

Bullying in Children Literature: A Pragma-Stylistic Study

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ABSTRACT

The goal of the current study is to examine the pragma-stylistic strategies used to illustrate the idea of bullying as a significant social aspect in four chosen American children's short stories. The study aims at looking at the maxims that bullies, victims, and narrators flout to express their thoughts and feelings, and highlighting the specific pragma-rhetorical tropes that bullies, victims, and narrators utilize in the selected data. In association with the aims, the study sets out two hypotheses: (1) Bullying perpetrators tend to flout the quantity maxim to issue bullying, victims tend to flout the relation maxim, and narrators are inclined to flout the manner maxim" (2) clarification tropes are mostly used by bullies and victims while emphasis tropes are deployed by narrators. To examine the hypotheses set forth, an eclectic model is developed. The eclectic model encompasses Grice's (1975) Maxims theory and Al-Hindawi and Abu-Krooz (2012) pragma-rhetorical tropes model for literary text analysis. The study has concluded that Bullies frequently flout the quality maxim, victims frequently flout the quality maxim, and narrators often flout the quantity maxim. Clarification tropes are mostly utilized by bullies and narrators, and emphasis tropes are highly exploited by narrators and victims.

المستخلص

تبحث الدراسة الحالية في الأدوات الأسلوبية-التداولية التي يستخدمها الشخصيات في قصص الأطفال لتسليط الضوء على ظاهرة التنمر كجانب اجتماعي مهم في أربع من القصص الأمريكية القصيرة المختارة للأطفال. تهدف الدراسة إلى النظر في مبادئ كرايس التي خرقها المتنمرون والضحايا والرواة للتعبير عن أفكارهم ومشاعرهم وتسليط الضوء على المجازات الخطابية التي يستخدمها المتنمرون والضحايا والرواة في القصص المختارة. بالاقتران مع الأهداف، تحدد الدراسة فرضيتين: (١) يميل المتنمرون إلى خرق مبدأ الكم ويميل الضحايا إلى خرق مبدأ الوثاقة والرواة يميلون إلى خرق مبدأ التصرف، (٢) عادة ما يستخدم المتنمرون والضحايا مجازات التوضيح البلاغية والرواة غالباً ما يستخدمون مجازات التوكيد. لفحص الفرضيات المحددة، تم تطوير نموذج انتقائي. يشمل النموذج الانتقائي نظرية مبادئ كرايس (1975) ونموذج المجازات الخطابية لتحليل النص الأدبي للهنداوي و أبو كروز (2012). يخلص التحليل إلى استنتاجين: (1) فيما يتعلق بخرق مبادئ كرايس، يخرق المتنمرون والضحايا عادة مبدأ الجودة بينما يخرق الرواة مبدأ الكم (٣) فيما يتعلق باستخدام المجازات الخطابية – التوضيحية فإنه يسود استعمالها من قبل المتنمرين والرواة في أغلب الأحيان والمجازات الخطابية-التوكيدية يسود استخدامها من قبل الرواة والضحايا.

Key Words: bullying, bullies, victims, Grice maxims, clarification tropes, emphasis tropes.

1. INTRODUCTION

The nineteenth century witnessed flourishing of children's literature with the goal of providing young readers with amusement through adventures and educational stories (Ray, 2005, p.645). Children's literature is "embedded in the language of its creation and shares its social history" (Meek, 2005, p.1). Writers of this genre often

employ language to support or challenge certain points of view especially through short stories where young children learn how language and culture in their societies merge to generate attractive meanings.

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

Bullying, as a social action, has recently widely spread among children particularly at school age. Therefore, needs increase to raise children’s awareness about the social impact of this phenomenon. However, employing improper linguistic devices to communicate the concepts in these stories may overlap the messages, so that young readers may misinterpret them. As it is hoped, this study may reveal the most effective strategies employed to depict the phenomenon of bullying by victims in defending themselves against bullies in this genre.

2. LITERATURE REVIEW

2.1. Pragma-Stylistics

After the advent of conversation analysis, pragmatics, and discourse analysis in the late 1980s, stylisticians gained the tools they needed to analyze the meaning of dialogue and interaction in literary genres. This has led to the rise of pragmatic stylistics or (more commonly pragma-stylistics) (Norgaard et al., 2010, p. 45).

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

Hickey (1993, p. 575) declares the fact that stylistics recently tends to make use of pragmatic theories to explain certain linguistic phenomena and language use because stylistics alone is incapable of handling these phenomena.

