



جمهورية العراق
وزارة التعليم العالي والبحث العلمي
جامعة بابل / كلية التربية للعلوم الإنسانية
قسم اللغة الإنكليزية

تحليل اسلوبي نقدي لإساءة معاملة الاطفال في روايات انجليزية

اطروحة تقدم بها الى

مجلس كلية التربية للعلوم الإنسانية / جامعة بابل جزءا من متطلبات نيل
درجة الدكتوراه في فلسفة اللغة الإنكليزية وعلم اللغة

الطالب

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2023 A.D

1445 A.H



يَرْفَعُ اللَّهُ الَّذِينَ ءَامَنُوا مِنْكُمْ وَالَّذِينَ أُوتُوا الْعِلْمَ دَرَجَاتٍ

صدق الله العلي
العظيم

(المجادلة 11)

In The Name of Allah, Most Gracious, Most Merciful.

"...Allah will exalt in degree those of you who believe, and those who have been granted knowledge. And Allah is well-acquainted with what you do."

(Almujadila: 11)

Translated by: Al-Hilali and Khan, 1998: 760)

The Supervisor's Declaration

I certify that this dissertation, entitled “**A Critical Stylistic Analysis of Child Maltreatment in English Novels**” by **Ali Hussein Abdulameer** has been prepared and written under my supervision at the College of Education for Human Sciences, University of Babylon in partial fulfillment of the requirements for the degree of Doctorate of Philosophy in English Language and Linguistics.

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Dedication

**To the souls of Iraqi forces who made
the ultimate sacrifices to keep us safe.**

**To My family and friends
whose love, compassion, and
confidence have been constant
motivation to proceed.**

ACKNOWLEDGEMENTS

My first sense of gratitude goes to Allah the Almighty, the Most Gracious, and the Most Merciful for bestowing me strength and willingness to carry on with this work.

This work would not have come to an end without the assistance of many people to whom I would like to express my sincere thanks and deep gratitude.

I am very much indebted to my supervisor Prof. Dr. Qasim Obayes Al-Azzawi who spared no effort or time to facilitate and discuss the problems of this work. His invaluable guidance contributed a lot to the fulfillment of the work.

I would like to express my unlimited and sincere thanks to all my lecturers in my Ph.D. programme: Prof. Dr. Riyadh Tariq Al-Ameedi, Prof. Dr. Ahmed Sahib Mubarak, Prof. Dr. Salih Mahdi Adai Al-Mamoory, Prof. Dr. Qassim Abass Al-Tufeily, and Asst. Prof. Dr. Hussain Hameed Mayuuf.

I acknowledge a heavy debt of gratitude to my professors in the Department of English: Prof. Dr. Wafaa Mukhlfis, Asst. Prof. Firas Abdul-Munim Jawad, Asst. Prof. Dr. Sadiq, and Asst. Prof. Dr. Nasaem Mahdi for their support throughout the courses of the study.

Abstract

The implicit ideology of child maltreatment has not received adequate attention, simply because it requires a set of tools aiding the researcher to extract the implicit meanings and ideologies as well. Therefore, the current study adopts critical stylistics in analyzing two prominent literary works (novels) namely; Charles Dicken's *Oliver Twist* and Roald Dahl's *Matilda* to figure out the implicit ideologies of child maltreatment.

Using critical stylistic approach, the study attempts to investigate the linguistic constructions of meaning that form child maltreatment in two literary eras. It also attempts to reveal the linguistic choices that are used to form the ideologies of child maltreatment. The study attempts to achieve the following aims:

1. Identifying the linguistic tools employed in Dickens's *Oliver Twist* and Roald Dahl's *Matilda* to highlight child maltreatment in the data under study.
2. Finding out how child maltreatment was linguistically presented in the Victorian era as well as the post-modern one. Besides, revealing how child maltreatment develops through the process of time.
3. Identifying the most common types of child maltreatment used by Charles Dickens and Roald Dahl and figuring out the related ideologies.
4. Examining the usefulness of critical stylistics in figuring out the implicit ideologies of the text.

To verify the aims of the study, the researcher hypothesizes the following:

1. Both novelists use all the linguistic tools devoted to expose child maltreatment.
2. Child maltreatment and the related ideologies evolved gradually from the Victorian era to the post-modern one. Child maltreatment develops through the process of time.
3. Dickens and Dahl use different types of child maltreatment with different regularities and ratios. Besides, there are different related ideologies.

4. Critical stylistics is applicable in figuring out the implicit ideologies of the novels due to the rigorous set of the textual-conceptual tools.

In order to accomplish the previous aims the study conducts qualitative and quantitative analysis of the data under investigation. The following conclusions are reached out:

1. The study demonstrates that the two novelists adopt different linguistic tools to highlight Child Maltreatment.
2. The study proves that child maltreatment and the related ideologies are evolved with the progress of time.
3. The study shows that Dickens and Dahl use different ideologies related to Child Maltreatment and these ideologies occur with different ratios.
4. The study demonstrates the applicability of critical stylistics in figuring out the implicit ideologies of the texts as well as revealing the deep-rooted ideologies.

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List of Abbreviations	
Abbreviation	Full Form
CDA	Critical Discourse Analysis
CL	Critical Linguistics
CLA	Corpus Linguistic Approach
CS	Critical Stylistics
DA	Dispositive Analysis
DHA	Discourse-Historical Approach
DI	Direct Thought
DS	Direct Speech
EX	Extract
FIS	Free Indirect Speech
FIT	Free Indirect Thought
IS	Indirect Speech
IT	Indirect Thought
MAP	Material Action Process
MCP	Mental Cognitive Process
NRS	Narrator Report Speech
NRSA	Narrator's Report of Speech Act
NRT	Narrator Report Thought
NRTA	Narrator Report of Thought Act
RP	Relation Process
SAA	Social-Actor Approach

SCA	Socio-Cognitive Approach
SCA	Socio-Cultural Approach
SFG	Systemic Functional Grammar
SFL	Systemic Functional Linguistic
VP	Verbalization Process

Chapter One

Introduction

1.1 The Problem

Millions of children experience trauma each year and over the past 20 there has been growing attention in regards to this major issue that affecting so many children (De Young & Kenadry, 2017). The unescapable fact that all forms of maltreatment have deleterious effects on children's health and development (Stubenhort, et al., 2010). In reaction to some striking events that occur in lives, from time to time, man become victims of feelings like disappointment, fear, guilt and anger. Children may become also the victim of the social and economic factors in their society.

The study tries to reveal the implicit ideological construction of child maltreatment used in the selected literary works. Besides, it attempts to investigate the linguistic construction of meanings related to child maltreatment in two different literary eras. Child maltreatment has not been given enough attention; therefore, the present study attempts to examine the deep-seated ideologies of child maltreatment from a critical stylistic approach. This could be achieved by answering the following questions:

1. What are the linguistic strategies utilized by the novelists Charles Dickens and Roald Dahl to highlight the trauma of child maltreatment in the novels under scrutiny?
2. To what extent are the two novelists matchable regarding the critical stylistic tools used to form child maltreatment?
3. What are the linguistic tools available in the selected novels to portray child maltreatment?

4. What are the most common types of child maltreatment used by Charles Dickens and Roald Dahl? Besides, what are the related ideologies?
5. How do the two novelists encode the ideology of child maltreatment using the tools proposed by critical stylistic analysis?
6. What are the similarities and the differences between the two novels in relation to the tools used and the ideologies covered by them?
7. How are the novelists present the victimized characters? What are the critical stylistic tools used to figure out the ideologies of victimization?
8. To what extent does Critical Stylistics (CS, henceforth) helpful in figuring out the implicit ideologies of the texts under study? And why?
9. What are the most frequently employed tools of CS in the novels under investigation?

1.2 The Aims

The study aims to:

1. Identify the linguistic strategies employed in Dickens's *Oliver Twist* and Roald Dahl's *Matilda* to validate child maltreatment in the data under study.
2. Reveal the extent of similarity between the two novelists in terms of the employed critical stylistic tools related to child maltreatment.
3. Show the linguistic tools that are utilized by Dickens and Dahl to portray child maltreatment.
4. Identify the most common types of child maltreatment used by Charles Dickens and Roald Dahl. And figure out the related ideologies.
5. Indicate how the two novelists encode the ideology of child maltreatment.

6. Find out the similarities and the differences between the two novels in relation to the tools used and ideologies covered by them.
7. Investigate how the novelists present the victimized characters and to identify the critical stylistic tools used to form the ideologies of victimization.
8. Examine the usefulness of CS in figuring out the text's implicit ideologies. And to show the reasons behind this usefulness.
9. Figure out the most frequent critical stylistic tools used in the novels of the study.

1.3 The Hypotheses

To verify the aims of the study, the researcher hypothesizes the following:

1. Both novelists use all the linguistic tools to expose child maltreatment.
2. The two novelists are relatively similar in terms of the utilized critical stylistic tools that reflect child maltreatment.
3. Various linguistic tools are employed by the two novelists to show how their characters suffer from the trauma of child maltreatment.
4. Both Dickens and Dahl use different types of child maltreatment with variant regularities and percentages. Besides, there are several related ideologies.
5. The two novelists are using different critical stylistic tools to highlight the ideology of child maltreatment.
6. There are numerous similarities between the two novels in relation to the tools used and the conveyed ideologies.
7. The two novelists use a relatively similar critical stylistic tools in representing the victimized characters.

8. CS is applicable in figuring out the implicit ideologies of the novels due to the rigorous set of the textual-conceptual tools.
9. The most frequent critical stylistic tools used in the novels are; *Representing Actions, Events, and States, Representing Time, Space, and Society*, and *Negation*. These tools enable the writers to present the trauma of Child Maltreatment.

1.4 The Procedures

The following procedures describe how the study to be carried out comprehensively:

1. Surveying the literature about critical stylistic analysis and child maltreatment.
2. Examining the selected data carefully and identifying the extracts in each novel that serve as adequate data for analysis and best manipulate the ideologies of child maltreatment.
3. Conducting a qualitative and quantitative analysis for the chosen extracts by the means of Jeffries' model (2010).
4. Revealing the text's ideologies by unveiling the linguistic choices each extract exploits to deliver a particular ideology about child maltreatment.
5. Comparing the qualitative and quantitative findings of the novels under scrutiny to identify the aspects of similarities and differences between the two works. This can be achieved in terms of the most frequently exploited linguistic tool and the novelists' ideologies headed for the concept under investigation.
6. Discussing the results to arrive at the conclusions and the recommendations.

1.5 The Limits

This dissertation is limited to analyzing and examining two remarkable well-known novels namely; Charles Dickens's *Oliver Twist* and Roald Dahl's *Matilda*. The first novel belongs to the Victorian. The reason behind choosing this novel from the Victorian age is simply because child maltreatment is considered a distinctive feature of the Victorian age. Jeffries (2010) reveals that "The idea that children should be looked after...is a very common ideology that has been naturalized in the United Kingdom. However, to those Victorian families who relied on children's wages, this ideology would perhaps be surprising" (Jeffries, 2010 P.5). Thus, it is so clear that child maltreatment is a distinctive marker of the Victorian era.

The second novel belongs to the post-modern era because nowadays the phenomenon of child maltreatment rises again due to several social, economic and political factors. An important note must be mentioned here is that these two novels represent different periods of time but they take place in the same society.

The analysis will be restricted to *child maltreatment* and the related ideologies. Besides, the research conducts qualitative linguistic analysis based on Jeffries's CS (2010) and quantitative analysis following Chi-squared 'statistical test'.

1.6 The Value of the Study

The significance of the current study lies in its ability to deal with child maltreatment from a linguistic perspective. Accordingly, the study is hoped to be fruitful for those who are interested in the critical stylistic arena. Moreover, it fortifies linguistics and literature areas by providing such sort of analysis for two remarkable literary novels. The study tries to tackle child maltreatment from a linguistic point of view.

The study is also hoped to be theoretically valuable in illuminating the implicit ideologies of child maltreatment are figured out by employing the linguistic tools. Practically, it is beneficial to linguists since it helps in gaining a better understanding and comprehension about the structures of these novels.

Chapter Two

Literature Review

2.1 Introductory Remark

Language is used to mediate ideas, viewpoints, emotions, etc. from one person to another. Novels are not just series of events that tell us a story to enjoy it, rather they play an important role in shaping our understanding of the world and encoding the ideologies. Thus, knowing the structure and forms of different stylistic types is essential. Besides, getting enough knowledge about different literary forms enables the researcher to determine effectively the ideological impact of these literary texts.

Different approaches of critical linguistics (CL, henceforth) and critical discourse analysis (CDA, henceforth) have been designed for the analysis of different text types to figure out the ideological impact of these texts. But each of these approaches has its limitations and weaknesses which range from concentrating on certain text types to the failure of applying the analysis systematically, therefore they are often criticized as being lack of analytical rigour. To avoid bias in choosing linguistic features that fit the analyst's aims, the present chapter provides a detailed account of different linguistic approaches and concepts that are used in the study.

This chapter provides a detailed background image of these concepts and theories. Starting with the concepts of style and stylistics as well as the types of stylistics and moving toward CL and CDA, besides showing the limitation and weaknesses of this field of investigation. The limitations founded in CDA paved the road for the creation of new field namely 'CS' as a field that merges both stylistics and critical discoursed analysis. After that, the chapter explains the nature of narratology and its structures since the data of analysis are mainly novels. Then the rest of the sections

devoted to clarify child maltreatment and its types. Finally, the chapter ends up with the related studies.

2.2 Style

Style is very common word which is used in our daily life. The origin of the word goes back to the Latin particularly the word “Stylus”, which has the following meanings ‘stimulus’, instigate’, and ‘stick’, stich which is used for writing. Later on in the days of the classical Latin the word ‘Stylus’ has extended meaning. First, it can stand for man’s way of writing. Second, way of expressing one’s speech as well as writing (Ogidefa, 2014). The product of writing is varied according to different styles used in the process of writing; thus, the term style refers to the different ways of speaking and writing (Renkema, 2009).

According to Hough (1969), style is an old term which goes back to the early days of literature. And he also adds that style is often associated with rhetoric, the art of effective speaking and writing, rather than poetic types. Style often considers as a tool of persuasion that is why Hough regards it as part of rhetoric rather than part of poetic. In the Twentieth century the term style develops rabidly to include any forms of language (Hough,1969). Chapman (1973) associates style with social factors because of the relation that ties language with its users. Thus, style is like the writer’s thumbprint that distinguishing this writer from the other. Leech and Short (2007) adopts another view of style. According to them style is a way of speaking that distinguishing one from the other and this particular way of speaking is the unique style of the writer.

Crystal and Davey (1969) view style as a “selection of language habits, the occasional linguistic idiosyncrasies which characterized an individual uniqueness” (Crystal and Davey, 1969, P.8). According to this, individual’s experiences and

habits formed the individual's unique style that distinguishing one from the other. Moreover, stylistics results from style, which is seen as the interaction between thought as well as expressions. The notion of style is claimed to be based on two functions of language; means of communication as well as means of shaping thought. Style is resulted from choice making whether this choice is related to the written work or even everyday life activities (Davey, 1969).

To sum up, the concept of style is hard to define accurately since it is associated with different field and domains and it is not only related to writing or speaking but even everyday activities. Therefore, style can be defined as a concept that distinguishes between one person from the other due to the possessing of unique feature (s).

2.3 Approaches to Style

Based on what is mentioned earlier style can refer to various life activities; walking style, hair style, acting style etc. So, generally it is a way or manner of doing things. Being used in literature, style refers to the way in which language is used in a specific context. According to this use the word 'Style' conveys the following meanings.

2.3.1 Dress of Thought

This is one of the most common and earlier approach of style. Different definitions support this traditional view of style as being "Dress of Thought". Thought according to this approach is seen as existing in some pre-verbal forms, so that it is 'clothed' in language. Thus, language is the dress of thought, while style is the particular fashion of that dress (Bashiruddin, 2018).

This traditional approach to style, or as it called "Ornamental" theory, has its own justifications. According to this approach the main aim of the literary writer was to

gain the heart of the reader, therefore the artistry of the writer was valued. Ornamentation of style was considered as an art by itself and a good writer is the one that use various stylistic tools e.g., simile, metaphor, personification etc. to achieve his/her goal (goals) (Bashiruddin, 2018).

Style as the ‘dress of thought’ was first highlighted by Leech and Short (1981) who see that thoughts or content remain the same but the words, the phrases, or language used to express them may change without making any differences to the total meaning or thought. This idea is based on a distinction of what the writer has to say and to express it (Leech and Short, 2007)

Every word has some associations; emotive, moral, ideological senses etc. Even in the case of unmarked or neutral linguistic choices. For example, in the case of pronouns, third person pronouns can be regarded neutral in narration if they compare with ‘I’ or ‘You’. Yet, such linguistic choice has an ideological and linguistic significances. And it can be examined fruitfully in stylistics, third person pronouns can be used to show distance between the author and the reader from the character in the literary work. (Leech and Short, 2007).

2.3.2 Style as a Choice

A particular style represents a choice from a pool of available and acceptable linguistic choices. But one way might be artistically privileged over the others. In fact, choices in style are motivated even if they are unconsciously formed since these choices have an important impact on the structure as well as the interpretation of the text (Simpson, 2004). According to Leech and Short (2007) style refers to “the way in which language is used in a given context, by a given person, for a given purpose...” (Leech and Short, 2007, P.9). According to this view, Leech & Short Take Saussurian’s view of Langue and Parole. Where Langue refers to the system

of codes and values that are common to the language users, while Parole is the selection of the suitable form from this system.

This view is frequently held by large number of scholars who think that style is basically a matter of choice. Those scholars believe that every writer make choices of expression and in these choices the style resides. Language offers variety of choices from the systems of vocabulary, syntax, phonology, etc. Thus, writers make a choice from the variety of the options available at hand. Moreover, Traugott and Pratt (1980) stress that style is patterned of choices at the phonological, lexical, syntactic or pragmatic level.

Every writer makes different choices from the language system and in fact these choices are restricted by the writer's goals. The factors that determine the writer's choice are not of accuracy or clarity but these factors are associated with the relationship between the writer and the reader (Kirkman, 2005).

2.3.3 Style is the Man's Approach

This view is based on the fact that style reflects the writer's personality. Accordingly, if hand writing uncover characters, style reveals much more. Buffon's definition of style in his Academic Address in (1753) supports this view of style by saying that "style is the expression of the individual characteristics of the writer" (Bashiruddin, 2018, P.121). This definition highlighted the importance of individual elements of style in shaping the writer's unique piece of writing.

2.3.4 Style as Deviation from the Norms

The idea of deviation in the study of style is so important since text can be regarded as stylistically distinctive when it deviates from the common norms of language. Accordingly, the norm can be absolute which is related to language as a whole or it can be relative which is related to some set of texts (Enkvist, 1985). Aquilina (2014)

does not go so further from Enkvist's explanations, because the concept of deviation in style according to Aquilina (2014) refers to the deviation from the norm of the language as a whole or from the norm of literary composition within a particular text.

Deviation in stylistics has many forms. First, statistical deviation which deals with the linguistic differences between the domain and the norm which can be statistically measured. Second, non-quantitative or determinate deviation which is observed with what is allowed in the language system and it appears in all text types. Third, this type of deviation based on the idea that some language features may depart from the norm of the text itself, so these features may stand out against the background of the text itself. This type of deviation is called '*internal deviation*' (Leech, 2007).

2.3.5 Style as Recurrence

Recently some definitions of style are based on the assumption that style is a function of frequency, thus style in this case can be measured qualitatively. Bloch and Boling see style as "message carried by the frequency distributions and transitional probabilities of its linguistic features, especially as they differ from those of the same features in the language as a whole" (Bloch, 1989, P.40). In order to discover what is distinctive about the style of specific text the linguist needs to figure out the frequencies of the intended linguistic feature and measures it up against the normal frequencies of the linguistic features (Leech, 2007).

2.4 Stylistics

Stylistics is viewed in different ways due to different stylistic approaches. These varieties of stylistics are influenced by different branches and theories of linguistics and literary criticism. Stylistics is traced back to Russian Formalists in 1920, where Roman Jakobson closing his statement in the famous Conference of Style which

holds in 1958 as well as the work of Thomas Sebeok 'Style in Language' which becomes the manifesto to the stylistic studies later on (Leech, 1989).

Linguistic and critical approaches are also contributed to the development of the stylistic field. Roger Tower's (1966) article '*Linguistics and Critical Approaches to literary Style*' has an important impact on the development of stylistics as well. After this article many number of books and articles are published as well in an attempts to from the modern frame of stylistics (Leech, 1989). Besides, Fish (1980) supports Tower's opinion by defining stylistics as "Stylistics, in short, is an attempt to put criticism on a scientific basis"(Fish, 1980, P.70). So that, according to Fish the job of stylistics is to regulate the criticism analysis in an objective way to avoid any subjectivity.

Recently, stylistics in modern times is seen as an analytical science which covers all language levels; phonology, morphology, syntax, and lexicology (Cuddon and Preston, 2010). Generally, stylistics is a linguistic field that studies language of literature in all its manifestation and studies literary discourse which is based on the use of different styles in the language. The most important linguists that are linked with stylistic analytical practices are; Michael Halliday, Widdowson, and Geoffery Hartman. In fact, each of those figures holds a distinctive view which differs from the others. Halliday's analysis of literary texts is unrelated to the interpretation or the understanding of the text. Halliday introduces the term 'Register' in his book '*Linguistic Function and Literary Style* (1971). Widdowson sees that Halliday concerned only with textual analysis, the same applied by Hartman (Cuddon and Preston, 2010).

Widdowson views stylistics as the study of literary discourse from a linguistic perspective. Accordingly, stylistics includes both literary criticism and linguistics as its morphological frame suggests. So, according to Widdowson stylistics is an area

where two fields meet; literary criticism and linguistics. Later on, the concept of ‘discourse analyses’ emerged in 1980 that enables the linguists to comment on, analyze not only separated phrases or sentences as it previously done but also to analysis a complete piece of writing. This era called the ‘New Stylistics’ (Cuddon & Bashiruddin, 2010, P.121).

Stylistics supports linguist and critic with various potentialities of interpretations. One reason why language is so important to stylistician, is the very fact that many linguistic structures are indispensable reference of such textual function (Simpson, 2004). As for Leech and Short (2007), stylistics is simply the study of style. Literary stylistics has the aim to explain and figure out the relations between the language use and the artistic function, whether implicitly or explicitly. So, they are mainly considered with explaining why author choose this form rather the other. Jeffries and McIntyer (2010), moved away from the traditional definitions of stylistics toward the cognitive perspective of stylistics. Jeffries and McIntyer (2010) point out that stylistics is a discipline of linguistics that deals with the systematic analysis of language style and how it can interact with the reader’s background knowledge.

Dealing with the ways in which meaning is produced through language, stylistics is mainly concerned with literary text but not exclusively. Stylisticians can use various linguistic models, framework, and theories as tools of analysis in order to see how and why the text work the way it does (Norgaard et al, 2010). That is why McRae and Clark (2004) view stylistics as a controversial field. According to McRae and Clark (2004) this controversial view of stylistics resulted from two different sides; linguists who considered stylistics as a branch of applied linguistics and other who rejected the usefulness of the stylistic studies. The justifications that given by those who rejected the usefulness of stylistics are, first the term stylistics is so wide

that it includes different approaches to study the texts. Second, the term of stylistics is very different to define, many stylisticians define stylistics differently and there is often an agreement about a specific definition. Third, another difficulty raised from the application of linguistic model in analyzing different types of text and in fact this model is originated to the analysis of literary texts (McRae and Clark, 2004).

2.5 Approaches of Stylistics

Stylistics has a strong connection with linguistics, since linguistics provides the raw sources to the stylisticians in their analysis as well as linguistics supports in which stylistics with various theories help in the processes of language interpretation (Simpson, 2004). Language use has unique characteristics. An individual is capable of having unknown or limitless number of verities. And these verities will vary according to the context, situation, and condition, thus these verities differ from person to person, age to age, gender to gender, profession to profession, and even region to region. Many varieties of language use become the medium of recognition and will shape the writer's identity. In fact, the choice of certain phrases, words, expressions, structures, and using long or short sentences will form the individual's unique style (Simpson, 2004).

Generally, there are two distinguished approaches to stylistics. First, the mode of formal stylistics. In which stylistics is identified in a unique and traditional way by making a distinction between content and form of the text. The content is often identified as 'information', 'meaning', or sometimes 'propositional meaning'. As for style which is treated in this approach as a variation in the presentation of the message. The approaches of modern linguistics are used to identify the stylistic features that are specific and distinctive of a particular work (Leech, 1989). Second mode of stylistics, has started since mid of 1960 till now. For Abrams, the components of stylistics are highly expanding their scopes and conceptions.

2.5.1 Linguistic Stylistics and Literary Stylistics

Stylistics starts as a discipline that formed between two tendencies that are formed in French in title ‘*Stylistique*’ and in German as ‘*Stilforschung*’, the former term that is used in French is linked to linguistics while the latter is linked with the literary criticism whose main concern is the total work of literary art. Linguistic stylistics work is based on linguistics in an attempt to make literary criticism studies as objective as possible. Many linguists argued about the existence of literary and linguistic competence like Noam Chomsky’s who introduced the concept of ‘linguistic competence’, Hymes’ ‘Communicative Competence’ and even scholars and critics like Terence Hawkes and Jonathan Culler (Bashiruddin, 2018).

Linguistic stylistics has the aim of analyzing literary work by applying linguistic theories. According to Wales linguistic stylistics “It is about doing stylistic analysis in order to test or refine a linguistic model, to contribute to linguistic theory” (Wales, 2011, P.438). Thus, according to Wales (2011) linguistic stylistics is based on applying linguistic theories to enrich the field of linguistics by either supporting or refuting an existing linguistic theory. Besides, linguistic stylistics was introduced as a contemporary approach literary criticism due to the absence of linguistic study.

Literary criticism differs from linguistic stylistics in that the former ‘literary criticism’ is based highly on subjective interpretation of the texts, while the latter ‘linguistic stylistics’ is based on the application of linguistic theories which tend to be highly objective ones (Ayeomoni, 2003). Since, linguistic stylistics is based on objective linguistic approaches, so it can be measured statistically and this will reinforce the objective nature of the analysis.

Literary stylistics on the other hand, is based on the view that the linguistic theories can be applied fruitfully in the analysis of literary text to get more insight about the nature

and the structure of these texts. Stylisticians believe that great attention should be given to the language of literary texts in order to understand who meaning is constructed and how reader will interact with these texts. The boundaries of literary stylistics extended from analyzing the work of particular work or author or genre to the study of textual phenomena like; metaphor, speech presentation, and view point. Stylisticians in this view are not only concerned with the literary text solely but also with the analysis of non-literary texts as well and finding out how linguistic analysis might be so helpful in teaching literature (Semino and Culpeper, 2011).

As for Leech (2007), literary stylistics can be manifested in different forms like, ‘descriptive stylistics’ who tackles the goal of describing the style of particular text and ‘explanatory stylistics’ in this type the purpose of stylistics is to explain particular thing inside the text.

2.5.2 General Stylistics

General stylistics is used as a general term to include the analysis of non-literary varieties of language (Wales, 2011). According to Semino and Culpeper (2011:299), there are three elements that distinguish general stylistics or non-literary stylistics from literary one. First, and the clearest one, is that general stylistics is concerned with analysis of non-literary texts. For examples, texts that have been taken from different areas such as; advertisement, politics, newspaper reporting, academic, religion, and even everyday communication. Second, general stylistics differs from literary stylistics in the ways of orientation. Literary stylistics is mainly concerned with the interpretation and appreciation of literary text, while general stylistics focuses mainly with the characterization of style in the general framework of linguistics (Semino and Culpeper, 2011).

Furthermore, Leech (2007) sees that researcher should be distinguished between general stylistics which is mainly concerned with the study of style in all texts, while literary stylistics is the study of style particularly in literary work. Besides being differ in focus, Crystal, Davy, and Enkvist were responsible for the creation of general stylistics in 1960. Where Crystal and Davy being more interested in the practical analysis, while Enkvist emphasizes on the theoretical side. But what unit them together is their view of style as being varieties of language associated with specific context (Semino and Culpeper, 2011).

2.5.3 Critical Stylistics

CS is developed by Lesley Jeffries (2010), which is based on the fields of CL and CDA (Wales, 2011). CS is used to refer to the stylistic analysis that is based on analyzing how the social meaning is represented through the language. Moreover, this type of stylistics emerged as a reaction toward the shortcomings of CL and CDA (Norgaard et al, 2010).

CS evolves from CL, it focuses on the analysis of both literary and non-literary texts as well. Similar to CL, CS builds on Halliday's *Systemic Functional Linguistics* (SFL, henceforth) and Halliday's metafunctions of language. According to Halliday (1973), metafunctions of language are three. First, ideational metafunction which refers to the use of language to communicate, interact, etc. And how people construct their view of the world. Second, interpersonal metafunction which refers to the interaction that takes place between participant of language. Third, textual metafunction which is related to the use of language to form a text (Ras, 2020)

Thus, CS is seen as a reaction toward the development of CDA through returning the analysis to the central place and move away from the Marxist or political nature of CDA. This topic will be discussed in details in the coming sections.

2.5.4 Sociostylistics

This type of stylistics is developed due to the growing interest to the analysis of films so stylistics comes close to some of sociolinguistics' works. For example, the language of some writers is considered as representative of social group or fashion in the language. (Wales, 2011).

Recently, effort from linguistics and literary theories succeed in producing analytical method that offers much about the relation between text and their context. Like other varieties of stylistics, sociostylistics focuses primarily on the analysis of literary text. The critical potentiality of sociostylistics lies in its ability to redescribe the classical timeless as culturally specific meaning (Klutz, 2004).

2.5.6 Pedagogical Stylistics

Stylistics is considered as an important teaching tool for both language and literary studies for both native and foreign speakers too. Stylistics is of great help in developing students' awareness of how texts linguistically and ideologically work. (Wales, 2011).

A distinction should be drawn between pedagogical stylistics in one hand and pedagogy of stylistics in another hand. Where the pedagogical stylistics refers to the applying of stylistics technique in teaching style as well as other topics. While, pedagogy of stylistics refers to the ways of teaching stylistics (McIntyre, 2014). Besides, Simpson (2004:2) sees pedagogical stylistics " method of textual interpretation in which the primacy of place is assigned to language" (Simpson, 2004, P.2), in which many form and levels of language work together in this process of interpretation. In the process of learning, stylistics functions as facilitator that increases students' awareness of how language work, selected, and even organized.

And help the students to discover how these linguistic choices help the text producers to achieve their goals (Simpson, 2004)

Pedagogical stylistics has two sides. First, it is considered as a useful pedagogical tool in teaching literature. Second, shows the role of stylistics in first and second language teaching like teaching of English as foreign language through literature (Norgaard et al., 2010). It has been proven historically and conceptually that pedagogy is so close to stylistics. Because pedagogy is an empirical field that will help to test ideas of the text and even to generate ideas through the process of text interpretation. These activities go hand in hand with stylistic activities to facilitate the students' understanding of how text is organized as well as to discover how readers make meaning from the text, which is a cognitive activity (Hall, 2014).

2.5.7 Applied Stylistics

Applied stylistics is also referred to as practical stylistics, this type of stylistics is based on the view of Widdowson that stylistics can be of great help in solving the problems of language. (Wales, 2011). Applied stylistics is an applied linguistics discipline that takes the theoretical stylistics approaches and apply them to serve more practical goals in today's problems (Ireland, 2008). So as the term implies applied stylistics is mainly concerned with solving and providing solution for real life problems.

2.5.8 Cognitive Stylistics

Cognitive stylistics is a new field of stylistics investigation. It is an interdisciplinary field because it takes different goals and approaches from other different fields like; psychology, linguistics, and even cognitive science. Furthermore, it is also intended to answer questions related to how readers interact with the text and how meaning is shaped inside the reader's mind. As for literary

criticism, it gets benefit from the development of cognitive stylistics and cognitive psychology as well (Reijmersdal, 2008).

Cognitive stylistics is also called cognitive poetics or cognitive rhetoric, in fact these alternative demonstrate the close relationship of this field with other linguistic analysis. Actually, stylisticians in cognitive stylistics are going in the opposite direction of linguistic theorizing, because they are taking concepts from cognitive linguistics and applying them into the literary texts. Cognitive stylistics was developed and practice first by those who are doing stylistic studies, in other words by those concerned with the systematic and objective analysis of literature. All of this demonstrate that literary analysis based on the relationship between the work of literary text in one hand and the processes of literary reading in other hand. Cognitive stylistics brings together many of the traditional concerns that are considered as interdisciplinary approach to any literary work. Thus, cognitive stylistics provides one way of stylistic exploration developing many stylistic theories of understanding and bringing together different disciplines that are using in stylistic studies (Stockwell, 2002).

The new development in modern stylistics, to enrich and developed its methods of analysis, resulted in the creation of cognitive stylistics. Since its earliest days, stylistic analysis mainly focusses on the interpretation of literary text that is based on the linguistic details. In fact, this traditional approach of stylistics misses an important side of the view which is the role of mental processes or how the readers interact with the text. Thus, stylistic studies in the last decade develop different systematic approaches to explore the cognitive interaction between readers and the text. So, stylisticians start to take from the development in other fields like; cognitive linguistics as well as artificial intelligence. These developments in the field of stylistics resulted in the creation of cognitive stylistics or cognitive poetics which

focuses mainly on the interaction between human mind and reading processes (Simpson, 2004).

According to Harrison (2017) stylistics concerns with studying different linguistic patterns in the text, i.e., it is the interaction between linguistic choices and literary interpretation. Besides, the application of stylistics is not particularly related to literary text only. Stylistics based on the view that the linguistic choices in the text directly influence the way readers receive and understand the text itself. Recently, stylistic analysis takes new direction, which is a cognitive one. This new movement in stylistics aims to strength the old view of stylistics that is based on literary interpretation solely. Thus, the renewed stylistic filed i.e., cognitive stylistics or cognitive poetic based on cognitive sciences and mostly on cognitive linguistics. Being new form of stylistics, cognitive stylistics is similar to the previous stylistic analysis based on the interpretation of literary text as well as drawing on different cognitive approaches.

2.6 Narratology

The term narratology has been defined differently by many scholars but all of them do agree that the term ‘narratology’ refers to the science of narrative. The term first was coined by the structuralist like; Gerrard Genette, Mieke Bal, Gerard Prince, and many others in 1970. Since, the term first developed mostly by structuralists thus it is often seen to be related to structural analysis of narrative. In 1980 and 1990, this early structuralist approach of narrative was renewed by the post-structuralist reaction which stands against the taxonomic approach of structuralism. This change brings new insight to the field of narratology. Recently narratology, develops to be a multi-disciplinary study of narrative which incorporates different field of narrative discourses that includes forms of narrative representation (Onega, and Landa, 1996).

Being an act of telling everything, Fludernik (2009) adopts a new view of narratology. According to Fludernik (2009:2) 'narrative' exists wherever someone tells something. Like; news readers, teachers delivering their lectures, reporter on Television, etc. So, in our everyday life we are a narrator in one way or another this is because human sometimes takes the role of narrator him/herself. Therefore, narrating is a wide spread phenomenon in daily life and can take different forms. Narrative or narratology is taken from the verb 'narrate' which means telling something and it is very widespread in life as have been mentioned earlier. Therefore, narrative is associated with the speech act of narrating which is created by the narrator. So, narrative or narratology can be defined as the act of narrating that is created by the narrator (Fludernik, 2009).

In order to distinguish literary narrative 'or narratology' from non-literary narrative we might follow Gerard Genette (1988) distinctions of the term 'narrative'. Genette makes a distinction between *narration* "the narrative act of the narrator", *discourse* "narrative as text or utterance" and *histoire* "the story the narrator tells in his/her narrative". According to Genette the first two levels, namely the narrative or narratology act and its production, were called **narrative discourse**. These two levels or narrative discourse stand against the third level which is the 'story'. Thus, the story is what presented, reported, and signified by the narrative discourse (Gerard Genette, 1988). An important point must be highlighted is that the nature of narratology in any fictional work differs from other literary work particularly in the creation of the fictional world. In this fictional work both of narrative discourse and the story have an important role in the development of the narrative text (Fludernik, 2009).

There are two distinctive views regarding the concept narratology; the classical view and the structuralist one. According to the classical view, narratology is seen

as text which contains certain communicative feature. Whereas, the structuralist view of narratology texts associated with the features that are narrated. Thus, the classical view of narrative relates narrative with the verbal communication while the structuralist view of narrative as a text that apply in any medium (Schmid, 2010).

Moreover, Fludernik (2009) makes a distinction between types of literary work that are related tied with the concept of narrative ‘narratology’. These literary types are; Epic, Lyric, Drama, and Narrative (which involves novel and history). Epic is considered the major type or the prototypical category of narrative. As for the other elements it is so clear that not all of them include genuinely the same literary genre, not all of them include a person who narrate or tell the story. Thus, narrative is defined as a story with a narrator. So, if we apply this definition on other literary forms the result will be, lyric as literary form which does not include a story, drama as a literary form with a story but without a narrator, and narrative ‘novel’ is a literary form with a story as well as narrator (Fludernik, 2009). The following table (1) shows this distinction in a clear way.

Table 1

Literary Forms and Narration Elements.

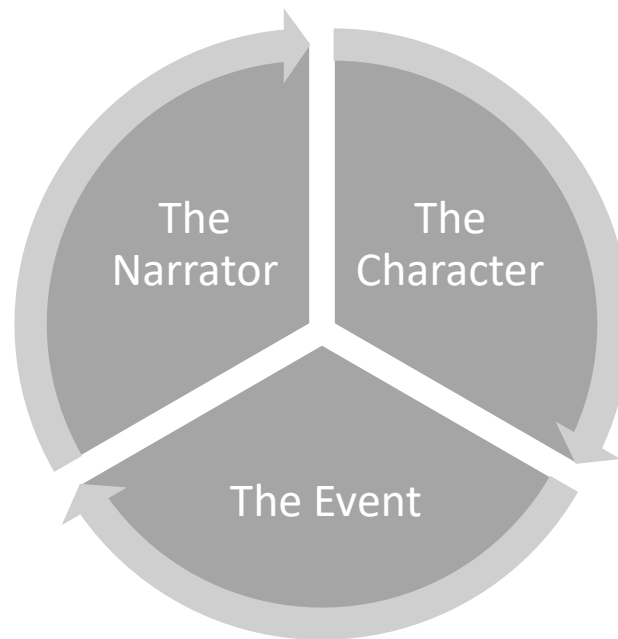
Literary Form	Story	Narrator
Lyric	No	No
Drama	Yes	No
Narrative (Novel)	Yes	Yes

To Summarize, it is so clear according to the previous explanations that narrative is the exemplification of a possible world that is presented by linguistic or visual aid which includes one or many protagonists and this protagonist existed through temporal and spatial senses. Thus, the narrative focuses on the experiences the protagonist shows. Letting the readers to find themselves in different worlds of that protagonist. At the level of text, the narrative discourse (narrator) creatively and individually formed the narrative world.

In fact, this process takes place through the forming of temporal perspective as well as the switching between point of view and vocalization as well. So that, the narrative can be fictional and non-fictional narratives. Also, narrative can be subdivided into; verbal like *Novel* narrative, visual like *Ballet* narrative, and both verbal and visual like *Drama* or *Film*.

2.7 Characteristics of Narratology

There are three elements that determine the characteristics of any narratological work. The following section will tackle these elements in details, besides the next figure (1) shows the relationship between them.

Figure 1*The Characteristics of Narratology*

2.7.1 The Narrator

Narrator is existed in all forms of narrative whether it is fictional or non- fictional. The term narrator tries to answer the question, who speak in the narrative work. It must bear in mind the fact that the author is not the narrator because the author is the writer or the creator of the story while the narrator is the person who narrate the story. In the first - person narrator the narrator is identical with the author and in other cases the narrator is embedded as in the case of third – person narrator. Gerrard Genette (1980) makes a distinction between ‘homodiegetic narrator’ in which the narrator is part of the story which is narrated and ‘heterodiegetic narrator’ in which the narrator is not a part of the story (third - person narrating) (Mani, 2013).

According to Mani (2013) narrative is seen as “a text in which a narrative agent tells a story”, so according to this definition any narrative work should be told by the

narrator but what is unique here is that the word narrator does not refer to a person but rather to the linguistic or visual subject that constitutes the text. Thus, narrator in one hand is “that agent which utters the (linguistic or other) signs which constitute the text” (Mani, 2013, P.11). While, author on the other hand refers to the creator of a written text for the purpose of communication (Schonert, 2009). The word author and authority are linked together since the author has the authority to influence the readers and force them implicitly to think and behave in particular way. And this influence can be achieved only when there is a strong connection between the author and the reader, in other word there is a social and cultural connection between them as well as shared back ground knowledge.

Schmid (2010) provides a new terminology in the description of the narrator, for him narrator is a mediator between the author of the text itself and the narrated world that is existed in the narrative work. Thus, according to Schmid 2010 the author is merely the creator of the text whereas the role of the narrator is so important and essential in the process of understanding too.

There are various functions for the narrator but the following are most common ones. First, the narrator is the person who presented the fictional world to the reader and this function can be done by the narrator either covertly or overtly. Second, the narrator explains and comments on the social, cultural, and political circumstances of the events as well as explains why such event happens. This function requires the narrator to be overt rather than covert. Third, the narrator sometimes has the role of philosopher or moralist in describing the characters. In fact, this function is intended to make the text easier for the readers and to make it closer to the real world. Fourth, in this function the narrator has to with the communicative function of narration like, commenting on the process of the story telling or addressing the narrate directly (Fludernik, 2009).

2.7.2 The Event

Event refers to the change in the state in order to achieve certain condition. There are different requirements that the concept of the event must be undergone; reality and resultativity. Thus, a change of state that is associated with act of wishing or dreaming is not event unless it represents real act of wishing and dreaming (Schmid, 2010).

In literature there are two distinct narratological concepts of event. First, the classical concept which is often associated with German critics. Text is treated as narrative in this tradition if it contains specific feature of communication. In this tradition narration was associated with the existence of the narrator and in fact it stands against the direct existence of event. The presence of this mediator ‘narrator’ between narrated world and the author is the distinctive feature of event presentation in the classical tradition. Recently, many theories are continuing this feature of mediating in their applications. Second, the structuralist view of narratological events was not associated with the existence of mediated feature in discourse or communication but in fact it is a feature of what is narrated. According to the recent studies neither of these views complete. Each one suffers from certain short comings thus the recent view of narratological event based on the strength point of these views (Schmid, 2010).

2.7.3 Characters

Characters are like other object or places that introduced in the literary work but character mainly associates with the means of reference. In fact, this association of reference “old man”, Ugly girl”, etc. would help the reader to understand the text more clearly. In the traditional narrative form, often third-person narrating relates to the story of the text in this case the text turns from indefinite to definite.

Consequently, more characters (names) will occur since it is a definite case. Another option is also possible which is referring to the characters by names or description specially in the Victorian Literary like to say ‘the boy with the pale face’ ‘pretty girl’, etc. (Fludernik, 2009).

According to Jannidis (2013), characters are created by many ways who are participant in the story world. These character in the fictional world stand against the individuals or persons in the real world. In the discoursal level the characters share many features like other fictional entities.

Many important techniques help the writer to introduce the characters like; synecdoche and metonymy. These techniques play an important role in introducing the character in the narrative since these techniques provide visual, spatial and social information of the story as well as about the characters. Modern narrative often based on using “reflector figure” or character and showing the development of the story events through these figures or characters. As well as these figures or characters will present careful descriptions of the fictional world (Fludernik, 2009).

2.8 Stylistics and Narratology

Stylistics did not stand as a distinct field until the rapid development that take place in 1960. At this time, narratology based on the structuralist view as a systematic study of narratives, which appears in France and quickly developed in other countries. Being responsible for the investigation of different forms of narrative fiction, stylistics and narratology developed rapidly side by side (Shen, 2014).

Being different in their history, stylistics and narratology are enjoying parallel development. Stylistics clearly has longer history than narratology yet, in the past two decades these disciplines enjoying relatively parallel development. Since 1990, stylisticians trying to draw on narratology particularly in the beginning of this

century but this is not the case with the narratologists give no more attention to stylistics. In fact, both stylistics and narratology seem to share relatively the same bases. Examining the definitions of both fields, stylistics often forms a distinction between content and style in other words “between what one has to say and how one says it” (Leech & Short, 2007, P.38). Narratology, similarly draws a distinction between story and discourse or “between what is told and how it is transmitted” (Leech & Short, 2007, P.38). Thus, the two fields’ distinction match with each other.

Style and discourse often seem as interchangeable concepts. In fact, this can prove empirically through the explanation provide by Wales and Genette consequently. Wales (2011) sees style as a choice of form ‘manner’ to express content ‘matter’. Genette (1988) sees discourse as “the signifier, statement, discourse or narrative text itself” (Genette, 1988, P.27). So, the concepts of style and discourse seem to be interchangeable in that both of them do exist in the presentation of narrative (verbal). This view is also supported by the definition given by Toolan (2001) how defines stylistics as “... discourse roughly denotes all the techniques that authors bring to bear in their varying manner of presentation of the basic story” (Toolan, 2001, P.11) , according to this definition style is presented by language which is done through using different techniques in certain discourse.

There are three areas of differences between stylistics and narratology. First, point of view and vocalization. On the one hand, according to most stylisticians discussing the concept of point of view as a central concept in the stylistic studies. Leech and Short (2007) focus their attention in tackling point of view on “discoursal point of view”. So, Leech and Short (2007) are after the author’s choice of which technique of point of view will be used. Either the author will directly address the reader or using indirect way through the characters. On the other hand, the narratologists discussing of vocalization takes another way from that adopted by the stylisticians.

According to the pioneer of narratology Genette (1980), he started the discussion of vocalization by drawing distinctions between who speak and how see. Genette refers to the first as the narrator of the narrative work, while the second regarded as the vocalizer i.e., the character in the observer position in the story.

Second, the other difference between stylistic and narratology lies in the matter of the characterization. In fact, many of the stylistic studies do not pay much attention to the study of the characterization but they use it implicitly in their stylistic interpretation. Stylistic analysis often focuses on the role of the linguistic choices in shaping and forming the fictional charter (Leech & Short, 2007). While, narratologists pay more attention for characterization but they focus on different classification of structural mode (Shen, 2014).

Third, tense is another concept that draws a boundary between stylistics and narratology. Tense has two senses according to the narratological point of view and the one that is shared between stylistics and narratology is the grammatical sense of tense. But in fact, narratologists pay little attention to the grammatical tense they are more concerned with the sense which refers to the tense as “set of temporal relations between the situations and events recounted and their recounting” (Shen, 2014, P.98). This sense of tense occurs in forms of ‘order,’ ‘duration,’ and ‘frequency.

2.9 Critical and Critical Discourse Analysis

CL is often used interchangeably with the term CDA. Fowler (1996) sees that CL is the pioneer of CDA. CL starts as a movement in the university of East Anglia at 1970. In fact, Halliday’s SFLs is considered the basic motivation for CL because Halliday’s views direct linguistic analysis to move beyond the formal description to include also social criticism as a basis for the analysis. Accordingly, rules of grammar are not rules of correctness but they are tools that describe human

experiences as well as they are means that help human to construct mental image of reality (Halliday, 1994).

Due to the effect of Halliday's new views, many changes take place in critical studies. The experts of critical language provide new steps in their analysis. First, the first step was often inspired by Marx. This step is also reinforced by Halliday's viewpoint that 'the patterns of experience' are not neutral but in fact these experiences fit the people's needs and interest. Besides, people use them to understand and reinforce reality, so that these experiences often include ideological dominance. Second, this step is related to Benjamin Whorf and inspired by him. Whorf sees that different languages that possess the same setting and many 'patterns of experience' these different languages can use the same 'pattern of experience' (Ali and Sahat, 2016).

With the work of some critical linguists like Trew, Hodge, and Kress, CL take a new vision in the grammatical category as being an important indicators and holders of ideological effects. According to this view and the work of those critical linguists, CL breaks the tradition that stylistics says the same thing in different ways. Without the work of those figures the field of CL would not exist (Ali and Sahat, 2016).

Another important fact is that CL is considered as a reaction to the literary criticism studies. Literary criticism is based on the approaches and methods that are intended to the study of literary works. While, CL adopted linguistic approach and method that are intended to study language in general. Most of critical linguistic studies based their analysis on one of the two methods; either Halliday's systemic functional grammar (SFG, henceforth) or Fairclough's framework (Baker and Ellece, 2011).

2.9.1 Critical Discourse Analysis

The importance of discussing CDA in this section came from the fact that it shares CS the study and the analysis of ideology as a backbone for the analysis. CDA begins as a new direction of study in the work of figures like; Fairclough, van Dijk, Wodak, and many others in 1980. In a meeting at Amsterdam, CDA begins in 1992 as a movement with the presentations by Fairclough, Van Dijk, Wodak, and Van Leeuwen and these presentations later published in *Discourse and Society* journal. This movement gradually develops and these figures are used to meet from 1992 onward. Few years later, an influential paper was published in 1996 by Caldas-Coulthard and Coulthard. From then CDA, has an increasing and fast-growing movement (Ali and Sahat, 2016).

CDA has moved beyond CL in many forms. First, and most important one is to form a relation between social practices and discourse. In other word, there is an attempt to build CDA on social critical theories in order to figure the embedded relationship between them. CDA is an interdisciplinary field because in modern days it strongly involves interaction between discourse analysts in one hand and political scientists, historians, and sociologists on the other hand. CDA also moved beyond the analysis of language in that it incorporates different aspects in handling discourse that are not only verbal aspects of text. For example, Kress and an Leeuwen developed a method of visual analysis inspired by Halliday's SFLs and proved how this method can be used in the field of CDA. Van Leeuwen uses 'visual racism' and demonstrates that it is not only realized by race stereotypes but also by members of the social groups. Recently, CDA has shifted to relationship between social theory and practice and in fact this is demonstrated so clear in the interdisciplinary nature of the field and the attention given to the multimodality of discourse (Ali and Sahat, 2016).

Van Dijk (1993), argues that CDA deals with “discourse dimensions of power abuse and the injustice and inequality that result from it” (Van Dijk, 1993, P.252). Focusing on the concepts of dominance and inequality, CDA is unlike other fields and disciplines, it is not aimed to contribute to a particular discipline or theory of discourse but rather to many fields and disciplines and this shows the interdisciplinary nature of CDA. In order to gain a better understanding of discourses analysis, CDA is interested primarily as well as motivated by social issue. CDA is a multidisciplinary approach since it deals with many social problems that are mainly complex in nature. Besides, the concepts of inequality and dominance are not the only interest in CDA but even the relationship between discourse and dominance. Critical discourse analysts gain more insight about different issues from the structural understanding (Van Dijk, 1993).

The concept of CDA has two views regarding its development. The first view, looks at CDA as field developed in 1970 at University of East Anglia. And the term CDA is used interchangeably with the term CL but in the present time the term CDA is often used (van Dijk, 2008). The second view, sees that CDA emerges due to the development that takes place in linguistics due to the emergence of Halliday’s SFLs. Between 1960 and 1970 most of the linguistic studies based on Chomsky’s linguistic views. Later on, CDA emerges as a reaction to the formal discourse analysis in 1960 and 1970 (Blommaert, 2005).

This relatively new created field is concerned with the relationship between language and society, in this regard it stands as a reaction to the traditional Chomskyan and other grammatical approaches. Thus, it is concerned with analyzing texts by using explicit linguistic features to attain the hidden and underlying features like; power, dominance, and inequality, in order to discover the ideologies. CDA is based on the view that text cannot be studied without referring to the context (social

factors), and the interpretation of isolated texts is often vague. This view of CDA that hold by Giampietro et al. (2006), which sees CDA as " ...this turns to the social sciences and away from formal linguistics ultimately led to CDA" (Giampietro et al., 2006, P.185), is supported by Hyland who reveals that the values and the norms of any text are hidden. Hyland sees that Roger associated CDA political, social, and economical issues, i.e., CDA is used to analyze texts in relation with social as well as political domains (Giampietro et al., 2006).

One of the prominent figures of CDA namely Fairclough (2010) argues that CDA has three major characteristics. Firstly, CDA does not focus on individuals or entities but rather it focuses on social relations, thus it is relational in nature. In fact, discourse is a set complex of relations. And these communication relations between participants in the text have different forms, like; concrete, abstract, and physical relation as well Fairclough (2010). Secondly, CDA is regarded as a realistic approach because it sees the real world consisting of the social world and how people interact with this social world. This approach is a critical tool of understanding and interpreting social world. Accordingly, the construction of this social world based on different conditions like power relations between the participants. Thirdly and finally, CDA is often seen as a dialectal approach. This dialectical nature of CDA lies in the relation between objects, like the relationship that holds between discourse and power. Moreover, power and discourse are concepts that are used in different social processes (Fairclough, 2010).

To conclude, being concerned with the social world is not the only tendency of CDA, but in fact there is another tendency that associates CDA with psychology. This later view is based on socio-cognitive interaction that holds between social structure in one hand and discourse structure on the other hand. Like any other

linguistic approach CDA has been criticized by many linguists this topic will be discussed in the coming sections.

2.9.2 Requirements and Tents of Critical Discourse Analysis

The process of tracing the requirements and the tents of CDA is not easily accomplished, due to the interdisciplinary nature of CDA. Every researcher from different fields of investigation e.g. politics, history, social sciences, etc. can do CDA in order to figure out the relationship between language and social factors. CDA research must contain some of the basic requirements (Wodak and Meyer, 2001).

According to Van Dijk (1993) there are many basic requirements of critical discourse studies. First, any critical discourse study is ‘problem or issue oriented’ because theories and methods of these critical studies aim to address social inequality problems like; racism, victimization, gender inequality, etc. Second, the interdisciplinary nature of CDA, between discourse and society, enables the researcher to achieve their goal adequately and precisely. Third, CDA is considered as a critical approach or a method of studying text and talk rather than sub-discipline of field of discourse analysis. Fourth, CDA is mainly concerned with group relations like; dominance, inequality, and power. And which aims to investigate the ways these phenomena are produce by members of social group. Sixth, most of the work done in CDA tackles the reinforcement, the production, and the resistance of a given ideology. Furthermore, the role of ideology in critical studies is so important to the extent it considered as the backbone of most critical studies. Seventh, studies in CDA are motivated by uncovering what is implicit or hidden. In other words, CDA studies are focusing on strategies like “manipulation, legitimation, and the manufacture of consent” (Van Dijk,1993, P.252-253), to find out how these strategies influence people’s mind. Eighth, CDA studies try to build perspective and strategies of

solidarity in order to develop strategies that enable the researcher to count for power and ideologies in a systematic way.

According to the aforementioned requirements or characteristics, as other linguists consider them, Wodak and Meyer (2001) argues that CDA aims to discover critically the social inequality by analyzing language in discourse. While, Wodak and Meyer (2001) see the aim of CDA is to uncover the hidden aspects of social inequalities and disparities (Ulinuha, et al., 2013). Whereas, Fairclough (1995:315) argues that the aims of CDA are mainly concerned with the exploration of the social functions of language, using the social expressions in the processes of linguistic description, and to investigate the underlying ideologies. According to Faircough's explanations, researcher needs to investigate and to reveal the embedded ideologies in the text during the process of linguistic description (Fairclough (1995).

Fairclough and Wodak (1997) present some of the basic tents and principles of CDA. Social problems are among the basic issues that often tackled in CDA. Moreover, they regarded discourse as one which is responsible for constituting culture and society as well as discourse analysis involves two steps interpretive and explanatory. They concluded these tents by revealing that ideologies are embedded in discourse which is a form of social action. They regarded language as a social phenomenon, which is not only related to individuals but instead it includes social groupings and institutions. In these situations, language has particular meaning and value which expressed in a systematic way. Regarding readers and hearers who are considered as passive recipients in other approaches, while in CDA and according to Fairclough and Wodak readers and hearers are regarded as active recipients specially in their relationship with the text. (Jahedi, et al., 2014).

2.9.3 Approaches of Critical Discourse Analysis

This section tackles the most important approaches of CDA and discussing their focus and bases. It is so clear that CDA is an interdisciplinary approach in which the investigation is carried out by applying different perspectives. CDA includes variety of approaches and these approaches based on specific method or a combination of methods. The election of one approach among the reset of them depends on the questions of the underlying research.

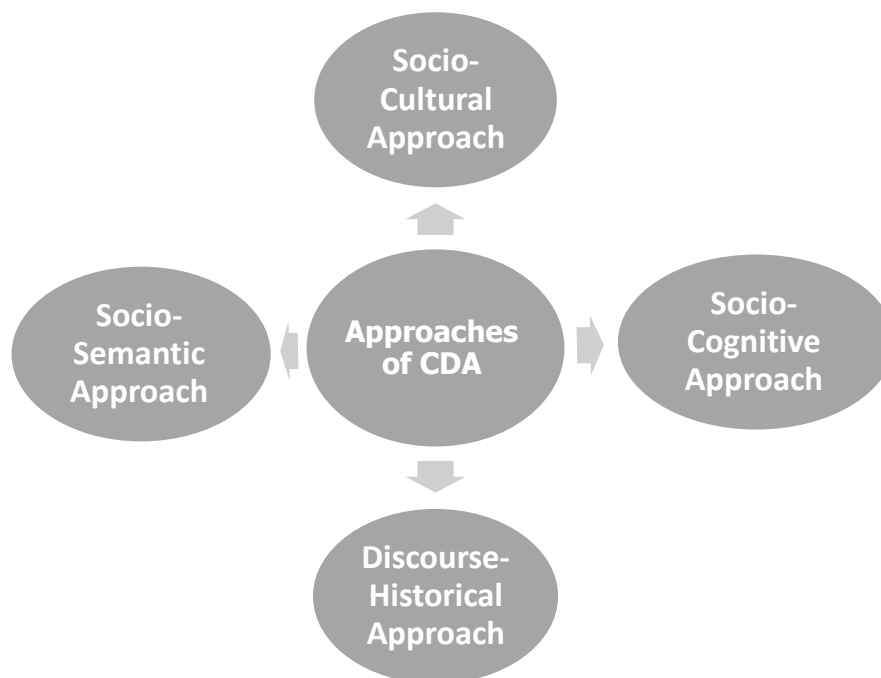
According to Wodak and Meyer (2001) there are different approaches that constitute CDA:

- A. *Dispositive Analysis* (DA, henceforth), this is so close to the term discourse, in other words how Foucault's, the structuralist, is explaining the phenomena of discursivity.
- B. Corpus linguistic approach (CLA, henceforth), which is mainly concerned with the analysis of huge amount of electronic data that is characterized as being quantitative in nature.
- C. Socio- Cultural approach (SCA, henceforth) or what is called "Dialectical-relation", which links elements of semiotics with various social practices.
- D. Social actor approach (SAA, henceforth), this approach associates with Van Leeuwen, it refers to the wide scopes of linguistic and sociological theories, particularly those concerned with explaining the actions responsible for establishing social structure.
- E. Socio-Cognitive approach (SCA, henceforth), it is associated with Van Dijk, SCA gets benefit from other social cognition theories, but in fact it locates in the socio-psychological realm of CDA.
- F. Discourse- historical approach (DHA, henceforth), which is trying to create a discourse approach through links discourse, genres, and texts. It also uses

linguistic theories within the historical context. The following figure (2) tackles the most important approaches of CDA and the coming sections will discuss them in details.

Figure 2

Approaches of Critical Discourse Analysis



2.9.3.1 Socio-cultural Approach

Fairclough is considered as one of the most important figures of CDA, beside his model (1989) is called socio- cultural approach. Fairclough's approach is a text-oriented form that emphasizes three traditions, namely;

A – It based on Halliday's systemic functional grammar with detailed account of textual analysis.

B – Foucault’s macro-sociological analysis of social practice lacks to provide systematic analysis.

C- Finally, micro-sociological analysis is associated with sociology (Fairclough, 1992a).

Fairclough’s approach is regarded as ‘Marxist Perspective’ (Mayer, 2008, P.9), because he is often concerned with how power relations are practiced in modern societies. According to this Fairclough’s model referred to as ‘Marxist Perspective’ (Mayer, 2008, P.9). Actually, Fairclough’s approach is based on Halliday’s SFLs which consists of three contextual dimensions; *field*, *tenor*, and *mode*. Field refers to the ‘on going activity or topic’, tenor is taken ‘in terms of interaction’, and finally mode which is discussed ‘in terms of textually’ (Van Dijk, 2009). According to Widdowson (2004), Fairclough extends Halliday’s discourse functions by assigning two functions for discourse rather than one as stated by Halliday. Furthermore, Wodak and Meyer (2001) sees that Fairclough is concentrating upon social conflict that uses linguistic tools in order to figure out the embedded ideologies that are result from the cultural diversity. Seemingly, Fairclough sees that CDA studies the relationship between language and other social practices.

Doing CDA based on structure and discourse order to analyze the ideologies of different discourse’s genres. In order to scrutinize ideologies, Fairclough’s (2001) posits three stages model and these stages based on the type of discourse under the investigation. First, the *description* of the text. This stage is related to the formal features of discourse, in other words, this stage is associated with the nature of vocabulary, textual structure, and grammar. Within vocabulary, the aim of the analysis is to detect the ideological impact of the word choices. Regarding grammar, the grammatical processes can carry different ideological impact, thus the analysis

of these grammatical processes can help to discover the text's ideologies Fairclough's (2001).

The second stage, the *interpretation* of the relation between interaction and text. This stage is supposed to analyze the content of the text. Researcher's background knowledge is of great help here in figuring out the cues that are used in the interpretation procedures. Furthermore, this stage is divided up into two phases; the interpretation of the context and the interpretation of the text (Fairclough's, 2001).

The third and final stage is the *explanation* of the *relation* between social context and interaction. As for explanation, it is designed to describe discourse as part of social processes and social practices. Besides, this type of discourse can be analyzed depending on the social structures and it consists of three phases. The first phase is related to the social determiners that are controlled by power. The second phase is concerned with scrutinizing ideologies that exist in the text. The third phase calls the effect phase, in which the social problems are solved by studying discourse under the analysis (Fairclough, 2001).

2.9.3.2 Socio-Cognitive Approach

Van Dijk is one of the most significant scholars who work in the field of CDA. Van Dijk's approach is based on the relation between "social systems and social cognition" (Mayr, 2008, P.9). Moreover, Van Dijk argues that social cognition can bridge the gap between micro and macro levels. He views social cognition as "the social cognition is the system of mental structures and operations that are acquired, used or changed in social contexts by social actors and shared by members of social groups, organizations and cultures" (Van Dijk, 2003, P.89).

Van Dijk regarded his approach as interdisciplinary one, since it includes discourse analysis, linguistics analysis, psychological and sociological analysis as well. Due

to the fact that Van Dijk is interested in media discourse analysis, he designs three parts analysis for any text (Fairclough, 1992b). These three parts are; the description of argumentative structure, the explication of presupposed assumptions, and finally, the analysis of rhetorical features and style as well. Van Dijk modifies Fairclough's dimension of CDA by emphasizing upon rhetorical features, norms, and values of the text. Another view presented by Van Dijk, is the model of ideological square (Van Dijk, 2006a) which presents two dichotomies of 'Us' and 'them'.

Actually, Van Dijk works is characterized by high degree of subjectivity since he chooses his analytical tools as he wishes to prove without presenting a systematic way to regulate his tools of analysis (Rauf, 2020). Although Van Dijk and Fairclough approaches are text and linguistic centered, but they show some differences. Fairclough's approach highlighted the weaknesses of Van Dijk's approach as being ignorant of the interpersonal functions of language, intertextual analysis of text, as well as focusing on media discourse solely and ignoring other discourse types (Jensen, 2012).

One of the distinguishing features of Van Dijk' work is the concentrating upon cognition. Moreover, cognition is the turning point that differentiates Van Dijk model from the work of other scholars in CAD. For Van Dijk (2015), the structure of cognition consists of three parts. First, "*memory*" which is divided into three types, namely; *Working Memory*, *Short Term Memory*, and *Long-Term Memory*. And each one of them is responsible for certain cognition process. Second, '*mental model*' which presented certain characteristics of discourse like; setting, participants, action/event, and goals. This model is further divided into two types; context or pragmatic model and situational model. The former symbolizes the situation of dynamic communication and the later expresses the personal meaning or the explanations of discourse. Third, according to this part social cognition contains

abstract and generic knowledge of the world and this information is shared by members of social community (Van Dijk, 2015).

