

Thee of Victimization in Lemony Snick- ets' A Series of Unfortunate Events "The Bad Beginning" and "The End"

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موضوع الضحية في سلسلة الأحداث المؤسفة ليموني سنكتس
البداية السيئة" و"النهاية"

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Abstract

The result of actions taken by persons that psychological, physical or moral, or outcomes of harm, being done to another person. Victimization is technically caused by a criminal action. The research aims at exploring the strategy of victimization through the data in question. The data is limited to four extracts from the selected novels, i.e., two from each. These extracts are derived from the two selected novels which are written by the author Daniel Handler. These novels are *The Bad Beginning* and *The End* that are derived from *Lemony Snicket's A Series of Unfortunate Events*. The analysis involves two characters: Violet, the eldest sister of 14 years old and Klaus, 12 years old. The model of van Dijk's (2006, 2008) Socio-cognitive approach and ideological square was adopted. Through Violet and Klaus' extracts, it can be noticed that they suffered from difficulties due to the bad treatment they are after losing their parents.

Keywords: victimisation, treatment, orphans, socio-cognitive, ideology.

A. Introduction

Parental absence due to death, divorce, or distance, is a common theme in children's literature. Children who lose their parents, one of them or both, grow up outside the traditional not clear family which makes their childhood a rich material for children literature holding great values and sympathy for both adults and children. Despite the challenges and heightened vulnerability to social, psychological and emotional issues connected to living an orphan life, Orphan's language and behavior have received great attention in children's literature such as short stories, dramas, and novels. Famous literary works, namely novels, tackling orphans' early childhood can still be remembered by the population as in the novels *Anne of Green Gables* for Montgomery (1908), *Island of the Blue Dolphins* for O'Dell (1960), *The Secret Garden* for Burnett (1983), and *Harry Potter series* for Rowling (1987) and more recently Handler's Lemony Snicket's series of unfortunate events: To investigate more about the concept of victimization, the following questions are raised:

1. How children express their feelings of being miserable in the novels through the strategy of victimization?
2. How the tyrants treat the children identities?

B. Orphans in Literature

Pearson (1991: 43) elaborates the nature of orphans' life indicating that "many orphans live in what appear to be intact families, but the children are not cherished, nurtured, or guided and do not feel emotionally or physically safe". Such sufferings are always portrayed through orphans' stories which are "works of children's literature that either feature orphaned children as protagonists or that examine orphans and child abandonment from the perspective of a young child" (Burns, 2008: 89). Since children's literature first appeared, orphan stories have

been a common subject for authors to explore. The use of orphans in text dates back to the birth of literature, with instances of abandoned children appearing in the mythic and literary traditions of many different cultures (Burns, 2008: 89), involving mythological orphan and orphan in fairy tales and other folklore. The orphan story gained attraction in children's literature by the Victorian era because of many writers wrote about issues that dealt with orphans, such as, Charlotte Brontë who wrote *Jane Eyre* and *The Orphan Master's Son* by Adam Johnson. They formulate different identities were reflected through their belonging to society. Thus, People show many manifestations of themselves based on different status, roles and contexts, (Al-Mnaseer, 2021: 431). These can be also investigated through Trajfel & Turner (1979) model. Tajfel and Turner (1979: 43) define social identity theory as “that part of personal's self-concept which infers from his/her knowledge of his/her membership of a social group together with the social and value importance linked to that membership.” Hogg, et al. (1995: 259) define it as “The basic notion is that a social category (e.g., political affiliation, nationality, sports team) into which one falls, and feels that one belongs to, provides a definition of who one is in terms of the defining features of the category ... People have a storage of these discrete category memberships...”.

C. Critical Discourse Analysis: Definitions

For Almnaseer & Saleh (2019: 433), discourse analysis (henceforth, DA) is a rapidly growing and evolving field. Its term was first introduced by Zellig Harris in 1952 as a way of analyzing connected speech and writing. DA is a collection of multidisciplinary methods that can be applied in a variety of studies to study a wide range of social domains (Jorgensen & Phillips, 2002: 123). Critical discourse analysis (henceforth, CDA) denotes a method of discourse analysis that sees

language as social practices and is dealt with the ways in which ideologies and power structures are discussed via language (Baker & Ellece, 2011: 54). Power and ideology are regarded as medium for each other to sustain and innervate each other in any society, (Al-Manaseer and Shaban, 2018). For Wodak (1995: 67), CDA deals with examining systemic relationships of dominance, prejudice, power, and control as they appear in language. This approach intends to critically examine how language use or discourse expresses, signals, constitutes, legitimizes, and other aspects of social inequality (Wodak, 1995: 68). Moreover, CDA is interested in how elite groups use language to assert their authority in society and the links between language use and dominance (Taylor, 2013: 90). Additionally, significant advancements in sociolinguistics, philosophy, politics, and psychology coincide with CDA (Van Dijk, 2008: 12). As for approaches of CDA, they are explained as follows:

1. Wadak's Discourse-Historical Approach: It relates to the socio-philosophy of critical theory (Wodak and Meyer, 2001:46). It considers the dialectical connections between interaction and the environment in which it occurred. The situational setting affects discourse, and discourse affects social interaction. This approach intends to simplify analysis of statements that contain implicit bias and help uncover concealed allusion by utilizing utterances' repertoires (Stefan et al., 2000: 86).