2.2. Maxims non-Observance

The cooperative principle (henceforth CP) is a concept in social science and linguistics that defines how people establish good conversational communication in everyday social contexts. According to Paul Grice, the first to present the CP in his pragmatic theory, CP reads: “Make your contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged”, says (Grice, 1975, p.45). The CP is split into four conversational

maxims. The Gricean maxims can be used to describe the relationship between utterances and what is inferred from them (Grice, 1975, p.46).

The speaker utilizes the sentence clearly and can be understood directly when he observes the maxims at times; nonetheless, he often implies the meaning due to circumstances or background. An *implicature* is the term used to describe this situation. Grice is the first to coin the term "implicature", which he describes as "whatever is communicated that is not part of what is said by a speaker." "A meaning derived not from what is said but deduced from the necessary way of interpreting what is said." (Grice, 1967, as cited in Kreidller, 1998, p.301).

Flouting is the most intriguing way of breaking a maxim. The assumption is that communication has not broken out, but that the interlocutor has chosen an indirect route to accomplishing it. Something in the situation probably prevents the speaker from responding directly to a question; considerations of politeness may be an impediment (Grice, 1989, p.30).

2.3. Pragma-Rhetorical Tropes

The smallest deviant language unit is known as a trope or figure of speech, which presumes that tropes or figures differ from standard linguistic conventions in some way, whether pragmatically, syntactically, or semantically (Wales, 2011, pp.161,162). Al-Hindawi and Abu-Krooz (2012) develop their Pragma-Rhetorical Tropes model (Al-Hindawi & Abu-Krooz, 2017, pp. 20-22). Tropes of clarification and emphasis make up the model's two primary parts. Clarification tropes can be employed by writers to convey some attitudinal and evaluative concepts about a particular subject or person, according to Al-Hindawi and Abu-Krooz (2012, p. 20). These include metaphor, simile, and irony. Emphasis Tropes such as such as, rhetorical questions, overstatement, and understatement, are primarily implemented by speakers for emphatic purposes, according to Mendoza and Pea (2007, p.152).

2.4. Bullying

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

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

It is argued that aggression and bullying must be distinguished, with bullying highlighting a power imbalance in size, status, age, etc. Some studies have employed a behavior-based definition that exclude power imbalance. Thus, a child being kicked

on the bus everyday by a younger child would be labelled bullying, yet, according to Olweus' definition, the situation would be aggression rather than bullying. Olweus' definition stresses "negative actions" that happens "repeatedly and over time". The goal is to eliminate minor, non-serious negative actions aimed against one student at one time and another later. As to the person who bullies others, s/he could be one person or a group. The victim, as well, might be an individual or more. However, in school situation the bullying usually targets a single person (Olweus, 1993 as cited in Aalsma & brown, 2008, pp.101-102).

2.4.1 Bullying Characterization

The social context in which communication takes place, both at the level of extradiegetic communication (henceforth EL) between the author and the recipients of fictional texts and at the intradiegetic communication level (henceforth IL) between the characters depicted in those texts, is crucial to Locher & Jucker's (2017, p. 1) conceptualization of pragmatics.

A. Bullies

Hazlerr et al. (1997) list some of the key traits of bullies as having threatening thoughts and acts, reacting quickly and angrily, and being others-focused rather than self-focused. Bullies typically act out of vengeance, feel animosity toward others, employ aggressive language and behaviors, project an air of superiority around them, misinterpret the hostility of others, and show no pity for their victims (p. 10).

b. Victims

According to Hazlerr et al. (1997), victims are said to have poor self-concepts, underlying beliefs that other people are more capable of handling life's obstacles, implicit concerns of weakness, self-blame, and poor environmental management capacities. Most victims are aware that every problem they face is a result of their inherent weakness. In addition, victims are said to lack confidence in themselves, social skills, physical ability, persistence, and peer acceptance. The family of victims are typically too concerned in their life, and victims frequently feel anxiety connected to education (p.10).

c. Narrators

The narrator's independence from the author is instantly apparent since, in every story, the author creates a fictional world called the narrative in which the narrator has an important role, even if this is not always visible. The idea of "character" and the related "voice" are among the most important of these; narrative is concerned with the tools and techniques a narrator could employ to tell a story (Messerli, 2017, p. 315).

3. METHODOLOGY

The analysis of the present data follows a mixed research design with a descriptive analysis performed first and then supported by a quantitative analysis in the

form of frequencies and percentages. The data is collected from the website (Z-library); a free website to download books and articles. The study presents an analysis of some extracts taken from four short stories written primarily for children. The stories address children within the age group of 7-12 years old. All the four stories are adopted by the researcher based on a certain *criterion*. All the stories include a depiction of antisocial behavior directed from one or a group of students toward a socially weaker person/group.

