

Non-Observance of Maxims

On the EL, the writer mentions some details as Jake enters the house and drops his staff on the floor. Those details are a flouting of the quantity maxim since the writer is here showing more details than necessary. The narrator addresses the reader, and the intent of providing those details is to show the effects of bullying on Jake.

Impoliteness Strategies

Firstly, when Jake imposes on his sister saying, *“Give me that!”*, he employs a positive impoliteness strategy since he is disinterested with his sister’s emotions and feelings. Moreover, positive impoliteness is issued in *“Well, I’m watching Batman, and you can’t stop me”* due to using a linguistic structure to threaten the face of the addressee. Jake disassociates his sister from his interests since he demands watching his favorite TV show and not hers. Jake behaves impolitely with his sister, and, on the IL, Jake is unaware of his sister presence and the fact that she is watching her favorite T.V show; he is unsympathetic with her. The victim and the narrator do not utilize any impoliteness strategy.

Extract Five

“A girl wearing sweatpants and a green T-shirt came into Link’s room. She was tall, with big shoulders and arms, probably in high school. She had about six earrings in each ear, and her hair was brown with a bright pink streak in the front. And she was mad.

She didn’t notice me. Real loud, she said, “Hey, Stink.” Link looked up from his comic book. “What?” “You know what. You took a dollar off my dresser this morning.”

“Did not!”

She picked up the Mustang model I had been looking at. She held it out and started to close her big hand around it.

Link sat up and yelled, “Hey, leave that alone.” She smiled, and her smile looked very familiar to me. Then she said, “Here—catch!” and she tossed the model at Link.

Link caught it before it hit the bed. The girl said, “I know you took that dollar.” Link said, “You probably spent all your money on lipstick or something dumb. And you’re so stupid, you probably don’t even remember.”

She took two steps into the room. "Yeah well, see if you can remember this, Stink. If I ever find you in my room, you are dead." Then she looked at me. "And that goes for your twerpy little friends, too.""

(Chapter Nine-Surprises and Questions,

p. 43)

Criteria, Type, and Function of Bullying

Jake goes to Link's house to work on their project. Link has welcomed Jake with splashing water from a big balloon over Jake's head. Nevertheless, Jake is determined to go inside and finishes the school project with Link. When Jake comes in, Link's mother is there, and he finds her nice and smiley. Contrary to Jake's expectations, Link's room is a "***regular room***" with a lot of model cars, motorcycles, ships, and trains that Link has made. While the boys are in the room, Link's sister comes in with a sporty look. She says in a loud voice "***Hey, Stink.***", she means her brother Link. By this, siblings bullying is issued here as the elder daughter mocks her brother. Additionally, she says "***You know what. You took a dollar off my dresser this morning.***" accusing him of stealing her money. She also threatens her brother. The three characters here are Link, Jake, and Link's violent sister. The story's narrator focalizes both Link and his sister in a try to make 'the reader' comprehend where Link gets his bullying behavior from.

The criteria of bullying are available since Link's sister is older and consequently more powerful than her brother. she intentionally abuses him in order to get some money. She bullies him verbally using direct emotional type of bullying when she name-calls him ***Stink***, and a direct relational bullying when she humiliates and threatens Link in public. She aims at getting resources which are money, and to control her brother.

The incident in this extract is told from Jake's perspective and focalization is aimed at both Link and his bully sister. Link and his sister's relationship is being focalized to shed light on the type of bullying called '*sibling's bullying*' and its effect on the victim and how he conceptualizes the world around him specially when it comes to friendships.

Speech Acts

Firstly, on the EL, the narrator gives a thorough description of Link's sister by employing a representative SA of describing to convey to the reader that she bullies her brother repeatedly so that the narrator describes her by shadowy words like having ***big arms and shoulders*** and being ***tall and mad***. The narrator is indirectly using an expressive SA of attitude.

On the IL, Link's sister greets her brother with an offensive word making fun of his name. She uses an expressive SA of mocking. When Link asks her "**What?**", he uses a SA of asking; he wants to know the reason of her anger. She, one more time, adds that "**You know what. You took a dollar off my dresser this morning.**" and by this she uses a representative SA of accusing. She accused him of stealing her money. Link denies her accusation by saying "**Did not!**"; he implies a representative SA of denying.

On the EL, the narrator employs a representative speech act of informing in "**She picked up the Mustang model I had been looking at. She held it out and started to close her big hand around it.**". Link's sister tries to warn and frighten her brother by damaging his property and thus manifests her power over him. Link yells, "**Hey, leave that alone.**" And he uses a directive SA of requesting.

The last lines of the extract contain a commissive SA of threatening. Link's sister is threatening her brother as well as his friends not to enter her room in the following lines "**She took two steps into the room. "Yeah well, see if you can remember this, Stink. If I ever find you in my room, you are dead." Then she looked at me. "And that goes for your twerpy little friends, too."**"

Non-Observance of Maxims

First, and on the EL, the narrator intentionally flouts the maxim of quantity when he describes Link's sister in detail. The narrator here generates the implicature that she is a bully as her descriptions entails. Moreover, she is used to bully her brother for missing her private stuff. Secondly, flouting the maxim of quantity in this extract issues the trope of overstatement. The narrator emphatically describes Link's sister without even giving her a name in order to convey his evaluations and attitude toward bullies.

Link's sister flouts the quality maxim in accusing Link of stealing her money; she lacks evidence for her accusation. The implicature is that bullies seek to abuse their peers, or siblings no matter the reason. She additionally describes Link's friends as *twerpy* which is considered as a flouting of the quality maxim since she says something that is not true, and she lacks evidence for it. Besides, this non-observance entails a metaphor that is *twerpy* to describe her brother's friends.

Impoliteness Strategies

First, the narrator describes Link's sister as *mad* when he says, "***And she was mad***". Accordingly, the narrator employs a bald-on-record impoliteness strategy for he blatantly attacks her face. Moreover, Link's sister calls her brother *Stink* which is considered one of the strategies of positive impoliteness through calling the other names. She calls her brother such with the intention to humiliate him in front of his friend.

Link's sister threatens and frightens her brother using negative impoliteness strategy when she accuses him of stealing her money. She explicitly invades his personal space since she rushes into his room. As a defense, Link, the victim, attacks his sister verbally and describes her as stupid, and that she spends her money on lipsticks. Link addresses her older sister impolitely since he deploys a bald-on record strategy when he says "***You probably spent all your money on lipstick or something dumb. And you're so stupid, you probably don't even remember.***". He ridicules his sister by using the word *stupid*. Again, Link's sister abuses her brother verbally via threatening and frightening him deploying a negative impoliteness strategy of frightening.

٤,٢,١,٢ **Roxie and the Hooligans by Phyllis Reynolds Naylor**

Phyllis Reynolds Naylor is an American author who is specialized in young adult and children's fiction. Naylor is best known for her Shiloh children's novel quartet (which won the Newbery Medal in ١٩٩٢) and her "Alice" book series, which has been one of the most frequently disputed books of the previous decade ("Phyllis Reynolds Naylor," ٢٠٢٢, para. ١).

Roxie and The Hooligans is a short story about a fourth grader girl who enjoys sitting at her Uncle Dangerfoot's feet while he tells stories about the thrilling adventures he has had with his friend and fellow explorer, Lord Thistlebottom. Lord Thistlebottom's Book of *Pitfalls and How to Survive Them* has taught her everything she knows. But nothing she has learnt has prepared her for the bond of Hooligans who mistreat her at school. Roxie and her huge ears are being pursued by Helvetia and her gang of Hooligans, and there appears to be no way out. When they all wind up stranded on a small island together, trying to figure out how to survive and get back home, Roxie is the one who has the skills and knows what they need to do. When confronted with the challenge of being bullied because of her big ears, Roxie tries to answer the harsh words with a smile at first. When that does not work, she tries to figure out a means to simply avoid them on her own. With her clever, savvy, and can-do attitude, she gradually takes leadership of the group while they are trapped on the island, finally able to put everything she has learned from her adventuresome *Uncle Dangerfoot* into practice (Umlauf, ٢٠١٤).

Extract One

“Roxie had tried her best to smile and be friendly, but that only made the teasing worse.

“I think we ought to tape those ears to the sides of her head where they belong,” said Helvetia Hagus, a large-boned girl with a square face and a square frame who wore her kneesocks rolled down around her ankles.

“I think we ought to find something to hang on those ears,” said Simon Surly, who was as tall and skinny as a broom. When he was feeling nasty, his lips curled down on the left side and up on the right.

“I think we ought to find something to pour in those ears,” said Freddy Filch, a round, red-faced boy who wheezed when he talked.

Smoky Jo had eyes that positively gleamed, and her short hair circled her head like a barbed-wire fence. “I think we should hang her up by the ears!” she squealed, and they brayed and howled and cawed and squeaked some more.

Every day it happened again, only each day the hooligans crowded a little closer around Roxie.”

(Chapter One- Uncle Dangerfoot P. ۸)

Criteria, Type, and Function of Bullying

The story opens with Roxie, a nine-years-old girl, waiting eagerly for her *Uncle Dangerfoot* who is coming from a long travel in Australia. The house is all set for him, and her mother has prepared crumpets and jam for her brother; it is his favorite. Her uncle is a friend with *Lord Thistlebottom*, the famous writer of the book *“Lord Thistlebottom’s Book of Pitfalls and How to Survive Them.”* When he comes in the house, Roxie’s father welcomes him, and they all sit around his chair with Roxie sitting on the floor at his foot waiting for his stories about his last adventure in Australia.

Uncle Dangerfoot starts narrating his stories about how they survived dryness and dust, and how *Lord Thistlebottom* is brave and comforts his friend. Roxie wishes that she would have the courage that her uncle and *Lord Thistlebottom* have, so that she is no longer afraid of thunder, storms, and most importantly the group of Hooligans in her school. Roxie thinks that her ears are the reason, she describes them as *rounded, pink, and big*. She often tries to hide them, but they spring out like the ears of an elephant. She is ***“a perfectly average child in the fourth grade at Public School Number Thirty-Seven, her ears were the first thing anyone noticed when they looked at her and the only thing they seemed to remember.”*** The narrator of the story tells the story of Roxie and the group of Helvetia Hagus, another student in the same school who is used to tease Roxie. Helvetia has a bond of hooligans consisting of ***“Simon Surly,***

Freddy Filch, and the smallest, leanest, meanest hooligan of them all—a wiry little hornet of a girl called Smoky Jo.”

In the last lines of the extract, the narrator mentions that the teasing of Helvetia and her bond of hooligans occurs daily and, by this, the criteria of bullying as a repeated action are met. So that, the actions are considered as bullying. Another bullying criterion is available in this extract, Roxie gets hurt by their comments, and that they appear to enjoy making fun in teasing Roxie. The hooligans are intentionally hurting Roxie, and bullying is demanded to be intentionally perpetrated. The type of bullying is direct emotional, the subtype is taunting, and insults related to body shape. Helvetia and her group deliberately bully Roxie to ensure a powerful status over Roxie as well as among school students and to enjoy themselves.

The extracts portray a conversation taking place between Roxie and the band of hooligans with the narrator being the omniscient narrator who knows everything in the story and gives a thorough description of them. The voices of the hooligans are vocalized respectively when they tease Roxie and thus the author focalizes them with the aim of showing how mean the bullies can be and how they try to exercise their power over a weaker victim. On the EL, the narrator describes each one of the hooligans with descriptions like *square-faced* and a *broom*, and by this the author explicates his perspective toward bullies because those words echo the rude behavior they have.

Speech Acts

On the IL, Helvetia makes use of an expressive SA of mocking in ***“I think we ought to tape those ears to the sides of her head where they belong,”*** wherein Helvetia makes a fun statement of Roxie because Roxie has a big ear. She performs the SA indirectly since the direct utterance i.e., the locutionary act is a suggestion. Furthermore, on the EL, the narrator uses a representative SA of describing when he describes Helvetia as ***“, a large-boned girl with a square face and a square frame who wore her kneesocks rolled down around her ankles”***. This description is given by the narrator to the reader, and it uncovers the narrator’s attitude toward Helvetia. On the EL, Helvetia is described indirectly via an expressive SA of criticizing by the narrator as having *square frame and face* and this alludes to her cruel and tough nature. Additionally, her clothes and socks are untidy and messy which gives an allusion to her manners.

On the IL, Simon Surly is one of the hooligans who keeps taunting and teasing Roxie for her look. He comments “*I think we ought to find something to hang on those ears,*” using an expressive SA of mocking as he implicitly ridicules Roxie’s ears as big and that they can be used as a hang for things. He directly suggests but indirectly mocks. On the EL, the narrator uses a SA of describing as he describes Simon as “*as tall and skinny as a broom. When he was feeling nasty, his lips curled down on the left side and up on the right.*” The narrator, on the EL, tries to show the reader that he is criticizing via an indirect expressive speech act every member of the hooligans’ look and alludes to their bullying behavior toward Roxie.

Freddy, one of the hooligans, also makes fun of Roxie’s ears when he comments “*I think we ought to find something to pour in those ears,*”. Freddy employs, on the IL, an expressive SA of mocking. He mocks her ears by describing them as big and hollow implicitly by using an indirect SA. He even compares her ears to a cup or a glass that is used to drink tea or milk. On the EL, the narrator employs a representative SA of describing. The narrator describes Freddy as “*a round, red-faced boy who wheezed when he talked*”. The narrator’s description stands for the author’s view of Freddy and serves as an indirect SA act of criticizing and is a hint, since Freddy has a red face, to Freddy’s abusive behavior in the story.

The narrator describes Smoky Jo as having “*eyes that positively gleamed, and her short hair circled her head like a barbed-wire fence*”. He uses a representative SA of describing and implicitly implies an expressive SA of criticizing as he criticizes Jo’s appearance and by this, he gives a hint to her mean behavior toward Roxie. The *barbed-wire fence* is a metaphor to her unkind behavior toward Roxie. On the IL, Smoky Jo states “*I think we should hang her up by the ears!*”. She means Roxie by her speech using an expressive speech act of mocking, she is admitting that Roxie’s ears are so big to the point that they could use them hang her.

Non-Observance of Maxims

It is clear that on the EL the narrator transgresses the maxim of quantity; he provides a description of each member of the hooligans. His aim, by describing the hooligans as having face shapes that are *square* or *red-colored*, is to show that they are bad-mannered and unsympathetic to others. He does this by resorting to simile as when he compares Surly to a *broom*, and by a metaphor as in comparing Jo’s hair to a *barbed-wired fence*. By this, the trope of overstatement is issued, this trope is utilized to convey the evaluations of the narrator toward the bond of hooligans. Furthermore, Helvetia is being ironic in “*I think we ought to tape those*

ears to the sides of her head where they belong". She is stating something untrue breaking the quality maxim and issuing the trope of irony since she knows that Roxie's ears need not be taped.

Simon Surly is also implicitly comparing Roxie's ears to a hang i.e., something we hang clothes on; he says "*I think we ought to find something to hang on those ears*". He employs a metaphor by saying that her ears are a hang. He comes to this by non-obeying the maxim of quality and manner; Simon is providing untrue information and he is unclear and vague. Freddy uses another metaphor because he says that Roxie's ears can be used to pour something in. He comments "*I think we ought to find something to pour in those ears,*". This metaphor is due to the disobeying of quality maxim.

Smoky Jo says that "*I think we should hang her up by the ears!*". She refers to Roxie by her speech implying a fun statement that Roxie has a very big ear. The metaphor her is that Roxie's ears are ropes that can be hanged and Jo is disobeying the quality maxim in her speech.

Impoliteness Strategies

Helvetia uses a negative impoliteness strategy when she describes Roxie as having big ears that need to be taped back to return to its normal place. Helvetia uses ridiculing and scorning to mock Roxie's ears. Simon Surly uses a scornful tone with the intent to belittle and humiliate Roxie. He shows his disdain toward Roxie when he criticizes her ears as so big saying that they should hang something on it. He utilizes a negative impoliteness strategy. The narrator compares Simon to a *broom*; employing that he is unsympathetic and hard-hearted boy by resorting to a negative impoliteness strategy of being contemptuous.

Later, Freddy uses a negative impoliteness strategy by saying in a disdainful manner that Roxie's ears seem like cups or mugs, and he wants to pour something into them. Smoky Jo uses a derogatory statement of negative impoliteness strategy when she makes the remark that Roxie should be hanged by her ears implying that they are excessively large. The narrator intrudes via resorting to sarcasm impoliteness to mock Jo's character through describing her hair when he says, "*and her short hair circled her head like a barbed-wire fence.*" The narrator is moreover scornful to the hooligans. He associates them with a negative aspect when he describes their screaming as animals' squeaks in "*she squealed, and they brayed and howled and cawed and squeaked some more.*" The narrator employs negative impoliteness strategy.

Each member of the hooligan group has made fun of Roxie by pointing out how enormous her ears are, so repeating the same implied criticism of Roxie's ears. They use negative impoliteness strategies to demonstrate their dominance over Roxie and their contempt for her. Roxie remains calm and does not resort to any impoliteness strategy.

Extract Two

“And then Roxie saw them—the hooligans—coming through the gate. Freddy Filch was holding something gray under one arm, and Smoky Jo was waving something white in the air.

“What have they got?” Norman asked, squinting his eyes. “I don’t know. Smoky Jo looks like she’s carrying a flag, maybe,” said Roxie. And she began to hope. A truce flag, perhaps? A peace flag?

The hooligans were yelling. “What are they saying?” asked Norman.

“I’m not sure,” said Roxie.

The hooligans came straight toward them. Smoky Jo was not waving a flag at all. She was waving a pair of her brother’s underpants, and Freddy, strangely, was carrying a carton of eggs. “Hey, Roxie!” said Helvetia. “We figured your head was cold.” “Yeah, Roxie. You need a cap!” said Simon Surly.

“Your ears will just fit through the leg holes,” said Smoky Jo, swinging the underpants around and around over her head like a lasso.

“And then,” said Freddy Filch, “we’re going to glue those pants to your head with eggs. You’ll be the Slimy Creature from Public School Number Thirty-Seven.””

(Chapter Two-HELVETIA’S HOOLIGANS, p. 11-12)

Criteria, Type, and Function of Bullying

Roxie is repeatedly subjected to the dreadful, scornful, and mocking behavior of Helvetia’s Hooligans. She is unable to tell her parents since she is the niece of a brave man who has endured sandstorms and avalanches. She is used to read *Lord Thistlebottom’s* book which includes a set of advice to follow in difficult situations but the only situation she can never handle is Helvetia and her band of Hooligans who keeps teasing her.

Every morning Roxie puts on her school uniform and kisses her parents without showing them that she is exposed to mistreatment in school. She tries to go very early to school so that she does not meet the hooligans. She asks her teacher to come early and dusts the erasers, and she thinks of staying very late after school. Nevertheless, the hooligans are waiting for her to tape her ears and hang their books on them.

Roxie has only one friend, Norman, who is a large boy wearing thick glasses, and he is also intimidated by Helvetia and the hooligans. They steal his glasses that he cannot even see

anything. Roxie and her friend Norman sit watching the group of hooligans coming in holding some stuff. Roxie hopes that they are carrying a truce flag. In fact, Smoky is carrying her brother's underpants and Freddy is carrying a carton of eggs. They try to cover her ears with the underpants and glue them in with the eggs. Their bullying behavior is repeated since they have previously bullied Roxie. They are enjoying the process of making fun of Roxie. They aim at hurting and frighten her.

The type of bullying in these lines is a direct emotional and relational bullying, the hooligans taunt, humiliate, and made insulting remarks about Roxie publicly. They do so because they opt for control over Roxie and her friend Norman and to get popular.

The incidents are told by the omniscient narrator and consequently the voices of the characters are focalized to focus the reader's attention on how Roxie and her friend Norman fears the hooligans, and the hooligans are depicted as controlling and rude.