According to Wodak and Meyer (2001), Van Dijk highlighted six strategies for conducting CDA study:

- a. Analysis of macrostructures semantic, this includes; topics and macro-propositions.
- b. Local meanings analysis, in which many forms of implicit or indirect meanings, such as implications, presuppositions, allusions, vagueness, omissions and polarizations are especially interesting.
- c. Formal structures analysis of ‘subtle’ in this stage most of the linguistic markers mentioned are analyzed.
- d. Analysis of global and local discourse forms or formats
- e. The analysis of specific linguistic realizations, for example, hyperbolas, litotes.
- f. And finally, the analysis of the context. Which is so important is determining the meaning and the ideology of the text (Wodak and Meyer, 2001).

2.9.3.3 Discourse Historical Approach

Another important approach to CDA, is discourse historical approach by Ruth Wodak and Vienna School which emphasizes on “tracing the intertextual history of phrases and arguments” (Mayr, 2008, P.9). According to Wodak this approach to CDA study has three stages. First, *identifying*, which is based on identify “the specific contents or topics of a specific discourse”. Second, to investigate discursive strategy. Third, to determine the linguistic tools and their realization (Reisigl and Wodak, 2009).

Wodak's approach is seen as an interdisciplinary approach that is based on "Fairclough's linguistic analysis of text and Van Dijk's emphasizes on rhetorical strategies" (Tabbert, 2015, P.38). Furthermore, Wodak's approach shows the fact that discourse historical approach is not entirely a new approach to CDA, but in fact it includes different approaches to discourse with certain emphasis on the historical context. Wodak claims that the strengths of her approach lies in its interdisciplinary nature besides the historical analysis it includes (Reisigl and Wodak, 2009).

Some linguists see that Wodak's approach does not add any new aspects to that of Van Dijk, concerning the importance of intertextuality in CDA studies. Another point that makes Wodak's approach similar to Van Dijk and Fairclough's approaches, is the interest in the socio-political features of the text than the interest in the linguistic analysis (Tebbert, 2015).

Wodak (2009) provides a number of features that describing her discourse historical approach. Accordingly, these features specify the common ground for doing CDA study. First, the most prominent characteristic of Wodak's approach is the interdisciplinary and intertextuality. Interdisciplinary here refers to the combination of the linguistic analysis and number of other approaches like; historical, sociological, theoretical, and methodological. While, the concept of intertextuality refers to interrelationship between discourses of the same topics whether these topics are in the present or past. Second, discourse historical approach is directed toward solving problems. In order to do achieve this DHA applying different linguistic and semiotic practices to uncover the ideology of the text in different social institutions. Third, according to DHA language is a mean that is used to achieve an end and it is not powerful by its own. Four, DHA has three types of critiques; future related prospective critiques, discourse critiques, and sociodiagnostic critiques (Wodak, 2009).

2.9.3.4 Socio Semantic Approach

The last approach to be discussed in this section is socio semantic approach which is developed by Van Leeuwen. This approach is built upon the notion “that discourses are recontextualizations of social practices” (van Leeuwen, 2009, P.148). This approach sees that anyone has to begin with socio semantic categories of the text and their linguistic realization rather than focusing on linguistic categories or operations for doing discourse analysis.

On one hand, some linguists, like Tabbert (2015), see that Van Leeuwen’s approach of social actors extended Wodak’s approach since Van Leeuwen’s approach is more systematic one. On the other hand, other linguists, like KhosraviNik (2009), argue that Van Leeuwen’s approach and Wodak’s discourse historical approach share the same social aspects and thus Van Leeuwen’s approach incorporates within Wodak’s discourse approach (Tabbert, 2015).

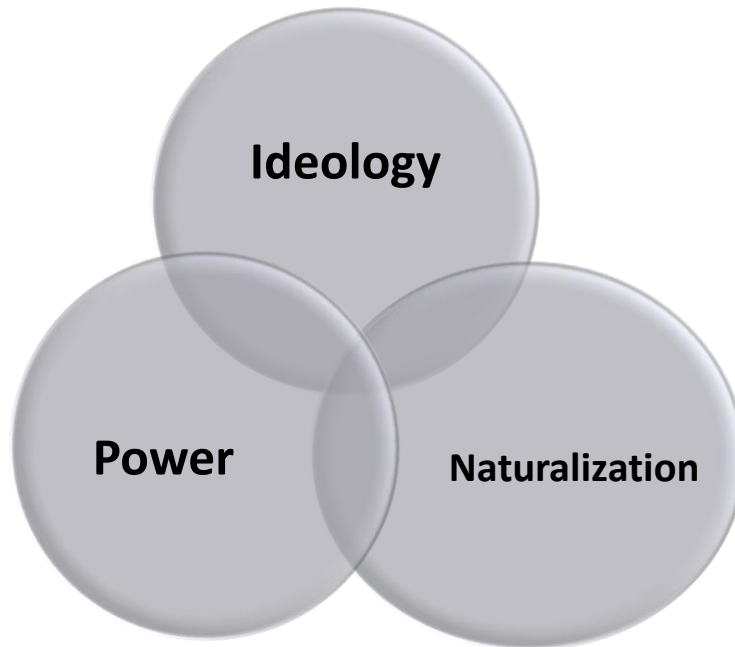
One of Van Leeuwen’s approach is the classification through providing certain categories, but this classification lacks the list of linguistic devices to every category. As well as these social actors will not provide a complete picture for the discourse under the study, in spite of the fact that most of CDA approaches like; Fairclough and Van Dijk emphasizes on social actors as being the representative of the society (Tabbert, 2015).

2.9.4 Concepts of Critical Discourse Analysis

This section will tackle the most important concepts that are discussing under the heading of CDA. These concepts are; ideology, power and naturalization. The following figure (3) shows them.

Figure 3

Concepts of Critical Discourse Analysis



2.9.4.1 Ideology

Due to the important role of ideology in CS as Jeffries regarded it as the distinctive mark of her approach this section will provide a detailed account of the term ideology and present the conflicting views about the concept of ideology. The term ideology has been defined differently in order to provide a comprehensive and detailed view about it. But in fact, it is so hard to find one definition that all scholars agreed upon and even till now scholars see that ideology cannot be easily and fully defined (Eagleton, 2014).

In the field of social sciences ideology is considered as one of the most elusive concepts for which no complete and adequate definition has received yet. This is because of the complicated nature of the ideology (Cassels, 1996). At the beginning, ideology is looked at as the scientific study of man's ideas, but later on this definition is extended to include the system of ideas (Eagleton, 1991). Moreover, Heather (1999) cleared out that there are two approaches toward ideology. First, the epistemological tradition which often related to Hegel, Lukacs, and Marx. This approach is concerned with the true and false cognition of ideas as well as it is concerned with ideology as being an illusion, mystification, and distortion. According to Marxist view ideology is presented as an illusion, or in other word ideology is viewing as false consciousness which is seen as a camera depicting reality as it is. The concept of subjectivity lies in the idea that false ideas can be replaced by true one and this colored the concept of ideology. So that ideology is symbolized like an illusion or dream a way from reality Heather (1999). Second, sociological tradition which is based on Althusser and Gramsci. This approach is less epistemological and more social but it focuses more upon the functions of ideas in social world and less on unreal ideas. In this approach ideology has nothing to do with making reference to different system of belief but rather it focuses on questions related to power. According to this approach, ideology is sometimes associated with individual's actual experience and this type is called external reality. Thus, ideology has an important impact upon shaping all individuals and not only their minds (Eagleton, 2014).

As for Jeffries the founder of CS, ideology is seen as "those ideas that are shared by a community or society [...] are a very important aspect of the world that we live in, and they are, of course, communicated, reproduced, constructed and negotiated through language." (Jeffries, 2010, P.5). According to Van Dijk (2013) ideology

refers to the “basic shared systems of social cognitions of groups which have control over the community’s attitudes towards particular topics such as abortion, immigration, divorce, etc.” (Van Dijk, 2013, P.175). The influence of ideology extended to control mental modes of community members. Van Dijk refers in his definition of ideology to the concepts of ‘self’ and ‘other’ which are two poles of ideological representations, along with their categories like “reference groups, goals, actions, identity, etc.” (Van Dijk, 2013, P.175). And these categories dominate the ideological discourse. Furthermore, it is so important to highlight the fact that ideologies are acquired, reproduces, and even publicized throughout text and talk. So that ideology from critical perspective is seen as “significations/constructions of reality [...] which are built into various dimensions of the forms/meanings of discursive practices” (Fairclough 1992a, P.87).

Ornstein and Stevenson (1999) figured out that ideology can be called as soft power which functions through implanting ideas to impose dominance over others. According to Rosheed, if ideology is a false consciousness, then it will signify as “a way of keeping and justifying hegemony in society” (Ornstein and Stevenson, 1999, P.16). Ideology in this case can be of great help for individuals in preventing them from comprehending the real economic and social status. Nolan (2010) adopted relatively the same view as Rosheed about ideology, he says that the smallest seed of an idea have an impact of defining or destroying you.

To put it briefly, having a complete and detailed definition of ideology is a very difficult to trace since there is no agreement between scholars about ideology. But according to CS which is the adopted approach in this dissertation, ideology can be seen as set of attitudes or beliefs that shared by group of people of whole society. Besides, the early approaches of formalists and structuralists focus mainly on aesthetic and formal aspects of language and less attention given to ideology.

Therefore, the term ideology has not been projected explicitly by these approaches in the same amount of interest given to it by critical stylistic approach. Another point should be highlighted here is that ideologies are not the same they differ in terms of amount of dominant, in other words some ideologies are so strong while other might be weak.

2.9.4.2 Naturalization

The process of naturalization refers to the situation in which dominant ideologies become inherent in everyday discourse when they become justified as natural and this situation is related to how things are and how they should be (Simpson, 1993). People are not always aware of the system that control the social interaction in case where the process of naturalization occurs. An obvious example about these types of naturalization is given by Fairclough (1989) in which a patient should obey the directions of the doctor regardless of the patient's rank and social status, simply because doctor knows more. Therefore, this example clearly shows the hidden ideological impact of naturalization in directing the behavior and thinking of people.

Naturalization is core concept in the field of CDA, because it is assumed certain ideologies revealed in particular discourse when become so deep-rooted turn to naturalized and unnoticed as well. Jeffries (2010) provide a living example from the Victorian era about child laboring and how it turns to be naturalized at that time. In CS Jeffries bring together stylistics with CDA through using conceptual tools that are aimed for the analysis of linguistic manifestation of social meaning (Norgaard et al. 2010).

Being implied in language used during this process of interaction, ideologies turn to be a common sense in this context. So that ideologies turn to be so powerful and effective when they become naturalized and reaching the level of 'common sense'

(Corner, 2016). Ideologies in this type are presented sometimes without substitute or as if they were not substituted. Therefore, the process of naturalization is regarded as the root basis of ideology (Corner, 2016).

Naturalization reveals different degrees, some ideologies are more naturalized than other and some ideologies are easily turn to be naturalized. This feature takes place due the fact that propositions are differ in their degree and this lead to the differences in the process of naturalization. An example about this feature is about women bad tempered although it is slightly or narrowly naturalized but still increasingly happened. Taking in consideration most of women's movements stand against such sexist ideology (denaturalization of this ideology) (Fairclough, 2010). Another example which is highly naturalized is when teachers trying to keep student quiet in the class and answer only the they asked. In fact, these examples are changing from being ideologies to be normal ways.

In brief, Jeffries (2010) sees that much of CDA works focus on the idea that dominant groups' ideologies are reproduced to the extent that these ideologies become naturalized and seen by people as common sense. Moreover, naturalizing ideologies are understood at unconscious level in which people are often unaware of them (Jeffries, 2010). For the above mentioning reasons naturalization and opacity are regarded as important notions in CS and have strong connection with power which will be discussed in the next section.

2.9.4.3 Power

Due to its important role in discourse and its close relevant to ideology, the concept of power will be elaborated in this section. Power is considered by many scholars as a crucial concept of critical studies. Because these studies are mainly concerned with how power, abuse and inequality are practiced by dominant group. Moreover, this

dominance is often achieved throughout the using of power (Van Dijk, 2008). According to Van Dijk (2008) power is regarded as “power is a property of relations between social groups, institutions or organizations” (Van Dijk, 2008, P.65), he views the social power in terms of control which held by an organization or group over other’s action and thinking. In return this control limits the controlled group in terms of action, knowledge, attitude, and even may influence their ideologies.

As for Fairclough the concept of power has two kinds as he distinguishing between power in discourse and power behind discourse. Regarding the first kind which is power in discourse, Fairclough sees that this kind is intended to explain how power relations are presented in communication, while power behind discourse discusses the accepted power relation between participants and how the interaction between participants affected by their relations (Jeffries, 2010). Furthermore, Fairclough (2015) argues that power in discourse is closely related with “powerful participants controlling and constraining the contributions of non-powerful participants.” (Fairclough, 2015, P.76). Nevertheless, powerful participants can control not only non-powerful participants but also able to control less power participants as well. An example about this case is when the teacher controls and guides the student’s participation in order to steer the lecture in the correct path.

Having different views and opinions about the concept of power, one can conclude that the source of ideology is the concept of power that people possess. Even so, some ideologies have the power to set legitimate domination, but also are used to show resistance in relationships of power, for example, the cases of feminist of pacifist ideologies (van Dijk, 2006). Besides, Jeffries view of power as a concept which is associated with text producer in order to affect the readers through insinuating hidden ideology in an attempt to persuade or manipulate them.

It is important to bear in mind that all text producers have the potential to

produce hidden ideologies in an attempt to persuade or manipulate, and that the techniques of embedding of ideology introduced in this book are common across the whole range of communicative situations in which we find ourselves on a day basis. (Jeffries, 2010, P.7).

So that, power in discourse is essential term in the analysis of ideology in the texts. Although, sometimes these ideologies are hidden but Jeffries provides sufficient list of tools to figure out hidden ideologies from the texts depending on various linguistic models like; Halliday's SFLs (1985), transitivity model, Simpson (1993) representing speech and thoughts, and Leech & Short model as well.

2.9.5 Critiques of Critical Discourse Analysis

Like many approaches of linguistics, CDA has been criticized by many linguists, for example Widdowson (1998) how describes CDA as "lacking of methodological rigour and openness and theoretical eclecticism" (Jeffries, 2000, P.3). According to Widdowson CDA reduces pragmatics to semantics. Furthermore, Jeffries (2007:195) argues that the sociological direction CDA is "a more socially engaged linguistic practice led to a neglect of debate about the details of analytical technique" (Jeffries, 2007, P.195). Actually, Jeffries' argument is related to what Widdowson previously mentioned. Moreover, Jeffries goes further in her criticism toward CDA by saying that CDA lacks of the set of tools and procedures "there is still not even a provisionally agreed set of tools or procedures for practicing CDA" (Jeffries 2007, P.196).

Another linguistic figure, who also criticized CDA, is Schegloff (1999) who describes CDA as being 'partial or biased' (Jeffries 2000, P.6). Having disagreement about the definition of the term power, Blommaert (2001) sees that "power relations are often predefined and then confirmed by features of discourse" (Blommaert, 200,

P.15). This fact leads to the assumptions of power abuse and eventually to biased research. So, this item goes back to the problems that faced data analyzed in CDA. As for Stubbs (1997), who accuses CDA as being inexplicit regarding data collection by saying that “that CDA’s methods of data collection and text analysis are inexplicit, that the data are often restricted to text fragments, and that it is conceptually circular...” (Stubbs,1997, P.102). What is more is that Stubbs’ (1997) argument is extended recently by Chilton (2011) who figures out the lacking of “contestable values in CDA and argues for considering ‘moral philosophy and discourse ethics” (Chilton, 2011, P.775).

Regarding the concept of self-awareness, CDA has been criticized by Zhang et al. (2011), who state that CDA needs more and authentic self-awareness “that criticism of the self is the complementary counterpart of the ability to criticize others” Zhang et al., 2011, P.104). Another problem that CDA suffers from is what Blommaert asserts, CDA suffers from “its closure to particular kinds of societies as well as to a particular time frame” (Blommaert, 2005, P.37). In the same regard, Baker et al., (2008) reopens to Stubb’s (1997) point of view regarding the lack of representativeness in CDA by saying that CDA depend on “a small number of texts, or short texts and text fragments’ and that a small-scale analysis may not be able to identify which linguistic patterns are cumulatively frequent” (Baker et al., 2008, P.283).

To put it succinctly, the subjective nature of CDA cannot be removed completely, but there are some solutions that can reduce this negative feature as far as possible. The lack of agreement upon set of analytical tools makes CDA as a biased approach with prefabricated result in mind all of these features strongly admit the high subjectivity of the field (Fischer-Starke 2009). Another important point must be highlighted here is that the CDA characterized by ‘small scale analysis’ (Baker et

al., 2008, P.283) since CDA is characterized as qualitative analysis of texts so it is time-consuming when dealing with large data.

CS can be of great help in reducing the subjective nature of CDA because CS can overcome the lacking of set of analytical tools by providing a systematic and comprehensive set of tools that can be used to overcome the negative feature of open-ended set of analytical tools (Ras, 2020). Other solution for the second problem of CDA lies in the application of tools and techniques of new field of linguistics which is computational linguistics which helps to analyze huge amount of data in relatively short period of time and make the analysis of huge data possible and objective in the same time.

CDA is often characterized as a method of “Marxist academic activism” (Fairclough, 2005), so that CS is presented as a response to the developments that take place in CDA by sending back text to its common place in the analysis. Besides, CS provides a solution to the problem of explicit political nature of CDA (Ras, 2020).

2.10 Critical Stylistics

CS is a new linguistic approach that is developed by Lesley Jeffries who tries to join CDA with stylistics under one heading called CS. Jeffries attempts are based on the fact that stylistics is an interdisciplinary approach so that CS can be developed by bringing together theories of stylistics and critical studies. CS is an approach which tries to study the language aiming at figuring out the ideology and the style of the text under scrutiny. Besides, CS tries to link between stylistics in one hand with its emphases on linguistic devices and CDA with its emphases on contextual features of language (Ras, 2020).

CS is a reaction toward CDA by Jeffries (2010) who is trying to study ideology and language power. Jeffries (2010) is the pioneer linguist who formulate this analytical set of tools. What differentiate CS from CDA is that CS based on butting text in the central position in the analysis and moving away from the political nature of CDA (Ras, 2020). Due to the vagueness and the lack of sufficient analytical tools in literary studies so that Jeffries relies on stylistics in her approach. Moreover, the interdisciplinary nature of CDA and lacking of specific set of analytical tools force Jeffries to think of new approach that bridges the limitations of CDA and stylistics (Jeffries, 2010).

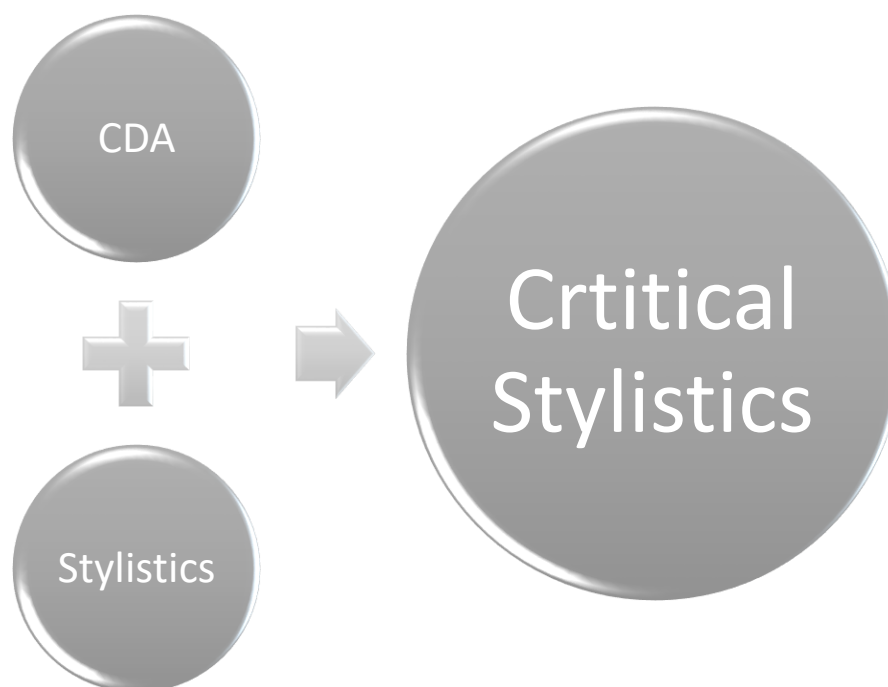
Developing from CL, CS is drawing on Halliday's (1985) metafunctions of language or what is often called SFLs as well. As for Norgaard et al., (2010) CS is a term that is used to indicate stylistic work which studies how social meaning is presented through language and these stylistic tendencies are motivated by critical linguistic and CDA. Jeffries claims that CS is a perfect method of finding ideologies in texts whether one agrees or not, this shows CS is an unbiased approach.

Widdowson's criticism of CDA as being lack of specific tool of analysis is considered the bases for the creation of CS. Tracing Fairclough's stages of CDA namely; description, interpretation, and explanation, Jeffries (2010) holds the view that most of CDA scholars focus on the third stage only which is mainly concerned with "how text fit into the socio-political landscape in which they are produced or read" (Jeffries, 2010, P.11). What is more is revealed by Chilton (2011) who goes further in his explanation by saying "that there are distinguished CDA scholars who simply think that Linguistics is not relevant to CDA at all"(Chilton, 2011, P.769). However, Jeffries is interested by the first two stages of CDA namely; *description* and *interpretation*. So, her starting point in the creation of CS is by providing a list of tools like; Simpson's (1993) modality, Halliday's transitivity, semantics and even

pragmatic analysis which provides a more satisfying methodology in detecting ideology from texts (Jeffries, 2010). According to Jeffries CS “tries to assemble the main general functions that a text has in representing reality” (Jeffries, 2010, P.14). To put it differently, texts are used to shape our world view which can be figured out from analyzing the words and the structure of the text.

Stylistics is a sub-discipline of linguistics which is based on systematic analysis of language and style taking into consideration factors like; genre, authorship, social and historical context. And stylistics is aimed to analysis both literary and non-literary texts as well. Recently, stylistics has been developed to focus on cognitive aspect of text (Stockwell et al., 2014). Most of the work done in CDA and stylistics is qualitative in nature and this fact shows the importance of having some quantitative tools to regulate the analysis and make it more objective. Actually, this is what Jeffries put in her mind while creating the tools of CS analysis.

CS tries to bridge the gap between CDA and stylistics through developing the critical linguistic approach to text analysis. Moreover, CS extends CDA. Whereas, CDA has motivated political view of power relation and it is focusing on question of how has the power in discourse. While, CS is focusing on text analysis in order to reveal power relations throughout the analysis of textual level. The following figure will clarify the creation of CS.

Figure 4*Sources of Critical Stylistics*

To sum up, CS provides comprehensive tools of analysis. Another advantage of CS lies in its analytical list of textual-conceptual tools which consists of well-established linguistic models which are presented in a systematic way. Besides, this set of analytical tools help in the examination of ideologies in the text far from the subjective view.

2.10.1 The construction of Textual -Conceptual Meaning

The textual- analysis is referring to process of analyzing a text as a complete unit taking in consideration the importance of the context. Halliday and Matthiessen (2014) look at conceptual-analysis as an indication which is used to show how text exhibits bias and this in its turn lead to the ideology in the text. According to Jeffries and Walker (2012), textual analysis refers to the process used for detecting and interpreting ideology in the text. Furthermore, this process is a response to

Fairclough's (1992b:88) saying "is not possible to read off ideologies from texts." (Fairclough, 1992b, P.88). Thus, the term conceptual analysis refers to the different ways of explicating these ideologies as well as clarifying the vague and ordinary expressions with the aid of connotation and denotation meaning of the words within the context Jeffries and Walker (2012).

Regarding the term conceptual meaning, it is used to refer to a kind of meaning which is often affected by the surrounding world, and therefore affected by the people's ideology (Saeed, 2016). Contextual meaning and textual meaning are liable to different interpretations according to the context of occurrence. CS is based on the view that there is identifiable level of meaning that lies between linguistic, literal and even conceptual meaning. These types of meaning correspond to the Saussurian distinctions between what he calls "langue" and "parole". The textual meaning is a kind of meaning that is distinguished from the producer and the recipient meaning in having less stable relationship between form- function comparing with the linguistic meaning (Jeffries, 2015b). Based on this textual meaning, Jeffries forms her approach of critical stylistic which she calls "an integrated model of textual analysis" (Jeffries, 2015b, P.380). Halliday's metafunctions of language is another model that is based on this textual meaning.

By using textual- conceptual analysis, Jeffries (2010) makes use of three important functions; micro- level analysis which refers to the textual level to analyze a text, the use of power of words, and finally, how ideology used to influence and impact people. These foundations are interrelated together in the linguistic textual meaning which user draws on while creating or hearing a version of the world. Accordingly, this textual category produces conceptual meaning as well as this textual category help the interaction with people (Tabbert, 2016).

Demonstrating how recipient affected by ideology, Jeffries argues that ideational metafunction helps language users to create their own version of the world which has ideological impact on the recipient. Besides, the interpersonal metafunction is used to produce pragmatic meaning enables language user to have an impact on the people and the world as well (Jeffries, 2014).

To put it briefly, the importance of analyzing the text is unavoidable fact, this is why such framework of analysis is intended to be applicable to all text types. Furthermore, Jeffries and McIntyre (2010) argue about the importance of the text by saying that “the unavoidable basis of all stylistics remains the text itself” (Jeffries and McIntyre, 2010, P.150). Thus, applying such a comprehensive analysis requires set of tools or devices which help to guide the steer the process of analysis. Consequently, Jeffries (2010) presents a range of tools to guide and steer the wheel of CS in an objective way. These comprehensive tools are known as textual conceptual functions of the text. The importance of these tools come from revealing what the text is doing in order to influence the recipients. Detailed and comprehensive explanations of these tools will be discussed in the coming chapter.

2.10.2 Systemic Functional Linguistics

Due to the important role of Halliday’s SFLs in the foundation of critical stylistic approach, this section will provide a vivid description about the importance of this approach in developing CS. SFLs is an approach to language study which holds the view that language performing some particular functions. SFL deals with how and what types of meaning are constructed by means of lexico grammatical choices in specific text within its context (Jeffries, 2015a).

SFL was developed by Halliday (1971) in his book entitled *Linguistic Structure and Literary Style*. Later on, particularly in (1985) Halliday’s SFLs develops to focus

on the structure and the structure and the function of language as well as the context in which the language occurs. Therefore, the developed version of SFL concerned with levels higher than grammatical one (Canning, 2014). Most of CDA work based on investigating how social meaning like; power and ideology are presented by means of language, as well as discovering the way language affects our perception of the world (Norgaard, et al., 2010). And these tendencies in CDA continued for decades. Furthermore, it is so clear that the bases of CL and CDA regarding this respect based on Halliday's SFLs due to its assumption that any language is constructing the meaning rather than representing the meaning.

Halliday's SFL presents the view that any text carries contextual factors like; ideology register and genre and these factors achieved through the linguistic choices that are making in the text. This approach to language based on the view that language is a system of signs and this view is placed at the heart of Halliday's model of human communication. The recent version of this approach stresses the importance of a language functions and make these functions central to the language than other structural or formal forms. Halliday's creates transitivity as a model of meaning which is built upon verbal choices and the significance of this model is to discover the ways language operates in the actual world. Unlike other models like descriptive and theoretical ones that are mainly concerned with identifying structures and units of language that are associated with meaning rather than use (Jeffries, 2014).

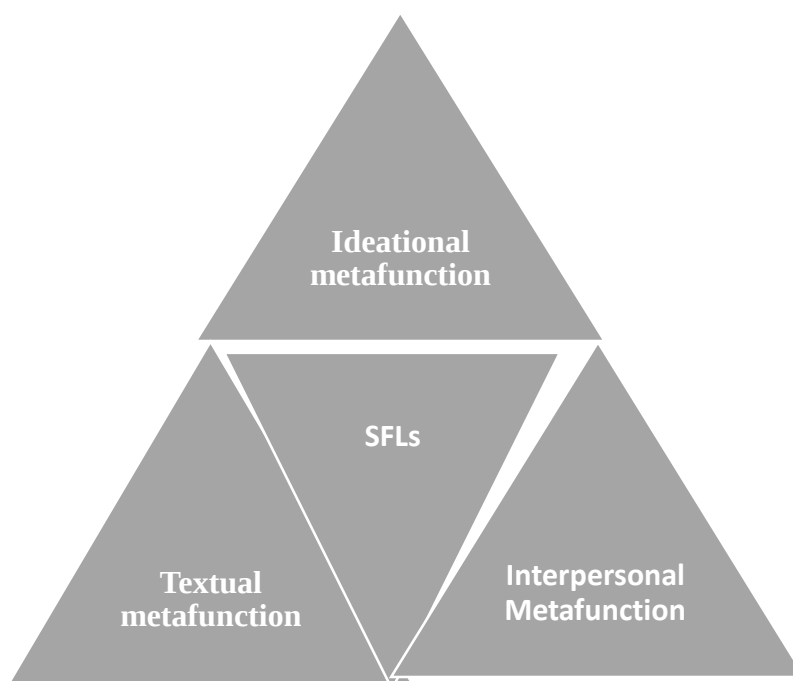
The reason behind choosing SFLs as basic for Jeffries' CS approach lies in the assumption adopted by Halliday's that language is constructing the meaning rather than representing the meaning and this assumption goes hand in hand with Jeffries' view when she says:

Some of the problems of critical (e.g., feminist) approaches to language are made less intractable by seeing that it is not the language itself that is producing, for example, sexist meanings; rather, it is the use of that language in texts that can do so. I am not the first to point this out, but CS is an attempt to put this particular notion of textual meaning at the center of our theory of language. (Jeffries, 2014:409).

So that according to Jeffries, the best way to discover the textual meaning in context is to place this textual meaning in Halliday's (1994) three metafunctions as a basic model of linguistic meaning. The following figure (5) forms a clear image of these metafunctions, while the coming sections will discuss them in details.

Figure 5

Halliday's Metafunctions



1. Ideational Metafunction

It incorporates our internal and external experience of the world including logical relations (Halliday, 1971). This type of metafunction realizes by the transitivity system as a model of meaning. In other words, it is a way of symbolizes the world by means of language in which the choice of the verb determines the nature of the participant in the clause.

2. Interpersonal Metafunction

This type of Metafunction is related to the speaker/writer use of language as a means of participating in speech events (Halliday, 1971). This kind is represented by Modal system which uncovers text producer's view point.

3. Textual Metafunction

Finally, textual metafunction means the 'internal organization of the sentence' and the meaning of this type lies "in itself and in relation to the context" (Halliday, 1971, P.334). This type is symbolized by linguistic features that are basic to the form and function of language (Jeffries, 2014).

The *textual metafunction* is illustrated through the concept of cohesion, which refers to the ways of how texture is created in in the text (Lin, 2016). This texture is created by a set of linguistic means; it is also related to the feature of the text that serve communicative purposes (Widdowson, 2007). Text understanding is also related to the reader's knowledge in order to make the connection between text's elements and other cohesive ties (Canning, 2014). As for *interpersonal metafunction* which is concerned with the speaker/writer's judgements when interaction take place. According to Halliday the essential speech roles are that of

giving, when the speaker/writer is giving something to the receiver. And the other role is Demanding in this role the speaker/writer receive something and therefore turn to be have the role of the receiver (Halliday and Matthiessen, 2014). This kind is often associated with the system of modality which expresses the text's producer attitudes about the truth of proposition as well as about the situation or the event describes by the text (Von Fintel, 2006). Finally, *the ideational metafunction* which is based on personal experiences which sees everything in this world is based on a story which is expressed through language or particularly through verbs. This kind based on verbs to interpret the text as well as relying on the participant roles. Halliday (1994) argues that language enables human to create a mental picture of reality in order to view and perceive the world around them.

Jeffries focuses on the first two metafunctions of Halliday's model; ideational and interpersonal. Textual meaning is added as an intermediate concept between the language system and language use. Textual meaning relies on the underlying rule systems of grammar, lexis, and phonology. There is a form-function relationship in any construction which forms the linguistic meaning and leads participants of that language identifying the grammatical arrangements and their significations even when appearing out of context. Textual meaning is often associated with the production of words rather than with context of situation (Jeffries, 2015b). The following figure (6) clarifies the differences between linguistic meaning and the textual meaning:

Figure 6

Halliday's metafunctions adopted by Jeffries and their relation to meaning

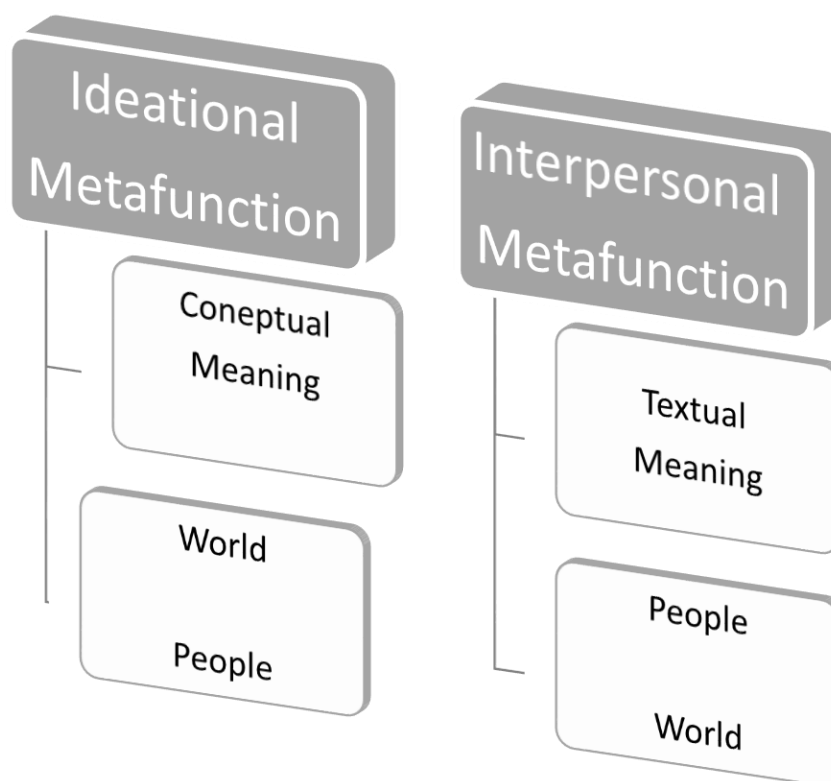


Figure (6) above illustrates textual meaning which refers to language that is appear in the textual context. The way textual meaning is constructed is so important in figuring out the ideological impact. The system of language is essential not only to textual meaning but also to the interaction and communication between participants. For Jeffries textuality produced meaning to conceptualized the world at the ideational level in which ideologies are naturalized (Jeffries, 2015b).

2.11 Text, Context, and Discourse

This section will clarify some of the most important notions in the linguistic analysis in general and critical studies in particular, these notions are; text, context, and discourse. Starting with the narrow definition of text provided by Cook

(1989:14), who views text as “stretches of language treated only formally” He refers to the formal features like “the black marks which form writing on the page or the speech sounds picked up by our ears” (Cook, 1989, P.14). This definition of text focuses mainly on spoken and written language, while excluding the context. Moving to another broader view of text, Fairclough (2005) sees that text refers to the “written texts, spoken interaction, the multimedia texts of television and the Internet” (Fairclough, 2005, P.916). Moreover, Fairclough argues that text elements are ‘linguistic/semiotic elements of social events’, by revealing this Fairclough differs from Cook by including context in his definition to text. Adding the context in the definition of text, Fairclough paved the way to include the term discourse as well.

Fairclough (1989) attempts to study and analyze text in terms of three dimensions:

- Description: in which the formal properties are addressed in the text.
- Interpretation: In this dimension the relationship between text and interaction is discussed.
- Explanation: In this dimension the relationship between interaction and social context is addressed.

Chomsky (1965) has been criticized about the amount of the words that are included under the heading ‘text’ because sometimes a single word like ‘stop’ as a traffic sign may be regarded as a text. Stubbs (1997) provides a view of text that is opposite to the one given by Chomsky. Stubbs emphasizes the fact that text should naturally occur and emphasizes that the role of the researcher is only observer or passive in collecting such instances.

Jeffries (2010) in her CS is interested in the first two dimensions, because she finds these two stages more important to explain and formulate how ideologies are reinforced, transmitted, and inserted in the producers' language. However, one cannot neglect the important role of the context in the analysis of language. Generally, there are two types of contexts; the linguistic context and the non-linguistic one. The former refers to; sound, word, phrase, and sentence, that are relevant in the interpretation of the text (Verdonk, 2002). While, the later 'non-linguistic context' refers to the outside surroundings of the text that influence the style and the language of the text based on the background knowledge as well as the experience of the producers. Further, these external features affect the ideology of text producer (Verdonk, 2002). Many external features can affect the interpretation of the text among them are the following:

- A. Text genre or type (like; sermon, advertisement, poem, novel, etc.).
- B. The purpose, function, and the topic of the text.
- C. Setting, whether temporary or physical.
- D. The historical, social, and cultural setting of the text.
- E. The identities, abilities, emotions, knowledge, belief, as well as assumptions of the writer.
- F. The interaction with related or similar text type. (Verdonk, 2002).

Regarding discourse, there are generally two main approaches that identified discourse according to Schiffrin (1994):

1. Chomsky's Structuralist, which is based on the claim that language is mental phenomenon, which considers discourse as specific language units above the sentence or clause.

2. Halliday's SFLs, which is based on the claim that language is a social phenomenon, and as for discourse which is seen as a specific focus on language use.

In this regard, Van Dijk (2006 b) argues that discourse is an overall term which includes text, language use, communication and talk. Besides, discourse is regarded as the essential means in the production of ideologies within social context. Discourse is required by a member of the community in order to convey ideologies to other in group members and to identify them in opposition to out group members. Social situation and social structure are the vacuums in which discourse is implanted (Van Dijk, 2006b). As for Eagleton (1991), ideology is not only associated with a language and meaning of discourses but it is also an issue of certain concrete discursive.

To put it briefly, text, context, and discourse are interrelated terms and even in their definitions there is not clear-cut boundary between them and even scholars do not agree about a single definition for these terms. But scholars look at these terms from different aspects and each one holds different perspectives and approaches toward these terms. Generally speaking, text may refer to the linear sequence of language signs, while context can stand for the hierarchical sequence of language signs. Likewise, the notion of context in its turn contributes a lot discourse production and interpretation.

2.12 Ideology and Narrative Fiction

It is so clear that ideology is evident in all types of literature in order to present the different forms of domination (Moriarty, 2006). Different literary forms like; novels, poems, and plays work differently to create multiple ideological effect in the readers. These literary works present and discuss various issues and problems that face

human in their lives (Farrell, 1942). According to Davis (1987), literary in general and novels in particular shape our way of thinking throughout their ideological effects “novels do not depict life, [but] they depict life as it is represented by ideology” (Davis, 1987, P.24). So that each novel presents certain interpretation of the world that is presented in this literary work (Fowler, 1996). These literary works ‘novels’ present not only the values of text producer but even the values of all society. Language is used by the novelists to reveal opinion, attitude, and even ideology, this can be achieved by using different settings, characters, themes, and durations.

The presentation of ideological effects and conceptions are revealed by the characters, the narrators, and author. So that, readers need to relay on the meaning these elements in relation to the culture of the written novel, to the novel itself, and to the readers of that culture (Davis, 1987). These elements will help the readers to understand the set of values upon which the work is produced (Eagleton, 2002). Therefore, the relationship that held between novel and ideology shaped different perspective to study narrative fiction from different point of view like; sociological, psychological, rhetorical, and discursive one as well (Herman and Veraeck). Every perspective has its own framework in identifying ideology in fiction. Discursive perspective, for example discusses the point of view on ideological plane which is presented by Fowler’s (1996) model. Their model treated text as transformer of the ideological belief which is presented with the help of characters, author, and the narrator. The recent study of ideology in literary works emphasize the importance of linguistic devices in analyzing text which is done either by CL or CDA. But due to the fact that these studies lack the link between stylistics and CDA as Jeffries (2010) said, these shortcomings besides many others emphasize the need for a new field to overcome these shortcomings. These factors give chance to the creation of CS as a

field that overcomes all the shortcomings of CDA by bringing it side by side with stylistics.

2.13 Child Maltreatment

This section is devoted to present the concept of child maltreatment and showing its negative effects on the children's lives in all its aspects. Often, Child maltreatment is seen as an ongoing as well as a complicated problem. Besides, children are regarded as the most victimized group of the human population (Mikton and Butchart, 2009) This is due to a number of factors. First, children are weaker, less experienced, and even smaller than perpetrators who treated them. Second, they have less determination and less control, which can place them in dangerous position. Third, social norms that stand against adult violence are stronger than norms that are directed toward children violence. Fourth, children have less or no control over whom they associate with or work with (Mikton and Butchart, 2009).

Child maltreatment is a common issue and it is associated with many serious negative short- and long-term consequences. Lansford et al., (2002) see that even after family controlling, child characteristics correlated with maltreatment, adolescents maltreated early in life had many bad effects like; school leaving, less motivation for higher education and increased levels of violence, anxiety/depression, dissociation, posttraumatic stress disorder symptoms. And even this effect might turn to associate with social problems like; thought problems, and social withdrawal. Therefore, child maltreatment associates with a wide range of negative consequences of child including cognitive and psychological issues (Crozier and Barth, 2005).

Life early stressors, like maltreatment, are regarded as risk factors for the development of healthy psychopathological state. Among these factors are; anxiety,

posttraumatic stress disorder, psychosis, and substance abuse (Mueller et al, 2010). Actually, one possible explanation for this case has to do with the effect of this stress on the neural development of children. Another study shows the negative effect of child maltreatment, finds that maltreatment contributes to the development of antisocial behaviors with the child. (Mueller et al, 2010).

The concept of child maltreatment over the last one hundred and fifty years has been defined differently by judges who are responsible for this issue, social workers investigating this problem, or even by medical practitioners, and lawyers assuring legal right. (Zigler, and Hall, 1989). Additionally, another factor that helps to increase the problem of child maltreatment is the rapid social changes in the recent time that broke up families by moving from rural areas to cities to search for economic advancement. In its turn these economic changes have come up with industrialization, the disruption of families, child labor in factories, and the increased number of the working hands with the majority of poverty classes. All of these factors help to increase child suffering and making it visible to individuals who became advocate of reforms. Maltreated children were not signaled out for special attention but subsumed into efforts to correct errant and destitute children. Social reformers and strong religious bent, translated their concerns about the moral development of children growing up in the impoverished families of the urban slums into the establishment of institutions to care for such children. It is instructive to note that the earliest treatment of choice was removal of the maltreated child from the abusing. (Zigler, and Hall, 1989).

Recently, scientific research has shown that maltreated children show clear cognitive deficits when they are compared with groups of non-maltreated or normal children. Maltreated children typically score significantly lower cognitive functioning and academic achievement than national averages on standardized tests

(Crozier and Barth, 2005). Importantly, there are several child maltreatment risk factors, like parenting stress, parenting skills and expectations that can be identified and modified as different child maltreatment factors. Physical abuse is often accompanied by parental frustration or anger toward the child (Rodriguez and Richardson, 2007). Studies show that maltreating parents are characterized to have “knowledge deficits, environmental stressors, limited ability to control their child’s or their own behavior, and/or parental skill deficits in the areas of child management and parent-child interactions” (Hansen, et al., 1999, P.140). Moreover, these forms of child maltreatment like child physical abuse and violence will appear in the adulthood in different forms like; behavior disorders, abuse, self-injurious and suicidal behaviors, emotional, interpersonal problems, and academic and vocational difficulties (Hansen, et al., 1999).

Throughout the history, child maltreatment has not always resulted from psychological matters or issues, but sometimes it is resulted from the parental behaviors which is described as contrary to the community norms. (Mckoy and Keen, 2009). In spite of the fact that many social workers, physicians and those who are concerned are trying to adequately define the terms of child maltreatment, but still there are continued controversies about the definition of child maltreatment (Mckoy and Keen, 2009). Therefore, these controversial definitions from the desire to define the terms in a way that will indicate the distinguishing characteristics of harmful parent practices while allowing those involved in preventing and intervening abuse a degree of professional judgment (Giovannoni, 1989).

Regarding the influence of maltreatment in forming healthy relationship with other, it is founded that maltreated child faces a great difficulty in forming and establishing a healthy relationship. For example, maltreatment in the life of adult has been associated with a number of factors like “decreased educational attainment,

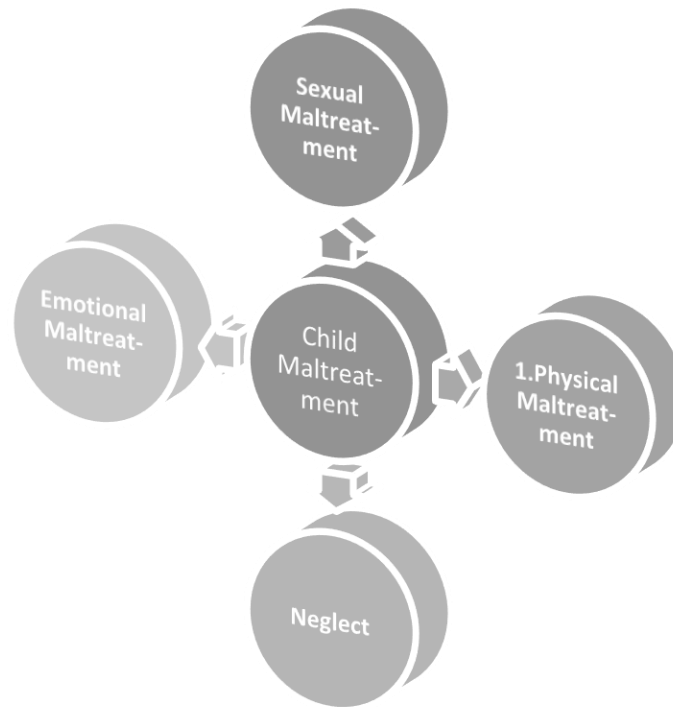
lower earnings, poorer employment prospects and increased criminal involvement, in addition to poorer mental and physical health” (Gilbert, et al., 2009, P.140). As a result of the above, maltreatment is regarded as a salient developmental risk factor. (Gilbert, et al., 2009).

Despite our understanding of the nature and scope of child maltreatment, a number of factors continue to challenge the researcher ability to identify effectively and accurately child maltreatment (Lupien, et al., 2009). First, and the most important reason is that the definition of maltreatment has been problematic. In order to improve the identification of maltreatment clear and commonly accepted definitions are necessary, accurately estimating prevalence, as well as providing researchers with an operational framework for studying the causes. Second, studies have demonstrated that maltreatment types co-occur with each other as well as with a number of additional factors like poverty, yet researchers see that these factors are fully integrated within maltreatment. Third, attempts to make sense of the complex and diverse nature of consequences associated with maltreatment remains a challenge for researchers and practitioners alike (Lupien, et al., 2009).

Despite the fact that child maltreatment has many conflicting definitions but all of the researchers agree about the view that it refers to all forms of trauma including emotional, psychological, physical, sexual and neglect. Additionally, the effect of child maltreatment from parents or others who are in position of responsibly resulted not only in the immediate stage of life but the future of the child as well.

2.14 Types of child maltreatment

Child maltreatment can have one of the following forms; physical, emotional, sexual, and neglect. Figure (7) presents these types.

Figure 7*Types of Child Maltreatment*

1. Physical Maltreatment

Physical abuse indicates any non-accidental act that results in physical injury. According to Leeb et al., (2008), Physical abuse is “The intentional use of physical force against a child that results in, or has the potential to result in, physical injury” (Leeb et al., 2008, P.14). Later on, this definition was extended by Butchart et al., to include “Physical force that results in – or has a high likelihood of resulting in – harm for the child’s health, survival, development or dignity” (Butchart et al., 2006, P.108).

The form of physical abuse may include different forms of acts, including beating, hitting, shaking, kicking, drowning, scalding, biting or suffocating, or in any other way causing physical harm to a child. This usually happens when a person is frustrated or angry and strikes, shakes, or throws the child. Physical abuse may also be caused by parents or people who are responsible for the child causing harm to the child whether deliberately or not. Besides, “Physical abuse is often intended as a deliberate means of inflicting punishment or discipline” (Leeb et al., 2008, P.20). To sum up, physical abuse is the most common and obvious type of maltreatment because it causes immediate harm to the child that undergoes this type of child maltreatment.

2. Sexual Maltreatment

Sexual abuse is another type of child maltreatment which results from the involvement of the child in a sexual activity to provide sexual gratification or financial benefit to the perpetrator. Sexual abuse is defined as the act of “Forcing or enticing a child or young person to take part in sexual activities, not necessarily involving a high level of violence, whether or not the child is aware of what is happening” (Department of Education, 2013, P.86).

Sexual abuse can result from activities that involve physical contact. International researches show that children in different countries are believed to have suffered from other forms of maltreatments including sexual, psychological and emotional and neglect.

3. Emotional Maltreatment

This type of child maltreatment is also referred to as psychological maltreatment. The emotional abuse of a child such as to cause severe and persistent adverse effects on the emotional development of the child. Emotional abuse can create feeling in the

child, like he is worthless or unloved, inadequate, or valued only insofar as he meets the needs of another person. Emotional abuse may include depriving the child from the opportunities to express their views (Munro, et al., 2011)

Other consequences of emotional abuse are to make fun of what they say and how they communicate which will lead to creating an atmosphere of bullying. These acts may involve interactions that are beyond the child's developmental capability, besides overprotection and limitation of learning or even prevent children from participating in forms of social interaction. Emotional maltreatment can take one of many forms like

...blaming, belittling, degrading, intimidating, terrorizing, isolating, restraining, confining, corrupting, exploiting, spurning, or otherwise behaving in a manner that is harmful, potentially harmful, or insensitive to the child's developmental needs, or can potentially damage the child psychologically or emotionally (Leeb et al., 2008, P.16).

Emotional abuse has different and various forms as in the above quote but it can also appear in form of partner violence or forms of bullying. This type of maltreatment can be involved in all other types at the same time it can appear alone. This type of maltreatment in comparison with other types is less overt as well as harder to operationalize (Behl, et al., 2003).

4. Neglect

Child neglect is seen as the parent failure or other persons, who are responsible for the child, to provide child's need like; food, clothing, shelter, medical care and supervision and all other means. Most importantly, neglect also refers to the lack of attention from the people who are surrounding the child and the lack of providing

adequate and relevant necessities for the child. Additionally, neglect may take the form of lacking of attention and love (Siburian, 2019).

Neglect is defined as “The persistent failure to meet a child’s basic physical and/or psychological needs, likely to result in the serious impairment of the child’s health or development” (Department of Education, 2013, P.86). Neglect can be divided in to six sub categories.

- A. *Supervisor Neglect* : this sub type is characterized by the absence of care from parental and other responsible people. This type can lead to physical and sexual abuse or even criminal behavior.
- B. *Physical Neglect*: this sub-type has the main characteristic which is the absence of the basic physical necessities like, safety.
- C. *Medical Neglect*: which indicates the lacking of providing necessary medical care.
- D. *Emotional Neglect*: it is characterized by the lack of love, encouragement, and support.
- E. *Educational Neglect*: in this type the caregiver fails to provide educational atmosphere to the child and shows disability to engage the child in the school systems.
- F. *Abandonment*: this type of neglect is characterized by leaving the child alone for a long period of time even without a babysitter (Siburian, 2019).

Children who experience neglect may suffer from delays in their physical and psychological development. Research investigating child maltreatment finds that neglected children show different emotional and behavioral reaction, and show disorganized aggressive behavior (Siburian, 2019).

The present study tries to investigate all types of child maltreatment that are found in the data of investigation.

2.15 Related Studies

This section is devoted to presenting a brief account of the previous studies about child maltreatment and CS as well. Actually, all of the dissertations, theses, and other types of research papers that discuss child maltreatment are either from psychology or literary criticism. Thus, this fact makes the present dissertation unique in addressing such concept from linguistic perspective, therefore this shows the authenticity of the present dissertation.

A study conducted by Sylvie Meiliana (2018) which is a comparative literary study of child maltreatment in American and Indonesian literary work. The work focuses mainly on three types of child maltreatment; physical, psychological, and sexual abuse. The study aims to examine child maltreatment in America and Indonesia as reflected in literary works. Another thesis done by Yana Siburian (2019) about the effect of child maltreatment on the main character. The aim of the thesis is to analyze the types of child maltreatment and the effects of child maltreatment experienced by the main character. Besides, the study finds out that there are four types of abuse that happen in the novel, such as physical abuse, emotional abuse, sexual abuse and neglect.

Recently, different CS studies have been conducted by using Jeffries' textual-conceptual tools to figure out the text's implicit meaning. A study done by Mahmood Ibrahim (2018), in which the researcher utilizes some critical stylistic tools suggested by Jeffries (2010) besides using metaphor. The researcher finds out that metaphor can be constructed by textual conceptual functions of transitivity or representing actions/events/states. Focusing on religious sermons, a dissertation

authored by Iman Munghar (2019) tries to figure the hidden ideologies of selected religious sermons by applying critical stylistic conceptual tools. The study finds out that American preachers use different major and minor stages, as well as different stylistic tools in different degrees. A thesis conducted by Tamdhir Khudair (2020) uses CS tools to uncover the concept of discrimination. The study aims to discover the linguistic structures use by authors to recognize discrimination in text. A dissertation written by Wafaa Abbas in (2021) applies an adopted model of CS' textual-conceptual tools and intertextual analysis as well. The study focuses on the ideologies of war in selected postcolonial poems, and it ends up with the concluding remarks that there are different ideologies associated with war poems among these ideologies that war as a source of death, loss, human devaluation, and destruction.

The previous studies demonstrate that the concept of child maltreatment has not been tackled from a linguistic perspective. Therefore, the present dissertation tries to bridge the gap between psychology, literary, and linguistic studies. Furthermore, to the best of the researcher's knowledge none of the selected data have been analyzed by applying critical stylistic conceptual tools and this make the data of analysis unique too. All of these evidences make the present study scientifically original not only in terms of the concept but also in terms of the data under the investigation.

Chapter Three

Methodology

3.1 Introductory Remark

Due to the importance of the data in the process of analysis as well as its impact upon the result of the analysis, this chapter is devoted to clarifying issues related to the data. These issues include data selection which involves; criteria of data collection and the size of the samples. It also sheds light on the description of the data by providing an overview about the selected novels.

The chapter also includes the nature of the study and shows the reasons for selecting these novels. Then the chapter ends up with the model of the analysis i.e., textual-conceptual tools.

3.2 Research Design (*Nature of the Study*)

The present study follows a mixed qualitative and quantitative research method. A mixed research method combines both qualitative and quantitative methods in order to have a full understanding about the concept under the investigation. Therefore, a mixed method usually results in profound research (Johnson and Onwueghuzie, 2004, P.14). The main assumption behind using a mixed research method is that it combines both qualitative and quantitative methods and thus it provides a full view of the study than using either method alone (Creswell, 2003).

This method provides a number of benefits in approaching complex research issues since it integrates philosophical framework of both post-positivism as well as interpretivism. A mixed-methods design offers a number of benefits to approach complex research issues as it integrates philosophical frameworks of both post-positivism and interpretivism (Fetters, 2016). Answering research questions

meaningfully with sufficient depth and breadth, is another benefit of interweaving qualitative and quantitative methods (Enosh, et al., 2014).

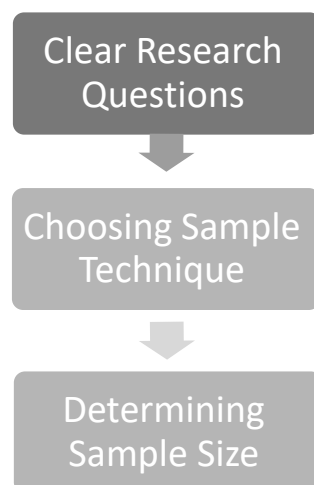
Therefore, the present study adopts Jeffries' Model in the qualitative analysis in order to figure out the implicit ideologies of *Child Maltreatment*. Whereas, in the quantitative analysis the study adopts the statistical Chi-squared test in order to present the significant differences between the two novels in term of the obtained results.

3.3 Data Collection

This section tackles the criteria of data collection and the size of the samples as well. There is often a sense of agreement that there is no specific method in collecting data in order to analyze the text. Therefore, the selection from these techniques depends basically on the research questions, theoretical background and the model of analysis. The following figure clarifies the stages of sampling process.

Figure 8

Stages of Sampling Process



3.3.1 Criteria of Data Collection

In order to answer research questions precisely the researcher should be able to collect suitable and representative data. There are different methods and techniques of sampling ranging from the random one to the purposive one.

In this dissertation ‘*purposive sampling*’ technique is followed, more specifically ‘*Homogenous sampling*’. The researcher traces the concept of child maltreatment throughout the whole novels. Then the related extracts undergo the process of analysis. The reason behind choosing purposive sampling is to trace and to choose the suitable EXs that are related to the ideology under scrutiny. Twenty EXs are selected, ten from each novel. Besides, random sampling will not be beneficial in tracing and detecting the concept as well as the ideology of the research since it involves random selection that is not necessarily related to the concept.

The technique of purposive or judgmental sampling is a useful strategy in which particular setting or events are deliberately selected in order to provide necessary and important information that other techniques cannot provide (Maxwell, 1996). Despite the fact that this technique requires more time and effort, but it is so reliable comparing with the other types because of the relatedness of the sample with the goals and aims of the research. So that, the researcher examines and reads all the novels under scrutiny in order to determine the related EXs that will be analyzed later.

Regarding the criteria of novelists’ selection. First and most important criterion is the relatedness of these work to the concept of the study. Consequently, Dickens’ *Oliver Twist* and Dahl’s *Matilda* are selected due to their relatedness to child maltreatment. In fact, Charles Dickens is regarded, by most critics, as the greatest English novelist of Victorian period. Besides, many of his works are still popular

until today. Dickens is regarded one of the most popular writers and social activists. Due to his popularity, the printing of Dicken's works has never stopped. One of the most famous and greatest works of Dickens is *Oliver Twist* which is the second novel written by Dickens. *Oliver Twist* is selected due to its relatedness to the concept of the study as well as its famousness and it is one of the prominent works in Britain history that booked many of the world awards.

The second work of this study is Roald Dahl's *Matilda*. It is selected due to the popularity of Dahl as being one of the most important post-modern English novelists. His novels and stories have been used in many films due to their popularity. There is also a museum in Buckinghamshire for his works. Additionally, his distinctive style makes his works prominent (Cohen, 2018). Because of the previously mentioned reasons the researcher decides to study one of Dahl's well-known novels that is related to child maltreatment, namely 'Matilda'. Dahl's *Matilda* wins several prizes and was the first novel among other four works of Dahl in the prize list (Bird, 2012). Furthermore, *Matilda* is listed by *The Time* within a list of best 100 young-adult books of all time. *Matilda* in the worldwide has reached 17 million versions, which extended over Dahl's other works.

To summarize the criteria of selecting specific EXs from the novels under scrutiny, the following criteria are followed:

1. To set the data of the analysis, the data selection process starts with reading accurately and thoroughly the whole novels.
2. The researcher takes into consideration isolating the EXs that are related to the concept of child maltreatment.
3. Besides, in the process of selecting the EXs, the researcher puts into consideration that EXs should be of related size.

3.3.2 Source of the Data

Bogdan and Biklen (1982) view data as the raw resources that researchers obtain from the world or area they are investigating. Basically, there are two types of sources of the data primary and secondary.

The source of the data is a primary source. Two prominent novels are chosen due to their major contribution in English language generally and English literature particularly. Charles Dickens's *Oliver Twist* (1839) is considered as one of the most prominent novels ever written during the Victorian age. The second novel is written by Roald Dahl a well-known and an influential novelist during the post-modern era. Dahl's *Matilda* (1988) is regarded as one of the best-selling novels in post-modern era. Besides, these novels show close relatedness to the concept under the investigation.

3.3.3 The Size of the Sample

Once sampling method has been chosen, the next question has to think about the size of the data. Due to the fact that sampling size allows to draw reliable information about the concept under investigation. Crucially, most statistician see that choosing sampling size mainly depends on the degree of accuracy intended in the research (Buchstaller, and Khattab, 2013). Therefore, in order to achieve a high degree of accuracy the researcher trace the concept of child maltreatment throughout the whole novels and the related EXs are chosen for the analysis. Ten EXs are taken from each novel of related size.

Representativeness is a crucial aspect of research that ensures the generalizability of the results. Thus, in order to achieve the representativeness accurately, the researcher traces the concept of child maltreatment in the data under study by reading all the texts of the two novels in order to figure out the related EXs. Besides, these

two novels are related directly to child maltreatment. The total number of the selected EXs is twenty, ten from each novel.

3.4 Data Description

The selected data belong to the literary genre, more precisely novels. The study investigates the concept of child maltreatment in Charles Dickens' *Oliver Twist* and Roald Dahl's *Matilda*. The following sections show an overview about these novels.

3.4.1 An overview of Charles Dickens' *Oliver Twist*

Charles Dickens is one of the greatest British authors, novelist, journalist. His novels often depict the society of his time and reveal the injustices that poor people undergone (Cimino, 2012). Dickens' *Oliver Twist* was published in 1837. It was first released as a series in a magazine. The original version of *Oliver Twist* consists of (53) chapters extended over (350) pages. Ten EXs are selected purposively for the process of the analysis. Additionally, *Oliver Twist* is one of the greatest works of the Victorian era.

Oliver Twist was Dickens' second novel which tackles several themes like; child maltreatment, poverty, institutions, social injustice, class discriminations. *Oliver Twist* tells the story of eponymous hero who is mistreated during his childhood. Oliver is being kept in poverty by group of ill-intention people. Dickens criticizes the social classes, the Britain health system, and even the role of the corrupted religious men in the social life and how they neglect poor people. *Oliver Twist* belongs to the Victorian era (Schuster, 2014). Nowadays *Oliver Twist* is considered as one of the classical British literature heritages and it is still read all over the world till now. Dickens is considered the greatest representative of critical realism in

England as well as *Oliver Twist* reflects the complex reality of the society at that time (Chesterton, 2019).

3.4.2 An Overview of Roald Dahl's *Matilda*

Roald Dahl is one of the greatest writers in modern English literature and the author of many children's books like; *The BFG*, *Matilda*, *Charlie and the Chocolate Factory*, and many others. Roald Dahl remains for years the first storyteller in the world. He was born in Wales on 1916, he witnesses very difficult circumstances during his life, in his early years he suffers from the tragic death of his sister and then his father. Being the only son, his mother sends him to St Peter's school, then he continues his study and developed his talent. Later in 1970 Dahl's starts to write screenplay and adults novels (Kelley, 2016).

Matilda is considered as one of the best children's novels ever written in the English history. It was written in 1988 and includes (21) chapter and (250) pages. *Matilda* is regarded one of the greatest novels in the post-modern era. Ten EXs are chosen randomly for the analysis. *Matilda* discusses many themes like; child maltreatment, children and power, institutions, justice.

Matilda talks about a little passionate girl 'Matilda' who is struggling to maintain her life from her disgraceful parents and the awful headmistress. When Matilda grows up, she enters the school and becomes a close friend to her teacher Jennifer Honey, who is amazed of Matilda's intellectual abilities. Matilda's parents leave her alone in the house, her father at the job and her mother leave from the noon till the night to join the club at this time Matilda use to walk all the distance to the library of the town to read and borrow books (Ferguson, D. 2018 article in *The Guardian*).

Being ignored not only from her parents but also from the awful headmistress of the school, Matilda tries to resist all of these conditions and to complete her dream

to read more books and to increase her knowledge. This fact highlights an important issue that modern children suffer from which is the rapid technological change leaves no space for self-development and children have no chance to develop their knowledge and abilities.

3.5 Model of Analysis

Lesslie Jeffries' (2010) critical stylistics is the adopted model of analysis which attempts to overcome the shortcomings of CDA. Jeffries forms a set of textual conceptual tools in order to discover the ways texts persuade or shape the readers' ideologies (Jeffries, 2010). Therefore, according to Jeffries this model aims:

1. To provide a set of comprehensive textual-conceptual tools.
2. The model is also designed to guide the advanced English language students in order to study power in written or spoken texts.
3. To explain the cognitive processes in order to show the impact of the ideological structure of the text over the readers of the text.

Jeffries' model (2010) deals with stylistics in terms of the choices made by the text producer. Because text producers often make their choices suitable to their intentions. Therefore, these choices whether consciously or not carry ideological impact on the readers (Jeffries, 2010). Jeffries' model is a set of tools that are based not only upon the traditional models proposed by Fairclough, Simpson, and Fowler, but also it includes new tools that function semantically, pragmatically and even based on transitivity and modality. Therefore, these tools are not intended to be technical but rather conceptual. Another point Jeffries' model does not admit one-to-one relation between these tools but rather there is a stereotypical relation between them.