The model that is developed to analyze the present data is eclectic. It includes Grice's (1975) Maxims theory, and Al-Hindawi and Abu-Krooz (2012) Pragmatic-Rhetorical Tropes model for literary text analysis. Clarification and emphatic tropes are the two main components of the model.

4. DATA ANALYSIS

4.1. Jake Drake- Bully Buster

Andrew Clements is an American children's book author ("Andrew Clements," 2022, para.1). Clements' short story, Jake Drake-Bully Buster, is the first installment in the renowned Jake Drake series. Jake, a fourth grader of average height, lacks an older sibling, does not appear to be a gossip, and appears intelligent. The majority of the book is on his relationship with his second-grade classmate 'Link' (*Jake Drake-Bully Buster*, 2015).

Illustrative Excerpt

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

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

"Did not!"

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

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

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

She took two steps into the room. "Yeah well, see if you can remember this, Stink. If I ever find you in my room, you are dead." Then she looked at me.

"And that goes for your twerpy little friends, too.""

(Chapter Nine-Surprises and Questions, p.43)

Non-Observance of Maxims

First, and on the EL, the story writer intentionally flouts the maxim of quantity when he describes Link's sister in detail. The writer here generates the implicature that she is a bully as her descriptions entails. Moreover, she is used to bully her brother for missing her private stuff. Secondly, flouting the maxim of quantity in this extract issues the trope of overstatement or hyperbole. The story writer emphatically describes Link's sister without even giving her a name in order to convey his evaluations and attitude toward bullies. Link's sister flouts the quality maxim in accusing Link of stealing her money, she lacks evidence for her accusation. The implicature is that bullies seek to abuse their peers, or siblings no matter the reason. She additionally describes Link's friends as twerpy which is considered as a flouting of the quality maxim since she says something that is not true and she lacks evidence for, and this non-observance entails a metaphor that is twerpy to describe her brother's friends.

4.2 Roxie and the Hooligans by Phyllis Reynolds Naylor

Phyllis Reynolds Naylor is an American author **who is specialized** in young adult and children's fiction ("Phyllis Reynolds Naylor," 2022, para.1). *Roxie and The Hooligans* is a short story about a fourth grader girl who has huge ears, and she is being pursued by Helvetia and her gang of Hooligans, and there appears to be no way out.

Illustrative Excerpt

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

"*Oh, I just read it in a book,*" Roxie answered.

"*What book?*" asked Simon.

"*Lord Thistlebottom's Book of Pitfalls and How to Survive Them,*" Roxie said.

"*Lord Thistlebottom, the famous explorer?*" said Simon.

"*You read his book?*" asked Helvetia. *And all the hooligans began to laugh.*

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

"*She's so scared of us, she spent the night in a tree!*" squeaked Smoky Jo.

Freddy was the only one who didn't taunt her. Roxie looked around at her tormentors and then at the rotten log.

"*Grub sandwich, anyone?*" she asked."

There wasn't any more laughing after that."

(Chapter Five- A Slimy Sandwich-p.32)

Maxims non-Observance

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

4.3 How to Be Cool in The Third Grade

How to Be Cool in The Third Grade is a story written by Betsy Duffey, an American writer. The narrator tells the story of Robbie, a third grader student who is going to start the new school year. He keeps dreaming of being cool in the third grade. He starts making notes about how to be cool in the third grade in his spiral notebook. The greatest part of the story is about Robbie’s relation with Bo Haney, who is the meanest kid in the third grade. He has done terrible things to other kids, and everyone tries to avoid him.

Illustrative Excerpt

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

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

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

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

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

Two boys at the sink snickered.”

(Chapter Six- The Underwear Problem, pp.32-33)

Non-Observance of Maxims

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

Bo's question "*Does Baby Wobbie have widdle Super Heroes on his undies?*" is rhetorical since it aims at emphasizing Bo's mockery attitude toward Robbie and flouting the quality maxim at the same time.

4.4 The Hundred Dresses by Eleanor Estes

Eleanor Estes was an American writer ("Eleanor Estes," 2022, para.1). Eleanor Estes wrote the children's book *The Hundred Dresses* and it is a Newbery Honor book. The story talks about Wanda Petronski, a Polish girl, attends a Connecticut school where the other students mock her because she is "different." Her friends make fun of her unusual last name and the faded blue dress she wears to school every day ("The Hundred Dresses," 2022, para.1).

