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A Socio-pragmatic Study of Persecution of Children in Selected English Novels

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BY

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بإشراف

الأستاذ الدكتور صالح مهدي المعموري

المستخلص

الاضطهاد هو اىذاء أو حرمان شخص أو مجموعة من الناس من ممارسة حرياتهم أو سعادتهم بسبب دينهم أو لونهم أو جنسيتهم أو معتقداتهم السياسية ومجموعة متنوعة من الأسباب الأخرى التي تؤدي إلى انتهاك هوية الفرد. نتيجة لذلك ، يعتبر التحري عن الاضطهاد مشكلة لم تحظ باهتمام كافٍ ، على حد علم الباحث ، خاصة من ناحية الواقع التداولي الاجتماعي. لذلك ، تبحث الدراسة الحالية كيفية استخدام الاضطهاد الواقع التداولي الاجتماعي في روايات مختارة حيث تهدف الدراسة إلى تصوير واقع الاضطهاد كما تتجلى في هذه الروايات كما تستكشف تأثير المتغيرات الاجتماعية لاضطهاد الأطفال في روايات "جين إير" و "أوليفر تويست" ، بالإضافة الى انها أكثر أنواع اضطهاد الأطفال شيوعاً، تحدد الاستراتيجيات الواقعية الأكثر شيوعاً المستخدمة لإظهار اضطهاد الأطفال، وتمييز نوع الوسائل التي يستخدمها المضطهد بشكل شائع، تستكشف أنواع فعل الكلام الأكثر استخداماً، كما تحدد استراتيجيات عدم التأدب التي كثيراً ما تستخدم في اضطهاد الأطفال.

و تفترض الدراسة أن المتغيرات الاجتماعية للدين والعنصرية والجنس والعمر والموقع والمنطقة تؤثر على تبني الاستراتيجيات الواقعية ، وان انواع اضطهاد الأطفال متعددة ، وأكثرها شيوعاً هي الاضطهاد الديني والاضطهاد السياسي ، والاستراتيجيات الواقعية الأكثر شيوعاً المستخدمة لإظهار اضطهاد الأطفال هي الأفعال الكلامية ، ومبادئ المحادثة واستعاراتها ، تهوين الامور والتكرار هي النوع الأكثر شيوعاً الذي يستخدمه المضطهد لتحقيق الاضطهاد ، وهناك أنواع مختلفة من أفعال الكلام التي تُبين اضطهاد الأطفال كالتوجيهات و بشكل اساسي القيادة والمطالبة، والإلزام بفعل معين من خلال التهديد عادةً ، والتمثيل بالنيابة عنه بشكل أساسي ومؤكد ومع ذلك ، يمكن أن يكون فعل النقد التعبيري هو النوع السائد و تستخدم الاستراتيجيات غير الرسمية المختصرة وغير الواضحة بشكل كبير لتحقيق الاضطهاد ، لاختبار صحة هذه الفرضيات ، رُجعت الأدبيات الخاصة بالاضطهاد، تحليل البيانات الاجتماعية-عمليا وفقا لأنموذج توليفي للدراسة الحالية وباستخدام التحليل الإحصائي. توصل الباحث الى أن اضطهاد الأطفال يتكون من ثلاث مراحل ، كما تجلت اشكال مختلفة لاضطهاد الأطفال من حيث بعض الاستراتيجيات الاجتماعية في الروايتين ، ويعد فعل النقد الكلامي هو الأكثر استخداماً ، استخدمت استراتيجيات عدم التأدب لكن الأكثر استخداماً هو استراتيجية عدم التأدب السلبي في كلتا الروايتين ، سيما ان مبدأ الكمي و النوعي ، هما الأكثر تعرضاً للتجاهل الصريح في الروايتين ، والنموذج الذي أختير لاضطهاد الأطفال أثبت فعاليته في تفسير بيانات هذه الدراسة.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

﴿ قُلْ إِصْلَاحٌ لَهُمْ خَيْرٌ وَإِنْ تُخَالِطُوهُمْ فَإِخْوَانُكُمْ وَاللَّهُ يَعْلَمُ
الْمُفْسِدَ مِنَ الْمُصْلِحِ وَلَوْ شَاءَ اللَّهُ لَأَعْنَتَكُمْ إِنَّ اللَّهَ عَزِيزٌ
حَكِيمٌ ﴾

صدق الله العظيم

(سورة البقرة : اية 220)

In the Name of God, Most Gracious, Most Merciful

"Say: The best thing to do is what is for their good; if you mix. Their affairs with yours, They are your brethren; But God knows the man who means mischief from the man who means good. And if God had wished, He could have put you into difficulties: He is indeed Exalted in Power, Wise ."

God Almighty has spoken the truth

(Al-Baqarah, Verse, 220)

(Ali, 2001, p.86)

The Supervisor's Declaration

I certify that this thesis, entitled (**A Socio-pragmatic Study of Persecution of Children in Selected English Novels**) written by (Hawraa' Kareem Sahib), has been prepared under my supervision at the College of Education for Human Sciences, University of Babylon, in partial fulfillment of the requirements for the Degree of Master in Education / English Language.

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The Examining Committee's Declarations

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DEDICATION**TO****My parents and my husband**

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Abstract

Persecution is the act of afflicting or depriving someone or a group of people of their freedom or happiness because of their religion, colour, nationality, political convictions, and a variety of other causes which result in a breach of identity . Investigating persecution, to the best of the researcher's knowledge, has received insufficient attention, mainly from a socio-pragmatic standpoint. So, the present study scrutinizes how persecution is used socio-pragmatically in the selected novels.

The study aims at, discovering the types of speech acts that are used in Jane Eyre and Oliver Twist, identifying the impoliteness strategies that are frequently used to accomplish persecution of children, identifying the types of persecution of children that are extensively used, distinguishing the types of tropes that are commonly used by the persecutor, exploring the impact of social variables of persecution of children, distinguishing the highly used responding strategies .

Accordingly , it is hypothesized that: the types of speech acts that indicate persecution of children in the two novels are commissive SA of threatening and expressive SA of criticizing, bald on record and negative strategies are used frequently to achieve persecution in "Jane Eyre" and "Oliver Twist", persecution of children requires various types , the extensively used are religious and political, understatement is the commonest type of trope used by the persecutor to achieve persecution ,the social variables of religion and position influence the impact of the pragmatic strategies, acceptance is the most common responding strategy used by the victim in both novels.

To test the validity of these hypotheses, literature review of persecution is made, the data are socio-pragmatically analyzed qualitatively and quantitatively according to the eclectic model developed by the current study and the statistical tools used.

It is concluded that the expressive speech act of criticizing and commissive speech act of threatening are the most commonly used , the most frequently

impoliteness strategies used are the bald on record and negative impoliteness strategies in the chosen data, persecution of children requires various types, the extensively used are political and religious ones, and the social variables of religion and position impact the emergence of the pragmatic strategies .

List of Abbreviations

Abbreviated Form	Full Form
A	Act Sequence
CMs	Conversational Maxims
Com	Commissive
CP	Cooperative Principle
Dec	Declarative
Dir	Directive
Exp	Expressive
Freq	Frequency
H	Hearer
ICC	International Criminal Court
P	Participant
Perc	Percentage
Rep	Representative
S	Speaker
SA	Speech Act

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CHAPTER ONE

INTRODUCTION

1-1 The Problem of the Study

Persecution, according to Goldman et al.(2000,p.261), is the restriction of others' liberty or delight, and it results in a betrayal of an individual's identity. It is the act of oppressing a person or a group of people, particularly because of their identity. It is the act of afflicting or depriving someone or a group of people of their freedom or happiness because of their religion, colour, nationality, political convictions, and a variety of other causes.

This linguistic phenomenon is worth exploring from a socio-pragmatic standpoint. Investigating persecution, to the best of the researcher's knowledge, receives insufficient attention, mainly from a socio-pragmatic standpoint. Consequently, this study seeks to fill this gap by answering the following questions:

- 1- What are the speech acts used to manifest persecution of children in "Jane Eyre" and "Oliver Twist"?
- 2- Which impoliteness strategies are frequently used to accomplish persecution of children in "Jane Eyre" and "Oliver Twist"?
- 3- Which types of persecution are extensively used by the persecutors in "Jane Eyre" and "Oliver Twist"?
- 4- Which types of tropes are highly utilized by the persecutors to achieve persecution of children in "Jane Eyre" and "Oliver Twist"?
- 5- How do the social variables impact the existence of persecution of children in the novels "Jane Eyre" and "Oliver Twist"?
- 6- Which responding strategies are highly used by the victim in the novels "Jane Eyre" and "Oliver Twist"?

1-2 The Aims of the Study

This study aims at:

- 1-Discovering the types of speech acts that are used in the English novels .
- 2-Pinpointing the impoliteness strategies that are frequently used to accomplish persecution of children .
- 3- Identifying the types of persecution of children that are used extensively.
- 4-Distinguishing the types of tropes that are commonly utilized by the persecutor .
- 5-Exploring the impact of social variables of persecution.
- 6-Distinguishing the highly used responding strategies.

1-3 The Hypotheses of the Study

In terms of the study's questions and aims , it is hypothesized that :

- 1-The types of speech acts that indicate persecution of children in the novels are commissive SA of threatening and expressive SA of criticizing.
- 2-Bald on record and negative strategies are used frequently to achieve persecution.
- 3-Persecution of children requires various types , the extensively used ones are religious and political.
- 4-Understatement is the commonest type used by the persecutor to achieve persecution.
- 5- Religion and position are the social variables that influence the impact of the pragmatic strategies.
- 6-Acceptance is the most common responding strategy used by the victim in the novels.

1-4 The Procedures of the Study

The following procedures are used to achieve the study's aims and validate or disapprove the hypotheses:

1- Literature review of persecution is surveyed and its socio-pragmatic structure in order to create a rich socio-pragmatic background of persecution of children in the chosen data.

2- Considering the effectiveness of some pragmatic strategies to persecution such as speech acts, conversational maxims, impoliteness strategies, tropes as well as the social variables.

3- Designing a socio-pragmatic eclectic model of persecution of children to analyze the data of this study.

4- Analyzing (20) extracts, (10) from "Jane Eyre" and (10) from "Oliver Twist" qualitatively by means of the socio-pragmatic model of persecution of children and quantitatively by using suitable statistical tools represented by the percentage equation to calculate the results of the analysis.

1-5 The Limits of the Study

The present study is limited to:

1- Investigating the socio-pragmatic aspect of the employment of persecution of children in "Jane Eyre" and "Oliver Twist".

2- Ten extracts as a sample from each novel are chosen purposefully and intentionally, the American novel "Jane Eyre" by Charlotte Bronte and the British novel "Oliver Twist" by Charles Dickens and analyzed according to the eclectic model represented by Searle's (1969) speech acts, Grice's maxims (1975) and Culpeper's (1996) impoliteness strategies.

1-6 The Value of the Study

It is hoped that the findings of this study will be useful academically and linguistically, since it puts a spotlight on the socio-pragmatic side of persecution of children, which is an aspect of real life. Additionally, socio-pragmatics will be useful in merging into literary studies in order to gain a better and deeper understanding of written works in general and crosscultural issues in particular.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introductory Remark

This chapter provides an overview of the literature on the study's main points. Some relevant issues about pragmatics, speech acts theory, impoliteness theory and Grice's maxims are presented and discussed. It looks for popular definitions of persecution, as well as its origins, functions, and varieties. It also covers persecutory behaviours and responses, as well as some tactics for coping with persecutory situations and other important topics. After that, sociolinguistics and social variables such as , gender, racism, religion, age, region and position are examined. Finally, it briefly covers previous studies done by other researchers.

2.2 Pragmatics

There are different perspectives on pragmatics. To begin with, Morris (1938), Carnap (1942), and Peirce established pragmatics as a branch of linguistic investigation in the 1930s. Morris refers to pragmatics as the element of language that encompasses the contexts and user's language of linguistic statements. The study of linguistic acts and the settings in which they are performed is known as pragmatics (Stalnaker, 1972,p. 383).

According to Yule(2010,p.128), "Pragmatics is referred to as the study of invisible meaning, or how we recognize what is meant even when it isn't expressed or written". Accordingly, pragmatics involves the analysis of language, i.e. what the speaker aims to express instead of the real words or

phrases he uses. For example, "Baby and Toddler are for Selling", it does not mean selling young children rather it is an advertisement for selling clothes of children. So, our interpretation is not based on what we think the writer intends to communicate.

Birner (2013,p.11) defines pragmatics as "the study of language use in context". For example:

I-His day was a nightmare.

The above example indicates that his day was unpleasant or difficult, not that he had a horrible dream. In this case, the semantic meaning (a nasty dream) differs from the pragmatic meaning (the speaker's intended meaning in the context).

According to Leech (1983,p.5), meaning is formed by how utterances are utilized and how they are connected to the context in which they are articulated, rather than by the formal properties of words and structures. As a result, he proclaims pragmatics to be an appropriateness theory. Pragmatics focuses on how people use language rather than the language itself. Consequently, the speaker uses language to try to change the world (for example, by convincing another person to do something) or other people's knowledge or emotions (for example, by saying to them something new). As a result, pragmatics looks at what language users seek to achieve and how they go about doing it in actual life.

2.2.1 Context

According to Leech (1983,p.13), context refers to the relevant aspects of an utterance's physical or social setting. It's the shared background knowledge that helps the speaker and the listener understand each other's words. As a result, context plays an important role in both spoken and written language. Its purpose is to assist the speaker and listener, or the writer and reader, in delivering and comprehending the meaning of an utterance.

Furthermore, Malinowski (1923,p.6) claims that there are two types of context: situational context and cultural context. The situation in which the text is spoken is called the context of the situation. It is the text's environment. The cultural context refers to the participants' cultural background or history. To comprehend the meaning of any statement, one must first learn and comprehend the language's cultural context. It can include the participants or persons participating in the speech, as well as the period, social setting, political situation, and so on.

2.3 Speech Acts Theory

In his book "**How to Do Things With Words**" (1962), Oxford philosopher J.L. Austin introduces the speech act theory (henceforth SAT). Meaning is formed by how utterances are utilized and how they are connected to the context in which they are articulated, rather than by the formal properties of words and structures. The American philosopher Searle then expanded on it. Speech act theory is considered one of the major processes of pragmatics.

A speech act, according to Levinson (1983,p.227), is a pragmatic act since it is generated when a speaker makes a statement in relation to the listener and must be regarded as a type of social communication. According to Leech (1983,p.14), the speech act might be used as a result of the verbal act. It is the simultaneous execution of numerous activities, each of which is defined by different components of the speaker's aim.

Speech acts come in a variety of forms. Speech act theory examines how words are used to convey information as well as perform actions (Thomas, 1995,p.28).The researcher uses speech act classifications based on Searle's speech act theories.

2.3.1 Austin's (1962) Theory of Speech Acts

According to Austin (1962,p.67), he distinguishes between what he refers to as performatives and constatives. The performative is less distinct from the constative. When the speaker says the term, it means that he or she is doing an activity, such as swearing an oath (performatives), while describing the world (constatives).He gives some examples of performative expressions :

2- *I bet you six pence it will rain tomorrow.*

3- *I name this ship the Queen Elizabeth.*

Then, as in the examples above, he seeks to characterize the linguistic form of the customary and ritualizes performatives. After demonstrating the preliminary differences between constatives and performatives, he moves on to categorize the act of conveying utterances into locutionary, illocutionary, and perlocutionary acts, all of which are typical of greatest utterances, and are represented by normal samples of both performatives and constatives .Locutionary act (the actual words said), illocutionary act (the force or intent behind the words), and perlocutionary act (the act before the actual words are spoken) (the effect of the illocution on the listener).

A-Locutionary Acts

They conduct the act of speaking by uttering a phrase with a specific meaning and reference. Acts that are part of the structure of speech, such as making certain sounds or making specific markings with specific phrases while adhering to the grammatical norms of a given language. It's also utilized to identify certain senses and allusions based on the instructions of the language from which they're derived. He illustrates the contrast between both sorts of behaviours with the following example of stating, "Shoot her!":

4- *He said to me "Shoot her!" meaning by shoot "shoot" and referring by her to 'her' (Austin,1962,p.103).*

According to Yule (1996,p. 48), a locutionary act is just speaking something and comprehending what others say. The essential act of a speech in producing meaningful utterances is the locutionary process. For instance:

5- *It's raining outside .*

6- *There is food in the stove.*

According to the preceding instances, the temperature is mentioned in sentence (5), and the location of the meal is mentioned in sentence (6).

B-Illocutionary Acts

They describe what the speaker aims to accomplish with the locutionary act. Making a speech of, offer, promise, and so forth in uttering a statement, for example, by emphasizing the conventional force associated with it (Austin, 1962,p.101).

This deed is done in speaking as a crucial creation to the philosopher Austin. It also includes the type of conduct that appears to be the goal of employing performative language. Austin places a greater emphasis on the fact that acts of speaking or claiming appear to be illocutionary. Illocutionary acts are speech acts that are accomplished by communicating a person's intention to carry them out (Lanigan, 1977,p.8).

7-*He urged (or advised, ordered, etc.) me to shoot her.*

The illocutionary act, according to Yule (1996,p.48), is carried out by the communicative power of a speech, such as threatening, excusing, offering, promising, and so on. The illocutionary act is the most essential degree of action in a speech act since it is determined by the force intended by the

speakers.

C- Perlocutionary Acts

By uttering the statement, this act communicates consequences to the listener, which are unique to utterance conditions. Whether the speech is intended or not, it is as a result or consequence of speaking. Perlocutions are acts performed by speaking, as the word implies. According to Austin, perlocutionary acts entail inducing specific effects on the receiver(s), speaker(s), or others' ideas, moods, or behaviours (Levinson, 1983,p.235).

8- Ali persuaded me to shoot her.

According to Hufford and Heasley (1983,p.250), the perlocutionary act occurs when a speaker produces an utterance that has an influence on the listener and others. The influence of words on other people's ideas or behaviours is referred to as perlocutionary act. To summarize, a locutionary act is the basic process of speaking words and understanding the meaning of those words. The speaker's intended meaning is illocutionary act, while the result that occurs when the speaker says anything is perlocutionary act.

2.3.2 Searle's (1969) Model of Speech Act Theory

Searle (1969,p.23-24)begins with the idea that when an individual talks, he/she performs three distinctive acts ,namely, locutionary acts ,illocutionary and perlocutionary acts. Utterance acts consist of simply of uttering strings of words. Propositional acts and illocutionary acts consist of uttering phrases in sentences in certain ways and with certain purposes.

It is also necessary to recognize and comprehend the concept of felicity conditions in order to determine whether or not an utterance is appropriate. The attainment of speech or the success of performative is linked to the felicity conditions. Speech acts allow speakers to do actions by

communicating words .

Searle (1969,p.65) defines five basic kinds of speech acts, each of which is subdivided into a number of additional categories defined by their felicity conditions. Felicity conditions are required for any act to succeed; they must be met for a speaking act to achieve its goal (an act cannot succeed without these circumstances). Declarations, representatives, directives, commissives, and expressives are his five sorts of speech acts. The hearer is at the centre of Searle's speech act theory .

2.3.2.1 Expressives

Expressives SAs express the speaker's attitude about the state of affairs represent by the propositional content (Searle & Vanderveken, 1985,p.211). The kinds of speech acts that express the speaker psychological state are criticizing, blaming and apologizing. The example of this speech act can be seen below:

9- I'm sorry!

Example (9) is an expression to express empathy or sorry to somebody.

2.3.2.1.1 The SA of Criticizing

Dusen and Robinson (1987,p.56) describe criticism as an act of "finding fault" that results in a "negative appraisal of a person or an act for which he or she is judged accountable." According to the speaker, this act is performed in order to influence H's future behaviour in a positive direction S. It can also be used to express S' dissatisfaction with what H does.

2.3.2.1.2 The SA of Condemning

Condemning is a blend of hostility and aggression that can be used to either directly or indirectly criticize and condemn the target's behaviour (WebSource1).

2.3.2.1.3 The SA of Blaming

The SA of blaming is defined by Searle and Vanderveken (1985,p.191) as "the act of criticizing or condemning something wrong."

According to Duff (1986,p.40), the proper definition of blame may include a personal assessment of someone's behaviour. The blame, on the other hand, is an act that expresses the addresser's unhappiness and anger with the addressee's acts and behaviour as irritation or an expression of blame.

2.3.2.1.4 The SA of Complaining

In the complaining speech act, the speaker (S) shows frustration or annoyance-censorship-as a react to a past or current behaviour, the consequences of which are interpreted by S as unfavourable attitude(Olshtain and Weinbach, 1993,p.108).

The SA of the complaint can be regarded as an expressive act since the speaker expresses negative thoughts, attitudes or behaviours such as disappointment, frustration, fear, anger, outrage, annoyance, dissatisfaction, disappointment , discontent or irritation (Walaszewska, Kisielewska-Krysiuk & Piskorska, 2010,p. 168).

2.3.2.1.5 The SA of Apologizing

According to Searle and Vanderveken (1985,p.211), apologizing is a sort of expressive SA because it communicates sorrow or regret for a condition of things for which the speaker is responsible.

2.3.2.2 Commissives

It is anticipated that the speaker will take action in the future in a commissive speech act. Promises, cautions, rejections, and vows are minor types. These activities may be carried out by the speaker individually or as part of a group. The following is an example of a commissive act:

10- I'll be back.

The content of the commissives, based on the example above, has something to do with the future. The modal "will" conveys a promise that is considered commissives in particular situations and conditions (Yule,1996,p.53).

2.3.2.2.1 The SA of Promising

Searle (1969,p.63) says that a promise act is" an utterance predicates some future act of the speaker counts as the undertaking of an obligation to do the action". Hence, the act of making a promise is more than an announcement of the intention to do or not to do some future work; Instead, it is a determination to hear that the action will happen . Promise is classified as commissive speech act . This class represents the speaker's commitment to future action.

2.3.2.2.2 The SA of Threatening

Searle and Vanderveken(1985:192) mention that the speech act of threatening is considered one of the types of commissives. It clarifies the direct and indirect threatening. The speech act of threatening can be considered as an indirect speech act if the form of an utterance does not match the function, while direct speech act is that in which the expected correlation is preserved; the form of the sentence corresponds with the purpose or the intended force of the utterance.

2.3.2.2.3 The SA of Offering

The SA of offering can be utilized by a speaker to convey a state of things to a listener (s) who can accept or reject it.In other words, if their addressees agree, a person commits to taking a specific course of action (Searle and Vanderveken, 1985,p. 195-96).

2.3.2.2.4The SA of Denying

Chen and Zhang (1995,p. 121) define refusal as a speech act by which a

speaker "denies to engage in an action proposed by the interlocutor.

2.3.2.2.5 The SA of Consenting

Consenting differs from accepting in the fact that it requires that S has a position of power and authority over H because it implies giving permission to H to do something (Searle and Vanderveken, 1985,p.194). However, they share the same FCs.

2.3.2.2.6 The SA of Committing

Committ is the early English word for commissive, and it refers to the primordial commissive illocutionary power(Searle and Vanderveken ,1985,p.192).

2.3.2.3 Declarations

Declaratives, according to Searle (1969,p.67), are distinct types of speech acts in that their successful performance is contingent on the speaker's standing and the specific circumstances surrounding the event. They are socially institutionalized. Sacking a worker, performing a marriage, and punishing a criminal are all examples of declaratives.

2.3.2.3.1 The SA of Declaring

In this form of speech act, the speaker wishes to influence the world by his or her words. To achieve proper declaration, the addresser must be in a specific location inside a specific context that may be used to describe it (Yule, 1996,p. 53). The following is an example of this speech act:

11- Foreman of the Jury: The defendant is found guilty.

The preceding statement is a declarative speech act delivered by a jury foreman. He proclaims the defendant to be guilty.

2.3.2.4 Directives

According to Leech (1983,p.105), the speaker utilizes the order to compel the addressee to act. Its goal is to have a certain effect on the addressee through action. By uttering a directive, the addresser attempts to get the addressee to do something.

The directive act can be defined as requesting, asking, demanding, advising, pleading, bidding, forbidding, and recommending. To get someone else to do something, the speaker employs a direction. The directive act is explained in the following example:

12- Give me a cup of coffee. Make it black.

The addresser instructs the addressee to bring a cup of black coffee, as seen in the example. This speech act is an attempt to direct the addressee's attention to the speaker's objective.

2.3.2.4.1 The SA of Commanding

Searle & Vanderveken (1985,p.201) classify command as a type of directives. It derives from the fact that when the speaker issues a command to the hearer appeals a position of authority or power over him. This type of speech needs that the speaker is in a place of authority over the listener and it necessitates the speaker to be in a position of authority and not only individual of power.

2.3.2.4.2 The SA of Asking

Searle(1969,p.66) remarks that asking is a speech act in which the speaker's objective or purpose is to persuade the addressee to execute a specific task for the speaker.

2.3.2.4.2 The SA of Warning

Searle and Vanderveken (1985,p.203) ,speakers can persuade their listeners that doing something is bad for them by using the Dir SA of warning .

2.3.2.4.3 The SA of Advising

Speakers use the Dir. SA of advising to ask their audience to commit to doing things that the speaker believes are vital or necessary for the audience to do (Searle, 1969,p. 67).

2.3.2.4.4 The SA of Demanding

Demanding that someone do something is more forceful than merely telling or begging that they do it. Requiring, but not demanding, also includes the added condition of needing to be completed. Essentially, the act must be required for a stated purpose (Searle and Vanderveken ,1985,p.201).

2.3.2.4.5 The SA of Telling

Telling someone to do something means directing them in a way that removes their ability to refuse. Tell (to) is different from request and ask in that it is more authoritative and less courteous, and this distinction stems from the fact that request and ask allow for refuse, whereas tell (to) does not (Searle and Vanderveken ,1985,p.200).

2.3.2.4.6 The SA of Requesting

According to Trosborg (1995,p.90), a request is an impositive act the speaker performs in order to affect the hearer's intentional behavior for the benefit of only the speaker and the cost of the hearer. In contrast, in non-impositive acts, the benefit is for the hearer.

2.3.2.4.7 The SA of Begging

To beg is to make a modest request while conveying a great desire, probably due to a pressing necessity. Beg has another meaning as a directive, which is to request something extremely sweetly, as in "I beg your pardon". Another connotation of " beg " confines the humble plea to the unique condition of the " beggar ", a professedly needy person requesting donations from presumably more rich strangers (Searle and Vanderveken, 1985,p.198).

2.3.2.5 Representatives

Representatives are utterances that bind a listener to the truth of a statement for example, arguing, indicating, alleging, saying, publishing, bragging, stating, asserting, claiming, and so on. For example,

13-She is beautiful.

In the above example, the speaker can state the sentence depends on the fact or just give his or her own opinion about physical condition of a person (Searle,1969,p.66).

2.3.2.5.1 The SA of Stating

The act of stating is categorized as a representative speech act. It entails giving a thorough explanation or expressing a firm opinion on a topic (Searle & Vanderveken ,1985,p.183).

2.3.2.1.2 The SA of Asserting

According to Searle and Vanderveken (1985,p.18), asserting is a type of representational discourse. This type is directly linked to the speaker's right.

2.3.2.5.3 The SA of Assuring

When one reassures, he is attempting to make the listener feel confident, usually because he has some reservations. To assure means to state with the goal of persuading the listener of the truth of the propositional content in the world of the speech. This perlocutionary aim strengthens the illocutionary point and establishes the precondition that the listener has some reservations about the propositional content's truth(Searle and Vanderveken, 1985,p.184).

2.3.2.5.4 The SA of Guessing

Similar to " hypothesis ", " hypothesize " and " guess " are similarly weak assertive verbs. Hypothesizing, like conjecturing, necessitates the presence of evidence or some other form of rationale, whereas guessing is only a stab in the dark. None of the three categories of act are primarily intended towards

the listener, and one can hypothesize, guess, or assume without engaging in any overt speech act (Searle and Vanderveken ,1985,p.188).

2.4 Direct and Indirect Speech Acts

When there is a direct relationship between the structure and the communicative function of an utterance, it is considered a direct speech act. Otherwise, it is considered as a an indirect SA. The following examples demonstrate how the form and function are related:

14- A declarative is used to make a statement: *"You wear a seat belt."*

15-An interrogative is used to ask a question: *"Do you wear a seat belt?"*

16-An imperative is used to make a command: *"Wear a seat belt!"*

(Yule ,1996,p. 54)

The speaker sees that the listener is wearing a seatbelt in (14). The speaker in (15) asks the listener whether or not he or she is wearing a seatbelt. The voice tells the listener to fasten their seatbelt in (16).