This approach aims to investigate the stylistic choices that form the meaning of the text. Thus, the function of these tools is to tell ‘what the text is doing’ (Jeffries, 2010). And therefore, Jeffries argues that these tools will provide answers to any question. These tools and their linguistic realization will be presented in the following table.

Table 2

Textual- Conceptual Tools and Their Linguistic Realizations

Textual Conceptual Function	Linguistic Realization
1. Naming and describing	Lexical semantics, generative linguistics, derivational morphology
2. Representing Actions/ Events/ States	Ideational meaning SFL
3. Equating & Contrasting	Lexical semantics
4. Exemplifying & Enumerating	Exemplifying & Enumerating
5. Prioritizing	Generative linguistics
6. Implying & Assuming	Pragmatics
7. Presenting Others’ Speech & Thought	Syntax
8. Representing time, space & society	Pragmatics
9. Negating	Morpho-syntax
10. Hypothesizing	Syntax

These tools can be classified in terms of linguistic approaches which range from (1 - 6) tools, and pragma-semantic tools (7-10). Additionally, these tools in fact “are contributions of different scholars like; Fowler et al. (1979), Halliday (1994),

Simpson (1993), and Fairclough (1989)” (Alaghbary, 2013, P.102). The following sections will explain each one of these tools separately.

3.5.1 Naming and Describing

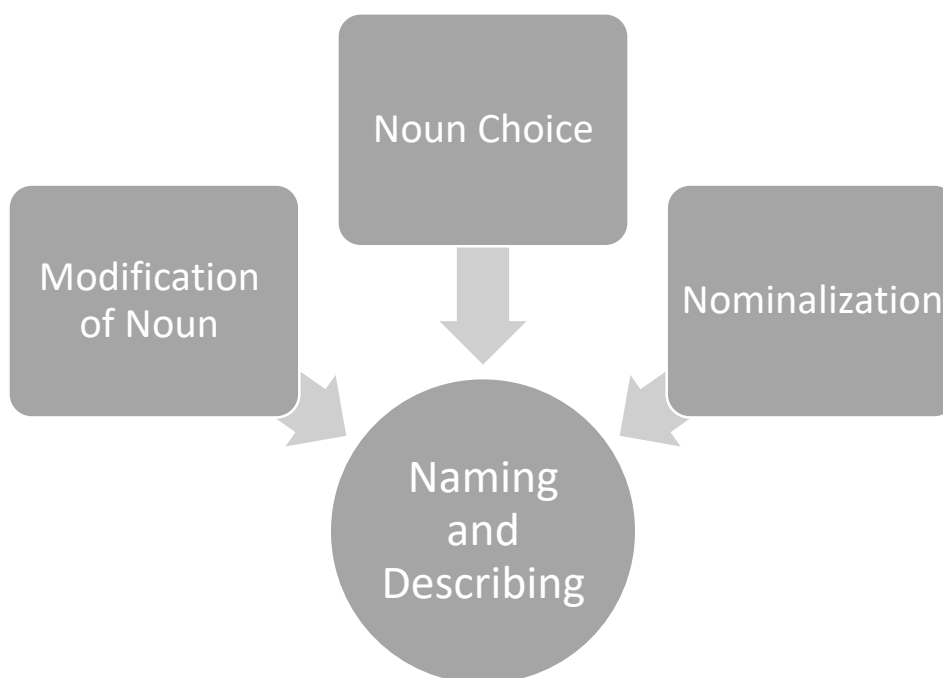
Naming and describing is a tool realized by the whole nominal element of the clause, including elements like; adjectives and modifying nouns (Jeffries, 2015: 388). This tool goes back to the concept of ‘referential strategies’ in CDA that is introduced by Van Leeuwen (1996) and Wodak (2001). Naming and describing tool explains how text names and describes entities in the world, besides it often focuses on constructing the world view with certain ideological impact (Jeffries, 2010). Naming and describing is a term used to include range of linguistic practices like;

- To choose a noun from group of nouns in order to have specific stylistic significance. In other words, denoting specific reference by means of noun choice.
- Determine the nature of the referent through the using of modifiers with noun phrases. The noun in the noun phrase can be either pre-modified by adjective and another noun, or it can be post-modified by prepositional phrase and sometimes by subordinate clause. The selection of each case over the other has certain ideological impact on the reader.
- Using nominalization construction, i.e., is the process by which verbal process is turned into nominal element, than using ‘name’ has also ideological significance (Jeffries, 2010).

The next sections will clarify the syntactic triggers of naming and describing. The following figure (9) shows the types of naming and describing tool.

Figure 9

Syntactic Triggers of Naming and Describing



3.5.1.1. The Choice of the Noun

Choosing a noun could simply have different regional variation, like the case of naming portion of bread which is expressed differently by British English speaker, so every speaker will choose one of these options according to his region; *a roll*, *a teacake*, *a bap*, and *a breadcake*. Thus, each of these options indicate certain information about the speaker (2010).

Other type of choices might indicate distinctive ideological effect. Therefore, the choice of specific word than the others in this type can make a reference to something as well as revealing the text producer's opinion, whether positive or negative, about that reference. Jeffries (2010) argues that sentences can show both positive and negative view of the text producer in spite of the fact both hold the same content. In the following examples (taken from Jeffries, 2010) both sentences hold the same content 'he lives in an old house' but each sentence expresses it differently;

1. *He lived in a Victorian terraced house with original features.* **positive**

2. *He lived in a museum.* **negative**

In (1) the sentence indicates the approval of the speaker or the writer by the using of qualifying phrase ‘with original features’ which indicates the he lives in a house with every necessary requirement of modern life. While in (2) the sentence expresses negative view of the same reference but with dis approval or lack of modern fixture.

Choice of the noun might appear very normal function but in fact it exceeds the query of word choices, besides it is ideologically oriented. For example, describing a violence maker a freedom-fighter or a terrorist. Choice of the noun can be made from denotative equivalent, connotatively different words, and even from different expressions. For example, the word ‘toilet’ has the formal form ‘powder room’, or less formal form ‘ladies’, or neutral form ‘loo’, and the taboo form ‘bog’. All of these options show that the process of noun choice is not simply picking up a word but it must suit the text producer’s goal and ideology (Jeffries, 2014). Another example that demonstrates the role of making choice in shaping text producer’s ideological impact. The choices of the words in these cases have either pejorative or ameliorative connotations, because these choices are not making reference to something but also express the speakers’ opinion about that issue(s), for example;

(a) He gave me a smile.

(b) He gave me a leer.

In these examples (a) is associated with ameliorative connotation or positive point of view. While in example (b) the case is completely different because the selection of the word ‘leer’ is associated with pejorative connotation which is expressing negative point of view.

3.5.1.2 The Noun Modification

Nominal elements in English clauses use different morphological and syntactic techniques in order to name the referent and to achieve certain ideological effect. An important fact must be highlighted here is that, the nominal part of the clause does not include a proposition but rather, it assumes (presuppose). For example; *Julia ate the small biscuit*, in this clause the verb ‘ate’ shows the relationship among two entities *Julia* and *biscuit*. Besides, this clause tends to show to the proposition that someone ate something, regardless the weight of the involved entities. In order to alter the previous clause ideologically, one can change the verbal construction into nominal one. Therefore, the clause would be; *Julia’s eating the last biscuit was a scandal*, in this the shift is changing from the process of eating into the query about the whole action which is described as being ideologically negative (Jeffries, 2010).

In light of the previous example, the role of post modifier, which follows the head noun, is very important in imposing sensitive ideological effects. For examples:

(c) The show presenter with a dubious background. **Prepositional Phrase**

(d) The privatization of the railways which was such a disaster. **Relative Clause**

Pre-modifiers and Post-modifiers with the head of noun phrase help to package the noun phrase with intended information, therefore implanting the ideology that is being intended (Jeffries, 2010). To conclude, the nominal part of the clause is less subject to questioning. Readers and hearers are discouraged to suspect or question the relation between the different elements of the noun phrase (Jeffries, 2010).

3.5.1.3 The Nominalization

The employment of nominalized verbs is another property of naming, for example the use of ‘realization’ instead of ‘realize’. This tool has been long used by CDA in analyzing texts. Fairclough (1989) sees that nominalization to be an alternation

of a process into a noun and treated as an entity whose aspects are left unspecified. Thus, this can lead to package ideological effect in every noun head.

In morphology, nominalization is a process that is working opposite to form-function relation. So, if the function of nominal entity is to name participants in action, event, or even process, therefore the head noun of nominal group is prototypically expected to be certain action, event, or may be process. Examine the following examples:

(e) The British Invaded Iraq.

(f) The invasion of Iraq by the British.

The first clause (e) includes two entities (the British, Iraq) and these entities are tied with the verb (invaded) which is used to relate the subject (actor/ the British) to the object (goal/Iraq). The main proposition of the clause is the relationship; thus, the clause is subject to debate. As for the second phrase (f), which is no longer considered as clause due to the presence of the nominalization and the whole clause turn into noun phrase. The process of turning structures into nominal construction is like the process of passivation, in which the actor can be disregarded. Text producers can add different evaluative entities in order to achieve certain ideological intention. The following example are cited from Jeffries (2010):

Table 3*Nominalization process and Modifiers*

Example	Modifier
The illegal treatment of the poor	Adjective
The invasion of Iraq with such bad consequences.	Prepositional phrase
The invasion of Iraq which went wrong	Relative Clause

The system of process / action in one hand is replaced by more concrete one since the new situation is depending on naming, therefore the system of action and process is change into a stable label (Jeffries, 2010). On the other hand, Fowler (1991) points out that English is a nominalized language in which predicates (verbs and adjectives) are realized as nouns and in this situation is called derived nominal. However, with few details provided, it not easy to determine because so many details are taken away from nominalization.

The main concern of this tool is that, the way text producers choose from set of regular linguistic resource in order to present view of the world to their readers. These linguistic resources include the form - function system of language that studies the relationship between form and meaning besides their ideological use. The linguistic choices are either between two or more features of language, these choices are either from the normal system of language or deviate from the normal rules (Jeffries, 2010).

To put it brief, naming is a tool of analysis used by Jeffries which is related to the structuralist approach and mainly is used by Fowler (1979), Fairclough (1989),

Halliday (1994), and Simpson (1993). Naming is a tool that is based on number of theories like; lexical semantics, generative linguistics, and even derivational morphology (Alaghbary, 2013). Ideological significance can be invented in English in three main ways:

- The simplest way in which the noun is chosen from a list of alternatives.
- Another way in which the noun phrase or noun group involve other information ‘packaging information’.
- A way in which verbs are converted into nouns by means of nominalization process therefore actions and processes are expressed by nominal way (Jeffries, 2010), see also Halliday and Webster (2009), Thompson (2014), and Fontaine (2013).

3.5.2 Representing Actions/Events/States

In this textual-conceptual tool, Jeffries intends to examine the meaning that is connected with verbal elements of clause that present information according to the following processes:

- **Action:** Which stands for what is being done, for example; the honorable political member has ruined the economy.
- **Event:** Which describes what is happening, for example; the world markets are falling.
- **States:** Which describes what is simply said, for example; world economy is in crisis.

These processes are categorized in forms of action, speeches, states of mind and state of being. Each of these processes has its own way in presenting the reality to the recipient (Jeffries, 2010). Often there is power in the

representation of these processes because they are associated with certain participants and they reflect sense of activity and events beyond the human interference or accidental actions. This view is held by Hallidayan model of transitivity (1994) which is based upon verbal elements.

The main verb in a clause has an important role in influencing the way the text's recipients perceive these processes. The choice of the main verb in a clause made by text producers can affect the perception of the process by the recipient of the text or utterance (Jeffries, 2014). Besides, the verbal elements' choice can provide the receiver with debate and question about the information provided (Jeffries, 2010).

As what is previously mentioned, this tool based upon Simpson's model (1994). Simpson's transitivity model categorizes lexical verbs according to the process these lexical verbs are referring to or according to the type of the state. The following table (4) and figure (10) will list the main categories of verbs, the participants, and the sub-categories according to Simpson's transitivity model.

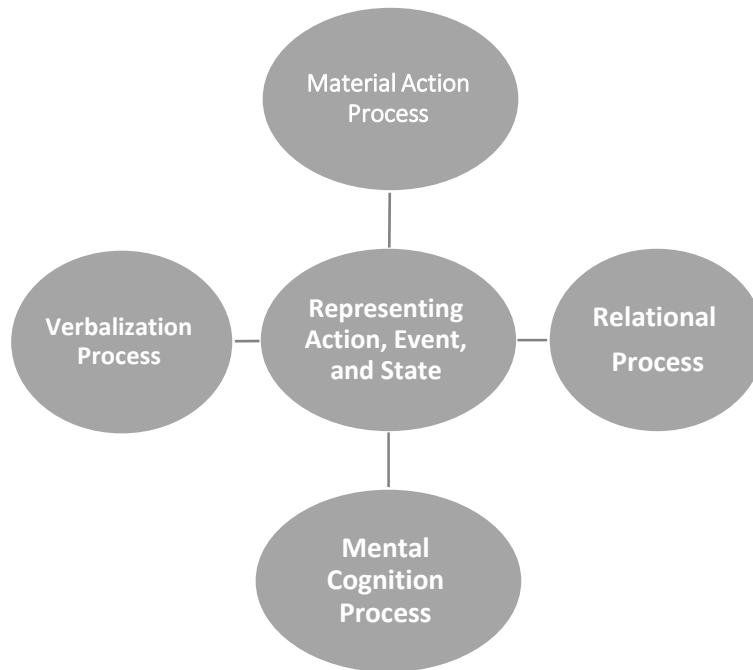
Table 4

Categories of the Main Verbs, the Participants, and the Subcategories (Cited from Jeffries, 2010)

Main Category		Participants	Subcategories
Material Processes (MAP, henceforth)	Action	Actor	Intention
		Goal	Supervention Event
Verbalization Processes (VP, henceforth)		Sayer	
		Verbiage Goal	
Mental Processes (MCP, henceforth)	Cognition	Sensor	Cognition
		Phenomenon	Reaction Perception
Relational Processes (RP, henceforth)		Carrier	Intensive
		Attribute	Possessive Circumstantial

Figure 10

Categories of Representing Action, Event, and State



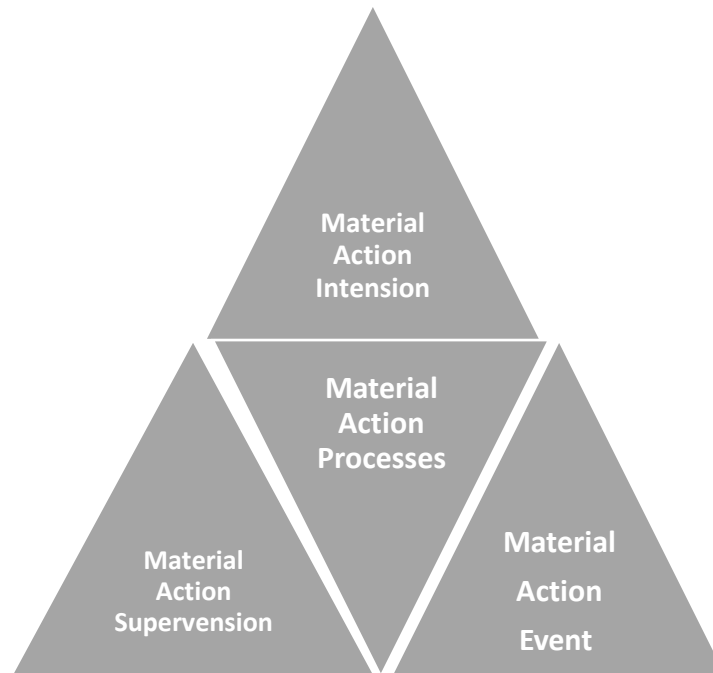
The coming sections will discuss each of these categories, their participants, and their subcategories.

3.5.2.1 Material Action Processes

This category of verbs includes prototypical verbs that denoting something done or happened physically and abstractly. The subcategories of this type are shown in the following figure (11).

Figure 11

The Types of Material Action Processes



- **Material Action Intentional**

The action in this type can be performed intentionally by the conscious of the users and therefore labeled as Material Action Intentional (MAI, henceforth) as in the following example:

(1) Matilda's parents (**Actor**) ignored her (**Goal**).

- **Material Action Supervention**

The action may be unintentional, thus this type called Material Action Supervention (MAS). For example:

(2) Oliver **forgets** the door.

- **Material Action Event**

This type deals with an inanimate actor and may be used with verbs in which human agency is implicit. This type is often referred to as Material Action Event (MAE). For example:

(3) **The book** was lost.

3.5.2.2 Verbalization Processes

This type of processes uses to describe any action through language; therefore, this process has human actor. So, this type of process is so close to the material action. For examples:

(4) Oliver (Sayer) said “there will be no more food”.

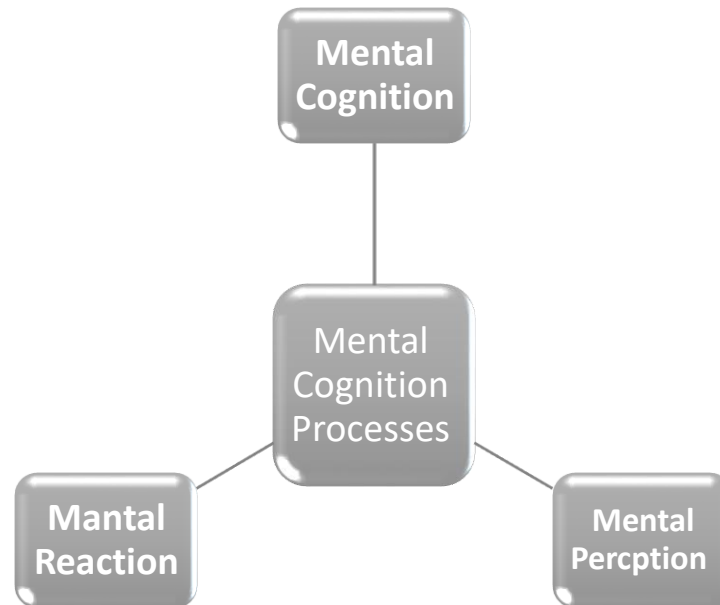
(5) Mrs. Honey (Sayer) claimed (process) that Matilda should behave...

3.5.2.3 Mental Cognition Processes

This type of processes identifies what is happening in the individuals’ mind. There are three subcategories of this process as in the following figure (12).

Figure 12

The Types of Mental Cognition Processes



- **Mental Cognition (MC)**

This subcategory involves verbs like; thinking, realizing, knowing, understanding, etc. For example;

(6) The priest (**Senser**) realized (**process**) his mistake (**Phenomenon**).

- **Mental Reaction (MR)**

Which includes verbs like; feeling (emotionally), liking, hating, loving and so on. For example:

(7) I (**Senser**)hate (**Process**) the education system in Britain (**Phenomenon**).

- **Mental Perception (MP)**

The third subcategory includes; feeling(literal), hearing, sensing, tasting, etc. For example:

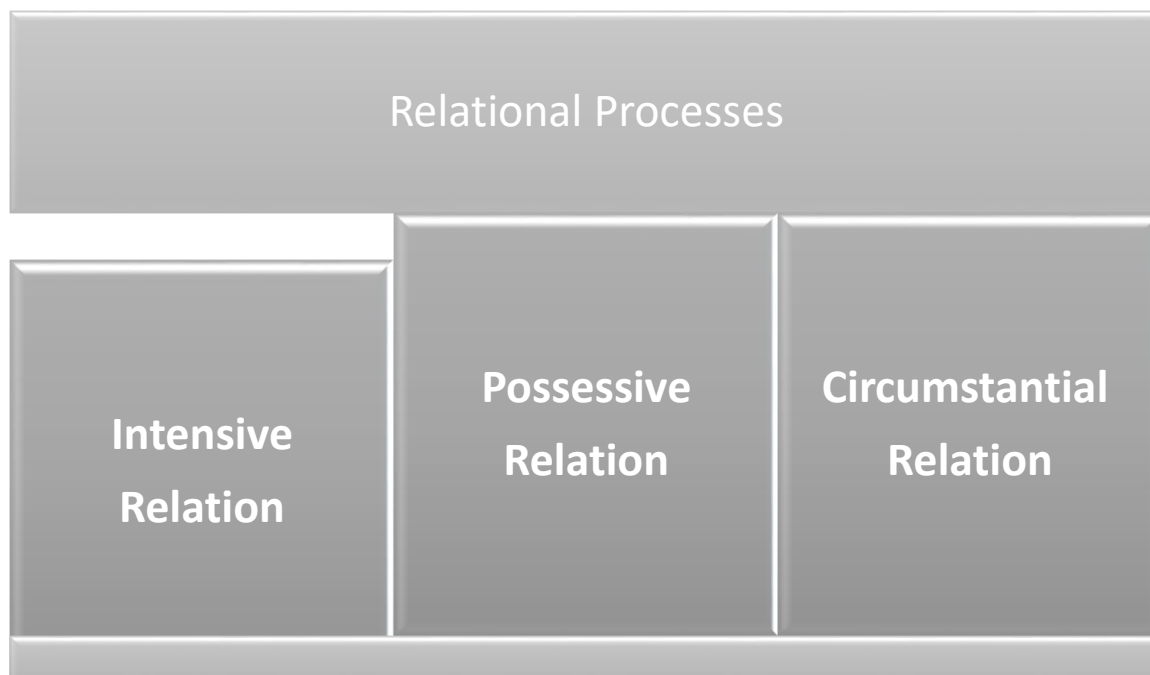
(8) Matilda (Senser) heard (Process) the rumor about the headmistress (Phenomenon).

3.5.2.4 Relational Processes

These processes represent a stable or static relationship between carriers or attribute therefore these processes are not including dynamic action or any changes. There are three subcategories of this type as shown in the following figure.

Figure 13

Types of Relational Processes



- **Intensive Relation (RI)**

In this subcategory the verbal elements are used in copula (to be) in order to show equality and sameness that hold between the two entities namely; identifier and identified. For example:

(9) Oliver **is** an annoyed boy.

- **Possessive Relations (RP)**

The verbal element in this subcategory is used to show how one element owns another. For example:

(10) Those boys have plan in their minds.

- **Circumstantial Relations (RC)**

This type includes verbs of movements as well as verb of (to be) with focus on time and spacing processes. For example:

(11) Matilda's mother is working in the south of the city.

Furthermore, Jeffries (2014) shows with examples how the same essential meaning can be described in various processes with certain ideological effect.

*A. William **informed** the police. (Material Action Intentional).*

*B. William **spoke to** the police. (Verbalization).*

*C. William **was** a police informer. (Relational Intensive).*

*D. William **let** the cat out of the bag to the police. (Supervention).*

Of course, when text producers choose a certain form from these options, therefore this choice has certain ideological consequences since different forms of verbs are included.

The ideological significance of this tool of analysis lies in its ability in revealing the world-views as well as the mental images of the text producers that affect and influence the readers and the hearers as well. The transitivity choices made by text producers, directly influence the readers as well as these choices have the power to shape and alter the readers view of the world and the readers' perception of reality.

To sum up, the ideological implications of transitivity choices can be clearly determined in the way of packing the information. So, text producer can prioritize certain information by placing it in the main clause whereas if this information is unnecessary therefore it can be placed away from the subordinate clause. Thus, transitivity choices can be associated with other textual features in ordered to highlighted the required idea (Jeffries, 2010; Thompson, 2014; Halliday & Webster, 2009; Halliday and Matthiessen, 2004; and Eggin, 2004).

3.5.3 Equating and Contrasting

Text producers using contrast and equate to show some kind of the world for the reader, one important thing is that what thing readers consider as equivalent and what thing they see as contrasting. This textual-conceptual tool is related to lexical semantics which sees that there are not two identical words in language and even close synonyms show some grammatical variation. Even though, many dictionaries demonstrate that meaning equivalence is mentally existed and real for language users, besides some lexical elements show semantic equivalence (Jeffries, 2010)

As for antonyms, the case is also similar to that of synonyms. It has been proposed that there is a semantic link between particular pairs of lexical elements known as antonyms. In other words, there are wide range of relationships between oppositions where all semantic features except one are opposed. Moreover, different types of antonyms e.g., converseness, gradable, etc. These types may serve different

functions in the mind of the recipients. Using synonyms based on the assumption that the opposite meaning is more prominent. Therefore, texts have the ability to create new synonyms and antonyms not only between words but also between phrases, clauses, and paragraph as well. There are different syntactic triggers that are used for creating textual equivalence and opposition and lead to the creation of the relationships, these syntactic triggers will be discuss in the coming two sections (Jeffries, 2010)

3.5.3.1 Triggers of Equating

The syntactic triggers of equivalence are fewer in number and narrow in range comparing with syntactic triggers of oppositions. The following table will present the syntactic triggers of equivalence.

Table 5

Syntactic Triggers of Equivalence. (Cited from Jeffries, 2010)

Types of Equivalence	Forms of Syntactic Triggers
Intensive relational equivalence	X is Y; X seems Y; X became Y; Z made X Y; Z thinks X Y; Z caused X to become Y, etc.
Appositional equivalence	X, Y, (z)...
Metaphorical equivalence	X is Y, the X of Y, X is like Y
Parallel Structure	X is Y. X is Z

These syntactic triggers will be explained in the following divisions:

- **Intensive Relational Equivalence**

This type of equivalence holds some sort of equivalence between the different elements of the clause. This type also employing intensive verbs, the structure of this type is as the following:

Subject +intensive V. + Complement (NP or Adj.)

The ideological significance of applying this type assures to the reader what is said is truthful and taken for guarantee as reliable resources (Al- Timimi, 2018).

- **Appositional Equivalence**

In this type of equivalence, the elements refer to the same referent that are constructed in the appositional structure. When the conjunction (and) is not used this means that the structure is not a list. For example:

(1) *The old man, the chief servant died last week.*

- **Parallel Structure**

This type is based on presenting two ideas at the same position in parallel construction in order to equate these constructions with the same wording. The structure of this type is partially identical because some of these structures are including diverse elements to present the equated idea while the other structures are based on identical elements. For example:

(2) *High child labour is dangerous, high child labour is our children's future.*

This example demonstrates that how parallel structure can be used to express ideas that are opposite to the apparent one. In the previous example (child labour) is described as being dangerous then in the second part of the example (child labour)

is considered as a threatening to our children's future put implicitly. According to Leech (1989), such repetitions are influencing reader's minds and are using to show that an important issue is going on.

- **Metaphors and Similes**

This kind of equivalence has certain ideological significance which lies in guiding the reader/hearer toward discovering the implicit link between the equated elements. Then the text receivers will form the picture with the help of the frames that are presented by the writer/speaker. For examples:

(3) This girl is like an ingenious person. (**Simile**)

(4) This girl is ingenious. (**Metaphor**)

In spite of the structural differences between these two kinds but the conceptual effects are doing similar function in both kinds where similar cognitive strategies of text interpretations are needed.

3.5.3.2 Triggers of Opposition

Opposition triggers are sometimes referred to as being open-ended and the construction of the opposites are very much more complex than that of equivalence. Actually, there is no scope to cover all the variants of opposition triggers, so the following table will include only the main types of these triggers.

Table 6

Types of Oppositions and their Forms (Cited from Jeffries, 2010)

Type Opposition	Forms of the Trigger
Negated	X not Y; Some X, no Y; Plenty of X, a lack of Y
Transitional	turn X into Y; From X to Y; X become Y
Comparative	more X than Y; Less X than Y
Replacive	X instead of Y; X rather than Y; X in preference of Y
Concessive	despite X, Y; X, yet Y; X, still Y
Explicit	X, by contrast with Y; X, as opposite to Y
Parallelism	he like X, she likes Y; Yours is X, mine is Y
Contrastive	X, but Y

Whereas, the other subtypes of oppositions can be listed in the following:

- **Complementaries**

This type of opposite is claimed to be the prototypical opposite in the sense this type is mutually exclusive in logical term i.e., if you are not X then you must be Y. For examples: right/wrong, alive/dead, male/female (Jeffries, 2010).

- **Gradable Antonym**

Gradable antonym is recognized when there are values between the two extremes and these extremes are identified through the use of intensifiers like; very hot, quite rich, etc. This type is also accepted comparative and superlative forms as well e.g., hot/cold, short/long (Jeffries, 2010).

- **Converse**

This type includes different perspective about the same scenario, this type is different from complementary in that they are mutually dependent rather than mutually exclusive. This kind can be either a relationship like; husband/wife, or a transaction like; buy/sell (Jeffries, 2010)

- **Directional or Reversive**

This is the final subtype of oppositions which involves actions that are reverse to one another e.g., pack/unpack, arrive/depart, up/down (Jeffries, 2010).

The ideological effects of this type are discussed by Jeffries (2014), who sees that the ideological significance of such conceptual tool lies in the positive - negative orientation like; good/bad, moral/immoral. This conceptual tool is also used to validate or invalidate certain action or legitimate activities that would be considered either as inhuman or illegal (Jeffries, 2010). Additionally, Davies (2013) argues that applying the opposition can direct readers toward certain direction or ideas in the favor of others. And this favored idea and direction is supported with positive values in order to be accepted by the reader and take it for granted, while the unflavored idea is portrayed with negative values in order to reject it.

3.5.4. Exemplifying and Enumerating

This tool is considering the potential ideological significance of two correlated textual functions namely; exemplifying and enumerating. Exemplifying refers to the situation in which not all the cases of certain category were listed, so in this situation the recipient will imagine that there are other members of this category that were not mentioned. While enumerating is the opposite case, it refers to the situation in which all the cases of the category were listed therefore the recipient will not imagine there are other unmentioned members. In some cases, there is a fuzzy boundary between exemplifying and enumerating; therefore, the recipient can depend on pragmatic inference to decide on that. Additionally, there are some linguistic devices that are used with exemplifying than with enumerating for example; ‘for instance’, ‘for example’, and ‘to exemplify’ (Jeffries, 2010, P.66). Check the following examples:

- (1) The whole household turned out to welcome us: Mum, Dad, Uncle Sam, and the twins.
- (2) The whole town was there; the Meyer and his wife, the Councilors and representative of every trade and business you could imagine.

The reader in example (1) will not imagine there are other members of the family that are not listed. So, in this case example (1) is a case of enumerating. Whereas in example (2), the reader will not imagine that these listed members (e.g., Meyer and his wife, the Councilors and representative of every trade and business) represent the whole town; therefore, the list must be uncompleted. Thus, example (2) is a sample of exemplifying type (Jeffries,2010).

In some cases, where the list of exemplifying and enumerating missed the conjunction the receivers, in one hand, will perceive this list to be appositional with some hints of exemplifying and enumerating. On the other hand, items listed

are expected to have the same structure, yet not in all cases items have the same structure. It has been claimed that three- part lists have an indication of completeness because it is according to different cultures three parts are often considered the real representative of the category. There are variant types of list that are highlighted by Jeffries (2010) as the following:

- **Two – Parts List**

This kind of list is similar to that of textual structure of appositions because there are items in the list that are in mutual exclusive relation.

- **Three – Parts List**

Three parts list is often regarded as symbol of completeness because many cultures see that three items list is giving a sense of unity and a comprehensiveness.

- **Four – Part List (or more)**

A list with four items or more is regarded to be literally complete list in contrast with the three- part list which is considered by default as symbolically complete. This kind of list often referred to as a catcher of all elements in the list.

The ideological significance of enumerating and exemplifying tool lies in showing the completeness of the list revealed by the text's producer. It is obvious with the case of complete list there is no possibility that the readers will be miss leaded. Additionally, an important ideological effect of enumerating and exemplifying is that both overlap semantically and structurally, besides in some case the boundary between them seems not to be clear. For example, the instruction leaflet provides a complete list that leaves no query or unmentioned case of the category (Jeffries, 2014). Exemplifying lists all the cases, therefore Jeffries regards it as 'catch-all

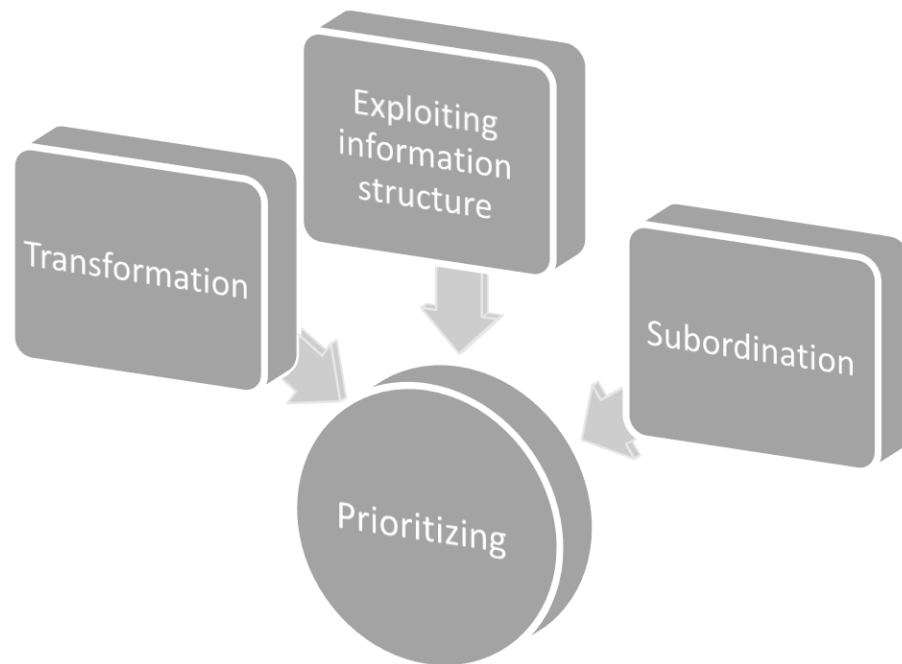
category, which tends to cover all the elements. As for three-part list, in spite of the fact that it seems to imply completeness, yet it is not a real indication of comprehensiveness. To sum up, if the list provided by the text's producer seems to be incomplete this will give chance for the reader in order to guess the missing part of the list and this is ideologically intended in some cases and to direct the readers in other cases.

3.5.5 Prioritizing

This tool is based on the syntactic potential of prioritizing some information or comment on the other. The nature of English clauses is based on the view that new information often occurs in the final position of the clause. Therefore, prioritizing refers to the information packaging where specific information that is needed is stressed by putting it in the final position of the clause (Jeffries, 2014). For example:

- (1) The government reduced the **unemployment benefit**.
- (2) unemployment benefit was reduced by **the government**.

The difference between these examples is related to the information packaging, in example (1) the focus is on the element 'unemployment benefit', whereas in (2) the focus on 'the government'. This transformation from active to passive allows to erased 'the actor' with certain ideological benefits. Actually, there are three ways of prioritizing in English, as in the following figure (14).

Figure 14*Ways of Prioritizing in English*

- Exploiting information structure
- Transformation
- Subordination

Text producer can adopt each of these ways in constructing prioritizing of the information. These ways will be explained in details in the coming sections.

3.5.5.1 Information Structure

This way is based on analyzing the information by identifying the main clause elements. Structurally speaking, there are seven types of clause structure as the following: SP/SPO/SPOO/SPOC/SPC/SPA/SPOA (Ross and Hunt, 2006) The elements in these patterns can be alter by different processes. First, through the using of intonation by changing the stress position according to the possibilities. The

second process of altering the elements of these patterns is through using the process of ‘fronting’ or what is also called ‘cleft sentence’ which is based on alternating information structure (Jeffries, 2010). Consider the following example:

(3) The luggage (subject) was (predicate) in the boot (adverbial) when they left (optional adverbial).

By applying the process of fronting the position of the main clause is shifted to the initial position and becomes the theme, while the rest will be the focus.

(4) In the boot (adverbial) was (predicate) the luggage (subject) when they left (optional adverbial).

The third way of changing information structure is through the use of ‘cleft structure’ which deals with one basic element of the clause and put it after ‘it’. In fact, this ‘it’ is called empty it because it is used as the subject to the copula ‘be’, whereas the focus moves to the complement position (Collins, 1991). Consider the following examples:

(5) It was **my father** who sent me a cheque for my birthday.

(6) It was **a cheque** that my father sent for my birthday.

So, the text producer has to select from these choices and of course his/her choice is going to be ideologically motivated because each of these options focus on one particular thing and put emphasis on it.

3.5.5.2 Transformation

The process of transformation depends basically on passivization, in this process the actor of the active clause is omitted from the passive clause (Radford, 1997:187). This process is ideologically motivated, because it does not give the subject any priority in doing the action. Besides, this process highlights other important element

in the clause (object) which is more important than the subject itself (Jeffries, 2014).
For example:

(7) Oliver opens the church door.

(8) The church door was opened.

3.5.5.3 Subordination

This process is regarded as textual meaning feature which focus on placing certain pieces of information in the subordinate structures. Actually, subordination is based on certain syntactic structure in which pieces of information are backgrounded by making them subordinate, while the other pieces are foregrounded by making them the main clause (Hansen and Ramm, 2008).

The ideological significance of this tool is centered around the idea that subordinate clauses are less questioned. In the coming examples the two sentences hold the same information; however, the emphasis is different due to the subordination structure.

(9) Though the Government is split down the middle, *Ministers are not admitting there's a problem.*

(10) Though Ministers are not admitting there's a problem, *the Government is split down the middle.*

According to these examples the first sentence focuses on the minister behavior, while the second is centered around the government health.

To put it brief, the role of prioritizing is much more than indicating that the first clause is the main clause and it should be foregrounded, but rather it supports the readers with the opinions and values of the text producers. And this is process is ideologically motivated according to the text producer needs. Information packaging

can be resulted from different transitivity choices, besides implicatures and presuppositions that are available and related to each other (Jeffries, 2014).

3.5.6 Implying and Assuming

This textual-conceptual tool is closely related to pragmatics as well as semantics. It is related to pragmatic implicature which is concerned with what is implicit in language than with what is explicit. This tool is based also on semantic presupposition as well because presuppositions do not provide only economic meaning put also it can carry ideological effects (Jeffries, 2010).

The main type of presupposition, which is existential presupposition, is based on definite noun phrases in order to show the existence of the referent, therefore there is often a sense of correlation between this tool and naming and describing tool. Presupposition is used to show the assumption that is built in the text, in fact this assumption is not directly encoded in the text, but it is a background upon which it is built (Chierchia, 1995). Generally, there are two main classifications of presupposition with some sub-classifications.

A- Existential presupposition

This classification is fundamental to the way language works. This type depends basically on the shared knowledge of the participants. It appears in the form of definite noun phrase (Condoravdi, 2016). This kind occurs with number of triggers like: definite article ‘the’, demonstratives ‘this, that, these, those’, and possessive.

B- Logical Presupposition

This type has many sub-kinds, therefore the identification of this type is so difficult comparing with that of existential presupposition (Bauerle and Cresswell, 1989).

The following are the most important triggers of logical presupposition (Simpson, 2003)

- Change of the verb state: this involves the changing of the state due to or as a result of the verb processes e.g., finish, start, become, etc. For example:
 (1) They **finished** laying the path.
- Factive verbs: this includes a small group of verbs like; discover, realize, understand, know, believe, etc. For example:
 (2) Oliver **knew** he was right.
- Cleft sentences: is a way of changing the focus of English structure. It is also called ‘dummy it’ because it allows more information to be in the subordinate clause. For example:
 (3) **It** was John who broke the window.
- Iterative words: iterative word is another trigger of logical presupposition, in which an earlier or later occurrence is presupposed. For example:
 (4) He is going to **rewrite** the whole story. (He already wrote it).
- Comparative construction: the final logical presupposition trigger is the comparative construction, in which the basis of the comparison is presupposed. For example:
 (5) Your writing is as ugly as Tom. (Tom writing is ugly) (Simpson, 2003).

Presuppositions are unlike implicatures, because they are uncanceled under negation. What is important here is that the identification of presupposition (assumption) and the implicatures as well.

As for the implicatures which is treated under the domain of pragmatics and it also appears under the interpersonal metafunction (Recanti, 2014). Due to its similarity with the assumption, it is often treated under the ideational metafunction. In CS,

implicatures are used to show the world view which is regarded as a mirror to the idea of the text producer. According to Simpson (1993), implicatures can be employed in any way of communications. Grice maxims can be applied in all texts to show whether text producers reveal more or less information than what is required. Thus, implicatures as tool of analysis derived from Grice's co-operative principles (1975) and Levinson work (1983) as well.

To conclude, the ideological significance of assuming and implying can be discussed from two sides. First, the ideological effects of presupposition can be varied according to the implication in different contexts. There is often a common ground shared by the assuming and implying which is the influence on the text receivers because the hidden meaning makes the given information unquestionable. For example, the information presented by logical presupposition in one hand, like 'factive verbs' is taken for granted by the receiver and accept it directly without any discussion. Another example of logical presupposition as in 'iterative presupposition' which is proposed the repeated happening of the action, therefore the idea that whether the action happened or not is rejected totally (Jeffries, 2014).

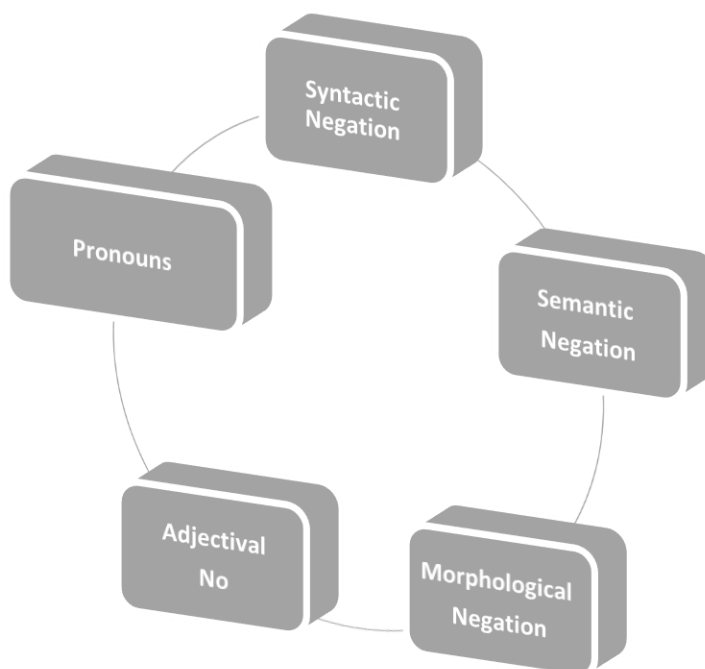
On the other hand, the case of implicature is more complicated and cannot be identified with textual triggers like presupposition. Thus, shared knowledge and background of the participants play an important role to understand the communicated message and this done through the application of Gricean (1975) *Cooperative Principles* and *Conversational Maxims*. Actually, pragmatics contributes to the process of ideological understanding due to its concerned in examining texts not in isolation but within the context. Thus, pragmatic concerns can aid the findings of how ideologies are encoded in text (Jeffries, 2014).

3.5.7 Negating

The tool of negating has the ability to form a version of situation inside the reader's mind which is completely opposite to the one confirmed inside the text. This tool is also related to the textual practices that have ideological effects. Text producers may shape the world in a way opposite to the ordinary one which requires from the receivers to interpret the non-existence version of that picture of the world. Additionally, negation refers to the conceptual practice which guides the receivers to non-existent world. Actually, the effect of the negated construction is greater on the receivers than their affirmative counterpart because negated construction requires more attention to the negated issue(s). Negating has a powerful persuasive impact on the text receivers; therefore, it will affect receivers' ideological viewpoints (Jeffries, 2010).

Producing implicatures, certain negative construction can be used to produce implicatures, therefore negating has a connection with pragmatic too. Negating might be treated as violating to the Grice's Maxims since it provides the text receivers with the negated piece of information. But in fact, the opposite happened in the process of negation, since text receivers will try to build a clear idea based on the link between text and context. This process similar to what advertisement trying to do, when it persuades the people that their life would be incomplete without buying their goods.

Jeffries (2010) claims that in this tool of analysis, negating is used as a generic term to indicate the conceptual practice rather than simple negating of the verb. There are different constructions of negating, but the prototypical carrier of negation is the verb. The following figure (15) presents the most important types of negation.

Figure 15*Types of Negation*

These types will be discussed in the following points (Jeffries, 2010: 106-112):

- **Syntactic Negation**

Basically, formed by adding the negated particle “not” to the verb or the verb phrase if there is an auxiliary, and if there is no auxiliary the dummy auxiliary verb ‘do’ will be used. For example:

- (1) This law **doesn’t** produce the right effect.
- (2) Matilda **hasn’t** attended the lesson today.

- **Pronouns**

Negation can be structured through the use of pronouns, like none, no one, no body, nothing, etc. And these pronouns will replace the whole noun phrase. For example:

(3) **Nobody** joins Oliver in his journey.

- **Adjectival ‘No’**

In this case the negation is the modifier of the noun. For example:

(4) There is **no consensus** in the meeting.

- **Semantic Negation**

Semantic negated lexical items include words that are inherently negative. Items in this type formed an open- ended list and the users can think of many other. The following are the common lists of this type:

Negated Nouns: death, absence, lack, etc.

Negated Verbs: deny, reject, fail, refuse, etc.

Negated Adjective: scarce, absent, etc.

Negated adverbs: never, barely, scarcely, etc.

- **Morphological Negation**

Morphological negation is more formal than the semantic negated lexical items and therefore it is easier to find. Morphological negated items often occur in the form of prefix. For examples: undecided, incomplete, abnormal, helpless, fearless, anti-depressant, etc.

To sum up, forming negation is not only related to the above-mentioned types but it can also be formed through the use of intonations as well as body language. The idea behind negation is that when the negated concept revealed the mind retrieves

opposite version of the revealed item(s), thus regular opposition take place (Jeffries, 2014). Regarding the ideological significance of such tool, is that when the virtual reality is revealed it can implant different world in the recipient' mind. Actually, presenting the virtual absence of certain items in the text receivers can have a powerful mental impact in capturing the attention and successfully directed the receivers toward the desired orientation (Nahajec, 2009).

3.5.8 Hypothesizing

This tool shows the textual ideology through the creation of hypothetical situations. Moreover, this textual tool helps the reader to form the way world is, or how it will be, or how it should be, or ought to be. Hypothesizing is based on Halliday (1985) model of SFG. The basic functions of Modality in language system is considered the description which introduces the views of text producers explicitly. Having impact on the receivers, modality depends on the state it creates in the receivers, if the text producers have power to access public domain, their speech will be influential and authoritative. Therefore, the production will be accepted by the majority of the people due to their authority. For example, people like; teachers, doctors, politicians, etc. can have influence on others and express their opinions on what will be, might be, should be, etc. (Jeffries, 2010).

This state of authority is not only associated with specific people but text producers also have the same effect in planting ideas in the human minds. Modality is based on the view of presenting ideas hypothetically and it's the receivers' role to believe or disbelieve them. Hypothesizing tool is concerned with the way text producers' beliefs and reflected in many forms like; certainty/uncertainty, approval/disapproval of the text, and in fact this in its turn will affect the readers' view. Different aspects of modality can be presented in the use of different forms of modal auxiliary verbs. Simpson (1993) sorts three categories of modality as the following:

- **Epistemic**

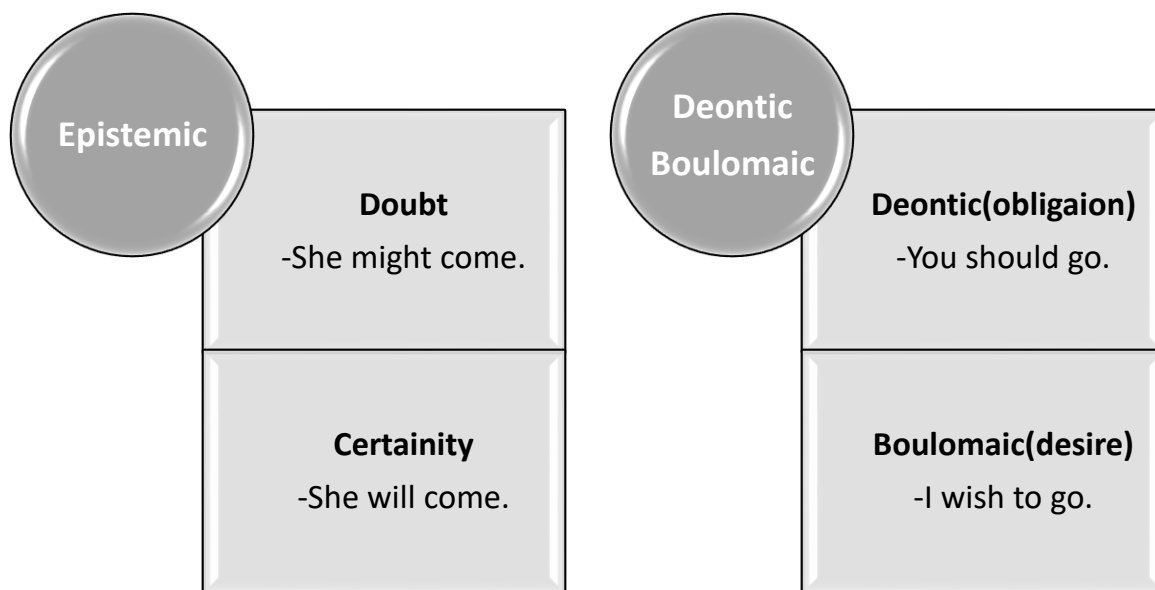
Which refer to the confidence, it also reflects the producers' view of certainty or doubt about something. And this state of certainty can range from the strong to the weak forms like; will, shall Vs. may, might.

- **Deontic/Boulomaic**

This second type refers to the desirability of something happening. This type is divided into two subtypes either reflecting obligation which is 'Deontic' or referring to the desirability which refers to as 'Boulomaic'. The following figure (16) shows these types with examples.

Figure 16

Categorical Meaning of the Modal Forms



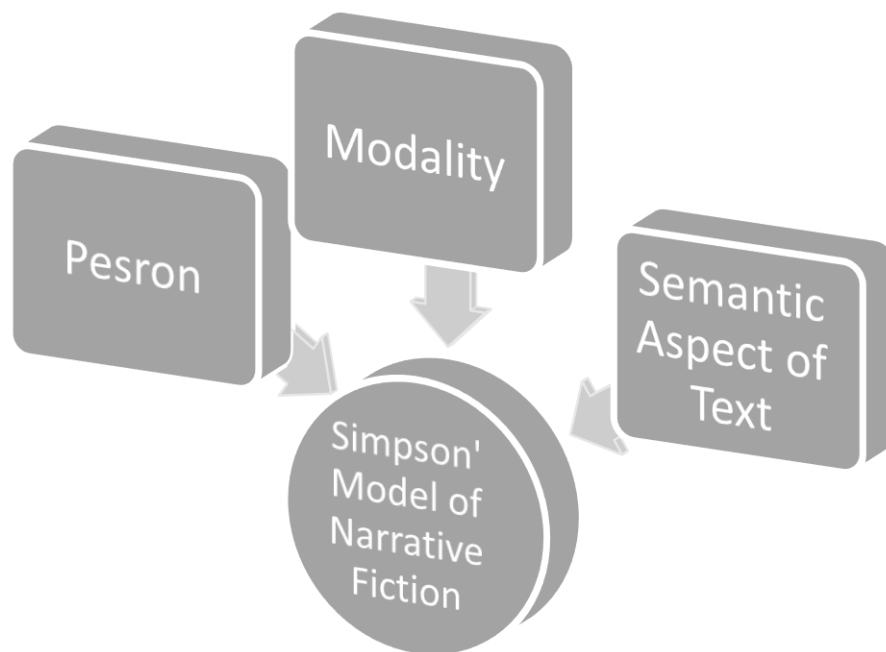
Modals can appear in different structures other than the auxiliaries, as in the following:

- **Lexical Verbs** like; suppose, wish, think, hope, etc.
- **Modal Adjective** like; sure, definite, certain, obligatory, forbidden, probable, possible, etc.
- **Modal Adverbs** like; maybe, probably, definitely, of course. etc.
- **Conditional Structure** like the use of 'if or then'.

There are other forms of modality which can be reflected by gestures and intonation. Simpson (1993) provides a grammatical model of narrative fiction which is based on combining modality with other evaluative features. This model combines person, modality and semantic aspects of text to produce two categories as in the next figure (17).

Figure 17

Simpson's Model of Narrative Fiction



This model considered whether the narrative is a ‘first- person’ which is called ‘category A’, or a third person narrator which is called ‘category B’. Regarding the importance of these categories which lies in their ideological significance in directing the readers and the hearers toward a particular point of view (Busse, 2020). Actually, these categories can be sub-divided into three sub-categories as in the following:

- **Positive**

This sub-category includes deontic and boulomaic modals verbs.

- **Negative**

Which involves epistemic and perception modality.

- **Neutral**

This sub-category based on complete absence of modality and it is based mainly on assertion.

The system of modality provides by Hallidayan model is regarded by most of SFL followers as interpersonal because it is based on reflecting the opinion of the text producers. Furthermore, the modal verb is only one form of prototypical forms that represent modality therefore, modality is regarded as typical textual- conceptual function. The ideological significance of this tool based on its ability in protecting the text producers from being accused about having over stated issues that are not certain. Besides, this tool has a cognitive effect on the receiver’s mind where it leaves the receivers with imaginary possibilities (Jeffries, 2014).

3.5.9 Representing Other’s Speech and Thoughts

The power of presenting the speech and thought of others is very manipulative in the ideological nature. Texts often claim to be faithful in presenting the speech of other but in fact there is often a gap, even in the indirect speech (IS, henceforth) case

there are always different possibilities. As for thought, to access other's thoughts it is an act of interpretation to put these thoughts into a linguistic form therefore, it is impossible to access these thoughts directly. One way of text manipulation and power imposition is when the text producer reveals the speech and thus directing the readers mind toward the desired destination.

The core of this analytical tool is the distinction between direct and IS form.

- **Direct Speech (DS, henceforth):** Which refers to the words as they said directly. For example:

(1) He said '**I'm innocent**'.

- **IS:** Which reported speech that is close to the original but there is often a change in the person, for example; from first person to the third person. e.g.

(2) He said that he was innocent.

These two types (i.e., direct and indirect) apparently look equivalent but in fact they are having different degrees of faithfulness in presenting certain message with different ideological significance. Regarding the concept of faithfulness, for example, in the case of IS can range from the less to the more faithful one. Each one has different impact on the receiver as in the following:

(3) He asked a question (this case is faithful to the speech act).

(4) He asked whether she was lying (this case is less faithful to the content).

(5) He asked 'was she telling the truth' (committed to the exact words).

Short (1996) presents a model that categorizes speech into types of faithfulness that range from the DS which is the original version of the speech to the least one which is the narrator's report speech (NRS) as in the following table (7).

Table 7

Short's Model of Speech Presentation- cited from Short (1996)

Type of the Speech	Abbreviation	Example
Narrator Report Speech. (NRS, henceforth)	NRS	He spoke.
Narrator's Report of Speech act. (NRSA, henceforth)	NRSA	He apologized.
IS. (IS, henceforth)	IS	He said he was sorry
Free IS.	FIS	He was sorry
Direct Speech. (DS, henceforth)	DS	He said 'I'm sorry'

Jeffries (2010) adopted Short's model of speech presentation. Additionally, the concept of faithfulness has two consequences. First, the narrator may interpret the actual speech by moving toward the faithful end of the scale. Second, and more important one is that reader/listener are so sensitive toward the distance between them and the original speaker and them. Therefore, this could give an indication that the writer is not sure about what he says.

As for the categories of thought presentation Jeffries classified it into the following categories.

Table 8

Types of Thought Presentation (Jeffries, 2010)

Type of the Thought Presentation	Abbreviation	Example
Narrator Report Thought. (NRT, henceforth)	NRT	He thought about the war.
Narrator's Report of Thought act	NRTA	She imagined the scenario after the bomb had exploded.
Indirect Thought. (IT, henceforth)	IT	He thought that he had seen enough of that comedy.
Free Indirect Thought	FIT	He had seen enough of that comedy.
Direct Thought (DT, henceforth)	DT	He thought "I have seen enough of this comedy".

These categories can be manifested in the following forms:

- **NRT**

As for this type it could be manifested in mental cognition process like; think, consider, etc. That are followed by noun phrase or prepositional phrase.

- **NRTA**

This type can be found in Mental Cognition process (imagine, decide, etc.) followed by the Phenomenon of the Thought Act.

- **IT**

This type could be found in the reporting clause which is followed by subordinate clause.

- **FIT**

As for this type it is founded through the representation of the original speech with tense changes.

- **DT**

DT can be found through reporting clause while using inverted commas for representing the original speech.

As for the concept of the norm in speech and thought presentation, it can be varied according to the type of the presentation. In speech presentation the norm is the *DS*, because DS is closer to the original one. While, in thought presentation the norm is the *IT Presentation*, since thought cannot be accessed directly and therefore the IT is the best way to be the norm. Actually, Short (2012) is the pioneer in investigating the faithfulness to the original speech. DS represents one of the extreme while the other extreme is presented by the less faithful version of the original speech. The following table will clarify the concept of the norm in both speech and thought presentations.

Table 9

Norms of Speech and Thought

Speech Presentation	NRS	NRSA	IS	FIS	DS(Norm)
Thought Presentation	NRT	NRTA	IT (Norm)	FIT	DT

According to Ernest (2007), the narrator representation of thought (NRT) is regarded as less direct form of thought presentation. Whereas, DT conveys self-thinking which represents conscious thinking. The role of the author in DT is minimized regarding the intervention of the thoughts because it is a process of internal monologue (Leech and Short, 1981). As for FIT, this type indicates “a more vivid and immediate representation of the character’s thoughts as they happen” (Leech and Short, 1981, P.342). So, thought presentation is completely different from that of speech presentation specially in this type which is direct presentation. Finally, the presentation of other’s thoughts is a reproduction of and it is not the original thought because other’s thoughts can only be discovered by external clause like; actions, facial expressions, speech, etc. (Ernest, 2007).

To sum up, this textual tool has an important ideological significance which gives the text producers the ability to attribute thoughts and words to the readers implicitly. Another important point is that the more the narrator is committed to the original speech the more reliable the message will be. For example, the use of 1st person pronoun gives an indication that thought presentation is truthful and believable (Jeffries, 2014).

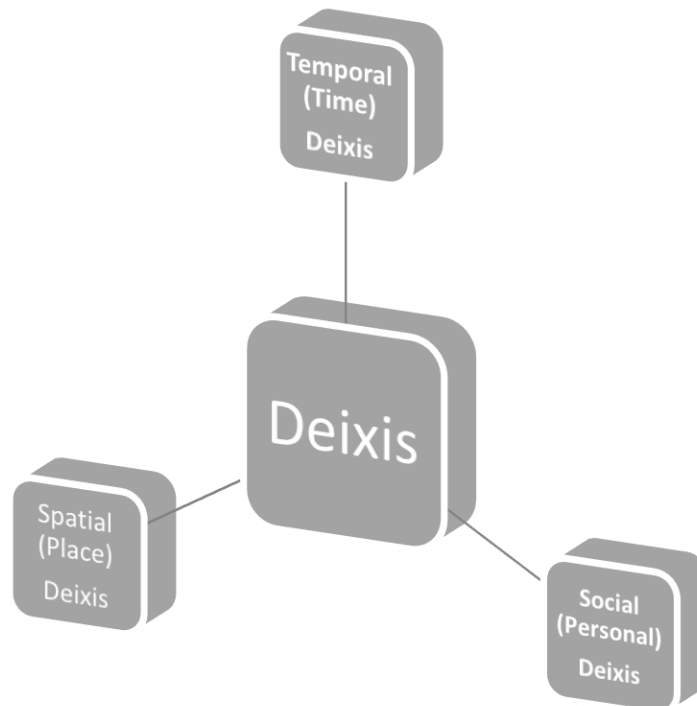
3.5.10 Representing Time, Space and Society

There are many possible ways of discussing the realization of time, space and the relationships between humans that take place in the human society. Actually, there is often one model which brings them together which is the system of the ‘**deixis**’. The importance of the deixis lies in constructing the focus on particular time, place, and social circumstances. Deixis forms the basis for this tool of analysis, besides deixis are meaningful when they are occurred in the context. (Jeffries, 2014).

In their understanding of the text, readers often depend on what is called ‘*text world*’ in their process of text understanding. The concept of ‘text world’ helps to form the textual power which influences the reader’s ideology and directing the readers toward particular point of view. In this text world the textual processes construct the time and space. Generally speaking, there are three main types of deixis as shown in the following figure (18).

Figure 18

Main Types of the Deixis



- **Time Deixis**

This type includes several determiners like; verb tenses, adverb, demonstratives, and time adverbials.

- **Place Deixis**

This type of the deixis is structured by the followings; adverbs, demonstratives, adverbial (propositional) structure.

- **Personal Deixis**

As for personal deixis, which is formed by the following forms; personal pronoun, social titles, address forms.

The above-mentioned types occur in proximal (here, now) and distal (there, then) relations. Recently, social deixis is added to the model in order to show the proximal and distal relationship between the speaker and the hearer, besides determining the hierarical relationship. Actually, the use of deictic elements lies in its ability in helping the readers in positioning their consciousness within the text concerned (Jeffries, 2010:135). Furthermore, deixis plays an important role in portrait the ideational portrayal of the text. Deixis often associated with interaction since deictic expressions point to things in the world by creating references like; space (here, there), time (now, then), and even social structures (Mr., Sir.). Being applied in the written texts, this tool will facilitate the process of negotiation between text producer and text receiver regarding the unknown world.