Illustrative Excerpt

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

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

"A hundred," said Wanda.

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

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

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

"Yeah, all silk, all colors."

"Velvet too?"

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

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

(Chapter Two- The Dresses Game-p.6)

Non-Observance of Maxims

The narrator describes Peggy's manner as courteous and by this he flouts the quality maxim and generates an ironic expression. Peggy's manner appears to be courteous, but the narrator is convinced that they are fake and that she only behaves such to sustain her reputation among school students and not to be judged by others as impulsive and disrespectful to Wanda. She aims at making everyone laughs at Wanda's responses and convince others that she is the ideal student in the school. The word courteous is also considered as an overstatement trope issued because the narrator flouts the quality maxim. Peggy's speech is depicted as courteous at the same time when the narrator seems to exaggerate his description of Peggy and her manners. In her question to Wanda, Peggy employs irony in that her intended meaning is not to ask Wanda about her dresses but to offend her because she already knows that Wanda is poor and that is evident from her clothes; she wears the same attire every day. Peggy, by being sarcastic toward Wanda, is flouting the maxim of quality by asking her a question that lacks sincerity since her intention by questioning Wanda is a scornful one. The strategy she used is irony and it is usually used to hurt the hearer. Peggy's question "What are they like? All silk, I bet," is another flouting of the quality maxim because it is devoid of sincerity and is thus results in an ironic expression. Wanda is employing overstatement her statement that she has a hundred dresses. Wanda is exaggerating her reply and she breaks the quality and manner maxim. Her statement lacks sincerity and is vague since the hundred dresses, as the UR of the reader already knows, are in fact drawings or pictures hanged on the wall. Wanda's use of the tropes of overstatement is for emphatic purposes. Wanda wants to prove to the other girls and Peggy that she deserves to be included in their group and she is one of them, and her aim is the social inclusion that she aspires to since she feels excluded because she is an immigrant poor girl.

RESULTS AND DISCUSSION**5.1 Flouting Grice's Maxims**

The frequencies and percentages of flouting by the victims in the data at hand are displayed in Table 1 below:

Table 1

Frequencies and Percentages of Flouting Grice's Maxims in the Selected Short Stories

Maxims Ch.	Quantity		Quality		Manner		Relation		Total	
	Fr.	Pr.	Fr.	Pr.	Fr.	Pr.	Fr.	Pr.	Fr.	Pr.
Bullies	10	16.39%	37	60.66%	8	13.12%	6	9.83%	61	100%
Victims	0	0%	5	55.55%	4	44.44%	0	0%	9	100%
Narrators	12	60%	8	40%	0	0%	0	0%	20	100%

A- Bullies

The overall number given to bullies' flouting of the four maxims is 91. The greatest part of these flouting is given to the quality maxim which occurs 37 times (60.66%). The relation maxim hits the rock bottom of the scale with 6 times (9.83%). The quantity and manner maxims occupy the second and third ranks with 10 (16.39%) and 8 (13.12%) occurrences respectively. Bullies are mostly characterized by social reasoning about the use of violence, as well as their positive appraisal and outcome views about aggressive techniques. This can shed the light on the reason behind bullies over flouting of the quality maxim. Secondly, the flouting of the quantity maxim occurs when bullies provide abusive comments to the victim repeatedly. Bullies in the selected stories flout the manner maxim when they might sometimes be vague and ambiguous in the expressions they use to describe their victims for making them afraid of the bully and thus the bully reaches his optimum goal. The relation maxim is at its very lowest point with 6 times (9.83%). Bullies sometimes appear to be irrelevant when interacting with their victims. Even though, their conversation seems to inflict an injury in the victim's inner soul and relationships.

B. Victims

Victims' flouting of the quality and manner maxims come first and second in the scale of maxims' flouting. They flout these maxims 5 times (55.55%) and 4 times (44.44%) respectively. On the flip side of the scale, quantity and relation maxims seem to be observed by the victim since they both score zero occurrence (0%). Victims often have recourse to exaggerate themselves in front of their bullies or others, in this case, the quality maxim is probably flouted. Second on the list of maxims that victims flout is the manner maxim. When confronted by their bullies and their harsh statements, victims may give ambiguous responses or comments. The quantity maxim seems to be observed by the victim since it scores zero occurrence (0%). When questioned by their victims, victims frequently give enough information. The relation maxim appears to be followed by victims. When significant issues arise, such as peer bullying, they react seriously and accordingly.