Yule(1996,p.12) states that when there is an indirect relationship between a structure and a function, an indirect speech act occurs. In an indirect speech act, for example, declarative and interrogative forms are utilized to make demands. Indirect instructions or requests are merely a more mild or polite means of expressing commands than outright demands. As a result, people prefer to use indirect speech acts over direct speech acts. For instance,

17-*"Can you pass the salt?"*

The form and function are not in agreement in the above example; the former is associated with interrogative structure, while the latter is associated with the function of a request rather than a question.

2.5 Impoliteness Theory

Watts claims that "impoliteness is a term that is currently being debated in the past, and will almost certainly continue to be debated in the future" (Watt,2003,p. 9).

According to Culpeper (2003,p.1546), impoliteness is defined as a "communicative methods aim to assault face, and therefore produce social friction and disharmony." Even if the face remains the lowest common denominator, successive definitions add new elements to the act of impoliteness. One of these characteristics is intentionality, which Culpeper includes in his definition of impoliteness as one of the basic requirements .

Mills (2003,p.139) states that "Impoliteness can only be understood and evaluated pragmatically when considered in relation to group/community comprehension of utterances, as well as in terms of the interlocutors' long-term discourse strategies".

Bousfield (2008,p.72) states that "impoliteness constitutes the communication of purposely gratuitous and conflictive verbal face-threatening behaviours that are actively given".

Impoliteness encompasses a wide range of behaviours, including those said to be caused by laughing, criticizing, insulting, and nonverbal characteristics. As a result, each of these types of communication behavior is worthy of examination in its own right (Jamet and Jobert, 2013,p.4).

Furthermore, Holmes (2013,p. 196) defines verbal impoliteness as a language conduct perceived as threatening to a person's face or social identity by the addressee. It also, whether intentionally or not, undermines the standards of appropriate behaviour that work in specific settings and between specific

speakers. The researcher sees that Persecution is regarded as a violation or a verbal insult to a person's self-respect so that the individual feels wounded or pain of this infringement or verbal impoliteness.

2.5.1 Culpeper's (1996) Model of Impoliteness Theory

This section discusses impoliteness theory and how it relates to the idea of persecution. Even though the early scientific attempts to examine or discuss the topic are unsuccessful, the study of impoliteness theory has a long history. Lachenicht's (1980) does not motivate scholars; rather, the appearance of Lakoff (1989), Austin (1990), Beebe (1995), Culpeper (1996) and Culpeper et al. (2003) increases motivation. Impoliteness, according to Culpeper (2010,p.233), is a negative attitude toward certain behaviours that occur in specific settings. It is reinforced by social interpersonal perceptions, preferences, and/or values, such as how one person's or group's personality are represented in interactions with others. Because they differ from how one perceives, wishes, and/or feels they should be, situated attitudes are viewed negatively. The researcher sees that Culpeper studies impoliteness as a result of communicative practices in order to avoid confrontation which is applicable to the current study.

Culpeper (2011,p.23) states that impoliteness includes how one or two speakers arbitrate the identities of a group through communication. These behaviors, on the other hand, are frowned upon and considered unfriendly. Impoliteness super-strategies appear to Culpeper to be "opposite" in terms of orientation to the concept of face. This indicates that rather than boosting the listener's face, there is an attack against it, although it is not required or important to be contrary in other pragmatic ways. For example, in Greek thought, off record is the polar opposite of on record. The following five super-strategies are used in this study, according to Culpeper (1996):

2.5.1.1 Bald On Record Impoliteness

In this strategy, the speaker deliberately attacks the hearer's face, despite the fact that the hearer has no capacity to make unpleasant remarks. That is, the statement arranges or employs "where face is not irrelevant or diminished" in a direct and explicit manner (Culpeper, 2005,p. 41).

The use of strategies aim specifically at attacking an interactant's face, designing an interactant's face in a non-harmonious or overtly conflictive manner, and refusing the interactant's intended face desires, needs, or rights, or a combination thereof, are all barred from the public record. Given the conditions, the attack is carried out with utmost clarity (Culpeper,2010,p.233).

2.5.1.2 Off Record Impoliteness

This strategy is used in an oblique but explicit way that surpasses any other attributed goal. It is subjected to vague insults, insinuations, suggestions, and irony (Lachenicht, 1980,p.19).

Due to their "defensible alignment," off -record utterances are less likely to harm the speaker's face while enabling greater injury to the hearer's face. Its purpose is to save the speaker's face, not the listener's (Steward, 2008,p.54).

2.5.1.3 Positive Impoliteness

This strategy is designed to harm the hearer's positive face (his desire to be accepted) (Bousfield and Locher, 2008,p. 134). Culpeper adds a variety of sub-strategies to positive impoliteness in the manifestation of his model (2005) :

- Snubbing or neglecting the other.
- Refusing to share common ground with the listener.
- Deciding on a controversial or unpopular issue to discuss.

- Utilizing erroneous identity markers.
- Being uninterested and uncaring about the listener.
- Searching for points of contention.
- Using cryptic language and injecting clandestine words into the conversation.

2.5.1.4 Negative Impoliteness

According to Culpeper (2010,p.234),this strategy is employed to target the addressee's negative face .The addresser uses this tactic to undermine the addressee's desire for freedom of action. Negative impoliteness strategy includes being scary, condescending, rude, ludicrous, not taking people seriously, ignoring the other, and plainly associating the other with a negative trait.

2.5.1.5 Sarcasm

Culpeper (1996,p.358) illustrates that this strategy of impoliteness or mock politeness is a super-strategy in its own right. So, the face threatening acts are done external awareness. Sarcasm involves the context when a speaker means the opposite or the diverse of what s/he really or literally says. Sarcasm is utilized as an alternative form for criticizing other persons in public since this conduct can be inappropriate in the given context of interaction.

2.6 Grice's Cooperative Principle

Grice(1975,p. 26) considers the CP to be the foundation for effective verbal communication. As a result, the CP identifies how the communication process is accomplished in public social contexts. Quantity, quality, relation, and manner are some of the maxims added by Grice .CP describes how a speaker

acts throughout a discussion. Thus, the speaker's words must be clear and relevant in order to convey enough information in an effective manner.

It's worth noting that Grice (1975) is the first to introduce the maxims of quantity, quality, relation, and manner.

A) The Maxim of Quantity

1- Keep your involvement as informative as the current exchange intent requires.

2- Include just the information that is necessary for your submission.

The maxim of quantity permits the speaker to provide the necessary knowledge. The speaker must not be succinct by providing insufficient information or more information than is required. The maxim of quantity indicates that the sample must comprise all of the materials that the receiver wishes to learn. If a critical piece of information is left out, the audience will not grasp what the speaker is talking about (Grice,1975,p. 48).

B- The Maxim of Quality

The quality maxim requires that a speaker be genuine and not say something that he or she believes is inaccurate or unsubstantiated. For instance:

18- A: What is the capital of Australia?

B: Canberra

Speaker B identifies the highest level of conversation quality because he or she speaks the truth without fooling others.

C- The Maxim of Relevance

1- Be relevant.

A speaker must explain something relevant to the context and what is already mentioned in order to maintain maxim of relation. For instance:

19-Now I mentioned yesterday that we had promised to go watching a movie with Anna.

The speaker acknowledges the relationship's maxim because he uses the phrase "that I mentioned yesterday" to refer to what is already expressed (Grice, 1975, p. 48).

D- Maxim of Manner

- 1- Avoid becoming obscure.
- 2- Avoid being vague.
- 3- Be brief.
- 4- Maintain order.

A speaker may use the maxim of manner to describe issues in an orderly and unambiguous manner, avoiding both confusion and obscurity. For instance:

20- I opened the door and take a big step forward.

The speaker can do one of four things in a certain conversation. The following are some of them:

- A- The default assumption is that the speaker will follow the maxims.
- B- The speaker may break a maxim with the addressee's knowledge.
- C- The speaker can opt out of a maxim by adopting a statement that negates or mitigates the maxims' effect and conveys this to the addressee—this phrase is known as a hedge.
- D- The speaker may break a rule, such as lying.

2.6.1 Observance Maxims

Thomas (1995, p. 64) asserts that the interesting case is the point at which a speaker observes the maxims as in the following example:

21- Husband: Where are the car keys?

Wife: They're on the table in the hall.

The woman responds to her spouse simply (manner) and honestly (quality). She also generates the appropriate amount of detail (quantity). Furthermore, she is relevant by openly stating the husband's aim when presenting the inquiry (relation). She means precisely what she states, no more or less; there is no distinction between what she says and what she means.

2.6.2 Non-observance of Maxims

Black (2006,p. 24) states that individuals who do not observe the four conversational maxims are said to be non-observant. These maxims are broken for certain reasons. Violation of a maxim, flouting, opting out, and infringement are all examples of the failure to follow these maxims. The current study focuses on flouting the maxims because the persecutor(s) flout(s) the maxims in both novels intentionally.

A. Flouting

According to Thomas (1995,p.69), flouting of the quantity maxim is when a speaker offers more or less information than the context requires. When an utterance cannot be understood literally, it is said to be flouting the quality maxim.

According to Wales(2001,p.190), the first strategy of flouting quality is hyperbole. Hyperbole is frequently employed to accentuate a word or as an indication of tremendous expressiveness or passion. Second, when words are utilized in a metaphoric sense, the domain of reference is transferred over to another based on the same apparent likeness. Metaphor strategy includes euphemism as well. The third method is irony, which is defined as phrases that are contradictory and typically sarcastic. The fourth strategy is banter.

According to Cutting (2002,p.38), banter is a form of moderate aggressiveness that expresses a negative feeling while implying a positive one. Banter is sometimes known as "mock impoliteness." When a speaker changes the topic of conversation but expects the listener to notice and understand the change, they are violating the relation maxim. It is believed that a listener understands the meaning by forming a connection between the current topic and the previous one, thereby flouting the relation maxim as an exchanging topic by employing irrelevant comment. When a speaker breaks

the maxim of manner, he or she says something that is confusing, obscure, or ambiguous.

2.7 Tropes

According to Dave (2008, p. 34), rhetoric is the study of how to communicate effectively through language. It is the art of persuading through the use of language. It is a persuasion argument that demands the use of language in such a way that it can captivate people and influence their decisions using both argumentative appeals and rhetorical figures of speech.

2.7.1 Understatement

According to Harris (2005, p. 5), understatement is "the deliberate expression of an idea as less important than it actually is, either for ironic emphasis or for politeness and tact". If the writer's audience understand the true nature of a truth that can't be adequately stated in a short amount of time, the writer can opt to understate it as a tool to draw on the reader's descriptive abilities.

Cruse (2006, p. 38) identifies this pragmatic rhetorical figure of speech as implied by saying something other than what the writer / speaker intended to convey. He considers understatement to be a sign of something less than its natural state in terms of quantity or intensity. It is the polar opposite of exaggeration.

2.7.2 Dysphemism

"Dysphemism" is a Greek word that consists of "dys" which means "no" or "miss," and "pHEME" denotes "speech" or "reputations". By examining the dynamically changing meaning of words and the manner in which they are communicated, words or phrases can be classified as dysphemism or offensive words. For example, words are fine in an informal situations but must be avoided in official situations (Rawson, 1989, p. 3).

2.7.3 Rhetorical Question

It is the kind of question that's asked more for the sake of persuasion than as a real request for information. The speaker is emphasizing that the answer is too obvious to necessitate a response in this type of question (Harris, 2008 ,p. 21).

2.7.4 Metaphor

According to Harris (2008,p.33), metaphor is concerned with the relationships between words , sentence meaning , speaker's meaning or utterance meaning. Although sentences and words have just the meanings that they have, there are two types of sentence meanings: literal and metaphorical. Whenever the speaker discusses the metaphorical meaning of a word or a sentence, he is discussing his plans to deliver.

2.7.5 Simile

A simile is a comparison of two inherently unlike items based on a similarity in one element. It is a figure that expresses a direct similarity between two objects . It is recognized by the words "like" and "as" (Harris,2008,p. 30).

2.7.6 Irony

According to Weigand (2008,p.172), irony is a rhetorical device that requires the listener to interpret the polar opposite of what is really uttered. As a result, the intended meaning differs from the actual meaning of the words. It can also be a situation that unfolds in a way that is much different from what is typically expected. It's a distinction between appearance and reality, in other words.

According to Garmendia (2018,p.1), irony is the act of saying something by somebody and means the opposite, so the speaker says specific speech but in fact, he means another thing in order to refer to implicit meaning.

2.7.7 Repetition

Fischer (1994,p.15) defines repetition as the act of repeating specific words in order to make emphasis about particular word, phrase, or sentence. The study of repetition in language use focuses on repeated patterns. So, repetition occurs when words or phrases are repeated in specific texts to bring attention to particular idea.

Deleuze (1994,p.90) states that a repetition changes nothing in the repeated patterns but the change is occurred in the mind contemplates.

2.8 Sociolinguistics

According to Chaika (1982,p.2), sociolinguistics is the study of how people use language to communicate with one another, such as when they chat to their family, friends, teachers, and even strangers. Sociolinguists believe that thinking about language is important because it reveals social stratification in a particular language. It is easier to observe the circumstances, qualities, and beliefs that shape a particular gathering in the public realm by paying close attention to the language.

According to Holmes (2001,p.1), sociolinguistics is the study of the link between language and society. They are interested in understanding why people speak in different ways in different social situations, as well as differentiating the social role of language and means of expressing social meaning. Examining how people use language in different social circumstances can reveal a lot about how language functions, as well as social ties within a group and how people transmit aspects of their social identity through language.

According to Spolsky (2003,p.3), sociolinguists are interested in the interaction between language and society. He contends that the function of language is used to develop and maintain social ties in addition to conveying meaning.

2.8.1 Social Variables

2.8.1.1 Position

According to Weber (1968,p.932), the notion of position illustrates someone's inferiority, as well as their position superiority in the status order, which is a vital element of their identity.

Lareau and Conley (2008,p.29) describe the social class structure as follows: high class, middle class, working class, and lower class. People from the lower class may feel inferior or victimized because the upper class perceives them as superior.

2.8.1.2 Racism

Razmjoo (2009,p.116) points out that differences in speech can arise in any culture as a result of different ethnic backgrounds. Many African-Americans speak in a dialect known as Black English Vernacular (BEV), which is a common social dialect that cuts beyond regional boundaries. When a group within a culture experiences some type of social isolation, such as discrimination or segregation, social dialect differences become more pronounced, and the ensuing variety of speech may be stigmatized as "bad speech."

Racism can be perpetrated by individuals such as black and white people, or by institutions and nations.

2.8.1.3 Gender

Holmes (2013,p.320) treats gender as given and unchangeable which classifies any person that encounter as male or female. Gender identity is just like a construction not as a rigid characteristic. It is additionally valuable in representing precedents where women adjust to manly contexts and men adjust to female contexts by utilizing characteristics that are connected with manliness and femininity.

2.8.1.4 Age

The age of the participant is another social variable that influences linguistic variation. Age stratification is not visible in most societies, particularly in English societies. Generations are remained members of many speech communities that communicate in a variety of ways, to varying degrees. The new generations are simply members of a distinct linguistic community that differs from others in a variety of ways. It's significant due of its obvious role in language change. There are many different kinds of language that one generation employs and another finds weird or unclear. This is the primary driver of linguistic change. Generally speaking, young people utilize a wide range of linguistic terms that older people may not understand, and vice versa (Wardhaugh , 2006,p. 196).

2.8.1.5 Region

Region is one of the most noticeable language differences. Geographical disparities are currently a popular issue in sociolinguistic study. Because we perceive a speaker's pronunciation before recognizing his or her vocabulary or grammar, regional variation appears to be phonologically represented (Spolsky,1998,p.29).

2.8.1.6 Religion

A child's religious beliefs, or reluctance to accept such beliefs, may place him or her at risk of persecution, just like an adult's. It is not essential for the child to be an active participant in order to develop a convention basis. It is enough for the child to be viewed as having a religious belief or belonging to a sect or religious group, for example, because of his or her parents' religious convictions . In certain communities, religion assigns children specific roles or behaviours. As a result, if a child fails to fulfill his or her assigned function or refuses to follow the religious code and is punished as a result, he or she may develop a well-founded fear of religious persecution(Web Source 2).

2.9 Socio-pragmatics

Leech (1983,p.10) uses the term Socio-pragmatics to explain ways in which pragmatic meanings represent unique local conditions on language use, a sub-field of pragmatics that is differentiated from the analysis of a more general pragmatic interpretation. The writers of most pragmatic textbooks follow later, and Pragmatics for Language Academics presents a different and refreshing perspective from Leech's popular approach to general pragmatics. Leech divides pragmatics into three categories: general pragmatics, socio-pragmatics, and Pragmalinguistics. General pragmatics is defined as "the general conditions of the communicative use of language". Socio-pragmatics is defined as "more specific local conditions on language use," and Pragmalinguistics is defined as "the particular resources that a given language provides for conveying particular illocution." In the figure below, Leech (1983,p.11) depicts the link between these areas:

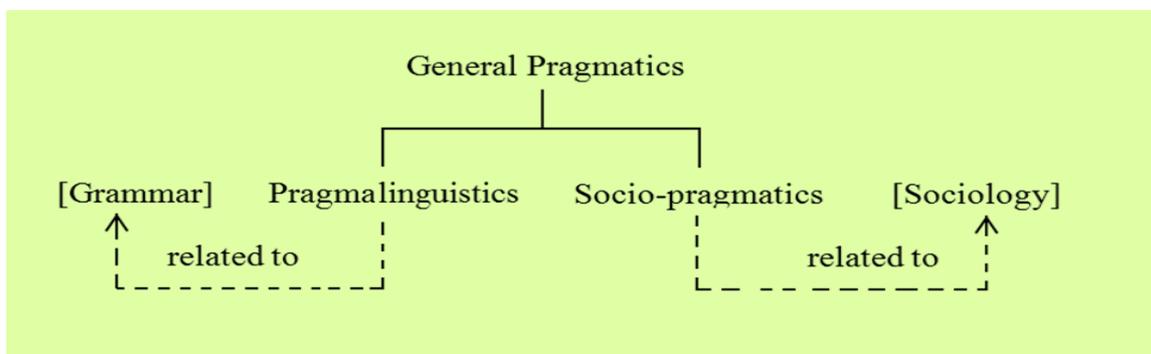


Figure (1): General Pragmatics (Leech, 1983: 11)

Strazny (2005:869-872) also distinguishes between pragmalinguistics and socio-pragmatics, which is a useful distinction. He explains that pragmalinguistics is concerned with the verbal resources available to complete any given act of communication. Socio-pragmatics, on the other hand, is concerned with the polite rules that regulate resource selection in social situations. For example, pragmalinguistics describes the words, meaning patterns, and phrase structures used to congratulate someone,

whereas socio-pragmatics determines who can complete whom, when, and under what circumstances.

According to Crystal (2008,p.441), socio-pragmatics is a term used frequently in the study of pragmatics to describe how social context influences language usage. This contrasts with pragmatics, which examines language use through the structural resources available in a language (also known as pragmalinguistics). A pragmatic linguistic approach can begin with a language pronoun scheme and look into how individuals choose different forms to convey a variety of attitudes and relationships (such as deference and intimacy).

2.9.1 Pragmatic Failure

Thomas (1983,p.1) prefers to refer to it as a pragmatic failure rather than an error. The failure, on the first hand, is due to a lack of clarity regarding the pragmatic force, and no one can detect this pragmatic power of utterance without first improving language learners' pragmatic skills. He distinguishes between two types of pragmatic failure. They are pragma-linguistic and socio-pragmatic failures, respectively. The former refers to pragmatic applications that are easily recoverable and related to language grammar. Pragma-linguistic failure is simple to achieve since it involves a highly conventionalized use that can be acquired as a side of grammar. The latter refers to the socio-cultural variance that occurs in the learner's culture and is reflected in the language he is learning. This type, on the other hand, is difficult to resolve. It is complicated because it is a combination of structures and principles, as well as standards and traditions, all of which are imprinted in the mind of the student who must achieve them. For example, failing to recognize the pragmatic power of "thank you" is a pragma linguistic failure(Carter and Nunan,2001,p.102).

2.9.2 Socio-pragmatic Failure

The second type of pragmatic failure is socio-pragmatic failure, which involves deciding what to say and to whom. The social settings around the act of speaking, such as social distance, culture, faith, morality, class, money, and the intimacy of interpersonal interactions may cause to socio-pragmatic failure. As a result, this type of transition occurs when a person is unclear of what to say, where to say it, why they should say it, and to whom

According to Ziran and Xinren (2004,p.52-57), a socio-pragmatic failure occurs when the speaker fails to consider the listener's identity and social status during the conversation. The speaker's lack of understanding of the politeness notion of social communication is the primary cause of socio-pragmatic failure.

According to Thomas (1983,p.105), taboos are another example of socio-pragmatic failure. Sara, a natural English speaker, has just arrived in Korea, her host nation, and the following exchange depicts an example of a taboo:

22- Laura: What nice things you have!

Sara: Thank you. It took me a long time to pack!

Laura: But your clothes are so tiny. You are too thin! How much do you weigh?

Sara: Uh, well ... I'm not sure.

Laura: Not sure! You're about 52 or 54 kilos, aren't you?

Sara: Uhm well....

Laura: My scale is right in the bathroom there. Let's weigh you now.

Sara: Uhm thank you, really, that's OK. (Montgomery and Tinsley-Kim, 2001,p. 75).

2.10 Persecution

2.10.1 Origin and Definitions

According to Merriam Webster, persecution originally is arised in 1400–50, back construction from persectour "persecutor," ultimately from Late Latin persecutor "prosecutor," comparable to persec-, variant stem of persecu "to prosecute, pursue closely" + -tor. Persecuciou originates from the Old French persecucion, which means "persecution, harm, affliction, suffering," and denotes "oppression for holding a belief or concept" ,"annoying or oppressive treatment," and "an era of universal or systematic tyranny" are all late 14c senses.

According to Goldman et al. (2000,p.261), persecution includes racial, religious, and political discriminatory activities. In another form, it is taken with the goal of discrimination, which is a violation of human rights. This concept arises from depriving or abusing others of their freedom or happiness, and it results in a breach of an individual's identity. People are persecuted throughout history because of their religion, colour, nationality, political convictions, and a variety of other causes. The researcher sees that persecution can be considered as a kind of domestic violence and a threat of life that includes not only children, but also women, and it results in repressed feelings of fear, confusion, aggression, suicidal thoughts as well as lack of trust .

According to Kassimers (2006,p.177),the person who carries out the act of persecution is called 'persecutor' and the person being persecuted is called 'victim'. Human rights violations can occur not only from higher government officials, but also from lower-level state officials or persons who are not affiliated with the government for example:

- Assassination
- Killing
- Violence including sexual violence

- Arbitrary arrest
- False imprisonment
- Serious and continuous forms of discrimination

By raising awareness about the causes and hazards of persecution, we can work to prevent it. Here are a few ideas for raising awareness about persecution:

- Pray for the persecutors of others. Pray that they will come to understand God's love and be transformed.
- Make a new acquaintance. Being kind to someone new may offer an example of how to love and accept others.
- Form groups to discuss a case of persecution that you witness, hear about, or experience. Discuss which of these initiatives you'd like to implement in your neighborhood to raise awareness. You can also come up with your own ideas. Then design a plan to put the idea into action(Web Source3).

2.11 Persecutory Acts

In terms of the (persecutor) and the victims, persecutory acts have unique characteristics:

a-Action Oriented

(i)Being a Persecutory Act: Persecution is defined as a discriminatory violation of human rights that is not limited to the suffering of a single individual or a certain style of behaviour. Persecution is an act carried out with malice and often for no apparent reason. It includes murder, torture, assault, humiliation, degradation, the destruction of religious and cultural sites, and the denial of fundamental rights (Kassimeris,2006,p. 178).

(ii) Mental Persecution: Persecution encompasses not just physical assaults, but also the emotional trauma caused by a physical act, as well as the infliction of mental anguish (Kassimeris,2006,p.179).

b) Victim-focused

(i) Gender Persecution: Women are persecuted only because of their gender in some groups, regardless of whether the offenses have a greater goal (Kassimeris,2006,p.180).

(ii) Implied Persecution: It is possible to impute, infer, or impose the grounds for the victim's persecution (Kassimeris,2006,p.181).

(iii) Opposition Forces: Even with all "excessiveness and need" limits in place, the purpose of conflict is to improve the opponent's "partial" or "complete" capitulation (Kassimeris,2008,p.182).

(iv) Social Group: It is possible that how people are seen as a group is a cause of victimization. Despite the need to avoid "over-exaggeration" in claims, a broad definition of prosecutable groups appears to be the tendency. Political, religious, social, and cultural issues are all included in the most comprehensive list(Kassimeris,2008,p.182).

2.12 Types of Persecution

2.12.1 Religious Persecution

It is the most widespread type of persecution, and Christianity is the most persecuted religion on the planet. Christians are persecuted by governments or other religious organizations in over 60 nations.

People and entire communities are persecuted around the world solely because of their religion or beliefs. This type of violence is on the rise attempts to wipe out entire religious organizations (Ochab,2019,p.1-3).

Syria become a shelter for Christians fleeing persecution in other countries, particularly Iraq. To avoid a replay of Iraq, many religious minority backed President Bashar al-Assad. Despite the government of Damascus' poor human rights record, the Commission noted that "in 2019, there was less evidence of specific religious freedom violations in regime-controlled areas" (Web Source 4).

According to this type of persecution, the researcher sees that the persecuted people are sometimes forced to flee their homes and even their countries in

order to find safety and Christians in these countries may be imprisoned, tortured, or even executed for their beliefs. For example,

23- *"Are we going home?" Hassan asks.*

"Yes, son." His father replies. "We must. For your protection."

Hassan couldn't hide his disappointment. He would rather be outside playing. He didn't like when this happened. He didn't like that his father lived in tension, unable to fully relax. He didn't like that their family couldn't do something as simple and fun as going out for ice cream without worrying about harassment.

Hassan asks, "Daddy, why do people throw stones at us? Why don't people like us, what have we done wrong?" His father smiles, painfully, as he responds, "Hassan, we are different because we follow Jesus. People in our town have another religion, and they don't accept those who are different."

Hassan nods knowingly. I'm hated because I'm different. And I'm different because I follow Jesus.

Religion can thus become a part of dictatorial control over people's lives, with serious consequences for society's functioning and the destruction of trust and social interaction. The long-term implications of religious persecution and state-imposed religious uniformity have gotten less attention, particularly how religion may become an instrument for authoritarian domination in the hands of a powerful government, impacting every aspect of people's life. Nonbelievers and those who break from doctrinal orthodoxy are persecuted by several state religions (Web Source5). For example,

25- *Mr. Brocklehurst: "Do you know, Jane Eyre, where the wicked go after death?"*

Young Jane: "They go to hell."

Mr. Brocklehurst: "And what is hell?"

Young Jane: "A pit full of fire."

Mr. Brocklehurst: "Should you like to fall into this pit and be burned there forever?"

Young Jane: "No, sir."

Mr. Brocklehurst: "How might you avoid it?"

Young Jane: "I must keep in good health and not die" (Bronte, 1847, p.50).

Mr. Brocklehurst exemplifies the deceit of misdirected religion; by informing Jane as a terrible child, he is supposed to be doing a Christian gesture of compassion. As a result, he represents a type of religion that Jane instinctively rejects because he abuses the children under his care.

2.12.2 Racial Persecution

According to the Rome Statute of the International Criminal Court, ethnic persecution constitutes a crime against humanity (ICC). So, it must demonstrate:

- Fundamental rights are severely violated.
- The victims are chosen because of the group's identity.
- Political, racial, national, ethnic, cultural, religious, or gender identity are used to target people.
- The deprivation is carried out in connection with another international law violation.
- The deprivation is carried out as part of a larger or more systematic assault on a civilian population.
- The deprivation is part of a widespread or systematic attack against a civilian population, which the offender knows or intends (Web Source6).

For example:

25- Oliver : "Please, don't send me away with dreadful man , Sir.

Mr. Bumble: of all the designing orphans that I've ever Seen.

The magistrate : Hold your tongue , beadle ."

In the above text, Mr. Bumble, who is supposed to look after Oliver after his parents death, instead ties him up with harsh people and isolates him from the

rest of his family. As a result, he persecutes Oliver due to racism (Dickens, 1837,p.14).

2.12.3 Political Persecution

Even in countries with a tradition of gender respect, children, like women, become victims of political violence when they defy the political process and question the totalitarian state. Furthermore, children, who rely on their family environment and maternal tie for their growth and mental development, are particularly sensitive to attacks on their families or parents, which they may observe or experience indirectly through material or emotional losses and privations (CEPAZ,2015,p.14-15).

Basically, political persecution is defined as a political distortion, which occurs when a state agent, although performing a competent act and adhering to the forms set by legislation, abuses his power in specific circumstances for motives and goals other than those for which it is bestowed. Misuse of power is a violation of mandate and a violation of rights.