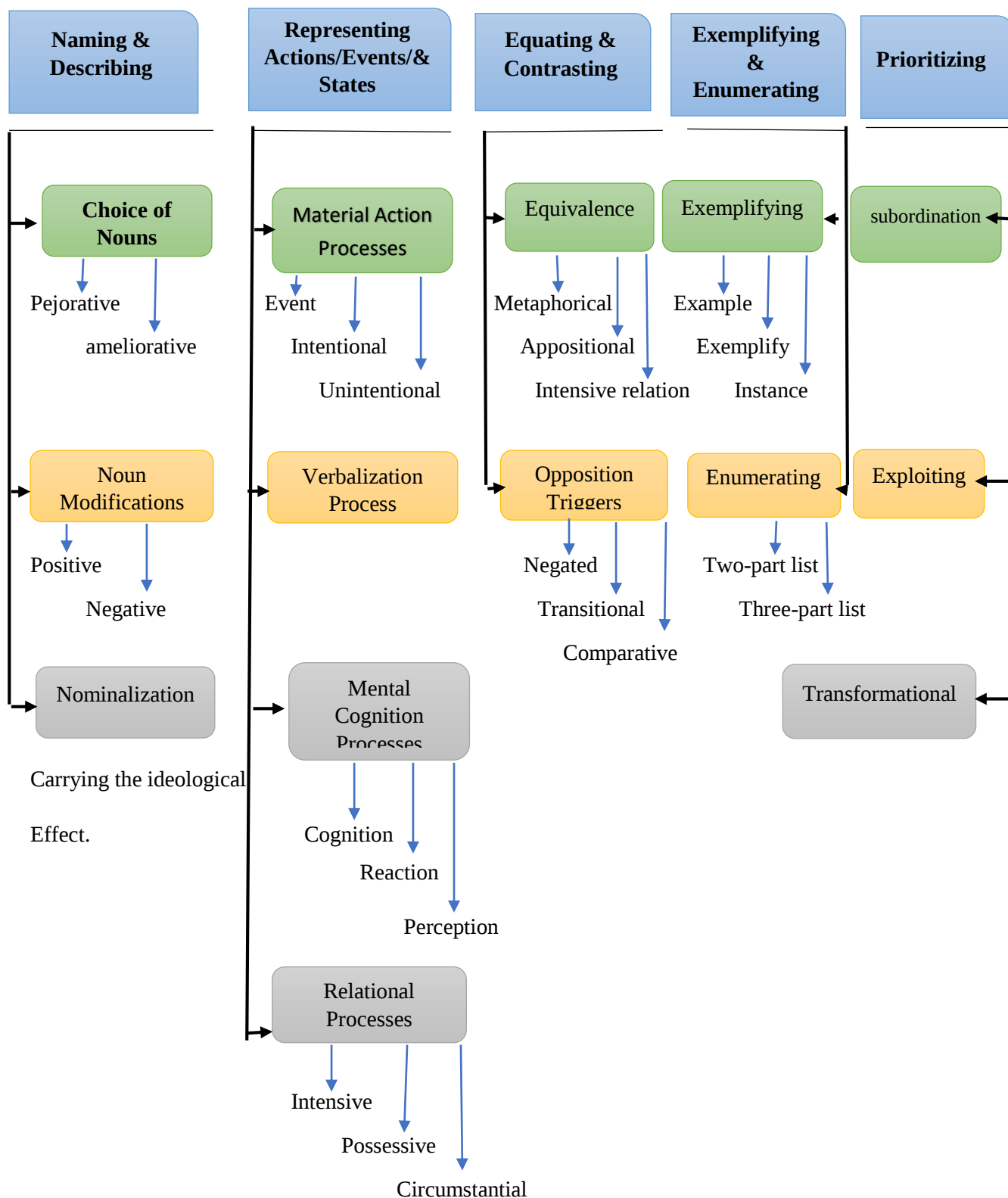
The ideological significances of such tool vary due to the creation of text worlds. This is due to the fact that deixis contributes to the cognitive theory of meaning which is called 'Text World Theory' by Werth (1999) which is aimed to understand the invented narrative of fiction and other literary forms. The main decision a text producer has to make is not only connected with the way of narrating like; 1st and 3rd person but in fact it is also related to the special and temporal dimensions of the

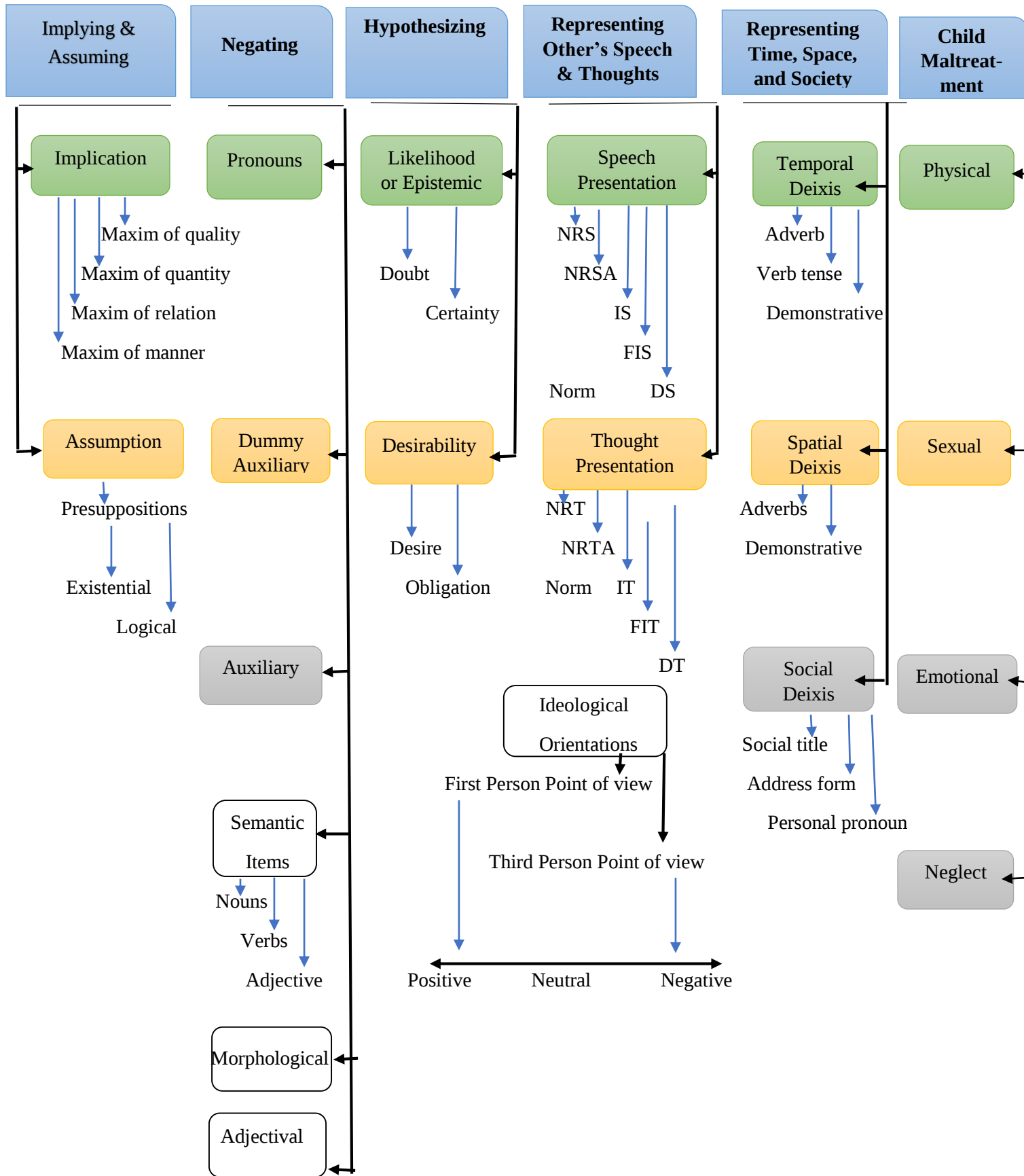
text world. Therefore, the decision is not related to which pronouns the writer is going to use but also to shift in the view point from person to person, this process is called ‘deictic center shifting’ (Jeffries, 2010)

To put it brief, the deixis as well as text world theory and possible world theory, all together help us to understand how texts produce particular set of effect which construct a mental image of a certain world or worlds. Texts are intended to create certain ideological effect by persuading the readers.

Another fact the more the reader engaged with the text the more they depart from their real deictic center. And this in its turn helps to create a deictic center that cause readers/hearers to place themselves mentally at the deictic field created by the text.

The next figure (19) presents the model of the study in a clear way. Notice, color  refers to the main tools of the modal. Color  refers to the first level of each tool, whereas color  indicates the second level of analysis and color  refers to the third level of the analysis. Additionally, () indicates the main levels within each tool, while () indicates the sub-division of each level.

Figure 19*The Model of the Analysis*



Chapter Four

Data Analysis and Results

4.1 Introductory Remark

This chapter is concerned with analyzing the representation of child maltreatment created by the selected novels. Jeffries' textual-conceptual tools (2010) is applied in the analysis. The extracts are selected in terms of their relatedness to the concept under investigation. The nature of analysis is both qualitative and quantitative. First, each extract is analyzed qualitatively by applying Jeffries textual-conceptual tools. Second, all of the extracts are presented quantitatively via Chi-Squared statistical program.

4.2 The qualitative Analysis of Charles Dicken's *Oliver Twist*

The qualitative analysis precedes the quantitative analysis so that the reader sees at first-hand how the model of CS is applied to get an idea on how the textual-conceptual functions work. The qualitative analysis is intended to show what ideologies are implied and how the ideological effect is caused. So that this section will analyze each related extract qualitatively by applying Jeffries ten conceptual tools.

Extract (1)

Among other public buildings in a certain town, which for many reasons it will be prudent to refrain from mentioning, and to which I will assign no fictitious name, there is one anciently common to most towns, great or small: to wit, a workhouse; and in this workhouse was born; on a day and date which I need not trouble myself to repeat, inasmuch as it can be of no possible consequence to the reader, in this stage of the business

at all events; the item of mortality whose name is prefixed to the head of this chapter
(Dickens, 1839, P. 4)

In this opening lines Dickens starts to draw the portrait of the novel's protagonist 'Oliver'. Besides, Dickens is well known for showing a notable amount of the originality as well as morality that are reflected in his novels. These characters make Dickens one of the greatest novelists in the Victorian era and immortal in the memory of next generations, that his work is still influential until these days. Furthermore, Dickens always reflects the real issues that people suffer from like his situation toward the poor suffering in the Victorian society.

Dickens follows unexpected opening in which he shows no thing is important no names no time but what is important is the '**workhouse**' which is so common in every town whether small or big. In this workhouse a boy was born but Dickens sees no importance for mentioning the date and the time of the birth as if that boy is nothing in the eyes of the society. This extract starts to satirize the hypocrisies of the Victorian society like; the suffering of the poor and the child labour. Dickens often implicitly unearth how poor people are neglected at that period and how their suffering increased due to the effect of Capitalism at that time.

1. Naming and Describing

Dickens at the opening of his novel uses the word '**workhouse**' but the question why only workhouse not other names. The answer for this question lies in the *New Law* that was issued in 1834 in order to help the poor people, but in fact this law helps to increase poverty in England and it also increases the bond between rich and poor people by destroying the middle class. So that, Dickens directed his attention toward criticizing this law. Besides, this *New Law* housed poor children only in these '**workhouses**' as if they were in prisons and these houses help to establish

discrimination even between poor children. The opening extract neglects everything except the description of the workhouse this is done in order to attract the reader's attention toward this place and neglect everything else. For example, how Dickens describes the 'workhouse':

- “Among other public buildings in a certain town, which for many reasons it will be prudent to refrain from mentioning, and to which I will assign no fictitious name, there is one anciently common to most towns, great or small: to wit, a **workhouse**...”
(Dickens, 1839:4)

This is regarding the '*Choice of Noun*' as for the '*Noun Modification*', Dickens uses adjective and adverb to describe the workhouse in this opening extract. Dickens in the following example uses the adjective '*common*' to show the dominance of this institution upon the life of the poor. Furthermore, Dickens employs the adverb '*anciently*' to show the ugliness of these workhouses as in the next line:

- “there is one **anciently common** to most towns, great or small: to wit, a workhouse...”.

The use of the adjective and adverb helps to enhance Dickens' assertion about the ugliness of such place 'workhouse' that is common to all town. Besides, these modifications help to show how this place 'Workhouse' is emptied from any emotions. Regarding the significance of *Naming and Describing*, it is used to highlight the drawback of *Capitalism system* that corrupted the English society at that time and it is used to decrease the bond between upper and lower classes. Furthermore, Capitalism increases the population of the poor at the expense of the upper class and it helps to increase the violence and neglect toward children. Therefore, this tool implicitly refers to the ideology of '*Discrimination*' that poor people always suffer from.

2. Representing Action, Event, and State

This tool focuses upon the choice of the verbs that suit the text producer's goals. In the first extract Dickens uses a verb category '**MAP**' several times as in the following examples:

- "... for many reasons it will be prudent to **refrain** from mentioning..."
- "... I will **assign** no fictitious name..."
- "... I need not trouble myself to **repeat** ..."

The type of these MAPs is MAI since they reflect the real intention of the author. Besides, the use of this category of the verb gives an indication that the author is describing a real situation and reflecting real problems. Therefore, this will increase the degree of authenticity in the writer's work and in return increases the readers' acceptability. The ideological significance of such tool is to support the previous assertion provided by *Naming and Describing*, which is used to show and highlight the ideology of 'Capitalism'. The application of Capitalism helps to increase the violence committed toward children.

3. Prioritizing

Prioritizing is a textual- conceptual tool that is considered as a syntactic trigger that studies the possibilities of prioritizing piece of information over the other. An obvious example of prioritizing can be found in this extract is the next:

- "to **which** I will assign no fictitious name..."

Dickens shows his intention not to mention any name except the '**Workhouse**' this is done due to the importance of such place in housing poor children without providing even the least condition for the normal human being. This tool helps to

highlight the ideology of ‘*maltreatment*’ that Oliver and other workhouse’s children are experienced.

4. Implying and Assuming

This tool helps to uncover the implicit ideologies through forming a certain hypothesis by using either presuppositions or implicatures. In the coming example Dickens uses ‘*Existential Presupposition*’ in order to form a certain hypothesis:

- (1) “There is one anciently common to most towns, great or small: to wit, a workhouse; and in *this* workhouse was born; on a day and date which I need not trouble myself to repeat”

Dickens uses presupposition in order to highlight and attract the reader’s attention toward the negativity of workhouse as representative of discrimination for poor class’s children. This tool shows clearly the ideology of ‘*Child Maltreatment*’ by referring to the Workhouse as being an ancient and old place where children kept in for the rest of their life.

5. Negation

Another important textual-conceptual tool is *Negating*, which is used to form a version of situation in the reader’s mind that is completely different to the one being confirmed in the text. In the opening extract Dickens relies extensively on *Negating* in forming his hypothesis of *Child Maltreatment*. The next examples show the use of *negation*:

- “ which for many **reasons it will be prudent to refrain** from mentioning,”
- “ and to which I will **assign no fictitious name**,”
- “ and in this workhouse was born; on a day and date which **I need not trouble** myself to repeat,”
- “ inasmuch as it can be **of no possible consequence** to the reader...” .

As shown in the previous examples, Dickens extensively uses this textual-conceptual tool in order to direct the reader's attention toward *Child Maltreatment*. The previous examples demonstrate that the detailed fictitious names i.e., the day, and the date are not important compared with the name of the place where Oliver suffers. This place is by no means the '**Workhouse**' which is intended to be a shelter for the depressed children but turn to be a prison for them and even they might face death in it without anyone caring about them. So, the ideological significance of this tool is so obvious in forming the author's ideology of '**Neglect**' which is implicitly referred to. Dickens refers implicitly to fact that Oliver suffers from neglect since the early moment of his life as if no one cares about Oliver. *Neglect* is the most common type of child maltreatment that will be developed more in the coming chapters of the novels.

6. Hypothesizing

Another textual conceptual tool that can be used in the analysis of the opening extract is *Hypothesizing*, which helps to form the author's view of how the world might be, how it ought to be, or how the author wish it was. Therefore, this tool helps to figure out the viewpoint of text producer by detecting the use of modality. So that, this tool is concerned with the way text producer reveals his/her believe in terms of certainty or uncertainty and in terms of approval or disapproval. Most of the examples in the opening extract used **Likelihood** category in which text producer expresses his certainty of something, the coming examples show this category:

- “ which for many reasons it **will** be prudent to refrain from mentioning, and to which I **will** assign no fictitious name, there is one anciently common to most towns, great or small: to wit, a workhouse; ...”
- “ and in this workhouse was born; on a day and date which I need not trouble myself to repeat, inasmuch as it **can** be of no possible consequence to the reader... “

The previous examples show that Dickens uses ***Likelihood*** category which used to express the certainty of the text producer toward what he expressed. Dickens in the opening extract expresses ***Child Maltreatment*** as his main concern and he tries to attract the reader's attention toward it. Additionally, this category is used to express a type of meaning which is called '***Epistemic Meaning***'.

Another category that used in this tool is category 'A' '***Homodiegetic Narration***'. This category is so important in influencing the reader/hearer's ideological point of view. The opening extract followed this category since the text producer uses the first-person view point which directly influence the reader/ hearer's ideological viewpoint by having a higher degree of persuading. The ideological significance of this tool lies in the closeness between the text producer and text receiver, since text receivers are so sensitive about the closeness of the text producer. In the opening extract Dicken uses the ***first point of view narrating*** which directly influence the reader about the ideology of '***Neglect***' and '***Inequality***' that poor class suffers from.

7. Representing Time, Space, and Society

Finally, the last textual-conceptual tool which is used in the analysis of the opening extract is *Representing time, space and society*. This tool is a set of stylistic devices that used to show how text producer construct the world in the reader's mind. This can be done through the application of *deictic system*, besides the effect of the deixis lies in constructing the focus on a particular time, place, and even the social circumstances. The deictic system is constructed in term of proximal/distal relations. Thus, tracing the opening extract, the reader will find it bases upon the proximal relation in an attempt by the writer to persuade the reader toward the adopted ideology. The coming examples show clearly this proximal relation:

- “ one anciently common to most towns, great or small: to wit, a workhouse; and in ***this*** workhouse was born ...”

- “Among other public buildings in a certain town...”

The previous examples represent place deixis, which is represented by the demonstrative ‘*This*’ to express the proximal relation in the context.

- “ which for many reasons it **will** be prudent to refrain from mentioning,”
- “ and to which **I will** assign no fictitious name, there is one anciently common to most towns, great or small: to wit, a workhouse;”

In terms of time deixis, the ‘*Verb Tense*’ is the main tool that used in this category which is presented by the using of future tense exclusively. The ideological impact of using tenses is so important because it helps to find the reader themselves in the work. Additionally, the use of tenses is so important in making the reader place themselves instead of the character.

Using future tense, Dickens can pass his ideology to his reader easily and effectively. Another important fact must be highlighted here is that most of the literary works start with past tense but Dickens decides to begins his work with the future tense this gives his work the chance to influence the reader effectively. The reader will experience the work as if they are part of the events and this will facilitate the author’s job to pass his ideology(s).

- “ and to which **I will** assign no fictitious name, there is one anciently common to most towns, great or small: to wit, a workhouse; “
- “ and in *this* workhouse was born; on a day and date which **I** need not trouble **myself** to repeat, inasmuch as it can be of no possible consequence to the reader”.

According to the personal deixis, Dickens follows the first-person pronoun (I), which expresses the closeness between the speaker (author) and the addressee (reader). This technique will persuade the reader to accept the world as it constructed by the author. This tool used to figure out the ideology of *Child Maltreatment* and the related ideologies like ‘*Neglect*’ and ‘*Social Discrimination*’.

Extract (2)

Although I am not disposed to maintain that the being born in a workhouse, is in itself the most fortunate and enviable circumstance that can possibly befall a human being, I do mean to say that in this particular instance, it was the best thing for Oliver Twist that could by possibility have occurred. The fact is, that there was considerable difficulty in inducing Oliver to take upon himself the office of respiration, a troublesome practice, but one which custom has rendered necessary to our easy existence; and for some time, he lay gasping on a little flock mattress, rather unequally poised between this world and the next: the balance being decidedly in favour of the latter. Now, if, during this brief period, Oliver had been surrounded by careful grandmothers, anxious aunts, experienced nurses, and doctors of profound wisdom, he would most inevitably and indubitably have been killed in no time. There being nobody by, however, but a pauper old woman, who was rendered rather misty by an unwonted allowance of beer; and a parish surgeon who did such matters by contract; Oliver and Nature fought out the point between them. The result was, that, after a few struggles, Oliver breathed, sneezed, and proceeded to advertise to the inmates of the workhouse the fact of a new burden having been imposed upon the parish, by setting up as loud a cry as could reasonably have been expected from a male infant who had not been possessed of that very useful appendage, a voice, for a much longer space of time than three minutes and a quarter. (Dickens, 1839, P.13)

In this extract Dickens makes an extensive use of irony about the state of the *Workhouse*. Dickens describes those who kept in the workhouse as having great honor in going this place, but in fact he mocks this situation. Actually, the reality is the opposite because being born in the worst place that deprived even from the normal life conditions is not of great honor. Then Dickens highlights the hard mistreatment that Oliver experiences since his early life. Additionally, Dickens implicitly refers to the ideology of '*Inequality*' when he describes the unequal conditions of Oliver's previous world and the next one.

Moving softly on, Dickens ironically mocks health services that given to Oliver during his birth. Dickens describes this situation ironically by imagining that if Oliver were surrounded by his family members (father, grandmother, aunts, etc.), well experienced nurses, and professional doctors then Oliver's mother almost will still alive, but in fact the case is completely opposite. This technique of mocking ironically the health services is an effective technique in revealing the author's disagreement about the governmental services that are provided to the poor people.

The concept of ***Child Maltreatment*** is so obvious in this extract because Oliver is tortured since the moment of his birth. Dickens describes the nurse as a drunken old woman with bottle of beer and the parish surgeon who cares about his dinner leaving Oliver and his mother struggle with death. After a period of time Oliver survives by making a breath and this situation gives an indication that a new burden is imposed upon the parish.

1. Naming and Describing

Naming and describing is a textual conceptual tool that is revealed text producer's ideology through choosing certain names rather than the others. And this choice can carry pejorative or ameliorative connotation. In the previous extract Dickens chooses the name '*Oliver Twist*', it is Oliver since the parish used to call the workhouse's children by using the Roman alphabet and this name is derived from Latin name. As for the second name (Twist), it gives an indication that Oliver's life might witness a complete and sudden change down to up. So, it functions as an indication that Oliver's life will gain a fortune later in the novel. Besides, it indicates the harsh treatment of the parish that even the children names are chosen according to the alphabet order rather than given the children a real name. Another example of naming process is how Dickens selected the family members as well as health staff that should attend during Oliver's birth.

- “surrounded by careful **grandmothers**, anxious **aunts**, experienced **nurses**, and **doctors** of profound wisdom”

This list of names including grandmother and aunts indicates that every culture has a certain tradition to follow during the process of a child birth. Additionally, Dickens adds that this process would not be successful unless it is joined by an experienced nurses and professional doctor. But in fact, none of these conditions fulfil in Oliver’s birth instead only a drunken nurse and parish doctor (who work for the sake of contrast) are joined Oliver’s birth.

- “There being nobody by, however, **but a pauper old woman** (Nurse), who was rendered rather misty by an unwonted allowance of beer; and a **parish surgeon** who did such **matters by contract**”

The choice of these names is not haphazardly done, but for certain ideological significance. These names are used to show Oliver’s trauma, because he suffers from the date of his birth for nothing than being a poor child for whom no one is caring. And this implicitly refers to the ideology of ‘**Utilitarianism**’ especially ‘**Theocratic Utilitarianism**’. Therefore, the concept of **Child Maltreatment** is used here to express implicitly the ideology of ‘theocratic Utilitarianism’.

2. Representing Action, Event, and State

Most of the verbs used in the previous extract are from the category of ‘**MAP**’ which is used to express the intended meaning of the text’s producer. This category of the verbs has a great affect upon the reader’ attention and directing the reader toward the author’s viewpoint. Therefore, the author will have a great chance to shape the reader’s ideological orientation. Some examples of these verbs are listed below:

- “ and for some time he **lay gasping** on a little flock mattress, rather unequally poised between this world and the next”
- “ and a parish surgeon **who did** such matters by contract;”
- “ Oliver and Nature **fought out** the point between them.”
- “ The result was, that, after a few struggles, Oliver **breathed, sneezed, and proceeded** to advertise to the inmates of the workhouse the fact of a new burden having been **imposed** upon the parish”
- “ I **do mean to say** that in this particular instance”

The first four examples are of the category ‘**MAI**’, and this category can be divided into three elements namely; **actor, participants, and goal**. The actor of the previous examples is Oliver and implicitly the text producer (Dickens), the participants are the readers, whereas the goal of this category is to enable the text’s producer to have great influence upon the readers and to direct them (readers) toward a particular ideological view point. While, the last example follows the category of **Verbalization Process**, which can be divided into sayer, goal, and verbiage. The sayer in example (5) is Dickens, the goal of the sayer is to show the harsh treatment (**Child Maltreatment**) that Oliver experiences. The ideological significance of this tool is implicitly referring to the ideology of ‘**Theocratic Utilitarianism**’ and ‘**Suffering**’.

3. Equating and Contrasting

This tool is used by text producer in order to form a version of the world to the readers of how things are likely to do. In the previous extract Dickens uses contrasting tool to demonstrate who unequally are the worlds that Oliver lives in, the one during his birth and the one after his birth.

- “ and for some time he lay gasping on a little flock mattress, rather **unequally poised between this world and the next**: the balance being decidedly in favour of the latter.”

This type of contrasting is called ***Explicit Opposition*** which is used to show how things are different. Thus, the significance of this tool is to show that Oliver's life will be difficult after his birth and this highlights the ideology of ***Child Maltreatment*** and '***Suffering***'.

4. Exemplifying and Enumerating

Dickens in the previous extract uses ***enumerating structure*** in which he listed the needed people in Oliver's birth operation. The case of enumerating is when all the cases of the category were listed. The next example will show the case of enumerating:

- “Now, if, during this brief period, Oliver had been surrounded by **careful grandmothers, anxious aunts, experienced nurses, and doctors** of profound wisdom, he would most inevitably and indubitably have been killed in no time”.

In this case of enumerating the reader will not imagine that there are other members who are not listed, therefore the case of enumerating leaves no space for including other members. The ideological significance of enumerating lies in the degree of confident between the text's producer and the readers, therefore it helps the reader to pass his intended ideology directly to the readers. The implied ideology that is resulted from using the enumerating tool is so evident in showing the concept of ***Child Maltreatment*** by showing how Oliver deprived even from the least conditions of his rights. This tool also highlights the ideology of '**Isolation**'.

5. Implying and Assuming

Regarding the tool of ***Implying and Assuming***, Dickens in the previous extract (2) relies extensively on **presuppositions** in order to form certain ideological effect. Presuppositions are not directly encoded in the text but in fact presuppositions are background upon which text is built. The majority of presuppositions used by

Dickens are ***Existential Presupposition***, which are considered fundamental to the way language works. The coming are examples of existential presuppositions:

- Although I am not disposed to maintain that **the being born in a workhouse**,
- is in itself the most fortunate and **enviable circumstance that** can possibly befall a human being, I do mean to say that in this particular instance,
- The fact is, **that there was considerable difficulty in inducing Oliver to take upon** himself the office of respiration, a troublesome practice, but one which custom has rendered necessary to our easy existence;
- and for some time he lay gasping on a little flock mattress, rather unequally **poised between this world and the next**: the balance being decidedly in favour of the latter.

The previous examples show existential presuppositions which are used to present the concept of **Child Maltreatment** in clear and direct way. Besides, this type of presupposition is so close to reality than other types, so that this technique will strengthen the degree of trust between the text's producer and the readers. Furthermore, this type of presupposition will enable the author to pass his viewpoint (ideology) easily to the readers.

Other type of presuppositions that is used in the previous extract (2) is ***Logical presupposition***. The next examples will show this type of presupposition:

- "... I do mean to say that in this particular instance, **it was the** best thing for Oliver Twist that could by possibility have occurred"
- "**The result was**, that, after a few struggles, Oliver breathed, sneezed, and proceeded to advertise to the inmates of the workhouse the fact of a new burden having been imposed upon the parish, ..."

The above two examples represent *logical presupposition*, the first example represent the case of cleft sentence, whereas the last example is a case of change of the verb state. In both examples Dickens highlights the concept of **Child**

Maltreatment because Oliver keeps struggle with life until he breaths. The ideological significance of using the tool of *Implying and Assuming*, is to direct the reader's attention toward the harsh and inhuman treatment of the workhouse which is emphasized by the ideology of 'Neglect' and 'Discrimination' that Oliver undergoes.

6. Negation

The textual tool of *Negating* is used to construct a version of situation in the reader's mind that is completely opposed to the one confirmed in the text. The coming examples present the use of Negating:

- “**Although I am not disposed** to maintain that the being born in a workhouse, is in itself the most fortunate and enviable circumstance that can possibly befall a human being...”
- “ Oliver had been surrounded by careful grandmothers, anxious aunts, experienced nurses, and doctors of profound wisdom, he would most inevitably and indubitably have been killed in **no time**”
- ” There **being nobody by**, however, but a pauper old woman, who was rendered rather misty by an unwonted allowance of beer; and a parish surgeon who did such matters by contract...”.
- “ by setting up as loud a cry as could reasonably have been expected from a male **infant who had not been possessed** of that very useful appendage...”.

Dickens uses mostly ‘*Auxiliary Negation*’ in forming particular hypothesis as in examples (1) and (4) above. Another type of negation used by Dickens is ‘*Adjectival Negation*’ as in example (2), finally example (3) represents the ‘*Pronoun Negation*’. The use of these types of negation has certain ideological effect which is to strike fear in the reader in order to make them feel and think in a particular way. All of the negation examples above used to demonstrate the idea of *Child Maltreatment*, and how Oliver suffers even from the surrounded

circumstances. Another point must be highlighted here is that negation is used in this extract to form the ideology of ‘*Neglect*’ and ‘*loneliness*’ that Oliver suffers from since his early days. Dickens also tries to accuse implicitly the Parish bad treatment of poor children and their unhuman treatment as well as the ugly governmental health organizations.

7. Hypothesizing

This tool reflects the writer’s view point of who the world might be, how it ought to be or how the writer wishes it was. This can be revealed through the system of **Modality**, because modals can explicitly introduce the viewpoint of the text’s producer. Tracing extract (2) the following examples reflect **Hypothesizing**:

- “ is in itself the most fortunate and enviable circumstance that **can** possibly befall a human being,”
- “ it was the best thing for Oliver Twist that **could** by possibility have occurred.”
- “ by setting up as loud a cry as **could** reasonably have been expected from a male infant who had not been possessed of that very useful appendage...”

The previous examples are followed ‘**Likelihood verb category**’, this verb category is used to show the certainty of the text’s producer about what he is writing. The type of meaning that is expressed by such category is called **Epistemic meaning**, which is used to express the certainty of the text’s producer. Different categories of modality can work together with other semantic aspect of the text and with person as well to produce different categories. In the previous extract (2) the text producer uses **category A**, which is called ‘**Homodiegetic Narration**’, this category is applied when the text is presented by first person narrator. Therefore, the category of the modal verbs and the narration category go hand in hand to assist the text’s producer point of view about the world. These categories help the Dickens to express his viewpoint about **Child Maltreatment** by highlighting different ideologies. Among

these implicit ideologies; ‘*Theocratic Utilitarianism*’ and ‘**Dehumanization**’ treatment of the parish and the government toward poor children.

8. Representing Time, Space, and Society

This critical stylistic tool which is used to reveal the implicit ideology of the text. This tool has a cognitive background which is related to the *Text World Theory*. It helps us to understand not only why a certain text makes you cry but how this text can ensure certain viewpoint (ideology). The analyzes of this tool is based on the system of deixis which brings them together. The deictic system can help the reader to position themselves in some kind of relation. The next examples show different deictic relation and their ideological significance:

- Although I am not disposed to maintain **that** the being born **in** a workhouse... “
- “ for some time he lay gasping on a little flock mattress, rather unequally poised between **this world** and the **next**: the balance being decidedly in favour of the latter.”
- Oliver had been **surrounded by** careful grandmothers, anxious aunts, experienced nurses, and doctors of profound wisdom, he would most inevitably and indubitably have been killed in no time.
- **There** being **nobody by**, however, but a pauper old woman, who was rendered rather misty by an unwonted allowance of beer; and a parish surgeon who did such matters by contract;

The previous examples represent ‘*Spatial Deixis*’ relations. All of these examples demonstrate the harsh treatment that Oliver suffers from and contributed to the *Child Maltreatment*. Example (1) shows how Dickens was disappointed when Oliver born in the workhouse as if he is giving us a clue about what is going to happen later on. Examples 2 and 3 demonstrate how Oliver struggle with life until he survives. Example 4 portraits the image of how this world will be so drastic with Oliver and other poor children. This tool helps the readers to place themselves within the text. Therefore, the reader will form certain deictic envelop according the deictic relation

found in the text. The ideological significance of this tool is not separated from the other tools but in fact it works hand in hand to enhance the ideologies of *Neglect* and *Loneliness* that Oliver experienced during his early life. Being implicit ideologies, these forms help to present *Child Maltreatment* clearly and obviously to the readers.

As for the second part of this tool which is '*Temporal Deixis*', the following examples represent this type:

- “**Now**, if, during this brief period, Oliver had been surrounded by careful grandmothers, anxious aunts, experienced nurses, and doctors of profound wisdom, he would most inevitably and indubitably have been killed in no time.”
- “The result was, **that**, after a few struggles, Oliver breathed, sneezed, and proceeded to advertise to the inmates of the workhouse...”
- “a voice, for a much longer space of time **than** three minutes and a quarter.”

Examples from (5) to (7) represent *Time Envelope*. The importance of this sub-tool is to make the reader place themselves within the time of the text therefore, the readers will experience the text as if they were part of it. The deictic relations often occur in proximal/ distal dichotomy; thus, the readers are so sensitive about the distance between themselves and the text's producer. So, the closer the distance between readers and text's producer is the more affective it will be. In the previous example (5-7) Dickens is so close to the readers since he follows the proximal time relations. Additionally, temporal deixis has an important ideological significance in presenting time to the readers. Dickens uses present time in order to make the reader cooperate with the text as if they are experiencing these events. *Temporal World* is so important in shaping text's producer ideology in the previous examples (5-7) Dickens highlights Oliver's struggling through using the time. As if Oliver is determined to take a battle with the world in order to survive, therefore this will

highlight implicitly the ideology of '*Determination*' and '*Torturing*'. These implicit ideologies are closely related to the theme of *Child Maltreatment*.

The third part of this tool is the '*Social Deixis*' which can be discussed in terms of personal deixis. The coming examples show the social deixis:

- “Although **I am** not disposed to maintain that the being born in a **workhouse**, is in **itself** the most fortunate and enviable circumstance that can possibly befall a human being, ...”.
- “...**I** do mean to say that in this particular instance, **it** was the best thing for **Oliver Twist** that could by possibility have occurred.
- “**Oliver** and Nature fought out the point between **them**. The result was, that, after a few struggles, **Oliver** breathed, sneezed, and proceeded to advertise to the inmates of the **workhouse** the fact of a new burden having been imposed upon the **parish**...”.

These examples (8-10) represent the use of social deixis which help to form the social relation in the text. The ideological importance of social deixis is to form proximity between the speaker (text's producer) and the addressee (readers). The closer this relation is the more effect the text will be to the reader. In examples (8) and (9) above, Dickens uses first personal pronoun (I) to put the reader inside the event as if they were part of it. This technique helps to highlight the ideology of '*Theocratic Utilitarianism*'. This ideology is based upon the view that parish members are caring about increasing their authority and their personal incomes and neglects their major duties to care about poor people and the poor need.

Extract (3)

You needn't mind sending up to me, if the child cries, nurse,' said the surgeon, putting on his gloves with great deliberation. 'It's very likely it WILL be troublesome. Give it a little gruel if it is.' He put on his hat, and, pausing by the bed-side on his way to the door, added, 'She was a good-looking girl, too; where did she come from?' 'She was brought here last night,' replied the old woman, 'by the overseer's order. She was found lying in the street. She had walked some distance, for her shoes were worn to pieces; but where she came from, or where she was going to, nobody knows.' The surgeon

leaned over the body, and raised the left hand. 'The old story,' he said, shaking his head: 'no wedding-ring, I see. Ah! Good-night!' The medical gentleman walked away to dinner; and the nurse, having once more applied herself to the green bottle, sat down on a low chair before the fire, and proceeded to dress the infant. What an excellent example of the power of dress, young Oliver Twist was! Wrapped in the blanket which had hitherto formed his only covering, he might have been the child of a nobleman or a beggar; it would have been hard for the haughtiest stranger to have assigned him his proper station in society. But now that he was enveloped in the old calico robes which had grown yellow in the same service, he was badged and ticketed, and fell into his place at once--a parish child--the orphan of a workhouse--the humble, half-starved drudge--to be cuffed and buffeted through the world--despised by all, and pitied by none. Oliver cried lustily. If he could have known that he was an orphan, left to the tender mercies of church-wardens and overseers, perhaps he would have cried the louder. (Dickens, 1839:21)

This extract starts with a conversation between the surgeon and the nurse about Oliver's mother. Then the doctor leaves the room not caring about the lives of Oliver and his mother. This situation demonstrates the harsh treatment of parish surgeon not only for Oliver but even for Oliver's mother and leaving Oliver and his mother fight with death. Finally, Oliver makes it and survive but his mother dies. Dickens is so clever in his description about the surgeon, he describes the surgeon as not only leaving Oliver and his mother alone, but even he accuses her as being adulteress without knowing any details.

Another fact highlighted in the previous extract is that we all after we born wrapped with white piece of cloth as sign of equality because we all born equal no social boundaries at all. Anybody cannot distinguish whether this child belong to a noble man or to a bigger all of them all equal. Only in this period of time Oliver tasted the equal treatment from his life after that everything turn against him. After several minuets Oliver is considered as a Parish child, an orphan of the workhouse and his troubles start from that moment. Furthermore, Oliver fate is to be cuffed and buffeted by his world without any one caring about him or feel pitied about him.

1. Naming and Describing

The previous extract contains many examples about this tool as the following:

- **"You needn't mind sending up to me, if the child cries, nurse," said the surgeon, putting on his gloves with great deliberation.**
- **The medical gentleman walked away to dinner; and the nurse, having once more applied herself to the green bottle, sat down on a low chair before the fire.**

The '*choice of the noun*' is so important in this tool. Dickens describes the medical staff by calling them by their positioning names (i.e. nurse, surgeon) without giving them real names. This gives an indication that those characters are deprived of any human sensations. Example (1) and (2) show how the surgeon leaves the room to have dinner without caring about Oliver's mother who struggle with death. The surgeon gently puts off his gloves and simply leaves the room asking the nurse not to call him even when the child cries. While, the nurse keeps drinking her green bottle.

- **'She was a good-looking girl, too; where did she come from?'**
- **The surgeon** leaned over the body, and raised the left hand. **'The old story,'** he said, **shaking his head: 'no wedding-ring, I see.**
- What an excellent example of the **power of dress, young Oliver Twist was!**
- **Wrapped in the blanket** which had hitherto formed his only covering, **he might have been the child of a nobleman or a beggar.**
- **"..., he was badged and ticketed,** and fell into his place at once--**a parish child--the orphan of a workhouse--the humble, half-starved drudge--to be cuffed and buffeted through the world--despised by all, and pitied by none.**

Regarding '*Noun Modification*', example (3) shows the description of Oliver's mother as a good-looking girl, but this description is no longer exists because later the surgeon describes her to be an adulteress woman in example (4). Dickens is so

talented to show how people accuse each other without proof, the surgeon judges Oliver's mother only because she is not wearing a wedding ring. Dickens later shifts his description toward Oliver's conditions after the birth. Dickens shows how we are equal in the moment of the birth since all of us cover with white blanket even when you're a child of a nobleman or a bigger. Unfortunately, this case does not last forever, after several minutes Oliver is badged as '*parish child or an orphan of a workhouse*' in example (7). Dickens' talent enables him to reveal implicitly '**Child Maltreatment**' especially '**Emotional and Physical maltreatment**' Oliver suffers emotionally since the moment of his birth, when he was accused to be whoreson, without any proof.

The ideological significance of this tool is so clear in giving a pejorative connotation to the characters (*Surgeon and Nurse*) and showing them deprived from any feelings and sensations. Dickens emphasizes the ideology of '**Ignorance**' in this extract, simply because no one cares about Oliver and they let him struggle with death. The same happens with Oliver's mother, she left alone to fight death until she dies and no one cares about her.

2. Representing Action/Event/ and State

This tool contains different verb categories among them is, '**MAI**' this category indicates the relationship between the **Actor** 'doer of the action' and the **Goal** 'receiver of the action', therefore these processes are intentionally and consciously performed by the text's producer. The next examples show this verb category:

- **Give** it a little gruel if it is.' He **put on** his hat, and, **pausing by** the bed-side (MAI)
- The surgeon **leaned** over the body, and **raised** the left hand. (MAI)
- The medical gentleman **walked** away to dinner (MAI)
- **Wrapped** in the blanket which had hitherto formed his only covering, (MAI)

- Oliver **left** to the tender mercies of church-wardens and overseers, perhaps he would have **cried** the louder (MAI).

Dickens uses this verb category as in the previous examples (1-5) to show how the surgeon and the nurse do not care about Oliver's life, since they leave Oliver alone struggle with death. The same situation happens to Oliver's mother, she lefts to fight death alone until she dies. Dickens shows implicitly how these characters deprive from any feelings and emotions, whereas their main concern as a medical staff is to save lives.

'Relational Processes' is another verb category used by Dickens. This category is used to show the static relation between the *Carrier* (doer of the action) and the *Attributer* (receiver of the action). The following examples (9 and 7) are used to show this category:

- he was **badged and ticketed**, and **fell** into his place at once--a parish child--the orphan of a workhouse (RP)
- the humble, half-starved drudge--to be **cuffed and buffeted** through the world--despised by all, and **pitied** by none (RP)

Furthermore, Dickens uses this verb category to describe *Child Maltreatment* and how Oliver suffers from *'Emotional and Physical Maltreatment'* since he is left alone no one cares about him. Thus, Oliver cuffs and buffets by the world and no one feels pity about him.

The third verb category that is used by Dickens in the previous extract is *'Verbalization Processes'*. This verb category expresses any action that uses language and it is so close to the *'Material Action'* category. The next examples show this verb category:

- if the child cries, nurse, ' **said the surgeon** (VP)

- 'The old story,' **he said**, **(VP)** shaking his head

These examples are said by the surgeon and they use by Dickens to demonstrate how emotionless the surgeon was. Leaving Oliver and Oliver's mother struggle with death and he leaves for dinner. Dickens uses DS to make the reader close to the emotionless surgeon how cares only about himself and leaving two souls fighting with death.

The last category used in the previous extract is '**MCP**' this verb category is used to refer to what happen within human beings (feelings, sensations, emotions). The following example represents *MCP/perception process*':

- 'no wedding-ring, I **see**. (CP).

In this example Dickens uses a verb category that is related to emotions and sensation to show how the surgeon accuses Oliver's mother as being an adulteress woman without any proof, simply because she is not wearing a wedding ring.

The ideological importance of this tool lies in providing the author with power needed to influence his readers ideologically. Dickens uses different verb categories which describe the negative social conditions and circumstances in which Oliver was born. The previous verb categories emphasize the ideology of '**Ignorance**', '**Dehumanization**', and '**Suffering**' that Oliver experiences.

3. Implying and assuming

This tool is based on the assumption that any language has the ability to use Presupposition and implication to figure out ideologies. This can be achieved through presupposition which results from definite noun phrase. Presupposition are not directly related to the text, but in fact they are background upon which text is built. The coming examples represent this tool.

- **'The old story,'** he said, shaking his head: 'no wedding-ring, I see.
- **The medical gentleman walked away to dinner;** and the nurse, having once more applied herself to the green bottle,
- What an excellent example of **the power of dress,** young Oliver Twist was!
- a parish child--**the orphan of a workhouse--the humble,** half-starved drudge--to be cuffed and buffeted through **the world**--despised by all, and pitied by none.
- left to **the tender mercies of church-wardens and overseers,** perhaps he would have cried the louder"

Dickens uses presuppositions in the previous examples to form the assumption that Oliver is mistreated since the early moment of his life. This talented way of forming *Child Maltreatment* in general and *Child Maltreatment* in particular represent Dickens' thumbprint that distinguishing Dickens from other writers. The previous extract forms the assumption that the medical stuff (surgeon and the nurse) is careless about the patient lives simply because the surgeon leaves Oliver and Oliver's mother struggle with death and went for the dinner as shown in examples (2). Example (3) forms another assumption which is related to Oliver's dress, Dicken ironically refers to Oliver's dress as being an excellent dress while the reality is the opposite. Dickens is trying to show that Oliver maltreatment extended to his appearance. The final presupposition formed by the previous extract (example 4 and 5) when Oliver's mother dies and leaves Oliver alone, therefore Oliver becomes a Parish child or an orphan of the workhouse about him no one cares.

The ideological significance of '***Implying and assuming***' is closely related to what is implicitly revealed in the text. Thus, forming certain ideologies and directing reader's attention toward particular point of view can be revealed implicitly in the text. Different presuppositions formed in the previous extract all of them share common ideologies like; '**Social inequality**' '**Ignorance**' and '**Dehumanization**'. Which is revealed implicitly through the way the surgeon behaves and the nurse, and

even the death of Oliver's mother that is resulted in leaving Oliver under the Parish care.

4. Negation

Negation is an important conceptual tool in figuring out ideologies from the text. This tool is concerned with the textual practice. Additionally, negation is capable to build a version inside the reader/hearer's mind that is completely opposite to the one mentioned in the text. Therefore, this tool has the ability to shape the reader/hearer's point of view about the world as well as directing their attention to think in particular way (according to the one desired by the author). The following examples represent this tool:

- “ but where she came from, or where she was going to, **nobody knows**.
- “ You **needn't mind** sending up to me, if the child cries, nurse,' said the surgeon, putting on his gloves with great deliberation.
- “ The old story,' he said, shaking his head: '**no wedding-ring**, I see.”

The previous examples represent two types of negation. **Pronoun Negation** is the first type which is used in example (1). The second type of negation is **Adjectival Negation**, which is used in example (2 and 3). The importance of using the negation in the previous examples lies in showing the cruelty and the mistreat that Oliver experiences. **Child Maltreatment** (emotional Maltreatment) is so prominent in the previous examples. In example (1) the nurse reveals that no one knows anything about Oliver's mother as if she is nobody. In example (2) Oliver suffers from the mistreatment of both the surgeon and the nurse simply because they do not care neither about him nor about his mother. In example (3) the use of the negation is used by the surgeon to contact his accusation toward Oliver's mother as being adulteress woman only because she does not wear a wedding ring.

The ideological importance of this tool is so prominent in helping Dickens to construct certain version of the world to the reader. The constructed versions of the world are used to portrait clearly **Child Maltreatment** by figuring out the hidden ideologies like; '**Ignorance**', and '**Isolation**'.

5. Hypothesizing

It is a CS tool which is based on the view that every text reflects the speaker/writer's view of how the world might be, how the writer wishes it, and how it ought to be. One way to figure out this is through applying '**Modality**' simply because modality helps to introduce explicitly the text producer's viewpoint. Thus, we are after the way in which the originator of the text may refer to his/her belief in approval/disapproval and certainty/uncertainty. The next examples show this tool.

- 'It's very likely it **WILL** be troublesome. Give it a little gruel if it is.
- it **would** have been hard for the haughtiest stranger to have assigned him his proper station in society.
- . If he **could** have known that he was an orphan,
- left to the tender mercies of church-wardens and overseers, perhaps he **would** have cried the louder.
- Wrapped in the blanket which had hitherto formed his only covering, he **might** have been the child of a nobleman or a beggar.

The previous examples can be classified according to different modal categories. In examples (1 to 4) the modal verbs are classified as '**Likelihood category**', which is used to indicate the certainty of the text originator. This category represents a type of meaning calls '**Epistemic Meaning**' which is used to show the certainty of the text's producer. Therefore, this category shows that Dickens is reveling reality since he is confident of what he is describing. As for example

(5), the modal verb is classified as '*Unlikelihood Category*' which is used to indicate the uncertainty of something done.

The ideological significance of this tool is so important in shaping the text originator's ideology. According to the previous examples, Dickens uses mostly the category of '*Likelihood*' which is used to express certainty of the text's producers about what he is saying. Therefore, this will increase the degree of confidence in the readers to accept the author ideology and viewpoints. This category used to express a type of meaning called '*Epistemic meaning*' which is used to show the author's confidence. This tool helps the text's producer in the process of '*naturalizing ideology*', therefore, making the readers behave and think in particular way according to the author's desires.

6. *Representing Other's Speech and Thought*

This tool is used by Jeffries to figure out the text's ideologies. It is based on the view that presenting other's speech and thought is very manipulating in nature. Texts always claim to present the other words faithfully, but there is often gaps. The following examples represent this tool:

- 'You needn't mind sending up to me, if the child cries, nurse,' **said the surgeon.**
- , **added,** 'She was a good-looking girl, too; where did she come from?'
- 'She was brought here last night,' **replied the old woman.**
- 'The old story,' **he said.**

Dickens uses '*DS*' in all of the examples above. Actually, the norm in presenting other's speech is the '*DS*', because DS presents faithfully other's speech. Readers are sensitive about the distance between them and the writer, therefore the closer the writer is the more affective his product will be. In the previous examples (1 - 4) Dickens uses only DS which shows his certainty of events and the ideology

that he adopts in the novel. The ideological importance of this tool makes the reader feel more confident about the writer; thus, this will help the writer in presenting *Child Maltreatment*. Child maltreatment is presented through the coming ideologies; '*Isolation*', '*Suffering*', and '*Social Injustice*' that Oliver is experienced.

7. Representing Time, space, and society

Finally, the last textual-conceptual tool is '*Representing Time/space/ and society*'. This tool is trying to analyze the ways in which writers construct the 'world' into the reader mind, therefore this tool is close to the '*Text World Theory*' by Werth 1999. The *Deixis System* is the best way to discuss linguistically the realization of time, space, and human relationship. The following examples show the use of *Temporal Deixis* :

- He **put on his hat**, and, pausing by the bed-side on his way to the door,
- but where **she came from**, or where she was going to,
- The surgeon **leaned over** the body
- '**She was brought** here last night,' replied the old woman
- **She was found** lying in the street.
- But now that **he was enveloped** in the old calico robes which had grown yellow

The previous examples mainly use past tense. Dickens uses the past tense to describe the scene of Oliver's birth and how Oliver suffers during this period. Examples (1-3) use mainly past tense to describe the events. Another interesting fact examples (4-6) show that Dickens follows past passive construction. Dickens uses of past passive construction has an ideological significance, which is to show that the subjects of these actions are not important. Besides, Dickens tries to dehumanize the subject of these event by using the passive constructions. Using

passive construction in this way, shows Dickens' talent because these characters (Surgeon and Nurse) are so harsh in their treatment with Oliver either emotionally or physically.

As for the *Spatial Deixis* or space envelop, the next examples show this type of deixis:

- but **where she came from**, or **where she was going to**, nobody knows.
- The surgeon leaned **over the body**, and raised the left hand. 'The old story,' he said, shaking his head. The medical gentleman **walked away to dinner**
- the nurse, having once more applied herself to the green bottle, **sat down on a low chair before the fire**.

The previous examples show that the '*spatial deixis*' is used to enhance the ideology of '*Child Maltreatment*'. The place adverbs that are used in the previous examples (1-3) show how the characters (Surgeon and the Nurse) neglect Oliver emotionally. Leaving Oliver struggle with death, the surgeon leaves for dinner and the nurse sits fo the fire to warm herself, it seems that no one care about human live.

Regarding '*Social Deixis*', which is concerned with the social relationship. The following examples represent this type of deixis:

- 'It's very likely **it (Oliver)** WILL be troublesome. Give **it (Oliver)** a little gruel if it is.
- but where **she** came from, or where **she** was going to, **nobody** knows.
- **The medical gentleman** walked away to dinner; and **the nurse**, having once more applied herself to the green bottle
- , **he** might have been **the child** of a **nobleman** or a **beggar**
- **he** was badged and ticketed, and fell into his place at once--a **parish child**--the **orphan** of a workhouse.

Dickens expresses social deixis in terms of '**Personal Pronouns**' as in examples (1 and 2). In fact, the use of pronouns in these examples has certain ideological effect, which is to show how these characters are deprived from sensations and emotions. Therefore, there is no need to call them by their real names. Another technique of social deixis is used by Dickens which is '**Address Forms**', in example (3) Dickens uses nicknames to describe the surgeon as being a '*gentleman*', Dickens in this description is mocking the surgeon simply because he leaves Oliver alone struggles with death, therefore, the surgeon does not deserve to be called as '*gentleman*'. In example (5), Dickens uses nicknames to describe the state of Oliver after his birth, Oliver after his birth is becoming a child belong to the Parish. Thus, Dickens describes Oliver as being a 'Parish- child' or an 'Orphan of the work'.

The ideological significance of this tool is so important in influencing the readers' view point by making the reader place themselves in the place and the time of the novel. This can be achieved through creating a '**deictic center**' by the text's producer that cause the readers to place themselves mentally in the text. The use of spatial, temporal, and social deixis help Dickens to show who the surgeon and the nurse and non-human in their treatment with Oliver and his mother. The surgeon leaves Oliver's mother struggles with death until she dies and he went to have dinner. While, the nurse leaves Oliver alone in spite of his pains and sits near the fire to warm herself. Therefore, the ideology of '**dehumanization**' exists clearly in the previous examples to express the non-human treatment that Oliver suffers from.

Extract (4)

For the next eight or ten months, Oliver was the victim of a systematic course of treachery and deception. He was brought up by hand. The hungry and destitute situation of the infant orphan was duly reported by the workhouse authorities to the parish authorities...for at the very moment when the child had contrived to exist upon the smallest possible portion of the weakest possible food, it did perversely happen in eight and a half cases out of ten, either that it sickened

from want and cold, or fell into the fire from neglect, or got half smothered by accident; in any one of which cases, the miserable little being was usually summoned into another world, and there gathered to the fathers it had never known in this... Oliver Twist's ninth birthday found him a pale thin child, somewhat diminutive in stature, and decidedly small in circumference. But nature or inheritance had implanted a good sturdy spirit in Oliver's breast. (Dickens, 1839, P. 34)

Dickens in the previous extract describes the state of Oliver after eight to ten months. Oliver still the victim of the Parish's corrupted system, he suffers emotionally from neglect and physically from lack of sufficient food 'hunger'. Oliver and other children suffer from the rude treatment of the Parish institution. And if anyone of the children asks for more food he may put in the fire.

Dickens describes the poor children as '*miserable little being*', to show how the children suffers from the miserable treatments of the parish. Then after the hard growing up, the child sends out of the parish as if this child is a parish product without any willingness. Oliver after his nine birth is described by Dickens as being thin and pale. In fact, these adjectives describe Oliver state and his suffering during these nine years in the parish. Dickens' description is so clever in that he describes everything spoils in Oliver even his heath except one thing his good spirit which survives.

1. Naming and Describing

It bases on the view that writer's choices are often motivated ideologically. Therefore, any choice from the several synonyms has ideological justification. The following examples show the use of the *Naming and Describing*:

- "The hungry and destitute situation of the infant orphan..."
- "... was duly reported by the workhouse authorities to the parish authorities..."

- “...either that it sickened from **want** and **cold**, or fell into **the fire** from neglect, or got half smothered by accident; in any one of which cases...”
- “... **the miserable little being** was usually summoned into another **world**.”
- “Oliver Twist's ninth birthday found him a **pale thin child**,...”

The first strategy of this tool is ‘**Choice of Noun**’, which is associated with either pejorative or ameliorative connotations. Example (1) associates with pejorative connotation when Dickens describes the orphan status as being in destitute hunger. So that, example (1) shows clearly **Child Maltreatment/ Child physical Maltreatment**. In example (2), Dickens describes the parish authorities and workhouse authorities as caring about their fortune and their authorities while neglecting the orphan’s need. **Child Maltreatment/ Child physical Maltreatment** occurs obviously in example (3), when Dickens describes how Oliver and other orphans suffer from cold.

Dickens in this example (4) uses another strategy of this tool calls ‘**Noun Modification**’. Dickens describes the orphans as being ‘*miserable little being*’ rather than call them orphans, this description reveals the parish’s point of view about the orphans. In example (5), Dickens continues his description about Oliver suffering, when he describes Oliver as suffering from everything, by saying ‘*thin and pale child*’. This description demonstrates the **Child Physical Maltreatment** that Oliver experiences in the workhouse.

This tool has an ideological significance in showing the writer’s choices of the words and how these choices are ideologically motivated. Dickens often associates the description of Oliver and other orphans with pejorative connotation in order to reveal their suffering under the authority of the parish and the workhouse. **Child Maltreatment** appears in two forms (*emotional Maltreatment* and *physical Maltreatment* as well) in the previous examples. The previous examples highlight the ideology of ‘**Neglect**’ since Oliver suffers emotionally from the parish negative

treatment. Another ideology that appears in the previous extract is ‘*Utilitarianism*’ and ‘*Deprivation*’ simply because parish authority cares about their personal benefit only and leaves Oliver and other orphans suffer.

2. Representing Action/Event / and state

This tool is based on the view that the writer/speaker has the power to choose certain words that suit their purposes. This tool focuses mainly on the choice of the lexical verb as in the following examples:

- the miserable little being was usually **summoned** into another world, and there **gathered** to the fathers it had never known. **MAS**
- Oliver Twist's ninth birthday **found him** a pale thin child **MAS**
- But nature or inheritance **had implanted** a good sturdy spirit in Oliver's breast. **MAE**
- **it did perversely happen** in eight and a half cases out of ten, **MAE inanimate**
- at the very moment when the child had contrived to exist upon the smallest possible portion. **MAI**
- The hungry and destitute situation of the infant orphan was duly **reported by the** workhouse authorities to the parish authorities. **VP**
- **Oliver was the victim of a systematic course** of treachery and deception. **RP**

The majority of the above examples follows verb category called ‘*MAP*’; this verb category is sub divided into three types. Examples (1 and 2) represent ‘*Material Action Supervension*’ (MAS henceforth) which refers to the unintentional action. Dickens uses this verb category to show how Oliver and other Orphan suffer from the negative treatment of the parish and workhouse, because Oliver and other orphans are unable to do anything to themselves. Additionally, examples (2 and 3) follow the verb category ‘*Material Action Event*’ (MAE henceforth), this category bases on inanimate actor of the action (subject). Dickens uses this category to reveal the concept of *Child maltreatment* implicitly, simply because the Parish regards Oliver and other orphans as product to be sold, therefore those children are not

regarded as human being but rather as inanimate (good). Example (5) represent the final type of this category which is called “**MAI**” which refers that the action is done intentionally by the actor. Regarding example (6), in which Dickens follows a verb category calls ‘**Verbalization Process**’, which refers to any action uses language by human actor. Finally, example (7) follows the third verb category which is ‘**Relational Process**’, which is used to show the relation between the carrier and the attributer.

The ideological effect of this tool is so prominent in the choice of lexical verb. Since the author’s choices are ideologically oriented toward the author’s goal. Therefore, figuring out the verb categories help to shape the text producer implicit ideologies. The previous examples show that Dickens uses mainly the verb category ‘**MAS**’, the use of this verb category demonstrates that Oliver and other orphans are doing things unwillingly due to the force of the parish upon them. **Child Maltreatment** in general and **physical and emotional Maltreatment** in particular so prominent in the previous examples. The previous examples reveal implicitly the ideology of ‘**Neglect**’ and ‘**Deprivation**’.

3. Enumerating and contrasting

This is another critical stylistic tool that is used by Jeffries. It is designed to consider the ideological effect of two related textual function; exemplifying and enumerating. *Enumerating* is the situation in which all the cases of the category are listed, whereas exemplifying refers to the situation when not all the cases are listed. The coming example shows the use of this tool.

- “ it did perversely happen in eight and a half cases out of ten, **either** that it sickened from want and cold, **or** fell into the fire from neglect, **or** got half smothered by accident;”

In the previous example Dickens shows clearly the injustice treatment of the parish. Because Oliver and other orphans are given very little amount of food that is not sufficient and if anyone protest or ask for more he will either die or drops into the fire, or the child may smother and dies. In all of the cases listed by Dickens, the child in each case faces death. Enumerating is used here to describe ***Child Maltreatment***, that highlights the ideology of ***Child physical Maltreatment***, that Oliver and other orphans experience.

4. Implying and Assuming

This is another textual-conceptual tool used by Jeffries. This tool is based on the view that text has the ability to use presupposition and implications that make ideologies appear. Presuppositions are resulting from definite noun phrase. Presuppositions are not encoded directly in the text but they are background upon which text is based. The following examples show the use of this tool:

- (1) Oliver was **the victim of a systematic** course of treachery and deception.
- (2) **The hungry and destitute situation** of the infant orphan was duly reported by the workhouse authorities to the parish authorities.

Dickens uses presupposition in the previous two examples. Example (1) shows how Oliver is considered as the victim of the systematic deception and treachery of the parish that impose upon him. While, example (2) is used to describe the state of hanger and destitute that Oliver and other orphan suffer from due to the mistreatment of the parish. The ideological effects of this tool is so prominent to build a clear image about ***Child Maltreatment*** in general and Physical and Emotional Maltreatment in particular. The tool of ***Implying and Assuming*** highlights the ideologies of '***Neglect***' and '***Deprivation***' that Oliver and other orphans undergone.

5. Representing Time, Space, and Society

This tool has a strong connection with cognitive theory calls ‘Text World Theory’ because this tool tries to figure out not only how the text influences the readers but also how the text can ensure certain viewpoint in the readers. There are many ways of discussing the linguistic realization of time, space, and society, but there is one model that brings them together which is the ‘*Deictic System*’. The deictic system is sub-divided into three divisions; Temporal, Spatial, and Social deixis. The next examples represent the *Temporal Deixis*:

- “ **Oliver was** the victim of a systematic course of treachery and deception...”
- “ The hungry and destitute situation of the infant orphan **was duly reported** by the workhouse authorities to the parish authorities.”
- “ either that **it sickened** from want and cold, or **fell into the** fire from neglect, or **got half smothered** by accident.”
- “ the **miserable little being was usually summoned** into another world.”

The previous examples show the use of *Temporal Deixis*, there are different ways to form temporal deixis but the one used in the previous examples is ‘*Verb Tens*’ which is used to indicate the temporal background of the text. Dickens builds the previous examples upon one simple tense which is past tense. But there is another important fact discovered by the analysis, that is Dickens forms these sentences with past passive constructions. By doing so, Dickens shows to the reader that Oliver and other orphans are nothing according to the parish’s point of view and they are regarded as goods to be sold. Another fact is that, Dickens tries to show us that Oliver and other children are forced to do things, therefore they do things unwillingly. This fact shows that the children are deprived from their least right which is to express themselves and to have the sufficient food.

As for the *Spatial Deixis*, the following examples show this type of deixis:

- “ **or fell into the fire from** neglect, or got half smothered by accident; in any one of which cases ...”
- “ the miserable little being was usually **summoned into another world, and** there gathered to the fathers it had never known in this...”.

The Spatial deixis is used to enhance Child Maltreatment through showing Oliver's mistreatment. Dickens in the previous examples makes use of the place deixis to provide evidence about Child Maltreatment.

Regarding ***Social Deixis***, the coming examples show the use of this tool:

- **He** was brought up by hand.
- **the child** had contrived to exist upon the smallest possible portion of the weakest possible food, **it** did perversely happen in eight and a half cases out of ten, either that **it** sickened from want and cold.
- the miserable **little being** was usually summoned into another world.
- **Oliver Twist's** ninth birthday found him a pale thin **child**.

The examples above represent the use of ***Social Deixis***, which is used to show the proximal/distal relationship between the writer/speaker and the address. The previous examples demonstrate that Dickens uses third personal pronouns (it, he) in most of the examples. Using third person pronoun (it) instead of name (Oliver) gives an indication about the parish treatment with Oliver. According to the parish authorities, Oliver is like a product (goods) to sell in order to increase their income.

The ideological effect of this tool is so important in shaping the author's point of view. ***Deictic system*** helps the readers to place themselves in the text, therefore, deictic system helps the text producer to pass his ideology to the readers. Dickens relies on this tool to pass the ideology of '***Ignorance***' which refers to the parish ***Emotional Maltreatment*** and mistreatment with Oliver and other orphans. Another ideology highlighted by this tool, which is '***dehumanization***'. The parish authority

does not only mistreat Oliver physically but also emotionally by treating him like an inanimate object.

Extract (5)

There was a still greater obstacle in Oliver's youth and childishness. He only cried bitterly all day; and, when the long, dismal night came on, spread his little hands before his eyes to shut out the darkness, and crouching in the corner, tried to sleep: ever and anon waking with a start and tremble, and drawing himself closer and closer to the wall, as if to feel even its cold hard surface were a protection in the gloom and loneliness which surrounded him... Let it not be supposed by the enemies of 'the system,' that, during the period of his solitary incarceration, Oliver was denied the benefit of exercise, the pleasure of society, or the advantages of religious consolation... As for society, he was carried every other day into the hall where the boys dined, and there sociably flogged as a public warning and example... And so for from being denied the advantages of religious consolation, he was kicked into the same apartment every evening at prayertime, and there permitted to listen to, and console his mind with, a general supplication of the boys, containing a special clause, therein inserted by authority of the board, in which they entreated to be made good, virtuous, contented, and obedient, and to be guarded from the sins and vices of Oliver Twist. (Dickens, 1839:40)

1. Naming and Describing

This textual-contextual tool is found in the following examples:

- Let it not be supposed by **the enemies of 'the system,**
- There was a still **greater obstacle** in **Oliver's youth** and **childishness...**
- He only cried bitterly all day; and, when **the long, dismal night** came on...
- as if to feel even its cold hard surface were a protection in **the gloom and loneliness which surrounded him.**
- Oliver was **denied the benefit of exercise, the pleasure of society, or the advantages of religious consolation.**
- he was kicked into **the same apartment every evening** at prayertime.

In the previous examples, Dickens uses naming and describing to show Oliver's mistreatment and deprivation due to the negative treatment of the parish and the workhouse. In the first example Dickens uses '*noun choice*' to mock the system that governs their life at that time. Therefore, Dickens regards Oliver and other orphans as the enemies of the system while they are mere innocent children. The second example shows clearly the concept of **Child Maltreatment**, because Dickens uses '*Noun Modification*' to show how Oliver faces many obstacles in his youth and in his childhood. The ideology of '*Neglect*' and '*Loneliness*' are so prominent in examples three and four above. Dickens continues using '*Noun Modification*' to describe Oliver's state as being suffering in the gloom, dark, and cold night. In the last two examples Dickens describes **Child Maltreatment** by showing how Oliver was deprived from his right.

The ideological significance of this tool lies in Dickens selection of the suitable words that suit his purpose. Naming and describing is so important tool in shaping the author's ideological point of view. This tool is used to form the **Child Maltreatment** by using the ideologies of '*Neglect*' and '*Loneliness*', Oliver was kept in the apartment alone suffering from the cold dark night alone. This show how Oliver suffers emotionally from such mistreatment. Another ideology that is figured out by this tool is '*Deprivation*' since Oliver is deprived from his right in everything, in his sleep, in his ritual virtues, in his exercise, etc.