Speech Acts

On the EL, the narrator makes certain statements about Roxie and her friend Norman, he uses a representative SA of informing. The narrator informs the reader that Roxie and her friend both are victims of the Hooligan's activities. Then, the narrator informs the reader via a representative SA of informing that the hooligans are carrying underpants and eggs to abuse Roxie.

On the IL, Roxie uses a direct expressive SA of wishing when she wishes that the hooligans are carrying a truce flag, this implies that she is afraid of them and wants their maltreatment to end. On the EL, the narrator utilizes a representative SA of informing. He informs the readers that what the hooligans is carrying is a carton of eggs and underpants. As such, the narrator indirectly implies a representative SA of predicting as he predicts that the hooligans are going to make troubles.

Helvetia makes an expressive SA of greeting. She greets Roxie and implicitly she uses a commissive SA of warning in "*Hey, Roxie!*". Helvetia then adds "*We figured your head was cold.*" Using a representative SA of predicting, while at the same time Helvetia is utilizing irony since she knows well that Roxie is not feeling cold.

Simon Surly then comments making use of another SA of predicting when he says "*Yeah, Roxie. You need a cap!*". He predicts that Roxie needs a cap to cover her head since she has a very big ears that she gets cold fast. Simon is implying an expressive SA of mocking as if

he says that Roxie's ears are big and funny. Smoky Jo says, "***Your ears will just fit through the leg holes,***" and by this she uses an expressive SA of mocking.

On the EL, the narrator states by employing a representative SA of informing that Smoky Jo is swinging the underpants like a lasso, and by this he is employing a clarification trope of simile. The narrator employs simile here to clarify the way Smoky Jo holds and swings the pants as if she is threatening Roxie. Freddy, one of the hooligans, and on the IL, tells Roxie that "***we're going to glue those pants to your head with eggs. You'll be the Slimy Creature from Public School Number Thirty-Seven.***". Freddy's speech includes an indirect directive SA of threatening. Freddy threatens Roxie that he will use the eggs to glue the pants on her head making her look like a slimy creature. Freddy also employs a metaphoric expression "***Slimy Creature***". He threatens Roxie that he will throw the eggs on her head and hair to look terrible and make a joke of her. This metaphor serves as an indication of the hooligans' attitude toward Roxie

Non-Observance of Maxims

On the IL, Helvetia is breaking the quality maxim and resorts to irony since her statement about Roxie feeling cold lacks honesty. Simon breaks the quantity maxim as he repeats Helvetia's statement, and by this he resorts to the trope of overstatement. The benefit of using this trope is to emphasize Helvetia and Simon's opinion of Roxie's ears.

Smoky Jo's statement is considered a flouting of the maxim of quality because in "***Your ears will just fit through the leg holes,***" is a statement that lacks sincerity since Roxie's ears are not that big and Simon's inferred meaning is a criticism to Roxie and a direct insult. By this, Smoky Jo's speech includes an understatement since she provides insincere information, but it is at the same time informative because her aim is to make fun of Roxie.

The narrator, on the EL, provides a detailed information of how Simon is carrying the lasso, he mentions "***swinging the underpants around and around over her head like a lasso.***" This is a clear example of the quantity maxim flouting since there is a detailed description. This issues an overstatement on the side of the narrator with the aim of making the reader comprehend the situation.

The metaphor issued by Freddy when he threatens Roxie in "***we're going to glue those pants to your head with eggs. You'll be the Slimy Creature from Public School Number***

Thirty-Seven.” is *slimy creature*, Freddy flouts the manner and quality maxims as the sentence is unnecessarily prolix.

Impoliteness Strategies

Firstly, Helvetia behaves impolitely when she tells Roxie “*We figured your head was cold.*”. Helvetia utilizes a sarcasm impoliteness strategy because she is ironic in her statement. Helvetia is insincere in her speech since she does not actually care about Roxie and about her feelings, she just wants to make fun of her and mock her. The implicature issued here by Helvetia’s ironic speech is counted as a sarcasm impoliteness. The same applies to Simon’s statement when he tells Roxie “*Yeah, Roxie. You need a cap!*”. Simon uses irony since he does not care for Roxie’s status or emotional state. He uses a sarcasm impoliteness strategy.

Smoky Jo is also behaving impolitely toward Roxie when she says, “*Your ears will just fit through the leg holes,*”. Smoky Jo utilizes negative impoliteness strategy since she is scornful and ridiculing. Freddy Filch uses derogatory word when he states “*we’re going to glue those pants to your head with eggs. You’ll be the Slimy Creature from Public School Number Thirty-Seven.*”. Freddy utilizes a negative impoliteness strategy since he tries to frighten Roxie and instill a belief that action injurious to her will occur. The phrase *slimy creature* that Freddy uses to describe Roxie is counted as a positive impoliteness strategy, specifically, the sub-strategy of name-calling. The narrator and the victim appear to employ no impoliteness strategy.

Extract Three

“The barge had an acre of garbage on it, from dozens and dozens of Dumpsters, and though it was open at the top so that Roxie could see the sky, the sides were steep and slippery with the stinky mix of rotten sausage and spoiled fruit. Whenever the hooligans emerged from the stuff, a hand bobbing up here, a leg over there, they looked like slimy sausages themselves, their hair plastered to their heads with hamburger grease.

“We’ll get you, Roxie Warbler!” they bellowed, spitting out bits of moldy cheese and fish scales.

“We’ll throttle your engine!” cried Simon Surly.

“We’ll blow your whistle!” yelled Freddy Filch.

“We’ll stop your clock!” screeched Smoky Jo.

On and on the barge went, farther and farther out into the ocean, as Roxie and the hooligans tried to stay on top of the mess.”

(Chapter Three- Into the Sea-p. ١٧)

Criteria, Type, and Function of Bullying

In this excerpt, Norman advises Roxie to run away to escape the hooligans. Roxie tries to escape but the hooligans close the gates, and they try to throw stones at her. Roxie remembers the advice “*avoid gunfire, run in a zigzag line*” which is written in Lord Thistledown book. She tries to enter the building through a window, but she finds that Freddy is shooting her with eggs. Then she scrambles into one of the trash cans. The hooligans follow her throwing all the eggs at her knees and shoes. Finally, the hooligans all fall into the garbage bins having no idea the bins have been put onto the back of a truck and is about to roll down the highway into the sea. When Roxie pops out of the garbage, she finds Helvetia and the other hooligans in the same pile of garbage and they start threatening her as usual, they later know that they are on a barge carrying tons of garbage.

Roxie is treated viciously by the hooligans as they threaten her respectively because they believe that she is responsible for their situation. They have previously threat, humiliate, and mock Roxie so that their teasing to Roxie is repeated and intentional. They also aim at hurting her. Therefore, these lines in the extract are counted as bullying since the bullying criteria are present. The hooligans are more powerful since they exceed her in number.

The type of bullying is direct, and it is at the same time considered as an emotional bullying since it aims at destroying Roxie’s self-concept. Emotional bullying includes threatening and insulting remarks as subtypes. The hooligans aim at gaining dominance over Roxie.

Speech Acts

To start with, the narrator describes on the EI how the hooligans are looking like while they are inside the garbage. The narrator has provided a thorough description of their state “*Whenever the hooligans emerged from the stuff, hand bobbing up here, a leg over there, they looked like slimy sausages themselves*”. He is clearly making use of a representative SA of describing. The SA of describing gives rise to the trope of simile; the narrator compared the hooligans to ‘*slimy sausages*’ using the word ‘*like*’ to accomplish this trope. The narrator keeps describing the hooligans as something resembling greasy object when he mentions that “*their hair plastered to their heads with hamburger grease.*” The narrator in this statement is employing a metaphor via using the speech act of describing. The metaphor is ***greasy object***.

When they pop out of the trash and spot Roxie among them, the hooligans have all started to threaten Roxie and they make use of a commissive SA of threatening on the IL. Simon

Surly utilizes a commissive SA of threatening when he says “*We’ll throttle your engine!*”, and by this he indirectly issues a metaphor as he describes Roxie as an engine that he will *throttle*. Furthermore, Freddy makes use of another commissive SA of threatening when he describes Roxie as a whistle that he will blow. Blowing her denotes something bad that he will punish Roxie because they think she is the reason they end up inside a barge of garbage in the middle of the ocean. Additionally, the word *whistle* is a metaphor employed by Freddy to describe Roxie that is issued out of threatening her via an indirect SA.

The chain of threats continues as Smoky Jo yells “*We’ll stop your clock!*”, the same applies to Smoky’s statement. Just like her fellow hooligans, Smoky is threatening Roxie via a commissive SA. In addition, by this another metaphor is manifested when she describes Roxie as a clock and that she is going to stop her or, more clearly, she is going to hurt Roxie. The direct SA of threatening serves to imply a threat to Roxie and to humiliate her by describing her as a *clock*.

Non-Observance of Maxims

The narrator describes the hooligans’ look when they are in the garbage and his description is detailed. Thus, on the EL, the narrator does not observe the quantity maxim and as a result; the trope of overstatement emerges. The function of overstating the hooligans’ look is to deliver the narrator’s attitude toward them as well as his evaluations. The hooligans seem suited to be in the Garbage. This violation leads also to the emergence of two metaphors, namely the ‘*slimy sausages*’ and the ‘*greasy object*’.

The hooligans threat Roxie one by one and they all flout the quality maxim. Firstly, Simon Surly calls her as an *engine* and this is not true at all. The word *engine* is a metaphor on the IL. Freddy calls Roxie a *whistle* and it goes in line with Simon’s statement because it lacks honesty and thus considered as a floating of the quality maxim that leads to a metaphoric expression ‘*whistle*’. Smoky Jo takes part in the process breaking the quality maxim as well when describing Roxie as a *clock*. The same goes for the word clock as it is also regarded as a metaphor. Roxie is not really a *clock*, but she is compared to a clock via metaphor.

Impoliteness Strategies

Firstly, the narrator depicts the hooligans’ state while they are in the garbage barge. He links them to slimy things and their hair as disgusting and greasy. He deploys a negative

impoliteness strategy of scorning and ridiculing since his description hints at the hooligans' characters as ill-mannered and offensive.

Furthermore, the hooligans use different impoliteness strategies in this extract. Firstly, they threaten Roxie when saying “*We’ll get you, Roxie Warbler!*”, and a threat is considered a bald-on-record impoliteness because it is performed directly and clearly. Simultaneously, they employ a negative impoliteness strategy because they frighten Roxie and try to instill a belief that injurious action will occur to her. Simon, Freddy, and Smoky Jo have performed a bold-on-record impoliteness three times respectively when they threaten Roxie. They find themselves in a horrible place in the middle of the ocean when they have nowhere to resort to, so they blame Roxie trying to threaten and frighten her. They try to emphasize their relative power over Roxie via employing different impoliteness strategies to frighten her. In return, Roxie does not deploy an impoliteness strategy.

Extract Four

“When she reached some woods beyond the sea grass, she headed for a tall tree and began to climb—up, up—until she reached the highest branches. And there she clung, frightened and exhausted, too tired to go on.

The hooligans followed as far as the tree, but no one tried to climb it. They were too worn out and, most of all, they were thirsty. They sank down on the ground and leaned against the trunk, trying to catch their breath.

Finally Helvetia said, “She can’t stay up there forever. And when she comes down, we’ll get her, all right. We’ll fix her wagon!”

“We’ll punch out her lights!” growled Simon Surly.

“We’ll clear her deck!” panted Freddy Filch.

“We’ll clean her plate!” squeaked Smoky Jo.”

(Chapter Three- Into the Sea-p. 14-19)

Criteria, Type, and Function of Bullying

The children realize they are in a big trouble and as soon as they spot an island Roxie and the hooligans start swimming toward it because they know how to swim. The hooligan’s anger has increased, and they have not forgotten chasing Roxie. Roxie manages to surpass Simon and Helvetia to the land because she has been trying consistently to remind herself of the advice that she has read in Lord Thistlebottom’s book. Roxie heads for a tall tree and climbs it, she rests on the highest branch. Helvetia and the hooligans are too tired to chase Roxie and they sit under the tree trying to catch their breath.

The criteria of bullying i.e., the imbalance of power between Roxie and Helvetia's hooligans, the intention to abuse and hurt Roxie with no justification, and the repeated action are present in this extract. The bullying is direct and emotional; the hooligans target Roxie's self-image. As to the subtype, threatening, name-calling, and insulting remarks are manifested. The hooligans' aim is to manifest their power and to control Roxie.

Speech Acts

On the EL, the narrator describes how Roxie reaches the shore and climbs the tree when she has been very exhausted using a representative SA of describing. He states how frightened Roxie is of the hooligans so that she will not get down no matter what. The narrator keeps on his description of the hooligans as being tired and thirsty. Even though, Helvetia and the hooligans are behaving maliciously to Roxie, and the narrator implies an irony by this. The narrator's description of the hooligans and how much they are tired contrasts with their continuing teasing to Roxie.

On the IL, Helvetia is still contemptuous and insolent, she remarks "***She can't stay up there forever. And when she comes down, we'll get her, all right. We'll fix her wagon!***". Helvetia's speech is a direct commissive SA of threatening. Helvetia is mean and she blames Roxie for being cast away in a foreign island. Helvetia compares Roxie to a ***wagon*** and by this she utilizes a metaphor, and that she is going to fix her i.e., she is going to punish Roxie seriously.

Then, Simon Surly says, "***We'll punch out her lights!***", and his apparent normal declarative statement has the force of a direct commissive SA of threatening. Additionally, Simon is scornful, he uses an expressive SA of mocking. A metaphor is issued using the indirect speech acts which it is deduced as if Simon is saying that Roxie is an ***old car*** and he is going to punch out its lights, i.e., he is going to torture Roxie.

Freddy continues the scornful manner utilizing, by his statement "***We'll clear her deck!***", a commissive SA of threatening. He also uses a metaphor since Roxie is compared to a ***vehicle*** that has a filth and needs cleaning. Additionally, smoky Jo uses an indirect commissive SA of threatening when she comments "***We'll clean her plate!***".

Non-Observance of Maxims

Obviously, the quality maxim is flouted by the band of hooligans while they threaten Roxie. Helvetia compares Roxie to a wagon, and this is a dishonest statement. Simon compares

Roxie to an *old car* and by this a metaphor is generated. Besides, Simon is violating the quality maxim as his comparison lacks credibility. Freddy and Smoky Jo is also ignorant of the quality maxim, speaking out of no evidence, and producing two metaphors. The metaphors serve the function of amplification to their opinion of Roxie.

Impoliteness Strategies

when Helvetia says, “***She can’t stay up there forever. And when she comes down, we’ll get her, all right. We’ll fix her wagon!***”, she employs a bald-on-record impoliteness because she is overtly threatening Roxie. Simon Surly comments “***We’ll punch out her lights!***”, he employs a bald-on-record impoliteness.

The narrator compares Simon’s voice to a dog’s bark when he says, “***growled Simon Surly***”. By this, he utilizes a negative impoliteness strategy by comparing Simon to a dog i.e., a negative aspect.

Then, Freddy Filch threatens Roxie again by saying “***We’ll clear her deck!***” and employing a sarcasm impoliteness since his intention is not to clear something but to inflict harm in Roxie. The narrator deploys a negative impoliteness strategy via associating Freddy to a negative concept, a dog, because the word *pant* refers to a dog’s breath.

“***We’ll clean her plate!***”, squeaks Smoky Jo. She resorts to a sarcasm impoliteness. Every member of the hooligan band shows his/her disdain to Roxie clearly and directly. The hooligans threaten and mock Roxie by comparing her to a wagon, old car, an old bus.

Extract Five

““Hey, Big Ears, how do you know so much about it?” asked Helvetia.

“Oh, I just read it in a book,” Roxie answered.

“What book?” asked Simon.

“Lord Thistlebottom’s Book of Pitfalls and How to Survive Them,” Roxie said.

“Lord Thistlebottom, the famous explorer?” said Simon.

“You read his book?” asked Helvetia. And all the hooligans began to laugh.

“She should read a book called How to Walk to School Without Getting Creamed,” said Simon.

“She’s so scared of us, she spent the night in a tree!” squeaked Smoky Jo. Freddy was the only one who didn’t taunt her. Roxie looked around at her tormentors and then at the rotten log.

“Grub sandwich, anyone?” she asked.”

There wasn’t any more laughing after that.”

(Chapter Five- A Slimy Sandwich-p.۳۲)

Criteria, Type, and Function of Bullying

Time passes and it becomes dark while Roxie is still up on the tree. She thinks of climbing down and run away but she is afraid of the night creatures. Suddenly she hears a sound of a boy that is not one of the hooligans. Helvetia asks Roxie to look for water because they are thirsty but there are no ponds, only trees and grass. Roxie sees something else; she sees two men carrying knives heading to the island. The two men are wearing dirty jeans and torn out T-shirts. When Roxie sees the men approaching, she warns the hooligans, so they hide themselves among the trees. The men are thieves who have stolen one million and run away to hide in the island.

The men disappear and the kids are relieved. Roxie finds a way to get down the tree. She tells the hooligans that she is going to eat anything; she eats a caterpillar rapped in a leaf. When the hooligans are surprised of her action, she tells them that she reads this advice in “*Lord Thistlebottom’s Book of Pitfalls and How to Survive Them*”. The hooligans then taunt her and make fun of her.

The criteria of bullying are present sine there is an imbalance of power, an enjoyment in teasing and taunting, and this teasing is unjustifiable. Furthermore, the action is repeated, and it is an important criterion used to regard the action as bullying. Bullying is performed directly. Emotional bullying is utilized since there is taunting and name-calling. The mockers intend to gain power and control.

Speech Acts

The extract is depicted as a conversation going on between Roxie and Helvetia’s band on the IL. Helvetia asks Roxie “***Hey, Big Ears, how do you know so much about it?***” wherein she utilizes a directive SA of asking. She asks Roxie where she gets her information from, and at the same time is mocking her appearance. Helvetia explicitly uses an expressive SA of mocking when she calls Roxie “***Big ears***”. Simultaneously, Helvetia employs a metaphor; she compares Roxie to ***big ears***. Roxie answers Helvetia with a representative SA of answering. Simon asks about Roxie’s information using a directive SA of asking. Roxie answers him that she has read “***Lord Thistlebottom’s Book of Pitfalls and How to Survive Them***”.

Helvetia mocks Roxie when she hears that Roxie has read the book of the famous explorer. She says, “***You read his book?***”. This question entails an indirect expressive SA of mocking making everyone laughs. Simon is also scornful and is utilizing an expressive SA of mocking when he says, “***She should read a book called How to Walk to School Without Getting***

Creamed,” Smoky Jo mocks Roxie via an expressive SA of criticizing in “*She’s so scared of us, she spent the night in a tree!*”.

Non-Observance of Maxims

Helvetia disobeys the manner maxim and generates a metaphor out of the flouting of the manner maxim. Helvetia uses an obscure language to scorn and mock Roxie. She also flouts the quantity maxim when she comments “*You read his book?*”. Her implied meaning is to make fun of Roxie and her answer. Simon breaks the maxim of relevance and quality since his comment does not pertain to the subject; he says, “*She should read a book called How to Walk to School Without Getting Creamed*,”. His intentions are evident and directed toward making Roxie feel less significant and embarrassed. An irony is generated by Simon’s speech.

Impoliteness Strategies

A positive impoliteness strategy is utilized when Helvetia calls Roxie “*big ears*”; she uses a name-calling strategy to embarrass and belittle Roxie. Helvetia additionally ridicules Roxie via a negative impoliteness strategy of personalizing; she employs the pronoun *you* in addressing Roxie. When Simon remarks “*She should read a book called How to Walk to School Without Getting Creamed*,” he deploys sarcasm impoliteness strategy given that his real meaning is taunting Roxie. Roxie is also belittled by Smoky Jo when Jo says, “*She’s so scared of us, she spent the night in a tree!*”; she resorts to take advantage of positive impoliteness of being contemptuous.