An official can act in a seemingly regular manner, but this discretionary act, which the qualified official had the strict right to make, can be illegal if the narrator is abused his abilities for a purpose other than that for which they were granted or to keep the jurisprudence method, for a purpose other than the public interest or the good of the service.

Political persecution frequently results in violations of the right to personal liberty, the right to due process, and the right to a fair trial, because criminal procedures against citizens are used to further a repressive state agenda rather than the law's goals.

Similarly, because the State treats people differently in terms of protecting and guaranteeing the exercise of international human rights, infringements of the equal protection can be linked to suppression and political persecution; and ultimately they can be linked to violations of the right to personal integrity and life.

Eventually, political persecution is a complicated task performed by the government that incorporates the constraints or random constraint of rights to individual citizens, outside of international human rights law, concerning their viewpoints or political demonstrations, so as to scare, threaten, or quiet those viewpoints through the use of public institutions (CEPAZ,2015,p.14-15).

You may fear persecution from people that are not officially recognized as the state, but are in effective control of a country or part of the country. Examples of this in recent years could be Al-Shabaab in areas of Somalia, or ISIS in Iraq. Again, it should be fairly easy to explain why you cannot get protection from the “state” in these circumstances (Web source7).

For example,

26- Oliver : Please , sir , I want some more .

The work house worker : What ! In a faint voice.

Oliver : Please , sir , I want some more.

Mr. Bumble : I beg your pardon , sir ! Oliver Twist has asked for more !

The work house worker : For more !, " Compose yourself , Bumble and answer me distinctly . Do I understand that he asked for more after he had eaten the supper allotted by the dietary ? " (Dickens,1837,p.14).

In the above example, the workhouse worker has a higher position in the workhouse than Oliver and other orphans , thus, he is persecuting Oliver by depriving him of food .

2.13 Persecution and Accusation

Tiersma (1987,p.304) defines accusing as " a speech with the power of an accusation is an identification of criticism to someone for a morally bad behaviour or state of affairs...that throws blame for an act that breaches social

conventions at the feet of the accused". Apart from that, "an accusation is intended to elicit certain outcomes, such as degrading the wrongdoer's status or enforcing punishment."

According to Fritz(2005,p.151), accusing is used to punish children and teach them the essential norms, to establish the accuser's power or demonstrate his or her superiority, and to comprehend what motivates someone of doing such a silly thing. Accusing is frequently used to depict a threatening act in particular contexts. It can also be used to assault a person's identity, resulting in a negative reaction from their audience. This may be used to give the appearance that the victims of the crime deserve what happen to them. The researcher sees that the persecutors usually rely on charges from neighbors, coworkers, and friends, which destroys trust.

2.14 Persecution and Harassment

Webster Dictionary defines "harass" as:

"To afflict continuously, to torment or punish because of particular views or allegiance to a certain creed or manner of worship; to harass or irritate with repeated acts of cruelty or discomfort. " while "persecution":

"A specific course or term of systematic punishment directed against those who have a specific (religious belief); ongoing injury or discomfort from any cause." The distinction in intensity between harassment and persecution demonstrates how the current harassment scale can lead to an overly broad concept of persecution.

2.15 Persecution and Humiliation

Gilbert (1997,p.133) says in his summary that humiliation is an external attack instead of internal sentiments that bear blame for unpleasant events. Humiliation is linked to personal attacks and a loss of social appeal. It means degrading oneself and making one humble. It also means lowering one's face to the ground. Humiliation happens when someone feels humiliated,

criticized, or abused as a result of someone else's mistreatment (Gilbert ,1997,p.134).

Persecution can entail more than only physical harm or the prospect of physical injury, as long as the harm caused or expected is serious enough. Non-physical injury includes "the intentional imposition of significant economic disadvantage or the restriction of freedom, food, accommodation, job, or other needs of life" (Web Source8).

2.16 The Function of Persecution of Children

Most people are Christians in the United States, where religious freedom is a basic right; but, in countries where religious freedom is not guaranteed, Christians are persecuted and tormented for their beliefs, and their children will endure various forms of persecution as they grow up. From the Bible through the lives of Saints to modern-day Christians, there are multiple instances of Christian persecution over history. For their belief in Jesus Christ, people are mistreated, tormented, obliged to change religions, and then even killed. "Blessed are you when people... persecute you... because of me... for your recompense [will be] tremendous in heaven," Jesus remarked in the Sermon on the Mount. What Jesus stated is especially relevant now, when so many Christians are wearing their crosses.

Persecution has both beneficial and negative impacts, although the majority of them are negative. Many people close to the victim experience loss, yet many feel that this tragedy increases their trust in Christ. The martyrs will inherit the Kingdom of Heaven if they imitate Christ's conduct. However, the positive impacts only go so far since the bad effects of persecution is far harsher. To begin with, the victim may be tortured, forced to convert religions, pushed to leave religion entirely, imprisoned, or executed. They may attempt to flee the persecution, but this usually implies abandoning their families and running the chance of being apprehended and executed. Families

of persecuted people are affected because they may have to deal with the death, imprisonment, or abandonment of a loved one (Web Source 9).

2.17 Language of Literature

According to Carter (1997,p.123), literary language is the language of literature and thus employed in literary texts. It means different things at different times in English literature's history: from elevated treatment of venerable subjects (fifteenth century), to simply writing in the broadest sense of the word (e.g. diaries, travelogues, historical and biographical accounts), to the sense of creative, highly imaginative literature appropriated under the influence of romantic theories of literature by Matthew Arnold and F.R. Leavis in the last hundred years. As a result, literature is not universally the same everywhere and is a highly debatable text category.

The history of literary language definitions is a long and bloody one, with many interest groups vying for control of the property; and each definition is unavoidably taken to be a theory of literature, whether officially acknowledged or recognized to be one or not (Carter ,1997,p.124).

'What is literature?' is a difficult and enigmatic subject, and critics agree that no objective definition exists. The definitions of literature are evolved over time, based on what society considers literature at the time. Prior to 1800, the term "literature" refers to "everything written in a language, whether creative or not" (Eagleton, 1983,p.10).

In modern usage, 'literature' is more of a descriptive term that refers to recognized aesthetic worth creative work such as poetry, novels, plays, short tales, and prose. The values that a society attributes to its literature differ from society to society and from generation to generation, and so the purposes that literature plays in society, such as amusement, moral didactic, national identity, and social critique, differ as well .

According to Culler (1997,p.20), defining literature as "whatever a particular culture treats as literature" is unsatisfactory because it leaves the definition of

literature up to the reader's choice of how to read rather than the substance of what is written. Culler(1997,p.21) suggests a different approach: "What makes us treat anything as literature?"

This question leads straight to the concept of 'literariness,' which underlines that a literary work's defining characteristics are found in its structure. Literariness is thus the linguistic organization that separates literary from non-literary texts: it transforms and intensifies everyday speech, drawing the reader's attention to language itself, frequently with an alienating or defamiliarizing impact .

Smith (1988,p.16) maintains that "we will, at any given moment, be observing it from some perspective" since we "have unique interests." Instead of being modelled in advance, these interests emerge via literary reading. As a result, a reader will notice various narrative and aesthetic aspects in a book on a regular basis, and will find them refreshingly unfamiliar. The reader's traditional viewpoint does not serve as a guide to the reading experience, but it does contribute to the text's literariness.

2.17.1 Language of Novels

A novel is a long-form narrative work of prose fiction that portrays the story of specific human experiences. Novels are distinguished by their prose style and length, as well as their fictional or semi-fictional subject matter. There are, however, some distinguishing characteristics that distinguish the novel as a literary form. Novels are typically dedicated to telling unique experiences of individuals in order to create a more intimate, detailed portrayal of these characters and the world in which they live. Novels are more likely than other genres of literature to examine inner feelings and thoughts, as well as complicated, even opposing concepts or values. Not only are the stories themselves more personal, but so is the experience of reading them. Whereas epic poetry and other types of narrative are intended to be read or eaten in front of an audience, novels are written for a single reader. Despite the fact

that a novel is usually a work of fiction, many novels incorporate genuine human history. This may range from full-fledged historical fiction novels that focus on a certain period in history or present a semi-fictional storyline about real historical figures to works of fiction that merely exist in the "real" world and bear the baggage and meanings that come with it. For dramatic impact, early modern historical nonfiction writings are enriched with unsubstantiated legends or made-up speeches.

2.17.2 Types of Novels

1- Romance Novel

It shares several elements with previous "romances": the objective of romantic love, the odd scandal, and deep emotions at the core of it all. Today's romances, on the other hand, are more concentrated on conveying a story about characters falling in love romantically and/or sexually. They frequently follow very strict forms and are almost always obliged to end on a positive or "happy" note. In the United States, romance is currently the most popular literary genre.

2-Realist Novel

This kind of novels present a story that "might" happen in the real world. The emphasis is on accurately describing facts without romanticization or aesthetic flourishes. Mark Twain, John Steinbeck, Honoré de Balzac, Anton Chekov, and George Eliot are among the most well-known realism novelists. (Prah,2021,p.8).

2.18 Previous Studies

Persecution is studied into the following ways:

1-Crock (2017) tackles the topic of persecuting children, including how the United Nations Convention on the Rights of the Child influences the formation of refugee law and how the nature of wartime makes children more

vulnerable to injury and deprivation. She shows how this mistreatment is used to increase minorities' persecution and isolation.

2- Hjern et al. (1991) tackles persecution of refugee children from Chile, describing the persecution that the children face in their own country. Thirty-six kids face firsthand experiences with persecution, seven of them are being physically assaulted due to political reasons. Sleep problems and reliance are found to be strongly linked to persecution experiences.

3-Cunningham (2017) shows how children are the most vulnerable citizens of the persecuted church, introducing Hassan, Meeral, and Maryam, three persecuted church children. They are three of the countless of kids who face abuse daily as a result of their faith, involving exploitation.

CHAPTER THREE

METHDOLOGY

3.1 Introductory Remark

This chapter is concerned with data, its collection and description.

3.2 The Data

The data of this study is represented by two novels: The first is Charlotte Bronte's "Jane Eyre", and the second is Charles Dickens' "Oliver Twist".

3.2.1 Data Collection

The data under investigation consists of twenty extracts from two novels. Both are written in English. The first novel is "Jane Eyre" written by Charlotte Bronte, published in 1847, and the second is "Oliver Twist" written by Charles Dickens ,released in 1838. They're both from the Victorian era. In this regard, the researcher chooses these works not for their historical context, but for their themes of persecution.

The researcher chooses Dickens' novel because it contains information about political persecution, whereas Bronte's novel is about religious persecution. As a result, the goal of studying these novels is to learn how each writer communicates his message using his own language skills.

3.2.2 Data Description

To characterize the data under investigation, specific features are clarified as follows:

1.Understandability: The terminology used in certain instances is not difficult to understand. As a result, the two works' language is quite sensible and requires no explanation. Bronte's vocabulary is neither difficult nor easy to comprehend; it is somewhere in the middle, illustrating how powerful persons persecute powerless people.

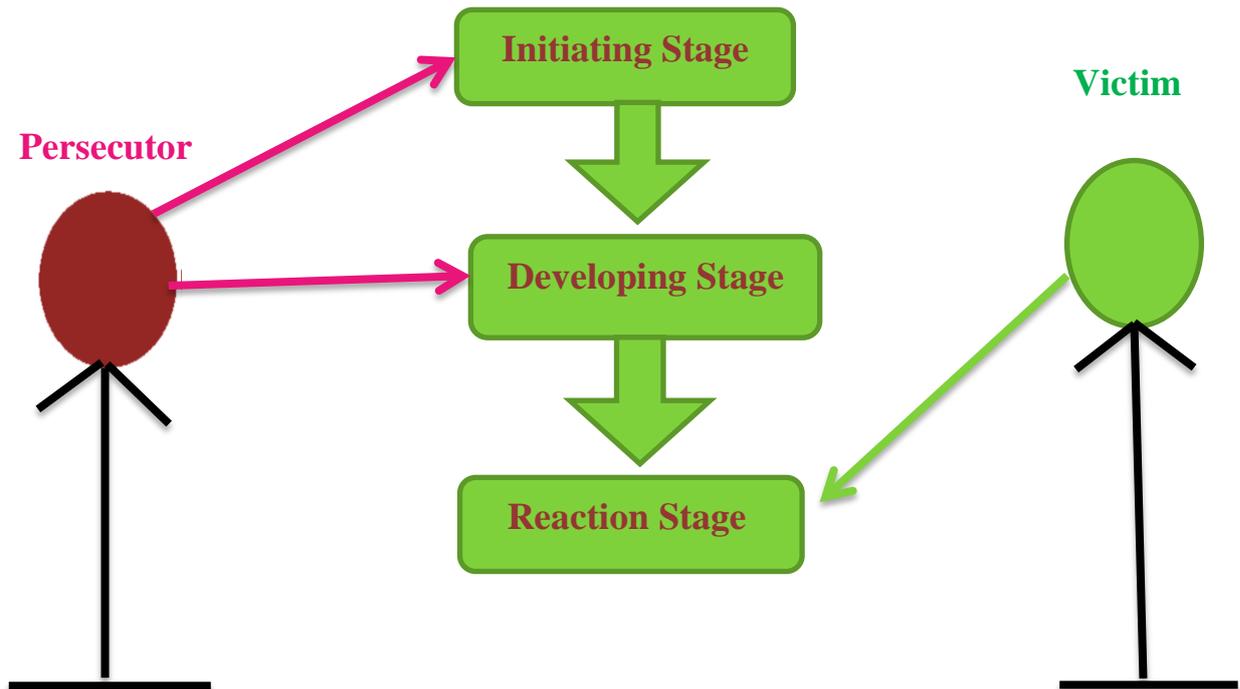
2.Variety: They differ in the sense that the themes of the novels are different. The first, "Jane Eyre", is about religious and racial persecution, while the second, "Oliver Twist", is about political persecution. Speakers are not assigned to a certain type of speech; rather, they vary in their use of speech acts.

3.3 Methods of Analysis

Twenty literary extracts are studied socio-pragmatically (ten extracts from each novel) using the eclectic model of analysis presented in the current study. The persecution situations in the two novels under consideration are analyzed using the eclectic approach. The study is qualitative, which means it describes different types of features and occurrences without comparing them in terms of measurement amounts. The instances for the analysis are picked from the two novels, ten from each, to determine the type of analysis shown and to account for the analysis findings. Then, quantitatively the data are analyzed by using statistic equations.

3.4 The Model of Analysis

The first stage in the persecution process is the persecutor's action. The second involves the persecutor's evolving actions that cause the persecuted person to feel persecuted. The victims response to the condition of persecution, whether he rejects or accepts it, is the third stage. Persecutory stages are thus divided into three categories: initiating, developing, and reaction . The following diagram is suggested by the researcher:



Figure(2) The Pragmatic Structure of Persecution of Children

3.4.1 Initiating Stage

This stage covers the persecutor's attempt to persecute others by employing particular persecution variables that are thought necessary to persecute the victim. In addition, he (the persecutor) employs various types of persecution such as political, racial and religious. It involves various types of speech acts Commissives, Directives, Representatives and Expressives as well as impoliteness strategies as pragmatic strategies off-record, bald on-record, negative, sarcasm and positive . Finally, it tackles the social variables such as racism, position, age, gender and region.

3.4.2 Developing Stage

This stage involves various types of speech acts such as Commissives, Directives and Representatives. The conversational maxims are depicted in this stage. Furthermore, it employs some types of tropes (understatement, repetition, simile, metaphor, irony and rhetorical question).

3.4.3 Reaction Stage

This stage entails speech acts types such as Directives, Expressives and Commissives. It involves impoliteness strategies (off record, bald on record, positive, negative and sarcasm). Rejection and acceptance strategies for dealing with the persecution process are included in this stage.

The following diagram schematizes the eclectic model:

CHAPTER FOUR

DATA ANALYSIS, RESULTS AND DISCUSSION

4.1 Introductory Remark

This chapter is recommended for the work's practical part. It is concerned with contextualization of the novels *Jane Eyre* and *Oliver Twist*, their results and discussion.

4.2 Contextualizing the Novel *Jane Eyre*

Charlotte Bronte authored a novel about Victorian women's awful limits, especially those from lower social classes. *Jane Eyre* told the narrative of a little orphaned girl named Jane Eyre who lived in squalor with her aunt and cousins, the Reeds. Jane was sent to Lowood Institute, a religious boarding school for orphans, by Mrs. Reed, who despised her. Jane excelled in these institutions despite her difficult circumstances. Jane started teaching at Lowood when she turned eighteen. The governess position at Mr. Rochester's house was thereafter accepted by Jane. Mr. Rochester proposed to Jane. She blissfully accepted after she made sure that he was not playing with her feelings. To Jane's disappointment, Rochester was forced to confess that he is married man to a madwoman who was locked in the third floor. Then Mr. Rochester offered to Jane to live together as a couple in France, pretending to be a husband and wife. Jane rejected his offer, which was contrary to her principles, and decided to escape to avoid temptations and sin. Jane travelled in a random direction away from Thornfield with no money so she suffered from hunger and deprivation and almost died before being taken in by the Rivers family. Some months later, Jane's uncle, Mr. Eyre, died and left his fortune to his niece, it turned out that the Rivers siblings were actually Jane's cousins. Jane decided to share the bequest with her relatives because she loved them and they showed her kindness when she was homeless. St. John,

an overbearing clergyman, wished to be more than Jane's cousin and proposes to her. And go on a long-term missionary trip with him to India. Jane refused and returned to Thornfield to learn more about Mr. Rochester's situation. When Jane arrived in Thornfield, she discovered nothing but ruins, and Rochester had lost an eye and a hand, as well as being blind in the other. Jane went to Mr. Rochester's house. Jane disguised her actual wish to be his wife by asking to accompany him as a nurse or a friend. Mr. Rochester proposed to Jane after confirming that she did not mind being disabled and unwell. Their wedding was peaceful, and after two years of marriage, Rochester gradually regained his sight (Kulatunga, 2014,p.1-5).

4.2.1 The Analysis of the Novel Jane Eyre

Extract No.1

Mrs. Reed : "Go out of the room; return to the nursery"

Jane : "I am glad you are no relation of mine: I will never call you aunt again as long as I live. I will never come to see you when I am grown up; and if anyone asks me how I liked you, and how thought of you makes me sick, and that you treated me with miserable cruelty."

"How dare you affirm that, Jane Eyre?" . "How dare I, Mrs. Reed? How dare I? Because it is the truth. You think I have no feelings, and that I can do without one bit of love or kindness; but I cannot live so: and you have no pity. I shall remember how you thrust me back—roughly and violently thrust me back—into the red-room"

(Ch.4, P.56-57)

In this extract ,Jane is patiently waiting that Mrs. Reed will send her to school soon, despite the fact that she does not state so. She appears to be in more disgrace than normal, eats alone, and is ignored by the children. Mrs. Reed treats Jane with arrogance and accuses her of lacking desire. As a result, she portrays Jane as snooty claiming that her children will not interact with her.

A- Initiating Stage

1- Types of Persecution

Mrs. Reed attempts to use the following type:

a-Racial Persecution

Mrs. Reed (Jane's aunt) ignores her niece in this stage by caring for her appearance and classes. Jane is an orphaned and Mrs. Reed resents her husband for taking care of her. If Jane grows up to be a lovely child, Mr. Reed will be pleasant to her. Jane is described as obnoxious and uncaring by her. She tries to make discrimination between Jane and other children. Thus, Mrs. Reed persecutes Jane by neglecting her and concentrating all of her energy on her children only.

2-Speech Acts

Mrs. Reed uses the "Directive" SA of commanding in her speech, "Go out of the room; return to the nursery" to command Jane to go to the nursery.

3-Impoliteness Strategies

a-Bald On Record: Mrs. Reed, who speaks swiftly and clearly, tries to attack Jane deliberately in her speech "Go out of the room; return to the nursery".

4-Social Variables

Mrs. Reed is influenced by the following variables in this stage:

a-Position: Jane's aunt is a wealthy woman who is primarily concerned with her appearance and dislikes people from lower social classes. As a result, she persecutes Jane by decreasing her social standing.

b-Religion: Mrs. Reed has a firm grip on Jane because she has a Christian obligation to look after her as a child.

B-Developing Stage

1-Speech Acts

Mrs. Reed uses "Dir." SA of asking in her speech, "How dare you affirm that, Jane Eyre?" to ask and insult Jane for responding to her attack in this manner.

2-Conversational Maxims

In terms of CMS, they are breached in Mrs. Reed's speech, "How dare you affirm that, Jane Eyre?" because she fails to fulfill the quality maxim by being untrue in her speech. She flouts the quantity maxim by using understatement.

She adheres to relation and manner maxims because she is brief and relevant to the same topic.

3-Tropes

a-Repetition: Jane uses the pronoun "I" multiple times to underline her desire to be seen by others.

b-Understatement: Mrs. Reed intentionally devalues and understates Jane several times in order to torment her.

C-Reaction Stage

1-Speech Acts

Jane as a victim, uses "Commissive" SA of warning in response to Mrs. Reed's persecution. Mrs. Reed is nasty to her and hides the fact that she is Jane's aunt. Jane warns her with telling everyone the truth about her brutality and sorrow when she grows up.

2-Impoliteness Strategies

Jane's impoliteness strategy is as follows:

a-Off Record: Jane responds by using hints and understatement in her speech "push me back to the red room " referring to the crimson chamber where Mrs. Reed violently abandons her.

3- Responses

Jane employs the following refusal techniques in response to Mrs. Reed's persecution:

a-Defense: Jane uses this technique in reaction to Mrs. Reed's remarks to avoid being persecuted and to defend herself.

b-Attack: In the face of persecution, she feels helpless, and has no other options for escape. Consequently , she plans to assault Mrs. Reed in order to stop her from being persecuted.

Extract No.2

Jane: "Then learn from me, not to judge by appearances: I'm, as Miss Scatcherd said, slatternly; I seldom put, and never keep, things, in order; I am careless; I forget rules; I read when I should learn my lessons; I have no method; and sometimes I say, like you, I cannot bear to be subjected to systematic arrangements. This is all very provoking to Miss Scatcherd, who is naturally neat, punctual, and particular."

Jane: "And cross and cruel," I added; but Helen Burns would not admit my addition: she kept silence

Helen: "Is Miss Temple as severe to you as Miss Scatcherd?"

At the utterance of Miss Temple's name, a soft smile flitted over her grave face.

(Ch.6, P.91)

Jane and Helen discuss their sorrow in this extract. Jane informs Helen that she is being treated harshly and that Mrs. Scatcherd disrespects her in the class. Helen shares her faith in a lovely afterlife with Jane, which gives her hope and patience to bear their pain in this world.

A- Initiating Stage

1- Types of Persecution

Mrs. Scatcherd attempts to use the following type :

a- Racial Persecution : Mrs. Scatcherd is an aggressive woman who envies her students' intelligence by punishing them harshly for the smallest of offenses. In front of her peers, she criticizes and abuses Jane, calling her careless and lazy. Mrs. Scatcherd is referred to as "the small black haired one." Thus, she becomes enraged and envious of Jane and the other students around her. She does, however, try to make a distinction between Jane and the other students by tormenting her.

2- Speech Acts

This stage employs the "Expressive" SA of criticizing when Mrs. Scatcherd is used to criticize, degrade Jane and other intelligent girls by persecuting and criticizing them.

3- Impoliteness Strategies

Mrs. Scatcherd's impoliteness technique is as follows:

a- Off Record : Mrs. Scatcherd tries to harm Jane's and other students' reputations by tormenting them repeatedly.

4- Social Variables

a- Racism : Mrs. Scatcherd believes that she is treated unfairly by others since she is regarded as "the small one with black hair."

B- Developing Stage

1- Speech Acts

Mrs. Scatcherd uses " Exp." SA of criticizing in her speech when she informs Jane that she "has no method and cannot stand to be subjected to systematic arrangement" to critique her as a powerless girl.

2- Conversational Maxims

Mrs. Scatcherd in her speech , "I have no method; and sometimes I say, like you, I cannot bear to be subjected to systematic arrangements" breaks the quantity maxim by employing repetition . She also breaks the quality rule by lying to Jane and her classmate. She flouts the maxim of manner by not keeping her words short. She does, however, follow the relation maxim by being relevant in her remarks.

3-Tropes

a-Repetition : Jane uses the pronoun " I " to emphasize the idea of being persecuted.

C-Reaction Stage

1- Speech Acts

Jane, as a victim, uses "Dir." SA of advising to encourage her classmates to be honest and disregard appearances in order to avoid being duped by them. The victim uses the "Exp."SA of criticizing to accuse Mrs. Scatcherd of being cruel and punctual.

3- Impoliteness Strategies

Jane, the victim, tries to pursue a negative strategy:

a- Negative Impoliteness : Because the persecutor is attacking Jane's freedom of action, she employs this strategy to target and harm the persecutor's negative face.

3- Responses

Jane responds to Mrs. Scatcherd's persecution by employing the rejection strategy:

a- Attack: When she feels helpless in the face of persecution and has run out of options, she assaults the persecutor by informing her that she is harsh and punctual.

Extract No.3

John Reed: "You have no business to take our books; you are a dependent, mama says; you have no money; your father left you none; you ought to beg, and not to live here with gentlemen's children like us, and eat the same meals we do, and wear clothes at our mama's expense. Now, I'll teach you to rummage my bookshelves: for they are mine; all the house belongs to me, or will do in a few years. Go and stand by the door, out of the way of the mirror and the windows."

Jane: "Wicked and cruel boy!" . "You are like a murderer—you are like a slave-driver—you are like the Roman emperors!"

(Ch.1 , P.14)

In this extract, Jane sits alone in a window seat reading Berwick's History of British Birds while her relatives are in the drawing room. Her cousin John Reed torments her as she reads silently, reminding her of her position within the household. In addition to the violent treatment of her aunt who segregates her from the rest of the family on multiple occasions.

A- Initiating Stage

1- Types of Persecution

The following kind is being used in this stage:

a- Racial Persecution: John Reed in his speech "and not to live here with gentlemen's children like us, and eat the same meals we do, and wear clothes at our mama's expense." attempts to make discrimination between Jane and other children . Thus, racial persecution takes place.

2- Speech Acts

John Reed uses the "Expressive" SA of criticizing to persecute Jane and remind her of her unhappy life. She will not be allowed to live with gentlemen's children because she is an orphaned niece of the Reed family.

3- Impoliteness Strategies

a- Bald on Record :John purposefully attacks Jane's face because he believes that she is less able to protect herself from this agony.

4- Social Variables

a- Position: As John looks stiff with Jane, he (the persecutor) asserts his dominance over her, implying that she is beneath him in social status .Thus, he attempts to ostracize her.

B- Developing Stage

1- Speech Acts

The persecutor uses the "Dir." SA of commanding to order Jane to move away from the mirror and windows.

2-Conversational Maxims

John Reed in his speech ,"Now, I'll teach you to rummage my bookshelves: for they are mine; all the house belongs to me, or will do in a few years. Go and stand by the door, out of the way of the mirror and the windows" ,flouts the quantity maxim by using repetition. He flouts the quality by lacking sufficient proof about Jane's ability . He breaks the manner maxim by being not brief. He breaks the relation maxim because he shifts from describing Jane as poor and neglected from the Reed's family then , he tells her to teach her to rummage the bookshelves .

3- Tropes

a- Repetition: To emphasize the contrast between Jane's niece (John) and herself, she repeats the pronoun " You ".

b- Simile : Jane uses simile in her speech "you are like a slave driver" to compare John to a slave driver.

C-Reaction Stage

1-Speech Acts

Jane uses the "Declarative" SA of declaring as a victim in her speech when she tosses a book at him and labels her a "killer" and a slave-driver and exiles Jane to the red room.

3- Impoliteness Strategies

a-Positive Impoliteness: Jane employs this impoliteness strategy by anticipating reciprocity.

3- Responses

Jane uses rejection strategy to describe her reaction.:

a-Offense: Because there are some destructive messages that denote various types of assaults, the offensive strategy is used to respond fiercely.

Extract No.4

Mr. Brocklehurst: "Do you know, Jane Eyre, where the wicked go after death?"

Young Jane: "They go to hell."

Mr. Brocklehurst: "And what is hell?"

Young Jane: "A pit full of fire."

Mr. Brocklehurst: "Should you like to fall into this pit and be burned there forever?"

Young Jane: "No, sir."

Mr. Brocklehurst: "How might you avoid it?"

Young Jane: "I must keep in good health and not die."

(Ch.4 , P.50)

Mr. Brocklehurst, the ultimate hypocrite, is the head of Lowood Institute, a boarding school for orphaned girls founded by one of his cousins. He gets a joy out of threatening little girls, keeping them half-starved, and warning them that they are going to hell for their sins, all while feeling self-righteous and believing that God is applauding him.