2. Fairclough's Dialectical-Relational Approach: Fairclough discovered that these methodologies do not take a critical view of discourse (Fairclough, 2003: 56). He claims that the traditional categorization of linguistics and other social science fields led to the establishment of the CDA. Because of its emphasis on aspects of social life and how they relate to language use, Fairclough's method, which is primarily based on the theory of Systemic Functional Linguistics, has a significant impact on CDA studies (Fairclough, 2000: 41). There is a contentious relationship between social structure and discourse. Language frames the social structure at the

same time that social structure is framed by language to connect linguistically directed discourse analysis to social and political perspectives on language.

3. Teun van Dijk's Socio-Cognitive Approach: According to van Dijk, CD is more of a study than an analysis. According to him, CDA is a viewpoint that incorporates a variety of theories (van Dijk, 2015: 48). Van Dijk (2002: 54) sets several recommendations concerning elements pertinent to each social group's micro-level. He lists other features as being related to the macro-level of the same group, such as power, dominance, and inequality, while referring to these as language uses, discourses, verbal exchanges, and communication (van Dijk, 2015: 50).

Van Dijk (2001: 2) focuses on social cognition as the intermediary between text and society. Van Dijk (1998: 89) also says that the process of understanding and production in the context of any communicative action is what is meant by cognition. "Socially shared representations of societal arrangements, groups, and relations, as well as mental operations such as interpretation, thinking and arguing, inferencing, and learning" are described as social cognitions (Van Dijk, 1993: 43). Ideologies are seen as the fundamental unit of social representation of a group and are used to define social power. Van Dijk further contends that "groups have (more or less) power if they are able to (more or less) control the acts and minds of members of other groups" (Van Dijk, 2003: 52). Thus, the three domains of analysis included in van Dijk's methodology are discourse, cognitive, and social.

Van Dijk makes a distinction between an individual's memory and the collective memory with regard to cognition. The social memory, on the other hand, entails the beliefs, attitudes, and cultural traditions that are shared by the members' group, as opposed to the individual memory, which consists of the particular knowledge that is fashioned via the person's experiences that are acquired during his lifetime (van Dijk, 1998: 54).

Van Dijk (2005: 27) also suggested macro and micro levels of analysis (Ismail et al., 2019: 81). Language use, discourse, verbal interaction, and communication occur at the micro level of the social system. Power, dominance, and inequality amongst social groups are typically studied at the macro level (Schiffrin et al., 2001: 22). The well-known "gap" between micro and macro techniques must therefore be conceptually closed by CDA, which is of course a sociological notion in and of itself.

D. Methodology

Four extracts from the two famous novels: *The Bad Beginning* and *The End*. Both novels date back to the writer Handler. Two extracts from each novel were chosen to be investigated and analyzed using the eclectic model. According to Shank (2002: 5), a qualitative approach is "a type of systematic empirical analysis into meaning." Shank defines systematic as "planned, ordered, and public." By empirical, he indicates that this type of research is grounded in reality. The model used in this research is based on van Dijk (2006, 2008) model.

E. Model of Analysis

The model used in this research is based on van Dijk's SCA Ideological Square (2006-2008). Van Dijk's SCA Ideological Square (2006-2008) involves three levels of analysis which are the meaning level, the argumentative level as well as rhetorical level. The present research is concerned with one strategy of the first level which is called victimisation. It denotes the result of actions taken by persons that is caused harm that is psychological, physical or moral, or outcomes in such harm, being done to another person or people. Victimization is technically caused by criminal action. (van Dijk, 2006: 67). Victims may experience confusion, dread, frustration, and anger. They want to know why this happened, specifically why it

happened to them. Victims frequently have no idea who or where to turn in the aftermath of mistreatment. They are insecure and unsure who to trust or rely on for support, understanding, and assistance. They not only suffer physically, emotionally, psychologically, and financially as a result of their victimization, but they are also frequently burdened by the complexities of the criminal justice system (Lindgren, 2004: 43).