Furthermore, the narrator compares Smoky Jo’s sound to a *squeak* and by this he utilizes a negative impoliteness strategy of associating the other with a negative aspect. The narrator’s aim is to evaluate the characters especially the bullies in the story.

٤,٢,١,٣ How to Be Cool in The Third Grade by Betsy Duffey

How to Be Cool in The Third Grade is a story written by Betsy Duffey, an American writer, in ١٩٩٩. The narrator tells the story of Robbie, a third grader student. Robbie is going to start the new school year, and he keeps dreaming of being cool in the third grade. Robbie thinks of the new school year as a wiped chalkboard that he can write anything on. His real name is Robert, and he does not like when his mother calls him Robbie; he believes it is not cool. He starts making notes about how to be cool in the third grade in his spiral notebook.

The first thing Robbie thinks of is getting rid of the *Robbie* baby name. Robbie’s mum is indifferent to these details. He likes to wear jeans like the other students, but his mother brings

him shorts with long stripped socks. His desire to be cool is set and some steps need to be taken. In the morning, his mum gets him to the school bus, kisses him, and takes some pictures of her son. Robert is unable to say no to his mother, but he implicitly wishes he could. Bo Haney is the meanest kid in the third grade. He has done terrible things to other kids, and everyone tries to avoid him. Bo nicknames Robbie as **Wobby**. At the end of the story, Robbie is assigned by his teacher as a reading helper to Bo and their relationship is bridged.

Extract One

“Slowly Robbie continued down the aisle. Before he could get all the way to the back of the bus the bus lurched forward.

Then it happened.

Later, Robbie could not tell exactly what had happened. All he knew was, one second he was standing, and the next second he was sitting.

The problem was that he was not sitting in an empty seat. The problem was that he was sitting in Bo Haney’s seat. Worse than that, he was sitting on Bo Haney’s lap. The entire bus was silent for a second. Then Bo’s voice broke the silence.

“Hey, Wobbie,” said Bo, “Hey, Baby Wobbie!”

He pushed Robbie down to the floor. Robbie was so surprised that he sat on the floor and could not say a word.

“This seat is taken!”

Then Robbie got up and stumbled backward, trying to get his balance. He tried to think of something to say. He couldn’t think of a single word.

With his mouth wide open, he stood looking at Bo. “Heh, heh, heh,” Bo laughed. “Can’t you talk, Baby Wobbie? Can’t the widdle baby say ‘goo goo’?”

Bo turned around and looked at the other kids on the bus. A few of them laughed with Bo.

“Don’t let it happen again, Wobbie.”

Somehow Robbie’s legs began to move. He passed the other seats of the bus without looking up.”

(Chapter Four- Bo Haney, p. 24- 25)

Criteria, Type, and Function of Bullying

On the bus, he sees Bo Haney. Bo Haney is the meanest kid in the third grade. He has done terrible things to other kids, and everyone tries to avoid him. Suddenly, the bus lurches forward, and Robert finds himself in Bo Haney’s lap. Then, Bo makes fun of Robert calling him a funny name that make other kids laugh.

There are several criteria of bullying in this extract. First, there is an imbalance of power between Robbie and Bo since Bo is well known and popular in the school, and the popularity is depicted as a powerful trait. Bo is also enjoying teasing and taunting Robert. The teasing of Bo is

unjustifiable because Robbie falls in his lap accidentally with no aim to be reacted to in this cynical way.

The bullying presented by Bo to Robert is both direct emotional and direct relational bullying. In particular, Bo performs name-calling, taunting, insulting, and threatening in public. Bo's actions make everyone in the bus laughs at Robert. Such actions are performed for the sake of gaining power over another and to sustain one's relative control and promote reputation among school children.

The story is told from the omniscient narrator point of view. In this extract, Bo's voice is being heard and thus it is focalized by the narrator with the intention that the readers notice how Bo Haney behaves rudely toward Robbie. It serves to explicate the author's perspective and attitude regarding mean persons.

Speech Acts

In the extract under scrutiny, the narrator reports, on the EL, that Robert is accidentally thrown into Bo's lap; a representative SA of informing is utilized. The narrator is informing the reader what has happened in the school bus. The narrator, in "***Worse than that, he was sitting on Bo Haney's lap***" uses a representative SA of predicting given that he predicts that what occurs is something awful and something worse will happen to Robert. Then, on the IL, Bo breaks the silence via issuing an expressive SA of mocking when he says "***Hey, Wobbie,***". Bo continues his scornful behavior when he adds "***Hey, Baby Wobbie!***", and by this Bo has utilized another indirect expressive SA of mocking as he mocks Robert and calls him ***baby*** and ***wobbie*** respectively. Bo belittles Robert through turning his name into a funny version. The narrator intrudes making a representative SA of describing to give an image of how Bo pushes Robert that he falls, and he cannot say a word. Bo issues a commissive SA of warning as he reminds Robert that "***This seat is taken!***". The narrator intrudes again supplying another representative SA of describing; he describes how shocked Robert is that he does not say a word.

Bo does not give up and goes on insulting Robert's reaction. He remarks "***Heh, heh, heh, can't you talk, Baby Wobbie? Can't the widdle baby say 'goo goo'?***" with a laugh. Bo is applying an expressive SA of insulting because he likens Robert to a ***baby*** which is a clear metaphor used to demean and make fun of Robert. Another metaphor is generated by Bo's sarcastic commentary: the phrase ***widdle baby***. Bo makes his last speech act directed to Robert;

he warns Robert not to do the same thing once again. Bo employs a commissive SA of threatening.

Non-Observance of Maxims

The narrator on the EL fails to observe the quantity maxim because he over describes Robert's movement into the bus. This non-observance leads to an overstatement that aims at proving Roberts unintended actions and naiveté. Bo's statement lacks the quality maxim and hence untruthful. He calls Robert as ***baby*** as a metaphor, and it is certainly not the case. Bo is eager to disturb others, so he uses these diminutive words to degrade Robert and eventually increases his reputation among other kids. Bo's non-observance of the quality maxim issues a metaphor which is evidenced in the words ***Wobby*** and ***baby***. The maxim of relevance is also flouted when Bo reacts "***This seat is taken!***". Robert's aim is not the seat and therefore Bo's statement is irrelevant to the situation. Bo mocks Robert when he says "***Can't you talk, Baby Wobbie? Can't the widdle baby say 'goo goo'?***", he flouts the quality and manner maxims; he uses untrue information accompanied by obscure words. The metaphors generated by these flouting is ***Baby Wobbie*** and ***widdle baby***.

Impoliteness Strategies

Bo's behavior to Robert is full of mocking and taunting. Bo calls Robert names like ***Wobby, Baby, Baby Wobbie***, and ***widdle baby***. The impoliteness strategy utilized here is positive impoliteness which encompasses calling the other names. Moreover, Bo tells Robbie "***Can't you talk, Baby Wobbie? Can't the widdle baby say 'goo goo'?***". Bo utilizes a positive impoliteness strategy when he calls Robbie ***Baby Wobbie***; he follows a name-calling strategy. Another impoliteness strategy is applied by Bo when he uses diminutives to refer to Robbie; he follows a negative impoliteness strategy. Bo threatens Robert "***Don't let it happen again, Wobbie.***", the threatening is performed via resorting to negative impoliteness strategy. The victim and the narrator do not use any impoliteness strategy.

Extract Two

"Hey, it's Wobbie!" shouted a familiar voice as Robbie made his way back to an empty seat. Bo had not forgotten.

"Yoo-hoo, Wobbie!"

Robbie opened his backpack and took out his school supplies. When he came to his notebook he opened it and peeked at his list.

"Psst! Hey, Wobbie." He heard Bo call him but he didn't look up. Each time Bo called him Wobbie, Robbie felt a little smaller."

(Chapter Five- One Bad Apple, p. 41)

Criteria, Type, and Function of Bullying

Unfortunately for Robbie, he has got the same teacher as Bo; they are in the same class. Robbie does not want to be in the same class with Bo, but his friend comforts him. When they enter the class, Bo calls him **Wobby**, the same name he has utilized in the bus. Intentionally, with enjoyment, and repeatedly Bo makes fun of Robbie's name making him feel less significant. Robert feels that this name is attached to him for the reason that whenever Bo name-calls a boy or a girl; the name will be stuck to them, and everyone will call them so. Bo's act is considered as bullying based on these criteria.

The type of Bo's bullying is direct, emotional, and relational at the same time. Bo name-calls Robert as **wobby** and taunt him, which is a strategy of emotional bullying. Relationally, Bo is ruining Robert's status by getting everyone laughs at him and name-calls him. Gaining reputation and managing to get power and control are the objectives of bullying.

Speech Acts

On the IL, Bo employs an expressive SA of mocking when he calls Robbie **wobby**. Bo reminds Robbie of the time when he has fallen in the bus; his intent is to remind Robert that he has not forgotten what has happened on the bus. Then the narrator, on the EL, illustrates via using an expressive SA of criticizing that "**Bo had not forgotten**". On the EL, the narrator, by employing a representative SA of stating, states how Robbie behaves after Bo's mockery statement.

Bo replicates his contemptuous statement when he says "**Psst! Hey, Wobbie.**" By using an expressive SA of mocking. The narrator comments "**He heard Bo call him, but he didn't look up. Each time Bo called him Wobbie, Robbie felt a little smaller**". He employs SA of blaming; he blames Bo indirectly of Robert's feelings.

Non-Observance of Maxims

The flouting of the quality maxim is spotted by Bo's mocking to Robert. Bo intentionally flouts the quality maxim to imply taunting and belittling toward Robbie. The maxim is flouted because there is no clear evidence that Robbie has a new name which is '**wobbie**'. Bo renames Robert as **Wobbie** when he says "**Yoo-hoo, Wobbie!**"; flouting the same maxim of quality with the same reason that he lacks evidence for his name-calling action.

On the side of the narrator, the quantity maxim is flouted because he enlists Robbie's actions one by one and the implicature is to emphasize Robbie's feelings of degradation. The narrator thus engenders an overstatement emphasis trope.

Impoliteness Strategies

The extract includes vivid impolite utterances. Bo is rude to Robbie when he calls him **Wobbie**, he is manipulating his nick name, *Robbie*. He employs a positive impoliteness strategy. The impoliteness strategy operated here is positive impoliteness which covers how someone *call the other names*.

Extract Three

“Bo had noticed Robbie’s Super Heroes underwear in the boys’ bathroom just after lunch.

“Hey, Wobbie,” he had called to Robbie, “what’s that on your underwear?” Robbie was tucking in his shirt. He looked down at his underwear with a puzzled look. He hadn’t spilled anything at lunch. What could Bo be talking about?

“Nothing,” he answered. “Yes, there i-i-is!” said Bo.

Robbie didn’t like the sound of Bo’s voice. It had a teasing kind of sound to it. Bo had managed to get the attention of all the other boys in the bathroom. They all stopped washing their hands and looked over at Robbie and Bo.

“Does Baby Wobbie have widdle Super Heroes on his undies?” Bo asked in a baby voice.

Two boys at the sink snickered.”

(Chapter Six- The Underwear Problem, pp. 32-

33)

Criteria, Type, and Function of Bullying

Robbie remembered the names Bo gives to some kids last year. Bo has changed the name of Mary Jacobs to *Squeaky* since her performance of the Pledge of Allegiance, the name of Albert into *Al-Burp*, Katie Bernard to *Katie Barnyard*. Now it's Robbie's turn to be name changed into **Wobbie**. Being cool is harder than he thinks it. During lunch time when Robbie is in the school bathroom; Bo has caught sight of Robbie's underwear which is a *Super Heroes undies*. That is not something that Bo will ignore so he starts asking Robbie about them and Robbie does not even realize what is wrong with his undies. Bo takes it as a chance to make fun of Robbie and to make others in the bathroom notice and laugh at Robbie. Bo even compares Robbie to a baby by imitating a baby voice when he talks to him.

The imbalance of power, Bo's frequent acts of derision, the evident enjoyment while teasing Robbie, the unjustifiable teasing and taunting, and the deliberate actions of Bo have all

contributed to regard Bo's actions as bullying. The type of bullying is direct, emotional, and relational. The directness of Bo's bullying lies in the way he performs his bullying in the face of his victim, Robbie. The emotional side of bullying is achieved through taunting, and name-calling. The relational side is manifested by Bo in his humiliation in public to Robbie and trying to ruin his reputation in front of other kids in the bathroom. Bo aims at showing his power over Robbie, and to gain reputation.

Speech Acts

The narrator starts on the EL to inform the reader by employing a representative SA of informing. He informs the reader what has happened in the bathroom after the lunch break when Bo notices Robbie's superheroes underwear. Bo calls Robbie as *Wobbie* "***Hey, Wobbie,***" using an expressive SA of mocking via mocking and changing his name into *Wobbie*. Another indirect expressive SA of insulting is issued when Bo tells Robbie "***What's that on your underwear?***", Bo has noticed the superheroes drawing on Robbie's underwear and is making fun of him. The narrator then intrudes by a representative SA of describing how puzzled Robbie is with Bo's comment. Robbie makes a representative SA of answering by saying to Bo "***Nothing***". Bo is insistent and it is showed when he utilizes a representative SA asserting on saying "***Yes, there i-i-is!***". The knowing-all narrator describes Robbie's feelings of abuse. The narrator describes to the reader how Bo's aim has been achieved in making everyone knows about Robbie and thus ruining his reputation. Bo insults Robbie via an expressive speech act of insulting by comparing him to a baby and by this a metaphor is issued which is the word baby. "***Does Baby Wobbie have widdle Super Heroes on his undies?***", by using this rhetorical question, Bo is expressing his insult to Robbie.

Non-Observance of Maxims

Firstly, a flouting of quality maxim is accomplished when Bo names Robbie as *Wobbie* and that is not the real name and Bo is purposefully insincere. On the part of the narrator, the quality maxim is flouted resulting in a rhetorical question which is "***What could Bo be talking about?***" because the narrator is already knowable of everything in the story, and he knows what Bo is talking about. Bo breaks the quality maxim by comparing Robbie to a baby that wears colorful cartoonist underwear. The metaphor generated by flouting the quality maxim is the word *baby*. Bo's question "***Does Baby Wobbie have widdle Super Heroes on his undies?***" is

rhetorical since it aims at emphasizing Bo's mockery attitude toward Robbie and flouting of the quality maxim at the same time.

Impoliteness Strategies

Bo's speech manifests a positive impoliteness strategy via calling Robbie as ***Wobbie***. Another impoliteness strategy is followed by Bo when he intrudes on Robbie's personal issues and clothes. He makes a scornful comment on Robbie's underwear to deride him when he says, "***what's that on your underwear?***"; thus, Bo is utilizing a negative impoliteness strategy because he attacks Robbie's space by asking for information that are personal given the relationship. Bo is insistent on his rudeness to Robbie; he asks him again with a baby voice about his underwear "***Does Baby Wobbie have widdle Super Heroes on his undies?***". Bo uses a negative impoliteness strategy since he scorns and belittles Robbie via associating the latter with a negative aspect "***baby***". The narrator's sarcastic description of Bo's voice in "***Bo asked in a baby voice***" is a sarcasm impoliteness strategy employed to uncover the narrator's attitude toward Bo.

Extract Four

"It was quiet reading time. Bo should not have been working on anything. Robbie couldn't concentrate on his reading. He couldn't think of anything but what was on the paper that Bo was working on.

Bo began folding the sheet of paper. He folded it once, twice, three times, then dropped it over his shoulder onto Tom Ballan's desk. Somehow Robbie knew that the note was about him. Tom unfolded the paper, then looked over at Robbie. He poked Bo in the back and laughed quietly.

Tom folded the note and passed it back over his shoulder to Sue. She passed it to Pat. On and on the note went. When the note was being passed down the row of desks beside Robbie he peeked over and caught a glimpse of the note. It was even worse than he expected."

(Chapter Six- The Underwear Problem, p. 33-34)

Criteria, Type, and Function of Bullying

After the incident of the superheroes funny comments thrown by Bo, Robbie feels shy and goes quickly to his classroom. Bo does not finish his job with Robbie, and he is preparing another ridicule. Inside Mrs. Williams's classroom, Robbie is aware that Bo is trying to do something, but he does not know what. In reading time, Bo is working on a paper then he folds it

and passes it to some kids in the classroom. The kids are unfolding the paper while looking at Robbie and laughing with each other. Finally, Robbie is able to catch a glimpse of the paper and something bad is written about him. The act of Bo is intended to tease and taunt Robbie, it is done with evident enjoyment on the side of Bo and his friends. These elements are supportive to conclude that Bo's action is bullying behavior.

Additionally, Bo's actions are repeated because he has previously name-called Robbie as *Wobbie* and taunted him in front of other kids in the bathroom and in the bus. Bo's aim is gaining reputation and dominance. Bo's character reports a kind of bullying that is relational indirect bullying since the bully is arranging public humiliation for the victim, gossiping, taunting, and trying to ruin the victim's relations.

Speech Acts

The speech acts in this extract are done by the narrator on the EL alone. The narrator is addressing the reader while describing Bo's and Robbie's actions. The first SA the narrator uses is a representative speech act of informing. He informs the reader what is going on in Mrs. Williams's classroom as it is reading time, but Bo is holding a paper and passing it to his friends. The narrator goes on with a representative SA of informing to give the reader information. Bo's friend Tom, pokes Robbie and laughs at him. The note is passed from one student to another while laughing. The narrator lastly utilizes a representative SA of predicting when he says that *“When the note was being passed down the row of desks beside Robbie he peeked over and caught a glimpse of the note. It was even worse than he expected.”*

Non-Observance of Maxims

The narrator flouts the quantity maxim as he gives more information than needed about the actions of Bo and his fellows in the classroom. The implicature generated by this information is that the narrator wants to convey the idea that Bo is planning to harm Robbie. The narrator then creates an atmosphere of suspense via flouting the quantity maxim for he provides a statement that is not wholly informative when he says *“When the note was being passed down the row of desks beside Robbie he peeked over and caught a glimpse of the note. It was even worse than he expected.”*

Impoliteness Strategies

Bo and his classmates behave rudely to Robbie because they laugh quietly while passing a mysterious note. Bo and his friends utilize a positive impoliteness strategy by making Robbie

feels uncomfortable and excluding him from their activity. They target Robbie as they feel themselves superior to him.

Extract Five

*“In the middle of the page Bo had drawn a picture of a boy in a cape flying through the air like one of the Super Heroes. Under the picture Bo had written, **Baby Wobbie wears Super Heroes underwear.** He had drawn an arrow from the words to the boy.*

Robbie stretched his neck even farther to read the words at the bottom of the page:

IT’S A BIRD. IT’S A PLANE. IT’S SUPER WOBBIE!

Robbie slumped down lower into his seat. He wished a black hole would open up in the floor and swallow him. He had started the day with such high hopes. Now everything seemed hopeless.”

(Chapter Six- The Underwear Problem, p.96)

Criteria, Type, and Function of Bullying

After the note is passed from one student to another, Robbie has caught a glance of what is written in the paper. Bo has drawn a picture depicting Robbie with a cap on his head flying like a superhero with a comment under the picture scorning Robbie and mentioning his **Wobbie** name again plus mocking his superhero undies. Furthermore, another scornful comment is noticed by Robbie in which he is compared to a bird and a plane. Robbie feels humiliated and laughed at and wishes to disappear. Bo’s drawing of Robbie and his abusive and insulting comments under the picture are regarded as bullying since they are repeated, aimed at hurting Robbie, and are unjustifiable, and Bo and his friends are enjoying them. Bo intends to promote his reputation and prove his domination. The type of bullying is indirect relational and emotional via using the strategy of insulting/degrading graffiti, insulting publicly, ruining a reputation, arranging public humiliation, and name-calling.