A- Initiating Stage

1- Types of Persecution

a- Religious Persecution

Mr. Brocklehurst exemplifies the deceit of misdirected religion; by informing Jane as a terrible child, he is supposed to be doing a Christian gesture of

compassion. As a result, he represents a type of religion that Jane instinctively rejects because he abuses the children under his care.

2- Speech Acts

Mr. Brocklehurst uses the " Dir. " SA of asking to inquire about wicked persons in Jane's life.

3- Impoliteness Strategies

a- Negative Impoliteness : The persecutor employs this tactic by questioning the victim repeatedly.

4- Social Variables

a- Religion : Mr. Brocklehurst portrays himself as a clear phony who fails to uphold the lofty religious principles that he teaches.

B- Developing Stage

1- Speech Acts

The persecutor also uses the " Dir." SA of asking to ask continual inquiries about life and death.

2- Conversational Maxims

Concerning CMS , Mr. Brocklehurst's speech , "Do you know, Jane Eyre, where the wicked go after death?" "And what is hell?" "Should you like to fall into this pit and be burned there forever?" he upholds the quantity maxim by providing no more or less information than is required. He defies the quality maxim by employing metaphorical expression. He flouts the manner maxim because he is not brief .Exceptionally, he follows the relation maxim by being relevant.

3-Tropes

a- Metaphor : To persecute Jane, Mr. Brocklehurst draws a parallel between Jane and hell.

C- Reaction Stage

1- Speech Acts

The victim (Jane) uses the "Dir." SA of telling to tell that evil people go to hell. Thus, she must maintain her health and avoid dying.

2- Impoliteness Strategies

a- Negative Impoliteness : According to this strategy, the victim employs it to reduce the severity of the punishment.

3- Responses

Jane has the following acceptance strategy:

a- Avoidance : Jane uses this strategy to escape being persecuted . She will do everything she can to avoid being spotted in such a situation.

Extract No. 5

Mrs. Scatcherd : You dirty, disagreeable girl! you have never cleaned your nails this morning!"

Burns made no answer: I wondered at her silence. "Why," thought I, "does she not explain that she could neither clean her nails nor wash her face, as the water was frozen?"

(Ch.6, p .64)

In this excerpt, the instructor (Mr. Scatcherd) of the persecuted persons (Jane and Helen) tries to victimize Helen by forcing her to stand in the centre of the classroom. Helen is a Christian martyr in that she does not retaliate. Helen is standing close to Jane and Mrs. Scatcherd mocks Jane viciously, swiping at her with remarks about how she reads, stands, holds her head, and even how she puts her chin.

A. Initiating Stage

1- Types of Persecution

a- Religious Persecution

Mrs. Scatcherd, who is in charge of the Lowood School girls, constantly scolds and punishes Helen for minor infractions. Similar to Brocklehurst, she is supposed to perform the Christian act of caring for Helen, but she breaks religious laws by persecuting her.

2- Speech Acts

In Mrs. Scatcherd's speech, "Exp." SA of criticizing is used to criticize Helen by imposing heavy punishments for the smallest of offenses. Mrs. Scatcherd beats her because she can't wash her fingernails.

3- Impoliteness Strategies

a- Bald on Record: The persecutor uses this strategy to deliberately attack Helen.

4- Social Variables

a- Religion : Mrs. Scatcherd appears to be a Jewish religious and hypocrite instructor. She brags about her charitable contributions to orphans, yet she is greedy and self-centered from the inside.

B- Developing Stage

1- Speech Acts

In this step, the persecutor uses the "Representative" SA of guessing to determine whether Helen is capable of cleaning her nails.

2-Conversational Maxims

Mrs. Scatcherd in her speech, "you have never cleaned your nails this morning!" flouts the quantity maxim by using repetition. She breaches the quality maxim by ignoring Helen's personality because she is a smart girl and throughout using rhetorical question. The persecutor breaks the manner maxim because her speech is vague. Because her discourse is related to the same topic, the relation maxim is followed.

3- Tropes

a- Repetition: To emphasize the distinction between them, the persecutor uses the term "you."

b- Rhetorical Question : Because there is no solution to the question, Mrs. Scatcherd tries to use this type of tropes to speak directly to the persecutor.

C-Reaction Stage

1- Speech Acts

The victim (Helen) remains silent when Mrs. Scatcherd says " Burns made no answer" because she is scared of the persecutor.

2- Impoliteness Strategies

a- Negative Impoliteness : Mrs. Scatcherd's threat or imposition is to be minimized, according to this strategy.

3- Responses

The victim (Helen) responds by using the acceptance strategy:

a- Keeping Silence : She tries not to pay attention to the persecutor's speech in this stage in order to be a means of retaliation .As a result, she maintains her quiet.

Extract No. 6

"Hardened girl!" exclaimed Miss Scatcherd; "nothing can correct you of your slatternly habits: carry the rod away."

Burns obeyed: " I looked at her narrowly as she emerged from the book-closet; she was just putting back her handkerchief into her pocket, and the trace of a tear glistened on her thin cheek."

(Ch.6 , P.88)

In this excerpt, Mrs. Scatcherd persecutes the schoolgirls, particularly Jane and Helen,. Mrs. Scatcherd believes that the teachers should be stern with children who have bad habits. The best teachers are tough and stick to the rules. A teacher who is empathetic is a bad instructor.

A- Initiating Stage

1- Types of Persecution

a- Religious Persecution

Mrs. Scatcherd is supposed to care for her students as a religious teacher, but instead she insults Helen. By punishing her students, she disobeys her religious responsibility.

2- Speech Acts

Mrs. Scatcherd uses the "Rep." SA of asserting to assert that Helen is a lazy and harsh girl in order to persecute her.

3- Impoliteness Strategies

a- Bald on Record: Mrs. Scatcherd, the persecutor, uses this method to purposefully target Helen. As a result, Helen is unable to stop the attack.

4- Social Variables

a- Religion : In this stage, the persecutor acts like a religious teacher who enjoys her job, but she is a phony who abruptly abuses the majority of her students.

B- Developing Stage

1- Speech Acts

"Rep." SA of blaming is used by Mrs. Scatcherd throughout her speech to blame and criticize Helen, explains why she describes Helen as a hardened girl.

2- Conversational Maxims

In the case of CMS, "Hardened girl!" "nothing can correct you of your slatternly habits: carry the rod away" ,the persecutor defies the quantity maxim by employing the understatement trope. The quality maxim is flouted since Helen is an intelligent girl, thus Mrs. Scatcherd lies when she blames her. Both of the maxims of manner and relation are followed by keeping her words short and relevant.

3- Tropes

a- Understatement : In order to understate and persecute Helen, the persecutor tries to ignore her.

b- Dysphemism : Mrs. Scatcherd insults Helen by making her labor dirty.

C - Reaction Stage

1- Speech Acts

Helen uses "Com." SA of consenting to refer to her agreement with Mrs. Scatcherd's remarks in order to avoid being persecuted. Helen also serves as a symbol of forgiveness and compassion.

2- Impoliteness Strategies

a- Negative Impoliteness: Helen, the victim, tries to escape being imposed on. As a result, she employs this strategy.

3- Responses

As a result, Helen, unlike Jane, allows herself to be beaten unfairly because she embodies the principles of sacrifice and endurance. She adopts the following acceptance strategy:

a- Avoidance : Helen uses this method to try to avoid Mrs. Scatcherd as much as possible by accepting her persecution. Even if she can, she wants to avoid being seen in this situation.

Extract No.7

Jane Eyre: "Why was I always suffering, always browbeaten, always accused, forever condemned? Why could I never please? Why was it useless to try to win any one's favor? "
Mrs. Reed: " I abhor artifice, particularly in children; it is my duty to show you that tricks will not answer: you will now stay here an hour longer, and it is only on condition of perfect submission and stillness that I shall liberate you then. "

(Ch.2 , P.4)

Mrs. Reed is known for her vindictive remarks and selfish habits . She is excluded from family gatherings, abused by her aunt and cousin (John Reed), and is mocked by her other cousins (Georgina and Eliza). As a result, she wonders why she suffers violence for the sake of others.

A- Initiating Stage

1- Types of Persecution

a- Racial Persecution :

Mrs. Reed, who is envious of Jane, tries to set her apart from the rest of the family by telling her that she makes tricks that won't last. As a result, she persecutes her through discrimination.

2- Speech Acts

Mrs. Reed, the persecutor, uses the " Com. " SA of threatening to threaten Jane by ignoring her personal needs and tries to isolate Jane from her relatives when she places her in the red room (the criminals' room) to punish her.

3- Impoliteness Strategies

a- Positive Impoliteness : Mrs. Reed tries to persecute and insult Jane at first, then tries to give her a gift by sympathizing with her if she accepts the house's departure.

4- Social Variables

a- Position : Jane's aunt is a member of the upper class who looks upon individuals of the lower class in order to persecute them like Jane .

B- Developing Stage

1- Speech Acts

Mrs. Reed uses the "Com." SA of threatening to continue threatening and disrespecting Jane.

2- Conversational Maxims

Mrs. Reed in her speech, " I abhor artifice, particularly in children; it is my duty to show you that tricks will not answer: you will now stay here an hour longer, and it is only on condition of perfect submission and stillness that I shall liberate you then ", flouts the quantity maxim by using understatement. She flouts the quality by lacking adequate evidence when she speaks to Jane as a tricky girl. The manner maxim is flouted because Mrs. Reed's speech is not brief. Her speech is ambiguous when she talks about tricks. Thus, she flouts the relation maxim.

3- Tropes

a- Understatement : Mr. Reed keeps accusing, insulting and understating Jane to express her anger.

C-Reaction Stage

1- Speech Acts

"Dir. " SA of asking is used by Jane to ask about her faults that she threatens of.

"Exp." SA of condemning is used to condemn Mrs. Reed about her insulting.

2- Impoliteness Strategies .

a- Negative Impoliteness : Jane, as a victim, employs this tactic in this stage to avoid imposition and while answering inquiries.

3- Responses

Jane employs the following rejection strategy as a reaction :

a- Defense: Jane employs this strategy to defend herself in order to obtain her freedom and to avoid being a slave.

Extract No. 8

Mr. Brocklehurst: "Who would think that the Evil One had already found a servant and agent in her?... This girl, who might be one of God's own lambs, is a little castaway- not a member of the true flock, but evidently an interloper and an alien"

Jane :"[Mr. Brocklehurst's] absence was a relief to me... I had my own reasons for dreading his company"

(Ch. 7, P.107-108)

Mr. Brocklehurst describes Jane as a devilish, horrible child who will perish in hell. He also emphasizes that girls should be permitted to engage in a sense of luxury or indulgence, and that all of the girls should avoid her and exclude her from their activities. He persecutes Jane in front of all the other girls one day for breaking a state by accident.

A - Initiating Stage

1- Types of Persecution

a- Religious Persecution

Mr. Brocklehurst is not sympathetic to Jane in this stage, based on her actions and demeanor. When he talks about the advantages of privatization and persecution while living in luxury and emotionally abusing pupils at Lowood, he is full of hypocrisy. He flaunts his difference to the orphans, yet he's full of deception and cruelty from the inside.

2- Speech Acts

Mr. Brocklehurst, the persecutor, uses "Rep." SA of arguing about Jane's health because he believes that she is evil.

3- Impoliteness Strategies

a- Off Record : Mr. Brocklehurst employs this strategy of impoliteness to sabotage Jane's desires by being figurative.

4- Social Variables

a- Religion: Mr. Brocklehurst has a detrimental effect on Jane because he forces his beliefs on her. When he uses distractions to keep Jane from reading the Bible , he persecutes her.

B- Developing Stage

1- Speech Acts

The persecutor uses "Exp. "SA of criticizing to criticize Jane and other students at school, despite Jane's conformity to be plain and all resemble one another.

2- Conversational Maxims

According to Mr. Brocklehurst's speech , "Who would think that the Evil One had already found a servant and agent in her?... This girl, who might be one of God's own lambs, is a little castaway- not a member of the true flock, but evidently an interloper and an alien" he defies the maxims of quantity and quality because he uses rhetorical question, metaphor, and understatement in his speech. He flouts the maxim of manner because he talks too much. His speech is relevant to the same topic, therefore, the maxim of relation is followed.

3- Tropes

a- Metaphor : Mr. Brocklehurst tries to connect Jane to a sinner or an evil person in order to indirectly persecute her.

b- Rhetorical Question : Because there is no need to answer this question, he (the persecutor) uses this trope to talk straight to the victim.

c- Understatement : Jane is understated by the persecutor in order to conceal his intent to persecute her.

C - Reaction Stage

1- Speech Acts

The victim (Jane) uses "Rep." SA of asserting to assert that she will be OK once she leaves Mr. Brocklehurst and that her life will be better without him.

2- Impoliteness Strategies

a- Positive Impoliteness

Jane uses this strategy to try to establish reciprocity with Mr. Brocklehurst persecution.

3- Responses

As a result, she responds to Mr. Brocklehurst with persecution rejection strategy:

a-Defense: She employs this strategy to deal with the problem of religious persecution and to defend herself against Mr. Brocklehurst.

Extract No.9

Mrs. Reed: "I am not deceitful: if I were, I should say I loved you; but I declare I do not love you: I dislike you the worst of anybody in the world except John Reed"

Jane: "I will tell anybody who asks me questions, this exact tale. People think you a good woman, but you are bad, hard-hearted. You are deceitful!"

(Ch. 4 , P.84)

In this excerpt, Jane confronts Mrs. Reed's hypocrisy after she unjustly accuses Mr. Brocklehurst of being a liar. Mrs. Reed is still enraged that her sister married under her station and she projects her dissatisfaction onto Jane.

A- Initiating Stage

1- Types of Persecution

a- Racial Persecution

Mrs. Reed, who is supposed to look after Jane at Gates Head after her father and mother died, is unkind to her, punishing her instead of wishing her happiness. Jane is constantly reminded that she is an orphan, and that she may easily get rid of her by persecuting her.

2- Speech Acts

Mrs. Reed uses the "Declarative" SA of declaring to state that Jane is a deluded girl since she is one of Jane's childhood adversaries.

3- Impoliteness Strategies

a-Bald on Record : In this extract, the persecutor employs this strategy to declare her deliberate attack on Jane.

4- Social Variables

a- Position: Mrs. Reed intimidates Jane and becomes the source of Jane's rage against injustice. Mrs. Reed, on the other hand, is very concerned with her image and despises persons from lower social classes.

B - Developing Stage

1- Speech Acts

The persecutor also uses "Dec." SA of declaring to announce and insist on Mrs. Reed's hardness toward Jane, implying that she only likes her children.

2- Conversational Maxims

Mrs. Reed in her speech, "I dislike you the worst of anybody in the world except John Reed" defies the quantity maxim by using repetition and understatement. She flouts the quality maxim by using irony. By being not brief, she flouts the maxim of manner. One exception, the maxim of relation is followed because she is relevant.

3- Tropes

a- Repetition: Mrs. Reed uses the pronoun "I" to emphasize the distinction between Jane and her children in order to neglect and persecute her.

b- Irony : Jane also critiques Mrs. Reed's harsh treatment, refusing to believe that Mrs. Reed is a generous person. As a result, she says something different from what she means. Consequently, this disparity is regarded as irony.

c-Understatement : Mrs. Reed intentionally understates Jane in her speech

C- Reaction Stage

1- Speech Acts

The victim uses the " Dir. " SA of telling to tell Mrs. Reed that she will inform anybody about her mistreatment.

2- Impoliteness Strategies

a- Bald on Record : Mrs. Reed is actively targeted by her.

3- Responses

As a result, she rejects the idea of being poor and reliant on others makes her a horrible person. Thus, she employs the following rejection strategy:

a- Attack : She feels helpless in the face of persecution and lacks any alternative tactic to drive persecution away, so she intends to assault Mrs. Reed in retaliation.

Extract No.10

Mr. Brocklehurst: "Deceit is, indeed, a sad fault in a child," said Mr. Brocklehurst; "it is akin to falsehood, and all liars will have their portion in the lake burning with fire and brimstone; she shall, however, be watched, Mrs. Reed. I will speak to Miss Temple and the teachers."

Augusta: "Oh, dear papa, how quiet and plain all the girls at Lowood look, with their hair combed behind their ears, and their long pinafores, and those little Holland pockets outside their frocks."

(Ch.4 , P.53)

As the headmaster of the Lowood school, Mr. Brocklehurst starts this extract by emphasizing religion ,his religious lectures to his students, particularly on the virtue of consistency . Mr. Brocklehurst promises to alert Jane's future severe teachers in order to persecute them, while Mrs. Reed warns him that Jane and her pals are liars.

A - Initiating Stage

1- Types of Persecution

a- Religious Persecution : Mr.Brocklehurst, as a religious figure and the head of a boarding school for orphaned girls, he starves the girls and tells them that they are deceivers and liars, and that they will go to hell. As a result, as one of his orphaned girls at Lowood Institute, he punishes and persecutes Augusta.

2- Speech Acts

Mr. Brocklehurst uses the "Rep" SA of stating to say that youngsters must be taught not to lie since it is a negative habit that will stick with them as they grow older.

3- Impoliteness Strategies

a- Off Record : The persecutor uses this strategy to attack Jane by persecuting her directly.

4- Social Variables

a- Religion : Mr. Brocklehurst is influenced by religion since he is obligated by his Christian responsibility to care for Jane as a kid.

B- Developing Stage

1- Speech Acts

The persecutor uses the " Com. " SA of threatening Jane with being drowned in fire and brimstone in order to intimidate her, and Mr. Brocklehurst will tell all the teachers to continue punishing Jane.

2- Conversational Maxims

According to CMS in Mr. Brocklehurst's speech , "Deceit is, indeed, a sad fault in a child," said Mr. Brocklehurst; "it is akin to falsehood, and all liars will have their portion in the lake burning with fire and brimstone; she shall, however, be watched, Mrs. Reed. I will speak to Miss Temple and the teachers", he flouts the quantity maxim by using understatement. He defies the quality maxim by being untruthful when he threatens Jane because she is a pure girl. He breaks the manner maxim because he speaks a lot. He follows the relation maxim by being relevant.

3- Tropes

a-Understatement : He tries to understate and devalue Jane so that he can persecute her.

C-Reaction Stage

1- Speech Acts

The victim (Jane) uses the " Exp. " SA of complaining in this stage to convey her complaint about Mr. Brocklehurst's frightening behavior, as well as her displeasure and discontent with the current condition of affairs.

2- Impoliteness Strategies

a- Off Record : Augusta employs this tactic in her speech when she says, "all girls seem quiet and plain" despite the fact that they are being persecuted by their teachers.

3- Responses

As a result, Augusta (the victim) accepts the act of injustice by employing the following strategy:

a- Avoidance : She uses this strategy to avoid being persecuted by refusing to enable Mr. Brocklehurst to persecute and punish her. Consequently, she strives to avoid putting herself down in front of others.

4.3 Contextualizing the Novel *Oliver Twist*

In the 1830s, an English workhouse gave birth to *Oliver Twist*. Oliver's mother was found on the street and dies soon after. Before being sent to an adult workhouse, Oliver spent his first nine years of life in a badly run orphanage. After the other boys ridicule Oliver into begging for more gruel at the end of a meal, Mr. Bumble, the parish beadle, offered a reward of five pounds to anyone who can get him out of the workhouse. Mr. Sowerberry, a local undertaker, is Oliver's indentured servant. When Noah Claypole, the undertaker's other apprentice, made nasty remarks about Oliver's mother, Oliver hit him, enraging the Sowerberrys. Oliver left early in the morning, keen to get to London. Oliver finds Jack Dawkins, a youngster his own age, outside of London, starving and fatigued. Fagin, Jack's benefactor, offered him sanctuary in his London home. Fagin is shown to be a career crook who employed orphan boys to pick pockets for him. Oliver was dispatched on a pickpocketing assignment with two other youngsters after a few days of training. Oliver was terrified as he watches them steal a handkerchief from an old guy and flees. He was apprehended but just avoids being charged with stealing. Mr. Brownlow, the owner of the stolen handkerchief, took the feverish Oliver to his house and nurture him back to health. Oliver's likeness to a painting of a young woman hanging at Mr. Brownlow's residence stroke him. Oliver thrives at Mr. Brownlow's home, but Oliver was kidnapped and returned to Fagin by two young adults in Fagin's gang, Bill Sikes and his sweetheart Nancy. Oliver was dispatched by Fagin to aid Sikes in a burglary. Oliver got shot by a house servant, and after Sikes flees, he was taken in by the women who reside there, Mrs. Maylies and her lovely adopted niece Rose. They became attached to Oliver, and he spends a lovely summer in the countryside with them. Fagin and a mystery guy named Monks, on the other hand, are hell-bent on recapturing Oliver. Meanwhile, it was discovered that

when Oliver's mother died, she left behind a gold locket. The locket was obtained and destroyed by monks. When the Maylies arrive in London, Nancy met with Rose in private to advise her of Fagin's plans, but the meeting was overheard by a member of Fagin's gang. When Sikes learnt of Nancy's confession, he violently kills her and escapes London. He hangs himself accidentally while attempting to flee from his guilty conscience and an angry mob. Mr. Brownlow, who has reunited Oliver with the Maylies, confronts Monks and extracts the truth about Oliver's origins. Monks was revealed to be Oliver's half-brother. Mr. Leeford, their father, was unhappy in his marriage to a wealthy woman and had an affair with Agnes Fleming, Oliver's mother. Monks had been after Oliver for a long time, hoping to deprive him of his half-portion brothers of the family wealth. Mr. Brownlow makes Monks sign up Oliver's portion of the company to him. Rose was also found to be Agnes' younger sister, making her Oliver's aunt. Fagin was sentenced to death for his crimes. Finally, Mr. Brownlow adopted Oliver, and he and the Maylies retreat to the countryside to live happily ever after (Web Source 8).

4.3.1 The Analysis of the Novel Oliver Twist

Extract No.1

Oliver : Please , sir , I want some more .

The work house worker : What ! In a faint voice.

Oliver : Please , sir , I want some more.

Mr. Bumble : I beg your pardon , sir ! Oliver Twist has asked for more !

The work house worker : For more !, " Compose yourself , Bumble and answer me distinctly . Do I understand that he asked for more after he had eaten the supper allotted by the dietary ? "

(Ch.2,P.14)

According to this extract ,the debate takes place in the afternoon, in the dining room of the workhouse official. The workhouse worker, Oliver, and Mr.

Bumble are the participants. The workhouse worker tries to be superior to Oliver when he is chosen to ask for additional food, the workhouse worker mistreats and deprives Oliver of food. As a result, the workhouse suffers from malnutrition and persecution of children.

A-Initiating Stage

1-Types of Persecution

a-Political Persecution

Because the persecutor (the workhouse worker) has a higher position in the workhouse than Oliver and the other orphans, he begins with political persecution in this stage. Because he is of lesser social standing ,the workhouse worker is persecuting Oliver by depriving him of food .

2-Speech Acts

The persecutor (the workhouse worker) uses the "Expressive" SA of criticizing in his speech "What!" as if to indirectly blame Oliver for being hungry. Low intonation is used in this expression.

3-Impoliteness Strategies

a-Sarcasm : This tactic of impoliteness is used by the workhouse worker to criticize Oliver when he wants more food.

4- Social Variables

The personality of the workhouse worker represents position in this stage:

a-Position: In his speech, he makes Oliver's dignity crumble. Aside from the workhouse worker's high position, which motivates him to persecute Oliver and other lower status orphans.

B-Developing Stage

1-Speech Acts

In the workhouse worker's speech, the "Directive" SA of demanding is added to demand angrily whether Oliver requires more food. Mr. Bumble implores the workhouse worker to give Oliver extra food. As a result, the persecutor rejects his pleadings.

2-Conversational Maxims

In this extract, the persecutor "The work house worker : For more !, " Compose yourself , Bumble and answer me distinctly . Do I understand that he asked for more after he had eaten the supper allotted by the dietary ? " fails to fulfill the quantity maxim by using repetition and understatement. He flouts the quality maxim by using rhetorical question. He observes both of the manner and relation maxims because he is brief and relevant.

3-Tropes

a-Repetition: To underline the idea of starving, Oliver uses the phrase "I want some more" repeatedly.

b-Understatement: While refusing Oliver's request, the persecutor degrades him and causes him to lose his dignity.

c- Rhetorical Question: Because there is no need to answer this question, he (the persecutor) uses this trope to talk straight to the victim.

C-Reaction Stage

1-Speech Acts

" Request " as a "Dir." SA is expressed throughout Oliver's speech by the phrases " Please " and " Sir ". It indicates that Oliver holds the workhouse laborer in high regard. As a result, when fulfilling this request, the Workhouse worker reflects his power and authority.

2- Impoliteness Strategies

a- Negative Impoliteness: In conveying his request, Oliver uses this method because he is concerned with the worker's negative face, which is his demand for freedom from restriction .

3-Responses

As a result, the victim (Oliver) is forced to accept or reject the persecution by employing various rejection or acceptance techniques. At this point, Oliver employs the rejection strategy :

a-Defense: When he goes to the house worker to ask for more food, he uses rejection defense strategy by attacking the workers at first. As a result, he intends to assault the person who is persecuting him as a reaction to the situation.

Extract No.2

Oliver: It wasn't me indeed, Sir. Indeed, It was two other boys, clasping his hands passionately, and looking round. They are here somewhere.

The Officer: Oh no, they aren't. He meant to be ironical, but it was true besides; for the Dodger and Charily Bates had filed off down the first convenient court they came to.

Don't hurt him , said the old gentleman, compassionately.

Oh no, I want hurt him, replied the officer, tearing his jacket half off his back , in proof thereof. Come, I know you; it won't do. Will you stand upon your legs, you young devil?

(Ch. 10,P.63)

According to this extract, the officer accuses Oliver of being the perpetrator of the robbery of the elderly gentleman's handkerchief. A kind man reading a book at a book kiosk is robbed of a handkerchief by Dodger and Bates. When the gentleman sees Oliver, he accuses him of stealing his handkerchief. Later on, the gentleman discovers the truth about the robbery.

A-Initiating Stage

This stage begins with the police officer engaging in political persecution:

1-Political Persecution: Because the officer (the persecutor) has a greater social standing than Oliver, he employs this type in his statements to persecute him. His duty is to discover the truth about the robbery. Everyone eventually learns the truth about the thieves.

2- Speech Acts

"Representative" SA of asserting is utilized in the Officer's speech "They aren't, no way. He was being satirical, but it was also true, for the Dodger and Charley Bates had gone off to the earliest convenient court they could find" to assert that Oliver is the thief who steals the handkerchief.

3-Impoliteness Strategies

a- Off Record

The officer employs a technique in his speech , "They aren't, no way. He was attempting to be ironic " to harm Oliver's reputation by being sardonic in order to persecute Oliver.

4- Social Variables

a- Position

According to the officer's speech, he frequently refers to himself as a persecutor. Since he devalues Oliver by diminishing his social rank and position, he lowers his dignity.

B- Developing Stage

1- Speech Acts

In his speech "it won't do," the officer utilizes "Rep." SA of asserting to assert the truth of the handkerchief thieves.

The officer employs "Commissive" SA of offering as though he wishes to provide Oliver the opportunity to stand on his feet.

2-Conversational Maxims

CMS are discovered to be breached in some situations in this stage:

Concerning the quantity maxim, because he speaks extensively about the robbery and his contribution is more instructive than is required, the officer does not follow this principle. By using metaphor and irony, the officer breaches the maxim of quality. The officer flouts the maxim of relation because he changes her opinion in his speech. The persecutor does not describe the occurrence succinctly, therefore, he breaches the maxim of manner.

3-Tropes

a-Metaphor : The devil is compared to Oliver. As a result, he directly pursues him.

b-Irony : The officer's contradicts his real intention in his speech , "Oh no, they aren't". So, he says something that is not what he intends. As a result, the persecution is interpreted in his speech.

C- Reaction Stage

1-Speech Acts

When Dodger and Bates flee, the victim (Oliver) utilizes "Com." SA of denying when he is accused of stealing the gentleman's handkerchief .He refuses this charge and abuse of the city's inhabitants since he is irresponsible of this theft.

2-Impoliteness Strategies

a- Bald on Record : The victim employs this tactic of rudeness to inform the officer that the robbery is perpetrated by two other boys rather than himself. As a result, the officer attacks Oliver purposefully and his words are structured in a direct and explicit manner.

3-Responses

a- Rejection

In his remark, the victim employs a defensive technique of rejection "It certainly wasn't me, sir. It was two other lads, in fact " to defend himself in order to gain his freedom and to keep himself from becoming a slave.

Extract No.3

The book shop owner : I will not be turned out ! I will speak. I saw it all. I own the book shop . I demand to be heard. Magistrate Fang : what have you got to say ? The book shop owner : It was not this boy . Magistrate Fang : Not this boy? who was it , then?

'Poor boy, poor boy!' said Mr. Brownlow, bending over him. 'Call a coach, somebody, pray Directly!' This is not the place I went to sleep in , replied Oliver.