2. Representing Action, Event, and States

This is another tool used by Jeffries in critical stylistic analysis. The next examples show the use of this tool:

- He only **cried** bitterly all day; and, when the long, dismal night came on. **MAI**
- spread his little hands before his eyes **to shut out** the darkness... **MAI**

- Let it not **be supposed** by the enemies of 'the system,' that, during the period of his solitary incarceration, ... MAI
- Oliver **was denied** the benefit of exercise, the pleasure of society, or the advantages of religious consolation... MAI
- As for society, he **was carried** every other day into the hall where the **boys dined**, MAI/MAI
- And so far from being **denied** the advantages of religious consolation MAI
- There was **a still** greater obstacle in Oliver's youth and childishness. MAE
- **tried to** sleep: ever and anon waking with a start and **tremble**, MAS
- and there permitted to **listen to**, and console his mind with, a general supplication of the boys, MC/ cognition
- as if **to feel** even its cold hard surface were a protection in the gloom and loneliness which surrounded him. MC/Cognition

This tool is based on the analysis of lexical verb categories. '**Material Action Intention**' is a verb category that is used to show that the action is done intentionally and consciously by the doer of the action. This category is exemplified by all of the above examples. Dickens uses this category more than the other for a purpose, Dickens tries to show that the actions committed by the parish are done intentionally and consciously. Therefore, the parish authority was conscious about the mistreatment that the children suffer from but they continue doing such mistreatment. Another verb category uses in the previous examples calls '**Material Action Event**', this verb category is used in example (7), which is used to describe inanimate doer of the action. Here it is used to describe the obstacles that Oliver suffers from during his childhood and youth. '**Material Action Supervension**' is the third sub-division of this verb category, this type is used in example (8) to describe the unintentional action done by the doer of the action. Dickens uses another verb category in examples (9 and 10) which is '**Mental Cognition Process**', which is used to describe the emotions and the

sensations. Dickens uses this verb category to show the negativity and the harsh treatment that Oliver and other orphans suffers due to the bad treatment of the parish.

The ideological significance of this tool is so clear in figuring out the text's ideologies. ***Representing Action, Event, and States*** is an effective tool in figuring out the ideology of '***harshness***' that Oliver undergoes, because of the parish authority that forces him to do undesired things. ***Child maltreatment*** is so prominent in the previous examples due to the negative treatment of the parish, therefore the ideology of '***Deprivation***' and '***Loneliness***' are demonstrated in the previous examples which ***demonstrate child physical and emotional Maltreatment.***

3. Prioritizing

This textual- conceptual tool is used to figure out the ideologies that are encoded in the text. The following example shows the use of this tool:

There was a still greater obstacle in Oliver's youth and childishness. He only cried bitterly all day; and, when the long, dismal night came on..."

Dickens uses this tool to show that Oliver's suffering is increasing and the obstacles will be increased in Oliver's life. Prioritizing is a syntactic tool that is based on highlighting the important information. Therefore, in the previous example Dickens highlight the information that Oliver will suffer more due to the increasing of obstacles in his life not only in his childhood but also even when he will grow older. This burden occurs due to the negative influence of the workhouse and the parish authorities.

This tool highlights the concept of ***Child Maltreatment*** as shown in the previous example. Besides, this tool figures out the ideology of '***Loneliness***' because Oliver

is left alone in the dark cold room with no simple care and he was deprived from the daily life essentials.

4. Implying and Assuming

This is another critical stylistic tool that is used to discover the hidden ideologies. It is based on the view that text has the power to use presuppositions and implication to make ideology appear. The coming examples show the use of this tool:

- when **the long, dismal night** came on, spread his little hands before his eyes to shut out the darkness.
- as if to feel even its cold hard surface were a protection in **the gloom** and loneliness which surrounded him.
- Oliver was denied **the benefit** of exercise, **the pleasure** of society, or **the advantages** of religious consolation.

The previous examples show how Dickens uses presupposition (***Existential Presupposition***) to demonstrate to the reader what Oliver suffers from. In example (1) the definite presupposition ‘the long dismal night’ is used to create the atmosphere of ***sadness*** and ***loneliness*** in the heart of the reader to make them feel what Oliver was suffering from. Example (2) is used to deepen the idea of loneliness that Oliver undergoes. Whereas, in example (3), Dickens highlights the idea of ‘***Deprivation***’ to show how Oliver and other orphans are deprived from their simple rights. Thus, this tool is used to highlight the ideologies of ‘***Loneliness***’ and ‘***Deprivation***’ as well.

6. Negation

Negation is an important critical stylistic tool that is used to strike fear in the heart of the audience in order to achieve the writer’s goals. There are different types of negation, the next examples show the use of this tool:

- Oliver was **denied** the benefit of exercise, the pleasure of society, or the advantages of religious consolation.
- And so far from being **denied** the advantages of religious consolation, he was kicked into the same apartment every evening.
- , tried to sleep: ever and a **non-waking** with a start and tremble...
- Let it **not** be supposed by the enemies of 'the system,

In the previous examples of negation, Dickens uses three types of negations namely; *Pronouns negation*, *Semantically negated items*, and *Auxiliary negation*. In examples (1 and 2), Dickens uses mainly *Semantically negated items* in the form of the verb 'deny', this type of negation helps Dickens to form a clear image about *Child Maltreatment* that Oliver undergoes. Oliver was deprived from everything, his parents, family, friends, he sits alone in the apartment in the dark cold weather. In example (3), Dickens uses the *Pronoun negation*, to show how Oliver suffers from '*Child Maltreatment / physical Maltreatment*' that Oliver could not sleep even when feels tired. Finally, in example (4) Dickens uses *auxiliary negation* to emphasize the humble state of innocent Oliver that would never threat the parish system. Therefore, *Negation* is used to discover the ideologies of '*Neglect*' and '*Isolation*'.

7. Representing Time, Space, and Society

This tool is used by Jeffries in critical stylistic analysis. The bases of this tool is the '*Deixis System*' which covers the linguistic realization of space, time, and society. Therefore, the following examples show the use of '*Spatial Deixis*' of this tool:

- **There was** a still greater obstacle in Oliver's youth and childishness... .
- ...and **crouching in the corner**, tried to sleep: ever and anon waking with a start and tremble...

- ...and drawing himself closer **and closer to the wall**, as if to feel even its cold hard surface...
- he was **carried every other day into the hall** where the boys dined...
- he was kicked into **the same apartment** every evening at prayer time...

The previous examples show the use of '***Spatial Deixis***', and how this sub-tool is used to form proximal relation between the writer and the audience. Dickens describes Oliver's suffering by drawing the audience's attention toward the mistreatment that Oliver undergoes. This description is enhanced by the using of '***Spatial Deixis***', which gives the readers clear evidence about the place where Oliver was kept during the night. Besides, this tool provides evidence to the reader about how Oliver was deprived from doing what he likes even in doing the ritual exercises Oliver was forced to do certain ritual exercises according to the beadle's wishes.

As for the second sub-division of this tool, namely '***Temporal Deixis***', the coming examples represent the use of '***Temporal Deixis***':

- He only **cried** bitterly **all day**...
- he was **carried every other day** into the hall where the boys dined
- he was **kicked** into the same apartment **every evening** at prayer time...
- and, when the **long, dismal night came** on, spread his little hands before his eyes to shut out the darkness...
- ... Let it **not be supposed** by the enemies of 'the system,' that, **during the period** of his solitary incarceration...
- As for society, he **was carried every other day** into the hall where the boys dined...

The previous examples present the use of '***Temporal Deixis***'. Dickens uses '***Verb Tense***' in forming the temporal deixis as shown in the previous examples. Furthermore, Dickens forms the previous examples by using past and past passive tense. Dickens uses passive tense to present ***Child Maltreatment***, because the

beadles in the parish and the workhouse look at Oliver and other orphans as goods (inanimate being) to be sold as soon as possible. Thus, Dickens sometimes give Oliver the inanimate pronoun ‘he’ to describe the trauma that Oliver experiences. ***Time Adverb*** is another technique of temporal deixis that is used in the previous examples as in examples (6 and 8) .

Finally, regarding the third sub-division of this tool, which is ‘***Social Deixis***’, the following examples show this type:

- **the hall** where **the boys** dined, and there sociably flogged as a public warning and example...
- and to be guarded from the sins and vices of **Oliver Twist**...
- Let **it** not be supposed by **the enemies** of 'the system,' that, during the period of **his** solitary incarceration,
- **He** only cried bitterly all day; and, when the long, dismal **night** came...
- As for society, **he** was carried every other day into **the hall**...

Social Deixis is recently added to the list of the deictic system. This tool is used to show the proximal relation between the writer and the audience. This closeness helps the writer to pass his intended ideology to the audience and make the audience think in a particular way. ‘***Address forms***’ is used in examples (12-14), while the ‘***Personal pronouns***’ are used in examples (14-16). Dickens uses proximal relationship with the audience by using Oliver name without using pronoun.

This tool has an important ideological influence by bringing the audience closer to the writer, besides this tool helps to place the audience in the text and to make them feel as if they are part of the event. Additionally, it helps to discover the ideology of ‘***dehumanization***’ because Dickens uses the inanimate pronoun ‘he’ to describe Oliver character rather than using his formal name. ‘***Child maltreatment***’ in general and ‘***Child physical and emotional Maltreatment***’ in specific are so prominent when Dickens describes the temporal and the spatial deixis to show how the parish’s

beadles mistreated Oliver and other orphans and force Oliver and other orphans to do whatever the parish's beadles want.

Representing Time, Space, and Society is used to highlight *Child Maltreatment* and other related ideologies like '*Dehumanization*' and '*Social Discrimination*'.

Extract (6)

The board, in imitation of so wise and salutary an example, took counsel together on the expediency of shipping off Oliver Twist, in some small trading vessel bound to a good unhealthy port. This suggested itself as the very best thing that could possibly be done with him: the probability being, that the skipper would flog him to death, in a playful mood, some day after dinner, or would knock his brains out with an iron bar; both pastimes being, as is pretty generally known, very favorite and common recreations among gentleman of that class.

Now, although it was very natural that the board, of all people in the world, should feel in a great state of virtuous astonishment and horror at the smallest tokens of want of feeling on the part of anybody, they were rather out, in this particular instance. The simple fact was, that Oliver, instead of possessing too little feeling, possessed rather too much; and was in a fair way of being reduced, for life, to a state of brutal stupidity and sullenness by the ill-usage he had received.

Nor were these the only dismal feelings which depressed Oliver. He was alone in a strange place; and we all know how chilled and desolate the best of us will sometimes feel in such a situation. The boy had no friends to care for, or to care for him. The regret of no recent separation was fresh in his mind; the absence of no loved and well-remembered face sank heavily into his heart. (Dickens, 1839, P.53)

Events are developed rapidly; Oliver being offered to another place which was his first entry to the public. Dickens starts this extract by describing how the families take their growing children to the sea as a form of entertaining, Dickens describe the opposite situation happens to Oliver. Instead of going for entertaining Oliver was taken to another dark world in which he will suffer for long time. Dickens continues his description about the intention of the parish's beadles and how they want to get rid of Oliver as soon as possible. Dickens description moves to see what inside the beadles' mind, they wish that the kipper could kill Oliver, or his brain could knock out by iron bar. Dickens mocks the intentions of the best gentlemen (monks and beadles) of that class.

Dickens shapes the image of the beadle's character, saying that the normal features of the beadle or the board, is that he should be careful and sensitive even about the simple token. This is a simple feature of the beadle so what about determining the fate of the little innocent orphan. Dickens shows that parish community were deprived from any of these features and characters instead little Oliver can possess these features all. Instead, Dickens describes Oliver as a kindhearted person and full of passion.

Being alone in a strange, dark, and cold place, Oliver tasted the loneliness feeling always. Since, he was deprived from the warm feeling of his mother, or a friend to care about him. The absence of love and any well remembered face affects Oliver's heart bitterly.

1. Naming and Describing

This critical stylistic tool is shown in the following examples:

- **The board**, in imitation of so wise and salutary an example, took counsel together...
- ...shipping off **Oliver Twist**, in some **small trading vessel** bound to a **good unhealthy port**.
- the probability being, that **the skipper** would flog him to death, in a **playful mood**, some day after dinner, or would knock his brains out with **an iron bar**...
- as is pretty generally known, very favourite and common recreations **among gentleman** of that class...
- Now, although it was very natural that **the board**, of all people in the world, should feel in a great state of **virtuous astonishment and horror at the smallest tokens**...

Naming and Describing is sub-divided into three tools; choice of noun, noun modification, and nominalization. Dickens uses '***Choice of Noun***' in the previous examples (1-5) to form the image of the careless and emotionless beadle, whom job should care about people and even the simple tokens. But according to Dickens the parish's beadles care about their personal benefits only and they were often rude in their treatment with the people. Dickens uses pejorative connotation in his description about the parish's beadle and monks to show their real identity as being

utilitarian figures. Another naming and describing's tool is '**Noun Modification**', Dickens uses this tool to describe Oliver isolation and how Oliver suffers alone in the dark, cold, apartment. Having too much feelings, Oliver regrets leaving the workhouse and moves to new resident that he does not know anything about. The ideological significance of this tool is to provide clear evidence about Child Maltreatment by presenting the ideology of '**Rudeness**', '**Utilitarianism**', and '**Loneliness**'.

2. Representing Action, Event, and State

This tool is used to show the writer power in choosing the words that suit his purpose. Thus, this tool is mainly concerned with the selection of the lexical verb. This tool is sub-divided into four major verb categories. The next examples show the verb category of '**MAP**'.

- The board, in imitation of so wise and salutary an example, **took** counsel together...
- on the expediency of **shipping off** Oliver Twist,
- , to a state of brutal stupidity and sullenness by the ill-usage he had **received**...
- This **suggested** itself as the very best thing that **could possibly be done** with him.
- in a playful mood, some day after dinner, or would **knock** his brains out with an iron bar.

The previous examples fall into three sub-categories, examples (1-3) represent verb category calls '**MAI**' which is used to express the intension of the doer of the action in doing the action. Therefore, Dickens uses this type of the verb category to show that these events of mistreating Oliver are done intentionally by the beadle or the board of the parish. Another sub-category which is used in examples (4-6), is called '**MAS**'. This verb category uses to convey the indication that the action is out of the doer control, therefore the action happens unintentionally as Dickens shows in the character of Oliver because everything Oliver does out of his control. And this

tool highlights another form of *Child Maltreatment* which is *child emotional Maltreatment*. The third sub-category is ‘*MAE*’ which is used to show that the action is done by inanimate subject as in examples (6-8). Thus, Dickens in some occasions uses this verb category to show the parish mistreatment with Oliver and other orphans, besides this tool is used to show how the parish’ beadle and Monks treated children as inanimate being.

As for the second category of this tool, which is ‘*Relational Process*’ the following examples show the use of this category:

- ; both pastimes being, **as is pretty** generally known, very favourite and common recreations among gentleman of that class.(RP/Intensive)
- Now, although **it was** very natural that the board, of all people in the world,... (RP/Intensive)
- The simple fact **was**, that Oliver, instead of possessing too little feeling, **possessed** rather too much... (RP/ intensive) (RP/possessive)

Dickens in examples (6-8) follows the verb category ‘*Relational Process*’, this verb category is used to indicate the relation between the characters. Furthermore, this verb category is used to enhance Dickens ideology of *Child Maltreatment*.

- should **feel** in a great state of virtuous. (CP/perception)
- Nor were these the only dismal feelings which **depressed** Oliver...(CP/reaction)
- He was alone in a strange place; and we all **know** how chilled and desolate the best of us will sometimes **feel** in such a situation...(CP/mental cognition) (CP/ mental perception)

While, examples (9-11) adopt the verb category ‘*MCP*’ which is responsible about the description of mental events. Dickens uses this verb category to form emotional statement that show the negative treatment of the parish authority. The ideological importance of this tool is so prominent in figuring out the ideologies of Child Maltreatment like ‘*Isolation*’ and ‘*Deprivation*’.

3. Implying and Assuming

This tool is based on the view that language has the power and the ability to use presuppositions and implication to figure out ideology. Presupposition can be found in the coming examples:

- **the probability being**, that the skipper would flog him to death, in a playful mood, some day after dinner, or would knock his brains out...
- **The simple fact was**, that Oliver, instead of possessing too little feeling, possessed rather too much; and was in a fair way of being reduced...
- **. The regret of no recent separation** was fresh in his mind; the absence of no loved and well-remembered...

Dickens in the previous examples uses presuppositions to pass certain ideology to the readers. In the first example, Dickens shows the reader the possibilities that Oliver faces in the workhouse due to the rudeness of the Monks' treatments. In the second example Dickens uses presupposition to prove that Oliver is full of passion and emotions in contrary to the beadle. While the third example declares Oliver's regret and describes his sad feeling about his coming life that he knows nothing about. This tool has an important ideological significance in figuring out ideologies of '*Utilitarianism*', '*Loneliness*', and '*Social injustice*'.

4. Negation

This critical stylistic tool is used to strike fear in the heart of the reader. Therefore, they will think and view thing according the writer expectations. The following examples show the use of this tool:

- **Nor** were these the only dismal feelings which depressed Oliver.
- The boy had **no** friends to care for, or to care for him.
- The regret of **no** recent separation was fresh in his mind...

- the absence of **no** loved and well-remembered face sank heavily into his heart.

Dickens uses '**Adjectival Negation**' in examples (2-4) and he uses **Morphological Negation**' in example (1). The use of the negation is so important in forming the ideologies of '**Deprivation**' because Oliver suffers from in his '**Loneliness**' and '**Isolation**' since no one cares about Oliver as well as his needs. Therefore, this tool works successfully in figuring out the implicit ideologies of the text.

5. Hypothesizing

This tool sees that any text reflects the writer's or the speaker's point of view about how the world might be or it ought to be. This tool looks after the system of modality since modality introduces explicitly the viewpoint of the text's producer. The next examples show the use of this tool:

- This suggested itself as the very best thing that **could** possibly be done with him...
- the probability being, that the skipper **would** flog him to death, in a playful mood, some day after dinner...
- or **would** knock his brains out with an iron bar; both pastimes being, as is pretty generally known...
- and we all know how chilled and desolate the best of us **will** sometimes feel in such a situation.
- Now, although it was very natural that the board, of all people in the world, **should** feel in a great state of virtuous astonishment...

The system of modality has different categories and each one of these categories expresses certain meaning. Dickens in examples (1-4) uses the '**likelihood**' category which is used to express '**Certainty**' of something. Besides, this category of modality expresses the 'epistemic meaning'. Dickens uses this modal category to express his certainty of his description, therefore this would break the boundaries between the him and the readers. Moreover, this category helps Dickens to direct the audience toward his viewpoint. Another modal category is

used by Dickens in example (5) which is '*Desirability of Something*'. This category in example (5) is used to describe the *Obligation*. Dickens shows that the basic task of the beadle and Monks is to look after the people while in reality the parish authority looks after their personal benefit and neglect people's needs. This tool highlights the ideologies of '*Isolation*' and '*Dehumanization*'.

6. Representing Time, Space, and Society

This tool is based on the deixis systems, which sub-divides in three parts, namely; *Spatial*, *Temporal*, and *Social*. The following examples show the use of *Temporal Deixis*:

- the probability being, that the skipper **would flog** him to death, in a playful mood, **some day after dinner**, or **would knock** his brains out with an iron bar; ...
- **Now**, although it was very natural that the board...
- in some small trading vessel bound to a good unhealthy port. This suggested itself as the very best thing that **could possibly be done** with him...
- they **were** rather out, in this particular instance. The simple fact **was**, that Oliver, instead of possessing too little feeling, **possessed** rather too much ... the ill-usage he had **received**.
- Nor were these the only dismal feelings which **depressed** Oliver...

The previous examples show the use of '*Temporal Deixis*' this deictic system is used to reveal the proximal or the distal. Time shifting plays a crucial role in directing the reader's attention toward the intended ideology. Dickens uses this technique clearly in the previous examples, he uses a mixture of past, present and future tenses. In examples (1 and 2) Dickens uses future tense, while in example (3) Dickens uses past passive, whereas in examples (4 and 5) he uses past tense. *Time Shifting* and *Temporal Deixis* help Dickens in highlighting the ideologies of '*Isolation*' and '*Deprivation*' that Oliver undergoes due to the harsh treatments of the parish's authority.

The coming examples represent *Spatial Deixis*:

- shipping off Oliver Twist, **in some small trading vessel** bound to a good unhealthy port...
- Now, although it was very natural that the board, of all people **in the world**, should feel in a great state of virtuous astonishment...
- Nor were these the only dismal feelings which depressed Oliver. **He was alone in a strange place**;

The use of the '*Spatial Deixis*' enhance Dickens' descriptions about Oliver suffering. Space envelop plays a crucial role in shaping the atmosphere around Oliver. Oliver is kept alone in a new place that he does not encounter before, therefore the feeling of isolation is so prominent in the previous examples.

Finally, the last category of this tool is '*Social Deixis*' which is used in the following examples:

- **The board**, in imitation of so wise and salutary an example, took counsel together on the expediency of shipping off **Oliver Twist**, ...
- thing that could possibly be done with **him**: the probability being, that **the skipper** would flog **him** to death, ...
- very favourite and common recreations among **gentleman** of that class...
- Now, although **it** was very natural that **the board**, of all people in the world, should feel in a great state...

The previous examples show that Dickens uses '*Address Forms*' in most of the above examples (1-4) including using first name and nick names like 'beadle'. While, '*Social Status*' is used only once in example (3). Dickens also relies on using '*Personal Pronoun's*' specially third person pronouns and objective pronoun. The use of the pronoun helps Dickens in the description of *Child Maltreatment* since pronoun helps Dickens in showing how Oliver mistreated by the Beadle and the Monks of the parish. *Representing Action, event, and State*, is used to highlight the

ideologies of '*Ignorance*' and '*Deprivation*' that Oliver experiences due to the Parish negative treatment. Therefore, the concept of *Child Maltreatment* is so obvious in the previous examples due to the use of this tool in figuring out the implicit ideologies.

Extract (7)

'Work'us,' said Noah, 'how's your mother?' 'She's dead,' replied Oliver; 'don't you say anything about her to me!' Oliver's colour rose as he said this; he breathed quickly; and there was a curious working of the mouth and nostrils, which Mr. Claypole thought must be the immediate precursor of a violent fit of crying. Under this impression he returned to the charge. 'What did she die of, Work'us?' said Noah. 'Of a broken heart, some of our old nurses told me,' replied Oliver: more as if he were talking to himself, than answering Noah. 'I think I know what it must be to die of that!' 'Tol de rol lol lol, right fol lairy, Work'us,' said Noah, as a tear rolled down Oliver's cheek. 'What's set you a snivelling now?' 'Not YOU,' replied Oliver, sharply. 'There; that's enough. Don't say anything more to me about her; you'd better not!'

A minute ago, the boy had looked the quiet child, mild, dejected creature that harsh treatment had made him. But his spirit was roused at last; the cruel insult to his dead mother had set his blood on fire. His breast heaved; his attitude was erect; his eye bright and vivid; his whole person changed, as he stood glaring over the cowardly tormentor who now lay crouching at his feet; and defied him with an energy he had never known before.

'Oh! Charlotte, what a mercy we have not all been murdered in our beds!' 'Ah! mercy indeed, ma'am,' was the reply. I only hope this'll teach master not to have any more of these dreadful creatures, that are born to be murderers and robbers from their very cradle. Poor Noah! He was all but killed, ma'am, when I come in.' 'Poor fellow!' said Mrs. Sowerberry: looking piteously on the charity-boy. (Dickens, 1839, P. 150)

Dickens in this extract moves to another level in his description about Oliver's life. After moving to work with his new master, Oliver is kept alone in the shop and his master leaves to the town. Later that day a boy called 'Noah' starts to mocking Oliver as being a workhouse child. Noah starts mocking Oliver by accusing Oliver's mother in doing bad things. Oliver threatens Noah not to talk about his mother any more but Noah does not stop. Dickens description of Oliver is changed this time, Oliver get so angry that his face turned to another color and Dickens shows that Oliver is turning to another person.

Noah calls for help because Oliver becomes so angry and tries to beat Noah, Charlotte, Noah's friend, rushes out to help Noah from Oliver. Despite the fact that Noah how starts to annoyed Oliver but the situation is completely turned against Oliver and they consider Oliver to be guilty. Later on, Mrs. Sowerberry joins Charlotte and beats Oliver for his inconvenient behavior.

Dickens later describes Oliver as being another creature that is transformed due to the mistreatment by Noah and the incorrect judgement of the other about his case. Then Mrs. Sowerberry describes the situation as they are lucky that Oliver did not murder Noah. Then she describes Oliver as being a dreadful creature that her husband should not bring such creature to the home.

1. Naming and Describing

This critical stylistic tool is sub-divided into three divisions; Choice of Nouns, Noun Modification, and Nominalization. The following examples show the '***Choice of Nouns***':

- 'Work'us,' said Noah, 'how's your mother? ...
- ..., which **Mr. Claypole** thought must be the immediate precursor of a violent fit of crying.
- . I only hope this'll teach master not to have any more of **these dreadful creatures...**
- that are born to be **murderers and robbers from their very cradle...**
- ' '**Poor fellow!**' said Mrs. Sowerberry: looking piteously on **the charity-boy**.

In the previous examples Dickens makes an implicit comparison between workhouse boy 'Oliver' and charity boy 'Noah'. Dickens shows how people look and tread the workhouse boy; Oliver is always looked at as being inferior than other people simply because of the parish' authority that establishes such attitude toward the workhouse children. Dickens uses '***Choice of Nouns***' to show how Oliver turns to be powerless and dejected creature after Noah's mistreatment with Oliver. Later

Dickens shows the people who surround Oliver as being tormentor ‘*the cowardly tormentor*’ because they show their brevity over Oliver who is powerless and aimless. Then Dickens reveals how Charlotte and Mrs. Sowerberry accuse Oliver without any evidence as being a ‘*murderer and robbers*. Dickens is so talented in his descriptions because he often associates Oliver with ameliorative connotations, while Oliver’s opponents are described with pejorative connotation due to their mistreatment with Oliver. Therefore, ***Child Maltreatment***, emotional and physical Maltreatment are so prominent by applying this tool of analysis.

As for ‘***Noun Modification***’ the next examples present this tool:

- as a **tear rolled down Oliver's cheek**.
- A minute ago, **the boy had looked the quiet child, mild, dejected creature** that harsh treatment had made him.
- His **breast heaved**; his **attitude was erect**; his **eye bright and vivid**; his whole person changed
- he stood **glaring over the cowardly tormentor** who now lay **crouching at his feet**
- . I only hope this'll teach master not to have any more of **these dreadful creatures...**
- ' **'Poor fellow!**' said Mrs. Sowerberry: looking piteously on **the charity-boy**.

Dickens in the previous examples uses ‘***Noun Modification***’. This tool has a vivid importance in showing the text producer’s viewpoints and ideologies. In fact, Dickens in the previous examples makes it so clear that Oliver mistreatment turned him from an innocent child to another dreadful creature, this shows the importance of protecting children from such acts. The previous examples (6-11) are full of noun modifications that are used to describe Oliver state after having mocked by Noah. Oliver was shown by Dickens as turning his color, breathed quickly, turn to another person only because other mocking his mother. Example (9) summarizes the whole situation because Dickens describes Oliver as stood glaring over the other ‘crowdedly terminator’ (Noah, Charelotte, and Mrs. Sowerberry), this description

reveals how they tortured Oliver not only physically by beating him but also emotionally through the deep inside.

This tool highlights an important ideology that is so close to the ***Child Maltreatment*** and it is resulted from the mistreatment that Oliver undergoes. This ideology is '***Bullying***' which is so common in our modern life, due to the less of well education. Oliver's tortured extended the physical one to the emotional '***Bullying***' which affects last for long time.

2. Representing Action, event, and State

This critical stylistic tool is after the choice of the lexical verb elements. This tool is sub-divided into four verb processes; MAP, Verbalization Process, MCP, and Relational Process. The following example represent the process '***MAP***':

- But his spirit **was roused** at last; the cruel insult to his dead mother **had set** his blood on fire. **MAE-MAE**
- as a tear **rolled** down Oliver's cheek. 'What's set you a snivelling now?' **MAE**
- I only hope this'll **teach** master not to have any more of these dreadful creatures. **MAE**
- and **defied** him with an energy he had never known before. **MAI**
- Poor Noah! He was all but **killed**, ma'am, when I **come** in. **MAI**

MAPs are existed in the previous examples. In examples (1-3), Dickens uses '***MAE***', this verb category is sued to show that the doer of the action is inanimate objects. Therefore, Dickens uses this verb category to show the mistreatment that Oliver undergoes. As well as to describe Oliver's state after being mistreated by the harsh people. In examples (4 and5) Dickens adopts a verb category calls '***MAI***' which is used to show that the actions are done intentionally by the doer of the action.

Verbalization Process, is a verb category which is used to describe any action by using language. This verb category includes a sayer and goal. The coming examples show this verb category:

- 'Work'us,' **said Noah**, 'how's your mother? (VP)
- 'She's dead,' **replied** Oliver (VP)
- '**don't you say** anything about her to me!' (VP)
- some of our old nurses **told** me,' **replied** Oliver. VP-VP

Examples (6-9) represent '***Verbalization Process***', Dickens uses this verb category extensively in the previous extract to demonstrate through the characters the mistreatment that Oliver suffers. Dickens descriptions include not only physical Maltreatment about Oliver but also emotional Maltreatment.

- A minute ago, the boy had **looked** the quiet child, mild, dejected creature that harsh treatment...
Mental Perception
- '**I think I know** what it must be to die of that! Mental Cognition- Mental cognition
- ; he **breathed** quickly; and there was a curious working of the mouth and nostrils, (CP/Mental reaction).

MCP is the last verb category that is used by Dickens in the previous extract. This verb category is so important in revealing the emotion and the sensation of the characters. Examples (10-12) show that Dickens uses this verb category to express his negative feeling about the social behavior toward the workhouse child. This negative feeling and emotions are expressed clearly by using this verb category. The ideological significance of this tool is used to figure out the ideology of '***Bullying***' and the '***Social Discrimination***'.

3. Negation

This CS tool is used by Jeffries to unplant the hidden ideology, since negation is used to strike fear in the heart of the audience. The following examples show the use of Negation:

- ; '**don't** you say anything about her to me!'
- **Don't** say anything more to me about her.

- ; you'd **better not!**'.
- ' **'Not YOU,**' replied Oliver, sharply.
- , what a mercy we **have not all** been murdered in our beds'.
- I only hope this'll teach **master not to have** any more of these dreadful creatures.

Examples (1 - 3) adopt a type of negation called '**Dummy Auxiliary Negation**', whereas example (4) follows '**Pronoun Negation**'. While, examples (5 and 6) adopt a type of negation called '**Auxiliary Negation**'. Dickens makes use of negation to highlight **Child Maltreatment**, negation in the previous examples is used to show how Oliver suffers not only physically but also emotionally by the people around him. Oliver is the victim of the **Child Physical** and **Emotional Maltreatment**. An important ideology that is highlighted through the use of this tool is '**Bullying**'.

4. Representing Other's Speech and Thought

This tool is concerned with the ideological significance of speech and thought. It is based on the view that language has the power to present faithfully other's speech and thought. The next examples show the use of this tool:

- 'Work'us,' **said Noah**, 'how's your mother?
- '**She's** dead,' **replied** Oliver.
- 'What did she die of, Work'us?' **said Noah**.
- some of our old nurses **told** me,' **replied** Oliver.
- . 'There; that's enough. **Don't say** anything more to me about her.
- '**don't you say** anything about her to me!'

Dickens in the previous examples (1-4) expresses other's speech by using '**DS**' category. This speech category is regarded as the norm in speech scale since it expresses directly the speech of the character. Therefore, by doing so Dickens attracts the readers' attention more and make them feel confident about the character's speech. Another speech category is used by Dickens in examples (5 and

6) which is '*NRS*', this speech category is consider less faithful to the character's speech than the DS category. '*Representing Other's Speech and Thought*' is sued to show how Oliver defends himself against Noah and other whom try to mock and bullying him. Thus, *Child Maltreatment* is exemplified by the ideologies of '*Bullying*', and '*Social Injustice*'.

5. Representing Time, Space, and Society

This too is closely related to the deictic system and it is sub-divided into three categories; Temporal, Special, and Social deixis. The following examples represent the '*Temporal Deixis*':

- 'don't you say anything about her to me!
- . 'I think I know what it must be to die of that!
- ' Oliver's colour rose as he said this; he **breathed** quickly;
- 'What **did** she die of, Work'us?' **said** Noah. 'Of a broken heart, some of our old nurses **told** me,' **replied** Oliver.
- as a tear **rolled** down Oliver's cheek.

In the previous examples (1and2), Dickens uses present tense, whereas in examples (3-5) he uses past tense in its different forms. '*Time Shifting*' is an important ideological technique that help text producer to attract readers' attention toward particular point. In the previous examples Dickens uses this technique to highlight the *Child Maltreatment* by showing *Child Physical* and *Emotional Maltreatment* that Oliver suffers from.

As for '*Spatial Deixis*' the next examples show the use of this tool:

- and **there was a curious working** of the mouth and nostrils.
- **Under this** impression he returned to the charge.
- as a tear **rolled down Oliver's** cheek.

- as he stood glaring **over the cowardly** tormentor who now **lay crouching at his feet**; and defied him with an energy.
- Poor Noah! He was all but killed, ma'am, when **I come in.** 'Poor fellow.

The previous examples show the use of '*Spatial Deixis*'. Dickens makes use of the places around Oliver to reveal the mistreatment that Oliver undergoes as shown in examples (6-10). Dickens describes the scene when the cowardly tormentor surrounded Oliver and sit down on his feet, this act shows clearly the concept of *Child Physical Maltreatment* that Oliver suffers.

The last category of this tool is '*Social Deixis*' which is presented by the next examples:

- '**Work'us,**' said **Noah**, 'how's your mother?
- A minute ago, **the boy** had looked the quiet **child**, mild, dejected creature that harsh
- I only hope this'll teach **master** not to have any more of **these dreadful creatures.**
- 'don't **you** say anything about **her** to **me!**
- some of **our** old nurses told **me,**' replied Oliver: more as if **he** were talking to **himself.**

The previous examples represent the use of *Social Deixis*. Dickens uses '*Address Forms*' in examples (11-13), to describe how other characters are mistreated Oliver. The use of nicknames plays an important role in Dickens' description, for example Noah describes Oliver as being '*Workhouse boy*' as if it is a negative indication for something bad. Another character describes Oliver negatively as being '*dreadful creature*'. Therefore, '*Address Forms*' in examples (11-13) are used to highlight *Child Emotional Maltreatment*. The use of '*Personal Pronoun*' has its importance in shaping characters' description about Oliver. Dickens uses personal pronouns (examples 13-15) which is used to indicate inanimate to show how other people look toward Oliver. This tool highlights ideologies related to '*Bullying*' and '*Social Injustice*'.

Extract (8)

Oliver's clothes had been torn in the beating he had received; his face was bruised and scratched; and his hair scattered over his forehead. The angry flush had not disappeared, however; and when he was pulled out of his prison, he scowled boldly on Noah, and looked quite undismayed.

'Now, you are a nice young fellow, ain't you?' said Sowerberry; giving Oliver a shake, and a box on the ear. 'He called my mother names,' replied Oliver. 'Well, and what if he did, you little ungrateful wretch?' said Mrs. Sowerberry. 'She deserved what he said, and worse.' 'She didn't' said Oliver. 'She did,' said Mrs. Sowerberry. 'It's a lie!' said Oliver. Mrs. Sowerberry burst into a flood of tears. This flood of tears left Mr. Sowerberry no alternative. If he had hesitated for one instant to punish Oliver most severely,

It was not until he was left alone in the silence and stillness of the gloomy workshop of the undertaker, that Oliver gave way to the feelings which the day's treatment may be supposed likely to have awakened in a mere child. He had listened to their taunts with a look of contempt; he had borne the lash without a cry.

He felt cold and stiff, when he got up next morning, and so hungry that he was obliged to exchange the penny for a small loaf, in the very first village through which he passed. He had walked no more than twelve miles, when night closed in again. His feet were sore, and his legs so weak that they trembled beneath him. Another night passed in the bleak damp air, made him worse; when he set forward on his journey next morning he could hardly crawl along. (Dickens, 1839, P. 260).

Dickens describes Oliver's appearance after Oliver gets the unjust banishment, Oliver's clothes look turn into pieces, his face still roses, and his hair speared over his forehead. Oliver's anger still kept inside, even when he brought out of his prison, he gives Noah a leer. After all of the punishment and beatings that Oliver was received, comes the role of Mr. Sowerberry to punish Oliver. Dickens wants the reader to taste the social injustice that Oliver experiences, simply because he is a workhouse child and no one will ask or care about him.

Dickens describes how Oliver kept alone after receiving a great amount of beating and harsh words from the crowd. Oliver is left in the workshop tasted the silence and the stillness alone in the gloomy workshop. Oliver puts the day's punishment aside and listens to their taunts with look of contempt. Dickens shows how Oliver decides to react against the mistreatment he gets, therefore Oliver decides to leave to London.

In the road and after walking for days, he feels tired, hungry, his feet were sore, and his legs were so weak.

1. Naming and Describing

Jeffries (2010) designs this tool to figure out text's ideology. This tool is concerned with the writer's choices of words that suit his/her purpose. The following examples show this tool:

- **Oliver's clothes had been torn** in the beating he had received.
- **his face was bruised and scratched**; and **his hair scattered over his forehead...**
- **you little ungrateful wretch?**' said Mrs. Sowerberry.
- he was left alone **in the silence** and **stillness** of **the gloomy workshop** of the undertaker.

Dickens Names and Describes the events and the characters in a very interesting way. Example (1) expresses **Child Physical Maltreatment** by showing how Oliver's clothes were turned into pieces after the they beat him. Additionally, example (2) reveals the description of Oliver and how he looks after the physical Maltreatment that he had received. Dickens in examples (3 and 4) show how Mr. Soerberry mistreated Oliver, this time emotional Maltreatment is used by mocking Oliver character by calling him '**ungrateful wretch**'. Obviously, this tool highlights the ideology of '**Bullying**', through physical and emotional Maltreatment.

2. Representing Action, Event and State

This CS tool is shown in the coming examples:

- Oliver's clothes had been **torn** in the beating... **MAI**
- his face was **bruised** and **scratched**... **MAI**
- It was not until he was **left** alone in the silence and stillness ... **MAI**
- The angry flush had not **disappeared**... **MAE**
- 'Now, you are a nice young fellow, ain't you?' **said** Sowerberry. **VP**

- 'He **called** my mother names,' **replied** Oliver. **VP**

‘**MAP**’ is a verb category that is occurred in the previous examples (1-3). The type of meaning that is covered by the previous examples is called ‘**MAI**’ which is used to express the certainty of something said. Another sub-type of this category is ‘**MAE**’ which is sued in example (4), this verb category shows that the doer of the action is inanimate character. Dickens in examples (5 and 6) uses verb category calls ‘**Verbalization process**’. This verb category is sued the language to describe any action by human character. This tool shows clearly **Child Maltreatment** by providing evidence about **Physical** and **Emotional Maltreatment**.

3. Negation

Negation is another effective tool of CS that is used to unplanted the hidden ideologies. Negation finds in the following examples:

- 'Now, you are a nice young fellow, **ain't you?**' said Sowerberry.
- It was **not until** he was left alone in the silence and stillness
- 'She **didn't**' said Oliver’.
- This flood of tears left Mr. Sowerberry **no** alternative.

In the previous examples Dickens uses negation to attract the reader’s attention toward particular point related to the child maltreatment. Dickens in examples (1 and 2) uses what is called ‘**Auxiliary Negation**’. While, in example (3), he uses ‘**Dummy Negation**’, whereas in example (4) ‘**Adjectival Negation**’ is adopted. The importance of this tool lies in striking fear in the heart of the readers. Furthermore, this tool is used to construct a situation that is opposite to the confirmed one. Therefore, the ideology of ‘**Bullying**’ is so prominent in the previous examples due to the use of this tool.

4. Representing Other's Speech and Thought

This tool has ideological importance of showing the speech and thought of the characters. The next examples show the use of this type:

- 'Now, you are a nice young fellow, ain't you?' said Sowerberry.
- 'He called my mother names,' replied Oliver.
- 'Well, and what if he did, you little ungrateful wretch?' said Mrs. Sowerberry.
- 'She didn't' said Oliver.
- 'She did,' said Mrs. Sowerberry. 'It's a lie!' said Oliver.

In the light of the previous examples (1-5), Dickens uses only 'DS' in revealing the character's speech. This speech category is regarded as the norm in revealing the speech of the character, because it is regarded as the norm. This category is so important because it is so close to the faithfulness scale. Adopting this speech category, Dickens breaks the boundary between him and the reader and this will help him to pass his ideologies easily to the readers.

5. Representing Time, Space, and Society

This tool is based on the 'Deixis System' with its three divisions; Temporal, Spatial, and Social deixis. The following examples show the use of *Temporal Deixis*:

- Oliver's **clothes had been torn** in the beating he **had received**...
- **He had listened** to their taunts with a look of contempt...
- **He had walked no more** than twelve miles...
- **...when night closed** in again.
- Another **night** passed in the bleak damp air, made him worse

The previous examples show clearly that Dickens uses past tense in all of the previous examples. Besides, Dickens adopts time adverb that also indicates past

tense as in examples (4 and 5). Time envelop plays an important role in shaping the author's ideologies. In the previous example time envelop shows how Oliver suffers from the '***Loneliness***' when the dark, cold night closed again.

As for '***Spatial Deixis***', this type of deixis is found in the next examples:

- ... left alone in the silence and stillness **in the gloomy workshop** of the undertaker,
- . he was obliged to exchange the penny for a small loaf, **in the very first village** through which he passed.

Spatial deixis is used by Dickens to enhance the Child Maltreatment. In the previous examples (6 and 7), Dickens shows how Oliver suffers emotionally when he is left alone in the gloomy dark workshop. In the next example Dickens shows physical Maltreatment to express Oliver's *hunger* and *needs*.

Regarding the 'Social Deixis', the coming examples show the use of this type:

- **Oliver's** clothes had been torn in the beating **he** had received; **his** face was bruised and scratched; and **his** hair scattered over **his forehead**.
- The angry flush had not disappeared, however; and **when he** was pulled out **of his** prison, **he** scowled boldly on **Noah**,
- 'Now, **you** are a nice young fellow, ain't **you**?' said **Sowerberry**; giving **Oliver** a shake, and a box on the ear. '**He** called **my** mother names,' **replied Oliver**.
- **He** felt cold and stiff, when **he** got up next morning, and so hungry that **he** was obliged to exchange the penny for a small loaf, in the very first village through which **he** passed.

Dickens in the previous examples uses '***Personal Pronoun***' to represent the social deixis as in example (9-11). Dickens also uses '***Address Forms***' like, first names. Following such technique of social deixis, Dickens is able to pass easily ideologies associate with ***Child Maltreatment*** like ***Child Physical*** and ***Emotional***

Maltreatment. Therefore, this tool is used to figure out ideologies like, ‘**Social Injustice**’, ‘**Needs**’, and ‘**Loneliness**’ as well.

Extract (9)

Weak, and thin, and pallid, Oliver awoke at last from what seemed to have been a long and troubled dream. Feebly raising himself in the bed, with his head resting on his trembling arm, he looked anxiously around. Poor Oliver unwillingly complied. Master Bates rolling up the new clothes under his arm, departed from the room, leaving Oliver in the dark, and locking the door behind him. Little Oliver's blood ran cold, as he listened to the Jew's words, and imperfectly comprehended the dark threats conveyed in them.

'Well,' said the robber, grasping Oliver's wrist, and putting the barrel so close to his temple that they touched; at which moment the boy could not repress a start; 'if you speak a word when you're out o' doors with me, except when I speak to you, that loading will be in your head without notice. So, if you DO make up your mind to speak without leave, say your prayers first. (Dickens, 1839, P. 358).

After arrested by the police, Oliver was taken to the resident of the bookshop's owner. There Oliver gets the necessary care and his health starts to recover gradually. Oliver takes minutes thinking, that if his mother were alive she would take care of him. Dickens describes Oliver in this situation as being weak, thin, and unable to move his body because of his disease. After that Oliver was taken by the gang again. He was forced by Mr. Bates to rejoin them again and threatening Oliver after beating him severely.

Dickens shows how Oliver suffers from physical Maltreatment due to the harsh treatment of the gang' members. One of the robbers fills the gun with powder and put it near Oliver's neck. Oliver's face turns to blood and he assures the gang's member he will follow them everywhere and will never leave them.

1. Naming and Describing

This tool is found in the next examples:

- what seemed to have been a **long and troubled dream**.
- and imperfectly comprehended **the dark threats** conveyed in them...

- **Weak, and thin, and pallid, Oliver awoke** at last.
- **Poor Oliver** unwillingly complied. Master Bates rolling **up the new clothes under his** arm...
- **Little Oliver's blood ran cold**, as he listened to the Jew's words...

Dickens in the previous examples (1 and 2) uses '**Noun Choice**' to show the troubles that Oliver undergoes. Dickens describes the mistreatment that Oliver suffers from as being 'long and troubled dream' and 'dark threat', Dickens tries to show the reader that this mistreatment will never last forever and it will end. Another naming and describing's technique is '**Noun Modification**', which is used to show the assertion of any clause. In the previous examples (3-5), Dickens uses noun modification to describe Oliver's suffering as being 'weak, thin, cold, and being alone'. **Child Maltreatment**, child physical and emotional Maltreatment are so obvious in the previous examples.

2. Representing Action, Event, and State

This critical stylistic tool is presented in the following examples:

- Weak, and thin, and pallid, Oliver **awoke** at last from MAS
- Poor Oliver unwillingly **complied**. Master Bates **rolling up** the new clothes under his arm, **departed** from the room, **leaving** Oliver in the dark, and **locking** the door behind him. **MAI**
- as he **listened** to the Jew's words, and imperfectly **comprehended** the dark threats conveyed in them. **MAI**
- 'Well,' said the robber, **grasping** Oliver's wrist, and **putting** the barrel so close to his temple... **MAI**
- what **seemed** to have been a long and troubled dream. CP/Pereption

Dickens in example (1) uses a verb category calls '**MAS**', which is used to show that the action is unintentionally done by the speaker. Dickens uses this category to show that Oliver was mistreated by the people around him, that he felt asleep for a long time unconsciously. Another verb category that is adopted by Dickens (in examples 2-4) '**MAI**', which is used to show that the action is done by the speaker intentionally and consciously. Dicken uses this category to express his certainty about the

mistreatment that Oliver undergoes. The last category used by Dickens in example (5) is '***Mental Perception Process***', which is used to indicate Oliver's wishes that all these troubles turn to be just a long and bad dream. This tool highlights the ideologies of '***Suffering***' and '***Isolation***' that Oliver suffers from.

3. Implying and Assuming

Implying and assuming is another CS tool that is found in the next examples:

- ... leaving Oliver in **the dark**, and locking the door behind him.
- Little Oliver's blood ran cold, as he listened to the Jew's words, and imperfectly comprehended **the dark threats** conveyed in them.

Dickens uses this tool to form certain assumption (presupposition) and to make ideologies clear. Presupposition is the result of the definite noun phrase. In the previous example (1) Dickens adopts presupposition 'the dark' to highlight Oliver's isolation and loneliness because Oliver always left alone. While, in example (2), Dickens uses another presupposition which is 'the dark threats' to show that Oliver does not suffer physically but also emotionally. ***Child Maltreatment*** appears clearly through the use of this tool to show the reader to what extent Oliver tortures in his life.

4. Prioritizing

This critical stylistic tool is so important in figuring out the hidden ideologies. The following example shows the use of this tool:

- **Weak, and thin, and pallid, Oliver** awoke at last from what seemed to have been a long and troubled dream.

This example demonstrates obviously the mistreatment that Oliver undergoes. Dickens instead of starting his sentence with the subject (Oliver), he starts his sentence with showing Oliver's characters, Dickens describes Oliver body as being

weak, thin, pall, and unable to move from the bed. These characters show the negative treatment that Oliver experienced. *Child Maltreat* and *physical Maltreatment* appear clearly in this tool.

5. Representing Action, Event and State

This tool is related to the ‘*Deixis System*’, and it sub-divided into three categories. The first category is ‘*Temporal Deixis*’, or ‘*Time Envelop*’ which can be found in the coming examples:

- Weak, and thin, and pallid, **Oliver awoke at last** from what **seemed** to have been a long and troubled dream.
- he **looked** anxiously around.
- Master Bates **rolling up** the new clothes under his arm.
- 'if you **speak** a word when you're out o' doors with me, **except** when I **speak** to you, that loading **will be** in your head without notice.

Dickens in the previous examples (1 and 2) adopts past tense. While, in examples (3 and 4) Dickens uses present and future tense. *Time Shifting* plays a crucial role in shaping the writer's ideologies and viewpoints, besides this technique helps the writer to attract the reader's attention and consciousness by changing the tenses.

As for the second category of this tool, which is ‘*Spatial Deixis*’ or ‘*Place Envelop*’, the next examples show this category:

- . Feebly raising himself **in the bed**, with his head **resting on his trembling arm**, ...
- Master Bates rolling up the new **clothes under his arm**, **departed from the room**, **leaving Oliver in the dark**, and locking the door behind him...

In the previous examples (5 and 6), Dickens shows clearly *Child Maltreatment* that Oliver experienced in his life due to the mistreatment that Oliver had received.

The third category of this tool is '***Social Deixis***', the coming examples show this category:

- Feebly raising **himself** in the bed, with **his** head resting on **his** trembling arm, **he** looked anxiously around.
- Poor **Oliver** unwillingly complied. **Master Bates** rolling up the new clothes under **his** arm, departed from the room, leaving **Oliver** in the dark, and locking the door behind **him**.
- 'if **you** speak a word when **you**'re out o' doors with me, except when I speak to **you**, that loading will be in **your** head without notice.

The majority of the '***Social Deixis***' which are used by Dickens are '***Personal Pronoun***' as shown in the above examples. '***Address Forms***', is another technique used by Dickens to show social deixis. Additionally, social deixis is used to express the proximal relation between the writer and the reader, therefore, Dickens achieves this goal through using social deixis. The ideological significance of this tool lies in figuring out ***Child Maltreatment*** through the ideologies of '***Suffering***' and '***Isolation***'.

Extract (10)

Oliver: who was completely stupified by the unwonted exercise, and the air, and the drink which had been forced upon him: put his hand mechanically into that which Sikes extended for the purpose.

And now, for the first time, Oliver, well-nigh mad with grief and terror, saw that housebreaking and robbery, if not murder, were the objects of the expedition...A mist came before his eyes; the cold sweat stood upon his ashy face; his limbs failed him; and he sank upon his knees. 'Get up!' murmured Sikes, trembling with rage, and drawing the pistol from his pocket; 'Get up, or I'll strew your brains upon the grass. "Oh! for God's sake let me go!" cried Oliver; 'let me run away and die in the fields. I will never come near London; never, never! Oh! pray have mercy on me, and do not make me steal.

There lay a mere child: worn with pain and exhaustion, and sunk into a deep sleep. His wounded arm, bound and splintered up, was crossed upon his breast; his head reclined upon the other arm, which was half hidden by his long hair, as it streamed over the pillow. The younger lady gathered Oliver's hair from his face. As she stooped over him, her tears fell upon his forehead. The boy stirred, and smiled in his sleep, as though these marks of pity and compassion had awakened some pleasant dream of a love and affection he had never known. (Dickens, 1839, P.517).

Dickens describes Oliver's condition after he is forced to rejoin the gang again. The gang forced Oliver to do every bad thing and he was obliged to obey otherwise they will kill him. In their new mission, the gang members threaten Oliver if he shouts or makes any noise, they will shoot him. Having no idea about the members' work, Oliver realizes later the work which is to rob the houses. Oliver then prays them to have mercy upon him and let him go and he will never come back again to London.

Later on, Oliver gets wounded and falls down after that the gang left and leaving Oliver alone in the front door of the house. The servants of the house find Oliver lay on the ground and carry him inside the house. There is a young Lady inside the house, she feels pity and pain when she finds Oliver in these conditions. The Lady's reaction toward Oliver's condition, makes Oliver feel as if he was in a nice dream that he wishes to last forever.

1. Naming and Describing

This critical stylistic tool can be found in the following examples:

- And now, for the first time, **Oliver, well-nigh mad with grief and terror...**
- **A mist came before his eyes; the cold sweat stood upon his ashy face; his limbs failed him; ...**
- There lay a **mere child**: worn with pain and exhaustion, and **sunk into a deep sleep. His wounded arm, bound and splintered up, ...**
- As she stooped over him, **her tears fell upon his forehead...**

Dickens in this extract uses '**Noun Modification**', to show Oliver's conditions. Dickens shows, (in example 1), that this is the first time Oliver faces such a night with grief and terror because he discovers the real job of the members. Dickens in example (2) shows Oliver's suffering, he describes Oliver's sweat as being cold. In spite of the weather, Oliver's face is described as being ashy and his feet failed him due to the horror of the situation. Then Dickens in example (3) shows Oliver's wounded and how Oliver experienced physical maltreatment due to the mistreatment. Whereas example (4) shows how the young Lady feels pity about

Oliver and her tears fell down on Oliver forehead. Thus, this tool is figured out the ideology of *Child maltreatment* and other related ideologies like ‘*Neglect*’ and ‘*Bullying*’.

2. Representing Action, Event, and State

This tool is related to the lexical verb element in the text. The next examples show the use of this tool:

- A mist **came** before his eyes; the cold sweat **stood** upon his ashy face, MAI
- The boy **stirred**, and **smiled** in his sleep, MAI
- his limbs **failed** him; and he **sank** upon his knees. MAS
- as though these marks of pity and compassion had **awakened** some pleasant dream of a love and affection he had never **known**. Cognition

Dickens uses a verb category which is called ‘*MAI*’, this verb category is used to show that the action is intended by the subject. As shown in examples (1 and 2). Therefore, Dickens describes his assurance of the *mistreatment* that Oliver is experienced. Another verb category which is used by Dickens is ‘*MAS*’ as in example (3). This verb category is used to show that the action is done unintentionally by the subject. Dickens uses this verb category to show that all of the actions done by Oliver are unintentionally done because the gang’s member force Oliver to do this bad action. Finally, Dickens uses ‘*Metal Perception Process*’ which is used in example (4). This verb category is used to express the negative feeling that Oliver experienced in his life. *Child Maltreatment* becomes so prominent due to the use of this tool; besides it helps to discover other related ideologies ‘*Deprivation*’ and ‘*Suffering*’.

3. Negation

Negation is another tool that is set by Jeffries to figure out the hidden ideologies in the text. The coming examples show the sue of this type:

- I will **never** come near London; **never, never!**
- ... saw that housebreaking and robbery, if **not** murder, were the objects of the expedition.
- Oliver: who was completely stupified by the **unwonted** exercise...
- Oh! pray have mercy on me, and **do not** make me steal.

Dickens in example (1and2) uses '*Semantically Negated Item*', this tool helps Dickens to describe how Oliver is derived from his right to express himself because he was forced to do thing. In example (3), Dickens uses '*Morphological Negation*', this tool is sued to express that Oliver does thing unintentionally. Finally, in example (4) '*Dummy Auxiliary*' is used to express Oliver astonishing about the houses' robbery. Because he does not think that one day he will be a robber, this situation highlights to the reader how a noble person Oliver was, since he refuses to participate in such bad work. Thus, this tool highlights Child Maltreatment by figuring out related ideologies like '*Neglect*' and '*Bullying*'.

4. Hypothesizing

This critical stylistic tool is based on the '*Modality System*', the following examples show this tool:

- 'Get up, or I'll strew your brains upon the grass. "Oh! for God's sake let me go!" cried Oliver.
- **I will** never come near London; never, never! Oh! pray have mercy on me

Dickens in the previous examples uses modal category call '*Likelihood category*', this category is sued to express certainty. The meaning conveyed in this category is '*Epistemic meaning*'. This verb category used in the previous example to express

Oliver's Maltreatment and how he suffers from the gang's members, Oliver prays them to let him go and not participating in the robbery. This tool is used to highlight the ideology of '***Suffering***' and '***Purification***' from committing bad deeds.

5. Representing Time, Space, and Society

Jeffries (2010) sets this tool to discover the hidden ideologies through using deictic system. Deixis falls into three categories. The first category is '***Temporal Deixis***', which is also called time envelop. The next examples show this category:

- A mist **came** before his eyes; the cold sweat **stood** upon his ashy face; ...
- his limbs **failed** him; and he **sank** upon his knees.
- The boy **stirred**, and **smiled** in his sleep, as though these marks of pity and compassion had **awakened** some pleasant dream of a love and affection he had never **known**.
- There lay a mere child: **worn** with pain and exhaustion, and **sunk** into a deep sleep.
- I'll **strew** your brains upon the grass.
- . I **will** never come near London; never, never! Oh! pray have mercy on me...

The previous examples show that Dickens uses past tense in examples (1-4) and he uses future tense in examples (4 and 5). ***Time shifting*** play an important role in affecting the reader/hearer and directing them toward the intended ideology. Therefore, in the previous examples Dickens uses this technique to show the mistreatment that Oliver experienced in his life and to present ***Child Maltreatment*** and ***Child physical*** and ***emotional Maltreatment***.

The second category of this tool is '***Spatial Dexis***' or ***Place Envelop***. The following examples show the use of this category:

- 'Get up, or I'll strew your brains **upon the grass**.
- let me run away and die **in the fields**. I will never **come near London**; never, never.
- **There lay a mere child**: worn with pain and exhaustion, and sunk into a deep sleep.

Spatial deixis uses in the previous examples to show how Oliver falls upon the ground with his injuries. Dickens uses place envelope to express the mistreatment that Oliver experienced. In the previous examples Dickens expresses Oliver suffering by showing place evidences about that. The act of ‘*Oliver is laying in the ground*’ is described by dickens as being ‘*a mere child laying on the ground*’ and this gives indication that no one cares about him and this is the reality. Simply because Oliver is left alone since the moment of his birth.

The third category of this tool is ‘**Social Deixis**’ which is founded in the next examples:

- **Oliver**: who was completely stupified by the unwonted exercise, and the air, and the drink which had been forced upon **him**: put **his** hand mechanically into that which **Sikes** extended for the purpose.
- A mist came before **his** eyes; the cold sweat stood upon **his** ashy face; **his** limbs failed **him**; and **he** sank upon **his** knees.
- The younger lady gathered **Oliver's** hair from **his** face. As **she** stooped over **him**, **her** tears fell upon **his** forehead. **The boy** stirred, and smiled in **his** sleep...

Social deixis is used in the previous examples. Dickens uses mostly ‘**Personal Pronoun**’ to express social deixis as in examples (10-12). Dickens also expresses social deixis by using ‘**Address Forms/First Name**’. Social deixis has an important ideological significance in showing the proximal relation between the writer and the reader as shown in examples (10 and 12). This tool is sued to highlights ideologies related to Child Maltreatment like; ‘**Suffering**’ and ‘**dehumanization**’ since Oliver is unable to do everything but he is forced to do things.

4.3 The Quantitative Analysis of Charles Dickens’ Oliver Twist

This section is devoted to the quantitative analysis of Dickens’ Oliver Twist. All the tools that are used in the qualitative analyses is presented in tables via their

percentages and occurrences. Table (10) shows the total extracts and the tools that are used in the analysis. While, table (11) presents the total tools via their percentages and occurrences.

Table 10

Total Extracts and Their Tools of Analysis in Dickens' Oliver Twist

Tool	EX. 1	EX. 2	EX. 3	EX. 4	EX. 5	EX. 6	EX. 7	EX. 8	EX. 9	EX. 10	Total
Naming & Describing	4	8	7	6	7	14	17	7	5	6	81
Representing Action, Event, and State	3	7	11	11	13	14	20	6	5	4	94
Equating & Contrasting		1		1							2
Exemplifying & Enumerating		1									1
Prioritizing	1				1				1		3
Implying & Assuming	1	6	5	2	3	3			2		22
Negation	4	4	3		4	4	6	4		4	33
Hypothesizing	3	3	5			5				2	18
Representing Other's Speech and Thoughts			4				8	5			17
Representing Time, Space, and Society	15	21	27	15	23	19	29	11	9	12	181

Table (10) shows the overall extracts and the applied critical stylistic tool. Tracing these tools, the above table shows that critical stylistic tools occur in three different

groups. The first group which includes the majority of these tools, this group represents the tools that occur in medium occurrence. Whereas, the second group represent the tools that score the high occurrences. While, the third group shows the tools that score the lowest occurrences. The coming table (11) and figure (19) reveal more details about the tools individually, besides showing the occurrences and the percentages of each tool.

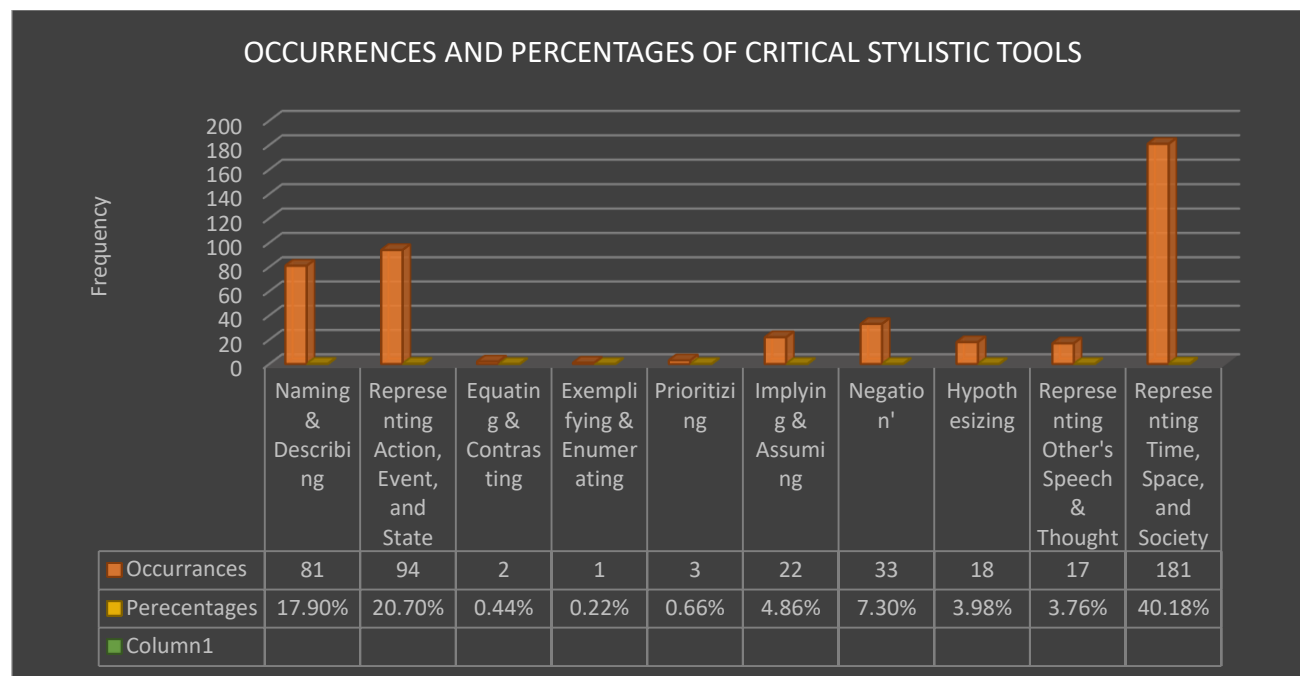
Table 11

Frequencies and Percentages of Critical Stylistic Tools in Dickens' Oliver Twist

No.	Tool's Title	Occurrences	percentages
1	Naming and Describing	81	17.90%
2	Representing Action, Event, and State	94	20.70%
3	Equating and Contrasting	2	0.44%
4	Exemplifying and Enumerating	1	0.22%
5	Prioritizing	3	0.66%
6	Implying and Assuming	22	4.86%
7	Negation	33	7.30%
8	Hypothesizing	18	3.98%
9	Representing Other's Speech and Thoughts	17	3.76%
10	Representing Time, Space, and Society	181	40.18%
	Total	452	100%

Figure 20

Occurrences and Percentages of Critical Stylistic Tools in Dickens' Oliver Twist



According to the above table (11), the tool of '**Representing Time, Space, and Society**' scores the highest frequencies among other CS tools. *Representing Time, Space, and Society* scores (181) occurrences with (40.18%) percentage. This tool scores the highest frequencies not haphazardly but for reasons. First, it is closely related to the '**deictic system**' which helps the text producer to influence directly the reader's point of views, therefore text producer can pass his ideology easily to the readers. Second, another reason for this high percentage is that the type of the data under the investigation. Novels are based mainly on narrating the events, therefore the text producer often needs to form the spatial, temporal, and social relations between the characters in order to influence the readers. Third, this tool helps Dickens to present clearly the ideology of **Child Maltreatment** in general and **Child Physical and Emotional Maltreatment** in particular.