Speech Acts

The utterances are spoken by the narrator addressing the reader on the EL. The narrator employs a representative SA of describing to describe what is written on the paper. Simultaneously, the narrator performs an indirect representative SA of reminding; he reminds the reader of the *superhero* incident in the school bathroom. The comment written under Robbie’s picture is “***Baby Wobbie wears Super Heroes underwear***” which is an expressive SA of insulting issued by Bo. Bo’s comment is metaphoric since Robbie is depicted as a baby. Bo further insults Robbie by writing under the picture: “***it’s a bird. it’s a plane. it’s super wobbie!***”.

Bo uses an expressive SA of insulting since he belittles Robbie by mocking him and his undies. Metaphors, *bird*, *plane*, and *superman* are issued. Bo compares Robbie implicitly to a *bird*, a *plane*, and to *superman* because of his superhero's underwear. Lastly, the narrator employs a representative are issued of describing to portray Robbie's feelings and desperation.

Maxims Non-Observance

Bo's comment under the scornful picture of Robbie flouts the quality maxim and results into a metaphor. He has written "***Baby Wobbie wears Super Heroes underwear***", comparing Robbie to a baby. Moreover, Bo has transcribed another comment "***it's a bird. it's a plane. it's super wobbie!***". This comment flouts the manner and the quality maxims. The comment uses obscure words that does not pertain to a human being, nor they are truthful; via this comment Bo is implicitly resembling Robbie to a plane, a bird, and to superman only because of his *Superhero's* undies.

On the EL, the narrator reports how Robbie feels and that he wishes to be swallowed and vanished. The narrator deploys an overstatement by the expression "***He wished a black hole would open up in the floor and swallow him.***", the overstatement occurs because swallowing serves to magnify the victim's feeling of helplessness and despair.

Impoliteness Strategies

A negative impoliteness strategy used by Bo since he scorns and uses diminutives to Robbie via drawing, laughing, and describing him with funny words. Additionally, Bo uses a positive impoliteness strategy through making fun of Robbie's name and nicknaming him as ***Wobbie***.

4, 2, 1, 4 The Hundred Dresses by Eleanor Estes

Eleanor Estes was an American writer and librarian who lived from May 9, 1906, until July 10, 1988. Three of her works have been named Newbery Honor Books, and one has received the Lewis Carroll Shelf Award. ("Eleanor Estes," 2022, para. 1).

Eleanor Estes wrote the children's book *The Hundred Dresses*. It is a Newbery Honor book. The story tells about Wanda Petronski, a Polish girl, who attends a Connecticut school where the other students mock her because she is "*different*." Wanda, a poor and lonely Polish American girl, is the protagonist of the story. Despite her excellent scores, she sits in the worst seat in the classroom and remains silent when her classmates tease her. Wanda claims to own one hundred outfits, all lined up in her closet in her run-down house. Her friends make fun of

her unusual last name and the faded blue dress she wears to school every day. The girls in her class, led by Maddie and Peggy, tease and corner her every day before school, demanding that she describes all of her clothes for them. Jan Petronski, her father, confesses that his family is forced to leave town owing to the continual discrimination directed at them. The teacher organizes a drawing contest in which the girls must design their own dresses. Wanda enters the competition and submits one hundred stunning designs. Her classmates are astonished by her talent and understand that these are her one hundred dresses. The kids who taunted her are remorseful and want to let her know, but they do not know how. They decide to write her a nice letter and mail it to her former address, hoping that the post office will be able to forward it to her. Unfortunately, she has already moved away and is unaware that she has been the winner of the contest (“The Hundred Dresses,” 2022, para. 1).

Extract One

“Wanda, Peggy would say in a most courteous manner, as though she were talking to Miss Mason or to the principal perhaps.

“Wanda,” she’d say, giving one of her friends a nudge, “tell us. How many dresses did you say you had hanging up in your closet?”

“A hundred,” said Wanda.

“A hundred!” exclaimed all the girls incredulously, and the little girls would stop playing hopscotch and listen.

“Yeah, a hundred, all lined up,” said Wanda. Then her thin lips drew together in silence.

“What are they like? All silk, I bet,” said Peggy.

“Yeah, all silk, all colors.”

“Velvet too?”

“Yeah, velvet too. A hundred dresses,” repeated Wanda stolidly. “All lined up in my closet.”

Then they’d let her go. And then before she’d gone very far, they couldn’t help bursting into shrieks and peals of laughter.”

(Chapter Two- The Dresses Game-p. 1)

Criteria, Type, and Function of Bullying

Peggy and Maddie are popular students in Connecticut school unlike Wanda Petronski who is an immigrant poor girl. One Monday, Students in the school do not notice Wanda’s absence because they are unaware of her presence either. The only thing the girls care about is laughing at her before and after school and mock her name and her old pale clothes. They find Wanda different, and her name is not easy to say like theirs, and she wears the same faded blue

dress every day. Wanda has no friends only those who tease her when she is alone in the break time.

In this extract, Peggy and Maddie questions Wanda about how many dresses she has with an implied sarcastic tone. Their speech is considered as bullying since it is intentional, perpetrated by Peggy with enjoyment, and it is characterized with an imbalance of power since Peggy and Maggie are more popular than Wanda. She wants to make fun of her and induce others to laugh too.

The imbalance of power is shown by the fact that Wanda is an immigrant poor girl, while Peggy is the richest and most popular girl in school. Popularity, as mentioned in Chapter Three, is the manifestation of power regarding peer groups contexts. The type of bullying is direct relational. Peggy utilizes the strategies of arranging public humiliation and social exclusion. She directs her humiliation at Wanda to damage her relationships, feelings of acceptance, group inclusion, and friendship. Peggy aims at demonstrating her power and to gain reputation.

Speech Acts

The narrator in this story is the authoritative voice of the author and the incidents are recited from his point of view. The authors viewpoints are reflected in his style and choice of words. In this extract and on the EL the narrator describes how Peggy behaves toward Wanda and he chooses the word *courteous* to depict Peggy's manners. The narrator employs irony because he believes the contrary since Peggy is far from being *courteous* in any way specially toward Wanda. The irony here is attained via an indirect expressive SA of criticizing.

The question Peggy gives to Wanda on the IL is an expressive SA of criticizing. She aspires to hear from Wanda the same answer of "*a hundred dresses*", which she already knows, but she repeatedly degrades and criticizes Wanda for being poor and less than her. This speech act is indirect since it is an implied act of criticizing, and henceforth it is conceptualized as **ironic**. Again, the girls also comment when Wanda answers, "*A hundred!*"; they use expressive SA of exclaiming. Peggy again asks "*What are they like? All silk, I bet*"; she uses an indirect SA of mocking. She deliberately harms and mocks Wanda and her question is **ironic**. Moreover, by saying "*Velvet too?*"; the same expressive speech act of criticizing is used resulting into the clarification trope of irony.

Non-Observance of Maxims

The narrator describes Peggy's manner as *courteous* and by this he flouts the quality maxim and generates an ironic expression. Peggy's manner appears to be courteous, but the narrator is convinced that they are fake and that she only behaves such to sustain her reputation among school students and not to be judged by others as impulsive and disrespectful to Wanda. She aims at making everyone laughs at Wanda's responses and convince others that she is the ideal student in the school. The word *courteous* is also considered as an overstatement trope issued because the narrator flouts the quality maxim. Peggy's speech is depicted as courteous at the same time when the narrator seems to exaggerate his description of Peggy and her manners.

In her question to Wanda, Peggy employs irony in that her intended meaning is not to ask Wanda about her dresses but to offend her because she already knows that Wanda is poor and that is evident from her clothes; she wears the same attire every day. Peggy, by being sarcastic toward Wanda, is flouting the maxim of quality by asking her a question that lacks sincerity since her intention by questioning Wanda is a scornful one. The strategy she uses is irony which is usually used to hurt the hearer. Peggy's question "*What are they like? All silk, I bet,*", is another flouting of the quality maxim because it is devoid of sincerity and is thus results in an ironic expression.

Wanda is employing **overstatement** in her statement that she has a hundred dresses. Wanda is exaggerating her reply and she breaks the quality and manner maxims. Her statement lacks sincerity and is vague since the hundred dresses, the reader already knows, are in fact drawings or pictures hanged on the wall. Wanda's use of the tropes of overstatement is for emphatic purposes. Wanda wants to prove to the other girls and Peggy that she deserves to be included in their group and she is one of them, and her aim is the social inclusion that she aspires to since she feels excluded because she is an immigrant poor girl.

Impoliteness Strategy

Firstly, the narrator in this excerpt is ironic and hence employs a sarcasm impoliteness strategy. He describes Peggy as courteous, but he implicitly alludes to her ill-mannered nature since she taunts Wanda on every occasion. Another impolite strategy by Peggy took place here is sarcasm or mock politeness. Irony is a way of being offensive (mock-politeness). The speaker makes a positive statement to imply a negative one. Peggy appears to be respectful to Wanda in her manners and speech, but she implicitly mocks Wanda. Furthermore, Peggy does not take Wanda's speech seriously and therefore she deploys a negative impoliteness strategy. The other

girl's answer to Wanda also counts as a negative impoliteness strategy since they do not take her seriously.

Extract Two

“But if the girls had met her at the corner of Oliver Street, they'd carry her along with them for a way, stopping every few feet for more incredulous questions. And it wasn't always dresses they talked about. Sometimes it was hats, or coats, or even shoes.

“How many shoes did you say you had?”

“Sixty.”

“Sixty! Sixty pairs or sixty shoes?”

“Sixty pairs. All lined up in my closet.”

“Yesterday you said fifty.”

“Now I got sixty.

Cries of exaggerated politeness greeted this.

“All alike?” said the girls.

“Oh, no. Every pair is different. All colors. All lined up.” And Wanda would shift her eyes quickly from Peggy to a distant spot, as though she were looking far ahead, looking but not seeing anything.”

(Chapter Two- The Dresses Game-p. 7- 8)

Criteria, Type, and Function of Bullying

Peggy and the other girls' laughter are derisive. They wonder why Wanda would lie although she wears the same blue dress every day and they all know that she is poor. They are to surround her in whereas possible to ask her questions about dresses and shoes then they will leave her while bursting into laughter. In this extract, the girls ask Wanda about the number of shoes that she has and mocks her as she says she has sixty. There is an imbalance of power portrayed in a group against one student as well as a repeated action. Their intention is humiliating and taunting Wanda. The bullying is direct relational since they aim at arranging a public humiliation of Wanda's sense of acceptance and exclude her from their group. That is, viewing themselves as superior to her is their aim.

Speech Acts

On the IL, the girls' question “***How many shoes did you say you have?***” is an indirect SA, specifically; it is an expressive SA of mocking. The girls feel more powerful to Wanda since she is poor and an immigrant Scottish girl. Their manifestation of power is in their way of insulting and mocking her. This indirect SA generates an irony that functions to show the girl's evaluations and attitudes toward Wanda.

Wanda's answer "**Sixty.**" is a representative SA of answering. Then the girls use an expressive SA of exclamation saying: "**Sixty! Sixty pairs or sixty shoes?**". The girls are astonished and their comment "**Yesterday you said fifty.**" Serves as evidence that they do not believe her by employing an expressive SA of mocking. "**Now I got sixty**" is Wanda's answer wherein she uses a representative SA of asserting.

On the EL, the narrator describes how the girls react when he says, "**Cries of exaggerated politeness greeted this.**" The narrator employs an indirect SA of insulting; he is insulting the band of girls via deploying overstatement and irony. The girls are not polite to Wanda because they think she is inferior to them. The narrator uses the word *politeness* when the contrary is implied.

The girls use an expressive SA of mocking when asking Wanda "**All alike?**", they issue an irony since their statement contradicts with what they really know. Wanda utilizes a representative SA of telling when she says "**Oh, no. Every pair is different. All colors. All lined up.**"

Non-Observance of Maxims

The girls' question "**How many shoes did you say you had?**" is mockery since their intention is to make fun of Wanda and to hear from her that she owns sixty shoes despite that she wears faded clothes. Their question is then a flouting the quality maxim and it results in an irony that aims at clarifying the way the girls treated Wanda and how they feel toward someone they consider as different.

Wanda answers the girls that she has *sixty*. She is exaggerating her answer and thus violating the quality and manner maxims. The quality maxim is flouted because everyone in the school knows where Wanda lives and how her house looks like. Wanda is poor and lives in a place where only poor families live in. The manner maxim is being flouted because the word *sixty* is obscure; the girls cannot figure out whether she means sixty shoes or sixty pair of shoes. An overstatement and irony are issued by Wanda's flouting of the two maxims.

The girls' question "**Sixty! Sixty pairs or sixty shoes?**" flouts both the quantity and quality maxim. Flouting the quantity maxim occurs because the question is repeated and flouting the quality one is due to the insincerity of the question; thus, the question is an irony. The subsequent question "**All alike?**" is an ironic question generated from the flouting of the quality maxim.

Impoliteness Strategies

Firstly, when the girls pose the question to Wanda, they deploy a negative impoliteness strategy since they invade Wanda's space by asking her personal questions. Then, they keep asking her similar questions and implicitly not taking her seriously when they ask, "***Yesterday you said fifty***". Accordingly, they resort to negative impoliteness strategy of not taking the other seriously. The narrator's comment "***Cries of exaggerated politeness greeted this***" refers sarcastically to how the girls appear polite to Wanda while they are implying derision. The narrator's comment falls under the kind of sarcasm or mock politeness since the impoliteness act is performed indirectly via irony. Furthermore, Wanda tries to defend herself via resorting to a positive impoliteness strategy that is issued from her answer to the girls "***Sixty.***" Her answer is obscure and not clear. She aims making them think thoroughly of her intended meaning and thus protects herself from their derision.

Extract Three

"Maddie was standing next to Peggy. Wanda was standing next to Peggy on the other side. All of a sudden, Wanda impulsively touched Peggy's arm and said something. Her light blue eyes were shining and she looked excited like the rest of the girls.

"What?" asked Peggy. For Wanda had spoken very softly. Wanda hesitated a moment and then she repeated her words firmly.

"I got a hundred dresses home."

"That's what I thought you said. A hundred dresses. A hundred!"

Peggy's voice raised itself higher and higher.

"Hey, kids!" she yelled. "This girl's got a hundred dresses."

(Chapter Three- A Bright Blue Day, p. 12)

Criteria, Type, and Function of Bullying

Peggy and Maddie are the popular girls in the class, and they are close friends. Maddie is poor unlike Peggy who wears the finest clothes. Maddie remembers when the teasing of Wanda had all started and wishes it could be over. She remembers a bright day in September when the girls were gathering around Cecile to show their fascination of her new red dress. Then Wanda appeared heading toward the crowd of girls and went in within the group without anyone noticing or talking to her. Each girl was saying something about a new dress that she bought or a dress that their mothers had tailored for them. Trying to join the conversation and feel included, Wanda suddenly said that she had a hundred dresses at home all lined up and Peggy then shouted mockingly that Wanda had got a hundred dresses. Peggy's cynical answer to Wanda when

Wanda told her she had a hundred dresses is, according to bullying criteria, a bullying behavior. Wanda feels excluded, neglected and tries to feel embraced, but Peggy manifests her powerful personality by being cynical to Wanda. In the same vein, Peggy is repeatedly taunting Wanda, and the enjoyment Peggy feels is clear.

As to the type of bullying denoted; it is a direct relational bullying since it is directed to Wanda's feelings of acceptance and her sense of inclusion. Peggy aims at showing how reputable she is compared to Wanda.

Speech Acts

On the EL, the narrator uses a SA of describing when he mentions "***Her light blue eyes were shining, and she looked excited like the rest of the girls.***" The narrator is indirectly using an expressive SA of praising as he praises Wanda and uses a simile to conduct his aim. The simile is when he compares her to the other girls. Hence, he is implying that despite apparent differences, Wanda is no less the other girls, and she deserves respect.

Wanda's quiet voice is not heard by Peggy when Wanda is trying to get the girls' attention by saying that she has a hundred dresses. So, Peggy uses a representative SA of asking and she asks Wanda "***What?***". On the EL, the narrator describes how hesitant and afraid Wanda is to speak louder. Then, Wanda answers via a representative SA of answering "***I got a hundred dresses home.***" Peggy replies "***That's what I thought you said. A hundred dresses. A hundred!***" using a criticizing SA. Peggy's speech is ironic because what she means is the contrary of what she says. The narrator describes Peggy as rude via a representative SA of describing. She raised her voice when she speaks to Wanda to demonstrate her power over Wanda and to control the conversation. Peggy further yells disrespectfully "***Hey, kids!***"; "***This girl's got a hundred dresses.***" Trying to make other girls pay attention to her in order to affect Wanda's social sense and feelings, she utilizes an expressive SA of insulting to issue irony.

Non-Observance of Maxims

Wanda's statement "***I got a hundred dresses home***" is a flouting of the quality maxim that results in an irony. Wanda's statement is ironic since she means something different from the literal meaning of the words that she has drawings of a hundred dresses all hanged in her house, and she aims to feel included in the group. In the same vein, Peggy's answer to Wanda flouts the quantity maxim since she exaggerates her mocking and said something she does not truly believe; as such, an irony is manifested together with hyperbole. Peggy furthermore tries to

mock Wanda publicly by yelling and grabbing the other's attention, "**Hey, kids!**". "**This girl's got a hundred dresses**", this statement spoken by Peggy is a flouting of the quantity and quality maxims and, as a result, an irony and an overstatement are issued.

Impoliteness Strategies

Firstly, Wanda deploys a positive impoliteness strategy when she intentionally tells Peggy "**I got a hundred dresses home.**" She uses an obscure phrase that does not pertain to her reality. She is possibly doing this in order to feel included in Peggy and Maddy's group together with the other girls. Peggy's answer to Wanda seems rude and she seems disinterested by Wanda's hundred dresses. Peggy's comment "**That's what I thought you said. A hundred dresses. A hundred!**" represents a positive impoliteness via snubbing Wanda and sounding disinterested of her tale. Peggy's last impulsive comment to Wanda "**Hey, kids. This girl's got a hundred dresses**" is considered as a sarcasm impoliteness strategy followed by Peggy to mock and humiliate Wanda further. She implies that she does not believe Wanda nor her story of the hundred dresses.

Extract Four

"A hundred dresses?" they said. "Nobody could have a hundred dresses."

"I have though."

"Wanda has a hundred dresses."

"Where are they then?"

"In my closet."

"Oh, you don't wear them to school."

"No. For parties."

"Oh, you mean you don't have any everyday dresses."

"Yes, I have all kinds of dresses."

"Why don't you wear them to school?"

For a moment Wanda was silent to this. Her lips drew together. Then she repeated stolidly as though it were a lesson learned in school, "A hundred of them. All lined up in my closet."

"Oh, I see," said Peggy, talking like a grown-up person. "The child has a hundred dresses, but she wouldn't wear them to school. Perhaps she's worried of getting ink or chalk on them.""

(Chapter Three- A Bright Blue Day, p. 12)

Criteria, Type, and Function of Bullying

The girls are now lending an ear to Wanda and her story of the hundred dresses suspiciously. They keep asking her about the number of the dresses she has and where she keeps them. Furthermore, they ask her why she does not wear them in school. She says that she only

wears them in parties. Then Peggy intrudes and makes her aggressive and scornful comment calling Wanda a *child* and that she has the hundred dresses, but she is afraid of wearing them at school in order not to get any chalk or ink.