(Ch.11,P.69)

The book shop owner speaks with the magistrate about the robbery that occurs in the shop; he does not want to maintain his distance from the magistrate, but rather wants to reduce their social distance.

A- Initiating Stage

1- Types of Persecution

a- Political Persecution

Because the Fang and the orphans are isolated from their families and unable to protect themselves from harm, the book shop owner and Mr. Brownlow use these types of comments as if they have a prominent status in society to persecute them.

2-Speech Acts

The proprietor of the bookstore uses "Com." SA of promising because he is the owner of the shop, he speaks as if he knows who the thief is.

The bookshop owner uses the "Dir." SA of demanding to get the magistrate's attention and have him heard.

3-Impoliteness Strategies

a- Positive Impoliteness : The persecutor destroys the Fang's face by fighting his desire to be a persecutor, according to this strategy.

4-Social Variables

a- Position: The proprietor of the bookstore persecutes and devalues the Magistrate's dignity is lowered during his speech "I shall talk," diminishing his social standing and position.

B-Developing Stage

1-Speech Acts

The bookshop owner uses "Rep." SA of asserting to assert that the robbery is not perpetrated by this boy .

2- Conversational Maxims

CMS are discovered to be breached by the persecutor in his speech , " I will not be turned out ! I will speak. I saw it all. I own the book shop . I demand to be heard. Magistrate Fang : what have you got to say ? The book shop owner : It was not this boy . Magistrate Fang : Not this boy? who was it , then? " because he flouts the quantity maxim by using repetition and understatement. He flouts the quality maxim by being untruthful . Since he speaks a lot, he breaks the maxim of manner . The maxim of relation is followed because he is relevant in his speech.

3-Tropes

a- Repetition : Purposefully but randomly, the bookshop owner repeats the pronoun " I " .

b- Understatement: Throughout his promise, the bookshop owner understates and devalues the magistrate.

C-Reaction Stage

1-Speech Acts

The victim in his speech , " This is not the place I went to sleep in" uses "Rep." SA of stating to state that this place is not the same one he went to.

2-Impoliteness Strategies

a- Negative Impoliteness

According to Oliver's speech " This is not the place I went to sleep in" , he tries to damage Mr. Brownlow's negative face.

3-Responses

a- Rejection

The victim implicitly protests to the bookshop owner's speech, "This is not the place I went to sleep in". He uses rejection attack strategy against the bookshop owner.

Extract No.4

The Dodger : I beg your pardon , looking up with an air of abstraction Did you redress yourself to me , my man ?

The officer : I never see such an out and out young wage bond your warship . Do you mean to say anything , you young shaver ? " He's totally committed " " Take him away " .

The Dodger : This aren't the shop for justice : besides which my attorney is a break fasting this morning with the Vice President .

(Ch. 43,P.302)

According to this excerpt ,Fagin laments the loss of Dodger, who is caught after snatching a pocket. Fagin wishes to visit Dodger, but he refuses. Dodger's cowardice disguises Bates. Nobody expects a thief to enter a police station willingly. He disguises himself as a wagoner. Mr. Bolter is eventually summoned by his terror of Fagin .

A- Initiating Stage

1- Types of Persecution

The officer begins the initiating stage with the political sort of persecution:

a- Political Persecution

Because the officer is higher in rank than the Dodger, he is required to act differently with thieves or criminals, and the Dodger is fearful of the police. As a result, persecution occurs.

2- Speech Acts

The officer uses "Rep." SA of assuring and does such assuring to convey his satisfaction with the current condition of affairs .

3-Impoliteness Strategies

The persecutor uses an off record strategy of impoliteness:

a- Off Record: The officer employs this method to cause harm or destruction. to the Dodgers face. He challenges his freedom of action by asking rhetorical questions that the Dodger does not respond .

4- Social Variables

a- Position : It is activated by the officer's position and status in the society which makes him powerful enough to carry out such persecution.

B- Developing Stage

1- Speech Acts

The persecutor uses "Com." SA of committing in the second stage to inform the officer that he is an extreme thief and his task is to catch him and imprison him.

Threatening, as a "Com." SA is used once more to threaten the Dodger and transport him to the prison.

2-Conversational Maxims

In case of cooperativeness, the officer (the persecutor) in his speech, " I never see such an out and out young wage bond your warship . Do you mean to say

anything , you young shaver ? " flouts the quantity maxim by using understatement . He flouts the quality maxim by using rhetorical question. He observes the maxims of relation and manner because he is relevant and brief.

3- Tropes

a- Understatement : The officer understates the Dodger in his speech " He's totally committed " " Take him away ".

b-Rhetorical Question: in his speech" ,Did you redress yourself to me , my man ?" , the persecutor is emphasizing that he does not need the answer rather his question for the sake of persuasion to the victim.

C- Reaction Stage

1-Speech Acts

The victim (Dodger) uses the " Directive" SA of begging to act like an innocent man in this stage. As a result, he begs the police in order not to arrest him.

2-Impoliteness Strategies

a- Off Record: This method is used by the victim (Dodger) to express the Dodger's desire to be welcomed by the officer and throughout employing rhetorical question in his speech "Did you redress yourself to me, my man?"

3- Responses

As a result, the Dodger employs an acceptance avoidance strategy. The Dodger wishes to employ this strategy in order to escape such acts of persecution from a high-ranking officer who is in charge of arresting thieves.

Extract No.5

Hah ! Cried the man , fixing his eyes on Oliver , and Suddenly recoiling - What the devil's this ?

Oliver:" I beg your Pardon , sir . I was in great hurry to get home , and didn't see you were coming "

"Death ! mattered the man to himself , glaring at the boy with his large dark eyes . Who would have thought it Grind him to ashes !" Oliver :I'm Sorry , confused by the strange man's wild look I hope I have not hurt you." "Rot you ! murdered the man, in a horrible passion , if I had only had the courage to say the word , I might have . been free of you in a night . Curses on your head , and black death on your heart , you imp ! what are you doing here ?"

(Ch.33,P.222)

In this excerpt, Oliver is assigned to mail a letter to Losberne requesting help for Rose's illness. When he returns from his adventure, he encounters a tall forcefully to the ground. Losberne arrives and assesses Rose's health .

A- Initiating Stage

man with whom he collides. Oliver is cursed, and subsequently falls **Types of Persecution**

a-Political Persecution

In this stage, the persecutor uses his speech to try to persecute Oliver since he perceives Oliver as a poor youngster is separated from his family. Therefore, he constantly apologizes to him. As a result, the former continues to punish and persecute the latter.

1- Speech Acts

In the persecutor's speech, " What the devils this? ", "Exp." SA of criticizing is used to mock Oliver by laughing at him and asking the crowd what kind of devil he is.

2- Impoliteness Strategies

As an impoliteness strategy, the persecutor uses off record:

a- Off Record: By tormenting Oliver and using the phrase "devil", the man tries to harm Oliver's face.

4- Social Variables

a-Age: Since the man's age differs from Oliver's, Oliver utilizes words like "beg" and "sorry" to show respect for the man who does not use such words.

B- Developing Stage

1- Speech Acts

"Com." SA of threatening is used when Oliver accidentally struggles with the man, the man threatens to smack him on the head and begins yelling obscenities in his speech "I might have been free of you in a night, Your head is cursed, and your heart is cursed".

The persecutor uses "asking" as a "Dir." SA in this stage to inquire Oliver what Oliver is doing in this location and why he is rushing.

2-Conversational Maxims

According to conversational maxims, the persecutor in his speech, "if I had only had the courage to say the word, I might have been free of you in a night. Curses on your head, and black death on your heart, you imp! what are you doing here?" defies the quantity maxim by employing understatement. Furthermore, he flouts the quality maxim by bolstering his assertion with a metaphorical statement that is physically incorrect. He flouts the maxim of manner because he is not brief in his speech. The relation maxim is observed by being pertinent to the same topic.

3-Tropes

a- Understatement :The man angrily persecutes Oliver, he understates Oliver's features by exaggerating in his speech.

b- Metaphor : The man directly compares Oliver to a devil. As a result, he uses such a phrase to torment Oliver.

C-Reaction Stage

1- Speech Acts

"Dir." SA of begging is used in Oliver's speech "I beg your pardon, Sir I" when he tries to persuade the man with whom he collides that he is in a hurry and cannot see him since Oliver is on his way to find Losberne for Rose.

In his second speech, "Exp." SA of apologizing is used to apologize from the man for stumbling on his feet. To prevent injuring his face, his words are more kind.

2-Impoliteness Strategies

Oliver employs the following strategy in his speech, "I'm sorry, I hope I haven't wounded you":

a- Negative Impoliteness : Oliver respects the man, thus he wishes to be free of imposition by using the words "Sorry" and " Sir" which show that Oliver respects the man.

3-Responses

As a result, Oliver uses the acceptance strategy to accept the sort of persecution:

a- Keeping Silence : He uses this strategy to prevent being persecuted in the future by remaining silent when the man attacks him. As a result, he remains silent without saying anything.

Extract No.6

The Workhouse worker: Learn from the boy next to you.

Oliver: What am I to learn , Sir?

The work house worker : Learn to pick out the oakum.

Oliver: What's Oakum, Sir?

The workhouse worker: Stop asking so many questions.

(Ch. 14, P.83)

The characters in this extract are Oliver, the workhouse worker, and the other orphan lads. The focus of the conversation is on Oliver and the worker. When Mr. Bumble sends Oliver to work, the event begins. Oliver will be taught a realistic trade, according to the head of the workhouse authority. Then he is assigned to a task by another authority.

A-Initiating Stage

1-Types of Persecution

a-Racial Persecution

This type is used by the workhouse worker (the persecutor); it is racist since he discriminates between Oliver and another youngster next to him as in "Learn from the lad next to you." In this light, racial persecution looks to Oliver to be unwelcome and illegitimate because the workhouse worker attempts to isolate Oliver from humanity and society by persecuting him.

2- Speech Acts

"Learn from the boy next to you"

"Learn to pick out the oakum"

Since Oliver is the new member of the work official, the workhouse worker applies the commanding "Dir." SA. As a result, he must follow the workhouse worker's orders.

3-Impoliteness Strategies

a- Off Record: In this strategy, purposefully but randomly , the workhouse worker gives a hint to Oliver to behave like other boys. Also, by threatening Oliver indirectly, he tries to harm Oliver's face.

b-Bald on Record: The persecuted person (Oliver), who has no authority to speak unpleasant comments, is deliberately assaulted by the persecutor.

4- Social Variables

a-Position

Since the workhouse worker has an authority to manage and supervise the orphan boys to pick out the oakum, Oliver has to follow what the former commands.

B-Developing Stage

1-Speech Acts

"Stop asking so many questions"

The workhouse worker uses "Dir." SA of commanding , he wants to ask Oliver to pick out the oakum. He delivers his command directly.

2-Conversational Maxims

According to CMS in the workhouse worker's speech ,"Stop asking so many questions", he flouts the quantity maxim by using understatement. He flouts the quality maxim by being untrue .He follows the maxims of manner and relation because he is brief and relevant.

3-Tropes

a-Understatement

the workhouse worker says, "Stop asking so many questions". As a result, he talks too much about Oliver's downfall in order to punish and minimize him.

C-Reaction Stage

1-Speech Acts

Oliver(the victim) uses "Exp" SA of complaining in his speech "what am I ,sir?", he expresses his frustration and disappointment as if he is inferior to other boys.

"What's Oakum ,Sir? is a "Dir." SA of asking to ask about the oakum and to gain some information from the workhouse worker.

2-Impoliteness Strategies

a-Sarcasm

Oliver uses this strategy of impoliteness in order to make sarcasm of himself by criticizing his powerlessness.

3-Responses

As a result, the victim (Oliver) has to accept or reject the workhouse worker's persecution. According to this excerpt, the strategy of rejection is as follows:

a- Escape Strategy: In his speech, "What am I to learn, Sir?" Oliver uses escape technique in an oblique way. He attempts to be far away from the persecution scenario to repair or escape the related anguish in order to avoid the consequences of persecution. As a result, he does not pay attention to the workhouse worker and moves away.

Extract No. 7

" Hear you! repeated Sikes turning round in his chair to affront her . Aye And if hear you for half a minute longer, the dog shall have such a grip on your throat as I'll tear Some of that screaming voice out what has come over you , you jade ! Wat wit is it " !

"Let me go , Said Nancy , then sitting herself down the floor , before the door , she said , Bill let me go , you don't know what you are doing . You don't indeed for only one hour, do ! Cut my limbs off one by one! Cried Sikes , seizing her roughly by the arm "if I don't think the gal's stark raving mad. Gat up !"

(Ch. . 44 , P.307)

When Fagin pays a visit to Sikes, Nancy tries to leave for London Bridge at eleven o'clock on Sunday to meet Rose. Sikes refuses to see Rose and carries her into another room where she is held captive for an hour. Later, Fagin tries to assist her by convincing her to kill Sikes and find a new lover.

A- Initiating stage

1- Types of Persecution

a-Racial Persecution

Sikes treats women of differing social standings and moral strengths like (Nancy ,Rose and Agnes) unequally. Though he adores Nancy, he believes Rose is more worthy of risking her owner's life. As a result, despite caring for Sikes for several days, Nancy lives in poverty and neglect. As a result, she is persecuted and killed.

2- Speech Acts

According to Sikes' speech, he uses "Com." SA of threatening is used when Nancy is threatened by Sikes, who portrays himself as a terrible guy, when she wants to visit her friend Rose in London. He starts yelling and threatening her with his vicious dog in order to avoid leaving .

3- Impoliteness Strategies

Sikes employs two different techniques in this stage :

a- Negative Impoliteness : Sikes tries to scare Nancy and cause damage to her face. He challenges her ability to behave freely.

b-Bald on Record : Nancy is deliberately attacked by Sikes when she is powerless to protect herself.

4- Social Variables

The persecutor activates two variables in this stage:

a- Gender: Because Sikes is a man, as opposed to Nancy, males are linked with authority and aggression among women. Sikes uses his roughness to persecute Nancy throughout his gender. As a result, Sikes privileges annoyance as apparently " reasonable" while Nancy's emotion is mocked as "weak emotionality."

B - Developing Stage

1-Speech Acts

Sikes in his speech " If I don't think the gal's stark raving nuts " . "Getup " uses "Rep." SA of stating when he becomes enraged with the refusal of Nancy to leave the apartment. The latter becomes distraught and begins to cry, but Sikes refuses to leave. Later , Sikes begins to sympathize with Nancy in his speech " Cut my limbs off one by one".

2- Conversational Maxims

In terms of cooperativeness, non-observance of CMS occurs in Sikes' speech " Hear you! turning round in his chair to affront her . Aye And if hear you for half a minute longer, the dog shall have such a grip on your throat as I'll tear Some of that screaming voice out what has come over you , you jade ! Wat wit is it " because he flouts the quality maxim by using irony. He flouts the quantity maxim by using repetition and understatement. The maxim of relation is also broken when he abruptly changes his mind in his speech "Cut limbs off one by one". He speaks a lot , thus, the maxim of manner is flouted.

3-Tropes

a- Repetition : Nancy repeats "Let me go" twice in an attempt to get Sikes' attention and allow her to travel to London.

b-Irony : Sikes, who is used to yell at Nancy, turns ironic. Later in his remarks, he changes his tone and says "cut my limbs one by one" in order to deceive and persecute her by saying something other than what he means.

c-Understatement: Sikes devalues, understates Nancy and distract her face by persecuting her.

C-Reaction Stage

1- Speech Acts

The victim (Nancy) uses "Dir." SA of begging to persuade Sikes to allow her to meet Rose in London, but when he draws Nancy away, she begins to cry and reminds him of their love. She tells him she just has an hour to recollect and talk about her previous pain.

2-Impoliteness Strategies

a- Positive Impoliteness: Nancy employs this method in order to get Sikes' acceptance.

3- Responses

As a result, Nancy accepts the act of persecution by following this strategy:

a- Avoidance: She seeks to prevent Sikes' assassination. So, she begs him to spare her life. As a result, he persecutes her by murdering her.

Extract No.8

"What the devil's this ?" Said a man , bursting out of a beer - shop , with a white dog at his heels ; Young Oliver ! Come home to your poor mother , You Young dog! come home directly! Come on, yo young villain ! Here , Bull's eye , mind him , dog! mind him ! Sikes.

"Oliver Darkness had set in ; it was a low neighborhood; no help was near ; resistance was useless. In another moment he was dragged into a labyrinth of dark narrow courts , and was forced along them at a Pace which rendered the few cries he dared to give utterance to an intelligible."

(Ch.15 , P.99-100)

In this excerpt, Sikes leaves his house with a few gold objects in his bundle. Nancy arrives there. While walking, Nancy and Sikes notice Oliver bringing a stack of books to the book-stall. Nancy believes Oliver is her long-lost brother, and when he is discovered, Oliver is surprised to learn that this woman is not connected to him. Following that, Sikes and Nancy drag Oliver.

A- Initiating Stage

1- Types of Persecution

Religious type of persecution is utilized in this stage:

a-Religious Persecution : Sikes, in his drunken state, exhibits no remorse or kindness toward Oliver. He is not concerned with the rules of his own civilization. Instead, he encourages Oliver and other orphans to act like him, stealing and getting drunk. As a result, when Oliver begins stealing other people's equipment, he persecutes him to acquire part of his equipment.

2-Speech Acts

The persecutor (Sikes) uses the " Dir. " SA of commanding to command and taunt Oliver to return to his destitute home as he takes a mistaken turn to the bookstall.

3- Impoliteness Strategies

a- Off Record : Sikes tries to scare Oliver by asking rhetorical questions to which he already knows the answer. In this way, he indirectly persecutes Oliver.

4- Social Variables

a- Region : Sikes is from a distant part of the world. As a result, his word choice differs from Oliver's when he pronounces (yo, Ye) differently, which appears to be pronounced differently.

B- Developing Stage

1- Speech Acts

Sikes uses the " Dir " SA of commanding to direct Oliver as well as an insult to bring him back into the dangerous area.

2-Conversational Maxims

In Sikes' speech, "You Young dog! come home directly! Come on, yo young villain! Here , Bull's eye , mind him , dog! mind him !", he defies the quality maxim by employing a metaphorical expression of the dog. He flouts the quantity maxim by using understatement and repetition. He flouts the maxim of manner because he speaks a lot. Exceptionally, he follows the maxim of relation because his speech is relevant.

3- Tropes

a-Understatement : Sikes taunts, devalues, and understates Oliver throughout comparing him to his dog indirectly.

b-Metaphor : Sikes compares Oliver to an animal (Sikes dog) as a means of persecuting human beings.

c- Repetition : Nancy uses the phrase "Let me go" twice to emphasize her desire to flee from Sikes as he threatens to kill her.

C-Reaction Stage

1-Speech Acts

Oliver (victim) uses the "Exp." SA of complaining to convey his displeasure with this situation because he is poor and persecuted by others. It is used to express his dissatisfaction with the current situation. As part of the system that controls Oliver and other members of Fagin's gang, he is hauled into a "labyrinth," which is characterized as low, dark, and narrow.

2- Impoliteness Strategies

a-Negative Impoliteness

In addition to being negative in his speech, Oliver employs this method to undermine his freedom of action and freedom from imposition.

3-Responses

As a reply to Sikes' speech, Oliver employs the following acceptance strategy:

a- Avoidance Strategy : He attempts to avoid being persecuted by refusing to enable individuals to persecute him. So, even if he can, he does not want to be seen in that situation. He tries to explain his superiority, which is the foundation of the victim's experience of being persecuted before or at the same time as being persecuted himself.

Extract No.9

"The Jew trembled very much though , for , even in his terror , Oliver could see that the knife quivered in the air ."

" what's that ?" said Fagin . "What do you watch me for ? Why are you awake ? What have you seen? Speak out , boy !. Quick - quick for your life ."I wasn't able to sleep any longer , sir" . replied Oliver , meekly. I'm very sorry if I had disturbed you , sir . "Are you sure ? " cried the Jew , with a still fiercer look than before and a threatening attitude".

(Ch.9 , P. 55)

Oliver sleeps late in the morning in this excerpt, and when he wakes up, he discovers that Fagin is boiling coffee. Fagin removes gems and other valuable stuff from a chest hidden in the room's floor. Then he asks Oliver if he uses everything in the box, and Oliver acts as if he doesn't see anything, which Fagin finds amusing. He placed his knife on Oliver..

A- Initiating Stage

1- Types of Persecution

A political kind of persecution is employed in this stage:

a- Political Persecution

In his speech, "speak out boy! For the love of your life" .Fagin (the persecutor) insults Oliver since he is a poor orphan who is unable to defend himself against crooks. As a result, Fagin persecutes him.

2- Speech Acts

The persecutor in his speech "why are you awake?" uses the " Dir. " SA of asking and demanding to question Oliver if he sees the jewels or if he is a sleep pretending to be sleeping. When Fagin instructs Oliver to talk and tell him the truth while threatening him with the knife.

3- Impoliteness Strategies

a- Bald on Record : In this method, Fagin deliberately attacks Oliver, knowing that Oliver lacks the ability to defend himself.

4- Social Variables

a- Position : According to Fagin's positions, he tries to persecute Oliver by diminishing his social rank and position so as to lower his dignity.

B- Developing Stage

1-Speech Acts

Fagin asks Oliver if he sees the valuables that belong to him using the " Dir. " SA of asking. Fagin uses the " Com. " SA of threatening to threaten Oliver by holding his knife uncomfortably in front of him while pretending to notice nothing in the room.

2-Conversational Maxims

In the second stage, "Speak out , boy !. Quick - quick for your life", Fagin attempts to flout the quantity and quality maxims by using repetition and rhetorical question. The maxim of manner is flouted because he speaks a lot . Exceptionally, the maxim of relation is followed because his speech is relevant.

3-Tropes

a- Repetition: Fagin repeats the word " Quick" twice more to underline his desire to be free of his wealth.

b- Rhetorical Question: in his speech, " what's that ?", the persecutor is emphasizing that he does not need the answer rather his question for the sake of persuasion to the victim.

C-Reaction stage

1- Speech Acts

Oliver uses the "Exp." SA of complaining in his speech to show his sorrow and discontent with Fagin's words. When he uses the word "Sir" in his speech, he apologizes and expresses his sincere regret and respect for Fagin by saying, "I am sorry."

2-Impoliteness Strategies

a-Negative Impoliteness : Oliver, as a victim, tries to avoid imposition by apologizing to Fagin.

3- Responses

In response to such persecution, Oliver employs an acceptance strategy. As a result, the following strategy is appropriate for this situation:

a- Avoidance : By apologizing to the persecutor, he attempts to avoid the act of persecution.

Extract No.10

Oliver : Please, don't send me away with dreadful man , sir .

Mr. Bumble: of all the designing orphans that I've ever seen.

The magistrate : Hold your tongue , beadle .

(Ch.3,P.21)

The conversation takes place in the morning, in the courtroom. Mr. Bumble, the magistrate, and Oliver are among the attendance, although the conversation focuses on Oliver and the magistrate. It is obvious that they are separated from the social rank that surrounds them. Mr. Bumble and Oliver

are sent to Mr. Gam's land. They must appear in court to get the indentures signed by the magistrate. However, the magistrate who knows Oliver is pressed to find out why he is so depressed.

A- Initiating Stage

1-Types of Persecution

a-Racial Persecution

Mr. Bumble, who is supposed to take care of Oliver after his parents death, instead ties him up with harsh people and isolates him from the rest of his family. Thus, his violence leads him to distinguish between Oliver and his friends.

2-Speech Acts

Mr. Bumble asserts that Oliver is unlike any other orphan knows by using "Rep." SA in his speech , "of all the designing orphans I've ever seen."

3-Impoliteness Strategies

a- Positive Impoliteness : Mr. Bumble destroys Oliver's positive face as a persecutor using this strategy.

b-Off Record : Mr. Bumble uses ellipsis at the end of his speech to carry out this tactic.

4- Social Variables

a- Racism : Mr. Bumble makes an effort to distinguish between Oliver and the other orphans.

B - Developing Stage

1- Speech Acts

The Magistrate threatens Oliver to close his mouth and stop begging him with a "Com." SA of threatening.

2-Conversational Maxims

The Magistrate in his speech , "Hold your tongue, beadle." breaks the quantity maxim by using understatement. He flouts the quality maxim by insulting Mr. Bumble. He is not brief in his speech , thus, he flouts the manner maxim. The relation maxim is observed because his speech is relevant to the same topic.

3-Tropes

a- Understatement : By killing and punishing Oliver directly, Mr. Bumble and the Magistrate attempt to minimize and devalue him.

C - Reaction Stage

1-Speech Acts

The victim (Oliver) uses the " Dir. " SA of requesting to ask Mr. Bumble not to send him with the cruel man.

2-Impoliteness Strategies.

a- Negative Impoliteness : According to this method, Oliver tries to avoid imposition by addressing Mr. Bumble in using "sir" throughout the conversation.

3-Responses

Acceptance strategy is employed in this stage to deal with the victim's reaction:

a- Apologizing : Oliver strives to honor the persecutors by using the word "sir" to avoid being persecuted.

4.4 The Results of the Novel Jane Eyre

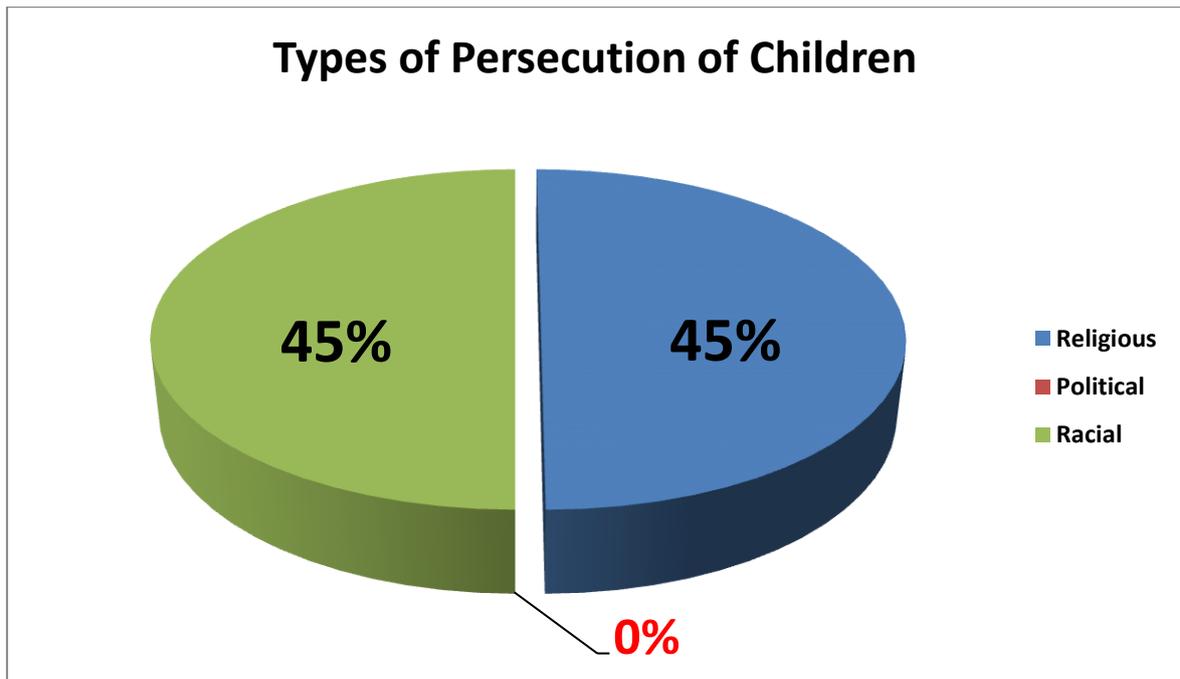
In the novel "**Jane Eyre**" ,the following table summarizes the frequency of occurrence and percentages of types of persecution of children, speech acts, impoliteness strategies and social variables.