Regarding the linguistic realization of this tool the following table (12) and figure (20) show the different linguistic realization of this tool.

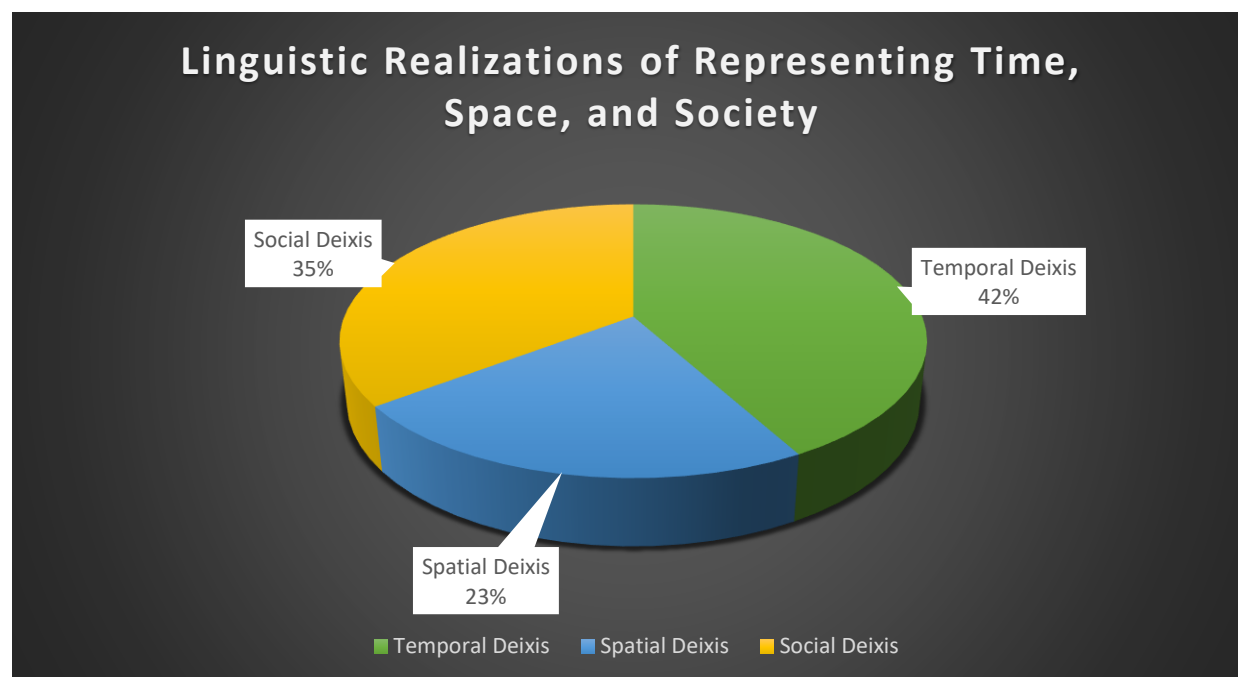
Table 12

The Linguistic Realizations of Representing Time, Space, and Society in Oliver Twist

Linguistic Realizations of Occurrences Percentages Representing Time, Space, and Society		
Temporal Deixis	76	42%
Spatial Deixis	41	23%
Social	64	35%
Total	181	100%

Figure 21

The Linguistic Realizations of Representing Time, Space, and Society in Oliver Twist



According to the above table the most frequent linguistic realization of Representing Time, Space, and Society is '**Temporal Deixis**' which scores (76) occurrences with (42%) percentages. Temporal deixis depends on **Time Shifting** in affecting and directing the reader's ideological viewpoints. While, Spatial Deixis scores (41) occurrences with (23%) percentages and 'Social Deixis' scores (64) occurrences with (35%) percentages.

Therefore, **Representing Time, Space, and Society** has an important ideological significance in shaping the ideology of Child Maltreatment and making this ideology prominent to the readers. This tool can ensure that a certain viewpoint may be regarded as a common sense by using cognitive based categories like temporal, spatial, and social envelopes. So that, the analysis shows that this tool is the first one

to reveal the ideology of *Child Maltreatment* and other related ideologies like ‘*Social Discrimination*’ and ‘*Dehumanization*’.

As for the second highest frequencies which is booked by the tool of ‘*Representing Action, Event and State*’ with (94) occurrences and (20.70%) percentage. This highest frequency is achieved due to several reasons. First, this tool is focused on the lexical verb element in the text, so that the nature of the text under the investigation (i.e., novels) gives opportunity for this tool to book this high rank. Second, *Representing Action, Event and State*, enhances Dickens effort in forming the ideology of *Child Maltreatment*, because verb elements have an important role in shaping the form of the mistreatments that Oliver undergoes. Third, *Child Physical and Emotional Maltreatment* can be prominent through the act of the characters, thus the verbal elements have an essential role in shaping the forms of these *Maltreatment* and other related ideologies as ‘*Suffering*’ and ‘*Deprivation*’. The coming table (13) and figure (21) present the linguistic realizations of this tool.

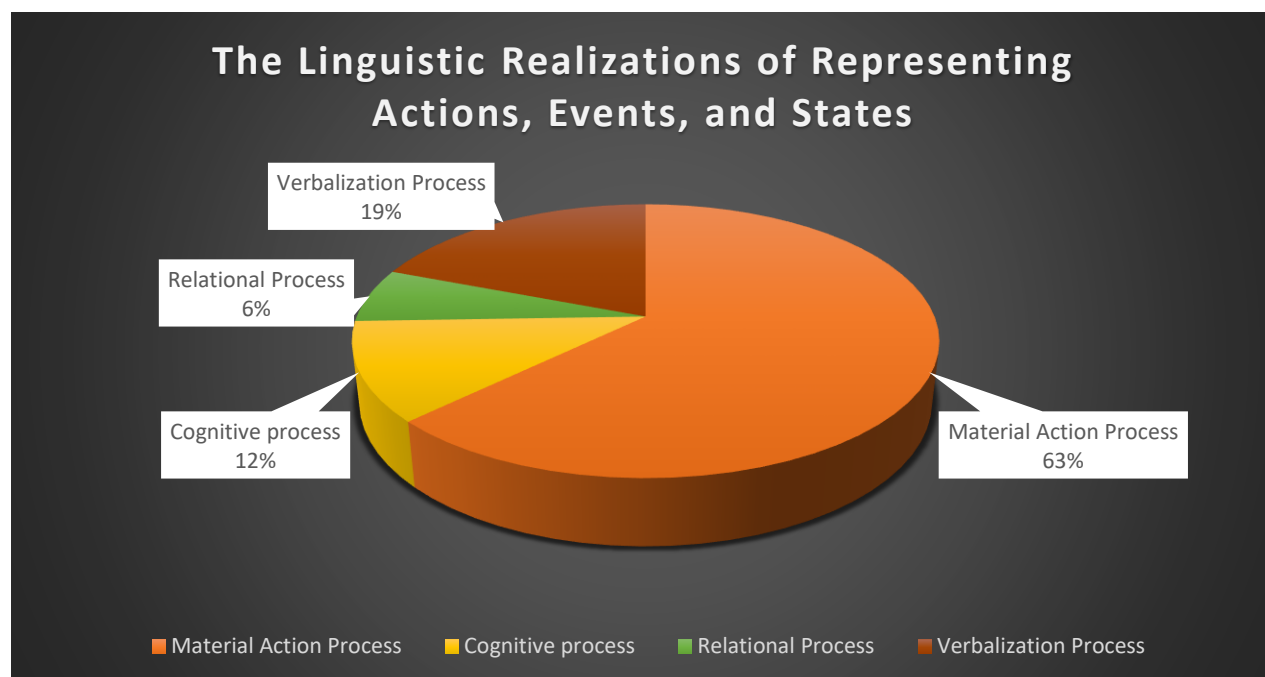
Table 13

The Linguistic Realizations of Representing Actions, Events, and States in Dickens’ Oliver Twist

Linguistic Realizations of Representing Actions, Events, and States	Occurrences	Percentages
MAP	59	63%
Cognition Process	11	11.70%
Relational Process	6	6.30%
Verbalization Process	18	19%
Total	94	100%

Figure 22

The Linguistic Realizations of Representing Actions, Events, and States in Dickens' Oliver Twist



According to the above table (13) and figure (20) the most frequent linguistic realization that presents this tool is '*Material Action Process*' which scores (59) occurrences with (63%) percentages. This type of processes is so important in showing the real intension of the writer in what he expresses. Therefore, this process will increase the degree of confidentiality between text producer and the readers. And thus, it helps to pass the text producer's implicit ideologies easily to the readers. Whereas, '*Verbalization process*' scores only (18) occurrences and '*Cognition process*' scores (11) occurrences. Finally, at the bottom of the scale comes '*Relational Process*' with (6) occurrences only.

The third highest frequency is reserved by the tool of '*Naming and Describing*', this tool has an important ideological effect on the reader due to the following facts. Firstly, this tool reveals text producer ideologies toward the characters and the events

by showing them either with a pejorative or ameliorative connotation. Secondly, Dickens uses this tool in all of the extract under the investigation, thus this shows the importance of this tool in shaping the text producer's ideologies. Thirdly, the ideology of **Child Maltreatment** in all its forms, physical or emotional Maltreatment, is made prominent due to the use of this tool. Dickens uses **Noun Modification** as a sub-category of this tool to reveal the mistreatment that Oliver experienced throughout the novel. Thus, this tool figures out **Child Maltreatment** and other Child Trauma ideologies as '**Ignorance**', '**Neglect**', and '**Theocratic Utilitarianism**'. The next table (14) and figure (22) show the linguistic realization of *Naming and Describing*.

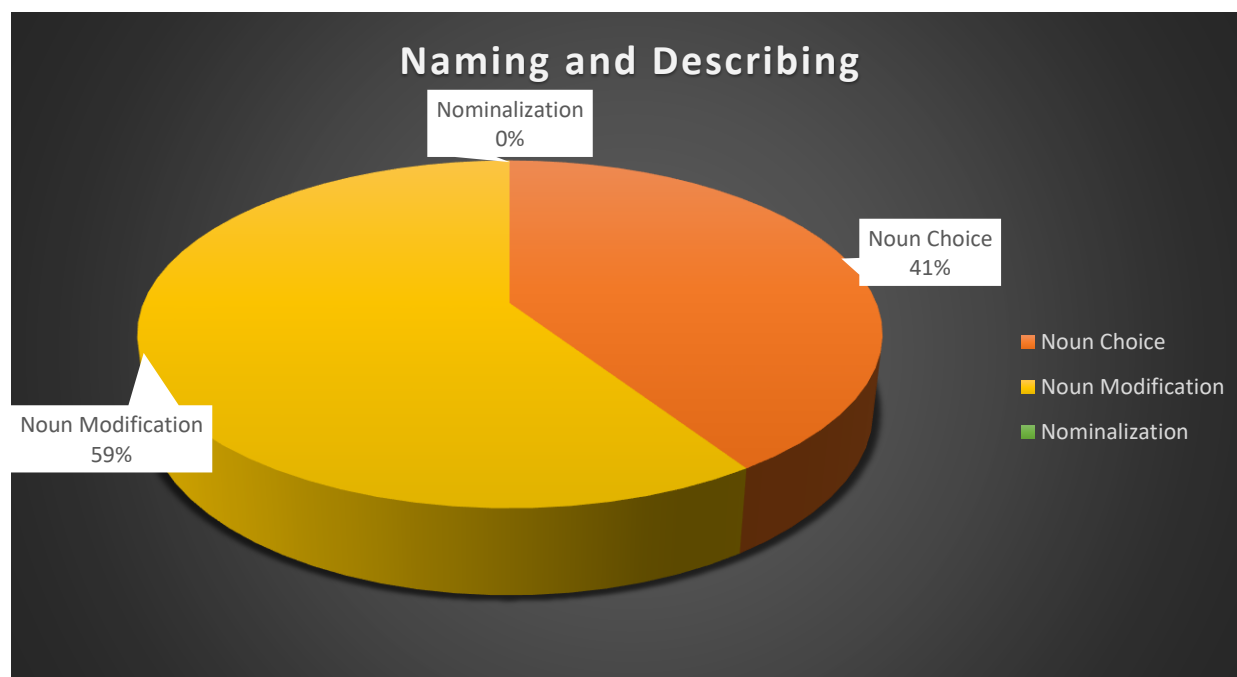
Table 14

The Linguistic Realizations of Naming and Describing in Dickens' Oliver Twist

Linguistic Realizations of Naming and Describing	Occurrences	Percentages
Noun Choice	33	40.70%
Noun Modification	48	59.30%
Nominalization	0	0%
Total	81	100%

Figure 23

The Linguistic Realizations of Naming and Describing in Dickens' Oliver Twist



The above table (14) shows that the most frequent linguistic realization of ***Naming and Describing*** which is '***Noun Modification***' with (48) occurrences and (59%) percentages. *Noun Modification* is used by Dickens to show the readers the harsh and unhuman treatments that Oliver receives from other characters and thus to make the ideology of ***Child Maltreatment*** prominent to the readers. Whereas, '*Noun Choice*' comes second with (33) occurrences and (41%) percentages, while '*Nominalization*' scores zero occurrence.

Negation scores the fourth high rank from the critical stylistic tools. Negation has an essential role in forming the text producer's ideology. The importance of this tool comes from different facts. First, this tool has the ability to construct a version of situation inside the reader's mind that is completely odd to the one confirmed in the text. Thus, Dickens with the help of this tool is able to build different ideologies

around ***Child Maltreatment***. Second, it is used to strike fear in the reader, thus it helps Dickens to pass certain ideological point of view to the reader about ***Child Maltreatment*** as ‘***Neglect***’, ‘***Loneliness***’, and ‘***Isolation***’. The below table (15) and figure (23) present the linguistic realizations that are used to present this tool.

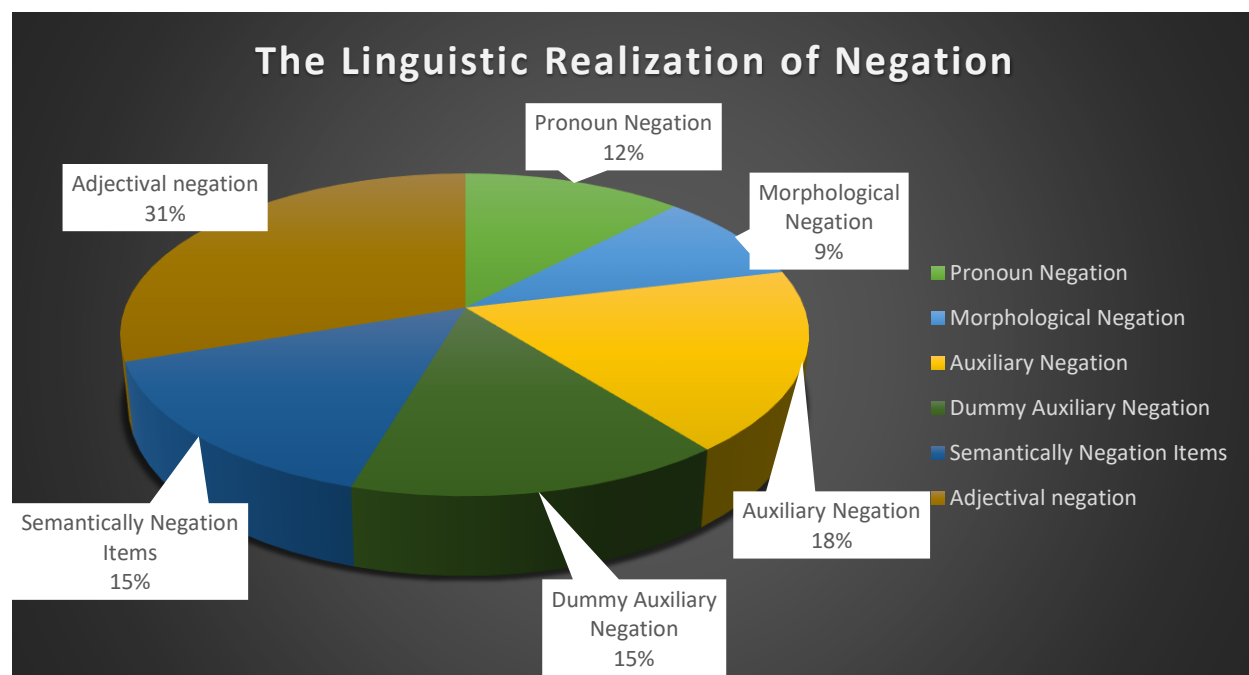
Table 15

The Linguistic Realizations of Negation in Dickens’ Oliver Twist

Linguistic Realizations of Negation	Occurrences	Percentages
Pronoun Negation	4	12.10%
Morphological Negation	3	9%
Auxiliary Negation	6	18.20%
Dummy Auxiliary Negation	5	15.20%
Semantically Negated Items	5	15.20%
Adjectival Negation	10	30.30%
Total	33	100%

Figure 24

The Linguistic Realizations of Negation in Dickens' Oliver Twist



As shown in table (15) and figure (23) above the most common linguistic realization of *Negation* is '*Adjectival Negation*', which scores (10) occurrences with (31%) frequencies. *Adjectival Negation* helps Dickens to highlight Child Maltreatment by revealing Negation in the form of preferences between the characters. Therefore, Adjectival Negation scores the highest frequency among other linguistic realizations. Whereas, '*Dummy Auxiliary*' and '*Semantically negated Items*' score the same occurrence (5) with (15%) percentages. While, '*Pronoun Negation*' scores (4) occurrences with (12%) percentages as well as '*Morphological Negation*' scores (3) occurrences with (9%) percentages.

Regarding the tools in the middle of the scale, they are '*Implying and Assuming*' with (22) occurrences and (4.86%) percentages, '*Hypothesizing*' with (18) frequencies and (3.98%) percentage, and '*Representing Other's Speech and*

Thought’ with (17) occurrences and (3.76%) percentage. These tools score relatively identical occurrence in the analysis. Additionally, these tools have secondary role in shaping the text producer’s ideology of *Child Maltreatment* and they are used in presenting ideologies of ‘*Suffering*’, ‘*Isolation*’, and ‘*Neglect*’.

Finally, the tools the scores the lowest percentages are; ‘**Prioritizing**’ with (3) occurrences and (0.66%) percentage, ‘**Equating and Contrasting**’ with (2) and (0.44%) percentage, and ‘**Exemplifying and Enumerating**’ with (1) occurrence and (0.22%) percentage. These tools represent the bottom of the scale with the lowest frequency of occurrence due to their inferior role in figuring out the text producer’s ideology.

4.4 The Qualitative Analysis of Roald Dahl’s *Matilda*

This section is devoted to the qualitative analysis of the selected extracts of Roald Dahl’s *Matilda*. Jeffries critical stylistic tools will be applied on each extract to figure out Child maltreatment as well as the related ideologies.

Extract (1)

It's a funny thing about mothers and fathers. Even when their own child is the most disgusting little blister you could ever imagine, they still think that he or she is wonderful. Some parents go further. They become so blinded by adoration they manage to convince themselves their child has qualities of genius... Occasionally one comes across parents who take the opposite line, who show no interest at all in their children, and these of course are far worse than the doting ones. (Dahl, 1988, P. 3).

This opening extract paved the road for the coming events. Dahl starts his novel by mocking the parents who imagine their normal children to be genius ones as well as they think that their children would be wonderful. Those parents are blinded by their imagination to the extent they think that their children are genius. Dahl

describes teacher role in such situation, because teacher will suffer from both sides from the children in one hand and their imaginative parent from the other hand.

Dahl sees it is a normal behavior that parents to behave like that, because it the way world work like this. Dahl shows ***Child Maltreatment*** implicitly by referring to the opposite type of parents those who neglect their talented children. Those parents who show no concern with their children as well as no interest are described by Dahl as being worse than those who imagine their children to genius. Having neglect their children, parents can cause long lasting effect in their children. This is what Dahl is trying to convey to the reader by highlighting the ideology of ***Child Maltreatment*** and its different forms.

1. Naming and Describing

This critical stylistic tool is concerned with the choices that are made by the text producer. This tool is based on ‘***Choice of Noun***’ and ‘***Noun Modification***’. The coming examples show the use of this tool:

- It's a funny thing about **mothers and fathers**
- Even when their own **child** is the most **disgusting little blister**
- they still think that he or she **is wonderful**
- Some **parents** go further. They become **so blinded by adoration**
- they manage to convince themselves their child has **qualities of genius**.
- who show no interest at all in their children, and these of course are **far worse** than the **doting** ones.

Dahl in the opening extract of the novel uses ‘***Choice of Noun***’ as in example (1 and 6). Dahl mocks the mothers and the fathers as being doting about their children to the extent they show their children to be genius. In example (6) Dahl represent ***Child Maltreatment*** by showing those parents who neglect their children as being ‘worse’. While, ‘***Noun Modification***’ is used by Dahl in examples (2-6) to show the

differences between the parents, those how concerned with their children too much and those how neglect their children. Furthermore, Dahl shows who those uncaring parents describe their children as ‘*disgusting little blister*’. Thus, noun modification is used to show **Child Maltreatment** in general and **Child Emotional Maltreatment** in particular. The ideological significance of this tool is prominent in figuring out Child Maltreatment and related ideology like ‘**Ignorance**’ and ‘**Bullying**’.

2. Representing Actions, Events, and States

This tool is concerned with the lexical verb element in the text. It is based on the view that text producer has the ability to choose the verb element that suit his/her purpose(s). The following examples show this tool:

- **It's** a funny thing about mothers and fathers. RP- Intensive
- Even when their own child **is the** most disgusting little blister... RP-Intensive
- they **manage** to convince themselves their child **has** qualities of genius. MAI- RP-Possessive
- Occasionally one **comes** across parents who **take** the opposite line... MAI
- They **become** so blinded by adoration... MAE
- who **show** no interest at all in their children, ... CP-Reaction

This tool has different verb categories. Dahl in examples (1and2) uses a verb category calls ‘**Relational Process/ Intensive**’, while in example (3) he uses another sub-category calls ‘**Relational Process/ Possessive**’. These verb categories include ‘carrier’ which is the doer of the action and the ‘attribute’ to the show the relation between doer of the action and the receiver. Dahl in examples (3-5) follows a verb category calls ‘**MAP**’, this verb category involves different sub-categories as in examples (3 and4) Dahl applies the category of ‘**MAI**’, which is use to express that the action is done intentionally by the character. Dahl uses this verb category to show that the parents are intentionally ignored their children. While, in example (5)

‘**MAE**’ is adopted, which is used to indicate that action is done by inanimate subject. Finally, example (6) follows the verb category of ‘**Mental Reaction**’, this verb category is used by Dahl to express the negative feeling that the parents possess for their children.

This tool has the ideological significance of figuring out the ideologies of Child Maltreatment like ‘**Ignorance**’, ‘**Bullying**’. Dahl’s lexical choices are so successful in revealing Child maltreatment to the readers.

3. Negation

Among critical stylistic tools is ‘Negation’ which is used to uncover the hidden ideologies of the text. This tool has the ability to form a certain situation in the reader that is completely different to the one confirmed in the text. The next example shows the use of this tool:

- Occasionally one comes across parents who take the opposite line, who show **no** interest at all in their children, and these of course are far worse than the doting ones.

In the above example Dahl uses negation to form a proposition that careless parents are worse than those who doting their children. So that Dahl shows the negativity of neglecting the children and how this might hurt the children emotionally. **Child Maltreatment** is so prominent in the previous example since parents leave their children without any care and neglect them. Negation is concerned with textual practice which has narrative and ideological significance. The ideological effect of negation is to strike fear in the heart of the readers, therefore Dahl in the previous examples warning the reader from the emotional Maltreatment. This tool is used to highlight **Child Maltreatment**/ child emotional Maltreatment which has a strong connection with the ideology of ‘**Isolation**’.

4. Hypothesizing

Another textual contextual tool is '*Hypothesizing*', which is based on the view that although text is assumed to reflect the world as it is, but many texts reflect the writer's view of the world. The coming example represents the use of this tool:

(1) Even when their own child is the most disgusting little blister you **could** ever imagine, ...

This tool has different categories, among them is 'Likelihood' category as example (1) shows. Dahl uses this modal category to express his certainty of how those parents mistreat their children. Additionally, this modal category is used to express a type of meaning calls 'Epistemic meaning'. Regarding the ideological effect of this category is to demonstrate *Child Maltreatment* by highlighting the ideology of '*Ignorance*' and '*Suffering*'.

5. Representing Time, Space, and Society

CS concerns with the representation of time, pace and society and their influence in forming the ideologies. This tool has a connection with other cognitive theories like 'Text World Theory' to see how the text might influence the reader's viewpoint. The next examples show the use of Temporal deixis:

- **It's** a funny thing about mothers and fathers.
- . Even when their own child **is** the most disgusting little blister...
- , they **still** think that he or she is wonderful. Some parents **go** further.
- They **become** so blinded by adoration they manage to **convince** themselves...
- Occasionally **one comes** across parents who take the opposite line, who **show** no interest at all in their children...
- these of course **are** far worse than the doting ones

The above examples demonstrate that dahl uses present tense in forming all of these examples. Present tense has an important ideological significance because it

helps to make the readers find themselves in the text. Therefore, this would facilitate the efforts of text producer to fulfill his/her goals easily. Dahl uses present tense to make the readers see the importance and the effect of parent's treatment with their children. Simply because, sometime this treatment might turn to be a form of Child Maltreatment like physical or emotional Maltreatment, due to the parent's neglect.

The second category of this tool is 'Social Deixis', the following examples show the use of this category:

- It's a funny thing about **mothers and fathers**.
- Even when **their own child** is the most disgusting little blister **you** could ever imagine.
- **they** still think that **he** or **she** is wonderful. Some **parents** go further.
- **They** become so blinded by adoration **they** manage to convince **themselves their child** has qualities of genius.
- who show no interest at all in **their children**, ...

As for the social deixis, Dahl uses two techniques to reveal this category namely; 'Personal Pronoun; and 'Address Forms'. Personal pronouns are used in all of the previous examples (7-11), this technique has an ideological importance which is to show the closeness between the text producer and the readers. Regarding the 'Address Forms' this technique is applied in examples (7-11), it enables Dahl to form **Child Maltreatment** easily to the reader by naming the characters. This tool helps to figure out the ideology of '**Isolation**' and '**Neglect**' that children experienced due to their parent's neglect.

Extract (2)

They had a son called Michael and a daughter called Matilda, and the parents looked upon Matilda in particular as nothing more than a scab. A scab is something you have to put up with until the time c when you can pick it off and flick it away. Mr. and Mrs. Wormwood looked forward

enormously to the time when they could pick their little daughter off and flick her away, preferably into the next county or even further than that.

It is bad enough when parents treat ordinary children as though they were scabs and bunions, but it becomes somehow a lot worse when the child in question is extraordinary, and by that I mean sensitive and brilliant. Matilda was both of these things, but above all she was brilliant. Her mind was so nimble and she was so quick to learn that her ability should have been obvious even to the most half-witted of parents. But Mr and Mrs Wormwood were both so gormless and so wrapped up in their own silly little lives that they failed to notice anything unusual about their daughter. (Dahl, 1988, P.8).

Dahl in this extract starts to name the characters. The parents had a son called 'Michael' and a daughter called 'Matilda'. Dahl in the previous extract shows how those parents mistreated their daughter 'Matilda' by looking upon her and they treated their daughter as if she had a scab. So that, the parents Mr. and Mrs. Wormwood mistreated their daughter and treat her as if she is a scab. Dahl describes the parents as if they wait the time until they can get rid of their daughter.

Anyone will not agree about this maltreatment even with ordinary children (normal), Dahl raises his wondering what if this mistreatment occurs with an extraordinary child (sensitive and brilliant). Therefore, the situation would be worse than the mistreatment of the normal child since they are treating an extraordinary child. Dahl shows Matilda to possess these features of sensitivity and brilliant but above all she is brilliant. As for her mind, Dahl describes it as being so nimble. The most prominent feature that Matilda possesses is her ability to learn quickly that even half-witted parents can observe that. But unfortunately, Matilda's parents do not observe Matilda's talents instead they continue their mistreatments with her.

1. Naming and Describing

Naming and describing is acritical stylistic tool that is based on the text producer choices. Accordingly, the choices made by the text producer are ideologically orientated rather than haphazardly selected. The following examples shows the use of this tool.

- They had a son called **Michael** and a daughter called **Matilda**, ...
- the parents looked upon Matilda in particular as **nothing more than a scab**.
- **Mr. and Mrs. Wormwood** looked forward enormously to the time when they could pick their little daughter off **and flick her away**.
- but it becomes somehow a lot worse when the child in question is **extraordinary**.
- Matilda was both of these things, but above all she was **brilliant**.
- Her mind was so **nimble** and she was so quick to learn that her ability should have been obvious even to the most **half-witted** of parents.
- But Mr and Mrs Wormwood were both so gormless and so wrapped up in their own silly little lives...

In the above examples (1and3) Dahl uses '*Choice of Noun*' to mane the characters, actually the selection of these names is ideologically motivated. Dahl tries to send implicit message by making the characters believable with suitable names to reflect the world and the nature of those characters. Dahl names his protagonist as 'Matilda' this name origin goes back to Teutonic language and means '*might*' and '*strength*'. Therefore, Dahl intentionally and ideologically chooses this name for his heroine. Another interesting fact that is revealed by this tool, is that what Dahl calls the parents. Being 'Wormwood', Dahl chooses this name for describing the character of the parents and comparing them to 'Worm' because they always do bad deeds like worms.

Regarding '*Noun Modification*', Dahl reveals the Matilda features through this technique as in examples (4-7). Dahl describes Matilda as being '*extraordinary*,

brilliant, and nimble’ all of these features are positive ones and give the character of Matilda the superiority over her parents. While, he describes her parents as being ‘*gormless*’ to give the reader negative indication about them. **Child Maltreatment** appears clearly in example (2) when Matilda’s parents call her as ‘*nothing more than scab*’ this shows clearly the mistreatment that Matilda receives from her parents.

The above examples demonstrate clearly the importance of this tool in shaping and figuring out the implicit ideology. Dahl selection of the names is ideologically oriented, besides noun modification is also used to enhance Dahl’s ideological point of view. Therefore, this tool helps to discover the ideology of ‘**Bullying**’.

2. Representing Actions, Events, States

This tool is closely related to the lexical verb element in the text. There are different verb categories that are used to figure out the hidden ideology. The coming examples present the use of this type:

- when you can **pick** it off and flick it away. MAI
- It is bad enough when parents **treat** ordinary children as though they were scabs and bunions... MAI
- But Mr and Mrs Wormwood **were** both so gormless and so **wrapped up**... MAI
- ...in their own silly little lives that they **failed**... MAS
- but it **becomes** somehow a lot worse when the child in question... MAE
- ... to **notice** anything unusual about their daughter. CP/ Perception
- and the parents **looked** upon Matilda in particular as nothing more than a scab. CP/Perception
- Mr. and Mrs. Wormwood **looked** forward enormously to the time... CP/Perception
- They had a son **called** Michael and a daughter **called** Matilda. VP
- Matilda **was** both of these things, but above all she **was** brilliant. Her mind **was** so nimble and she **was** so quick to learn... RP/Intensive

Dahl in the previous examples (1-5) uses a verb category calls '**MAP**' this verb category is sub-divided into three types. In examples (1-3) Dahl uses the verb category '**MAI**' which is used to express the certainty of doing something. Therefore, Dahl is trying to express his certainty of the described event by following this verb category. The second type of this category is '**MAS**' which is used in example (4), this category is used to express the unintentional of doing something. Thus, this type is used by Dahl to show that the character is forced to do something (out of the character control). As for the third type of this category, which is '**MAE**' which is used in example (5). This type indicates inanimate character who is doing the action.

Another verb category that is used in the previous examples is '**Cognition Process**', which express the feeling and the sensation of the character as well as the text producer as in examples (6-8). This category is used by Dahl to express his negative attitude toward the harsh treatment that Matilda receives from her parents. Example (9) follows a category calls '**Verbalization Process**', this verb category expresses the relation between the 'Sayer' and the 'Verbiage'. The final verb category that is used in the previous examples is '**Relational Process**' this category is used to show the relation between entities.

This tool has different verb category an each of which has certain effect in figuring out the implicit ideology. As it is shown in the previous examples these categories are used to enhance the ideological point of view of the text producer. Therefore, this tool is used to figure out the ideologies of '**Suffering**', '**Bullying**' and "**Neglect**".

3. Implying and Assuming

This critical stylistic tool hypothesizes that one power of language is to use assumption (presupposition) and implication that make ideologies appear. The next examples represent the use of this tool:

- . Mr. and Mrs. Wormwood looked forward enormously to **the time** when they could pick **their** little daughter off and flick her away.
- but it becomes somehow a lot worse when **the child** in question is extraordinary, ...
- **Her** mind was so nimble and she was so quick to learn...

Dahl in the above examples (1-3) uses '*Existential Presupposition*', this technique shows the hidden ideology of the text, besides it tells the reader about the text producer's viewpoint. Dahl uses a mix of definite presupposition as in examples (1 and 2) and possessive presupposition in examples (1 and 3) to show the ideology of **Child Maltreatment** by highlighting the related ideologies like '**Neglect**' and '**Suffering**'.

4. Negating

Negating is another critical stylist tool that is used to uncover the implicit ideologies of the text. This tool focuses in striking fear in the heart of the reader, thus the text producer can pass easily his diabolical viewpoint to the reader. The coming examples show the use of this tool:

- ..., and the parents looked upon Matilda in particular as **nothing** more than a scab.
- ... and so wrapped up in their own silly little lives that they failed to notice anything **unusual** about their daughter.

In the previous examples Dahl uses negation to form certain ideological viewpoint. In example (1) Dahl uses '*Pronoun Negation*' to show **Child Maltreatment** and how Matilda's parents treated her as mere a scab. Whereas, in example (2) Dahl

focuses on using another type of negation which is '*Morphological Negated Item*'. In this example Dahl enhance his previous assumption about Matilda's parents and their negative treatment. In example (2), Dahl shows how Matilda's parents busy in their silly life leaving Matilda alone at home.

The tool of negation is so important in discovering the implicit ideology of the text. Besides, it has the ability to construct a certain version of the situation in the hearer's mind. Thus, in the examples Dahl tries to highlight Child maltreatment through the ideologies of '**Loneliness**' and '**Neglect**'.

5. Hypothesizing

This tool reflects the vies that text shows the text producer' point of view about the world. Besides, it uses the system of modality in figuring out the text ideologies. The following examples is used to present the of this tool:

- Mr. and Mrs. Wormwood looked forward enormously to the time when they **could** pick their little daughter off and flick her away, ...
- A scab is something you have to put up with until the time c when you **can** pick it off and flick it away.
- Her mind was so nimble and she was so quick to learn that her ability **should** have been obvious even to the most half-witted of parents.

This tool has different categories that is used to highlight the ideology of the text. In examples (1 and 2) Dahl uses the '*Likelihood*' category, that shows the text producer certainty of something. Dahl adopts this verb category to indicate Child Maltreatment and to demonstrate to the reader the mistreatment that Matilda has received. This category expresses a type of meaning calls' Epistemic Meaning' Furthermore, example (2) shows another verb category which is '*Desirability of something*', this verb category uses to show the obligation of something. Dahl shows how Matilda's parents neglect her, besides Dahl expresses his astonishment that if

Matilda were with half-witted parents, they might be aware of their daughter's talents. But in the case of Matilda no one of her parent cares or witnesses the how talent their daughter is.

Hypothesizing is an important tool in discovering the text's ideologies. The previous examples demonstrate the usefulness of this tool in figuring out **Child Maltreatment** by showing the ideologies of '**Isolation**' and '**Neglect**'.

6. Representing Time, Space, and Society

This textual conceptual tool has a connection with cognitive theories. It tries to discover the world of the text. The best system that discusses the linguistic realization of time, space, and society is the 'Deixis System'. The coming examples represent the Temporal Deixis:

- They had a son **called** Michael and a daughter **called** Matilda.
- the parents **looked** upon Matilda in particular as nothing more than a scab...
- . A scab **is** something you have to **put up** with until the time c when **you can pick** it off and flick it away.
- to the time when they could **pick** their little daughter...
- Matilda **was** both of these things, but above all she **was** brilliant. Her mind **was** so nimble and she **was** so quick to learn...
- But Mr and Mrs Wormwood **were** both so gormless and so **wrapped up** in their own silly little lives that they **failed to notice** anything unusual...

Dahl in the above examples uses '**Time Shifting**', this technique has an important ideological effect in shaping the reader's viewpoint about particular topic. Dahl in the previous examples uses a mixture of past and present tense to direct the reader's attention toward the mistreatment that Matilda receives from her parents. In example (3 and 4) Dahl focuses mainly on using present tense, while in other examples (1,2,5, and 6) Dahl uses mainly past tense.

Regarding the second category of this tool, which is '*Spatial Deixis*'. The next examples show this category:

- they could pick their little daughter off and flick her away, **preferably into the next county** or even further than that.
- A scab is something you have to put up with until the time c when you can **pick it off and flick it away**.

Place envelop enhances Dahl's ideological point of view. The above examples are showing Child Maltreatment that Matilda experiences. In example (7) Dahl shows how Matilda's parents wish to get rid of their daughter as soon as possible as if she is a scab and they would to flick Matilda in the nearest village. Example (8) is also used to enhance Dahl's ideology of **Child Maltreatment** and to prove it empirically.

As for *Social Deixis* the below examples show the use of this tool:

- **They** had a **son** called **Michael** and a daughter called **Matilda**, and the **parents** looked upon Matilda in particular as nothing more than a **scab**.
- A **scab** is something **you** have to put up with until the time c when **you** can pick it off and flick it away. **Mr. and Mrs. Wormwood** looked forward...
- It is bad enough when **parents** treat ordinary children as though **they** were scabs and bunions, but **it** becomes somehow a lot worse when the **child** in question is extraordinary, and by that, I mean...

Dahl forms Social Deixis by using '*Personal Pronoun*' as in examples (9-11), besides he uses also '*Address Form*' as in examples (9 and 11). Dahl also adopts a technique calls '*Social Titles*' as in examples (10). All of these forms are used to form *social deixis* and to create proximal relation between text producer and the readers. **Child Maltreatment** is figured out easily from the text due to the use of this tool. Besides, this tool reveals the implicit ideology of '**Trauma**'.

Extract (3)

By the age of one and a half her speech was perfect and she knew as many words as most grown-ups. The parents, instead of applauding her, called her a noisy chatterbox and told her sharply that small girls should be seen and not heard...

"Daddy," she said, "do you think you could buy me a book?" "A book?" he said. "What d'you want a flaming book for?" "To read, Daddy." "What's wrong with the telly, for heaven's sake? We've got a lovely telly with a twelve-inch screen and now you come asking for a book! You're getting spoiled, my girl!"

Nearly every weekday afternoon Matilda was left alone in the house. Her brother (five years older than her) went to school. Her father went to work and her mother went out playing bingo in a town eight miles away. Mrs Wormwood was hooked on bingo and played it five afternoons a week. (Dahl, 1988, P.16).

At the age of one and a half year, Matilda's speech was described by Dahl as being perfect. Matilda knows many words comparing with the adult children. Dahl shows Matilda's parents were ignorant instead of caring about their daughter they are neglecting Matilda and mocking her. Matilda's parents are bullying their daughter and calling her with negative words like 'noisy chatterbox, and other negative words'

A very interesting conversation holds between Matilda and her father, this conversation reveals much about the character of Matilda's father. Matilda first asks her father to buy a book for her, but instead of being so delighted to hear such request from his daughter Mr. Wormwood like other normal father, Mr. Wormwood mocks his daughter. Matilda's father asks his daughter not to read book but instead to watch the telly. Then Mr. Warm starts to reveal the characters of that telly with twelve-inch screen and spending lovely time in watching. At the end of this conversation Mr. Wormwood accuses his daughter as being spoiled simply because she asks him to bring her a book. Dahl is trying to show how tough and rude Mr. Wormwood was,

besides he is not like the normal father because any father will be happy if he hears that his daughter asks for book.

Then Dahl shows how Matilda's parents are caring about their own interest and leaving their daughter alone in the house. In everyday Matilda is left alone in the house, her five years old brother leaves to school, her father went to work and her mother went playing bingo in another town. Therefore, Matilda was left alone every day in the house in addition to her parent's negative treatments.

1. Naming and Describing

This tool is related to the choices made by the text producer. And these choices are ideologically motivated. The next examples represent this tool:

- The parents, instead of applauding her, **called her a noisy chatterbox** and told her sharply that **small girls** should be seen and not heard.
- Nearly every weekday afternoon **Matilda** was left alone in **the house**.
- Her **brother** (five years older than her) went to **school**.
- **Mrs Wormwood** was hooked on bingo and played it five afternoons a week.
- By the age of one and a half **her speech was perfect** and **she knew as many words** as most grown-ups.
- We've got a **lovely telly** with a twelve-inch screen and now you come asking for a book! **You're getting spoiled**, my girl!"

Dahl in the above examples uses '**Noun choice**' as in examples (1-4). The choices of these nouns are not haphazardly done instead these choices are ideologically formed. Dahl in the previous examples shows clearly Child Maltreatment and **Child Emotional Maltreatment** when Matilda's parents called her as '**noisy chatterbox, small girl**' as in example (1). Dahl in examples (2,3 and 4) reveals **Child Physical Maltreatment** when Matilda is left alone in the house and no one from parent cares about her. Another technique of naming and describing is used by Dahl which calls

‘Noun Modification’. Dahl uses noun modification to give the character additional features that demonstrate child maltreatment and the mistreatment that Matilda experiences. In examples (5) Dahl shows how talented Matilda was and how her speech was perfect, whereas in examples (6) noun modification is used by Dahl to present Matilda’s father mistreatment.

Naming and describing and its technique are used to discover the implied ideologies of the text. The previous examples show clearly ***Child Maltreatment*** and its various forms by highlighting the ideologies of ‘**Isolation**’, ‘**Neglect**’, and ‘**Nonchalant**’.

2. Representing Actions, Events, and States

Representing Actions, Events, and States is another textual conceptual tool that focuses upon the lexical verb selection. According to this tool the verbal selection of text producer is ideologically motivated. Thus, this tool tries to discover the ideological motivation behind choosing certain verbal element from a list of different options. among many other forms. The following examples show the use of this type:

- **called** her a noisy chatterbox, ...
- and **told** her sharply that small girls should be **seen** and not heard.
- "Daddy," she **said**, "do you think you could buy me a book?" "A book?" he **said**.
- **We've got** a lovely telly with a twelve-inch screen and now you come asking for a book.
- Her brother (five years older than her) **went** to school. Her father **went** to work and her mother **went** out playing bingo...
- The parents, **instead** of applauding her, ...
- By the age of one and a half her speech **was** perfect...
- and **she knew** as many words as most grown-ups.

In the above mentioning examples, Dahl uses a verb category calls ‘Verbalization Process’, this category is used by the text producer to express the DS of the characters. In examples (1-3) Dahl expresses that Mr. Wormwood rejects her daughter’s request to buy her a book. Dahl in these examples is trying to show the corrupted attitude of Mr. Wormwood, any father would feel happy if his daughter is asking for such demand but he is not a normal father.

Another important verb category is ‘**MAI**’, which is used by Dahl to express his certainty. This verb category has an important ideological significance in influencing the reader, since it is based on decreasing the boundary between the text producer and the reader. This verb category is used in examples (4-6). Dahl in example (7) uses a verb category calls ‘**Relational Process**’, which shows the relation between the participants. Dahl uses this category to show Matilda’s talents of speaking comparing with other adult children. Finally, Dahl in example (8) follows a verb category calls ‘Cognitive Process’, this verb category I used to express the feeling and the emotion of the characters. In the previous example Dahl uses this category to express his positive feeling about Matilda’s talents of speaking while Matilda’s father expresses his negative feeling toward his daughter’s talents.

Representing Actions, Events, and States, is an important tool in discovering the impeded ideologies of the text. Besides the verbal choices of the text producer are ideologically motivated. Thus, this tool highlights **Child Maltreatment**, **Child Physical** and **Emotional Maltreatment** like ‘**Isolation**’ and ‘**Nonchalant**’.

3. Exemplifying and Enumerating

This critical stylistic tool considers the ideological effect of two related textual functions; exemplifying and enumerating. The case of exemplifying is where not all

cases of the category are listed, where as in the case of enumerating they are. The following examples includes the case enumerating:

- (1) Her brother (five years older than her) went to school. Her father went to work and her mother went out playing bingo in a town eight miles away. Mrs Wormwood was hooked on bingo and played it five afternoons a week.

The above example (1) represents a case of enumerating in which all the possibilities and the figures are listed. Dahl uses this tool to demonstrate to the reader how Matilda is always left alone in the house. *Child Maltreatment* and *Child Emotional Maltreatment* is so prominent in this example. Dahl is trying to show how this family is simply careless about her daughter's needs and emotion. Mr. and Mrs. Wormwood every day leave their daughter alone in their big house simply because they are doing their hobbies.

4. Implying and Assuming

According to this tool, language has power to create assumptions (presupposition) as well as implication to uncover the ideology of the text. The coming examples represent the presuppositions:

- By **the age of one** and a half her speech was perfect and she knew as many words as most grown-ups.
- The parents, instead of **applauding her**, called **her** a noisy chatterbox and told her sharply that small girls should be seen and not heard.

In the above examples, Dahl uses '*Existential Presuppositions*' to highlights Child Maltreatment. In example (1) Dahl adopts '*Definite Presupposition*' to form a clear assumption about the age of young Matilda and her ability to speak at this young age. While, in example (2), Dahl creates another assumption about Matilda's mistreatment. In this example Dahl shows how Matilda's parents mocks her and call her as 'noisy chatterbox, and small girl' such act in fact has great negative effect

upon the child psychology. Thus, Child Maltreatment is so vivid due to the use of this tool in figuring out the ideology of '*Bullying*'.

5. Negation

This tool has both narratological and ideological significance. The following example presents the use of this tool:

- The parents, instead of applauding her, called her a noisy chatterbox and told her sharply that small girls should be seen and **not** heard.

This tool is used to create a version of situation inside the reader's mind. In the above example, Dahl uses '*Auxiliary Negation*' to form the mistreatment that Matilda receives from her parents. Matilda's parents force her to avoid reading books and told her that her voice should be heard. According to this situation, Dahl construct *Child Maltreatment* in the form of *Child Emotional Maltreatment*. Therefore, negation is proved to be an effective tool in uncovering the implicit ideology of '*Underestimation*'.

6. Hypothesizing

Hypothesizing is based on the view that text is used to reflect the text producer's view of the world. Besides, this tool follows 'System of Modality', which is used to reveal explicitly the viewpoint of the text producer. The following examples show this tool:

- The parents, instead of applauding her, called her a noisy chatterbox and told her sharply that small girls **should** be seen and not heard.
- "Daddy," she said, "do you think you **could** buy me a book?" "A book?" he said.

Dahl in example (1) uses a category calls 'Deontic Modality', this category is used to express the obligation. Thus, by using this category, Dahl enables the reader to predict the harsh treatment that Matilda undergoes. Matilda's parents force her to

what they like not what she likes, so is forced to do things that she does not like. Child Physical and Emotional Maltreatment appear clearly by using such technique. In example (2), Dahl follows another modal category which is called ‘Boulomaic Modality’. This category expresses the meaning of wishing, in the previous example Matilda’s wish is to get a book nothings lese. Even this simple demand is refused by her father.

The ideological significance of this tool is to highlight *Child Maltreatment* and its related form like; **Child Physical** and **Emotional Maltreatment**. The system of modality proves to be an effective tool in figuring out the text’s embedded ideologies.

7. Representing Time, Space, and Society

Another textual conceptual tool is *Representing Time, Space, and Society*, this tool is based on the ‘*Deictic System*’. This is because the deixis is the only way of discussing the linguistic realization of time, space, and society. The next examples show the *Temporal deixis*

- **called** her a noisy chatterbox, ...
- and **told** her sharply that small girls should be **seen** and not heard.
- "Daddy," she **said**, "do you think you could buy me a book?" "A book?" he **said**.
- Her brother (five years older than her) **went** to school. Her father **went** to work and her mother **went** out playing bingo...
- The parents, **instead** of applauding her, ...
- Mrs Wormwood was **hooked** on bingo and **played** it five **afternoons a week**.
- We've **got** a lovely telly with a twelve-inch screen and **now** you **come asking** for a book.
- What d'you want a flaming book for?

In the above examples, Dahl uses '*Verb Tense*' as a technique to express the realization of time deixis. In examples (1-6) Dahl uses past tense to express the events. Whereas in examples (7 and 8), Dahl uses present tense. '*Time Shifting*' is a technique used by Dahl to attract the reader's attention toward Child Maltreatment. This technique is so influential in directing and affecting the reader's viewpoint. Dahl also uses '*Time Adverb*' as in examples (6 and 7) to create time envelope.

Regarding the second category of this tool, which is '*Spatial Deixis*' the following examples:

- Nearly every weekday afternoon Matilda was left **alone in the house**.
- Her father **went to work** and her mother went out playing bingo **in a town eight miles away**.

In the above examples, Dahl uses place envelope to enhance Child Maltreatment. In example (9) Dahl refers implicitly to Child Emotional Maltreatment when Matilda was kept alone in the house. Her father went to the work, her mother went playing bingo and her brother was in the school. All of these evidences show that Matilda's parents care about themselves and their needs while Matilda is kept alone at home as in example (10).

The third category of this tool is 'Social Deixis', which is recently added to this tool. The coming examples represent this category:

- By the age of one and a half **her** speech was perfect and **she** knew as many words as most **grown-ups**.
- **The parents**, instead of applauding **her**, called **her** a noisy chatterbox and told **her** sharply...
- "**Daddy**," **she** said, "do **you** think **you** could buy **me** a **book**?" "A **book**?" **he** said. "What d'**you** want a flaming **book** for?" "To read, **Daddy**."
- ? **We**'ve got a **lovely telly** with a twelve-inch screen and now **you** come asking for a book! **You're** getting spoiled, **my** girl!"

- **Matilda** was left alone in the house. **Her** brother (five years older than her) went to **school**. **Her father** went to **work** and **her mother** went out...
- **Mrs Wormwood** was hooked on bingo and played it five afternoons a week.

In the previous examples Dahl uses ‘**Personal Pronoun**’ and ‘**Address Form**’ to express the social deixis. This category is used to express the proximal relation between the text producer and the reader. Thus, this will facilitate the text producer’s effort in passing his viewpoint to the reader.

This tool is proved to be an effective way of discovering the text’s imbedded ideologies. Dahl reveals Child Maltreatment implicitly thorough the ideologies of ‘**Isolation**’, ‘**Suffering**’ and ‘**Bullying**’.

Extract (4)

What do you use it for?" Matilda asked him. "Ha!" the father said. "Wouldn't you like to know." "I don't see how sawdust can help you to sell second-hand cars, daddy." "That's because you're an ignorant little twit," the father said. His speech was never very delicate but Matilda was used to it. She also knew that he liked to boast and she would egg him on shamelessly. "You must be very clever to find a use for something that costs nothing," she said. "I wish I could do it." "You couldn't," the father said. "You're too stupid. But I don't mind telling young Mike here about it seeing he'll be joining me in the business one day." Ignoring Matilda, he turned to his son...

Matilda, who had been listening closely, said, "But daddy, that's even more dishonest than the sawdust. It's disgusting. You're cheating people who trust you." "If you don't like it then don't eat the food in this house," the father said. "It's bought with the profits." "It's dirty money," Matilda said. "I hate it." Two red spots appears on the father's cheeks. "Who the heck do you think you are," he shouted, "The Archbishop of Canterbury or something, preaching to me about honesty? You're just an ignorant little squirt who hasn't the foggiest idea what you're talking about!". "Quite right, Harry," the mother said. And to Matilda she

said, "You've got a nerve talking to your father like that. Now keep your nasty mouth shut so we can all watch this programme in peace. (Dahl, 1988, P.36).

Dahl in the above extract reveals much about the characters of Matilda and her father. The conversation that holds between Matilda and her father shows how a devil person her father was. Mr. Wormwood starts his speech by showing the use of sawdust in his job and Matilda shows her astonishment about the use of sawdust. Mr. Wormwood calls his daughter as 'ignorant little twit' because she does not the use of sawdust. Mr. Wormwood speech was never delicate but Matilda was used to that. Matilda tries to keep up with her father's speech by showing her astonishment about her father's job. Mr. Wormwood telling Matilda that she is so stupid to understand his job. Then he directed his attention toward his son.

After listening carefully to her father, Matilda finally expresses her opinion about what her father's job as being disgusting. Mr. Wormwood cheats people by turning the old cars into new ones with sawdust. Matilda after hearing this from her father she tells him that this is a dirty job. Mr. Wormwood tells Matilda if she does not like his job, she would not eat the food in the house. Matilda replies that this money is dirty and she hates it. Mr. Wormwood's cheeks turn into red, therefore he calls Matilda as the Archbishop because of her preaching about honesty. At the end of the conversation Mr. Wormwood calls his daughter as an ignorant little squirt who has not any idea about what he is talking about, in other word he is trying to show that Matilda is a stupid person. Mrs. Wormwood asks Matilda to shut up and end this conversation immediately so that they can watch the TV program peacefully.

1. Naming and Describing

Choice of any noun in the text is ideologically motivated, thus this tool concerns mainly with the noun choice and the modification of the noun. The following examples present this tool:

- That's because you're **an ignorant little twit**," the father said.
- You're just an **ignorant little squirt** who hasn't the foggiest idea what you're talking about!"
- . "It's **dirty money**," Matilda said. "I hate it.
- . "Who the heck do you think you are," he shouted, "**The Archbishop** of Canterbury or something, preaching to me about honesty?
- His speech was never very **delicate but Matilda** was used to it.
- "You couldn't," the father said. "You're **too stupid**.
- **Ignoring Matilda**, he turned to his son...

This critical stylistic tool has three techniques. The first technique is the ‘Choice of Nouns’, Dahl uses this technique in examples (1-4). In examples (1 and 2), Dahl shows how Matilda’s father calls her with negative names like ‘*an ignorant little twit and ignorant little squirt*’, this technique works effectively in showing **Child Maltreatment** to the reader. Besides, Dahl chooses these negative words to reveal to the reader the mistreatment that Matilda experiences from her father. In example (3) Matilda announce that her father’s money is dirty because he uses to cheat the people whom trust him. Dahl is trying to show the reader the human nature of Matilda since she refuses the negative act of her father. Example (4) proves empirically how Mr. Wormwood mistreated his daughter. When Matilda refuses her father negative act of cheating people, her father telling her not to act like the ‘*Archbishop*’ who is trying to preach the people. This shows **Child Emotional Maltreatment** that Matilda experiences from her father.

Another technique of naming and describing is ‘Noun Modification’, Dahl uses this technique in examples (5 and 6). This technique is adopted by dahl to prove the **Child Maltreatment** clearly due to the negative adjectives that Mr. Wormwood uses with his daughter like ‘*too stupid, and how speech was never delicate with Matilda*’. The third technique of this tool is ‘Nominalization’, which has the potential of packaging certain ideological content in the head of the noun. Dahl uses this

technique in example (7) by starting with the head of the sentence which carries the ideology of *Child Maltreatment* in the form of *Child Emotional Maltreatment* because Mr. Wormwood accuses Matilda as being an ignorant, whereas the reality is the opposite she knows anything about everything.

2. Representing Actions, Events, and States

This tool is concerned with the selection of lexical verb element in the text. And trying to figure out the ideological significance of text producer's verbal choices. The next examples show this tool:

- What do you use it for?" Matilda **asked** him.
- "Ha!" the father **said**.
- That's because you're an ignorant little twit," the father **said**.
- You must be very clever to find a use for something that costs nothing," she **said**.
- "You couldn't," the father **said**. "You're too stupid.
- **said**, "But daddy, that's even more dishonest than the sawdust.
- , " the father **said**. "It's bought with the profits."
- "It's dirty money," Matilda **said**. " .
- Who the heck do you think you are," he **shouted**,
- Wouldn't you **like** to **know**.
- I don't **see** how sawdust can help you to sell second-hand cars, daddy."
- She also **knew** that he **liked** to boast...
- His speech was never very delicate but Matilda was **used** to it. MAI
- Ignoring Matilda, he **turned** to his son. MAI
- You're **cheating** people who **trust** you. MAI

Dahl in the previous examples uses a verb category called '*Verbalization Process*', this verb category is used to describe any action by using language. Examples (1-9) use this verb category. This category includes 'sayer' and 'process' to pass certain

information. Dahl adopts this category for certain ideological effect which is to show the reader the reality of the characters by revealing the DS of the characters.

‘*Cognitive Process/ Mental Perception*’ is another verb category that is followed by Dahl in examples (10-12). This category is used to express the negative feeling of Mr. Wormwood toward his daughter Matilda. Mr. Wormwood always mocks Matilda and ignore her as well as he directs his attention always toward his son. Therefore, this category helps Dahl to create **Child Maltreatment** implicitly in the text. The last category which is adopted in the previous examples is ‘MAI’, this category indicated the meaning of certainty. Thus, by using this category Dahl sends implicit message to the reader that he is sure of his description. Besides, this category will break the boundaries between text producer and the reader and bring them close to each other.

Representing Actions, Events, and States is proved to be an effective tool in discovering the implied ideologies of the text. The previous examples highlight Child Maltreatment through the ideology of ‘**Bullying**’ and ‘**Nonchalant**’.

3. Prioritizing

Prioritizing considers the syntactic possibilities to prioritize some content or information over the other. The next example indicates the use of this tool:

- **Ignoring Matilda**, he turned to his son.

In the above example Dahl uses a technique calls ‘Transformation Possibilities’ to form the prioritizing. This is done for ideological significance which is to highlight the ignorance which Matilda undergoes. Therefore, **Child Emotional Maltreatment** appears clearly in the previous example because Mr. Wormwood ignores his daughter intentionally. This tool is used to show **Child Maltreatment** clearly by creating the ideology of ‘**Ignorance**’.

4. Negation

Negation is an important tool in figuring out text's ideologies due to its capacity in constructing a version of situation in the reader's mind or to construct certain point of view. The following examples represent the use of this tool:

- What do you use it for?" Matilda asked him. "Ha!" the father said. "**Wouldn't** you like to know."
- You're just an ignorant little squirt who **hasn't** the foggiest idea...
- "You **couldn't**," the father said. "You're too stupid."
- "I **don't** see how sawdust can help you to sell second-hand cars, daddy."
- But I **don't** mind telling young Mike here about it seeing he'll be joining me in the business...
- If you **don't** like it then **don't** eat the food in this house," the father said.
- His speech was **never** very delicate but Matilda was used to it.
- "You must be very clever to find a use for something that costs **nothing**," she said.
- "But daddy, that's even more **dishonest** than the sawdust."

Dahl in the previous examples uses '**Auxiliary Negation**' as in examples (1-3). This type is used to show **Child Maltreatment** that Matilda experiences due to the negative treatment of her father. While, in examples (4-6) Dahl adopts another type of negation which calls '**Dummy Auxiliary Negation**'. This type of negation has the importance of indicating **Child Emotional Maltreatment**. Dahl in example (7) uses another type of negation calls '**Semantically Negated Item**', besides in examples (8) Dahl uses '**Pronoun Negation**'. Finally, in example (9) another type of negation is applied '**Morphological Negation**'.

This tool shows an important ideological significance which is striking fears in the heart of the readers in order to attract their attention toward particular view point.

Dahl uses different types of negation to create Child Maltreatment and other related ideologies of ‘**Isolation**’ and ‘**Suffering**’.

5. Hypothesizing

This critical stylistic tool reflects the text producer’s view of the world. Thus, the system of modality is used in this tool because it explicitly introduces the viewpoint. The coming examples present this tool:

- She also knew that he liked to boast and she **would** egg him on shamelessly.
- young Mike here about it seeing **he'll be joining** me in the business one day." Ignoring Matilda, he turned to his son
- "You **must** be very clever to find a use for something that costs nothing,".
- "I wish I **could** do it."
- "Quite right, Harry," the mother said. And to Matilda she said, "You've got a nerve talking to your father like that. Now keep your nasty mouth shut so we **can** all watch this programme in peace."

The tool of Hypothesizing has different categories. In example (1 and 2) Dahl follows a category calls ‘**Likelihood**’, which is used to indicate the certainty of the character’s speech. Thus, example (1 and 2) expresses Matilda wishes that she would egg her father on, due to his negative treatment with her. Another category is applied in example (3) which is called ‘**Desirability**’ this category is used to express a type of modality calls ‘**Deontic Modality**’. Dahl uses this category to express the obligation. The last category uses in the examples (4 and 5) calls ‘**Boulomaic Modality**’, this category is used to express the meaning of wishing. Dahl uses this category to show to the reader the mistreatment that Matilda suffers from, because she expresses her wishing to have good thing from her parents. Matilda’s mother also seems to be uncaring about her daughter while she cares only about her favorite TV program. Thus, **Child maltreatment** in its different form (**Child Physical Maltreatment** and **Child Emotional Maltreatment**) is existed implicitly in the

previous, besides *Hypothesizing* is proved to be an effective tool in figuring out the implicit ideologies of the text.

6. Representing Other's Speech and Thought

This tool is based on the view that the power to present other's speech and thought is manipulative in their ideologies. The next examples show this tool:

- "What do you use it for?" Matilda **asked** him.
- "Ha!" the father **said**.
- "That's because you're an ignorant little twit," the father **said**.
- "You must be very clever to find a use for something that costs nothing," she **said**.
- "You couldn't," the father **said**. "You're too stupid.
- **said**, "But daddy, that's even more dishonest than the sawdust.
- , " the father **said**. "It's bought with the profits."
- "It's dirty money," Matilda **said**. " .
- "Who the heck do you think you are" he **shouted**.

All of the above example represent the speech of the characters. Dahl in the above examples uses '**DS**' technique in revealing the conversations that hold between the characters. Furthermore, this technique is regarded as the norm in presenting the speech of other. Dahl enhances *Child Maltreatment* and its different form through the use of DS because this technique brings the reader closer to the text producer. Moreover, this technique helps the text producer to pass his ideological viewpoint easily to the readers. This tool highlights the ideology of *Child Mistreatment*.

7. Representing Time, Space, and Society

This tool is concerned with the representation of time, space and society envelops. Therefore, this tool studies the deixis system and its different categories. The coming examples present the use of *Temporal Deixis* :

- What do you use it for?" Matilda **asked** him. "Ha!" the father **said**. "Wouldn't you like to know.".
- His speech was never very delicate but Matilda **was used** to it. **She also knew** that **he liked** to boast.
- I **don't see** how sawdust **can help** you to sell second-hand cars, daddy.
- , " she said. "I wish I **could do** it.
- But I **don't mind** telling young Mike...
- **You're cheating** people who trust you." "If you **don't like** it then don't eat the food in this house,".
- **You're** just an ignorant little squirt...
- Mike here about it seeing **he'll be joining** me in the business one day."

Dahl in the previous examples (1 and 2) uses past tense in forming the events. While in examples (3-7) Dahl uses different forms of present tense. Example (8) shows the use of future tense. Thus, Dahl in the previous examples uses 'Time Shift' technique which attracts the reader's attention toward the text producer ideological point of views. Time envelop plays an important role in addressing *Child Maltreatment* and its different forms like *Child Physical* and *Child Emotional Maltreatment*.

Another category of this tool is '*Spatial Deixis*' which is found in the next examples:

- "If you don't like it then don't eat **the food in this house**," the father said.
- . " Two red **spots appear on the father's cheeks**.

Dahl uses place envelop to provide evidences about the mistreatment that Matilda experiences. In example (9), Dahl shows how Mr. wormwood mistreated his daughter 'Matilda', even in some situations he asks Matilda not eat from their food since the father's job is bad. While, in example (2) Dahl indicate how Matilda makes her father feels shy because of his negative behavior.