Peggy's statement is scornful and is a way to falsify Wanda and to make others convinced that Wanda is lying. These are examples of both emotional and direct relational bullying since Peggy uses insults, name-calling, and public humiliation to hurt Wanda's image among the other girls in school. The bullying is perpetrated by Peggy who is socially more powerful and accepted than Wanda, and she is highly regarded. Moreover, Peggy's taunting and mocking is repeated, and it is intentional. Peggy aims at attaining reputation and showing power and control over Wanda.

Speech Acts

The girls use an expressive SA of exclaiming when they say, "***A hundred dresses?***". They add that "***Nobody could have a hundred dresses.***" They indirectly use a representative SA of disagreeing. The girls keep asking Wanda about her dresses via SAs of asking. Peggy then comments in a way when her SA is an expressive one of mocking, she says that Wanda has the dresses, but she implicitly means that what Wanda has said is not true. Peggy's indirect speech act results in an ironic expression that demonstrates how the concept of power is perceived via Peggy's speech.

Maxims Non-Observance

Peggy's comment is a flouting of the quality and quantity maxims because she has said something that she does not even believe; it is untrue aiming at mocking Wanda and issuing an irony that represents Peggy's attitude toward Wanda. The flouting of the quantity maxim is present due to the repetition of the Wanda's previous answer. This has led to an overstatement which functions as a cynic criticism to Wanda.

On the EL, the narrator flouts the quality maxim when he compares Peggy to a grown-up person while he implies that she lacks good manners in her behaviour. The narrator employs simile in describing Peggy as "***talking like a grown-up person***". On the IL, Peggy flouts the quality maxim when she describes Wanda as a child in "***The child has a hundred dresses, but she wouldn't wear them to school. Perhaps she's worried of getting ink or chalk on them.***", Peggy uses metaphor to clarify her point of view toward Wanda.

Impoliteness Strategies

The impoliteness strategy employed by the girls when they comment on Wanda's hundred dresses is "*Nobody could have a hundred dresses.*" They follow a negative impoliteness strategy of not taking the other seriously. They do not believe Wanda since her speech contradicts with her reality as a poor girl. The girls further question Wanda about the place she keeps her hundred dresses in as if they do not believe her in "*Where are they then?*", they employ a negative impoliteness strategy. Peggy, in "*The child has a hundred dresses, but she wouldn't wear them to school. Perhaps she's worried of getting ink or chalk on them.*" is using a sarcasm or mock impoliteness since her ridiculing to Wanda is performed indirectly via irony, she appears to be polite, but she implies a negative attitude toward Wanda. Moreover, Peggy uses a diminutive word which is "*The child*". She refers to Wanda as a child and thus using a negative impoliteness strategy to underestimate Wanda among the other girls.

Extract Five

“Well, anyway,” said Peggy, “she’s gone now, so what can we do? Besides, when I was asking her about all of her dresses she probably was getting good ideas for her drawings. She might not even have won the contest otherwise.”

(Chapter Six-Up on Boggins Heights,

p. 112)

Criteria, Type, and Function of Bullying

The contest is about to begin. The contest requires girls to design dresses, and for boys to design motor bikes. Miss Mason announces the winner, for the girl's and boy's surprise, Wanda has won the girl's medal for she has designed a one hundred amazing dresses. Soon after that, Miss Mason reads a note that says that Wanda Petronski has left school to another city where no funny comments would be directed to her because of her 'funny name'. Maddie remembers the one hundred dresses that Wanda used to tell the girls about and feels remorseful for making fun of Wanda with the rest of the class. Peggy and Maddie go up the hills to look for Wanda hoping to find her before she is away. The girls have found nothing, and Maddie is sad because of the idea that their sarcastic behavior makes Wanda leave. Peggy then comments, in the extract above, that she does not regret taunting and teasing Wanda via asking her about the hundred dresses, she is nonetheless convinced that her questioning to Wanda has given her ideas to draw dresses and eventually win the contest.

Peggy is arrogant and wild to Wanda. She pronounces her speech in a way that shows her superiority to the others and specially to Wanda. Her bullying is indirect emotional and relational. It is directed to Wanda's self-concept via taunting and gossiping. The imbalance of power and the repeated bullying is present in the above extract. The aim of the bullying behavior denoted by Peggy aims at maintaining popularity and proving her power over Wanda.

Speech Acts

Peggy comments about Wanda's departure that "*she's gone now, so what can we do?*", by using a representative SA of asserting and that there is nothing to do to make Wanda come back. The expressive SA of regretting is turned to issue a rhetorical question that aims to emphasize the fact that the bullying Wanda has received from Peggy will not be amended. Peggy further states that "*Besides, when I was asking her about all of her dresses, she probably was getting good ideas for her drawings. She might not even have won the contest otherwise.*" She utilizes a representative speech act of justifying to convince Maddie and justify her actions toward Wanda. Peggy's speech is further ironic since in no means she is helping Wanda by her bullying behavior.

Maxims Non-Observance

Peggy's speech is a flouting of the quality maxim since the statement is not truthful. This flouting has led to issuing an **irony** that aims at clarifying how Peggy feels toward Wanda and her attitude towards her.

Impoliteness

Positive impoliteness strategy is followed by Peggy because she does not sympathize with Wanda's leaving when all the other girls felt sorry for Wanda. In time where her apology seems a must, Peggy does not apologize for scorning and underestimating Wanda every day. Contrastively, she is confident and arrogant, and she glorifies herself as the reason for Wanda's win in the contest. Peggy is explicitly making use of withhold politeness strategy.

4.2.2 Quantitative Analysis

After qualitatively analyzing the data and applying the eclectic model; the present section presents a quantitative analysis of the data. The analysis encompasses several sections to verify or refute the hypotheses by means of frequencies and percentages. The first section presents a quantitative analysis of types and functions. The second section introduces the SAs found in the

data. The third section includes a quantitative analysis of the flouting of Grice’s maxims. The fourth section is devoted to the impoliteness strategies and its subtypes. The last section is dedicated to show the frequencies and percentages of the pragma-rhetorical tropes found in the data to achieve a stylistic effect.

The frequency and percentage of occurrences for each strategy are calculated by using the following formula:

$$\text{Percentage of occurrence} = \frac{\text{Number of occurrence}}{\text{Total number of strategies or devices}} \times 100$$

۴.۲.۲.۱ Types and Functions

This section discusses the results of analyzing the types and functions of bullying, and thus it answers the first question of the study, “*What is the most dominant type of bullying deployed by bullies to affect the victims, and what functions does this type try to achieve?*”. It is divided into two sub-sections as follows:

۴.۲.۲.۱.۱ Types of Bullying

This section focuses on the many types of bullying that the characters in the data under examination are engaged in. Bullying can be emotional or relational and can be direct or indirect. Table ۲ and Figure ۲ displays frequencies and percentages along with which sort of bullying is most and least used by the bullies in the data.

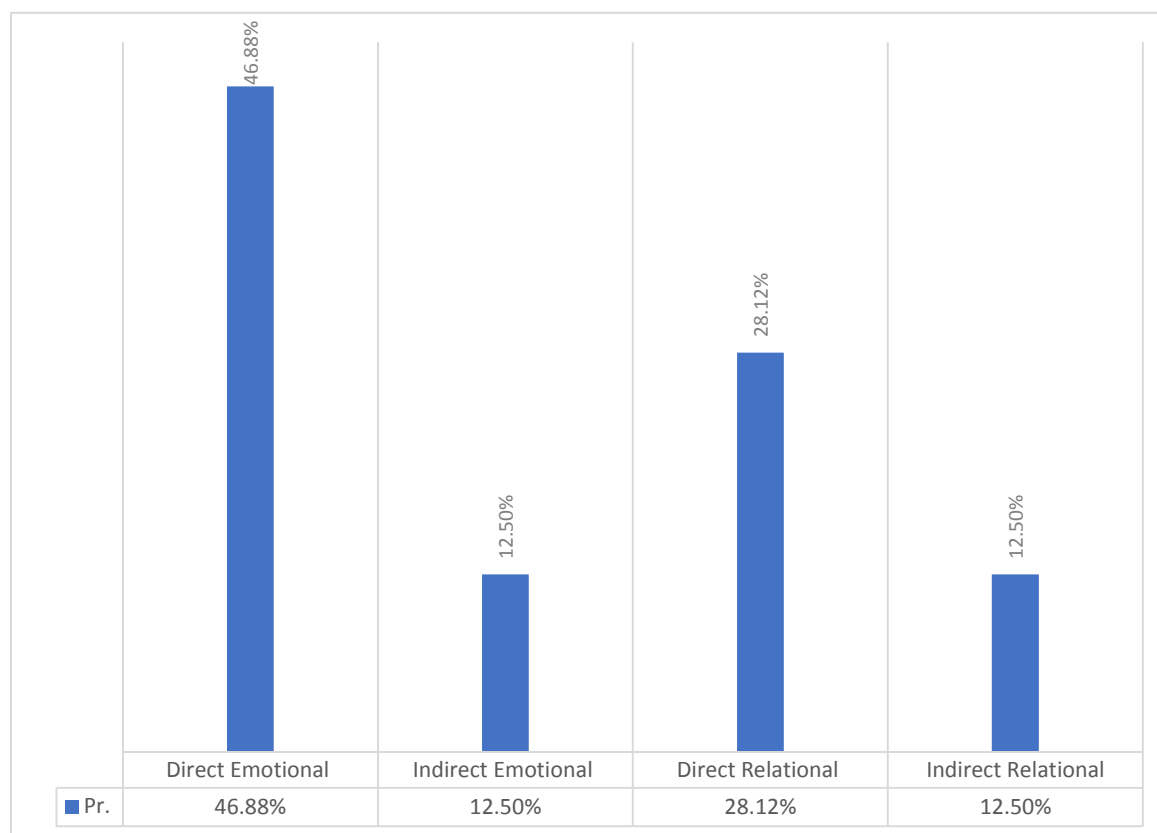
Table ۲

Frequencies and Percentages of the Types of Bullying

Types	Fr.	Pr.
Direct Emotional	۱۵	۴۶,۸۸%

Indirect Emotional	4	12,5%
Direct Relational	9	28,12%
Indirect Relational	4	12,5%
Total	32	100%

Figure 3
Frequencies and Percentages of the Types of Bullying



With 10 instances (46,88 %), direct emotional bullying tops the list, while direct relational bullying follows in second with 9 instances (28,12%). With four occurrences, indirect relational and indirect emotional bullying are combined in the third rank (12,5%). It is apparently clear that the direct strategies used to attack victims are greatly employed by bullies. A possible rationalization could be that children, although skillful enough to perpetrate bullying, have insufficient skills yet to perform bullying indirectly. Another likely reason for the bullies' preference of the direct strategies is the prompt impact of direct bullying, and the quick results

they might gain from it. The use of direct bullying may also be attributed to efforts to boost social bonds seeing that bullying in public can aid offenders in joining the influential group at school and demonstrating their loyalty.

Firstly, bullies attack their victims' face-concept when they engage in direct emotional bullying, which is the most common type of bullying since perpetrators may have an immediate impact, frequently in front of a wide public, with little effort on their part. Name-calling, threats, and other disrespectful language directed against or meant to create vulnerable groups are just a few examples of this type of bullying. The sexual orientations, racial backgrounds, and academic difficulties of the victims serve as motivation for those who desire dominance at the expense of others. Direct emotional bullying exploits the positive feelings of the victims—such as trust, pride, happiness, hopefulness, satisfaction, and worthiness—while also evoking negative aspects, including hatred, rage, fear, panic, humiliation, worry, uncertainty, frustration, and worthlessness, to mention a few. For more clarity, emotional bullying is evident in the stories discussed. For example, Roxie, the victim of the hooligans, is repeatedly subjected to emotional bullying from Helvetia and her group. Her big ears are continually made fun of and teased. In place of her real name, the bullies refer to her as Big Ears. Their goal is to continue to be the most dominant and impactful group at school. Additionally, children who are the subjects of such bullying frequently have attributes that may not match those of the bully or group of bullies. Link makes jokes of Jake's clothing and refers to him as "Fake" in *Jake Drake-Bully Buster* because Jake seems to be a quieter and smarter kid than Link and his group. Link intends to hurt Jake emotionally.

Secondly, direct relational bullying occupies the second rank with 9 instances (28,1%). The goal of relational bullying among children can be to achieve and retain social status. They could isolate a victim through relational bullying in order to elevate their own social standing. This conduct is also motivated by a wide range of other causes, such as jealousy, a need for attention, and a fear of competition. Bullies relationally bully others through targeting their social identity among their peers aiming at identifying themselves as the most powerful compared to them. For instance, Peggy, the bully in *The Hundred Dresses*, tries to mock Wanda publicly to ruin her status.

Thirdly, indirect emotional and indirect relational bullying come third in the scale with 4 occurrences for each (12,0%). Indirect emotional bullying is believed to be the most unnoticed

type of bullying since it is performed indirectly away from parents, teachers, and other students' sight. Even though, and despite its low occurrences in the data, it casts a significant amount of harm into the victim. The victim can suffer from others cynicism and derision while not knowing the reason. Indirect relational bullying, in comparison, is probably more hurtful than the direct one. It can be performed by a bully and a third party; both cooperate to destroy the victims' relations and friendships. In the story of *How to be Cool in the Third Grade*, Bo, the bully, issues an indirect relational bullying toward Robbie, the victim, by drawing him on a paper and writing some scornful comments about him. Bo, then, gives the drawing to the other students in the class making them whisper and laugh at Robbie.

4. 2. 2. 1. 2 *Functions of Bullying*

The functions of bullying that are found in the data are discussed in this section. According to the data analysis, the three functions of bullying discussed in the model are found, i.e., reputation, resources, and acquiring power and control. Table 3 and Figure 4 show the frequencies and percentages of each function.

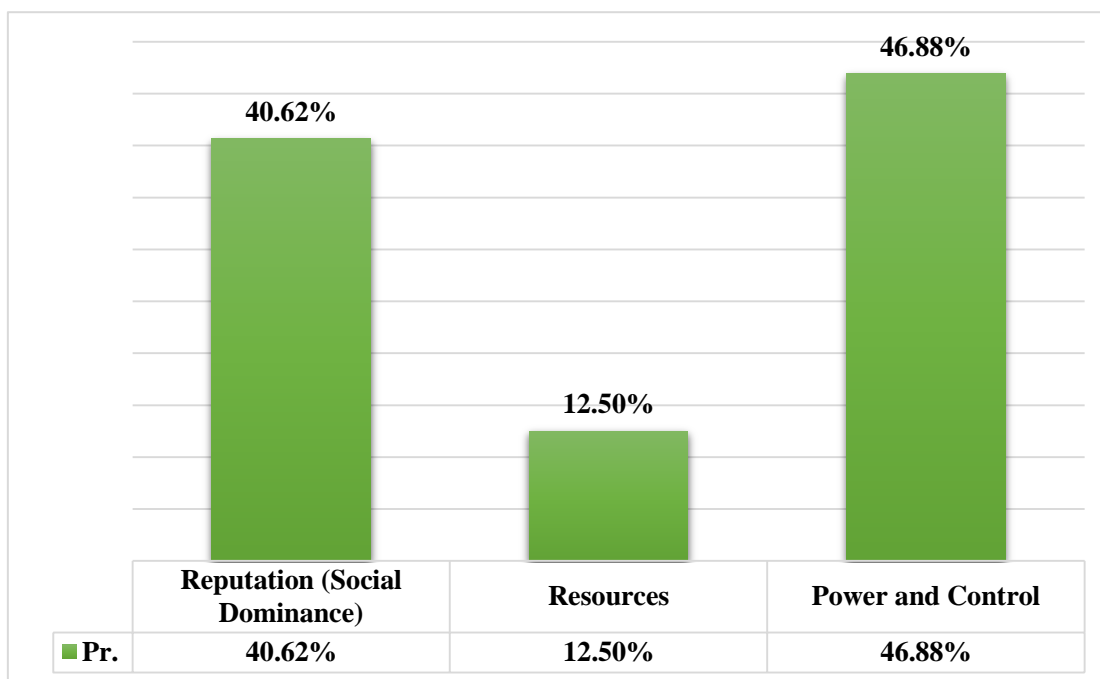
Table 3

Frequencies and Percentages of the Functions of Bullying

Functions	Fr.	Pr.
Reputation (Social Dominance)	13	40,62%
Resources	4	12,0%
Power and Control	15	46,88%
Total	32	100%

Figure 4

Frequencies and Percentages of the Functions of Bullying



Power and control functions are found in 10 instances (46.88%), reputation and social dominance functions occur 13 times (40.62%), and resources functions come last since it occurs 3 times (12.50%). It is possible that some children's need for power and control stems from their urge to exert control over other kids. This desire could result from the fact that schools serve as miniature copy of our larger society. Targeting children who are physically and cognitively less developed might help those who feel the need for power lead groups and win the respect of others.

Bullying may be used to obtain material goods (such as food or money), regardless of advantages like increased popularity. This type is clearly manifested in sibling's bullying as when Jake bullies his sister in *Jake Drake-Bully Buster*, for example, to get the remote from her.

Bullies have been found to possess higher levels of perceived popularity and peer-reported dominance when it comes to establishing social dominance on an individual basis. Since it is an indirect way to obtain tangible benefits, acquiring power and social position is an important objective. In *The Hundred Dresses*, as an instance, Peggy wants to remain the most admired and loved girl in school, and her teasing to Wanda serves as a possible way to get her that.

4.2.2.2 Speech Acts

For the sake of answering the second question of the current study which reads “*What are the most/least frequent speech acts exploited by bullies, victims, and narrators in the selected short stories?*”, the detailed findings of SAs by the characters mentioned earlier are displayed by using frequencies and percentages. The results are shown in Table 4 below.

Table 4

Frequencies and Percentages of SAs

SAs Ch.	Rep.			Exp.			Dec.			Dir.			Com.			Total	
	Fr.	Pr.	%	Fr.	Pr.	%	Fr.	Pr.	%	Fr.	Pr.	%	Fr.	Pr.	%	Fr.	Pr.
Bullies	D. 6	80,71%	100%	D. 21	47,73%	100%	D. 0	0%	0%	D. 12	80%	100%	D. 14	77,78%	100%	84	100%
	In. 1	14,29%		In. 23	52,27%		In. 0	0%		In. 3	20%		In. 4	22,22%			
Total	7	8,33%		44	52,39		0	0%		10	17,80%		18	21,43%			
Victims	D. 14	82,36%	100%	D. 3	100%	100%	D. 0	0%	0%	D. 3	100%	100%	D. 0	0%	0%	23	100%
	In. 3	17,64%		In. 0	0%		In. 0	0%		In. 0	0%						
Total	17	73,92%		3	13,04%		0	0%		3	13,04%		0	0%			
Narrators	D. 29	82,86%	100%	D. 3	20%	100%	D. 0	0%	0%	D. 0	0%	0%	D. 0	0%	0%	0	100%
	In. 6	17,14%		In. 12	80%		In. 0	0%		In. 0	0%		In. 0	0%			
Total	30	70%		10	30%		0	0%		0	0%		0	0%			

To decide which SAs are most frequently utilized by each type of the characters, and which are the least, frequencies and percentages are collected from the data and scrutinized.

A. Bullies

Regarding bullies, they utilize four of the above-mentioned types of SAs since declarative SAs have zero occurrence in the analyzed stories. Accordingly, as shown in the table, Expressive SAs are the mostly deployed SA by bullies while declarative is the least used. In other words, SAs can be arranged in terms of use from top to down as follows: expressives, commissives, directives, representatives, and declaratives.