Table (1) Initiating Stage of the Novel Jane Eyre

Initiating Stage														
No.	Types of Persecution	Fr.	Pr.	Speech Acts		Fr.	Pr.	Impoliteness Strategies		Fr.	Pr.	Social Variables	Fr.	Pr.
1	Religious	5	45.45%	Dir.	commanding	1	10%	Off Record	3	30%	Racism	1	9.09%	
2	Political	0	0%		asking	1	10%	Bald On Record	5	50%	Position	4	36.36%	
3	Racial	5	45.45%	Rep.	stating	1	10%	Positive	1	10%	Age	0	0%	
4					asserting	1	10%	Negative	1	10%	Gender	0	0%	
5					arguing	1	10%	Sarcasm	0	0%	Region	0	0%	
6				Com.	threatening	1	10%				Religion	6	54.54%	
7				Dec.	declaring	1	10%							
8				Exp.	criticizing	3	30%							
Total		10	100%			10	100%		10	100%		11	100%	

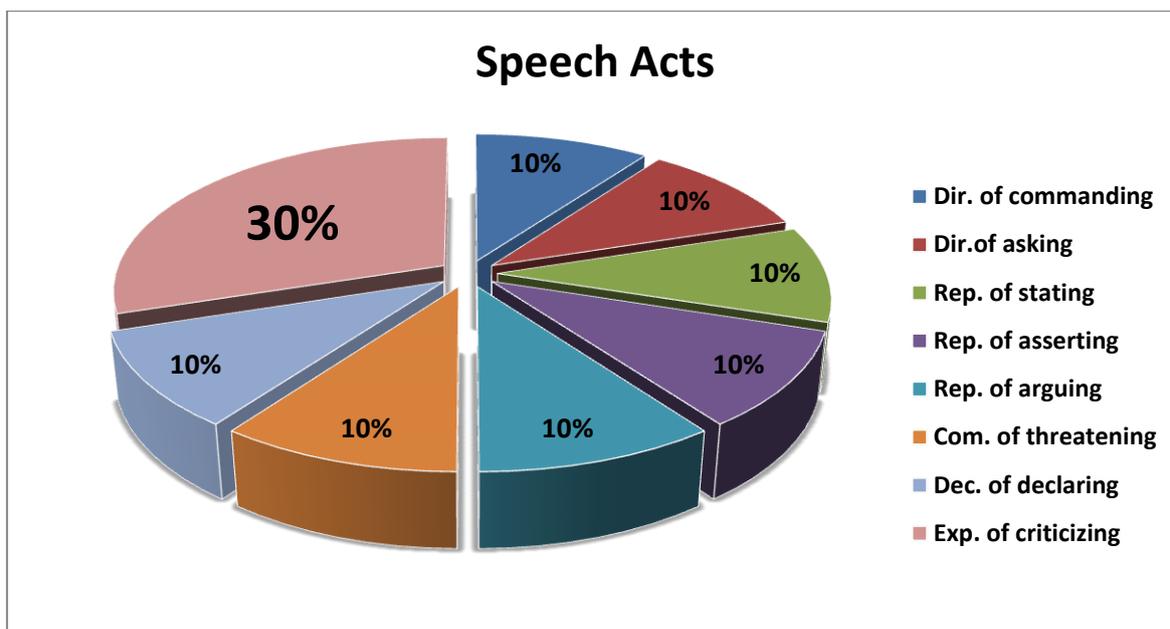
Key: Pr. = Percentage, Fr. = Frequency, Dir. = Directive, Rep.= Representative, Com. = Commissive, Exp. = Expressive, Dec.=Declarative.

The rate of the various types of the types of persecution of children of "**Jane Eyre**" are depicted in figure (4):



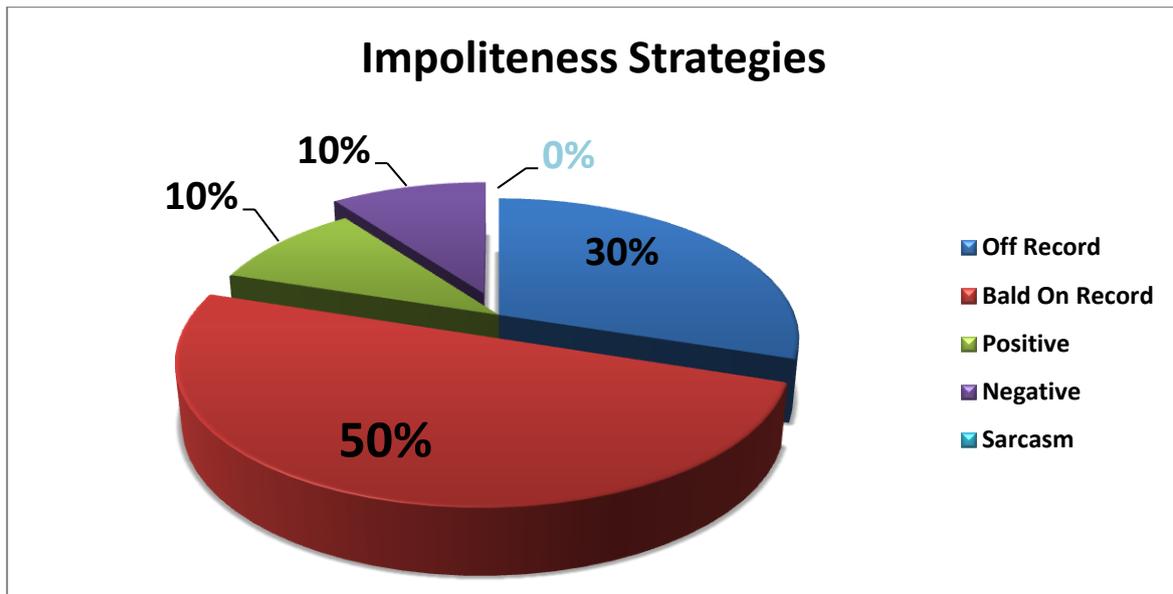
Figure(4) Types of Persecution of Children

In light of these findings, it is obvious that multiple sorts of persecution are used in the initiating stage of Jane Eyre's novel, including religious, political, and racial persecution. Religious persecution and Racial are widely used, they account for (45%) of acts who are religious and racist. The final proportion is political (0%). This suggests that the persecutors (Mr. Brocklehurst, Mrs. Reed, and Mrs. Scatcherd) represent a form of religious dogma against Jane rather than a Christian gesture of love. As a result, the most common use in the initial stage are religious and racial persecution. The rate of the various types of the speech acts in the initiating stage of "**Jane Eyre**" are depicted in figure (5):



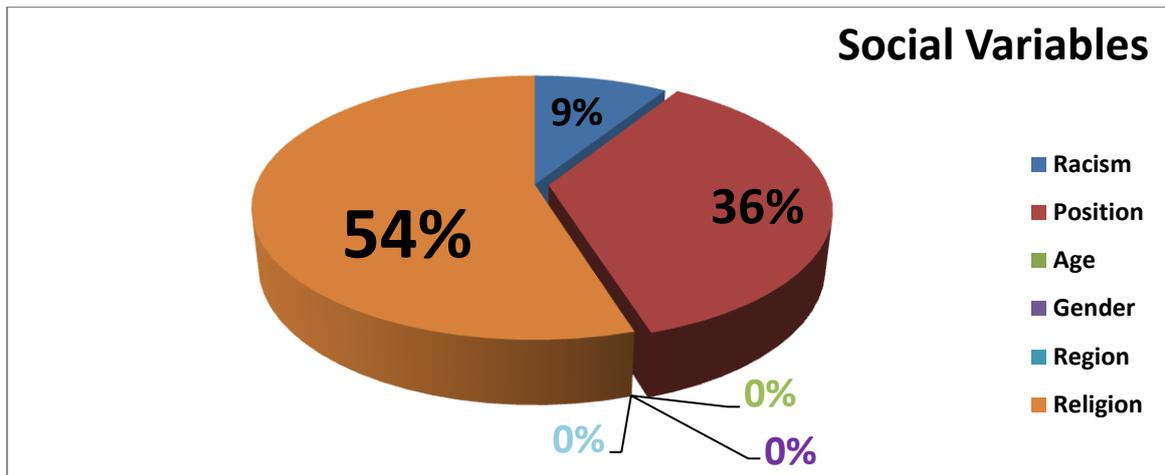
Figure(5) Speech Acts

According to these findings, numerous types of speech acts such as Directives, Representatives, Comissives, Expressives, and Declaratives, are performed in the initiating stage of the Novel "Jane Eyre." Since the persecutor (Mrs. Scatcherd) attempts to criticize and insult Jane by persecuting her, exp. SA of criticizing is heavily used in this stage, which is accounted by the percentage (30%). The same (10%) amount is given to the Dir. SA of commanding and asking, Rep. SA of arguing and asserting, Com. SA of threatening, and Dec. SA of declaring. As a result, the most common use in this stage is the Exp. SA of criticizing. The rate of the various types of the impoliteness strategies in the initiating stage of "**Jane Eyre**" are depicted in figure (6):



Figure(6) Impoliteness Strategies

Impoliteness strategies are used in the initiating stage of the novel "**Jane Eyre**" as indicated in figure (6). The persecutor (John Reed) frequently employs the rude bald on record tactic in an attempt to purposefully attack Jane. It is awarded (50%) of the vote. Mr. Brocklehurst uses off-record rudeness to harm Jane's face through repetition. It receives a share of (30%). The percentages for the positive and negative are the same (10%). Sarcasm amounts (0%) since it is totally avoided by the persecutor . As a result, the most common impoliteness tactic is the bald on record strategy. The rate of the various types of the social variables in the initiating stage of "**Jane Eyre**" are depicted in figure (7):



Figure(7) Social Variables

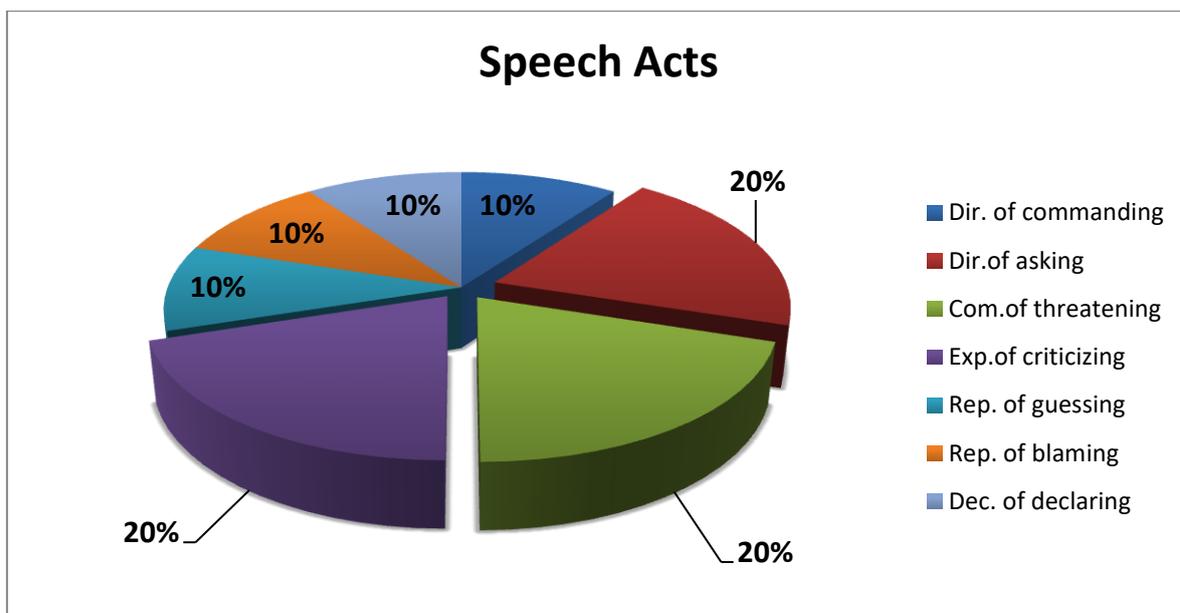
Religion receives the biggest percentage of all other techniques, as seen in figure (7), and it makes up the majority of the total (54%). As a result, the persecutors in this novel reflect a type of religious doctrine against Jane by imposing their belief on her when she does not prefer to read the Bible. The second category, racism, earns a (9%) percent score when Mrs. Scatcherd feels she is prejudiced against because she is portrayed as a "small one with black hair." .Age, gender and region receive (0%) of the proportion since they are totally avoided. Position is amounted (36%) when the persecutors rely on their higher position to diminish Jane's status.

Table (2) Developing Stage of the Novel Jane Eyre

Developing Stage													
No.	Speech Acts		Fr.	Pr.	Observance of Conversational Maxims	Fr.	Pr.	Non_observance of Conversational Maxims	Fr.	Pr.	Tropes	Fr.	Pr.
1	Dir.	commanding	1	10%	Quantity	0	0%	Quantity	10	33%	Understatement	6	33.33%
2		asking	2	20%	Quality	0	0%	Quality	10	33%	Repetition	5	27.77%
3	Com.	threatening	2	20%	Relation	8	80%	Relation	2	6%	Rhetorical Question	2	11.11%
4	Exp.	criticizing	2	20%	Manner	2	20%	Manner	8	26%	Simile	1	5.55%
5	Rep.	guessing	1	10%							Metaphor	2	11.11%
6		blaming	1	10%							Irony	1	5.55%
7	Dec.	declaring	1	10%							Dysephemism	1	5.55%
Total			10	100%		10	100%		30	100%		18	100%

Key: Pr. = Percentage, Fr. = Frequency, Dir. = Directive, Rep.= Representative, Com.= Commissive, Exp. = Expressive, Dec.=Declarative.

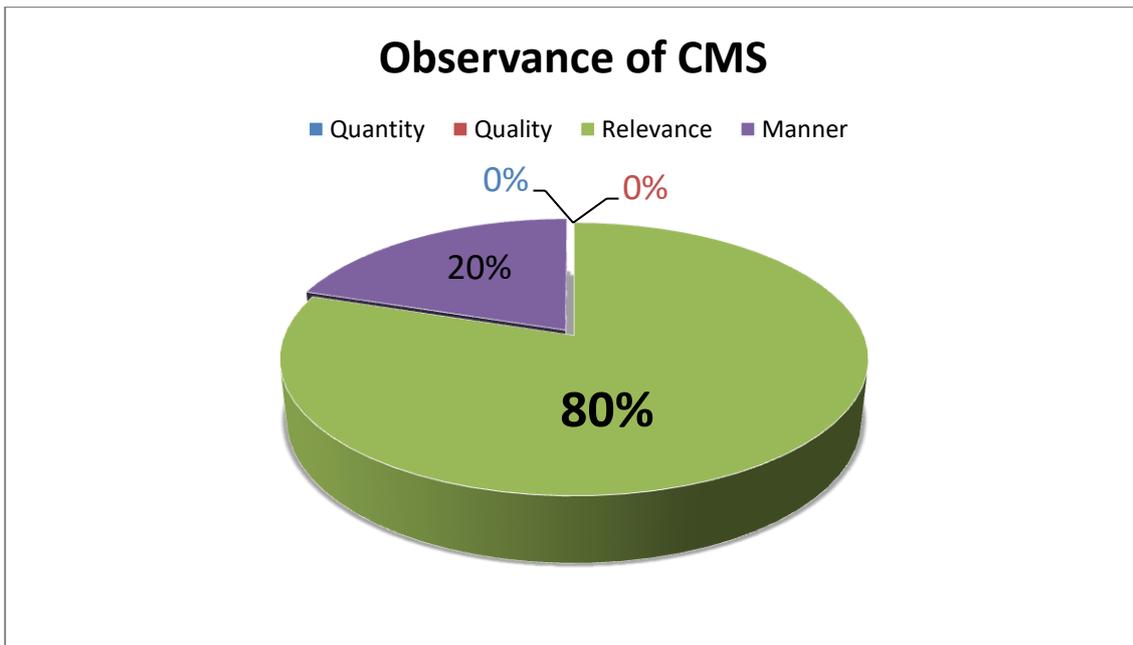
The rate of the various types of the speech acts in the developing stage of "**Jane Eyre**" are depicted in figure (8):



Figure(8) Speech Acts

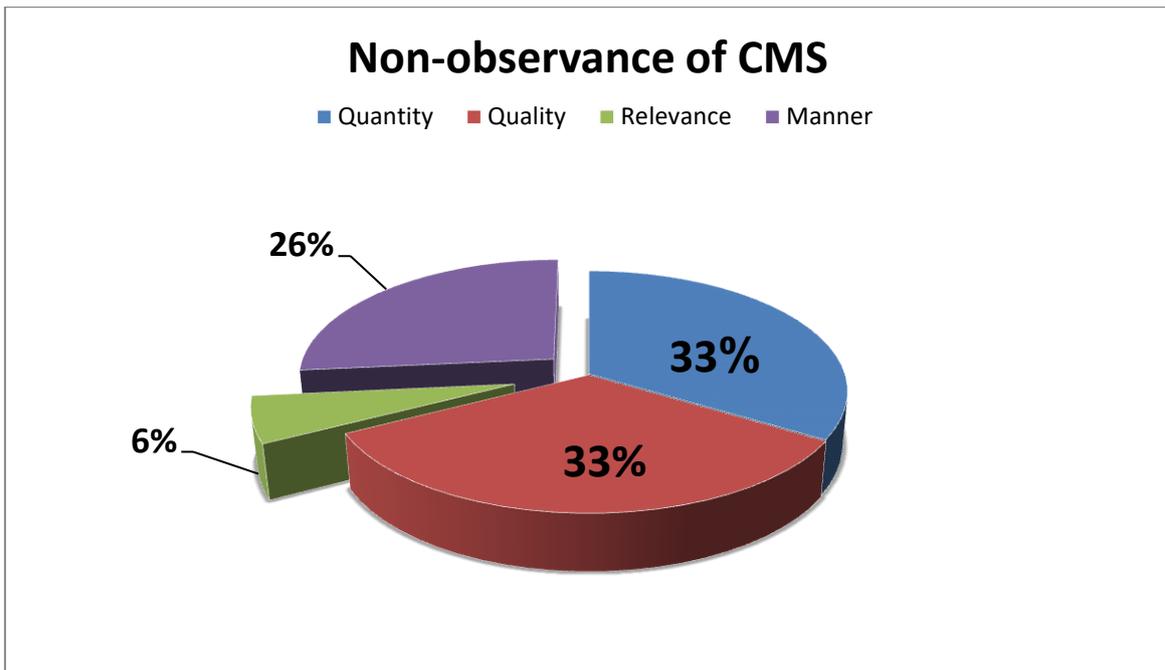
In light of these findings, it is obvious that numerous sorts of speech actions, such as Directives, Representatives, Comissives, Expressives, and Declaratives, are performed in the developing stage of the novel "Jane Eyre". Since the persecutor (Mrs. Scatcherd) asks multiple questions regarding death as though she wants to get rid of Jane by persecuting her, Dir. SA of asking, Com. SA of threatening, and Exp. SA of criticizing are heavily used in this stage, they amount (20%) of the vote . Mrs. Reed continues to intimidate Jane and ignore her. Mrs. Scatcherd continues to dismiss Jane as a helpless young lady. The percentages for Dir. SA of commanding, Rep. SA of guessing, Rep. SA of blaming and Dec. SA of declaring are the same (10%). As a result, the most commonly used SAS in this stage are Exp. SA of criticizing, Dir. of asking and Com. of threatening.

The rate of the various types of the observance of the conversational maxims in the developing stage of "**Jane Eyre**" are depicted in figure (14):



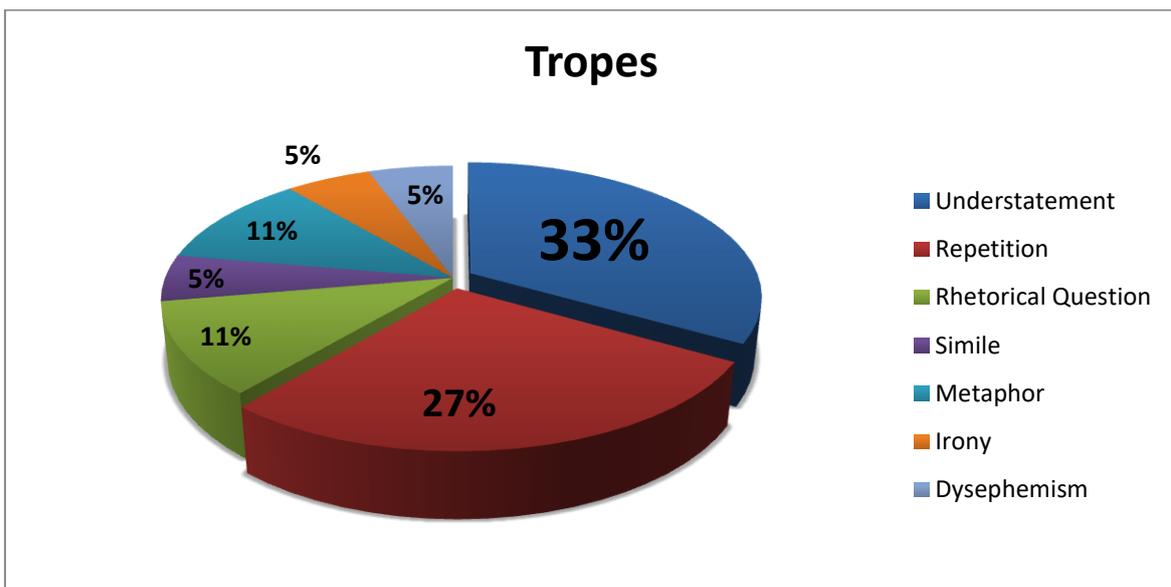
Figure(9) Observance of CMS

In some discussions, the participant witnesses the maxims in the developing stage, as seen in figure (9) above. Because the participant is related to the same topic, the maxim of relation earns the greatest percentage (80%). Since the speeches are apparent and unambiguous, the maxim of manner obtains a (20%) of the vote. The quality and the quantity maxims receive the proportion (0%) because the persecutors flout these maxims in the chosen data. The rate of the various types of non-observance of conversational maxims in the developing stage of "**Jane Eyre**" are depicted in figure (10):



Figure(10) Non-observance of CMS

In terms of breaking the maxims, by adopting irony, rhetorical question, understatement, repetition and metaphor, the quality and quantity maxims are flouted. They receive (33%) of the vote. By being overdone and not brief, the principle of manner is broken. It is given a proportion of (26%). The relation maxim receives (6%). The rate of the various types of the tropes in the developing stage of "**Jane Eyre**" are depicted in figure (11):



Figure(11) Tropes

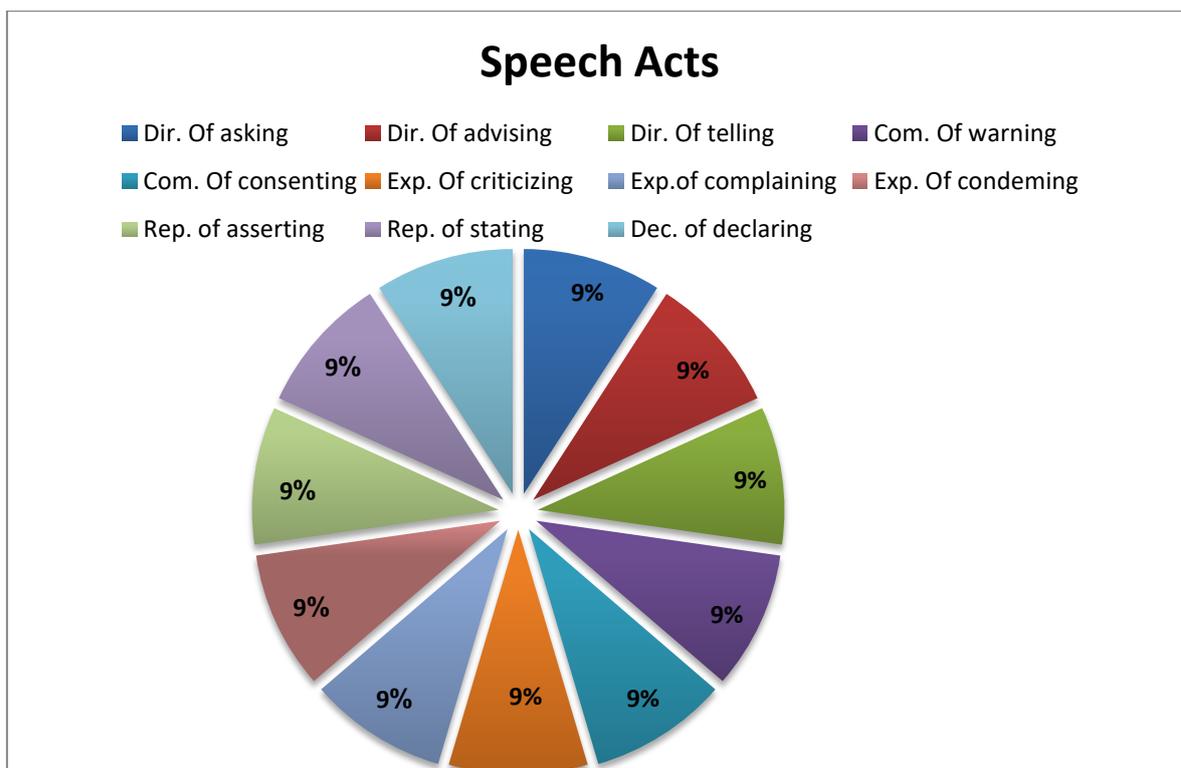
Figure (11) shows that understatement has the largest percentage, it accounts for (33%). The second largest percentage is amounted to repetition (27%). Rhetorical question and metaphor account for (11%) of the total. Irony, dysphemism, and simile each earn (5%) of the vote. This suggests that the persecutors are attempting to torment the other characters (victims) by understating them in order to both neglect and persecute them.

Table (3) Reaction Stage of the Novel Jane Eyre

Reaction Stage																
No.	Speech Acts		Fr.	Pr.	Impoliteness Strategies		Fr.	Pr.	Acceptance Strategies		Fr.	Pr.	Rejection Strategies		Fr.	Pr.
1	Dir.	asking	1	9.09%	Off Record	2	20%	Avoidance	3	75%	Defense	3	50%			
2		advising	1	9.09%	Bald On Record	1	10%	Apologizing	0	0%	Attack	2	33.33%			
3		telling	1	9.09%	Positive	2	20%	Keeping Silence	1	25%	Offense	1	16.66%			
4	Com.	Warning	1	9.09%	Negative	5	50%				Escape	0	0%			
5		consenting	1	9.09%	Sarcasm	0	0%									
6	Exp.	criticizing	1	9.09%												
7		complaining	1	9.09%												
8		condemning	1	9.09%												
9	Rep.	asserting	1	9.09%												
10		stating	1	9.09%												
11	Dec.	declaring	1	9.09%												
Total			11	100%		10	100%		4	100%		6	100%			

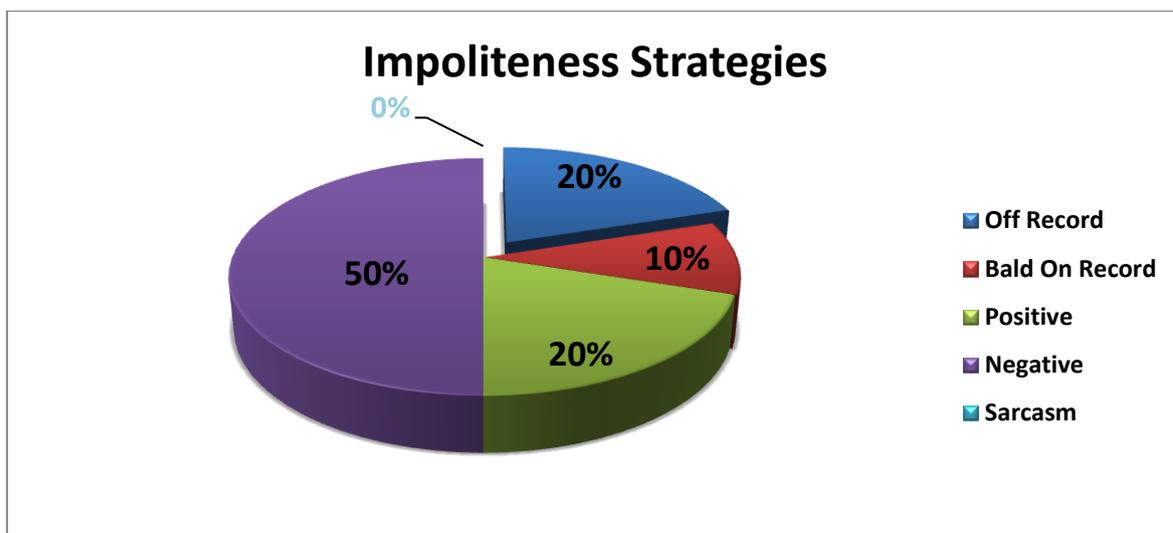
Key: Pr. = Percentage ,Fr. = Frequency ,Dir. = Directive ,Rep.= Representative ,Com. = Commissive ,Exp. = Expressive ,Dec.=Declarative.