The third category of this tool is ‘Social Deixis’ which can be found in the below examples:

- What do **you** use it for?" **Matilda** asked **him**. "Ha!" the **father** said. "Wouldn't **you** like to know."
- I don't see how sawdust can help **you** to sell second-hand cars, **daddy**."
- **His** speech was never very delicate but **Matilda** was used to it. **She** also knew that **he** liked to boast and **she** would egg **him** on shamelessly.
- **You** must be very clever to find a use for something that costs nothing," **she** said. "I wish I could do it."
- . But I don't mind telling young **Mike** here about **it** seeing **he'll** be joining **me** in the business one day." Ignoring **Matilda**, **he** turned to **his son**...
- . "It's dirty money," **Matilda** said. "I hate **it**..."
- The **Archbishop** of **Canterbury** or something, preaching to **me** about honesty?.

The above examples show that Dahl uses ‘Personal Pronoun’ in examples (11-17). Dahl also uses ‘Address Form’ to present the social deixis in examples (11-17). Social deixis is used to indicate the proximal relation between text producer and the reader. This proximal relation helps the text producer by making the reader accepting the text producer’s viewpoint.

This tool is used to figure out many ideological viewpoints that are formed by using time, place and social envelopes. *Child Maltreatment* appears in the form of ‘**Bullying**’ and ‘**Neglect**’ due to the use of this tool and its sub-categories.

Extract (5)

Thus, she was always forced to eat her evening meals out of TV-dinner-trays in front of the dreaded box. She always had to stay alone on weekday afternoons, and whenever she was told to shut up, she had to shut up...

Matilda said quietly, "Dad, you made exactly four thousand three hundred and three pounds and fifty pence altogether." "Don't butt in," the father said. "Your brother and I are busy with high finance." "But dad . . ." "Shut up," the father said. "Stop guessing and

trying to be clever." "Look at your answer, dad," Matilda said gently. "If you've done it right it ought to be four thousand three hundred and three pounds and fifty pence. Is that what you've got, dad?" The father glanced down at the paper in his hand. He seemed to stiffen. He became very quiet. There was a silence. Then he said, "Say that again." "Four thousand three hundred and three pounds fifty," Matilda said. There was another silence. The father's face was beginning to go dark red. "I'm sure it's right," Matilda said. "You . . . you little cheat!" the father suddenly shouted, pointing at her with his finger. "You looked at my bit of paper! You read it off from what I've got written here!" "Daddy, I'm the other side of the room," Matilda said. "How could I possibly see it?" "Don't give me that rubbish!" the father shouted. "Of course, you looked! You must have looked! No one in the world could give the right answer just like that, especially a girl! You're a little cheat, madam, that's what you are! A cheat and a liar! (Dahl, 1988, P.66).

Dahl in the previous extract provides more evidence about the mistreatment that Matilda undergoes. Matilda is forced to eat her dinner in front of the TV which is described by Dahl as being 'dreaded box'. Furthermore, Matilda have to stay alone in the house every afternoon and if anyone of her parent asks her to shut up she have to do it immediately. One day Matilda's father tells his son that got many incomes that day and he asks his son to count the profits. Matilda immediately calculates the profits but her father ignoring her claiming that the number is incorrect and directing his speech toward his son. Mr. Wormwood calls Matilda as stupid person because she is trying to guess the correct number and she is pretending to be clever.

Later Matilda asks her father to check the total number, the father takes several minutes gazing at his paper there was a silence. The father asks Matilda to repeat the number then he other several minutes looking at his paper and his face is turning into dark red. Suddenly; the father shouts you' re cheating and pointing with his figure at Matilda. The Father accuses Matilda to take the number from his paper, but Matilda was sitting in the other side of the room how could she get the number from such far distance. The father insisted that Matilda gets the answer from him because according to him no one in the world could get the correct answer especially the girl. Dahl presents clearly ***Child Maltreatment*** and its different forms like '***Child***

Physical and Emotional Maltreatment’ by showing the mistreatment that Matilda gets from her parents. Her father accuses Matilda as being little cheater and liar, when he says “You're a little cheat, madam, that's what you are! A cheat and a liar!”.

1. Naming and Describing

The process of naming ‘Noun Choice’ and describing ‘Noun Modification’ are ideologically motivated. Because the text producer chooses the nouns that suit his ideological point of view and the message he is trying to convey to the readers. The coming examples present this tool:

- Thus, she was always forced to eat her evening meals out of TV-dinner-trays in front of **the dreaded box**.
- " Matilda said. "How could I possibly see it?" "Don't give me that **rubbish**!" the father shouted.
- No one in the world could give the right answer just like that, especially **a girl**!
- that's what you are! **A cheat** and **a liar**!"
- "You . . . **you little cheat**!" the father suddenly shouted, pointing at her with his finger.
- She always had to **stay alone** on weekday afternoons, ...
- ! You're a little cheat, **madam**, that's what you are!...

‘*Choice of noun*’ is used in the above examples (1-4). Dahl creates the negative effect of mistreatment by the noun that he chooses. In example (1) Dahl shows how Matilda is forced to have dinner in front of the TV, but he calls it ‘dreaded box’ to show the negativity of this tool. Dahl tries to direct the reader’s attention toward an important point which is the misusing of the technology in modern life. Today Mobile phone destroys many generations due to its misuse. Thus, Dahl tries to attract the reader’s view toward this point which is form part of **Child Maltreatment**, because children unwillingly driven with these technologies due to their uncaring parents. Example (2) shows how Mr. Wormwood treated Matilda’s knowledge as ‘rubbish’ and even he is unwilling to confess how talented his daughter is. In

examples (3 and 4), Dahl enhances the view of **Child Maltreatment** by showing how Mr. Wormwood accuses his daughter as being a liar and a cheater in spite of her success in solving the complicated mathematical issue.

Regarding '**Noun Modification**', Dahl uses this technique in examples (5-7) to demonstrate the mistreatment that Matilda receives from her father. This technique is used to show how Mr. Wormwood calls Matilda by inappropriate adjectives 'little cheater'. Another negative image is repeated in the previous examples which is leaving Matilda alone at the house. Therefore, this tool is so effective in figuring out the ideologies of **Child maltreatment** like '**Isolation**' and '**Loneliness**'.

2. Representing Actions, Events, and States

This critical stylistic tool aims to discover the embedded ideologies of the text by tracing the text producer choices of lexical verb element. The coming examples present the use of this tool:

- Thus she was always **forced** to **eat** her evening meals out of TV-dinner-trays in front of the dreaded box. MAI/MAI
- and whenever she was told to **shut up**, she had to **shut up**. MAI
- "Don't **give** me that rubbish!" MAI
- "Your brother and I are **busy** with high finance." MAI
- "**Stop** guessing and **trying** to be clever." MAI-MAI
- "**Look** at your answer, dad,". MAI
- ?" The father **glanced** down at the paper in his hand. MAI
- He **seemed** to stiffen. MAI
- "Don't **butt in**," the father **said**. MAI/VP
- "**Shut up**," the father **said**. MAI/VP
- the father suddenly **shouted**, pointing at her with his finger. VP
- Then he **said**, "**Say** that again." VP/VP

- "How could I possibly **see** it?" CP/Perception
- "Of course, you **looked!** You must have **looked!** CP/ Perception

This tool includes different categories, one of these categories is ‘**MAI**’. This verb category is used to express that the action is done intentionally by the character. In the previous examples (1-10) Dahl adopts this verb category to reveal to the reader the real character of Matilda’s father. Matilda’s father is intentionally mocks her and neglects her due to her intelligence. Thus, this verb category shows clearly **Child Physical** and **Emotional Maltreatment** to the reader.

Child Maltreatment appears clearly by using a verb category calls ‘**Verbalization Process**’. This verb category uses language to describe any action as in examples (9-12). Dahl uses this verb category to enhance Child Maltreatment by providing more evidences about the mistreatment that Matilda receives. The last category which is used in the above examples (13 and 14) is ‘Cognition Process’. This verb category is used to express the character’s feelings and emotions. So that, Dahl uses this verb category to express his negative feeling toward the treatment that Matilda receives from her parents.

Representing Actions, Events, and States is proved to be an effect tool is figuring out the text’s hidden ideologies. Therefore, this tool shows obviously **Child Maltreatment** and **Child Physical** and **Emotional Maltreatment** that Matilda suffers from. Additionally, Dahl makes the character of Matilda as representative for all the children around the world. Because the technologies of modern life make the parent uncaring about their children and neglect them. Dahl tries to make Matilda character as a sample for other children.

3. Negation

The importance of this tool lies in influencing the reader by striking fear inside the reader's heart. Besides, it is used in figuring out text's embedded ideologies. The next examples present this tool:

- "Don't butt in," the father said. "Your brother and I are busy with high finance."
- "Don't give me that rubbish!" the father shouted.
- No one in the world could give the right answer just like that, especially a girl! .

Child Maltreatment becomes so clear in the previous examples due to the use of negation. Dahl in examples (1and2) uses a type of negation calls '**Auxiliary Negation**', in these examples Dahl represents the mistreatment that Matilda receives from her father. In both of the above examples Mr. Wormwood is trying to belittle Matilda and also he is trying to isolate her from the discussion. In example (3) Dahl uses another type of negation calls '**Pronoun Negation**', Dahl makes use of this type to enhance *Child Maltreatment*. Dahl shows Mr. Wormwood's character as being deprived from any sensation and emotion because he always mocks and belittling his daughter. Thus, this tool is used to highlight the ideology of '**Neglect**' and '**Deprivation**'.

4. Hypothesizing

This tool is based on the system of modality which introduces explicitly the view point of text producer. Hypothesizing is after the way the text producer may introduce his belief in certainty or uncertainty, approval or disapproval. The next examples present hypothesizing:

- "Daddy, I'm the other side of the room," Matilda said. "How **could** I possibly see it?".
- No one in the world **could** give the right answer just like that, especially a girl!
- "Of course you looked! You **must** have looked!

The system of modality is used by Dahl in the previous examples. In examples (1 and 2), Dahl uses a modal category called '*Likelihood*', which is used to express the meaning of certainty. By using this category, Dahl shows the reader Child Maltreatment that Matilda undergoes due to her father's negative treatments. Whereas, in examples (3) Dahl adopts another modal category which calls 'Deontic Modality'. This category expresses the meaning obligation. So, by using this category Dahl is showing the reader the mistreatment that Matilda suffers from. Matilda has to obey her parents and to do whatever they want. This tool highlights *Child Maltreatment* by creating the ideologies of '*Deprivation*'.

5. Representing Other's Speech and Thought

- Matilda **said** quietly, "Dad, you made exactly four thousand three hundred and three pounds and fifty pence altogether."
- "Don't butt in," the father said.
- "Shut up," the father said.
- Look at your answer, dad," Matilda said gently.
- . Then he said, "Say that again."
- "Four thousand three hundred and three pounds fifty," Matilda said.
- "Daddy, I'm the other side of the room," Matilda said. "How could I possibly see it?"
- "Don't give me that rubbish!" the father shouted.

The ways of presenting other's speech and thoughts are very manipulating in their ideologies. Dahl in the previous examples uses a technique called '*DS*' in revealing the characters' thoughts and speech. Because this technique is claimed to present exactly the words that were spoken. Following this technique, Dahl is able to break the boundaries between him and the reader. Besides, this technique will make Dahl so close to the reader, therefore he will pass his ideologies easily to the readers.

6. Representing Time, Place, and Society

This tool is built on the deictic system and its three categories. The system of Deixis is the best linguistic way to address the realization of time space and society. Below are the examples of '*Temporal Deixis*':

- ?" The father **glanced** down at the paper in his hand.
- "You **looked** at my bit of paper! You **read** it off from what I've got written here!"
- Thus, she was always **forced** to **eat** her evening meals out of TV-dinner-trays in front of the dreaded box.
- The father **glanced** down at the paper in his hand. He **seemed** to stiffen. He **became** very quiet.
- "Don't **butt in**,".
- "Don't **give** me that rubbish!".
- "**Say** that again."

Temporal deixis can be formed through different ways, among these ways is '**Verb tense**'. Dahl in previous examples (1-4) uses past tense, while in examples (5-7) Dahl uses present tense. '**Time Shifting**' is an effective ideological technique which is used by Dahl in the above extract. This technique is used to influence the reader's attention and to direct the reader toward the text producer's point of view. Therefore, this technique helps text producer to achieve his goals effectively.

Regarding the Spatial Deixis, the coming examples show the use of this category:

- Thus, she was always forced to eat her evening meals out of TV-dinner-trays **in front of the dreaded box**.
- "Daddy, I'm the **other side of the room**," Matilda said. "How could I possibly see it?".

Dahl makes use of the spatial deixis in providing evidences about the mistreatment that Matilda experiences. Example (8) above shows how Matilda was forced to eat her dinner in front of the TV, which Dahl calls 'dreaded box'. Whereas, Dahl in

examples (9) create the image of talented Matilda, since she is able to solve such complex mathematical issue in such short period of time.

As for ‘Social Deixis’ that are used in the previous extract, the coming examples show them:

- Thus, **she** was always forced to eat **her** evening meals out of TV-dinner-trays in front of the **dreaded box**.
- **She** always had to stay alone on weekday afternoons, and whenever **she** was told to shut up, **she** had to shut up.
- "Don't butt in," the **father** said. "**Your** brother and I are busy with high finance."
- "But **dad** . . ." "Shut up," the **father** said. "Stop guessing and trying to be clever."
- "Look at **your** answer, **dad**," **Matilda** said gently.
- "**You** . . . **you little cheat!**" the **father** suddenly shouted, pointing at **her** with **his** finger.

Dahl use ‘**Personal Pronoun**’ to create social deixis as the above examples (10-15). Additionally, Dahl adopts ‘Address Forms’ to form social deixis as well. Both of these techniques are used to build social deixis, which is used to create proximal relation between text producer and the reader. This proximal relation helps the text producer to affect the reader’s viewpoint and modifying their ideologies. **Child Maltreatment** appears clearly with the use of this tool by forming the ideologies of ‘**Neglect**’ and ‘**Isolation**’.

Extract (6)

The place stank like a sewer! Of course, it was her! I shall have her for that, you see if I don't! What's she looks like? Nasty little worm, I'll be bound. I have discovered, Miss Honey, during my long career as a teacher that a bad girl is a far more dangerous creature than a bad boy. What's more, they're much harder to squash. Squashing a bad girl is like trying to squash a bluebottle. You bang down on it and the darn thing isn't there. Nasty dirty things, little girls are. Glad I never was one."...

"No, no!" Miss Honey cried out. "Matilda is a genius." At the mention of this word, Miss Trunchbull's face turned purple and her whole body seemed to swell up like a bullfrog's.

"A genius!" she shouted. "What piffle is this you are talking, madam? You must be out of your mind! I have her father's word for it that the child is a gangster!" "Her father is wrong, Headmistress." "Don't be a twerp, Miss Honey! You have met the little beast for only half an hour and her father has known her all her life! (Dahl, 1988, P.98).

Dahl begins this extract with the conversation that holds between Miss Honey, teacher of the school, and Miss Trunchbull, the headmistress of the school. Miss Honey is trying to prove Matilda's talents but the headmistress refuses to hear anything about Matilda instead she is accusing Matilda to ruined her office room. Miss Honey insisted that Matilda does not commit anything, but the ugly headmistress refuses to accept this and telling Miss Honey that Matilda's father describing his daughter as being lair and cheater.

Miss Honey insists that Matilda is a genius person. Hearing the description of Matilda, Miss Trunchbull's color is changing into purple and her body seems to swell up. Dahl describes Miss Trunchbull's body to be like 'bullfrog' after hearing that Matilda is a genius person. Miss. Trunchbull tells Miss. Honey not to lost her mind, because Matilda's father tells Miss. Trunchbull that his daughter is a gangster. Miss Honey does not believe such claims about Matilda. In fact, Dahl choices of the names in this extract are ideologically motivated to reveal the hidden features of each character.

1. Naming and Describing

Naming and Describing is an important tool in revealing the text producer's intended aims behind choosing certain nouns. The coming examples reveal this tool:

- **The place** stank like a **sewer**! Of course, it was her!
- ? **Nasty little worm**, I'll be bound.
- I have discovered, **Miss Honey**, during my long career as a teacher that a **bad girl** is a far more dangerous creature than a **bad boy**.

- **Nasty dirty things, little girls** are. Glad I never was one.
- "No, no!" Miss Honey cried out. "Matilda is a genius."
- Miss Trunchbull's face turned purple and her whole body seemed to swell up like **a bullfrog's**.
- I have her father's word for it that the child is **a gangster!**"
- Don't be a **twerp**, Miss Honey! You have met the **little beast** for only half an hour...
- Squashing a bad girl is like trying to **squash a bluebottle**.

In the above extract, Dahl uses '**Noun Choice**' to reveal the implicit nature of each character. Dahl gives the negative names to give an indication about each character. For example, Dahl calls the ugly headmistress as 'Trunchbull' to indicate physically her large body and emotionally her rudeness and ugliness. In example (1), Dahl describes Miss Trunchbull's office as a mere place to give an indication that this place lacks of any sensation and emotion. Examples (2 and 4) shows clearly **Child Maltreatment** when Miss Trunchbull describes Matilda as '*Nasty little worm*'. This **Emotional Maltreatment** is continued to the next example (3) when Miss Trunchbull calls Matilda as '*bad girl, and dangerous creatures*'. Additionally, Dahl in example (6) calls the headmistress as '*bullfrog*' to show how ugly and huge she is. **Child Maltreatment** is repeated in the example (7) when Matilda's father describes his daughter as being '*gangster*'. Example (8) reveals more about the ugly character of Miss Trunchbull and her mistreatment with the others because she calls Miss Honey as '*twerp*' and Matilda as being '*little beast*'.

Noun Modification is also used in the previous examples (1-4). In this technique Dahl associates Miss Trunchbull with negative adjective to reveal her mistreatment and her negative character. **Child Emotional Maltreatment** becomes so prominent by using this technique. Finally, '**Nominalization**' is another technique used by Dahl to indicate Child Maltreatment. Example (9) shows the use of this technique. In this example nothing is so important for Miss Trunchbull than squashing the

children ‘**Squashing a bad girl**’. This tool is used to discover the ideologies of ‘**Mistreatment**’ and ‘**Child Physical and Emotional Maltreatment**’.

2. Representing Actions, Events, and States

This tool is based upon the choices of lexical verb that are made in the text. Besides, it has different categories each of which has certain ideological significance. The below examples show the use of this tool:

- The place stank **like** a sewer! CP/M reaction.
- Squashing a bad girl is **like** trying to squash a bluebottle. CP/M reaction
- I shall have her for that, you **see** if I don't! What's she **looks like**? Nasty little worm, ... CP/M. Perception.
- I have **discovered**, Miss Honey, during my long career as a teacher that a bad girl is a far more dangerous creature... MAI
- What's more, they're much harder to **squash**. MAI
- You **bang** down on it and the darn thing isn't there. MAI
- Miss Trunchbull's face **turned** purple and her whole body **swell up** like a bullfrog's. MAS
- . "A genius!" she **shouted**. "What piffle is this you are **talking**, madam? VP
- "No, no!" Miss Honey **cried** out. "Matilda is a genius. VP
- Of course, it **was** her! RP/intensive

In the above mentioning examples Dahl adopts a verb category calls ‘**Cognition Process**’, this category is used to express the feeling and the sensation of the characters. In examples (1 and 2) Dahl uses a type of this category which is ‘**Mental reaction**’ to express the processes related to feeling, liking, and hating. By following this category Dahl expresses the negative feelings that Miss Trunchbull character has toward innocent Matilda. Another type of this category appears in example (3) which is ‘**Mental Perception**’. This type is used to enhance **Child Maltreatment**

through revealing the negative attitude that Miss Trunchbull possesses toward the school's children in general and Matilda in particular.

Another verb category followed by Dahl in examples (4-7) which calls '**MAP**' this category has different types one of them is '**MAI**' which is used to express that the actions are done intentionally by the characters. This type is used in examples (4-6) in which Dahl show the real intention of Miss Trunchbull in torturing Matilda by using verbs like (**bang and squash**) that indicate how tough Miss Trunchbull is in her treating with Matilda. Accordingly, **Child Maltreatment** becomes so obvious through using this type. Another type of this category is 'MAS' which indicates the action is done unintentionally by the character as in example (7)

Verbalization Process is another verb category that is used in the previous extract. This verb category shows how language is used to mediate the ideas between the characters. Dahl uses this type in examples (8 and 9) in order to reveal the exact harsh words and mistreatment that Miss Trunchbull uses with Matilda. **Relational Process** is the last category used by Dahl in the previous example (11). This category reveals the relation between the characters. In the previous example (11) Dahl uses '**Relational Intensive Process**' to reveal **Child Maltreatment** and **Child Physical** and **Emotional Maltreatment** as well.

3. Implying and Assuming

This tool is based on the 'Presupposition', because presupposition has the ability to use assumption and indication to explicitly reveal the ideology. The below examples show the use of *Implying and Assuming*:

- **The place** stank like a sewer!
- have her father's word for it that **the child** is a gangster!"

- Miss Honey, during **my long career** as a teacher that a bad girl is a far more dangerous creature than a bad boy.

Dahl follows '**Existential Presupposition**' in examples (1-3) above. Example one forms a clear assumption about the place of Miss Trunchbull. Dahl shows this place as being 'sewer', besides Dahl calls it a place to show it lacks of any emotions and sensations. In example (2) Dahl creates the assumption about the negative treatment that Matilda receives from her parents, because her father calls her 'gangster child' as if she is a thief. In example (3) Dahl reveals the long experience of Miss Trunchbull being a teacher. Another important assumption formed in this example is that Miss Trunchbull during her long career used to torcher children and that she is emotionless character that deprive from any emotion and sensation. This tool figures out the ideologies of '**Torching**' and '**Emotionless people**'

4. Negation

Negation is concerned with the textual practice that have narrative and ideological significance. This tool has the ability to construct a situation that is odd to the one confirmed in the text. The next examples show this tool:

- "Don't be a twerp, Miss Honey! You have met the little beast for only half an hour.
- you see if I **don't**! What's she look like? Nasty little worm, I'll be bound.
- You bang down on it and the darn **thing isn't** there.
- "**No, no!**" Miss Honey cried out. "Matilda is a genius."

Dahl adopts in examples (1 and 2) a type of negation which calls 'Dummy Auxiliary Negation'. While, in examples (3) he follows another type of negation calls 'Auxiliary negation'. Finally, example (4) uses 'Adjectival Negation'. In all of these types Dahl uses negation to draw the reader's attention toward the negative

effect of mistreatment by showing how Matilda suffers from such negative behavior. Negation is used to discover the ideology of '**Bullying**'.

5. Hypothesizing

- I **shall** have her for that, you see if I don't! What's she look like ?
- Nasty little worm, I'll be bound.

Model verbs have different categories. Dahl in example (1) uses a model category calls '**Deontic modality**' to express the obligation. In this example Dahl makes Child Physical Maltreatment so prominent because Miss Trunchbull intends to beat Matilda for no reason. Example (2) adopts another model category which is '**Likelihood**', this category is used to express certainty and reveals *epistemic meaning*. In this example (2) Dahl shows another form of **Child Maltreatment** which is **Child Emotional Maltreatment** which Miss Trunchbull imposes upon Matilda.

6. Representing Other's Speech and Thought

This tool is used to reveal the closeness between text producer and the reader. The power to represent other's speech and thought is ideologically manipulative. The below examples show the representation of other's speech:

- "No, no!" Miss Honey cried out. "**Matilda is a genius.**"
- "A genius!" Miss Trunchbull shouted. "**What piffle is this you are talking, madam? You must be out of your mind! I have her father's word for it that the child is a gangster!**".
- "Her father is wrong, Headmistress." Miss Honey cried.
- Miss Trunchbull shouted "**Don't be a twerp, Miss Honey! You have met the little beast for only half an hour and her father has known her all her life!**"

In the above mentioning examples (1-4), Dahl uses the technique of representing other's speech. In all of the previous examples Dahl uses '**DS Presentation**' which is regarded as the norm in speech scale. *DS* is used to reveal exactly the character's

speech, therefore this technique creates the closeness between text producer in one hand and the reader in the other. Additionally, this technique helps text producer to pass his ideological view point easily and effectively to the readers. This tool discovers the ideology of *Child Maltreatment* by figuring out related ideologies of ‘*Torching*’ and ‘*Suffering*’.

7. Representing Time, Space, and Society

This is the last critical stylist tool which is used by Jeffries. This tool uses deictic system to reveal the representations of time, space, and society. The coming examples reveal the use of *Temporal Deixis*:

- The place stank **like** a sewer!
- I **shall have** her for that, you **see** if I don't! What's she **look like**?
- I **have discovered**, Miss Honey, during my long career as a teacher that a bad girl **is** a far more dangerous creature than a bad boy.
- Squashing a bad girl **is like** trying to squash a bluebottle.
- Nasty dirty things, **little girls are**.
- "No, no!" Miss Honey **cried** out.
- At the mention of this word, Miss Trunchbull's face **turned** purple...
- "A genius!" she **shouted**.
- Of course it **was** her!
- Nasty little worm, I'll **be bound**
- I have discovered, Miss Honey, **during my long career** as a teacher...
- "Matilda is a genius." **At the mention** of this word, Miss Trunchbull's face turned purple...
- ! You have met the little beast **for only half an hour** and her father has known her all her life!".

Dahl forms *Temporal deixis* by using ‘*Verb Tense*’ as in the above examples. Dahl in examples (1-5) uses present tense in its different forms. While, in examples (6-9) he uses past tense with its different forms. Finally, in example (10) Dahl adopts

future tense. The above examples demonstrate that Dahl makes use of '**Time Shifting**' as an effective technique in influencing the reader's viewpoint about Child maltreatment. Another technique which is used by Dahl in the previous examples (11-13) is '**Time adverb**' which enhances the ideology of Child Maltreatment. Therefore, **Temporal deixis** is proved to be an effective tool in figuring out text ideologies.

Concerning the second category of this too which is '**Social deixis**', the following examples present this category:

- Of course, it was **her**! I shall have **her** for that, **you** see if I don't! What's **she** look like? Nasty **little worm**, I'll be bound.
- I have discovered, **Miss Honey**, during my long career as a teacher that a **bad girl** is a far more dangerous **creature** than a bad boy.
- **You** bang down on **it** and the darn thing isn't there. Nasty **dirty things**, **little girls** are.
- "No, no!" **Miss Honey** cried out. "**Matilda** is a genius." At the mention of this word, **Miss Trunchbull's** face turned purple and **her** whole body swell up like a bullfrog's.
- What piffle is this **you** are talking, **madam**? **You** must be out of **your** mind! I have her father's word for **it** that the **child** is a gangster!" "**Her** father is wrong, **Headmistress**.

Dahl forms Social Deixis by using '**Personal Pronouns**' as in the above mentioning examples (14-18). Furthermore, another technique adopts by Dahl to form *Social Deixis* is '**Address Forms**' as in the previous examples (14-18). dahl uses personal pronouns and addressing form to show how Miss Trunchbull and Matilda's father mistreated Matilda. Miss Trunchbull calls the girls as bad and most dangerous creatures, by using addressing forms dahl shows his talent in revealing the real character of Miss Trunchbull. Thus, this tool is proved to be effective in figuring out Child Maltreatment by presenting ideology like '**Bullying**' and '**Underestimation**'.

Extract (7)

What's your name?" she barked. "Nigel," the boy said. "Nigel what?" "Nigel Hicks," the boy said. "Nigel Hicks what?" the Trunchbull bellowed. She bellowed so loud she nearly blew the little chap out of the window. "That's it," Nigel said. "Unless you want my middle names as well." He was a brave little fellow and one could see that he was trying not to be scared by the Gorgon who towered above him. "I do not want your middle names, you blister!" the Gorgon bellowed. "What is my names?" "Miss Trunchbull," Nigel said. "Then use it when you address me? Now then, let's try again. What is your name?" "Nigel Hicks, Miss Trunchbull," Nigel said. "That's better," the Trunchbull said. "Your hands are filthy, Nigel? When did you last wash them?" "Well, let me think," Nigel said. "That's rather difficult to remember exactly. It could have been done yesterday or it could have been the day before." The Trunchbull's whole body and face seemed to swell up as though she were being inflated by a bicycle-pump. "I knew it" she bellowed. "I knew as soon as I saw you that you were nothing but a piece of filth? What is your father's job, a sewage-worker?" "He's a doctor," Nigel said. And a jolly good one. He says we're all so covered with bugs anyway that a bit of extra dirt never hurts anyone" ...

"And do you usually put your lunch on the front of your shirt, Nigel? Is that what this famous doctor father of yours has taught you to do?" "Baked beans are hard to eat, Miss Trunchbull. They keep falling off my fork." "You are disgusting!" the Trunchbull bellowed. "You are a walking germ-factory! I don't wish to see any more of you today! Go and stand in the corner on one leg with your face to the wall! (Dahl, 1988, P.115)

The above extract reveals much more about the character of Miss Trunchbull as an ugly rough creature that deprives from any feeling and sensation. The previous extract tackles a conversation holds between Miss Trunchbull and a boy calls 'Nigel'. Dahl in this conversation reveals a lot about Miss Trunchbull ugly character. At the beginning of the conversation Miss Trunchbull asks Nigel about his name but due the huge and ugly seen of Miss Trunchbull, Nigel tremble to pronounce his

name. Later on, Miss Trunchbull forces Nigel to pronounce his full name and the boy is about to cry.

Miss Trunchbull shouted in the face of Nigel because she saw his hands are dirty. She starts mocking him and claiming that his father must be a sewage. Nigel said that his father is a doctor, so Miss Trunchbull thanks that Nigel's father is not her doctor. Then Miss Trunchbull notices some beans on Nigel's shirt, she starts to call Nigel with many hurting nicknames as 'disgusting boy, walking germs factory, and filthy'. So that, Dahl reveals his cleverness in his choices of the words to reveal the hidden side of each character.

1. Naming and Describing

This tool is used to reveal the imbedded text ideologies. Besides this tool is based upon the text producer's choices of the noun. The next examples present this tool:

- She bellowed so loud she nearly blew **the little chap** out of the window.
- I knew as soon as I saw you that you were nothing but a **piece of filth**?
- "You are a **walking germ-factory**! I don't wish to see any more of you today!
- He was a brave little fellow and one could see that he was trying not to be scared by **the Gorgon** who towered above him.
- "I do not want your middle names, **you blister**!" the Gorgon bellowed.
- "Your hands are filthy, Nigel? When did you last wash them?"
- ? What is your father's job, a sewage-worker?"
- "He's a doctor," Nigel said. And a jolly good one.
- ? Is that what this famous doctor father of yours has taught you to do?"
- "You are disgusting!" the Trunchbull bellowed.

Dahl uses '*Noun Choice*' to show the reader Miss Trunchbull's rudeness. Noun choice is used by Dahl in the previous examples (1-5), *Child Maltreatment* exists

clearly in the previous examples. In examples (1-3), Miss Trunchbull mocks Nigel and his father by calling Nigel as ‘the little chap, piece of filth, and walking germ factory’. The choice of these nouns is not haphazardly done but for certain ideological effect. By using such nouns, Dahl makes the reader able to understand the nature of Miss Trunchbull’s ugly character. Thus, Dahl in example (5) uses negative word in describing Miss Trunchbull’s character.

Regarding ‘*Noun Modification*’, Dahl uses this technique in examples (6-10). Noun modification is used to enhance *Child Maltreatment*. Miss Trunchbull uses harsh and rude words in her speech with Nigel, she calls him (*filthy, sewage worker, and germ factory*). Therefore, this tool is used to figure out *Child Maltreatment* by referring to the ideologies of ‘*Bullying*’ and ‘*Underestimation*’.

2. Representing Actions, Events, and States

This tool is concerned with the choices of lexical verb. Text producer often select the verb that suit his purpose, therefore the verb element in the text is ideologically motivated. The next examples present this tool:

- What's your name?" she **barked**. "Nigel," the boy **said**. VP
- Nigel Hicks," the boy **said**. VP
- the Trunchbull **bellowed**. She **bellowed** so loud she nearly blew the little chap out of the window.
"That's it," Nigel **said**. VP/VP
- ?". "Nigel Hicks, Miss Trunchbull, "Nigel **said**. "That's better," the Trunchbull **said**. VP/VP
- "What is my names?". "Miss Trunchbull," Nigel **said**. VP
- ." He was a brave little fellow and one could **see** that... CP
- ... he was trying not to be **scared** by the Gorgon who towered above him. CP
- "Well, let me **think**," ... CP
- The Trunchbull's whole body and face **seemed** to swell up... CP
- "I do not **want** your middle names, you blister!" MAI

- Then **use** it when you address me? Now then, let's **try** again. MAI/MAI
- "Your hands are filthy, Nigel? When did you last **wash** them?" MAI

In the previous extract different verb categories are used. In examples (1-5) Dahl uses a verb category calls '**Verbalization Process**' which describes any action done by the characters. Thus, Dahl uses this category to reveal directly what is going on inside the character's mind. Dahl uses harsh and tough verbs to reveal **Child Maltreatment** and **mistreatment** that the children underwent.

Another verb category used to create Child Maltreatment, which is '**Cognition Process**'. This category is used to reveal the feeling and the emotion of the characters as in examples (6-9). Nigel expresses his negative feeling toward Miss Trunchbull mistreatment. Dahl enrich **Child Maltreatment** by referring to Miss Trunchbull as lacking of emotion and sensation.

The last category which is used in the above extract is '**MAI**'. This category indicates that the actions are done intentionally by the actors. Thus, Dahl uses this category to show the ugliness and mistreatment of Miss Trunchbull. This tool discovers the embedded ideologies of '**Mistreatment**' and '**Bullying**'.

3. Implying and Assuming

This tool demonstrates that language has the power to create assumptions and implications that make ideology appear out of the text. The coming examples show the use of this tool:

- She bellowed so loud she nearly blew **the little chap** out of the window.
- He was a brave little fellow and one could see that he was trying not to be scared **by the Gorgon** who towered above him.

Child maltreatment appears clearly due to the use of presuppositions. In example (1) Dahl uses '**Existential Presupposition**' to form **Child Emotional Maltreatment**

that Matilda suffers from. Besides, in this examples Dahl also shapes the harsh and tough character of Miss Trunchbull. While, in example (2) Dahl creates a new presupposition about Miss Trunchbull and calls her ‘Gorgon’. In the Greek myth ‘Gorgon’ is a horror creature with many living snakes over her head. Thus, Dahl comparing Miss Trunchbull with this ugly and terrified creature to show how Miss Trunchbull’s sight was terrifying and unfriendly.

4. Negation

Negation is used to create a situation in the reader’s mind that is opposite to the one confirmed in the text. Moreover, negation has a narrative and ideological significances. The below examples present negation:

- He was a brave little fellow and one could see that he was **trying not to** be scared by the Gorgon who towered above him.
- "I **do not** want your middle names, you blister!" the Gorgon bellowed.
- I **don't** wish to see any more of you today! Go and stand in the corner on one leg with your face to the wall!"

In the above examples Dahl uses different types of negation. In example (1) Dahl uses a type of negation calls ‘**Auxiliary Negation**’. This type creates the atmosphere of fear that Nigel undergoes because of Miss Trunchbul’s harsh treatment. Additionally, Dahl uses another type of negation in examples (2 and3) which is ‘**Dummy Auxiliary Negation**’. In these examples Dahl reveals more about the Child Maltreatment that children experienced due to the negative behavior of Miss Trunchbull. Thus, the analysis shows that negation is an effective tool in discovering **Child Maltreatment** and other related ideologies as ‘**Bullying**’ and ‘**Suffering**’.

5. Representing Time, Space, and Society

Representing Time, Space, and Society is based on the ‘*Deictic System*’ in discovering text’s embedded ideologies. The system of deixis is the best way to discuss the linguistic realization of time, space, and society. The below examples represent the *Temporal Deixis*:

- What's your name?" she **barked**. "Nigel," the boy **said**. "Nigel what?" "Nigel Hicks," the boy **said**.
- "the Trunchbull **bellowed**. She **bellowed** so loud...
- When **did you last** wash them?"
- ". The Trunchbull's whole body and **face seemed to swell** up as though she **were being inflated** by a bicycle-pump.
- "**That's it**," Nigel said. "Unless **you want** my middle names as well."
- "I **do not want** your middle names, you blister!" the Gorgon bellowed. "**What is my name**?"
- He says we're all so covered with bugs anyway that a bit of extra dirt never hurts anyone".
- And do you usually put your lunch on the front of your shirt, Nigel? **Is** that what this famous doctor...
- "You are a walking germ-factory! I don't wish to see any more of you today!
- "**Then** use it when you address me?
- **Now** then, let's try again.

Temporal Deixis is formed by using different techniques, among these techniques is ‘*Verb Tense*’ which is used to express the time of the events. Dahl uses past tense to form temporal deixis as in examples (1-4). While in examples (5-9) he uses present tense with its different forms. Actually, this technique of mixing tenses all together is called ‘*Time Shifting*’. This technique has an important ideological significance in influencing the reader’s ideological viewpoint. By applying this technique, text producer is able to direct the reader’s attention toward the negative sides of *Child Maltreatment*. Another technique that is used by Dahl to form

temporal deixis is '**Time Adverb**' which is also adopted to enrich the text producer's ideological viewpoint as in examples (10 and 11).

As for Spatial Deixis, the following examples show the use of this sub-tool:

- He was a brave little fellow and one could see that he was trying not to be scared by the **Gorgon who towered above him**.
- "And do you usually put your lunch **on the front of your shirt**, Nigel? Is that what this famous doctor father of yours has taught you to do?"
- **Go and stand in the corner on** one leg with your face **to the wall!**"

The above examples (1-3) reveal much more about the harsh treatments that the children get from Miss Trunchbull. Dahl makes use of temporal deixis to support Child Maltreatment by revealing additional evidences about the mistreatment that the innocent children experienced.

Regarding '**Social Deixis**', the next examples show the use of this sub-tool:

- What's **your** name?" **she** barked. "**Nigel**," the **boy** said. "**Nigel** what?" "**Nigel Hicks**," the **boy** said.
- "That's **it**," **Nigel** said. "Unless **you** want **my** middle names as well." **He** was a brave **little fellow** and one could see that **he** was trying not to be scared by the **Gorgon** who towered above **him**.
- "I do not want your middle names, **you blister!**" the **Gorgon** bellowed. "What is **my** names?". "**Miss Trunchbull**," **Nigel** said. "Then **use it when you** address **me**?"

The above examples (15-17) show that Dahl forms social deixis by using '**Personal Pronouns**' as well as '**Addressing Forms**'. Social deixis has ideological importance in shaping the proximal relation between text producer and the reader, thus this helps the text producer to pass his ideologies implicitly to the readers.

The analysis proves that **Representing Time, Space, and Society** is an effective tool in drawing the text embedded ideologies of **Child Maltreatment** like '**Isolation**' and '**Underestimation**'.

Extract (8)

From the back of the class, Miss Honey cried out, "Miss Trunchbull! Please let him down! You're hurting him! All his hair might come out!" "And well it might if he doesn't stop wriggling!" snorted the Trunchbull. "Keep still, you squirming worm!"...

"I have never been able to understand why small children are so disgusting. They are the bane of my life. They are like insects. They should be got rid of as early as possible. We get rid of flies with fly-spray and by hanging up fly-paper. I have often thought of inventing a spray for getting rid of small children. How splendid it would be to walk into this classroom with a gigantic spray-gun in my hands and start pumping it. Or better still, some huge strips of sticky paper. I would hang them all round the school and you'd all get stuck to them and that would be the end of it. Wouldn't that be a good idea, Miss Honey? (Dahl, 1988, P.122).

Miss Trunchbull visiting to Miss Honey class continuous. But in this time Miss Trunchbull hangs a child from his hair and hanging him into the air. The child hair is about to cut off but Miss Trunchbull seems careless about that. Miss Honey asks Miss Trunchbull to leave the child but she does not.

Then Miss Trunchbull starts her common speech about the children and expresses her negative feeling toward them. Miss Trunchbull reveals that she hopes to get rid of those children as soon as possible and in anyway. Additionally, Miss Trunchbull thinks of inventing a bug's spray to kill the children with it like flies. Or she might stick the children on the paper and spread it around the school, therefore the children get stuck there. This situation shows how rude and harsh Miss Trunchbull was that only one thing she thinks about is how to get rid of those innocent children in anyway.

1. Naming and Describing

Noun choice and noun modification are the most important techniques of this tool. Moreover, the choices made by the text producer are ideologically selected. The following examples show this tool:

- They are like **insects**. They should be got rid of as early as possible.
- !" snorted the Trunchbull. "Keep still, you **squirming worm**!"...
- We get rid of **flies** with **fly-spray** and by hanging **up fly-paper**.
- Or better still, some huge strips of **sticky paper**.
- "I have never been able to understand why **small children** are so disgusting.
- They are **the bane of my life**.
- How splendid it would be to walk into this classroom with a gigantic spray-gun in my hands...

Dahl in the previous examples turning to a new level of ***Mistreatment***. Dahl shows how Miss Trunchbull compares innocent children with the insects in order to prove that children are useless and harming creatures. Dahl in examples (1-3) reveal the ugly side of Miss Trunchbull character and expresses how she is eager to get rid of children as soon as possible. Miss Trunchbull thinks to bring flies- spray to kill the children with it. In examples (4) Miss Trunchbull thinks of another way, another weapon, to hurt the children with it. Thus, ***Noun Choice*** is used in the previous examples to show clearly ***Child Maltreatment*** and ***Child Emotional Maltreatment*** that Miss Trunchbull uses in her treatment with the children.

Regarding ‘Noun Modification’, it is used in examples (5-7). Calling children as small creature as in example (4), Miss Trunchbull uncovers her treatment policy with the children. In example (5) Miss Trunchbull accuses the innocent children as being the cause behind her life’s trouble. Finally, in example (6) Miss Trunchbull terrifying the classroom by the claim of inventing new spray-gun to hurt them with it. Dahl tries also to show the reaction in the faces of the children after hearing these warning from Miss Trunchbull. Besides, Dahl to attract the reader attention toward the importance of the ***Educational Systems*** especially the ones that care about the child’s personality and development. Because what Miss Trunchbull has negative effective not only upon the children behavior but also their development.

2. Representing Actions, Events, and States

Text producer has the ability to choose the verbal elements in the light of his/her purpose. Thus, this tool intends to figure out the text ideologies by analyzing lexical verb elements of the text. The following examples present the use of this tool:

- From the back of the class, Miss Honey **cried** out, ... VP
- "And well it might if he doesn't **stop** wriggling!" **snorted** the Trunchbull. MAI/ VP
- "Miss Trunchbull! Please **let** him down! You're **hurting** him! MAI/MAI
- "**Keep still**, you squirming worm!" ... MAI
- They should be **got rid** of as early as possible. MAI
- How splendid it would be to **walk** into this classroom with a gigantic spray-gun in my hands and **start** pumping it. MAI/MAI

Representing Actions, Events, and States includes various categories. Dahl uses a verb category calls ‘*Verbalization Process*’ in examples (1 and 2). This category is used to express the DS of the character; therefore, it helps to make the reader closer to the text producer. *Child Maltreatment* obviously appears in the previous examples by showing the harsh treatment of Miss Trunchbull.

Another verb category is used in the previous examples (2-6), which is ‘*MAI*’. This category expresses the intention of the doer of the action. Dahl reveals how Miss Trunchbull intends to mistreated the children and to get rid of them in anyway as soon as possible. So that, *Child Emotional* and *Physical Maltreatment* appears clearly in the above examples.

3. Negation

Negation is an important critical stylist tool; it helps to uncover the embedded ideologies of the text. This tool is used to strike fear in the reader’s heart by creating

a new situation that is completely different from the one confirmed in the text. The below examples represent this tool:

- "And well it might if he **doesn't** stop wriggling!" snorted the Trunchbull.
- **Wouldn't** that be a good idea, Miss Honey?
- "I have **never** been able to understand why small children are so disgusting.

Negation in the previous examples is used to enrich the evidence of Child Physical Maltreatment as in example (1). Dahl uses a type of negation calls '**Dummy Auxiliary Negation**' in examples (1), while in example (2) he uses what is called '**Auxiliary negation**' and in example (3) he uses '**Semantically Negated item**'. Dahl shows how Miss Trunchbull hurts the child by hanging him over from his hair, that his hair is about to cutoff. This scene shows **Child Physical Maltreatment** and how Miss Trunchbull seems uncaring about the children as if they are mere insects according to her description. Thus, this tool is used to emphasizes **Child Maltreatment**, **Child Physical**, and **Emotional Maltreatment** by revealing the ideologies '**Bullying**' and '**Torching**'.

4. Hypothesizing

The model system has an importance in figuring out text ideologies, thus this tool highlights the importance of modal verbs in shaping text producer's ideologies. The coming examples reflect this tool:

- "Miss Trunchbull! Please let him down! You're hurting him! All his hair **might** come out!"
- !" "And well it **might** if he doesn't stop wriggling!" snorted the Trunchbull.
- They **should** be got rid of as early as possible. We get rid of flies with fly-spray and by hanging up fly-paper.
- . I **would** hang them all round the school and you'd all get stuck to them and that **would** be the end of it.

- **Wouldn't** that be a good idea, Miss Honey?

Different categories of modal verbs are used in the previous examples. Dahl uses '**Likelihood**' category in examples (1 and 2) to express the meaning of '*doubt*' and '**possibility**' in order to show how Miss Trunchbull is hurting the children. Another category is used by Dahl in example (3), '**Deontic Modality**', which expresses the meaning of obligation. Furthermore, examples (4 and 5) adopt another modal category which calls '**Boulomaic Modality**' which expresses the meaning of wishes. All types of modality in the previous examples are used to show how the ugly and tough Miss Trunchbull was in her treating with the children. Thus, **Child Maltreatment** and **Child Physical Maltreatment** appear obviously due to the use of this tool.

5. Representing Time, Space, and Society

This tool is based on the deictic system which includes time, space and society. The representation of these categories reveals more about the text producer ideological point of view. Thus, the next examples show the use of **Temporal deixis**:

- From the back of the class, Miss **Honey** **cried** out, "Miss Trunchbull!
- **Please let him** down! **You're hurting** him! All his hair **might come out**!"
- And well **it might** if **he doesn't** stop wriggling!" **snorted the Trunchbull**. "Keep still, you squirming worm!"
- **They should be got** rid of as early as possible. **We get rid** of flies with fly-spray and by hanging up fly-paper.
- I **would hang** them all round the school and you'd all **get stuck** to them and that **would be** the end of it.

In the above examples Dahl uses past tense in example (1) and present tense and its various forms in examples (2-6). The technique of using different tenses has ideological importance in attracting the reader's attention toward the text producer's

viewpoint. This technique of using different tenses is called ‘*Time Shifting*’, which is used by Dahl to attract the reader’s attention toward *Child Maltreatment*.

Regarding *Spatial Deixis*, the next example presents this sub-too:

- **From the back of the class**, Miss Honey cried out, "Miss Trunchbull! Please let him down! You're hurting him!"
- We get rid of flies with fly-spray and by **hanging up fly-paper**.
- How splendid it would be to **walk into this classroom** with a gigantic spray-gun in my hands and start pumping it.
- I would **hang them all round the school** and you'd all get stuck to them and that would be the end of it.

Child maltreatment and *Child Physical Maltreatment* appears clearly in the previous examples (7-10). Dahl uses spatial deixis to enrich the evidences about the mistreatment that the children get from Miss Trunchbull.

Finally, Social Deixis is used in the below examples:

- From the back of the class, **Miss Honey** cried out, "**Miss Trunchbull!** Please let **him** down! You're hurting **him**! All **his** hair might come out!"
- "And well **it** might if **he** doesn't stop wriggling!" snorted the **Trunchbull**. "Keep still, **you** squirming worm!"
- "I have never been able to understand why **small children** are so disgusting. **They** are the bane of **my** life. **They** are like **insects**."
- **They** should be got rid of as early as possible. **We** get rid of **flies** with **fly-spray** and by hanging up **fly-paper**. I have often thought of inventing a **spray** for getting rid **of small children**.

Social Deixis is recently added to the list of Deixis. Dahl in the previous examples uses ‘*Personal Pronouns*’ and ‘*Addressing Forms*’ to form the social deixis. The importance of social deixis lies I its ability in creating proximal relation between text producer and the reader. Therefore, this helps the text producer to directed the

reader's attention toward *Child Maltreatment*. Dahl in the previous examples shows how Miss Trunchbull calling the innocent children as '*insects, flies and pane*' to demonstrate the ugly mistreatment that Matilda and other children received from Miss Trunchbull. Thus, this tool is used to discover the ideologies of '*Suffering*' and '*Bullying*'.

Extract (9)

"Matilda!" she barked. "Stand up!" "Who, me?" Matilda said. "What have I done?" "Stand up, you disgusting little cockroach!" "I haven't done anything, Miss Trunchbull, honestly I haven't. I've never seen that slimy thing before!" "Stand up at once, you filthy little maggot!" Reluctantly, Matilda got to her feet. She was in the second row. Lavender was in the row behind her, feeling a bit guilty. She hadn't intended to get her friend into trouble. On the other hand, she was certainly not about to own up. "You are a vile, repulsive, repellent, malicious little brute!" the Trunchbull was shouting. "You are not fit to be in this school! You ought to be behind bars, that's where you ought to be! I shall have you drummed out of this establishment in utter disgrace! I shall have the prefects chase you down the corridor and out of the front-door with hockey-sticks! I shall have the staff escort you home under armed guard! And then I shall make absolutely sure you are sent to a reformatory for delinquent girls for the minimum of forty years! (Dahl, 1988, P.132).

An important disease that Dahl tries to shade light on is '*Bullying*' which is spread widely in the modern life. Dahl in the above extract show the negative consequences of using such way in treating children and trying to make the reader aware of using such negative technique. This extract shows another battle between the goodness represented by Matilda and the harsh and negative side presented by Miss Trunchbull. Miss Trunchbull asks Matilda to stand up but at the beginning Matilda refuses and said she has not done anything but Miss Trunchbull insisted so that Matilda stands up reluctantly. Lavender is Matilda best friend puts a frog in Miss Trunchbull's class of water, therefore without any evidences Miss Trunchbull accuses Matilda of doing such bad deeds because Matilda's father told Miss Trunchbull that Matilda is a quarrelsome girl.

Miss Trunchbull calls Matilda with many negative names like ‘a vile, repulsive, repellent, malicious little brute’ and revealing that Matilda should not be in this school. Miss Trunchbull said that Matilda should be kept behind the bars and Miss Trunchbull starts to think of many other ways of torching Matilda until she ends her speech by saying that Matilda should kept in a reforming institution for forty years or more.

1. Naming and Describing

This tool concerns with the ‘Noun Choice’ and ‘Noun Modification’ and their ideological significance. The coming examples present this tool:

- "Stand up, you **disgusting little cockroach!**" "I haven't done anything, Miss Trunchbull,
- "Stand up at once, you **filthy little maggot!**"
- "You are a **vile, repulsive, repellent, malicious little brute!**" the Trunchbull was shouting.
- "You are not fit to be in this school! You ought to be **behind bars**, that's where you ought to be!
- I shall have the prefects chase you down the corridor and out of the front-door with **hockey-sticks!**
- And then I shall make absolutely sure you are sent to a **reformatory** for delinquent girls for the minimum of forty years!".

Dahl uses perfectly the ‘**Choice of Noun**’ to reveal Child maltreatment to the reader. In the first three examples (1-3) Miss Trunchbull naming Matilda with various negative names that are associated with different animals like ‘Cockroach, maggot, and Brute’. Child Physical Maltreatment appears clearly in these examples. Example (4) reveals Miss Trunchbull criminal intention when she wishes that Matilda to put behind bars. Examples (5) shows **Child Physical Maltreatment** when Miss Trunchbull expresses her wishing to beat Matilda with hockey-stick. Finally, example (6) Dahl choses the word ‘*reformatory*’ which is used to express the state

of Miss Trunchbull because she is in need for such institution to recover from her harsh treatment and mistreatment with the innocent children.

Noun Modification is another technique is used by dahl in examples (1-3) to express the negative treatment that the children get from Miss Trunchbull. Miss Trunchbull uses many negative adjectives to call Matilda with and to make other mock her. Therefore, **Child Maltreatment** and the ideology of '**Bullying**' appears so clearly due to the use of this tool.

2. Representing Actions, Events, and States

Representing Actions, Events, and States is another critical stylistic tool which focuses on the choices of lexical verb that text producer takes. The next examples show the use of this tool and its categories.

- "Matilda!" she **barked**. "Stand up!"
- "Who, me?" Matilda **said**.
- "You are a vile, repulsive, repellent, malicious little brute!" the Trunchbull was **shouting**.
- "**Stand up**, you disgusting little cockroach!"
- She hadn't **intended to get** her friend into trouble.
- ! I shall have you **drummed out** of this establishment in utter disgrace!
- I shall have the prefects **chase** you down the corridor and out of the front-door with hockey-sticks!

Dahl in the previous examples uses a verb category calls '**Verbalization Process**' which is used to express the speech of the characters. Dahl uses this category in examples (1-3) to reveal directly the character speech, therefore this will increase the degree of faithfulness between text producer and the reader. So that this technique helps the text producer to pass his ideological viewpoint easily to the readers. This tool helps to show that **Child Maltreatment** is reveled directly by Miss Trunchbull's speech.

Another verb category is applied by Dahl in which is '**MAI**'. This category is applied in examples (4-7) to express the intended action of the characters. Dahl uses this category to show that Miss Trunchbull adopts **Child Maltreatment** in all of her actions. Dahl uses verbs like '*barked, chased, and drummed out*' to reveal the mistreatment that children undergo. **Child Maltreatment** is figured out clearly due to the use of this tool.

3. Negation

Negation has the ideological importance of creating a version of situation in the reader's mind which opposite to the one confirmed in the text. The below examples represent this tool:

- "I **haven't** done anything, Miss Trunchbull, honestly I **haven't**."
- She **hadn't** intended to get her friend into trouble.
- On the other hand, she was certainly **not** about to own up.
- "You **are not** fit to be in this school! You ought to be behind bars,
- . I've **never** seen that slimy thing before!" "Stand up at once, you filthy little maggot!"

Negation is used to create threatening as in the previous examples. Dahl uses a type of negation calls '**Auxiliary Negation**' as in examples (1-4). Another type of negation is used in example (5) which is '**Semantically negated Items**'. **Child Maltreatment** is figured out due to the use of this tool by showing how Miss Trunchbull threatens Matilda and other children and causes them to feel unconfident in themselves.

4. Hypothesizing

Hypothesizing tries to reflect the text producer's view of the world. This tool is based on analyzing the system of modality to discover the text's ideologies. Below are the examples of this tool:

- I **shall** have you drummed out of this establishment in utter disgrace!
- I **shall** have the prefects chase you down the corridor and out of the front-door with hockey-sticks!
- ! I **shall** have the staff escort you home under armed guard!
- I **shall** make absolutely sure you are sent to a reformatory for delinquent girls for the minimum of forty years!"

Dahl uses only one type of modality which calls '*Deontic Modality*' which uses to express the meaning of obligation. Dahl shows how Miss Trunchbull is eager to do anything bad to hurt Matilda and the other children. Modality is used to reveal what Miss Trunchbull intentions and what she is thinking to do with the children. Therefore, this tool helps to discover *Child Maltreatment* that is used by Miss Trunchbull.

5. Representing Time, Space, and Society

This is the last tool of critical stylistic and it is based on the system of deixis. Deictic system is the best way to show the representation of time, space, and society. Below are the examples of Spatial Deixis:

- Matilda!" she **barked**. "Stand up!" "Who, me?" Matilda **said**.
- She **hadn't intended to get** her friend into trouble.
- ... the Trunchbull **was shouting**.
- **Stand up**, you disgusting little cockroach!" "I **haven't done** anything, Miss Trunchbull...
- "You **are** a vile, repulsive, repellent, malicious little brute!"
- You **are not fit** to be in this school!
- I **shall have** you drummed out of this establishment in utter disgrace!

One way of forming Temporal Deixis is by using 'Verb Tense'. In the above examples (1-3) Dahl uses past tense with its various forms. Whereas, in examples (4-7) Dahl adopts the present tense with its different forms. Thus, Dahl uses '*Time*

Shifting, to affect the reader's view point and to direct the reader toward his intended purpose '***Child Maltreatment***'.

Regarding ***Spatial Deixis*** the coming examples show this category:

- "You are not fit to be in this school! You ought to **be behind bars**, that's where you ought to be!
- I shall have you drummed **out of this establishment** in utter disgrace!
- I shall have the prefects **chase you down the corridor** and **out of the front-door with hockey-sticks!**

Spatial Deixis is used to enhance Dahl's ***Child Maltreatment*** as in the previous examples. Dahl reveals more evidences about ***Child Maltreatment*** by using spatial deixis. In example (8) Dahl reveals Child Emotional Maltreatment directly by showing Miss Trunchbull wishes to send Matilda out of the school and to put her behind bars. Examples (9) shows the extended wishes and the mistreatment of Miss Trunchbull to send Matilda to reformatory institution. Child Physical Maltreatment appears clearly in example (10) by showing how Miss Trunchbull wishes to chase Matilda with hockey-stick.

As for the ***Social Deixis***, the below examples present this category:

- **Matilda!** she barked. "Stand up!" "Who, **me?**" **Matilda** said. "What have **I** done?" "Stand up, **you** disgusting little **cockroach!**"...
- **Miss Trunchbull**, honestly **I** haven't. I've never seen that slimy thing before!" "Stand up at once, **you** filthy little **maggot!**" ...
- **She** was in the second row. **Lavender** was in the row behind **her**, feeling a bit guilty. **She** hadn't intended to get **her friend** into trouble.
- **You** ought to be behind bars, that's where **you** ought to be! I shall have you drummed out of this **establishment** in utter disgrace!

Dahl uses '*Personal Pronouns*' and '*Address Forms*' in forming *Social Deixis* as in the above examples (11-14). The importance of using social deixis lies creating proximal relation between the text producer and the reader. Dahl makes *Child Maltreatment* so prominent by using Social Deixis.

Representing Time, Space, and Society is proved to be an effective tool in discovering the embedded ideology of the text. Thus, *Child Maltreatment* appears obviously due to the use of this tool and by showing related ideologies like '*Underestimate*' and '*Suffering*'.

Extract (10)

Come on, Harry," the mother said, pushing a suitcase into the back seat. "Why don't we let her go if that's what she wants. It'll be one less to look after." "I'm in a hurry," the father said. "I've got a plane to catch. If she wants to stay, let her stay. It's fine with me." Matilda leapt into Miss Honey's arms and hugged her, and Miss Honey hugged her back, and then the mother and father and brother were inside the car and the car was pulling away with the tyres screaming. The brother gave a wave through the rear window, but the other two didn't even look back. Miss Honey was still hugging the tiny girl in her arms and neither of them said a word as they stood there watching the big black car tearing round the corner at the end of the road and disappearing forever into the distance (Dahl, 1988, P.199).

This final extract tackles the last scene in the novel. After returning from Miss Honey's home, Matilda finds her parents about to leave, she asks them where they intend to go and the answer was to France. The police looking for Mr. Wormwood because he deceives many people by selling them broken cars. Thus, the family intends to leave to France but they seem uncaring about Matilda because she was not there at that time. Matilda after seeing this situation rushes out to Miss Honey to tell her that she wants to live with her.

Miss Honey agrees upon Matilda's plan but she has to take the permission from Matilda's parents who agreed directly without any rejection. Matilda feels so happy that she will spend the rest of her life with Miss Honey. Matilda's parents leave without saying or greeting Matilda, only her brother wave to Matilda from the car's window.

1. Naming and Describing

'*Noun Choice*' and '*Noun Modification*' are two sub- categories of this tool, they can be found in the below examples:

- Miss Honey was still hugging **the tiny girl** in her arms and neither of them said a word...
- ... they stood there watching **the big black car** tearing round the corner at the end of the road and disappearing forever into the distance.

Dahl ends his novel with excellent choices of nouns and noun modifications. In examples (1) Dahl shows how the parents seem uncaring about their daughter, while *Miss Honey* the warmhearted woman cares too much about Matilda. Dahl uses Noun Modification to show how innocent and white Matilda was in opposite to her parents and Miss Trunchbull. Example (2) uncovers the big problem of Matilda's life and the **big dark spot** in Matilda life is her parent. Dahl chooses successful '*Noun Choice*' and '*Noun Modification*' to present the reality of Matilda's parents, when he compares them with '**the big black car**' to show how much Matilda suffers from her parents. Thus, this tool helps to discover *Child Maltreatment* and the related ideologies of '*Unsympathetic*' and '*Passionless*' parents.

2. Representing Actions, Events, States

This tool concerns with the lexical verb choices that text producer makes. The coming examples show this tool:

- "Come on, Harry," the mother **said**, pushing a suitcase into the back seat. VP
- "I'm in a hurry," the father **said**. VP
- Why don't we **let** her **go** if that's what she **wants**. MAI
- . If she **wants to stay**, **let** her stay. It's fine with me." MAI
- Matilda **leapt** into Miss Honey's arms and **hugged** her, and Miss Honey **hugged** her back, and then the mother and father and brother were inside the car and the car **was pulling** away with the tyres screaming. MAI/ MAI/MAI/MAI

Different verb categories are used in the previous examples. Dahl in examples (1 and 2) uses a verb category calls '*Verbalization Process*' which reveals directly the character's speech. *Child Emotional Maltreatment* appears clearly by using this verb category. Another verb category adopts by Dahl which is 'MAI', this category expresses the intended action of the characters as in examples (3-5). Thus, Dahl uses this verb category to show that Matilda's parents are uncaring and neglecting their daughter intentionally. So that *Child Maltreatment* is so prominent in the previous examples due to use this tool.

3. Negation

This critical stylistic tool can be found in the following examples:

- "Why **don't** we let her go if that's what she wants.
- The brother gave a wave through the rear window, but the other two **didn't** even look back.

Negation is used in the previous examples to form a situation that is odd to the one confirmed in the text. Besides, Dahl uses '*Auxiliary Negation*' to attract the reader's attention toward the unsympathetic and emotionless parents who care only about themselves. In example (1) Dahl shows Matilda's parents as being uncaring to leave their daughter alone. While, in example (2) Dahl reveals that only Matilda's brother

wave to her whereas no one from her parent looks back. Thus, *Child Emotional Maltreatment* is figured out by this tool.

4. Representing Other's Speech and Thoughts

This tool is based on discovering the embedded ideologies of the text by analyzing the speech and the thought degree of faithfulness. The below examples present the use of representing character's speech:

- "Come on, Harry," the mother **said**, pushing a suitcase into the back seat.
- "I'm in a hurry," the father **said**.

Dahl in the previous examples use 'DS' which is regarded as the norm of speech presentation due to its closeness to the original speech of the characters. This helps text producer to influence the reader directly and passing his ideological viewpoints. Therefore, this tool aids to discover Child Maltreatment and other ideologies of '*Unsympathetic*' and '*Passionless*'.

5. Representing Time, Space, and Society

Representing Time, Space, and Society is a critical stylistic tool which is built upon the deixis system. The below examples reveal *Spatial Deixis*:

- "Come on, Harry," the mother **said**,
- **Matilda** **leapt** into Miss Honey's arms and **hugged her**, and Miss **Honey** **hugged** her back, ...
- **The brother** **gave** a wave through the rear window,
- Why **don't** we **let her** go...?
- what **she** **wants**...
- It'll be one less to look after.

Spatial Deixis is formed by '*Verb Tense*' as in the previous examples (1-6). Dahl uses past tense in examples (1-3), while he uses present tense in examples (4 and 5)

and future tense in example (6). Using different tenses enables the text producer to influence the reader's point of view and to achieve his goal effectively. Dahl uses verbs like '*let, hung, and leapt*' to show Matilda suffering during her life due to the Miss Trunchbull's and her parents' mistreatment.

Regarding *Spatial Deixis*, the coming examples show the use of this tool:

- ... and then the mother and father and brother were **inside the car** and the car was pulling away with the tyres screaming.
- The brother gave a wave **through the rear window**, but the other two didn't even look back.
- the big black car tearing **round the corner** at the end of the road and disappearing forever into the distance.

Spatial Deixis is used to reveal Child Emotional and Physical Maltreatment that Matilda undergoes. In example (1) Dahl shows how the parents get inside the car uncaring about their daughter and leaving her behind them. In example (2) *spatial deixis* shows how only Matilda's brother waves for her, while her parents do not even look back to her. Finally, example (3) reveals how the parents' car disappear in the distance without giving their daughter any greeting.

Regarding *Social Deixis*, the below examples show the use of this category:

- "Come on, **Harry**," the **mother** said, pushing a suitcase into the back seat. "Why don't **we** let her go if that's what **she** wants. **It**'ll be one less to look after.
- . "I'm in a hurry," the **father** said. "I've got a plane to catch. If **she** wants to stay, let her stay. **It**'s fine with **me**."
- **Matilda** leapt into Miss Honey's arms and hugged **her**, and Miss Honey hugged **her** back, and then the **mother** and **father** and **brother** were inside the car.