Thus, Creating a fictional character must serve the story being told while also attracting and holding the reader's interest, a connection that may not be likeable or sympathetic but must be strong enough to engage the reader and provide at least some satisfaction in having read and become acquainted with the character. Great characters in classic literature nearly always contain elements of heroism. Persistence, morality, perseverance, resolve, strength, confidence, knowledge, and/or unwavering expectations that all would be OK are attributes that rise above average in the literature in question. These characters in fiction show opposition to the status quo, frequently in the face of enormous circumstances and conflicts in which the character must use skills, To succeed, people frequently learn new talents. If a novelist works to elicit reader sympathy without significant reader participation, there may be unintended effects. Sympathy stems from empathy for the plight of others. Empathy is more difficult to achieve when a static character is in a severe, and often unfairly merited, situation when narrative description is employed to inform of past events and feelings (Agevall, 2001: 78).

F. Analysis of Discussion

Violet's selected extract from "A Series of Unfortunate Events, The Bad Beginning"

Quotation (1)

"Thank you so much for helping us out today," Violet said, as she and her siblings walked home with Justice Strauss. "I don't know what we would have done without you."... "I can't tell you how much we appreciate this,"(Violet said, carefully. With their kind parents dead and Count Olaf treating them so abominably, the three children were not used to kindness from adults, and weren't sure if they were expected to do anything back. Tomorrow, before we use your library again, Klaus and I would be more than happy to do household chores for you. Sunny isn't really old enough to work, but I'm sure we could find some way she could help you."

Violet uses victimization that is represented through the pronouns "they, their, them" to talk about her siblings miseries but she excludes herself. She employs more than once. Victimization is presented in the utterances such as "Count Olaf treating them so abominably" , "the three children were not used to kindness from adults", "... Weren't sure if they were expected to do anything back" and "Sunny isn't really old enough to work...". These utterances mentioned emphasize the children victims of the bad treatment they are having after losing their parents. It is clear that Violet provides details of the three children's earlier life and how they are victims due to the adults' treatment to them and hence she is emphasizing a negative "THEM" which in turn reflects society rejection for them and hence out-groupness.

The author uses Violet's name from time to time to put more emphasis upon her personality as a child who suffered a lot, yet, she still has the ability to do many things that can help her survive, despite everything. Positive self-representation of (US) and ingroupness is presented in the utterances "For most of the afternoon, Violet, Klaus, and Sunny cooked the puttanesca sauce according to the recipe", p.207. Throughout the use of this device, Violet reflects both personal and social

identity, because she talks about her miseries and then feels pity for the other children who share the same destiny as her own.

Violet's selected extract from "A Series of Unfortunate Events, The Bad Beginning"

Quotation (2)

"You orphans thought you could escape me, but at last you're in my clutches!", said Olaf. "Yes, Olaf," Violet agreed wearily. The eldest Baudelaire did not bother to point out that as they were all alone in the middle of the ocean, it was just as accurate to say that Olaf was in the Baudelaires' clutches as it was to say they were in his. Sighing, she gazed up at the tall mast of the boat, where a tattered sail drooped limply in the still air. For some time, Violet had been trying to invent a way for the boat to move even when there wasn't any wind, but the only mechanical materials on board were a pair of enormous spatulas from the Hotel Denouement's rooftop sunbathing salon. (ch1: p.10-11)

Violet adopts victimization through using the personal pronouns "they, their, them" in order to talk about her siblings miseries but she excludes herself. That is, she employs victimization more than once. This strategy is presented in the utterances such as "they were all alone in the middle of the ocean", "Baudelaires' clutches as it was to say they were in, "they wished had blown away from them forever", p.212, " Baudelaires had walked only a few steps before they saw this was so", p.211. All the utterances are mentioned to emphasize other's negative self-representation and shows the children victims of the bad treatment they are having after losing their parents. It is clear that Violet provides details of the three children earlier life and how they are victims due to adults' treatment and hence she is emphasizing negative "THEM" which in turn observes society rejection for them and hence out-groupness.

Additionally, the author uses Violet name more than once putting more emphasis upon her personality as a child who suffered a lot, yet she still has the

ability to do many actions that can help her survive despite everything. Positive self-representation of (US) and in-groupness are presented in the utterances “she gazed up at the tall mast of the boat”. Throughout this device, Violet reflects both personal and social identity since she talks about her own miseries and then feels pity for the other children who share the same destiny as her own.

Klaus’ selected extracts “A Series of Unfortunate Events, The Bad Beginning” and The End”

Quotation (3):

Klaus Baudelaire, the middle child, and the only boy, liked to examine creatures in tidepools. Klaus was a little older than twelve and wore glasses, which made him look intelligent. He was intelligent. The Baudelaire parents had an enormous library in their mansion, a room filled with thousands of books on nearly every subject. Being only twelve, Klaus of course had not read all of the books in the Baudelaire library, but he had read a great many of them and had retained a lot of the information from his readings. He knew how to tell an alligator from a crocodile. He knew who killed Julius Caesar. And he knew much about the tiny, slimy animals found at Briny Beach, which he was examining now.