The rate of the various types of the speech acts in the reaction stage of "**Jane Eyre**" are depicted in figure (12):



Figure(12) Speech Acts

In light of these findings, it is obvious that numerous sorts of speech acts such as Directives, Representatives, Comissives, Expressives, and Declaratives, are performed in the reaction stage of the novel "Jane Eyre". The victim's use of Dir. SA of asking, advising, and telling, Com. SA of warning and consenting, Exp. SA of criticizing, complaining, and condemning, Rep. SA of asserting and stating, and Dec. SA of cursing are presented by the same number (9%). As a result, the most commonly used SAS in this stage are Exp. SA of criticizing, Dir. of inquiring, and Com. of threatening. The rate of the various types of impoliteness strategies in the reaction stage of "**Jane Eyre**" are depicted in figure (13):



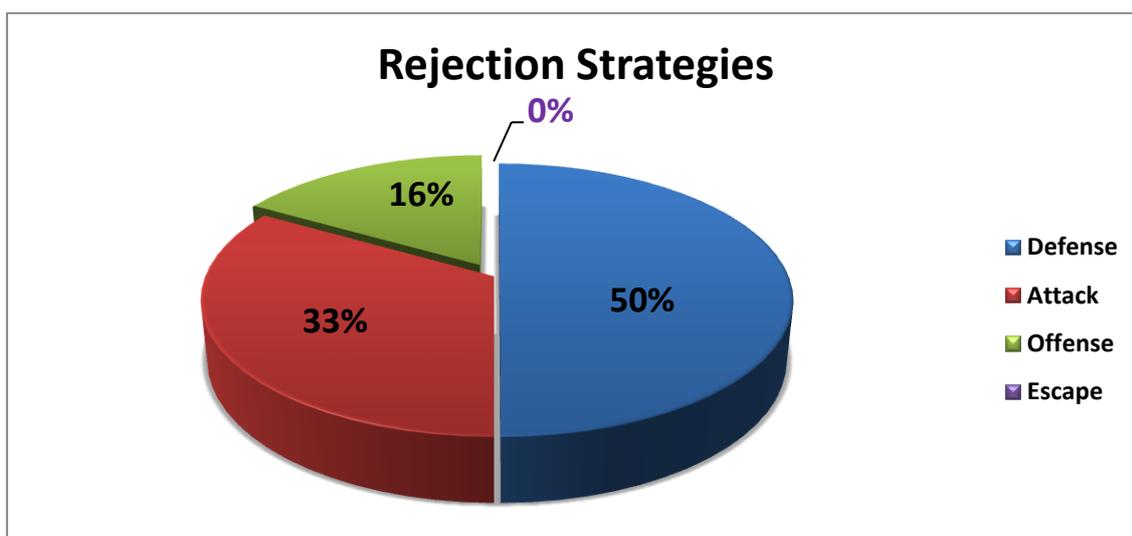
Figure(13) Impoliteness Strategies

Impoliteness strategies are utilized in the novel "**Jane Eyre**" as seen in figure (13) above. The victim (Jane) frequently employs the negative strategy of impoliteness in order to avoid imposition and when asking questions. It is awarded (50%) of the vote. Both the positive and off record impoliteness strategy obtain the same (20%). Bald on record is awarded (10%). Sarcasm is amounted (0%) of the vote because it is totally avoided by the persecutor. Negative strategy is the most commonly used impoliteness strategy. The rate of the acceptance strategies in the reaction stage of "**Jane Eyre**" are depicted in figure (14):



Figure(14) Acceptance Strategies

According to acceptance strategies, the victims (Jane and Helen) utilize avoidance more than other methods to avoid any circumstance of persecution, accounting for (75%) of the total. This shows that they are persecuted, but that they tolerate it. While remaining silent earns (25%) of the total. The percentage for apologizing is (0%) because it is totally avoided by the victim. The rate of rejection strategies in the reaction stage of "**Jane Eyre**" are depicted in figure (15):



Figure(15) Rejection Strategies

In terms of rejection strategies, the victims who are persecuted by the persecutors use a variety of strategies to reject persecution, including defense, offense, and attack-other. However, the defense strategy earns the highest proportion of the vote (50%) in order to restore the damage to one's self-image. Attack – other earns (33%) of the vote whereas the offense method receives the lowest (16%). Escape strategy earns (0%) of the vote because it is totally avoided by the victim.

As the novel's data demonstrate, acceptance is more commonly utilized than rejection, therefore acceptance receives (75%), indicating that the victims accept persecution despite being persecuted.

4.5 The Results of the Novel Oliver Twist

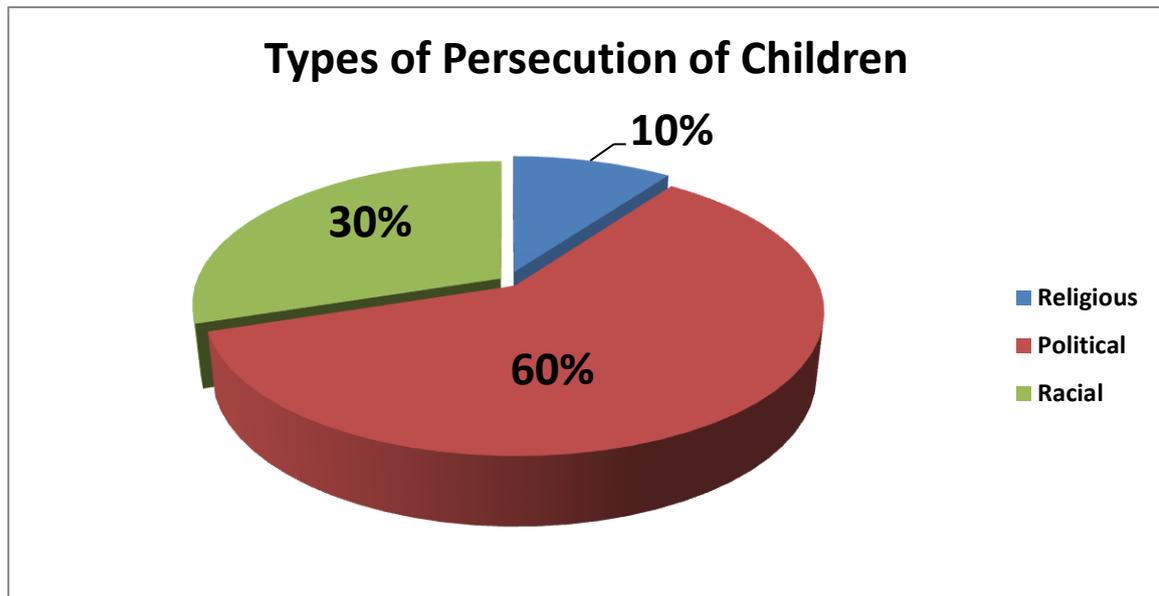
In the novel "**Oliver Twist**", the following table summarizes the frequency of occurrence and percentages of types of persecution of children, speech acts, impoliteness strategies and social variables.

Table (4) Initiating Stage of the Novel Oliver Twist

Initiating Stage														
No.	Types of Persecution	Fr.	Pr.	Speech Acts		Fr.	Pr.	Impoliteness Strategies		Fr.	Pr.	Sociol Variables	Fr.	Pr.
1	Religious	1	10%	Dir.	commanding	2	16.66%	Off Record	6	46.15%	Racism	1	10%	
2	Political	6	60%		asking	1	8.33%	Bald On Record	3	23.07%	Position	6	60%	
3	Racial	3	30%		demanding	2	16.66%	Positive	2	15.38%	Age	1	10%	
4				Rep.	asserting	2	16.66%	Negative	1	7.69%	Gender	1	10%	
5					assuring	1	8.33%	Sarcasm	1	7.69%	Region	1	10%	
6				Com.	threatening	1	8.33%							
7					promising	1	8.33%							
8				Exp.	criticizing	2	16.66%							
9				Dec.		0	0							
Total		10	100%			12	100%		13	100%		10	100%	

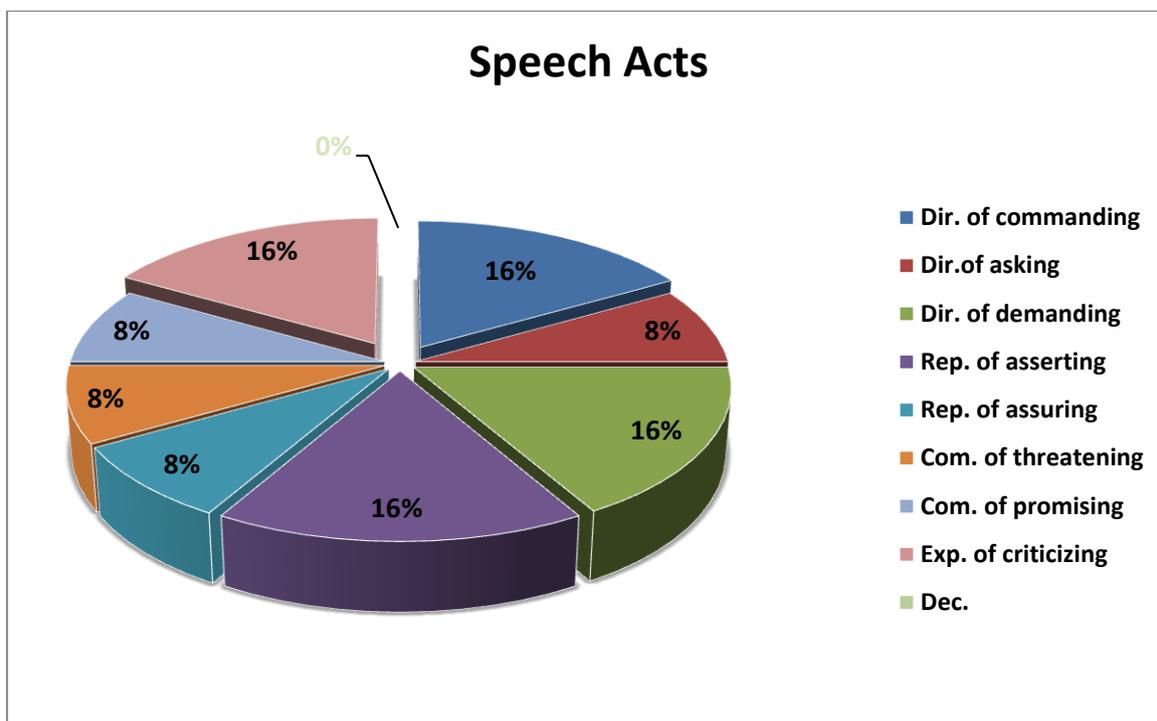
Key: Pr. = Percentage ,Fr. = Frequency ,Dir. = Directive ,Rep= Representative ,Com. = Commissive ,Exp. = Expressive, Dec=Declarative.

The rate of the various types of persecution of children in the initiating stage of "**Oliver Twist**" are depicted in figure (16):



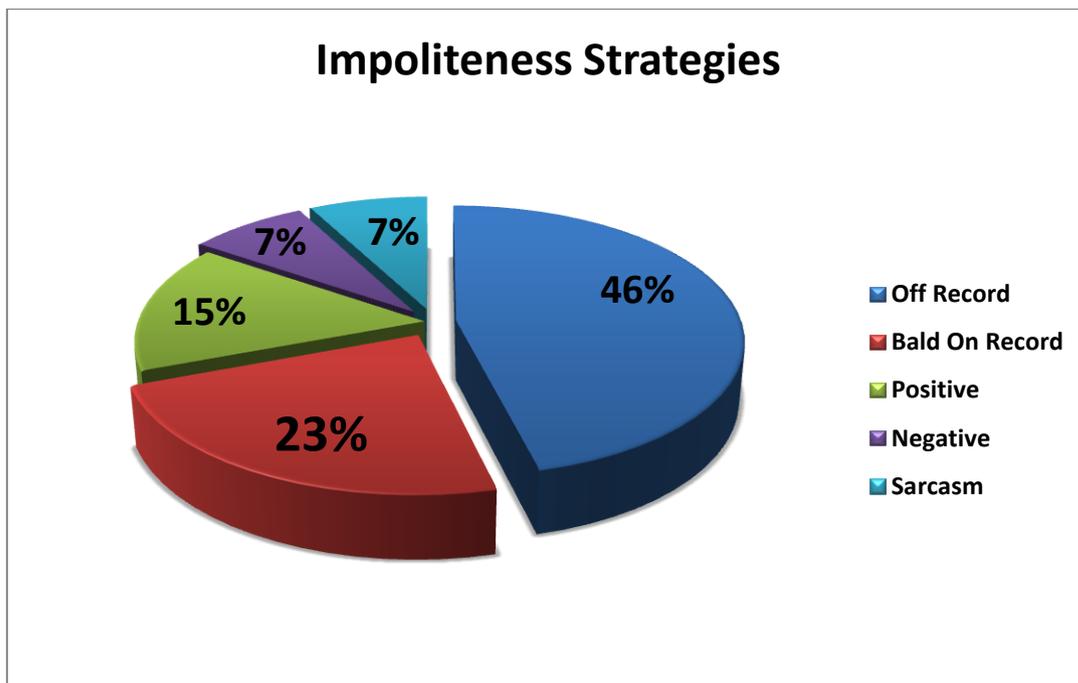
Figure(16) Types of Persecution of Children

In light of these findings, it is obvious that the novel "**Oliver Twist**" uses various sorts of persecution, including religious, political, and racial persecution. Political persecution receives the highest percentage of (60%) of people who are involved in politics. Racial discrimination accounts for the second-highest percentage (30 %). Religious is the last kind (10%). Because Oliver is destitute and unable to protect himself from danger, the persecutors (the police officer, the bookshop owner, and the workhouse worker) rely on their social authorities to punish and persecute him. As a result, the most common use in the initiating stage is political persecution. The rate of the various types of speech acts in the initiating stage of "**Oliver Twist**" are depicted in figure (17):



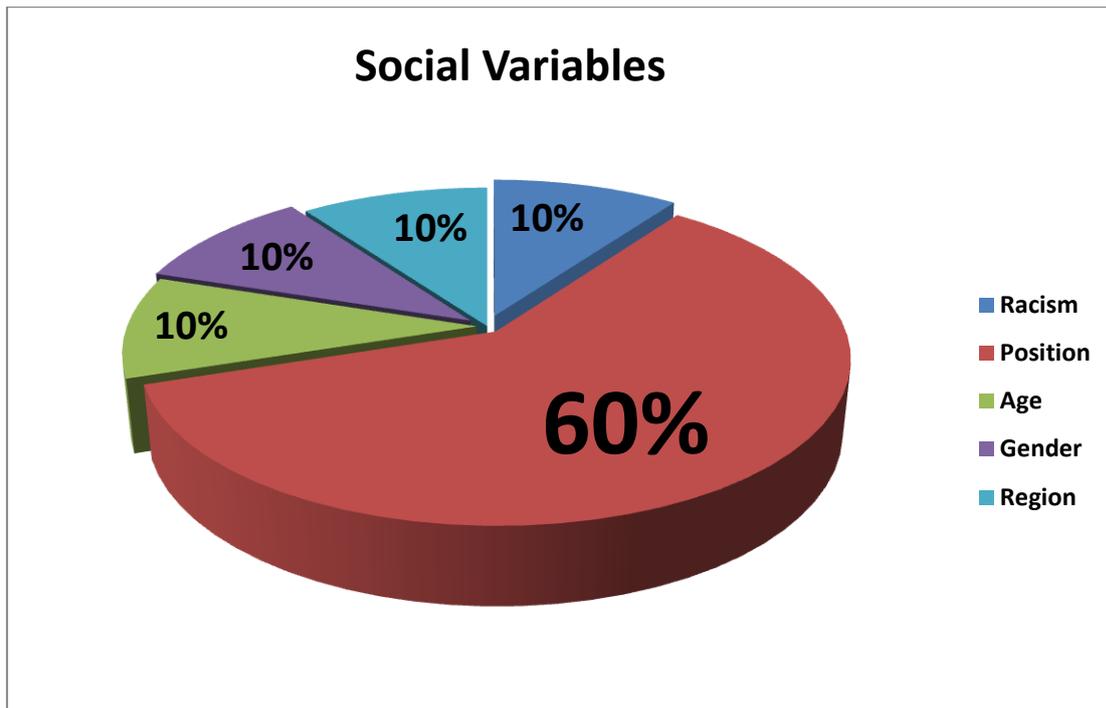
Figure(17) Speech Acts

In light of these findings, it is obvious that different sorts of speech acts, such as Directives, Representatives, Comissives and Expressives are performed in the novel "Oliver Twist." When the persecutor (Sikes) commands Oliver to return to his destitute house, Dir. SA of commanding and demanding are heavily used in this stage, they account for (16%) of the proportion. In addition to Exp. SA of criticizing which receives (16%) of the proportion. Rep. SA of asserting receives the same percentage of (16%) . The proportion for Dec. is awarded (0%) because it is totally avoided by the persecutor. As a result, the most common uses in the initiating stage are Dir. SA ,mainly , commanding and demanding . Exp. SA, typically, criticizing. Rep. SA ,mainly, asserting. The rate of impoliteness strategies in the initiating stage of "**Oliver Twist**" are depicted in the following figure (18):



Figure(18) Impoliteness Strategies

Impoliteness strategies are utilized in the novel "**Oliver Twist**" as seen in table (9). The persecutor (Sikes) employs the off record strategy of impoliteness to target Nancy on purpose in the initiating stage. It receives (46%) of the vote. The second percentage is the bald on record impoliteness strategy. It gets (23%) of the vote. The bookshop owner employs a tactic of positive impoliteness to communicate his desire to avoid conflict. It receives a percentage of (15%). Sikes uses a negative strategy of impoliteness in the novel to frighten Nancy by attacking her with a knife. It accounts for (7%) of the total. To criticize the victim, the persecutor uses sarcasm. It takes (7%). The bald on record strategy is the most commonly used impoliteness strategy. The rate of the various types of social variables in the initiating stage of "**Oliver Twist**" are depicted in figure (19):



Figure(19) Social Variables

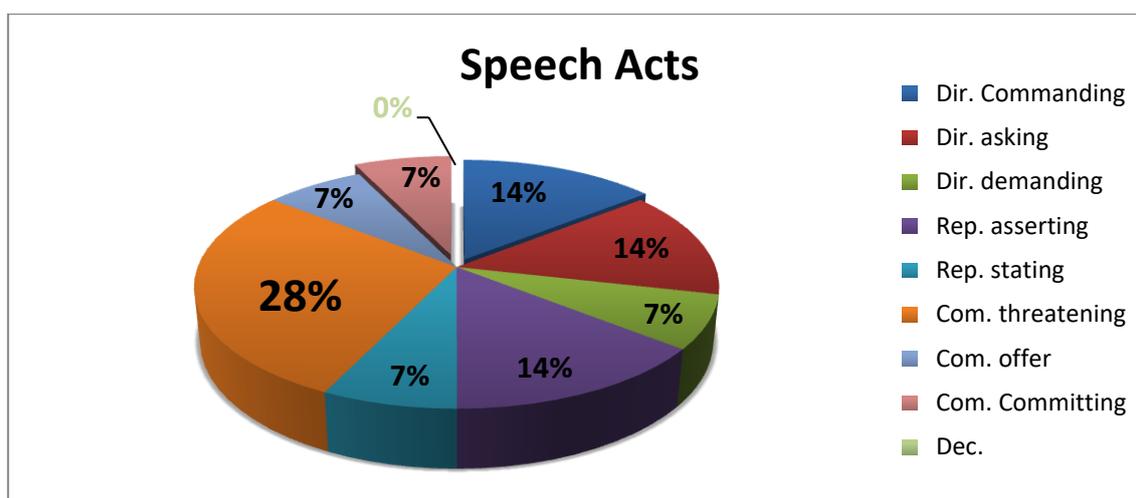
Position earns the highest percentage of all other strategies, as shown in the table (9) and figure (19) above . As a result, the persecutors in this stage are influenced by the person's social status, whether high or low. Because the bookshop owner has a higher social standing and position than Oliver, he persecutes him and decreases his social status and position. This variable is used more than other variables in the novel to indicate that Oliver is persecuted because his social status plummets once he loses everything. Racism, age, gender, and geographic location (Region) all get the same percentage (10 %).

Table (5) Developing Stage in the Novel Oliver Twist

Developing Stage													
No.	Speech Acts		Fr.	Pr.	Observance of Conversational Maxims	Fr.	Pr.	Non _ observance of Conversational Maxims	Fr.	Pr.	Tropes	Fr.	Pr.
1	Dir.	Commanding	2	14.28%	Quantity	0	0%	Quantity	10	35%	Understatement	8	40%
2		asking	2	14.28%	Quality	0	0%	Quality	10	35%	Repetition	5	25%
3		demanding	1	7.14%	Relation	8	66%	Relation	2	7%	Irony	2	10%
4	Rep.	Asserting	2	14.28%	Manner	4	33%	Manner	6	21%	Simile	0	0%
5		stating	1	7.14%							Metaphor	3	15%
6	Com.	threatening	4	28.57%							Dysephemism	0	0%
7		offer	1	7.14%							Rhetorical Question	2	10%
8		committing	1	7.14%									
9	Dec.		0	0%									
Total			14	100%		12	100%		28	100%		20	100%

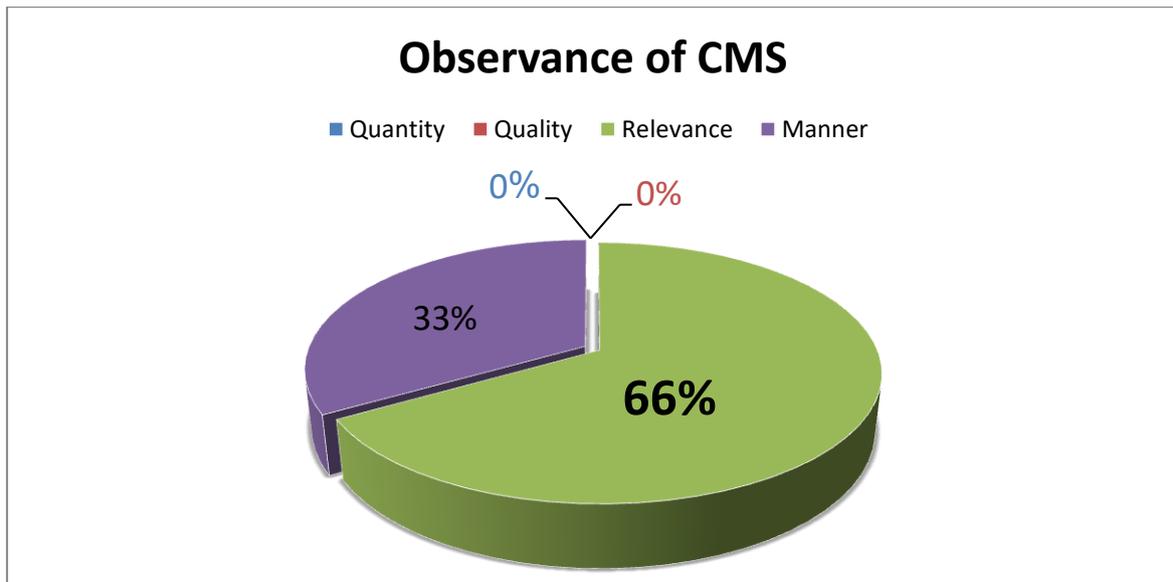
Key: Pr. = Percentage ,Fr. = Frequency ,Dir. = Directive ,Rep.= Representative ,Com. = Commissive ,Exp. = Expressive, Dec.=Declarative.

The rate of the various types of speech acts in the developing stage of "**Oliver Twist**" are depicted in figure (20):



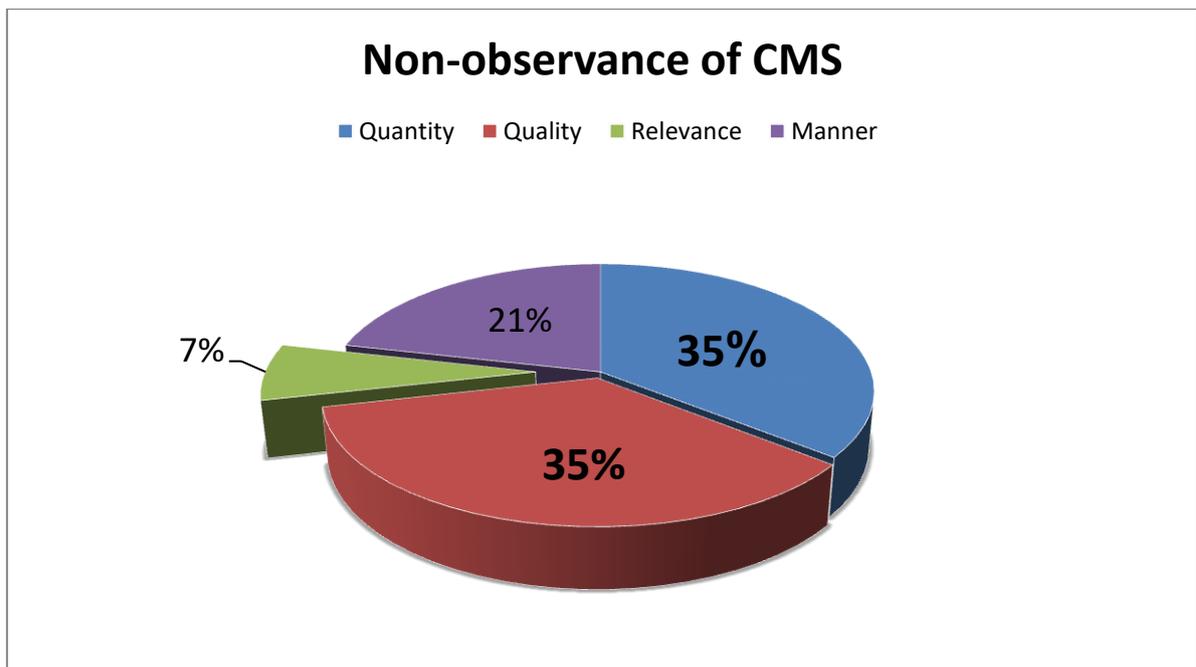
Figure(20) Speech Acts

In light of these findings, it is obvious that different sorts of speech acts, such as Directives, Representatives, Comissives, and Expressives are performed in the novel . Com. SA of threatening receives the highest percentage of (28%) when the old man continues threatening Oliver to hit him on his head . Dir. SA of commanding and asking receive the same percentage of (14%). Dir. SA of demanding , Rep. SA of stating , Com. SA , mainly, committing and offering receive(7%) of the vote. The proportion for Dec. SA receives (0%) because it is totally avoided by the persecutor. As a result, the most common uses in the developing stage is Com. SA of threatening. The rate of the various types of observance of conversational maxims in the developing stage of "**Oliver Twist**" are depicted in figure (21):



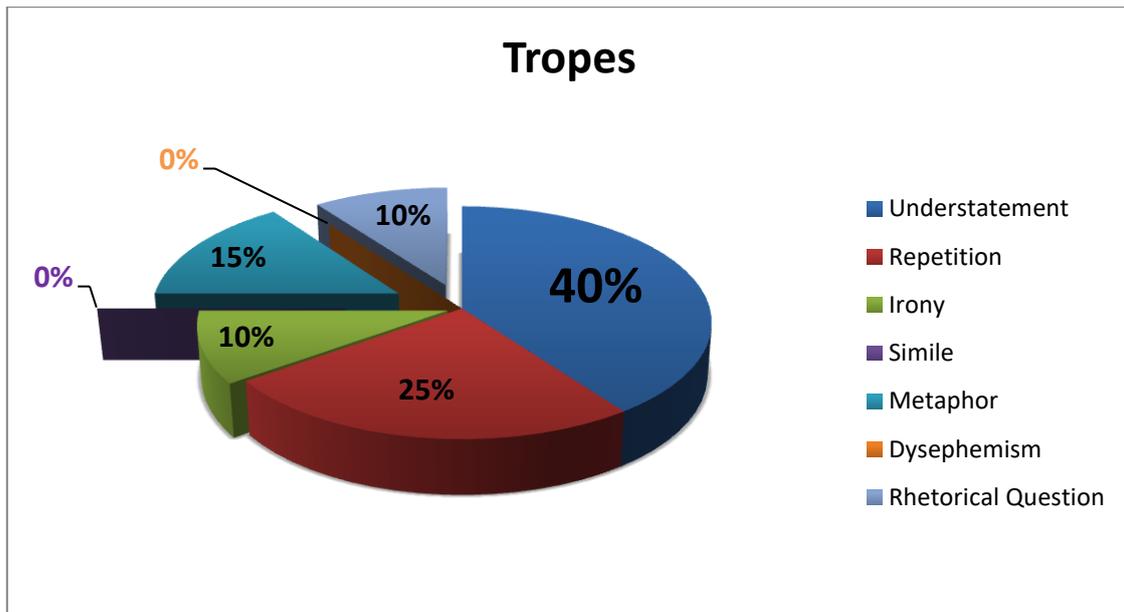
Figure(21) Observance of CMS

In some discussions, the participant witnesses the maxims in the developing stage, as seen in figure (21). Since the participant is related to the same topic, the relevance maxim earns the highest percentage (66%). Because the speeches are obvious and unambiguous, the maxim of manner earns the proportion (33%). The quality and quantity maxims receive the proportion (0%) since the persecutors flout these maxims in the chosen data. The rate of the various types of non-observance of conversational maxims in the developing stage of "**Oliver Twist**" are depicted in figure (22):



Figure(22) Non-observance of CMS

Concerning breaking the maxims, the persecutors break the quantity and quality maxims by talking more than is necessary and by using understatement , metaphor , irony and repetition. They earn (35%) of the proportion. By being overdone and not brief, the principle of manner is broken. It gets (21%) of the vote. Shifting from one issue to another flouts the relevance principle. It earns (7%)of the vote.The rate of the various types of tropes in the developing stage of "**Oliver Twist**" are depicted in figure (23):



Figure(23) Tropes

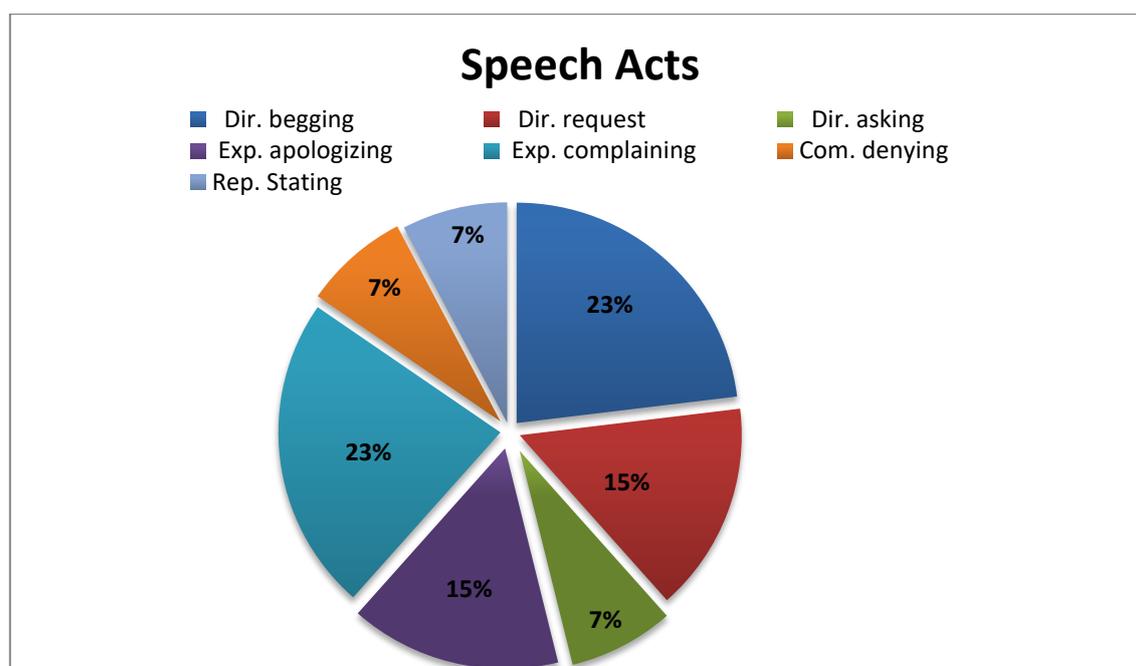
Figure (23) shows that understatement has the highest rate, making (40%). The second greatest proportion is repetition, which is equal to (25%). Metaphor gets (15%) of the vote. The percentage of rhetorical question and irony are (10%).Dysphemism and simile both obtain (0%) of the proportion because they are totally avoided by the persecutor. This shows that the persecutors prefer to torment the other characters (victims) by understating and demeaning them rather than utilizing other tactics, as understatement earns the highest proportion.