Expressive SAs are the mostly used SAs by bullies since they are used ٤٤ times (٥٢,٣٩). The reason for that can lie in the bullies' tendency to express their feelings which stems from their overindulgence in others issues rather than theirs. Moreover, they tend to exhibit their power over the weaker characters, namely the victims, either to maintain their status in the hierarchical scale of the peers' society or to gain some resources from their victims. As an example, seeing that the group of bullies consisting of Peggy and the other girls tend to annoy and humiliate Wanda, the victim, depending on her appearance and clothes. They express their feelings whenever they catch a glance of Wanda to tease her and treat her as a stranger and, hence, an out-group person. They even keep waiting her in the morning before the bell rings to mock her. In terms of direct and indirect expressive SAs, bullies employ expressives indirectly ٢٣ times (٥٢,٢٧%) meanwhile directly ٢١ times (٤٧,٧٣%). The frequencies seem convergent. For instance, the story of *Jake Drake-Bully Buster* manifests a plentiful use of expressive SAs. The bullies in the story make use of direct mocking SAs. Link, the main bully in the story, mocks Jake, the victim, directly. Furthermore, bullying perpetration in *Roxie and the Hooligans*, seems to be based on direct mocking and criticizing. Helvetia and Simon Surly, the bullies, mock Roxie in every possible way both directly and indirectly. Helvetia resorts to direct mocking; she mocks Roxie's ears, and she wants to preserve her strong image in front of her friends by taunting and harassing Roxie. As one type of expressive SAs, bullies also employ direct insulting. They are characterized by the over-use of aggressive actions and words, preserving an image of strength in front of others, misunderstanding of other's aggressiveness, maintaining angry thoughts toward others, and concealing compassion to their victims. A possible explanation of the bullies' abundant use of direct expressive mocking SAs is that they aspire to exercise their power and raise their popularity since the concept of popularity is linked to the concept of power when it

comes to school relationships. Regarding the bullies' indirect use of expressive SAs, Helvetia criticizes Roxie's ears via an indirect act of criticizing. Freddy and Smoky Jo, the bullies, employ indirect mocking and criticizing.

Bullies deploy commissive SAs 18 times (21, 43%) both directly and indirectly. Direct commissive SAs are used by bullies 14 times (22, 22%) while indirect commissives used only 4 times (21, 43%). Bullies' use of commissives can be attributed to their aggressive nature and their commitment to abuse others who seem to have weaker personalities. Threatening and warning, as examples of commissive SAs, are used by bullies in the selected stories. Regarding direct commissive SAs, the story of *Jake Drake-Bully Buster*, for example, employs commissive verbs on the part of the bullies directly. Bullies generously use direct threatening SAs and the justification for this heavy directness hints at the nature of the bully and its aspiration to social dominance. Bullies employ certain strategies to affect the victims and to show their power. In *Roxie and the Hooligans*, for example, the bullies employ direct threatening and warning commissive SAs. The reason can be attributed to how bullies use the aggressive techniques in a clear and direct way to get the outcome they desire. The group of hooligans, the bullies, find Roxie as a misfit or simply a deviant in that she does not meet the characteristic features of their group. The story of *How to be Cool in the Third Grade*, Bo Haney, the main bully, is completely direct in his warning and threatening to the victim; Robbie. Indirect commissives, in comparison, are rare in the data since bullies are found direct in their threatening and warning.

Directive SAs are found to be used by bullies 10 times (14, 14%) both directly and indirectly. Direct directive SAs occur 12 times (14, 14%) whereas indirect occur 3 times (20, 20%). It is found that bullies tend to direct their victims into their desired outcomes which could be both sociological and resourceful. In *Jake Drake-Bully Buster*, as an example, the directive SAs are used by bullies both directly and indirectly. Explicitly, bullies tend to use commanding verbs to induce their victims into doing an action. Bullies' employment of direct commanding alludes to the directness of bullies' behaviour toward their victims. Commanding is also performed indirectly, although not as much as direct commanding, by bullies to delude others into being nice and friendly.

Representative SAs are exploited by bullies 9 times (14, 33%). Direct representatives score 7 times (14, 33%) and indirect representatives score only one time (14, 33%). Representative SAs include stating, informing, describing, answering, agreeing, disagreeing, reminding, denying,

predicting, and accusing. In *Jake Drake-Bully Buster*, for instance, direct representative SAs are employed more than indirect representative SAs. Bullies deploy direct informing and direct accusing much more than the other representative SA. Bullies are skillful in informing or accusing others due to their strong personalities. Nose Boy, the bully, informs Jake of his possession of the swing, and Link's sister directs accusation to her little brother even though she is not sure of his involvement in stealing her money. In *The Hundred Dresses*, bullies show a use of both direct and indirect representative SAs. Peggy, the chief bully in the story, uses asserting SAs directly, and the other girls resort to indirect disagreeing SAs to Wanda's replies concerning her hundred dresses.

Lastly, declarative SAs are never found in the data and as such achieving the last rank among other SAs. Bullies are not in a position to give declarations. Furthermore, despite the fact that bullies have stronger psychological or physical characteristics; they target victims' emotional and relational states aiming at expelling this imbalance of power in the form of repeated hurtful, intentional, and repeated actions either for their own enjoyment or to save the reputation they gain in their schools. Maintaining social status does not require bullies to use declarations to change the world, instead, they build their reputation through their abusive behaviour to physically and psychologically weaker students.

B. Victims

Concerning the second type of characters, i.e., victims, they utilize three of the previously mentioned SAs. Victims never deploy declarative and commissive SAs as they occur the least since both appear with zero occurrence. The other used SAs can be arranged in terms of use from top to down as follows: representatives, Expressive, and directives.

Victims deploy representative SAs most commonly scoring 17 times (73,92%). Representative SAs come in two distinct styles which are direct representatives and indirect representatives. Direct representatives occur 14 times (82,36%) while the indirect are deployed 3 times (17,64%). Victims tend to deploy direct informing and accusing, as an example, Abby, the victim of her brother's consistent abuse, informs her mother of her brother teasing to her. The direct informing SAs used by victims are due to their vulnerable and weak characters; they even seek help from their parents and educators since they lack adequate social skills to deal with bullies. As an example, victims also employ direct denying as an impulsive act to their bullies' accusations. In *Roxie and the Hooligans* and *How to be Cool in the Third Grade*, for instance,

Roxie and Robbie, the victims, deploy direct answering as a try to avoid the hooligans and their mean behaviours. Hence, this is what the victims refuge to when faced or questioned by their bullies. The victim, Wanda, utilizes direct answering to her bullies, Peggy, and the other girls. She is afraid to be judged by them and feels out-grouped, hence, asserts her speech to make them believe her. The indirect representatives, contrastively, appear to be used by victims as a sign of their inadequate problem-solving skills. Their answering and stating verbs might be employed indirectly seeing that they are targeted by the bullies and being scorned on every occasion.

Expressive SAs are utilized by victims only 3 times (13, 0.4%). Direct expressives score 3 (100%) while the indirect score zero occurrence. Victims in *Jake Drake-Bully Buster*, for example, show a preference to use direct blaming and wishing expressive SAs respectively. Those expressive SAs are used by the victims due to their helplessness, so they resort to wishing and blaming. Roxie, the victim, employs direct wishing as a sign of her hope to avoid the band of hooligans and to live in peace. The zero occurrence of the indirect expressives can be attributed to the irrationality of the bullies' abuse. Robbie, for example, uses no expressive SAs whether direct and indirect since feels shocked by Bo's actions and find his teasing irrational.

Directive SAs occur 3 times (13, 0.4%). The direct occupy 3 times (100%) and the indirect has zero occurrence. The victims' directness in their use of the directive could be attributed to the victim's trying to defend themselves in the face of the bully in the most direct and vivid way possible. The absence of any indirect directive SAs on the part of the victims might delude to the unsought need to direct others.

Commissives are never found in the data (0%). Direct and indirect commissives comes with zero occurrence. Commissive SAs serve to mark how little they are employed by the victims in the stories since victims do not commit themselves to doing something for someone. Commissives are, for instance, the least used in *The Hundred Dresses* and it can be deduced that the victims are far removed from committing themselves to do anything. The story rests on Peggy's Bullying to Wanda and Wanda's calm responses. The stories' victims seem to utilize zero commissive SAs; this can be traced to victims' personalities which are often lacking strong-self concepts and are afraid of tackling any aggressive issues.

Declarative SAs are at the bottom of the scale with no occurrences whether direct or indirect. Victims suffer from the hegemony of the bullies, and they try their best to avoid them

and the problems that might come. Declaring can be accompanied by a challenging effect on the part of the victim and, hence, might serve to individualize the bullying behaviour.

C. Narrators

The third type of characters are the narrators. Narrators address readers without any involvement in the intradiegetic level of interactions between characters, hence, as shown in Table 4, the narrators exploit representative and expressive SAs, and avoid using declarative, directive, and commissive SAs.

Narrators are biased to using plentiful representative SAs that it forms 30 occurrences (30%). As to representative SAs, narrators deploy 29 direct representative SAs and 9 indirect SAs with the ratios 82.86% and 10,14% respectively. This can be justified in terms of the fact that the types of the representative SAs which include stating, informing, describing etc., are employed to convey the narrator's ideas to the reader. In the third story *How to Be Cool in The Third Grade*, for instance, the highly frequently used SAs are the representatives. This may be explained by the narrator's frequent use of describing and informing as his speech is addressed to the reader and he feels it is his responsibility to provide him with facts and comments about events. In regard to direct representatives, the narrator in *Jake Drake-Bully Buster*, as an example, utilizes direct stating and informing SAs respectively. The narrator's role is informing his reader of the incidents and describing them. Indirect representative SAs, in contrast, are deployed by the narrator in *Roxie and the Hooligans*; he uses indirect predicting.

Regarding expressive SAs, narrators deploy them 10 times (30%). The direct expressives score 3 (30%) while the indirect score 7 times (80%). In *The Hundred Dresses*, for example, the narrator is direct in his criticism and is trying to show his evaluations of the characters directly. The narrator in *Roxie and the Hooligans*, for instance, is both direct and indirect in his blaming. He resorts to using the direct and indirect blaming. In *How to be Cool in the Third Grade*, the narrator is indirect in his utilization of expressive SAs; indirect blaming and indirect criticizing are issued by him for the sake of conveying his attitude toward the bullies in the story.

Commissive SAs are missing since the narrator directs his speech to the reader, he does not need to use threatening or other commissive SAs.

Directive SAs come with zero occurrence on the part of the narrator. He does not employ directive SAs at all at the EI level seeing that his role is not to give advice and recommendations but to describe and comment on the stories' incidents.

Declarative SAs, similarly, are not deployed by the narrator in the four stories whether directly or indirectly. He is considered as the unratified character in the stories i.e., he does not take an effective part in the interactions between the ratified characters.

۴,۲,۲,۳ Flouting Grice's Maxims

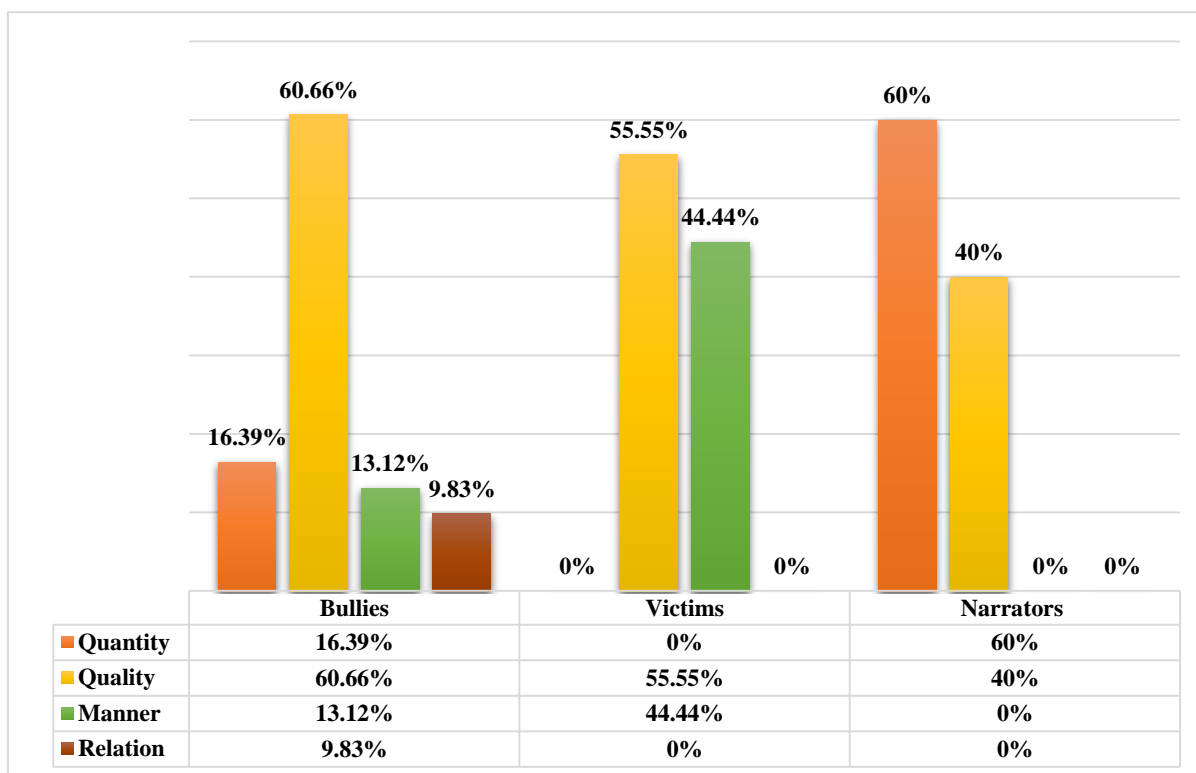
To answer the third question of the study that reads, “*What maxims are being flouted by bullies, victims, and narrators in order to communicate their thoughts and feelings?*”, the frequencies and percentages of flouting by the early mentioned characters are displayed in Table ۵ and Figure ۶ below:

Table ۰

Frequencies and Percentages of Flouting Grice's Maxims

Maxims Ch.	Quantity		Quality		Manner		Relation		Total	
	Fr.	Pr.	Fr.	Pr.	Fr.	Pr.	Fr.	Pr.	Fr.	Pr.
Bullies	۱۰	۱۶,۳۹%	۳۷	۶۰,۶۶%	۸	۱۳,۱۲%	۶	۹,۸۳%	۶۱	۱۰۰%
Victims	۰	۰%	۰	۰۰,۰۰%	۴	۴۴,۴۴%	۰	۰%	۹	۱۰۰%
Narrators	۱۲	۶۰%	۸	۴۰%	۰	۰%	۰	۰%	۲۰	۱۰۰%

Figure 9
Frequencies and Percentages of Flouting Grice's Maxims



The results of flouting maxims by each character can be discussed as follows:

A- Bullies

The first type of characters, bullies, are to be discussed in this section to view their intended flouting of the Gricean maxims. The overall number given to bullies' flouting of the four maxims is 91. The greatest part of these flouting is given to the quality maxim which occurs 37 times (60.66%). The relation maxim hits the rock bottom of the scale with 6 times (9.83%). The quantity and manner maxims occupy the second and third ranks with 10 (16.39%) and 8 (13.12%) occurrences respectively. For more clarity, the maxims' flouting is going to be discussed based on their progression of occurrences.

Firstly, the quality maxim which occurs 37 times (60.66%) occupies the first rank on the scale. Bullies are mostly characterized by social reasoning about the use of violence, as well as their positive appraisal and outcome views about aggressive techniques. This can shed the light on the reason behind bullies over flouting of the quality maxim. They know how to verbally hurt their victims as victims has infirm social skills and more nervous or dependent attention-seeking behavior. Bullies seek through their verbal bullying to inflict victims and at the same time save their prestigious picture in front of their peers. This might lead bullies to

imply aggressiveness in their speech while surfacing as respectful and tact. For instance, in *Jake Drake-Bully Buster*, the bully, Link, refuses to collaborate with Jake as the conversation would ordinarily demand. He blatantly flouts the quality maxim by using the term *FLAKE* instead of Jake's real name, which is against the quality principle. By this, he aims at disturbing and hurting Jake through implying a disrespectful meaning.

Another example is provided in the same story when Link's sister, the bully, claims that Link, her younger brother, stole her money. She violates the quality maxim because there is no proof to support her claim. She also refers to Link's pals as "*twerpy*," which is deemed to be a violation of the quality maxim since she asserts something for which she has no proof. This incidence in the story can allude to the intentionally hurtful behaviour of bullies toward their siblings or classmates, regardless of the cause. They inflict harm in others who seem weaker only for enjoyment and social respect.

In *Roxie and the Hooligans*, another example serves to illustrate how the quality maxim is flouted. The hooligans threaten Roxie while disobeying the quality maxim. First off, Simon Surly refers to her as an engine, which is a completely untrue statement. Freddy refers to Roxie as a whistle, which is in accordance with Simon's assertion since it lacks honesty and is regarded as a breach of the quality maxim. When she compares Roxie to a clock, Smoky Jo also participates in flouting the quality maxim.

When it comes to the manner maxim, bullies in the selected stories flout this maxim \wedge times (13, 12%). Bullies might sometimes be vague and ambiguous while interacting with their victims. This obscurity can appear in the expressions they use to describe their victims, or in using expressions that freaks the victim making him afraid of the bully and thus the bully reaches his optimum goal. For example, Link, the bully, breaches the manner principle of being ambiguous by mentioning the *TEE* and *PEE* vague expressions when the teacher assigned a homework project to Jake and Link together. Link flouts the quality maxim for being ambiguous by mentioning TEE and PEE sections that cause misunderstandings. This suggests a determination to bully Jake at whatever costs.

Another example shows when Bo, the bully, catches a glimpse of Robbie's superhero underwear in *How to Be Cool in the Third Grade*; he tries to embarrass him. Bo has sketched a picture of Robbie and written, "IT'S A BIRD, IT'S A Plane, IT'S Super woobbie!" beneath the image. The manner maxim is violated by this remark. Bo implies that Robbie is similar to a jet, a bird, and superman simply because of his superhero underwear in this statement, which employs cryptic phrases that have no relevance to a human being and are untrue.

As to the maxim of quantity, it is flouted 10 times (16,39%) in bullies turns of interaction. The quantity maxim states that interactants should be informative in their conversations; no more no less. The flouting of this maxim occurs when bullies provide abusive comments to the victim repeatedly. Since bullying is far from being a single abusive incident, but a relation that depicts the imbalance of power between the bully, a strong and popular person, and a victim, a physically or mentally fragile person; bullies are inclined to be generous in their violent behaviour as they believe themselves as located at the top of the social hierarchy of the school. Their violent generosity appears in the form of plentiful, repeated, and sometimes short insults directed to the victim.

An example of the flouting of the quantity maxim occurs in *The Hundred Dresses* as the bully, Peggy, asks Wanda the same question again and again. Since she is the most popular girl in the school, it is clear what Peggy wants; she only wants to hurt and humiliate Wanda because it makes her feel good. The repeated negative comments and scornful questions appears as a good example of the flouting of the quantity maxim.

The relation maxim is at its very lowest point with 7 times (9,83%). Bullies sometimes appear to be irrelevant when interacting with their victims. Even though, their conversation seems to inflict an injury in the victim's inner soul and relationships. Bullies' rare irrelevant contributions generate the hurtful injury they wish.

B- Victims

Victims designate the second type of characters beside bullies and narrators. Victims' flouting of the quality and manner maxims come first and second in the scale of maxims' flouting. They flout these maxims 0 times (00,00%) and 3 times (44,44%) respectively. On the flip side of the scale, quantity and relation maxims seem to be observed by the victim since they both score zero occurrence (0%).

One of the most often cited justifications for bullying among students is that the victims are different or deviant in some way, such as in terms of attire, appearance, conduct, or speech. Victims are perceived as being outsiders. To defend themselves, victims often have recourse to exaggerate themselves in front of their bullies or others. In this case, the quality maxim is probably flouted since they might convey to their interactants either that they are physically and mentally strong, have enough social skills, or they deserve to be included in the group.