Klaus adopts victimization through using the personal pronouns “they, their, them” in order to talk about his siblings miseries but he excludes himself. That is, he employs victimization more than once. This strategy is presented in the utterances such as "as Klaus tried to make eye contact with them and see if they would help", "as he sensed the audience losing interest and moving around in their seats", "as Klaus tried to make eye contact with them and see if they would help", " Klaus turned his attention to the audience to see whether any of them would notice that something was afoot", "The Baudelaire parents had an enormous library in their mansion", "but he had read a great many of them and had retained a lot of the information from his readings". All the utterances are mentioned to emphasize other’s negative self-representation and shows the children victims of the bad treatment they are having after losing their parents. It is clear that Klaus provides

details of the three children earlier life and how they are victims due to adults' treatment and hence he is emphasizing negative "THEM" which in turn observes society rejection for them and hence out-groupness. Throughout this device, Klaus reflects both personal and social identity since he talks about her own miseries and then fees pity for the other children who share the same destiny as his own.

Klaus' selected extract from "A Series of Unfortunate Events, The End"

Quotation (4):

At the moment, Klaus was examining his notes on V.F.D. and the schism, which was an enormous fight involving all of its members and had something to do with a sugar bowl. The middle Baudelaire did not know what the sugar bowl contained, nor did he know the precise whereabouts of one of the organization's bravest agents, a woman named Kit Snicket. The children had met Kit only once before she headed out to sea herself, planning to meet up with the Quagmire triplets, three friends the Baudelaires had not seen in quite some time who were traveling in a self-sustaining hot air mobile home. Klaus was hoping the notes in his commonplace book would help him figure out exactly where they might be, if he studied them long enough. (p.11).

Klaus adopts victimization through using the personal pronouns "they, their, them" in order to talk about his siblings miseries excluding himself. That is, he employs victimization more than once. This strategy is presented in the utterances such as "where they might be, if he studied them long enough, "and was relieved to see they were unharmed ", "The Baudelaire parents had an enormous library in their mansion", "but he had read a great many of them and had retained a lot of the information from his readings", " Other colonists could write down their own stories", " if he studied them long enough", "here he had put them for safekeeping". All the mentioned utterances are used to emphasize other's negative self-representation and shows the children victims of the bad treatment they are having after losing their parents. Based on this device, Klaus adopts both personal and social identity when he discussed his own sufferings and pity towards himself and other children who have the same destiny.

G.Conclusion

Child abuse is a societal issue that requires attention, action, and a reevaluation of current investigative and prosecutorial methods. When we focus on cultural victimization and cultural self-esteem, it is found evidence supporting the notion that adolescent from cultural minority group is more vulnerable. Child abuse can take various forms, including physical, emotional, sexual, neglect, child marriage, infanticide, honor killing, female feticide, trafficking, and exploitation. Any of these are potentially or really harmful to a child's health, survival, dignity and development are considered abuse. The children face a significant weight of victimization that is unique to their being a child, such as neglect and emotional abuse. Several studies discussed a high occurrence of victimization at home, school, and neighborhoods, underscores the urgency of the need for their protection. Violet and Klaus use strategy of victimisation to express their true feelings towards the situations that they encountered through life. They show that they are victims of the bad treatment they suffered after losing their parents. The quotations demonstrate that Violet and Klaus provide details of the three children earlier life and how they are victims due to adults' treatment.

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موضوع الضحية في سلسلة الأحداث المؤسفة ليموني سنكتس البداية السيئة و"النهاية"

الملخص

إن الفعل الذي يقوم به شخص ما بقصد إحداث ضرر جسدي أو نفسي أو معنوي إلى شخص آخر أو أشخاص آخرين يحدث من الناحية الفنية، الإيذاء بسبب أعمال إجرامية، مثل الاعتداء أو سوء المعاملة. يهدف البحث إلى استكشاف استراتيجية الإيذاء من خلال المعطيات المعنية. تقتصر البيانات على أربعة مقتطفات من الروايات المختارة، اثنان من كل منها. هذه المقتطفات مستمدة من الروايتين المختارتين للكاتب دانييل هاندلر. هاتان الروايتان هما "البداية السيئة" و"النهاية" المأخوذتان من "سلسلة الأحداث المؤسفة" لليموني سنكتس. يشمل تحليل شخصيتين: فيوليت وهي الأخت الكبرى وعمرها 14 عامًا وكلاوس وعمرها 12 عامًا. وتم اعتماد منهج فان دايك (2006، 2008) المعرفي الاجتماعي والميدان الأيديولوجي. ون خلال فيوليت وكلاوس يمكن ملاحظة أنهما يعانيان من صعوبات حياتية بسبب المعاملة السيئة التي تلقاها بعد فقدان والديهما. الكلمات المفتاحية: الضحية، المعاملة، الأيتام، الاجتماعية المعرفية والأيديولوجية.