Table (6) Reaction Stage of the Novel Oliver Twist

Reaction Stage													
No.	Speech Acts		Fr.	Pr.	Impoliteness Strategies	Fr.	Pr.	Acceptance Strategies	Fr.	Pr.	Rejection Strategies	Fr.	Pr.
1	Dir.	begging	3	23.07%	Off Record	1	10%	Avoidance	4	66.66%	Defense	2	50%
2		request	2	15.38%	Bald On Record	1	10%	Apologizing	1	16.66%	Escape	1	25%
3		asking	1	7.69%	Positive	1	10%	Keeping Silence	1	16.66%	Attack	1	25%
4	Exp.	apologizing	2	15.38%	Negative	6	60%						
5		complaining	3	23.07%	Sarcasm	1	10%						
6	Com.	denying	1	7.69%									
7	Rep.	Stating	1	7.69%									
Total			13	100%		10	100%		6	100%		4	100%

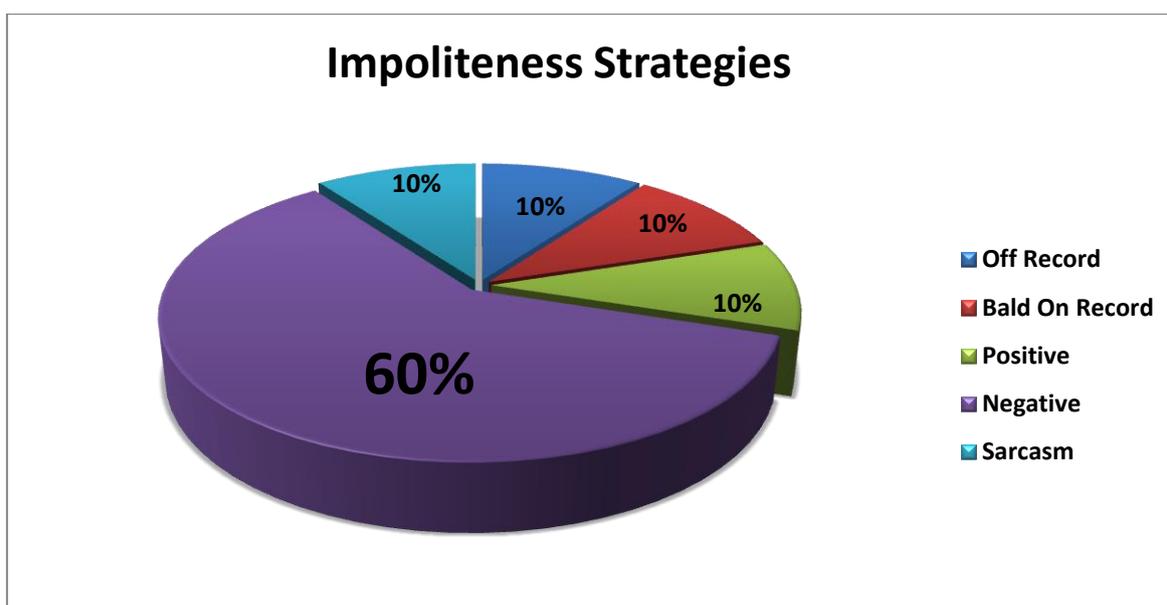
Key: Pr. = Percentage ,Fr. = Frequency ,Dir. = Directive ,Rep.= Representative ,Com. = Commissive ,Exp. = Expressive, Dec.=Declarative.

The rate of the various types of speech acts in the reaction stage of "**Oliver Twist**" are depicted in figure (24):



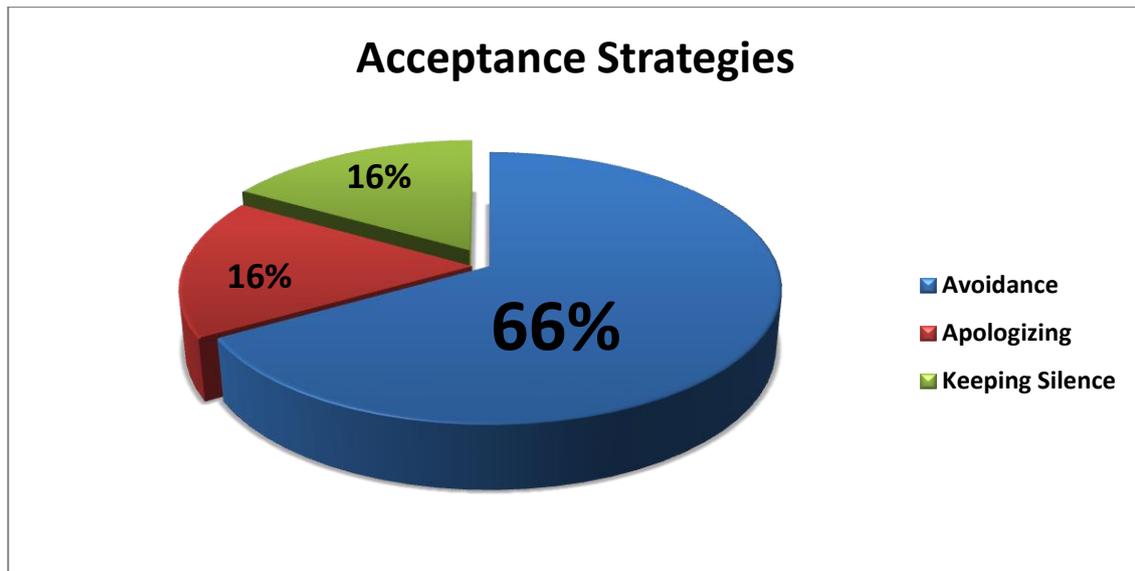
Figure(24) Speech Acts

In light of these findings, it is obvious that numerous sorts of speech acts such as Directives, Representatives, Commissive, Expressives, and Declaratives, are performed in the reaction stage of the novel "**Oliver Twist**". Dir. SA of begging and Exp.SA of complaining are heavily used in this stage, they receive (23%)of the vote when the victim (Oliver) begs the man against whom he stumbles and complains in his speech to communicate his displeasure with the act of persecution . Dir. SA of requesting is used when Oliver requests Mr. Bumble not to let him go with the horrible man by respecting Mr. Bumble through the use of the words "Please" and "Sir", it receives (15%). Exp. SA of apologizing is used to describe Oliver's apology to Fagin , it receives (15%). Dir. SA of asking and Rep. , mainly denying and stating receive the same percentage (7%). As a result, the most common uses in this stage are Dir. SA of begging and Exp. SA of complaining.The rate of the various types of impoliteness strategies in the reaction stage of "**Oliver Twist**" are depicted in figure (25):



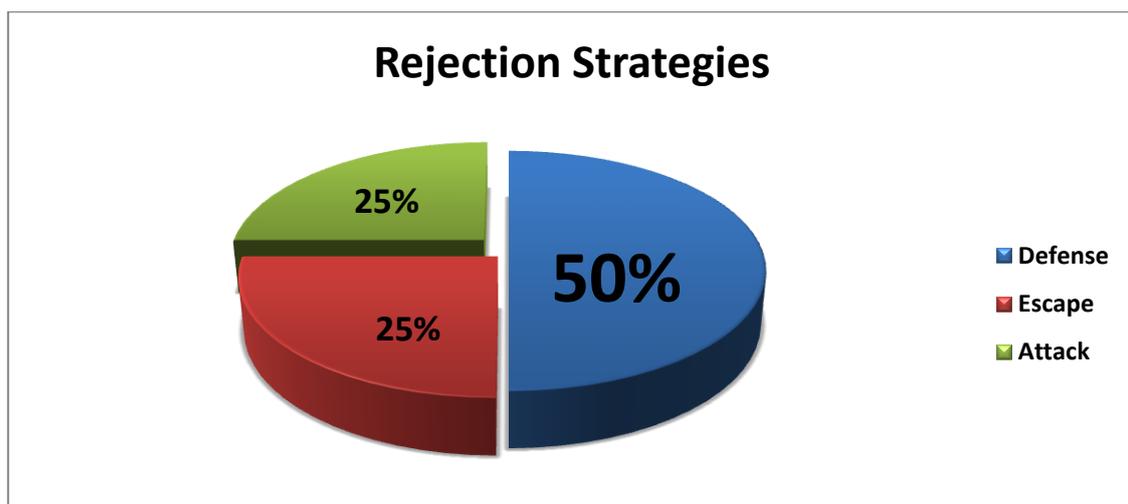
Figure(25) Impoliteness Strategies

Impoliteness strategies are utilized in the reaction stage of the novel "**Oliver Twist**" as illustrated in table (12). The victim (Oliver) frequently employs the negative tactic of impoliteness in an attempt to avoid imposition by apologizing to the persecutor (Fagin). It gets the highest percentage of (60 %) rating. Positive, sarcasm and bald on record receive the same percentage of (10%). As a result, the most common impoliteness strategy is the negative strategy. The rate of the various types of acceptance strategies in the reaction stage of "**Oliver Twist**" are depicted in figure (26):



Figure(26) Acceptance Strategies

According to acceptance strategies, the victim utilizes avoidance strategy more than other strategies to confess their flaws or hurt to others and avoid any circumstance of persecution, accounting for (66%). This suggests, however, that they are persecuted and tolerate it. While apologizing and keeping silence earn (16%) of the vote, which is based on the victims' respect for the persecutor. The rate of the various types of rejection strategies in the reaction stage of "**Oliver Twist**" are depicted in figure (27):



Figure(27) Rejection Strategies

In terms of rejection strategies, the characters who are persecuted by the persecutors use a variety of strategies to reject the act of persecution, including defense, attack and escape. However, the strategy receives the largest proportion (50%) is the defense strategy in order to restore the defense damage to one's self-image, whereas attack and escape both earn the same (25%) percentage.

As the statistics reveal, acceptance is more commonly utilized than rejection, hence acceptance receives (66%), implying that victims accept persecution despite being persecuted.

CHAPTER FIVE

CONCLUSIONS, RECOMMENDATIONS AND SUGGESTIONS FOR FUTURE STUDIES

5.1 Introductory Remark

The current chapter introduces the conclusions of this study with recommendations and suggestions for future studies.

5.2 Conclusions

The researcher concludes the following:

1-In the novels chosen, the expressive SA of criticizing and threatening are the types performed in the selected novels. Consequently, the results of the two novels have confirmed the first hypothesis which reads :**The types of speech acts that indicate persecution of children in the two novels are commissive SA of threatening and expressive SA of criticizing.** However, Directive of commanding, followed by representative, typically asserting are also used.

2-The second hypothesis, which states: **Strategies of bald on record and negative impoliteness are frequently used by to achieve persecution of children in the selected novels,** is affirmed because these strategies are used by the persecutors in both novels.

3- As the analysis demonstrates, the persecutors in the two novels deploy various types of persecution. They do, however, prefer certain kinds over others. According to the findings, the most common sorts used in both novels are religious, racial and political. This finding supports the study's third hypothesis which states: **Persecution of children requires various types, the extensively used are political and religious.**

4-The analysis shows that the most common type of tropes used by the persecutors in both novels is understatement . So, the fourth hypothesis of the study is confirmed, which states: **Understatement is the commonest type utilized by the persecutor to accomplish persecution.**

5-The analysis of the data reveals that in the novel "**Jane Eyre**", religion is the most commonly used social variable by the persecutor whereas in the novel "**Oliver Twist**", position is the most commonly used social variable by the persecutor. As a consequence, the fifth hypothesis, which says: **The social variables of religion and position impact the emergence of the pragmatic strategies** , is confirmed

6-The analysis of this study demonstrates that the victims accept the circumstance of persecution more than they reject it because they are weak and terrified to reject the act of persecution. As a consequence, the sixth hypothesis, which states: **Acceptance is the most common responding strategy used by the victim in both novels** , is confirmed. As a result, this hypothesis is backed by the power of the persecutor, which leads him to persecute the victim.

5.3 Recommendations

The following linguistic recommendations are based on the findings of the analysis and the conclusions of the current study:

- 1- Persecutory behaviour is a negative trait, everybody should be aware of it and avoid persecuting others.
- 2- Linguists should reject any circumstance that could result in others being persecuted, as this violates the human dignity criterion.

3-Linguists should have a better understanding of the various terms that affect children, so that, the next generation, can join together to put an end to the widespread persecution of children.

5.4 Suggestions for Future Studies

The following are suggestions for further research based on the findings of the current study:

1. A Pragma-stylistic Analysis of Religious Persecution in Selected English Novels.
2. A Pragma- rhetorical Study of Persecution of Children in Selected English Plays.
3. A Socio-pragmatic Study of Persecution of Children in Selected English plays.

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Appendix 1

"Jane Eyre"

Extract No.1

Mrs. Reed : "Go out of the room; return to the nursery"

Jane : "I am glad you are no relation of mine: I will never call you aunt again as long as I live. I will never come to see you when I am grown up; and if anyone asks me how I liked you, and how thought of you makes me sick, and that you treated me with miserable cruelty."

"How dare you affirm that, Jane Eyre?" . "How dare I, Mrs. Reed? How dare I? Because it is the truth. You think I have no feelings, and that I can do without one bit of love or kindness; but I cannot live so: and you have no pity. I shall remember how you thrust me back—roughly and violently thrust me back—into the red-room"

(Ch.4, P.56-57)

Extract No.2

Jane: "Then learn from me, not to judge by appearances: I'm, as Miss Scatcherd said, slatternly; I seldom put, and never keep, things, in order; I am careless; I forget rules; I read when I should learn my lessons; I have no method; and sometimes I say, like you, I cannot bear to be subjected to systematic arrangements. This is all very provoking to Miss Scatcherd, who is naturally neat, punctual, and particular."

Jane: "And cross and cruel," I added; but Helen Burns would not admit my addition: she kept silence

Helen: "Is Miss Temple as severe to you as Miss Scatcherd?"

At the utterance of Miss Temple's name, a soft smile flitted over her grave face.

(Ch.6, P.91)

Extract No.3

John Reed: "You have no business to take our books; you are a dependent, mama says; you have no money; your father left you none; you ought to beg, and not to live here with gentlemen's children like us, and eat the same meals we do, and wear clothes at our mama's expense. Now, I'll teach you to rummage my bookshelves: for they are mine; all

the house belongs to me, or will do in a few years. Go and stand by the door, out of the way of the mirror and the windows."

Jane: "Wicked and cruel boy!" . "You are like a murderer—you are like a slave-driver—you are like the Roman emperors!"

(Ch.1 , P.14)

Extract No.4

Mr. Brocklehurst: "Do you know, Jane Eyre, where the wicked go after death?"

Young Jane: "They go to hell."

Mr. Brocklehurst: "And what is hell?"

Young Jane: "A pit full of fire."

Mr. Brocklehurst: "Should you like to fall into this pit and be burned there forever?"

Young Jane: " No, sir."

Mr. Brocklehurst: " How might you avoid it?"

Young Jane: " I must keep in good health and not die."

(Ch.4 , P.50)

Extract No. 5

Mrs. Scatcherd : You dirty, disagreeable girl! you have never cleaned your nails this morning!"

Burns made no answer: I wondered at her silence. "Why," thought I, "does she not explain that she could neither clean her nails nor wash her face, as the water was frozen?"

(Ch.6, p .64)

Extract No. 6

"Hardened girl!" exclaimed Miss Scatcherd; "nothing can correct you of your slatternly habits: carry the rod away."

Burns obeyed: " I looked at her narrowly as she emerged from the book-closet; she was just putting back her handkerchief into her pocket, and the trace of a tear glistened on her thin cheek."

(Ch.6 , P.88)

Extract No.7

Jane Eyre: "Why was I always suffering, always browbeaten, always accused, forever condemned? Why could I never please? Why was it useless to try to win any one's favor? "

Mrs. Reed: "I abhor artifice, particularly in children; it is my duty to show you that tricks will not answer: you will now stay here an hour longer, and it is only on condition of perfect submission and stillness that I shall liberate you then. "

(Ch.2 , P.4)

Extract No. 8

Mr. Brocklehurst: "Who would think that the Evil One had already found a servant and agent in her?... This girl, who might be one of God's own lambs, is a little castaway- not a member of the true flock, but evidently an interloper and an alien"

Jane :"[Mr. Brocklehurst's] absence was a relief to me... I had my own reasons for dreading his company"

(Ch. 7, P.107-108)

Extract No.9

Mrs. Reed: "I am not deceitful: if I were, I should say I loved you; but I declare I do not love you: I dislike you the worst of anybody in the world except John Reed"

Jane: "I will tell anybody who asks me questions, this exact tale. People think you a good woman, but you are bad, hard-hearted. You are deceitful!"

(Ch. 4 , P.84)

Extract No.10

Mr. Brocklehurst: "Deceit is, indeed, a sad fault in a child," said Mr. Brocklehurst; "it is akin to falsehood, and all liars will have their portion in the lake burning with fire and brimstone; she shall, however, be watched, Mrs. Reed. I will speak to Miss Temple and the teachers."

Augusta: "Oh, dear papa, how quiet and plain all the girls at Lowood look, with their hair combed behind their ears, and their long pinafores, and those little Holland pockets outside their frocks."

(Ch.4 , P.53)

Appendix 2

"Oliver Twist"

Extract No.1

Oliver : Please , sir , I want some more .

The work house worker : What ! In a faint voice.

Oliver : Please , sir , I want some more.

Mr. Bumble : I beg your pardon , sir ! Oliver Twist - has asked for more !

The work house worker : For more !, " Compose yourself , Bumble and answer me distinctly . Do I understand that he asked for more after he had eaten the supper allotted by the dietary ? "

(Ch.2,P.14)

Extract No.2

Oliver: It wasn't me indeed, Sir. Indeed, It was two other boys, clasping his hands passionately, and looking round. They are here somewhere.

The Officer: Oh no, they aren't. He meant to be ironical, but it was true besides; for the Dodger and Charily Bates had filed off down the first convenient court they came to.

Don't hurt him , said the old gentleman, compassionately.

Oh no, I want hurt him, replied the officer, tearing his jacket half off his back , in proof thereof. Come, I know you; it won't do. Will you stand upon your legs, you young devil?

(Ch. 10,P.63)

Extract No.3

The book shop owner : I will not be turned out ! I will speak. I saw it all. I own the book shop . I demand to be heard Magistrate Fang : what have you got to say ? The book shop owner : It was not this boy . Magistrate Fang : Not this boy? who was it , then?

(Ch.11,P.69)

Extract No.4

The Dodger : I beg your pardon , looking up with an air of abstraction Did you redress yourself to me , my man ?

The officer : I never see such an out and out young wage bond your warship . Do you mean to say anything , you young shaver ?

The Dodger : No not here , for this aren't the shop for justice : besides which my attorney is a break fasting this morning with the Wice President .There ! He's fully committed ! interposed the clerk . "Take him away."

(Ch. 43,P.302)

Extract No.5

Hah ! Cried the man , fixing his eyes on Oliver , and Suddenly recoiling - What the devil's this ?

Oliver: I beg your Pardon , sir . I was in great hurry to get home , and didn't see you were coming "

"Death ! mattered the man to himself , glaring at the boy with his large dark eyes . Who would have thought it Grind him to ashes !" Oliver :I'm Sorry , confused by the strange man's wild look I hope I have not hurt you." "Rot you ! murdered the man, in a horrible passion , if I had only had the courage to say the word , I might have . been free of you in a night . Curses on your head , and black death on your heart , you imp ! what are you doing here ?"

(Ch.33,P.222)

Extract No.6

The Workhouse worker: Learn from the boy next to you.

Oliver: What am I to learn , Sir?

The work house worker : Learn to pick out the oakum.

Oliver: What's Oakum, Sir?

The workhouse worker: Stop asking so many questions.

(Ch. 14, P.83)

Extract No. 7

" Hear you! repeated Sikes turning round in his chair to affront her . Aye And if hear you for half a minute longer, the dog shall have such a grip on your throat as I'll tear Some of that screaming voice out what has come over you , you jade ! Wat wit is it " !

"Let me go , Said Nancy , then sitting herself down the floor , before the door , she said , Bill let me go , you don't know what you are doing . You don't indeed for only one hour, do

! Cut my limbs off one by one! Cried Sikes , seizing her roughly by the arm "if I don't think the gal's " stark raving mad. Gat up !"

(Ch. . 44 , P.307)

Extract No.8

"What the devil's this ?" Said a man , bursting out of a beer - shop , with a white dog at his heels ; Young Oliver ! Come home to your poor mother , You Young dog! come home directly! Come on, yo young villain ! Here , Bull's eye , mind him , dog! mind him ! Sikes.

"Oliver Darkness had set in ; it was a low neighborhood; no help was near ; resistance was useless. In another moment he was dragged into a labyrinth of dark narrow courts , and was forced along them at a Pace which rendered the few cries he dared to give utterance to an intelligible."

(Ch.15 , P.99-100)

Extract No.9

"The Jew trembled very much though , for , even in his terror , Oliver could see that the Knife quivered in the air ."

" what's that ?" said Fagin . "What do you watch me for ? Why are you awake ? What have you seen? Speak out , boy !. Quick - quick for your life ."I wasn't able to sleep any longer , sir" . replied Oliver , meekly. I'm very sorry if I had disturbed you , sir . "Are you sure ? " cried the Jew , with a still fiercer look than before and a threatening attitude".

(Ch.9 , P. 55)

Extract No.10

Oliver : Please, don't send me away with dreadful man , Sir .

Mr. Bumble: of all the designing orphans that I've ever Seen.

The magistrate : Hold your tongue , beadle .

(Ch.3,P.21)

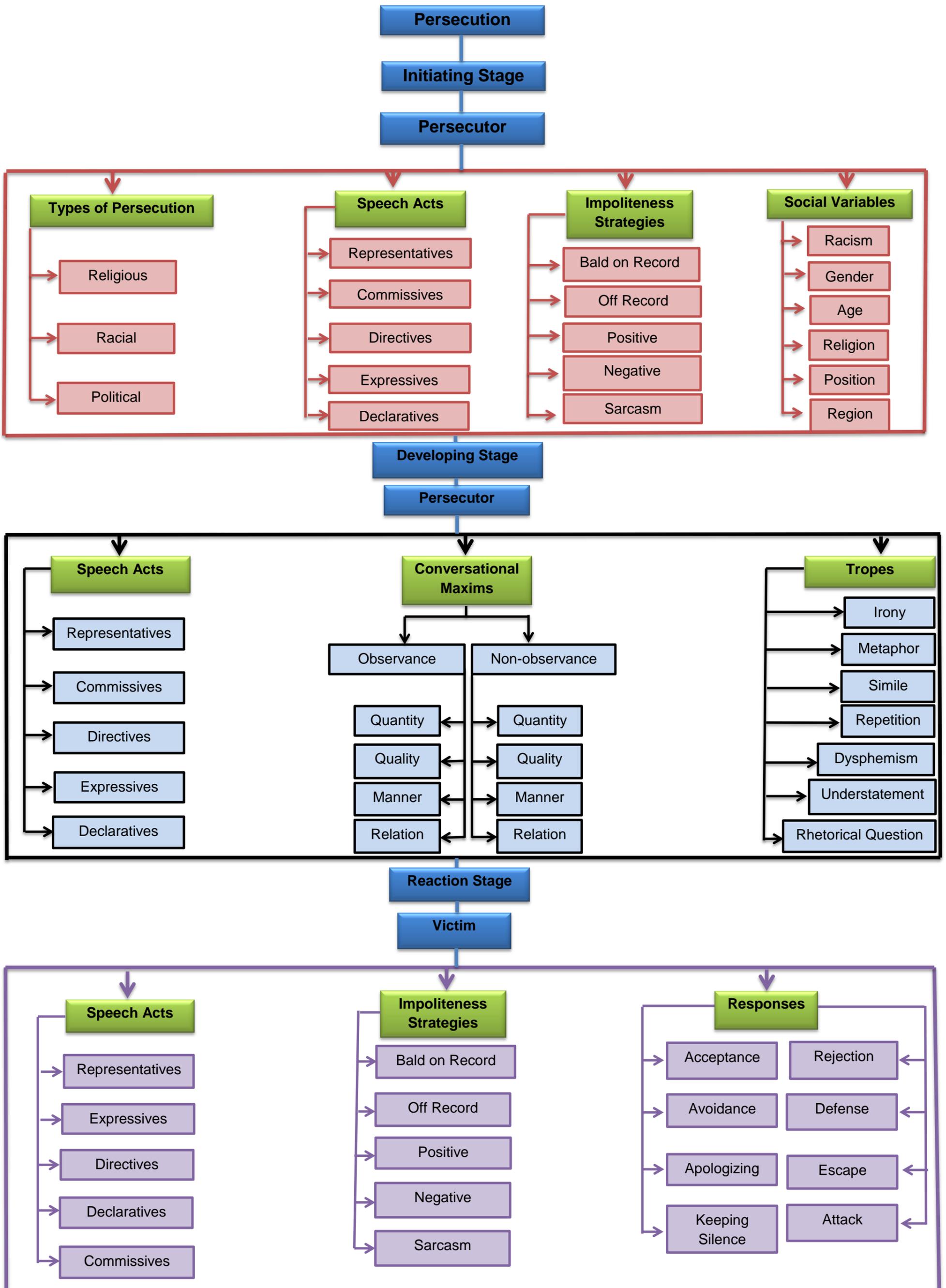


Figure (3) The Eclectic Model for Analyzing Persecution of Children