One example is found in *The Hundred Dresses* when Wanda, the victim, conveys an image to Peggy, the bully, that she has a hundred dresses all hanged in her cupboard. Wanda aims at making the girls love and welcome her in their group so she resorts to making an

honest statement. Once more, when the girls ask Wanda about the number of shoes she has; Wanda tells the girls she has sixty in response. She is breaching the standard of quality by embellishing her response. Because Wanda lives nearby and everyone at the school is familiar with her home, the quality maxim is broken. Wanda is from a poor family and lives in a bad neighborhood.

Second on the list of maxims that victims flout is the manner maxim. Four victims flout this maxim issuing the ratio (44, 44%). Most frequently, the absence of clarity, brevity, and transparency of communicating goals is a violation of the manner maxim. When confronted by their bullies and their harsh statements, victims may give ambiguous responses or comments. Their inability to communicate effectively, societal worries, and desire to live in quiet and away from bullies can all be attributed to this employment.

In *The Hundred Dresses*, for example, when Wanda is questioned about how many shoes she has, her answer serves as an illustration of how a victim might flout the manner maxim. Due to the ambiguity of the word "sixty," the girls are unable to determine if Wanda means "sixty shoes" or "sixty pair of shoes". Her reply flouts the maxim of manner. A possible justification for Wanda's unclarity is that she wants to fit in and be like the other girls, who have lots of gowns and shoes.

The quantity maxim seems to be observed by the victim since it scores zero occurrence (0%). When questioned by their victims, victims frequently give enough information. As a result of their position in the social order of the school and the knowledge that no one will stand up for them, they avoid further conflict with the bullies and refrain from attempting to control them. Bullying difficulties occur often in front of instructors and parents, however thoughtless behavior is displayed toward such serious concerns.

Since it receives a score of zero (0%), the relation maxim appears to be followed by victims. It is common for victims to experience pain as a result of ongoing abuse. When significant issues arise, such as peer bullying, they react seriously and accordingly.

C- Narrators

The third type of characters are the narrators who interact on the EL without taking part in the characters' conversations directly. As shown in Table 9, the narrators flout the quantity maxim mostly in 11 times (70%). The quality maxim comes next with 4 occurrences (25%). Regarding the maxims of manner and relation, they are never flouted by narrators on the EL since they record zero occurrences. Narrators' roles seem to be rigor ones as they are the main providers of information for the readers. Their contributions count as significant since they enhance the readers' conceptualization with plentiful descriptions and statements.

Narrators' seeming flouting for the quantity maxim may result from their propensity to include the reader in the action. To supply adequate knowledge to enlighten the readers' minds, they should keep the information flowing freely. The narrator's involvement is crucial because he/she conveys his/her attitude by either sympathizing with and protecting the victim or by expressing his cynicism about the bullies and their manners. Both situations necessitate a great deal of narrativity. Other times, the aim may be reached by exploiting the narrator's scarcity.

For instance, the narrator in *How to be Cool in the Third Grade* flouts the quantity maxim by providing more details than is necessary about Bo and his classmates' behavior. This evidence leads to the inference that the narrator is trying to suggest that Bo is preparing to hurt Robbie. The narrator then flouts the quantity maxim by making a remark that is not entirely informative when he refers to Bo's mocking sketch as a note, which heightens the tension. Compared to the significant satirical issue that Robbie faces, the word note appears a forethought.

Regarding the quality maxim, it comes next with ۱ occurrences (۴.۰%). Narrators sometimes have recourse to flouting this maxim to generate an effective implicature. This implicature might be of use to the story's plot. There might exist an exaggeration on the narrator's part to aid in reaching the story's didactic goals. For instance, in *The Hundred Dresses*, on the EL, the narrator flouts the quality maxim when he compares Peggy, the bully, to a grown-up person while he implies that she lacks good manners in her behavior toward Wanda. The narrator is describing Peggy as “*talking like a grown-up person*”. Additionally, the narrator flouts the quality maxim and creates an ironic phrase when he portrays Peggy's manner as courteous in the same story. The narrator is confident that Peggy's seeming politeness is phony and that she only acts in this way to preserve her image among school students rather than risk being perceived by others as impetuous and disrespectful to Wanda. She hopes to get everyone to laugh at Wanda's comments and persuade others that she is the perfect schoolmate.

Regarding the maxim of manner, it is never flouted by narrators on the EL since it records zero occurrences. Narrators are clear and straight in their reciting of the story events. They never have recourse to using obscure or unclear statement that might indulge the reader in an over reasoning.

The maxim of relation is never flouted by narrators on the EL since there are no instances of it being made. The narrators' statements are consistent with the storyline and development of the story's activities. Since the narrators are the primary source of information

in the story, the relation maxim is upheld since they never try to mislead the reader into facts that is not relevant.

۴,۲,۲,۴ Impoliteness Strategies

To answer the fourth question of the current study, "*In the data at hand, how do the various characters recruit impoliteness strategies to achieve their goals?*", the specific findings of the impoliteness strategies employed by the previously mentioned characters are displayed using frequencies and percentages. The results are shown in Table ۶.

Table ۶

Frequencies and Percentages of Impoliteness Strategies

Ch.	Bald-on Record Impoliteness		Positive impoliteness		Negative impoliteness		Sarcasm or mock impoliteness		Withhold politeness		Total	
	Fr	Pr	Fr	Pr	Fr	Pr	Fr	Pr	Fr	Pr	Fr	Pr
Bullies	۱۰	۱۵,۶۳%	۱۶	۲۵%	۲۹	۴۵,۳۱%	۸	۱۲,۵%	۱	۱,۵۶%	۶۴	۱۰۰%
Victims	۱	۳۳,۳۳%	۲	۶۶,۶۶%	۰	۰%	۰	۰%	۰	۰%	۳	۱۰۰%
Narrators	۱	۵,۸۸%	۲	۱۱,۷۶%	۹	۵۲,۹۵%	۵	۲۹,۴۱%	۰	۰%	۱۷	۱۰۰%

In light of Table 6, the results of the impoliteness strategies used by the characters in the stories can be clarified as follows:

a. Bullies

As evident in Table 6, bullies make use of the five impoliteness strategies mentioned earlier. Their heavy utilization of the impoliteness strategies can be traced to their impulsivity and desire to insult others, especially their victims. They tend to employ one or more impoliteness strategy to exert power in their minimalist society that consists of them leading their peers and controlling some victims. They make use of negative impoliteness the most frequently with 29 occurrences (40.3%); so the negative impoliteness strategy comes firstly in the rank. Positive impoliteness occupies the second rank with 16 occurrences (20%). In the third place comes bald-on record impoliteness with 10 occurrences (12.6%). Sarcasm impoliteness comes forth since it occurs 8 times (10.0%). Lastly, withhold politeness occurs only once (1.2%).

Firstly, the mostly employed impoliteness strategy is negative impoliteness due to the fact that bullies often resort to it to attack the negative face of the children who seem to possess certain characteristics like calmness, smartness, and loneliness. It is used by bullies when they invade the victim's personal space without asking or having permission. They also often ridicule, scorn, frighten, and personalize their victims to disturb their inner peace and to enjoy themselves on behalf of the victims. For example, in *How to be Cool in the Third Grade*, Bo scorns and ridicules Robbie via drawing him on a paper and writing a funny comment underneath making other children laugh at Robbie. Bo does so possibly because he cannot leave Robbie alone, and he finds him a suitable victim to try his bullying on. Another example shows up in *Jake Drake-Bully Buster* when Link's sister, the bully, threatens and frightens her brother telling him not to enter her room. She is older than him and she manifests her power over him via threatening.

In regard the second impoliteness strategy utilized by bullies in the data, positive impoliteness, it denotes the use of actions designed to destroy the addressee's positive face i.e., his need to feel included in the group. Bullies' employment of this type of impoliteness appear to result from their inner aggressiveness toward the victims and their try to isolate them from the groups. The bullies' actions stem from their need to control and to exert their domination over the weak fellows. This strategy involves many sub-strategies like ignoring, snubbing, and excluding others. As example, in *Roxie and the Hooligans*, a positive impoliteness strategy is utilized when Helvetia called Roxie "big ears", she uses a name-calling strategy to embarrass and belittle Roxie. Another example shows up in *Jake Drake-*

Bully Buster when Link manipulates the project's name in order to tease Jake. Thanksgiving project, which the teacher has assigned to Link and Jake to work it on together, is used by Link to tease Jake via deploying a positive impoliteness strategy of making others uncomfortable through joking.

Thirdly, bald-on record impoliteness is utilized by bullies in the most direct way possible to heartbreak the victim emotionally and socially. Bullies' inclination to this strategy might be justifiable since they are careless of their victim's emotions and feelings. In *Roxie and the Hooligans*, the hooligans use a bald-on record impoliteness strategy when they threaten Roxie not to get down from the tree. The hooligans find Roxie a perfect victim to satisfy their aggressiveness and ill-manners since she looks different with her big ears when compared to theirs.

Fourthly, Sarcasm impoliteness is performed by bullies when they offend the victim indirectly. They say a thing while implying another. The bullies' intention is known since they appear insincere in their speech with the victim. Bullies may resort to this strategy to enhance their group's unity since the implied meaning is only known to those included in the bullies' group. Simultaneously, bullies may use sarcasm impoliteness to exclude the victim from the group. They may employ verbal abusive comments to the victim which may appear polite but help make the victim feel ostracized.

Lastly, withhold politeness denotes the absence of any polite action when it appears necessary. Bullies do not use this strategy much because it never happens in the data that they are confronted with a situation where they ought to be polite.

b. Victims

In the data under discussion, victims only utilize positive impoliteness which occurs twice (66,666%) and bald-on record impoliteness which occurs only once (33,333%). Victims may be far from employing any impolite strategy due to their status and inability to handle problem that may engender from their impolite behavior. Nonetheless, victims might seek refuge in an impoliteness strategy in the form of a defensive way against bullies.

To begin with, the victims' employment of the positive impoliteness is issued in places where they feel the need to stop the taunting of bullies and to save themselves from their intruding. An example appears in *The Hundred Dresses* when Wanda tries to defend herself via resorting to a positive impoliteness strategy that is issued from her answer to the girls "Sixty.", her answer is obscure and not clear. She aims to make them think thoroughly of her intended meaning and thus protect herself from their derision.

Moreover, victims' sole utilization of bald-on-record impoliteness occurs in one place that is when Link, the victim of his older sister, addresses her impolitely, after she threatens and smashes his car. He ridicules his sister by using the word *stupid*. Link tries to defend himself after her humiliation to him in front of Jake. Other victims in the data do not employ this strategy since it might get them into troubles they cannot handle.

Finally, victims make no use of negative, sarcasm, and withhold impoliteness strategies. Their disregard to negative impoliteness may be attributable to the fact that they do not intrude on other affairs, but bullies often intrude in the victims' matters. Victims' personalities seem to be self-sufficient, and they do not want to feel imposed. Victims do not recruit sarcasm impoliteness because they often feel criticized by the bullies and do not risk make fun of them. Victims' additional avoidance of the utilization of withhold politeness may be because of their vulnerability so that they can show a polite attitude whenever needed.

c. Narrators

Narrators' utilization of the impoliteness strategies from top to down is as follows: negative impoliteness 9 times (52,90%), sarcasm impoliteness 0 occurrences (29,41%), positive impoliteness occurs twice with the ratio (11,76%), bald-on record impoliteness occurs only once (0,88%), and withhold politeness is never recruited by narrators in the data.

Narrators' utilization of negative impoliteness the most can be attributed to their ambition to express their opinion of the characters, especially the bullies, via the sub-strategies of negative impoliteness such as ridiculing the ill-manners of a bully and associate the bully with a negative aspect to show their disdain of them. One example occurs in *Jake Drake-Bully Buster* when the narrator performs a negative impoliteness via describing Link's smile as a *bully-smile*. He associates Link with a negative aspect i.e., a bully. His aim is hinting at the nature of Link and his bullying to Jake.

Narrators, in comparison, employ sarcasm impoliteness to mock the bullies most of the time. They may tend to use this strategy to uncover their disdain to the bullies and also to shed more light on their cruelty. By employing sarcasm impoliteness strategy, the narrator can show his disrespect to a character in a way that any interactants can realize the real meaning. The narrator in *The Hundred Dresses* uncovers his negative attitude to Peggy via describing her manners as courteous while he implies the opposite since she is a proud and arrogant girl who lacks sentiments toward Wanda.

Narrators' uncommon utilization of positive impoliteness may occur as a way of giving evaluations and revealing attitudes to characters. The narrator in *Jake Drake-Bully Buster* uses positive impoliteness of calling the other names when he named the bully kid as

Nose Boy. He does not reveal his real name in the story, and only this nickname is attached to him.

The analysis reveals that narrators appear not to be inclined to use bald-on-record impoliteness. The reason can be that their position allows them only limited access and evaluation to the characters, and their employment of bald-on record impoliteness might depict the narrators as biased to certain characters. The narrators may want to leave the judicial part to the readers. The only incident in which the narrator deploys bald-on record impoliteness is when he describes Link's sister as mad when she bullies her brother in *Jake Drake-Bully Buster*. This description may stem from his negative attitude to her.

Finally, narrators never utilize withhold politeness. The cause can be their type of characters who do not actually interact in the story. Their role is restricted as the authoritative voice in the story and there appears to be no situation where they withhold a polite attitude.

4.2.2.2 Pragma-Rhetorical Tropes

The specific findings of pragma-rhetorical tropes used by the characters mentioned earlier are displayed using frequencies and percentages in order to address the fifth question of the current study, which asks “*What kind of pragma-rhetorical tropes are mostly used by bullies, victims, and narrators in the data under scrutiny?*”. Frequencies and percentages are used to illustrate the characters' comprehensive use of pragma-rhetorical tropes. For further clarity, the findings are presented in Table 4 below.

Table ۷

Frequencies and Percentages of Pragma-Rhetorical Tropes

Tropes Ch.	Clarification						Emphasis						Total	
	Metaphor		Simile		Irony		Rhetorical Questions		Overstatement		Understatement			
	Fr.	Pr.			Fr.	Pr.	Fr.	Pr.	Fr.	Pr.	Pr.	Fr.	Fr.	Pr.
Bullies	۲۵	۶۰,۹۷	.	۰%	۱۶	۳۹,۰۲%	۳	۳,۰%	۵	۵,۰%	۲	۲,۰%	۵۱	۱۰۰%
Total	۴۱		۸۰,۳۹%				۱۰		۱۹,۶۱%					
Victims	.	۰%	.	۰%	.	۰%	.	۰%	۳	۱۰۰%	.	۰%	۳	۱۰۰%
Total	۰%		۰%				۳		۱۰۰%					
Narrators	۵	۳۵,۷۱%	۵	۳۵,۷۱%	۴	۲۸,۵۸%	۱	۹,۱۰%	۱۰	۹۰,۹۰%	.	۰%	۲۵	۱۰۰%
Total	۱۴		۵۶%				۱۱		۴۴%					

1. Clarification Tropes

Clarification tropes are utilized by bullies 41 times (80.39%), by victims 1 times, and by narrators 14 times (26%). It is evident that bullies utilize this type of tropes the most. This kind of tropes, as its name suggests, may be employed to portray an attitude and judgmental ideas about a certain subject or character. Metaphor, simile, and irony are three other sub-tropes included in the clarification category.

A- As evident in Table 4, bullies use two types of the clarification tropes in their interaction with their victims in the selected short stories. They deploy metaphor 20 times (60.97%), and therefore it occupies the first rank as the mostly used clarification trope by bullies. Irony comes next with 16 occurrences (39.02%).

Bullies are the ones who use metaphor the most. It occurs when the bully seeks to discreetly draw comparisons between his victim and something or someone. The comparison conveys information about the motives and assessments of bullies toward their victims. This trope may be used by them as a means of subduing their victims' emotions so that they would be perceived as strong and powerful by others. In *Roxie and the Hooligans*, the bully Freddy uses metaphor to harass and threaten Roxie by threatening to turn her into a slimy creature.

The second type of clarification tropes employed by bullies after metaphor tropes is irony. Irony denotes difference between reality or the implied meaning and the expressed meaning. It is frequently utilized by bullies in the data. A possible reason can be the sarcastic nature of bullies toward their victims. Bullies use many strategies to mock their victims and one of these could be the ironic utterances. As an example, Peggy, the bully in *The Hundred Dresses*, continually inquires about Wanda's number of dresses, she uses irony. Because Wanda always wears the same outfit every day, Peggy already knows that she is impoverished and has the intention of offending her.

The third type of clarification tropes is simile. It is used to directly compare two things or people. It never gets used by bullies in the stories and the cause could lie in the bullies' desire to conceal their comparisons, or they do not want to be caught mocking the victim.

B- Regarding the victims' use of clarification tropes, Table 4 indicates that they never use them. It appears that the victims are treated as outcasts. Even in the conversations, they refrain from often engaging with bullies. When asked by bullies, they either respond or obliquely deny. Because of their nature, they tend to avoid troubles.

C- The three clarification tropes were used equally by narrators, indicating a modest use of clarification tropes. They may use these tropes to convey their attitude toward bullies and victims. Narrators use metaphors 0 times (30,71%). Their utilization of metaphors might occur in place where they incline to uncover their evaluations to both bullies and victims. For example, in *Jake Drake-Bully Buster*, the narrator employs metaphor when he names the bully kid as *Nose Boy* as if he is conveying his insulting attitude toward this bully and his manners.

Narrators also employ simile, another clarification trope, 0 times (30,71%). For instance, he uses simile to describe Simon Surly, one of the hooligans, in *Roxie and the Hooligans*, comparing him to a broom since he is tall and thin. His description conveys the notion that the hooligans are rude and uncaring toward Roxie.

The narrators employ irony four times (28,08%). Their use of irony is modest, and they employ it to enhance their writing while also expressing their feelings and opinions on the story's characters. For example, he uses the word *CURTEOUS* to characterize Peggy's demeanor toward Wanda in *The Hundred Dresses*, where he recounts how Peggy acts toward her. Since Peggy is far from being *CURTEOUS* in any form, especially toward Wanda, the narrator uses irony because he implies the opposite. The author's beliefs are mirrored in his writing style and word choice.

2. Emphasis Tropes

In comparison with clarification tropes, this kind is utilized 10 times (19,61%) by bullies, 3 times (10,0%) by victims, and 11 times (22,22%) by narrators. Consequently, narrators use this kind of tropes more than other characters. This kind of tropes is used primarily for emphatic purposes such as putting more emphasis on the speaker's idea and opinion and emphasize the speakers' points. They are used to assist in delivering characters or narrators' confirmations or disapprovals. Three tropes are involved within emphasis: rhetorical questions, overstatements, and understatements. Some are utilized by certain characters, while others are not.

A- Bullies' employment of overstatement trope comes first with 0 occurrences (0,0%). It can be traced to bullies exaggerated images concerning their victims to make others convinced of the same concepts as theirs. As an example, in *Roxie and the Hooligans* Helvetia and her group of hooligans exaggerate describing Roxie's ears as very big that they want to hang their bags on it. They use these exaggerations to enhance their description of Roxie and make their statement more injurious to her.

Then the trope of rhetorical questions comes with 3 occurrences (30%) by bullies. They use it mostly, not to question someone, but to emphasize their speech. In the story of *How to be Cool in the Third Grade*, Bo enhances his derisive statements of Robbie via employing a rhetorical question. Bo is intentionally expressing his insult to Robbie.

Understatement is deployed twice by bullies with the percentage (20%). An example appears in *How to be Cool in the Third Grade* when Bo repeatedly describes Robbie as a baby who wears superhero clothes. Bo's employment of the word BABY is an understatement used to make Bo's evaluation of Robbie more heartbreaking.