Social Deixis is formed by using '*Personal Pronouns*' and '*Address Forms*'. Dahl in the previous examples uses both of '*Personal Pronouns*' and '*Address Form*' as in examples (10-12). By using personal Pronoun, Dahl is trying to show the reader

how Matilda's parents leave her behind without saying any word or greeting her. Instead, the parents think it is better to leave her behind because this will save enough money. ***Child Emotional Maltreatment*** is figured out easily due to the use of ***Social Deixis*** which added recently to the list of deixis. This category is used to form proximal relation between text producer and the reader and this will enable the text producer to pass his ideology easily to the reader.

Representing Time, Space, and Society proves to be an effective tool in discovering text's hidden ideologies. ***Child Maltreatment*** appears clearly due to the use of this tool which also figures other related ideologies as '***Passionless***' and '***Oppression***'.

4.5 The Quantitative Analysis of Roald Dahl's Matilda

This section tackles the quantitative analysis of Dahl's Matilda. All the tools that are used in the qualitative analyses is presented in tables via their percentages and occurrences. Table (16) reveals the total extracts and the tools that are used in the analysis. Whereas, table (17) presents the total tools via their percentages and occurrences.

Table 16*Overall Extracts and the Application of Critical Stylistic Tools on Dahl's Matilda*

Tool	Ex. 1	Ex 2	Ex. 3	Ex. 4	Ex. 5	Ex. 6	Ex. 7	Ex. 8	Ex. 9	Ex. 10	Tot al
Naming and Describing	6	7	6	7	7	9	10	7	6	2	67
Representing Action, Event, and State	6	10	8	15	14	10	12	6	7	5	93
Equating and Contrasting											0
Exemplifying and Enumerating			1			3					4
Prioritizing				1							1
Implying and Assuming		3	2				2				7
Negation	1	2	1	9	3	4	3	3	5	2	33
Hypothesizing	1	3	2	5	3	2		5	4		25
Representing Other's Speech and Thoughts				9	8	4				2	23
Representing Time, Space, and Society	11	11	16	17	15	18	17	14	14	12	145

Table (16) above shows the overall extracts and the applied critical stylistic tools. Having trace these tools, the above table indicates that critical stylistic tools occur in three different groups. The first group which includes the majority of these tools, is represented by four tools that score the highest occurrence. Whereas, the second group represents the tools that score the medium occurrences. While, the third group shows the tools that score the lowest occurrences. The coming table (17) and figure

(24) reveal more details about the tools individually, besides showing the occurrences and the percentages of each tool.

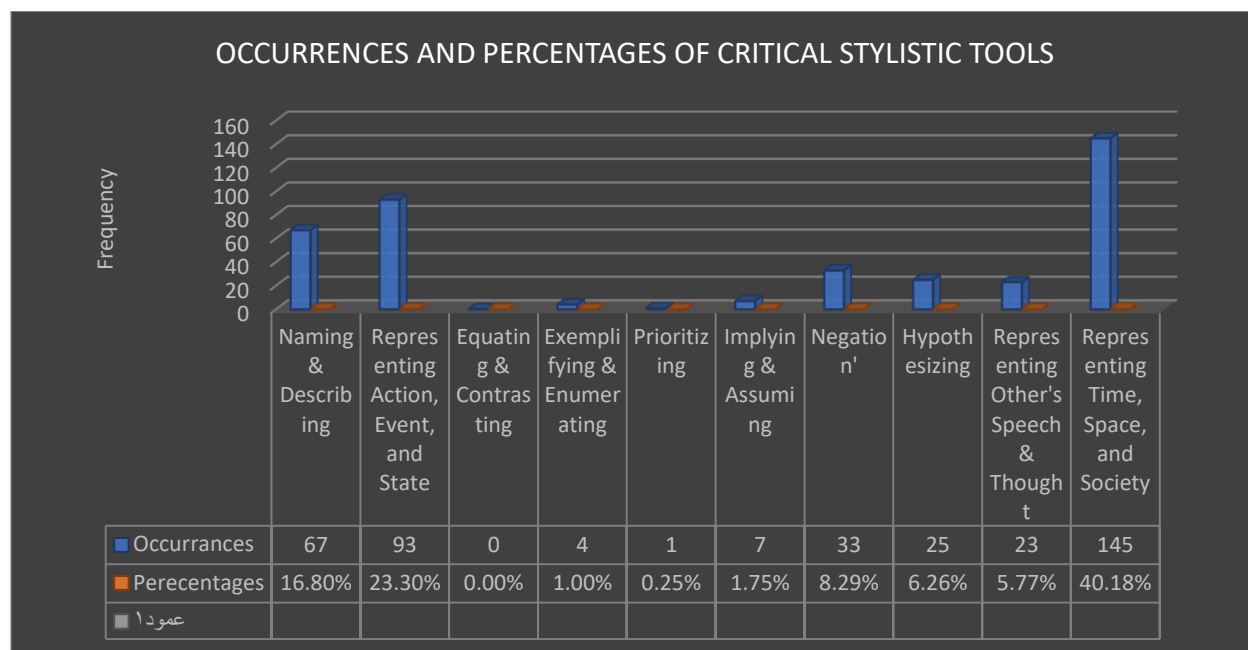
Table 17

The Critical Stylistic Tool's Occurrences and Percentages of Dahl's Matilda

No.	Tool's Title	Occurrences	percentages
1	Naming & Describing	67	16.80%
2	Representing Action, Event, and State	93	23.30%
3	Equating & Contrasting	0	0.0%
4	Exemplifying & Enumerating	4	1.0 %
5	Prioritizing	1	0.25%
6	Implying & Assuming	7	1.75%
7	Negation	33	8.29%
8	Hypothesizing	25	6.28%
9	Representing Other's Speech and Thoughts	23	5.77%
10	Representing Time, Space, and Society	145	36.56%
	Total	398	100%

Figure 25

Occurrences and Percentages of Critical Stylistic Tools in Dahl's Matilda



In the light of the above table (17) and figure (24), the tool of '**Representing Time, Space, and Society**' scores the highest frequencies among other CS tools. Additionally, this tool scores (145) occurrences with (40.18%) percentage. This tool scores the highest frequencies among other tools due to the following reasons. First, it is closely related to how text producer shapes the world to the reader, thus this tool directly influences the reader's ideology in the light of text producer's point of view. Second, the nature of the data under the investigation 'Novel' that is based mainly on narrating events, makes this too an important device in shaping the spatial, temporal, and social worlds. Third, *Representing Time, Space, and Society* is based on analyzing the '**deictic system**' which helps the text producer to pass his ideology effectively and easily to the readers. Fourth, this tool has an important ideological effect in discovering out the text embedded ideologies of **Child Maltreatment** in general and **Child Physical** and **Emotional Maltreatment** in particular. The next table (18) and figure (25) present the linguistic realizations of this tool.

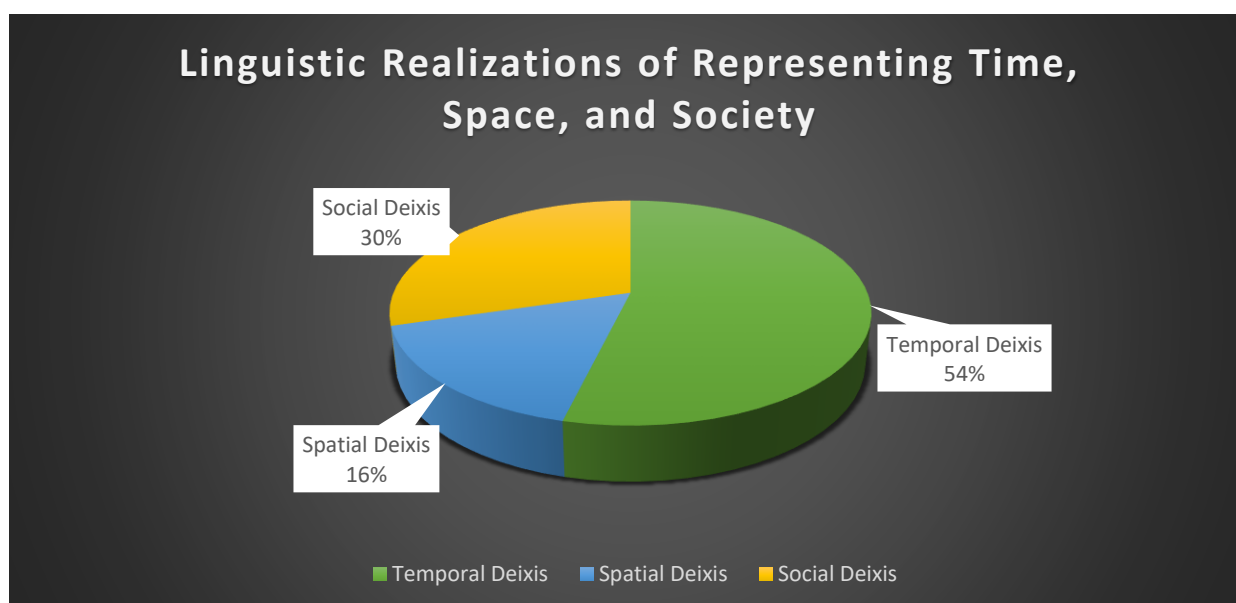
Table 18

The Linguistic Realizations of Representing Time, Space, and Society in Dahl's Matilda

Linguistic Realizations of Representing Time, Space, and Society	Occurrences	Percentages
Temporal Deixis	78	54%
Spatial Deixis	24	16%
Social	43	30%
Total	145	100%

Figure 26

The Linguistic Realizations of Representing Time, Space, and Society in Dahl's Matilda



As shown in table (18) and figure (25) the most frequent linguistic realizations of Representing Time, Space, and Society is '**Temporal Deixis**' which scores (78)

occurrences and (54%) frequencies. *Temporal Deixis* helps Dahl to pass his ideological viewpoints easily to the readers. *Temporal Deixis* creates this effect by using '**Time Shifting**' which attracts the reader's attention toward the intended ideologies. While, Social Deixis scores (43) occurrences with (30%) percentages and Spatial Deixis scores (24) occurrences with (16%) percentages.

So that *Representing Time, Space, and Society* can be used to naturalize the text producer's ideology into the reader's mind by using cognitive based categories like temporal, spatial, and social envelops. Therefore, this tool highlights **Child Maltreatment** and many related ideologies as '**Bullying**', '**Suffering**', and '**Isolation**'.

Regarding the second highest frequency which is booked by the tool of **Representing Action, Event and State** with (93) occurrences and (23.30%) percentage. This tool reserved the second highest frequency because of the following reasons. First, this tool focuses on the text producer's lexical verb choices. Also, the nature of the data under the investigation gives this tool the opportunity to booked the second highest frequency. Novels' narrating depends basically on the verbal elements in shaping the events to the readers. Second, **Representing Action, Event and State**, helps Dahl in forming the ideologies of **Child Maltreatment**, because verb elements play important roles in shaping different forms mistreatment that Matilda and other children undergoes. Third, using this tool makes **Child Physical and Emotional Maltreatment** prominent through the development of the events. Thus the verbal elements have essential role in shaping and forming **Child Maltreatment** as well as '**Bullying**', '**Ignorance**', and '**Nonchalant**'. The coming table (19) and Figure (26) show the linguistic realizations of *Representing Action, Event and State*.

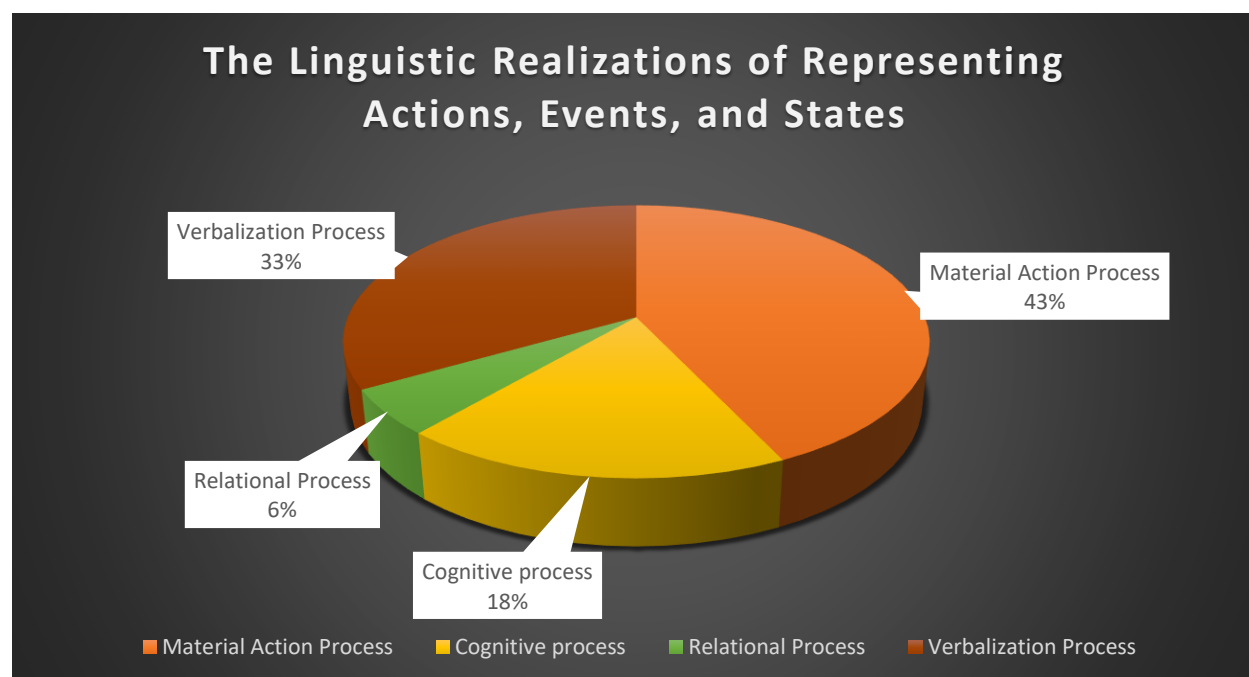
Table 19

The Linguistic Realizations of Representing Actions, Events, and States in Dahl's Matilda

Linguistic Realizations of Representing Actions, Events, and States	Occurrences	Percentages
MAP	40	43%
Cognition Process	17	18%
Relational Process	5	6%
Verbalization Process	31	33%
Total	93	100%

Figure 27

The Linguistic Realizations of Representing Actions, Events, and States in Dahl's Matilda



According to the above table (19) and figure (26) the most frequent linguistic realization of Representing Actions, Events, and States is ‘**MAPs**’ which scores (40) occurrences with (43%) frequencies. This process is used to increase the degree of confidentiality between text producer and the readers, thus it can help text producer to pass his ideological viewpoint easily to the reader. While, ‘**Verbalization Process**’ scores (31) occurrences with (33%) frequencies and ‘**Cognitive Process**’ scores (17) occurrences with (18%) frequencies. The last process which scores (5) occurrences with (6%) frequencies is ‘**Relational Process**’.

The third highest frequency is booked by ‘**Naming and Describing**’, this tool has an important ideological effect on the reader due to the following facts. Firstly, this tool reveals explicitly the text producer’s embedded ideologies toward the characters and the events by showing them either with a pejorative or ameliorative connotation. Secondly, the ideology of **Child Maltreatment** in all its forms, physical or emotional Maltreatment, is made prominent due to the use of this tool. Furthermore, Dahl uses **Noun Modification** as a sub-category of this tool to show the mistreatment that Matilda experienced throughout the novel. Thirdly, another important finding the analysis reveals is that this tool is used in all of the extracts. The coming table (20) and figure (27) present the linguistic realizations of Naming and Describing.

Table 20

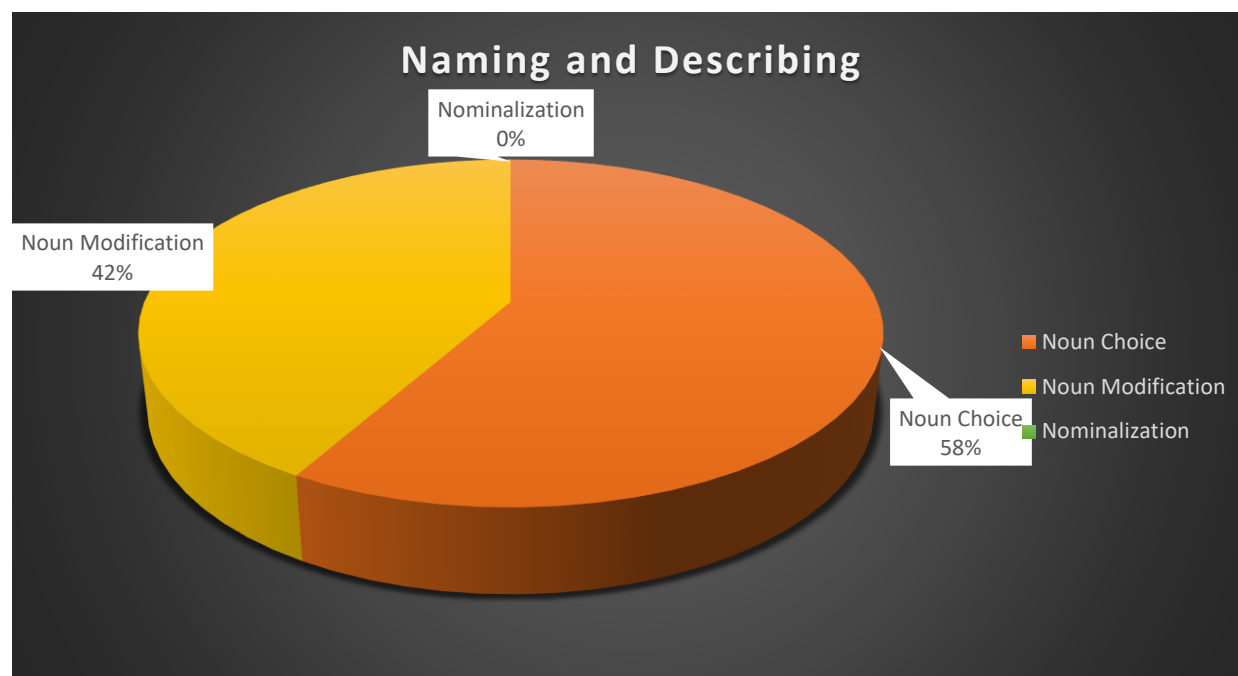
The Linguistic Realizations of Naming and Describing in Dahl’s Matilda

Linguistic Realizations of Naming and Describing	Occurrences	Percentages
Noun Choice	39	58%
Noun Modification	28	42%

Nominalization	0	0%
Total	67	100%

Figure 28

The Linguistic Realizations of Naming and Describing in Dahl's Matilda



According to the above table (20) and figure (27), the most frequent linguistic realization of *Naming and Describing* is '**Noun Choice**' which scores (39) occurrences with (58%) percentages. Noun Choices scores the highest frequency due to its importance in revealing the text producer's implicit ideologies by giving certain connotation to the characters. Besides, these connotations are either pejorative or ameliorative ones. While, '**Noun Modification**' scores (28) occurrences with (42%) frequencies. Thus, this shows the highly significance of this tool in figuring out the text's ideologies like '**Bullying**', '**Isolation**', and '**Underestimation**'.

Negation scores the fourth high rank among other critical stylistic tools. *Negation* has an essential role in forming the text producer's ideology. The importance of this tool comes from different facts. First, this tool has the ability to construct a version of situation inside the reader's mind that is completely odd to the one confirms in the text. Thus, Dahl uses this tool to show the *Mistreatment*, *Neglect*, and *Bullying* that Matilda undergoes. Second, it is used to strike fear in the reader, thus this tool helps Dahl to show the reader the negative effects of the mistreatment that children suffer from. As for the linguistic realizations of this tool, the below table (21) and figure (28) show these realizations.

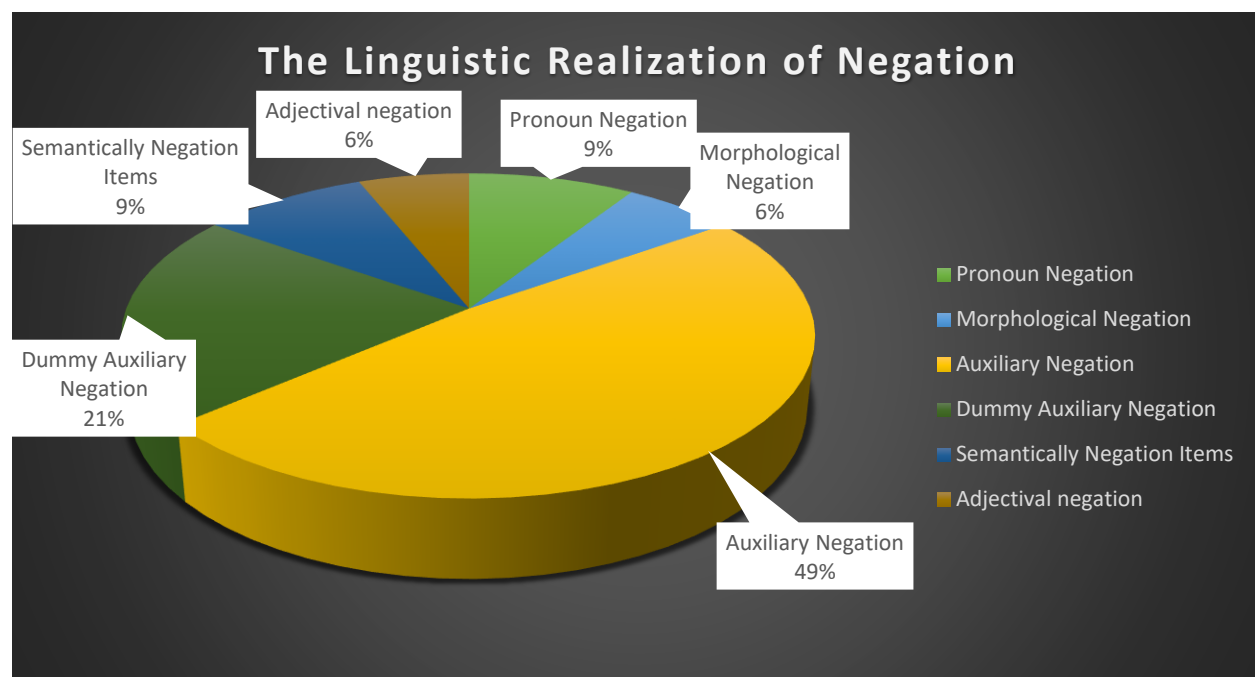
Table 21

The Linguistic Realizations of Negation in Dahl's Matilda

Linguistic Realizations of Negation	Occurrences	Percentages
Pronoun Negation	3	9%
Morphological Negation	2	6%
Auxiliary Negation	16	49%
Dummy Auxiliary Negation	7	21%
Semantically Negated Items	3	9%
Adjectival Negation	2	6%
Total	33	100%

Figure 29

The Linguistic Realizations of Negation in Dahl's Matilda



According to the above table the highest linguistic realization of *Negation* is '**Auxiliary Negation**' with (16) occurrences and (49%) frequencies. *Auxiliary Negation* has a great influence in shaping Dahl's ideological viewpoint about Child maltreatment and it helps to create real image that shows the ugliness of this world (Child Maltreatment). Whereas the other linguistic realizations come with different occurrences. Therefore, Naming and Describing helps to form certain ideological point of view to the reader about **Child Maltreatment** like '**Bullying**', '**Isolation**', and '**Deprivation**'.

According to the tools in the middle of the scale, they are '**Hypothesizing**' with (25) occurrences and (6.26%) percentages, '**Representing Other's Speech and Thought**' with (23) frequencies and (5.77%) percentage, and '**Implying and Assuming**' with (7) occurrences and (1.75%) percentage. These tools score relatively identical occurrence in the analysis. Additionally, these tools have

secondary role in shaping the text producer's ideology of *Child Maltreatment* and other related ideologies as '*Bullying*', '*Suffering*', and '*Nonchalant*'.

Finally, the tools that score the lowest percentages are; '*Exemplifying and Enumerating*' with (4) occurrences and (1.0%) percentage, '*Prioritizing*' with (1) and (0.25%) percentage, and '*Equating and Contrasting*' with (0) occurrence and (0.%) percentage. These tools represent the bottom of the scale with the lowest frequency of occurrence due to their inferior role in figuring out the text producer's ideology.

4.6 Results of the Analysis (Comparison of Results)

This section is devoted to the discussion of the results. The below table (22) and figure (29) show the total tools of CS that are used in analyzing the data under the investigation. The below table applies Chi-Square test in order to figure out the significance differences between the novels under the investigation as well as to show the similarities between the novels under the scrutiny.

Table 22

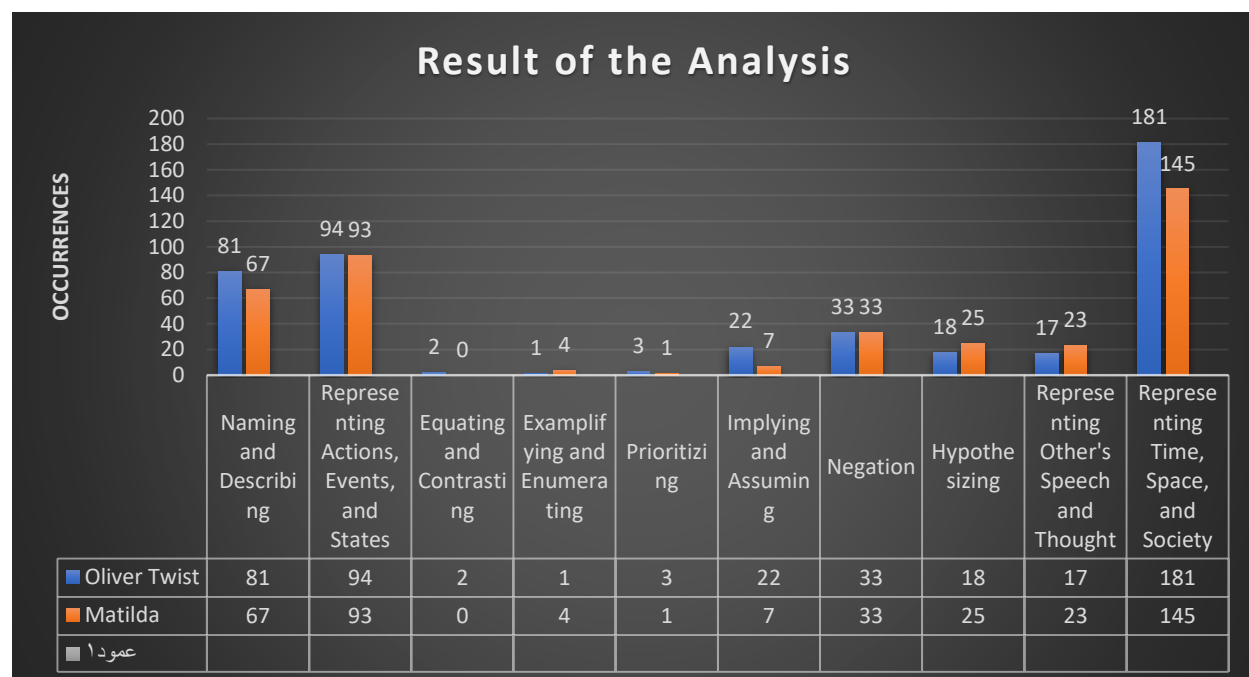
Chi-Squared Test of Dickens' Oliver Twist and Dahl's Matilda

The Tool	Count & %	the novel		Total	Chi-Square	p.v
		Oliver Twist	Matilda			
Assuming and Implying	Count	22	7	29	.80	.37
	% within The Tool	76%	24%	100.0%		
	% within the novel	4.8%	1.9%	3.40%		
	% of Total	2.5%	0.80%	3.40%		
Equating and Contrasting	Count	2	0	2	.86	.35
	% within The Tool	100%	0%	100.0%		
	% within the novel	0.40%	0%	0.20%		
	% of Total	0.20%	0%	0.20%		
Exemplifying and Enumerating	Count	1	4	5	.87	.32
	% within The Tool	20%	80%	100.0%		
	% within the novel	0.20%	1%	2.1%		

	% of Total	0.10%	0.47%	2.1%		
Hypothesizing	Count	18	25	43	.70	.45
	% within The Tool	41%	58%	100.0%		
	% within the novel	4%	6%	5%		
	% of Total	2.10%	2.90%	5%		
Naming and Describing	Count	81	67	148	5.83	.02
	% within The Tool	55%	45%	100.0%		
	% within the novel	17.9%	16.8%	7.8%		
	% of Total	9.5%	7.80%	7.8%		
Negating	Count	33	33	66	00	0.10
	% within The Tool	50%	50%	100.0%		
	% within the novel	7.3%	8.2%	7.70%		
	% of Total	3.8%	3.8%	7.70%		
Presenting Participants' Speeches and Thoughts	Count	17	23	40	3.33	.07
	% within The Tool	42.5%	57.5%	100.0%		
	% within the novel	3.7%	5.7%	4.7%		
	% of Total	2%	2.7%	4.7%		
Prioritizing	Count	3	1	4	8.07	.00
	% within The Tool	75%	25%	100.0%		
	% within the novel	0.60%	0.25%	4.0%		
	% of Total	0.35%	0.11%	4.0%		
Representing Actions, Events, States	Count	94	93	187	35.35	.00
	% within The Tool	50.2%	49.8%	100.0%		
	% within the novel	20.7%	23.3%	22%		
	% of Total	11%	10.9%	22%		
Representing Space, Time, Society	Count	181	145	326	2.13	.14
	% within The Tool	55.5%	44.5%	100.0%		
	% within the novel	40.4%	36.85%	6.1%		
	% of Total	21.2%	17.1%	38.3%		
Total	Count	452	398	850		
	% within The Tool	53%	47%	100.0%		
	% within the novel	100.0%	100.0%	100.0%		
	% of Total	53%	47%	100.0%		
Chi-Square Tests		53.284				
p.v		.000				

Figure 30

The Result of the Analysis in Both Novels



The above table and figure show that the application of critical stylist tools indicates identical occurrence in both of the novels under the scrutiny. Applying critical stylist tools on the data under the investigation reveals many findings.

First, the tool of **Representing Time, Space and Society** scores the highest frequency relatively in both novels. In Dickens' *Twist* this tool scores (181) occurrences with (40.18%) percentage, besides in Dahl's *Matilda* this tool scores (145) occurrences with (36.56%) percentage. This tool proves its importance in discovering the embedded ideologies of the text. In Dickens' *Twist* this tool discovers different ideologies that are related to **Child Maltreatment** as '**Social Discrimination**' and '**Dehumanization**' as well. In Dahl's *Matilda* **Child Maltreatment** is formed by the existence of new ideologies like '**Bullying**', '**Isolation**', and '**Suffering**'. Thus, **Child Maltreatment** associates with new

ideologies in the modern life like '**Bullying**' which is regarded as the most prominent form of mistreatment in modern life. In both novels the most frequent linguistic realization of this tool is '**Temporal Deixis**' which scores the highest frequencies among other linguistic realizations. Temporal Deixis plays an essential role in shaping the text producer's ideologies besides affecting the reader's viewpoints.

Second, as for the second highest rank is reserved by the tool of **Representing Action, Event, and States** which scores relatively the same occurrences in both novels. In Dickens' *Twist* this tool books (94) occurrences with (20.70%) percentage and in Dahl's *Matilda* it scores (93) occurrences with (23.30%) percentage. This tool is proved to be so important in figuring out **Child Maltreatment** and other related ideologies. **Representing Action, Event, and States** is used in Dickens' *Oliver* to form related ideologies like '**Suffering**' and '**Deprivation**'. Whereas in Dahl's *Matilda* this tool highlights the ideologies of '**Bullying**' and '**Ignorance**'. As for the linguistic realizations of this tool. In both novels the '**MAP**' is the most frequent linguistic realization among other. **MAP** is proved to have an important role in increasing the degree of confidentiality between text producer and the readers. Thus, **MAP** can help both authors in passing their ideologies easily and effectively to the readers.

Third, the tool of **Naming and Describing** books the third high rank in figure (29) above. The two novels score relatively the same occurrence regarding this tool. This tool scores (81) occurrences in Dickens' *Oliver Twist* with (17.90%) frequency, while Dahl's *Matilda* scores (67) occurrences with (16.80%) percentage. In Dickens' *Twist*, **Naming and Describing** is used to discover the embedded ideology of **Child Maltreatment** with other related ideologies like '**Theocratic Utilitarianism**' and '**Neglect**'. This tool discovers other ideologies in Dahl's *Matilda* that are related to **Child Maltreatment** as the ideologies of '**Bullying**', and '**Isolation**'. Concerning the

linguistic realizations of this tool. In Dickens' *Oliver Twist* the '*Noun Modification*' is the most frequent linguistic realization of ***Naming and Describing***. Simply because, Dickens using *Noun Modification* to present Child Maltreatment and other related ideologies through describing the characters and the actions of the characters. Whereas the linguistic realization of *Naming and Describing* in Dahl's *Matilda* is '*Noun Choice*' which helps Dahl in showing the reality of the characters by giving them the names that indicates the nature of each character.

Fourth, ***Negation*** is another critical stylistic tool which scores the fourth high rank in both of the novels under the study. ***Negation*** scores in Dickens' *Twist* (33) occurrences with (7.30%) percentage and Dahl's *Matilda* scores the same occurrences with (33) and (8.29%) percentage. Negation reveals explicitly ***Child Maltreatment*** and other related ideologies in Dickens' *Twist* like the ideologies of '*Negation*' and '*Isolation*'. Whereas, in Dahl's *Matilda* this tool highlights the ideologies of '*Bullying*', '*Suffering*', and '*Isolation*'. The linguistic realization of *Negation* in Dickens' *Oliver Twist* is '*Adjectival Negation*' which is used by Dickens to reveal the preferences of the characters. While, the linguistic realization in Dahl's *Matilda* is '*Auxiliary verb Negation*' which helps Dahl in forming different worlds that are related to Dahl's ideological viewpoints.

The fifth finding tackles the ***Middle Rank Tools***, both novels have the same tools that book this rank (Middle Rank Tool). ***Hypothesizing*** scores (18) occurrences and (3.98%) percentage with *Oliver Twist* and (25) occurrences and (6.28%) percentage in *Matilda*. ***Representing Other's Speech and Thought*** is another tool which falls in the middle of the scale with (17) occurrences and (3.76%) percentages in *Oliver Twist*, while *Matilda* scores (23) occurrences with (5.77%) frequency. ***Implying and Assuming*** scores (7) occurrences and (1.75%) frequency in *Matilda*, while *Oliver Twist* books (22) occurrences with (4.86%) frequency. These tools are used to

discover *Child Maltreatment* by highlighting the ideologies of ‘*Suffering*’, ‘*Deprivation*’, and ‘*Neglect*’.

The sixth finding that is revealed by the analysis is related to the tools which fall in the bottom of the scale. Among the tools which score the lowest occurrences is *Exemplifying and Enumerating*, which scores (1) occurrence with (0.22%) frequency in *Oliver Twist* and with *Matilda* it scores (4) occurrences and (1.0%) frequency. *Prioritizing* scores (3) occurrences with (0.66%) in *Oliver twist*, while it scores (1) occurrence with (0.25%) in *Matilda*. Finally, *Equating and Contrasting* is the last tool in the scale with (2) occurrences and (0.44%) frequency in *Oliver twist* and (0) occurrence in *Matilda*.

4.7 Hypothesis verification

1. The first hypothesis which states that ‘*Both novelists adopt a highly systematic pattern of linguistic strategies devoted to expose child maltreatment*’ is valid. The novelists use different systematic patterns of linguistic strategies i.e., Halliday’s SFL, lexical semantics, generative linguistics, and even deixis systems. Thus, Dickens and dahl use these linguistics strategies and techniques to expose child maltreatment to the readers. Figure (29) proves clearly that.
2. The second hypothesis which says ‘*The two novelists are relatively alike in terms of the utilized critical stylistic tools that reflect child maltreatment*’ is verified, since the novelists apply relatively the same CS tools to reveal child maltreatment. The statistical test of Chi-Squared shows in table (22) that novelists use relatively the same CS tools with different ratios.
3. The third hypothesis which reads ‘*Different linguistic realizations are employed by the two novelists to show how their characters suffer from the trauma of child maltreatment*’ is partially confirmed. Dickens uses the system

of naming and describing in revealing the character's trauma and suffer, while Dahls uses system of representing action, event, and states in shaping the character's trauma and maltreatment.

4. The fourth hypothesis which states '*Both Dickens and Dahl use different types of child maltreatment with different regularities and ratios. Besides, there are different related ideologies*' is verified. Simply because, Dickens focuses in his novel upon child physical Maltreatment and trauma, whereas Dahl shifted toward another modern type of child maltreatment which is bullying. This type of child maltreatment is so common in modern life due to the isolation and neglect that children suffer from.

5. The Fifth hypothesis which reads '*There is a close connection between the stylistic structures and the ideologies in the novelists' style*' is partially valid. Although Dickens and Dahl use different stylistic structures to form child trauma and maltreatment, yet there is not a close connection between the adopted stylistic structures and the ideologies. On the one hand, Dickens uses the system of representing time, space, and society to form the ideologies of 'social discrimination', 'dehumanization' and 'ignorance'. On the other hand, Dahl uses system of naming and describing to reveal the ideology of 'bullying', 'isolation', and 'loneliness'.

6. The sixth hypothesis which states '*The forms of Child Maltreatment and the related ideologies evolved gradually from the Victorian age to the post-modern time. Child maltreatment develops through the process of time*' is confirmed. The analysis shows that child maltreatment and trauma evolve during time. Dickens reveals child maltreatment in the forms of 'social discrimination' because this ideology is regarded as the thumbprint of Victorian era. Whereas, Dahl shapes child maltreatment in the form of

‘bullying’ which is a common factor in modern era.

7. The seventh hypothesis which reads ‘*The two novelists use a relatively analogous critical stylistic tools in representing the victimized characters and some reasons exist for such correspondence*’ is verified. Both Dickens and Dahl rely on the same critical stylistic tools in presenting the victimized characters. The analysis shows that Dickens and Dahl use tools of; representing time, space, and society, representing action, event, and states, as well as negation to form the ideologies of child maltreatment.

8. The eighth hypothesis which states ‘*CS works effectively in figuring out the text’s implicit ideologies due to the rigorous set of the textual-conceptual tools. Besides, there are some reasons behind this workability*’ is confirmed. The analysis of the data shows that CS works effective in figuring out text’s implicit ideologies. The reason behind this workability is Jeffries set of tools that characterized as being rigor and systematic in figuring out text’s implicit ideologies.

9. The ninth hypothesis which states that ‘*The most frequent critical stylistic tools used in the novels are; Representing Actions, Events, and States, Representing Time, Space, and Society, and Negation. These tools enable the writers to present the ugly side of Child Maltreatment*’ is partially verified. The results of the analysis show that the most frequently used critical stylistic tools are; representing time, space, and society, representing actions, events, and states, as well as naming and describing. Figure (29) shows the most frequent critical stylistic tools that are used Dickens and Dahl.

Chapter Five

Conclusion, Recommendation, and Suggestions for further studies.

5.1 Conclusions

Having investigated child maltreatment and its types in Dickens' *Oliver Twist* and Dahl's *Matilda*, the study comes up with various conclusions. These conclusions are drawn in the light of the proposed objectives and hypotheses of the present study. These conclusions are the following:

1. The study demonstrates that novelists use various linguistic tools to form different ideologies of child maltreatment. Dickens in *Oliver Twist* uses systems of deixis, time shifting, negation, lexical verb, and naming and describing to reveal the negative effects (physical and emotional) of child maltreatments that Oliver undergoes. Whereas, Dahl in *Matilda* uses other linguistic strategies to reveal Child maltreatment like; system of modality, noun choices and modification, lexical verbs choices, spatial and temporal deixis, and even negation.
2. The work comes up with an interesting finding that the two novelists use relatively the same critical stylistic tools in revealing Child maltreatment or. The work finds out that the highest critical stylistic tools that are used by the novelists are; *Representing Time, Space, and Society, Representing Actions, Events, and States, Naming and Describing, and Negation*. These critical stylistics tools are the most common tools that are used by the novelists to figure out the embedded ideologies of *Child maltreatment* and Trauma. Dickens and Dahl rely on these critical stylistic tools particularly due to their importance in shaping and influencing the reader's ideological viewpoints.

3. Different linguistic tools are employed by the two novelists. Dickens in *Oliver Twist* relies on different linguistic tools. *Temporal Deixis* is a linguistic technique used to present the system of deixis in order to influence readers' understanding of the world. *Material Action Process* is another linguistic technique used by Dickens to be the representative of Representing Actions, Events, and States. The linguistic realizations of *Naming and Describing* is *Noun Modification* which is frequently used by Dickens. Regarding the *Adjectival Negation* which is the most common linguistic technique of negation used by Dickens. These different linguistic realizations are used by Dickens to reveal the implicit ideological construction of child maltreatment that Oliver experiences in the novel.

Dahl in *Matilda* uses other types of linguistic tools to form Child maltreatment and ignorance. Dahl uses *Temporal Deixis* as a linguistic realization of *Representing Time, Space, and Society*. Dahl relies on *Temporal Deixis* to create '*Time Shifting*' which affects directly and effectively the reader's attention as well as influences the reader's ideological viewpoints. *Material Action Process* is also used by Dahl as a linguistic realization for *Representing Actions, Events, and States*. This type of process is used to establish an atmosphere of reliability. *Noun Choice* is used as the linguistic realization of *Naming and Describing* due to its importance in shaping the text producer's viewpoints. Dahl uses *Adjectival Negation* as a linguistic realization of *Negation*. The importance of this type is to show the maltreatment and trauma that Matilda experiences in her life due to her parent's bad treatments.

4. Dickens in *Oliver Twist* reveals different ideologies related to Child maltreatment and these ideologies occur with different ratio. Dickens uses the tool of *Representing Time, Space, and Society* to create the ideologies of

‘*Social Discrimination*’ and ‘*Dehumanization*’. Whereas Dickens expresses the ideologies of ‘*Suffering*’ and ‘*Deprivation*’ by using the tool of *Representing Actions, Events, and States*. Dickens reveals the ideologies of ‘*Theocratic Utilitarianism*’ and ‘*Neglect*’ through the tool of *Naming and Describing*. *Negation* is used by Dickens to express the ideologies of ‘*Neglect*’ and ‘*Isolation*’.

Regarding Matilda, Dahl uses the textual conceptual tool of *Representing Time, Space, and Society* to show the ideologies of ‘*Bullying*’ and ‘*Suffering*’. Besides, Dahl uses the tool of *Representing Actions, Events, and States* to create the ideologies of ‘*Bullying*’ and ‘*Ignorance*’. *Naming and Describing* is another critical stylistic tool that is used by Dahl to reveal the ideologies of ‘*Bullying*’ and ‘*Isolation*’. Dahl adopts the tool of *Negation* to reveal the ideologies ‘*Suffering*’ and ‘*Isolation*’. Thus, different ideologies are adopted by Dickens and Dahl to shape Child maltreatment, but these ideologies are occurred with different ratios.

5. The analysis shows that the two novelists encode the ideologies of child maltreatment by using various linguistic tools and structures. Charles Dickens’ style as well as Dahl’s style are so close in showing child maltreatment. Additionally, both adopts relatively similar linguistic tools which shape their stylistics thumbprint.
6. The study finds out that the novelists’ ideologies in both novels show a high degree of similarity. Furthermore, the two novelists use relatively similar critical stylist tools to form the ideology of child maltreatment. Dickens’ *Oliver Twist* reflects tendencies of the Victorian age toward Child maltreatment and portraits the mistreatment and dehumanization that children undergone during that period. Nevertheless, Child maltreatment and the related ideologies appear differently in the modern age in the work of Dahl’s

Matilda. After being presented in the Victorian age by ‘Suffering’, ‘Dehumanization’, and ‘Neglect’, Child maltreatment in the post-modern age appears mostly in the forms of ‘Bullying’ and ‘Isolation’. Moreover, these two forms of child maltreatment appear to be the most common disease of modern life that children suffer from.

7. Charles Dickens and Roald Dahl present the victimized characters with relatively the same critical stylistic tools. Dickens and Dahl use the same critical stylistic tools like; Representing Time, Space, and Society, Representing Actions, Events, and States, Naming and Describing, and Negation. These tools are the most commonly used ones in presenting Child maltreatment and other related ideologies in the novels. Actually, these tools score the highest frequencies among other tools and this not haphazardly done but for reasons. First, these tools have close relation to the nature of the data under the investigation ‘Novel’. Second, these tools prove to be so efficient in influencing and directing the reader’s ideological viewpoint toward the text producer’s ideologies. Third, these tools help to uncover the embedded ideology of Child maltreatment and other related ideologies from the texts under the scrutiny.
8. The study demonstrates the applicability of critical stylistics in figuring out texts’ implicit ideologies and revealing texts’ deep-rooted ideologies. Besides, critical stylistic tools are a set of textual-conceptual tools that are characterized as being rigorous in fulfilling the researcher’s goals. Yet, the researcher adds an important concept ‘*Ideological Orientation*’ that will make the analysis concentrating more on the direction of the ideology i.e., whether the ideology positively or negatively revealed to the readers. In Dickens’ *Oliver Twist* Child maltreatment portraits through the ideologies of ‘Theocratic Utilitarianism’, ‘Neglect’, ‘Suffering’, ‘Deprivation’, ‘Isolation’,

‘Social discrimination’, and ‘Dehumanization’. All of these ideologies contribute to form the ideology of Child maltreatment and to help the text producer to affect the reader’s ideological point of views. Concerning Dahl’s *Matilda*, Child maltreatment is presented through the ideologies of ‘Bullying’, ‘Isolation’, ‘Suffering’, but the most frequently occurred one is ‘Bullying’. Thus, all of these ideologies help the text producer to influence and directing the reader’s ideologies.

9. Different critical stylistic tools are used by the novelists to present the dark side of Child maltreatment. The most frequently employed tools of critical stylistics are; *Representing Actions, Events, and States, Representing Time, Space, and Society*, and *Negation*. These tools are used by the two novelists respectively. Additionally, Naming and Describing is another tool which scores the fourth highest rank in the analysis of the two novels. Dickens and Dahl depend on these tools to show the ugly and the dark side of Child maltreatment. These tools are so close to the nature of the data under the investigation ‘Novels’, therefore they score the highest frequencies in discovering the ideologies of Child maltreatment.

The ideological orientation shows that both Dickens and Dahl use positive ideological orientation to affect positively the readers of the text. Moreover, using positive ideological orientation has another benefit in increase the degree of ideological acceptability.

5.2 Recommendations

Based on the findings and the conclusions that have been reached, the following recommendations are proposed:

1. Knowledge about the concept of *ideology* is essential for those who are interested in doing a critical stylistic analysis, because Jeffries introduces a

modify definition for ideology that is differed from the one adopted by CDA. Therefore, lectures about this concept could be given to clarify the nature of ideology.

2. Critical stylistic tools are essential for the individuals who are interested in the linguistics and literary arenas to enhance their understanding about the implicit ideologies of the text.
3. Different electronic literary websites could be available for open access to facilitate the job of the researchers to investigate literary works easily.

5.3 Suggestions for Further Study

1. Using a cognitive approach with critical stylistics to form a Critical-Cognitive stylistic which aims to investigate the cognitive motive and triggers behind the stylistic choices and text producer's ideologies.
2. Investigating critical stylistics in colloquial language in English and Arabic literary works.
3. Study different ideologies of courtrooms or police investigation sessions within the framework of critical stylistics through observing the stylistic choices and the ideologies intended behind such choices.
4. Adopting corpus-based stylistic analysis of another concept which will help increasing the data under the investigation within limited time.

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Appendix

Extract 3 From Dickens' *Oliver Twist*

Temporal Deixis:

- (1) He **put on his hat**, and, pausing by the bed-side on his way to the door,
- (2) but where **she came from**, or where she was going to,
- (3) The surgeon **leaned over** the body
- (4) The medical gentleman **walked** away to dinner
- (5) **sat down** on a low chair before the fire, and **proceeded** to dress the infant
- (6) What an excellent example of the power of dress, young Oliver Twist was! **Wrapped** in the blanket.
- (7) **Oliver cried lustily**
- (8) '**She was brought** here last night,' replied the old woman
- (9) **She was found** lying in the street.
- (10) But now that **he was enveloped** in the old calico robes which had grown yellow
- (11) **he was badged and ticketed**, and **fell** into his place at once--a parish child--the orphan of a workhouse.
- (12) to be cuffed and buffeted through the world

As for the *Spatial Deixis* or space envelop, the next examples show this type of deixis:

- (1) He put on his hat, and, **pausing by the bed-side on his way to the door**,
- (2) **She was found lying in the street**.
- (3) but **where she came from**, or **where she was going to**, nobody knows.
- (4) **The surgeon leaned over the body, and raised the left hand**. 'The old story,' he said, shaking his head
- (5) **The medical gentleman walked away to dinner**
- (6) the nurse, having once more applied herself to the green bottle, **sat down on a low chair before the fire**.

Extract 4

Naming and Describing:

- (1) **The hungry** and destitute situation of **the infant orphan...**
- (2) was duly reported by **the workhouse authorities** to the **parish authorities...**
- (3) either that it sickened from **want** and **cold**, or fell into **the fire** from neglect, or got half smothered by accident; in any one of which cases...
- (4) ... **the miserable little being** was usually summoned into another **world**.
- (5) and there gathered to **the fathers** it had never known in this...
- (6) Oliver Twist's ninth birthday found him a **pale thin child**,...

Representing action event and state

- (1) either that it **sickened** from want and cold **MAS unintentional**
- (2) or **fell** into the fire from neglect **MAS**
- (3) or got half smothered by accident **MAS**
- (4) the miserable little being was usually **summoned** into another world, and there **gathered** to the fathers it had never known. **MAS-MAS**
- (5) Oliver Twist's ninth birthday **found him** a pale thin child **MAS**
- (6) But nature or inheritance **had implanted** a good sturdy spirit in Oliver's breast. **MAE**
- (7) **He was brought up by hand**. **MAE**
- (8) **it did perversely happen** in eight and a half cases out of ten, **MAE inanimate**
- (9) at the very moment when the child had contrived to exist upon the smallest possible portion. **MAI**
- (10) The hungry and destitute situation of the infant orphan was duly **reported by the** workhouse authorities to the parish authorities. **VP**
- (11) **Oliver was the victim of a systematic course** of treachery and deception. **RP**

Extract 5

1. Naming and Describing

This textual-contextual tool is found in the coming examples:

- (1) Let it not be supposed by **the enemies of 'the system**,
- (2) There was a still **greater obstacle** in **Oliver's youth** and **childishness...**
- (3) He only cried bitterly all day; and, when **the long, dismal night** came on...

- (4) as if to feel even its cold hard surface were a protection in **the gloom and loneliness which surrounded him.**
- (5) Oliver was **denied the benefit of exercise, the pleasure of society, or the advantages of religious consolation.**
- (6) he was kicked into **the same apartment every evening** at prayertime.
- (7) they entreated to be made good, virtuous, contented, and obedient, **and to be guarded from the sins and vices of Oliver Twist.**

2. Representing Action, Event, and States

This is another tool used by Jeffries in critical stylistic analysis. The following examples show the use of this tool:

- (1) He only **cried** bitterly all day; and, when the long, dismal night came on. **MAI**
- (2) spread his little hands before his eyes **to shut out** the darkness... **MAI**
- (3) Let it not **be supposed** by the enemies of 'the system,' that, during the period of his solitary incarceration, ... **MAI**
- (4) Oliver **was denied** the benefit of exercise, the pleasure of society, or the advantages of religious consolation... **MAI**
- (5) As for society, he **was carried** every other day into the hall where the **boys dined**, **MAI/MAI**
- (6) And so far from being **denied** the advantages of religious consolation **MAI**
- (7), he **was kicked** into the same apartment every evening at prayer time, **MAI**
- (8) containing a special clause, therein **inserted** by authority of the board, in which they **entreated** to be made good, virtuous, contented, and obedient,.. **MAI**
- (9) and to be **guarded** from the sins and vices of Oliver Twist... **MAI**
- (10) There was **a still** greater obstacle in Oliver's youth and childishness. **MAE**
- (11) **tried to** sleep: ever and anon waking with a start and **tremble**, **MAS**
- (12) and there permitted to **listen to**, and console his mind with, a general supplication of the boys, **MC/ cognition**
- (13) as if **to feel** even its cold hard surface were a protection in the gloom and loneliness which surrounded him. **MC/Cognition**

Representing time, space and society

Spatial Deixis of this tool:

- (1) **There was** a still greater obstacle in Oliver's youth and childishness... .
- (2) ...and **crouching in the corner**, tried to sleep: ever and anon waking with a start and tremble...
- (3) ...and drawing himself closer **and closer to the wall**, as if to feel even its cold hard surface...
- (4) he was **carried every other day into the hall** where the boys dined...
- (5) he was kicked into **the same apartment** every evening at prayer time...
- (6) , **and there** sociably flogged as a public warning and example...
- (7) , **and there** permitted to listen to, and console his mind with, a general supplication of the boys

Temporal Deixis :

- (8) He only **cried** bitterly **all day**...
- (9) he was **carried every other day into the hall** where the boys dined
- (10) he was **kicked** into the same apartment **every evening** at prayer time...
- (11) and, when the **long, dismal night** came on, spread his little hands before his eyes to shut out the darkness...
- (12) ... Let it **not be supposed** by the enemies of 'the system,' that, **during the period** of his solitary incarceration...
- (13) As for society, he **was carried every other day** into the hall where the boys dined...
- (14) , he was kicked into the same apartment **every evening** at prayertime,

Social Deixis , the next examples show this type:

- (15) There was a still greater obstacle in **Oliver's** youth and childishness.
- (16) Let it not be supposed by **the enemies** of 'the system,' that, during the period of his solitary incarceration,
- (17) **Oliver** was denied the benefit of exercise, the pleasure of society, or the advantages of religious consolation...
- (18) the hall where **the boys** dined, and there sociably flogged as a public warning and example...

- (19) a general supplication of **the boys**, containing a special clause, therein inserted by authority of the board...
- (20) and to be guarded from the sins and vices of **Oliver Twist**...
- (21) **He** only cried bitterly all day; and, when the long, dismal night came...
- (22) As for society, **he** was carried every other day into the hall...
- (23) **he** was kicked into the same apartment every evening at prayertime...

Extract 6

1. Naming and Describing

This critical stylistic tool is shown in the following examples:

- (1) **The board**, in **imitation of so wise and salutary** an example, took counsel together...
- (2) ...shipping off **Oliver Twist**, in some **small trading vessel** bound to a **good unhealthy port**.
- (3) the probability being, that **the skipper** would flog him to death, in a **playful mood**, some day after dinner, or would knock his brains out with **an iron bar**...
- (4) as is pretty generally known, very favourite and common recreations **among gentleman** of that class...
- (5) Now, although it was very natural that **the board**, of all people in the world, should feel in a great state of **virtuous astonishment and horror at the smallest tokens**...
- (6) that Oliver, instead of possessing **too little feeling**, possessed rather too much...
- (7) Nor were these **the only dismal feelings** which depressed Oliver.
- (8) **The boy had no friends to care for, or to care for him**.
- (9) **The regret** of no recent separation was fresh in his mind; **the absence of no loved and well remembered** face sank heavily into his heart.

2 . Representing action event and state

‘MAP’

- (1) The board, in imitation of so wise and salutary an example, **took** counsel together...(MAI)
- (2) on the expediency of **shipping off** Oliver Twist, (MAI)
- (3) The boy had no friends to **care** for, or **to care** for him. The regret of no recent separation was fresh in his mind... (MAI).
- (4) , to a state of brutal stupidity and sullenness by the ill usage he had **received**...(MAS)
- (5) in some small trading vessel **bound to** a good unhealthy port (MAS)
- (6) This **suggested** itself as the very best thing that **could possibly be done** with him.(MAE)
- (7) the probability being, that the skipper **would flog** him to death.(MAE)

(8) in a playful mood, some day after dinner, or **would knock** his brains out with an iron bar(MAE)

Temporal Deixis:

- (1) The board, in imitation of so wise and salutary an example, **took** counsel together on the expediency of **shipping off** Oliver Twist, ...
- (2) the probability being, that the skipper **would flog** him to death, in a playful mood, **some day after dinner**, or **would knock** his brains out with an iron bar; ...
- (3) **Now**, although it was very natural that the board...
- (4) **although it was** very natural that the board, of all people in the world, **should feel** in a great state of virtuous astonishment...
- (5) in some small trading vessel **bound to** a good unhealthy port. This suggested itself as the very best thing that could possibly **be done** with him...
- (6) they **were** rather out, in this particular instance. The simple **fact was**, that Oliver, instead of possessing too little feeling, **possessed** rather too much ... the ill-usage he had **received**.
- (7) Nor were these the only dismal feelings which **depressed** Oliver...
- (8) the absence of no loved and well remembered **face sank** heavily into his heart...

Spatial Deixis:

- (9) shipping off Oliver Twist, **in some small trading vessel** bound to a good unhealthy port...
- (10) Now, although it was very natural that the board, of all people **in the world**, should feel in a great state of virtuous astonishment...
- (11) Nor were these the only dismal feelings which depressed Oliver. **He was alone in a strange place**;
- (12) The regret of no recent separation was fresh **in his mind**;
- (13) ... the absence of no loved and well remembered **face sank heavily into his heart**.

Social Deixis' which is used in the coming examples:

- (14) **The board**, in imitation of so wise and salutary an example, took counsel together on the expediency of shipping off **Oliver Twist**, ...
- (15) thing that could possibly be done with **him**: the probability being, that **the skipper** would flog **him** to death, ...
- (16) very favourite and common recreations among **gentleman** of that class...

(17) Now, although **it** was very natural that **the board**, of all people in the world, should feel in a great state...

(18) that **Oliver**, instead of possessing too little feeling, possessed rather too much; ... by the ill usage **he** had received...

(19) Nor were these the only dismal feelings which depressed **Oliver**. **He** was alone in a strange place...

Extract 7

Naming and Describing

This critical stylistic tool is sub-divided into three divisions; Choice of Nouns, Noun Modification, and Nominalization. The next examples show the '*Choice of Nouns*':

- (1) '**Work'us**,' said Noah, 'how's your mother? ...
- (2) ... , which **Mr. Claypole** thought must be the immediate precursor of a violent fit of crying.
- (3) 'She's dead,' replied **Oliver**; 'don't you say anything about her to me!
- (4) **the boy** had looked the quiet child, mild, **dejected creature**...
- (5) **His breast** heaved; **his attitude** was erect; **his eye** bright and vivid...
- (6) he stood glaring over **the cowardly tormentor** who now lay crouching at his feet...
- (7) 'Oh! **Charlotte**, what a mercy we have not all been murdered in our beds!...
- (8). I only hope this'll teach master not to have any more of **these dreadful creatures**...
- (9) that are born to be **murderers and robbers from their very cradle**...
- (10) ' '**Poor fellow!**' said Mrs. Sowerberry: looking piteously on **the charity-boy**.

As for '*Noun Modification*' the following examples present this tool:

- (1) 'don't you say anything about her to me!' **Oliver's colour rose** as he said this...
- (2) **he breathed quickly**; and there was a curious working of the mouth and nostrils,...
- (3) '**Of a broken heart**, some of our old nurses told me,' replied Oliver...
- (4) 'I think I know what it must be to die of that!' 'Tol de rol lol lol, **right fol lairy, Work'us**,' said Noah...
- (5) as a **tear rolled down Oliver's cheek**.
- (6) A minute ago, **the boy had looked the quiet child, mild, dejected creature** that harsh treatment had made him.

- (7) But his spirit was roused at last; **the cruel insult to his dead mother** had set his blood on fire.
 (8) **His breast heaved; his attitude was erect; his eye bright and vivid;** his whole person changed
 (9) **he stood glaring over the cowardly tormentor who now lay crouching at his feet**
 (10) . I only hope this'll teach master not to have any more of **these dreadful creatures...**
 (11) that are born to be **murderers and robbers from their very cradle.**
 (12) ' **Poor fellow!**' said Mrs. Sowerberry: looking piteously on **the charity-boy.**

2 . Representing Action event and state

The coming example represent the process '**MAP**' :

- (1) But his spirit **was roused** at last; the cruel insult to his dead mother **had set** his blood on fire. **MAE-MAE**
 (2) as a tear **rolled** down Oliver's cheek. 'What's set you a snivelling now?' **MAE**
 (3) I only hope this'll **teach** master not to have any more of these dreadful creatures. **MAE**
 (4) his attitude was **erect**; his eye bright and vivid; his whole person **changed**, as he **stood** glaring over the cowardly tormentor. **MAE- MAE- MAI**
 (5) and **defied** him with an energy he had never known before. **MAI**
 (6) 'Oh! Charlotte, what a mercy we have not all been **murdered** in our beds!' **MAI**
 (7) Poor Noah! He was all but **killed**, ma'am, when I **come** in. **MAI**

Verbalization verb category:

- (1) 'Work'us,' **said Noah**, 'how's your mother? (VP)
 (2) '**She's** dead,' **replied** Oliver (VP)
 (3) '**don't you say** anything about her to me!' (VP)
 (4) ' Oliver's colour rose as he **said** this. (VP)
 (5) 'What did she **die** of, Work'us?' **said Noah. MAS- VP**
 (6) some of our old nurses **told** me,' **replied** Oliver. VP-VP
 (7) more as if he **were talking** to himself, than answering Noah. VP
 (8) ' 'Tol de rol lol lol, right fol lairy, Work'us,' **said Noah. VP**
 (9) 'Not YOU,' **replied Oliver**, sharply. VP
 (10) . 'There; that's enough. **Don't say** anything more to me about her. Vp

Representing Other's speech and thought

show the use of this tool:

- (1) 'Work'us,' **said Noah**, 'how's your mother?
- (2) '**She's** dead,' **replied** Oliver.
- (3) 'What did she die of, Work'us?' **said Noah**.
- (4) some of our old nurses **told** me,' **replied** Oliver.
- (5) ' 'Tol de rol lol lol, right fol lairy, Work'us,' **said Noah**.
- (6) 'Not YOU,' **replied Oliver**, sharply.
- (7) . 'There; that's enough. **Don't say** anything more to me about her.
- (8) '**don't you say** anything about her to me!'

Representing time space and society

Temporal Deixis:

- (1) 'Work'us,' said Noah, '**how's** your mother?'
- (2) '**don't you say** anything about her to me!.
- (3) . '**I think I know** what it must be to die of that!
- (4) **that's** enough. **Don't say** anything more to me about her; you'd better not
- (5) ' Oliver's colour rose as he said this; he **breathed** quickly;
- (6) 'What **did** she die of, Work'us?' **said** Noah. 'Of a broken heart, some of our old nurses **told** me,'
replied Oliver.
- (7) as a tear **rolled** down Oliver's cheek.
- (8) **A minute ago**, the **boy had looked** the quiet child, mild, dejected creature.
- (9) But his spirit was **roused at last**.
- (10) **who now** lay crouching at his feet; and defied him with an energy he had **never known**
before.

Social Deixis which is presented by the following examples:

- (1) '**Work'us**,' said **Noah**, 'how's your mother?.

- (2) **Mr. Claypole** thought must be the immediate precursor of a violent fit of crying.
- (3) 'Oh! **Charlotte**, what a mercy **we** have not all been murdered in **our** beds!
- (4) A minute ago, **the boy** had looked the quiet **child**, mild, dejected creature that harsh treatment...
- (5) I only hope this'll teach **master** not to have any more of **these dreadful creatures**.
- (6) Poor **Noah**! **He** was all but killed, **ma'am**, when **I** come in.' 'Poor fellow!' said Mrs. Sowerberry:
looking piteously on the **charity-boy**.
- (7) '**She's** dead,' replied **Oliver**;
- (8) 'don't you say anything about **her** to **me**!
- (9) Under **this** impression he returned to the charge. 'What did **she** die of, Work'us?
- (10) some of our old nurses told **me**,' replied Oliver: more as if **he** were talking to himself.
- (11) . '**I think I** know what **it** must be to die of that!'
- (12) 'What's set **you** a snivelling now?' 'Not **YOU**,' replied Oliver, sharply.
- (13) Don't say anything more to **me** about **her**; **you'd** better not!'
- (14) **His** breast heaved; **his** attitude was erect; **his** eye bright and vivid; **his** whole person
changed, as **he** stood glaring...