B- Narrators

The third type of characters are the narrators who interact on the EL without taking part in the characters' conversations directly. As shown in Table 1, the narrators flout the quantity maxim mostly in 12 times (60%). The quality maxim comes next with 8 occurrences (40%). Regarding the maxims of manner and relation, they are never flouted by narrators. Narrators' seeming flouting for the quantity maxim may result from their propensity to include the reader in the action and to supply adequate knowledge. Narrators sometimes have recourse to flouting the quality maxim to generate an effective implicature which might be of use to the story's plot. Narrators are clear and straight in their reciting of the story events, so they never flout the manner maxim. The maxim of relation is never flouted by narrators because their statements are consistent with the storyline and development of the story's activities.

5.2 Pragma-Rhetorical Tropes

The specific findings of pragma-rhetorical tropes used by the victims are displayed using frequencies and percentages. The findings are presented in Table 2 below.

Table 2

Frequencies and Percentages of Pragma-Rhetorical Tropes in the Selected Short Stories

Tropes Ch.	Clarification						Emphasis						Total	
	Metaphor		Simile		Irony		Rhetorical Questions		Overstatement		Understatement		Fr.	Pr.
	Fr.	Pr.	Fr.	Pr.	Fr.	Pr.	Fr.	Pr.	Fr.	Pr.	Pr.	Fr.		
Bullies	25	60.97	0	0%	16	39.02%	3	30%	5	50%	2	20%	51	100%
Total	41		0		39.02%		10		19.61%					
Victims	0	0%	0	0%	0	0%	0	0%	3	100%	0	0%	3	100%
Total	0%		0%				3		100%					
Narrators	5	35.71%	5	35.71%	4	28.58%	1	9.10%	10	90.90%	0	0%	25	100%
Total	14		56%				11		44%					

1. Clarification Tropes

Clarification tropes are utilized by bullies 41 times (39.02%), by victims 0 times, and by narrators 14 times (56%). It is evident that bullies utilized this type of tropes the most. This kind of tropes, as its name suggests, may be employed to portray an attitude and judgmental ideas about a certain subject or character. Metaphor, simile, and irony are three other sub-tropes included in the clarification category. bullies use two types of the clarification tropes in their interaction with their victims in the selected short stories. Bullies' use of metaphor, for instance, may be used by them as a means of subduing their victims' emotions so that they would be perceived as strong and powerful by others. Victims never use these tropes. It appears that the victims are treated as outcasts and refrain from often engaging with bullies. Narrators' use of these tropes is modest use of clarification tropes. They may use these tropes to convey their attitude toward bullies and victims.

2. Emphasis Tropes

In comparison with clarification tropes, this kind is utilized 10 times (19.61%) by bullies, 3 times (100%) by victims, and 11 times (44%) by narrators. Consequently, narrators use this kind of tropes more than other characters. This kind of tropes is used primarily for emphatic purposes such as putting more emphasis on the speaker's idea and opinion and emphasize the speakers' points. They are used to assist in delivering characters or narrators' confirmations or disapprovals. Three tropes are involved within emphasis: rhetorical questions, overstatements, and

understatements. Some are utilized by certain characters, while others are not. Bullies' employment of overstatement trope comes first with 5 occurrences (50%). It can be traced to bullies exaggerated images concerning their victims to make others convinced of the same concepts as theirs. Victims little use of emphasis tropes can be justified by putting in mind their fragile personalities. Narrators' employment of emphasis tropes seems modest. Narrators' use of this type can allude to their desire to deliver their attitude to the reader.

Conclusion

1- The findings have shown the characters flout maxims differently to evoke their feelings and thought as follows:

- Bullies frequently flout the quality maxim. Bullies are typically identified by their favorable evaluation and result views of aggressive approaches, as well as their social justification for using violence. This can illuminate the motivation for bullies' blatant violation for the quality maxim. They are skilled at verbally abusing their victims because they often exhibit weak social skills and anxious or dependent attention-seeking behavior. Bullies want to hurt their victims verbally while still maintaining their respectable reputation among their peers. Bullies could thus convey aggression in their speech while coming out as polite and diplomatic as a result. In comparison, bullies are least likely to use the relation maxim as such it comes at the very bottom of the scale. When speaking with their victims, bullies may come off as irrelevant. Even still, the victim's connections and inner self appear to be damaged by their talk. Bullies' infrequent irrelevant contributions result in the damaging harm they desire.
- The quality maxim is the one that is most frequently flouted by victims. On the one hand, the victims appear to be mindful of the quantity and relation maxims since they obey them. Being different or deviant in some manner, such as in terms of clothes, appearance, behavior, or speech, is one of the most often used defenses for bullying among students. The victims try to defend themselves by frequently exaggerate themselves in front of the bullies or other people. Since they may communicate to their interaction partners that they are cognitively and physically capable and possess sufficient social skills in order to be accepted into the group, the quality maxim is likely flouted in this situation. By contrast, victims never seem to violate the quantity maxim. Victims typically provide adequate information when questioned. They avoid further interaction with the bullies and abstain from trying to control them because of their status in the school's social structure and their awareness that no one will defend them. Bullying issues frequently arise in front of teachers and parents, however careless conduct is demonstrated toward such grave issues.
- Mostly, narrators flout the quantity maxim. The maxims of manners and relation are never flouted by narrators on the EL. The tendency of narrators to include the readers in the action may be the cause of their seeming flouting for the quantity maxim. They should maintain the information running freely so as to equip the readers with enough knowledge to educate their thoughts. In order to effectively portray their perspective, narrators must either empathize with

and defend the victim or show their skepticism about the bullies and their demeanor. Both scenarios demand a significant amount of narrative. Other times, the goal could be accomplished through taking advantage of the narrators' scarcity. Meanwhile, the maxim of manner is never flouted by narrators. The events of the stories are narrated in a plain and straightforward manner. They never make use of ambiguous or cryptic language that may encourage the reader to think excessively. Narrators also never flout the relation maxim. The narrators' words fit up with the plot and progress of the story's events. Since narrators are the story's main information sources, the relation maxim is honored as they never try to trick the reader into learning irrelevant information.

As a result, hypothesis **No 1** which reads: "*Bullying perpetrators tend to flout the quantity maxim to issue bullying, victims tend to flout the relation maxim, and narrators are inclined to flout the manner maxim*", is refuted.

2- The study reveals that both clarification and emphasis tropes are deployed differently by the bullies, victims, and narrators depending on their motives and can be briefly summarized:

A. Clarification Tropes

- This type of tropes can be used to express an attitude and prejudicial notions about a certain issue or character. It includes the sub-tropes of metaphor, simile, and irony. Clarification tropes are deployed by bullies most frequently, as such bullies occupy the first rank. Bullies commonly use metaphors to covertly compare their victims to something or someone. The contrast explains the attitudes and motivations of bullies toward their victims; they may employ this trope to control the emotions of their victims so that others would see them, i.e., bullies, as strong and powerful.
- The second rank is achieved by narrators. Moreover, the three clarification tropes are utilized equally by narrators, showing a balanced usage of these tropes. These tropes might be used by them to express how they feel about bullies and victims. Metaphors and irony are used by the narrators to reveal their opinions on both bullies and victims.
- Lastly, when it comes to the victims' employment of clarification tropes, they never do. The victims seem to be shunned by society. They frequently avoid interacting with bullies during chats as well. Bullies inquire, and victims either answer or subtly deny. They prefer to stay out of trouble by nature.

B. Emphasis Tropes

This type of trope is employed largely for emphatic objectives, such as highlighting the speaker's arguments and placing greater focus on their ideas and opinions. They aid in conveying the approval or disapproval of characters or narrators. The three tropes of rhetorical questions, overstatements, and understatements all have a role in emphasis. While some are used by certain characters, others are not.

- It has been discovered that narrators employ these clichés more frequently than other characters do. The employment of this kind by narrators may hint at their aim to convey their attitude to the audience. These tropes could be employed by authors to draw the viewer's interest to certain topics. Narrators use overstatements the most.
- Bullies often employ emphasis tropes to further their derisive statements about their victims by using rhetorical questions, or to emphasize their exaggerated depictions of their victims in order to persuade others of the same ideas as theirs, or to convey their understatement in order to make their evaluation of the victim more tragic.
- Victims, in contrast to clarifying tropes, exclusively use emphasis tropes in their discussions in the whole data. They solely use tropes of overstatement. By considering their frail personalities and unwillingness to confront others in their discourse, limited usage of emphasis tropes may be justified.

Consequently, the hypothesis **No 2** which reads “*clarification tropes are mostly used by bullies and victims while emphasis tropes are deployed by narrators*”, is partially validated since clarification tropes are mostly utilized by bullies and narrators. The second part of the hypothesis is totally validated since emphasis tropes are highly exploited by narrators.

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