- B-** Emphasis tropes' utilization by victims score 3 times (100%). Victims employ only emphasis tropes in their conversations in the whole data. These 3 times of use all dedicated to the overstatement trope since it rates 100%. Victims little use of emphasis tropes can be justified by putting in mind their fragile personalities and their inability to challenge others in their speech. Their speech seems devoid of many tropes since they answer briefly and clearly.
- C-** Narrators' employment of emphasis tropes seems modest since they use these tropes 11 times (44%) compared to their use of clarification tropes. Narrators' use of this type can allude to their desire to deliver their attitude to the reader. They may use these tropes to focus the reader's attention on some matters here and there. They deploy overstatement the most with 10 occurrences (90,90%). The narrator, in *Roxie and the Hooligans*, deploys overstatement over describing the hooligans' bodies and hair. For example, he compared Jo's hair to a barbed-wired fence via deploying overstatement/hyperbole to emphasize her cruel nature. This trope is utilized to convey the evaluations of the narrator toward the band of hooligans.

Narrators deploy only one rhetorical question issuing (9,10%). Narrators might ignore this trope because their audience, especially children audience, are already convinced of the message they intend to give through employing a rhetorical question. Moreover, narrators never use understatement trope in the selected stories, and the reason can be that narrators need not downplay their characters i.e., bullies, since their actions reveal their nature.

CHAPTER FIVE

CONCLUSIONS, RECOMMENDATIONS, AND SUGGESTIONS

٥,٠ Preliminary Remarks

This chapter comprises three sections. The first section presents the conclusions of the findings arrived at in the analysis of the selected data. The second section is concerned with presenting some recommendations founded on the outcomes of the study. Finally, the third section offers suggestions for further research.

٥,١ Conclusions

In the light of the of the qualitative and quantitative analyses of the selected data, the present study has arrived at the following conclusions:

- ١- In terms of types and functions of bullying, the study has concluded that the most dominant type of bullying is the direct emotional one with the main function of obtaining power and control. In other words:
 - Direct emotional bullying tops the list of the types of bullying employed by bullies, while indirect relational and indirect emotional bullying are at the bottom. It is obvious that bullies frequently utilize the direct methods of assaulting their victims. It is possible that children may lack the necessary abilities to engage in indirect bullying even when they are skilled enough to engage in direct bullying. The immediate effect and potential benefits of direct bullying are another plausible factor for bullies' predilection for these tactics. Given that public bullying can help offenders join the popular group at school and show their allegiance, it is possible to link the use of direct bullying to efforts to strengthen social ties. When it comes to the emotional aspect of bullying, it appears that this kind specifically targets the victim's happy, proud, pleasurable, positive, optimistic, contented, and deserved sentiments.
 - Bullying's primary goals are found to be those of power and control, whereas its least important goals are those of resources. Because schools work as a simulation of our wider society, some children have a yearning for power and control. Those who feel the urge for power may find it easier to lead groups and get the respect of others if they target kids who are physically and mentally underdeveloped. The desire for getting tangible resources is found to exist among siblings.

Consequently, hypothesis **No. ۱** that reads “*The most dominant type of bullying is the direct emotional bullying, with the function of gaining power and control*” is verified.

۲- Regarding the use of SAs in reflecting bullying, the characters in the selected data use these acts as shown below:

- Expressive SAs are used by bullies the most, whereas declarative SAs are used the least frequently. The cause may be the bullies' propensity to vent their emotions, which results from their overindulgence in other people's issues as opposed to their own. Additionally, they frequently demonstrate their dominance over the weaker characters—the victims—either to uphold their position in the social hierarchy of their peers or to extract something of value from them. Bullies are more likely to utilize indirect expressive SAs than the direct ones, according to the current data. When it comes to being direct, bullies want to surpass everyone else, which leads them to pick a victim (or victims) whom they perceive as misfits or who do not simply fit the group's qualities. The indirectness of the bully's expressive SAs may be a sign of the wrongdoings they have committed as well as their desire to hide the mocking and teasing to maintain their position and popularity. The last rank among SAs is achieved by declarative SAs, which are never detected in the data. Bullies lack the authority to make statements. They create their reputation via their abusive behavior toward physically and psychologically weaker pupils rather than making grand statements about how they would change the world in order to maintain their social position.
- Victims deploy representative SAs for the most part. Declarative and commissive SAs occur the least. Victims' higher usage of representative SAs may be related to their weak and fragile personalities; they turn to their parents and teachers for support since they do not have the necessary social skills to cope with bullies. They frequently respond to questions with an affirmative response, deny accusations, and hurriedly make accusations at others. Since the victims in the stories do not commit themselves to doing something for anybody, commissive SAs serve to highlight how little they are used by the victims in the stories. It may be inferred that the victims are quite far from deciding to do anything. The victims in the stories do not use any commissive SAs, which can be attributed to their personalities, which frequently lack strong self-conceptions and are averse to dealing with any confrontational situations. Declarative SAs are at the bottom of the scale since there have been neither direct nor indirect occurrences. Bullies hold sway over the victims, and the victims do their best to stay

away from them and any potential issues. Declaring can have a difficult effect on the victim and, as a result, may help to localize the bullying behavior.

- Narrators have a predisposition for employing many representative SAs. They do not employ declarative, directive, or commissive SAs. The narrator might be obliged to fulfill his obligation to inform and describe events to the reader. Since the narrator's discourse is addressed to the reader's unratiſed character, his heavy reliance on informing and describing can explain his extensive use of representative SAs. Since the narrator addresses the reader directly, he does not need to utilize any commissive SAs, such as threatening language. The narrator experiences zero instances of directive SAs. At the EI level, he does not use any directive SAs because his job is to narrate and remark on the happenings in the narrative, not to offer counsel and suggestions. Similar to this, the narrator of the four stories does not directly or indirectly use declarative SAs. In the stories, he is regarded as the unratiſed character since he does not contribute significantly to the interactions between the ratiſed characters.

Consequently, hypothesis **No. 4** which reads: *“In the selected stories, bullies tend to utilize directive SAs the most and representative SAs the least; victims utilize expressive SAs the most and directive SAs the least, and narrators employ representative SAs the most and commissive SAs the least”*, is partially valid.

4- The findings have shown the characters flout maxims differently to evoke their feelings and thought as follows:

- Bullies frequently flout the quality maxim. Bullies are typically identified by their favorable evaluation and result views of aggressive approaches, as well as their social justification for using violence. This can illuminate the motivation for bullies' blatant violation for the quality maxim. They are skilled at verbally abusing their victims because they often exhibit weak social skills and anxious or dependent attention-seeking behavior. Bullies want to hurt their victims verbally while still maintaining their respectable reputation among their peers. Bullies could thus convey aggression in their speech while coming out as polite and diplomatic as a result. In comparison, bullies are least likely to use the relation maxim as such it comes at the very bottom of the scale. When speaking with their victims, bullies may come off as irrelevant. Even still, the victim's connections and inner self appear to be damaged by their talk. Bullies' infrequent irrelevant contributions result in the damaging harm they desire.

- The quality maxim is the one that is most frequently flouted by victims. On the one hand, the victims appear to be mindful of the quantity and relation maxims since they obey them. Being different or deviant in some manner, such as in terms of clothes, appearance, behavior, or speech, is one of the most often used defenses for bullying among students. The victims try to defend themselves by frequently exaggerate themselves in front of the bullies or other people. Since they may communicate to their interaction partners that they are cognitively and physically capable and possess sufficient social skills in order to be accepted into the group, the quality maxim is likely to be flouted in this situation. By contrast, victims never seem to violate the quantity maxim. Victims typically provide adequate information when questioned. They avoid further interaction with the bullies and abstain from trying to control them because of their status in the school's social structure and their awareness that no one will defend them. Bullying issues frequently arise in front of teachers and parents, however careless conduct is demonstrated toward such grave issues.
- Mostly, narrators flout the quantity maxim. The maxims of manners and relation are never flouted by narrators on the EL. The tendency of narrators to include the readers in the action may be the cause of their seeming flouting for the quantity maxim. They should maintain the information running freely so as to equip the readers with enough knowledge to educate their thoughts. In order to effectively portray their perspective, narrators must either empathize with and defend the victim or show their skepticism about the bullies and their demeanor. Both scenarios demand a significant amount of narrative. Other times, the goal could be accomplished through taking advantage of the narrators' scarcity. Meanwhile, the maxim of manner is never flouted by narrators. The events of the stories are narrated in a plain and straightforward manner. They never make use of ambiguous or cryptic language that may encourage the reader to think excessively. Narrators also never flout the relation maxim. The narrators' words fit up with the plot and progress of the story's events. Since narrators are the story's main information sources, the relation maxim is honored as they never try to trick the reader into learning irrelevant information.

As a result, hypothesis **No 4** which reads: *“Bullying perpetrators tend to flout the quantity maxim to issue bullying, victims tend to flout the relation maxim, and narrators are inclined to flout the manner maxim”*, is refuted.

۴- The results have revealed the characters use impoliteness strategies in a different way to attain their goals as follows

- Bullies' extensive use of the impoliteness strategy might be linked to their restlessness and desire to offend others, especially their victims. They most usually employ the negative impoliteness strategy. They adopt the negative impoliteness strategy of invading the victim's personal space without permission. In order to upset their victims' inner calm and to amuse themselves on behalf of the victims; they frequently ridicule, scorn, scare, and personalize them. In contrast, bullies employ withhold politeness strategy the least. This strategy signifies the lack of any courtesy when it would seem to be appropriate. Bullies seldom employ this strategy because they may prefer to express their contempt in the most overt manner possible when they are youngsters. Due to their age and lack of social skills, they might not find it effective to merely maintain a courteous attitude; instead, they might respond more impulsively.
- Victims may be distant from using any impolite strategies due to their status and inability to handle any problems that may result from their impolite behavior. However, as a sort of defense against bullies, victims may use certain impoliteness strategies. On the one hand, positive impoliteness strategy is most frequently used by victims in situations when they feel the need to stop bullies from mocking them and protect themselves from their intrusion. On the other hand, victims never employ the negative impoliteness, sarcasm impoliteness, or the withhold strategies. The fact that they do not interfere in other people's business, although bullies frequently do so, may explain their contempt for the negative impoliteness strategy. Sarcasm impoliteness is not a strategy that victims use. They may refrain from making fun of them since they frequently feel judged by the bullies. Victims also try to avoid using the strategy of withhold politeness, maybe due to their fragility so that they can be courteous when necessary.
- Narrators quite often use the negative impoliteness strategy. It can be assumed that this is due to the narrators' eagerness to express their assessment of the characters, particularly the bullies, through the use of sub-strategies of the negative impoliteness strategy, such as ridiculing the bully's bad manners and associating the bully with a negative aspect to demonstrate his contempt for them. In contrast, narrators never use the withhold politeness strategy. Their sort of UC

characters, who do not really communicate with each other in the plot, may be the reason for the issue. There does not seem to be any circumstance when they do not even maintain a pleasant demeanor in their limited function as the story's authoritative voice.

As a result, hypothesis **No 4** which reads: *“It is presumable that bullies frequently target their victims with negative impoliteness strategy, victims recurrently use positive impoliteness to defend themselves against bullies, and that narrators frequently utilize the negative impoliteness strategy to evaluate bullies’ ill-manners”* is valid.

- The study reveals that both clarification and emphasis tropes are deployed differently by the bullies, victims, and narrators depending on their motives and can be briefly summarized:

A. Clarification Tropes

- This type of tropes can be used to express an attitude and prejudicial notions about a certain issue or character. It includes the sub-tropes of metaphor, simile, and irony. Clarification tropes are deployed by bullies most frequently, as such bullies occupy the first rank. Bullies commonly use metaphors to covertly compare their victims to something or someone. The contrast explains the attitudes and motivations of bullies toward their victims; they may employ this trope to control the emotions of their victims so that others would see them, i.e., bullies, as strong and powerful.
- The second rank is achieved by narrators. Moreover, the three clarification tropes are utilized equally by narrators, showing a balanced usage of these tropes. These tropes might be used by them to express how they feel about bullies and victims. Metaphors and irony are used by the narrators to reveal their opinions on both bullies and victims.
- Lastly, when it comes to the victims' employment of clarification tropes, they never do. The victims seem to be shunned by society. They frequently avoid interacting with bullies during chats as well. Bullies inquire, and victims either answer or subtly deny. They prefer to stay out of trouble by nature.

B. Emphasis Tropes

This type of trope is employed largely for emphatic objectives, such as highlighting the speaker's arguments and placing greater focus on their ideas and opinions. They aid in conveying the approval or disapproval of characters or narrators.

The three tropes of rhetorical questions, overstatements, and understatements all have a role in emphasis. While some are used by certain characters, others are not.

- It has been discovered that narrators employ these clichés more frequently than other characters do. The employment of this kind by narrators may hint at their aim to convey their attitude to the audience. These tropes could be employed by authors to draw the viewer's interest to certain topics. Narrators use overstatements the most.
- Bullies often employ emphasis tropes to further their derisive statements about their victims by using rhetorical questions, or to emphasize their exaggerated depictions of their victims in order to persuade others of the same ideas as theirs, or to convey their understatement in order to make their evaluation of the victim more tragic.
- Victims, in contrast to clarifying tropes, exclusively use emphasis tropes in their discussions in the whole data. They solely use tropes of overstatement. By considering their frail personalities and unwillingness to confront others in their discourse, limited usage of emphasis tropes may be justified.

Consequently, the hypothesis **No ١** which reads “*clarification tropes are mostly used by bullies and victims while emphasis tropes are deployed by narrators*”, is partially validated since clarification tropes are mostly utilized by bullies and narrators. The second part of the hypothesis is totally validated since emphasis tropes are highly exploited by narrators.

١,٢ Recommendations

In the light of the above conclusions, the following recommendations can be put forward:

- ١- Bullying is a phenomenon that affects numerous institutions, including schools and workplaces, in a substantial way. Schools must promote a climate of equality among pupils. Accordingly, instructors are forbidden from making distinctions between groups based on things like pertinence, religion, or skin color.
- ٢- To ensure that teachers and students are aware of bullying and its detrimental consequences on the emotions and personalities of people who are the targets of bullying, textbook designers must concentrate on the psychology of bullying and its many forms.

- ٣- It is advised that teachers should increase students' awareness of the language of bullying particularly from a pragma-stylistic perspective through short stories.

٥,٣ Suggestions for Further Research

The present study has provided the reader with a pragma-stylistic analysis of bullying in selected short stories, and in the light of this study, a number of suggestions can be introduced for the researchers to conduct further research:

- ١- A pragmatic study of workplace bullying.
- ٢- A socio-pragmatic study of relational bullying in selected novels.
- ٣- Impoliteness strategies in selected children's short stories.
- ٤- A contrastive study of bullying in English and Arabic movies.

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Appendices

Jake Drake-Bully Buster by Andrew Clements.

<https://b-ok.asia/book/3813709/647dfe>

Roxie and the Hooligans by Naylor Reynolds.

<https://b-ok.asia/book/4811877/82d23e>

How to Be Cool in the Third Grade by Betsy Duffy.

<https://b-ok.asia/book/3738280/470dbd>

The Hundred Dresses by Estes Eleanor.

<https://b-ok.asia/book/3948600/88c9a0>

المستخلص

تتناول الدراسة الحالية التمر كجانب اجتماعي مهم في أربع من القصص الأمريكية القصيرة المختارة للأطفال. قصص الأطفال تعتبر أداة لتوصيل الرسائل الأخلاقية، والثقافية، والدينية، والتربوية. يشيع التمر كظاهرة اجتماعية على نطاق واسع بين الأطفال وخاصة لمن هم في سن المدرسة وبناءً على ذلك تزداد الحاجة لزيادة وعي الأطفال بالتأثير الاجتماعي لهذه الظاهرة. تشخص الدراسة الحالية الأدوات اللغوية الأسلوبية- التداولية المستخدمة لتجسيد مفهوم التمر في قصص الأطفال.

تهدف الدراسة بشكل أساسي إلى التعرف على أنواع وأغراض التمر التي يتركبها المتتمرون في العينة المستخدمة، واستيضاح الأفعال الكلامية الأكثر والأقل استخداماً من قبل الشخصيات، وتسليط الضوء على أنواع المجازات البلاغية التي تستخدمها الشخصيات في قصص الأطفال.

تزامناً مع هذه الأهداف، تحدد الدراسة ثلاث فرضيات رئيسية: (1) التمر العاطفي المباشر هو أكثر أنواع التمر شيوعاً، وغالباً ما يكون الهدف هو اكتساب القوة والهيمنة. (2) في القصص المختارة يميل المتتمرون إلى استخدام أفعال الكلام التوجيهية أكثر وأفعال الكلام التمثيلية أقل. يستخدم الضحايا أفعال الكلام التعبيرية أكثر، وأفعال الكلام التوجيهية بشكل أقل، بينما يستخدم الرواة أفعال الكلام التمثيلية أكثر وأفعال الكلام التقويض أقل. (3) غالباً ما يستخدم المتتمرون والضحايا المجازات التوضيحية، بينما يستخدم الرواة المجازات التوكيدية.

لفحص الفرضيات المحددة مسبقاً، تم تصميم نموذج انتقائي يتكون من مستويين. يشتمل المستوى الأول على أنواع ووظائف التمر. بينما يشتمل المستوى الثاني على أنواع الشخصيات الثلاث في الدراسة وطرق توظيفهم للاستراتيجيات التداولية-أسلوبية.

يتكون النموذج الانتقائي من تصنيفات الأفعال الكلامية لسيرل 1969 ونظرية مبادئ كرايس 1975 ونظرية الفظاظة لكالبيير 1996 وعلاوةً على ذلك فإن العينة تُحلل أسلوبياً باستخدام نموذج المجازات الخطابية البلاغية للهنداوي وأبو كروز 2012 المصمم خصيصاً للنصوص الأدبية.

يخلص التحليل إلى ثلاث استنتاجات رئيسية: (1) أن أكثر أنواع التمر استخداماً هو التمر العاطفي المباشر وأهداف التمر الأساسية هي القوة. (2) فيما يتعلق باستخدام أفعال الكلام في توضيح التمر، يستخدم المتتمرون أفعال الكلام التعبيرية أكثر في حين يتم استخدام أفعال الكلام التصريحية على نطاق أقل. يقوم الضحايا باستخدام أفعال الكلام التمثيلية في معظم الأحيان، بينما يستخدمون أفعال الكلام التصريحية الإلزامية على تقدير أقل. يحبذ الرواة استخدام أفعال الكلام التمثيلية ولا يوظفون أفعال الكلام التصريحية. (3) فيما يتعلق باستخدام المجازات الخطابية - التوضيحية فإنه يسود استعمالها من قبل المتتمرين في أغلب الأحيان. يستخدم الرواة مجازات التوضيح للتعبير عن تقييمهم للمتتمرين والضحايا. لا يوظف الضحايا المجازات التوضيحية. يتم استخدام المجازات الخطابية التوكيدية من قبل الرواة بشكل متكرر أكثر من الشخصيات الأخرى. غالباً ما يستخدم المتتمرون المجازات الخطابية- التوكيدية تجاه ضحاياهم. يستخدم الضحايا فقط المجازات التوكيدية في مناقشاتهم في الدراسة بأكملها. إنهم يستخدمون فقط مجازات من المبالغة بسبب شخصياتهم الضعيفة وعدم الرغبة في مواجهة الآخرين.



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قسم اللغة الانجليزية

دراسة تداولية -أسلوبية للتمر في أدب الأطفال

رسالة مقدمة

الى

مجلس كلية التربية للعلوم الانسانية - جامعة كربلاء لنيل شهادة الماجستير في اللغة الانجليزية وعلم اللغة

الطالبة

عذراء حسين ياسر

بإشراف

أ.م. د غانم جويد عيدان السعيدى

٢٠٢٢ ميلادية

١٤٤٤ هجرية