Bullying in Selected English Novels: A Critical Stylistics Analysis

Wadaa Khalass Abbas

Wadaa.abbas2201@colang.uobaghdad.edu.iq

Asst. Prof. Nawar Hussein Rdhaiwi Al –Marsumi

Nawwar.ruthaiwi@colang.uobaghdad.edu.iq

University of Baghdad/College of Languages, Department of English

ABSTRACT

One of the fundamental issues that have a detrimental impact on individuals is bullying. The act of bullying assumes different forms in different settings and organizations across society. Bullying, according to Farrington (2010), is the persistent physical or psychological persecution of a weaker person by a stronger one. According to Olweus (1993), bullying occurs when an individual is subjected to unfavorable acts from others on a regular basis over an extended period of time. The objectives of this research are to categorize different kinds of bullying texts, explain how they affect the major characters in the book, and provide the tactics and approaches used in the bullying phenomena, especially when it comes to social interactions. The two books covered in this study are Nathaniel Hawthorne's The Scarlet Letter (1850) and Emily Bronte's Weathering Heights (1847). Using the critical stylistic analysis paradigm proposed by Jeffries (2010), ten extracts—five from each novel—are examined in an effort to identify and evaluate bullying texts. Ten tools make up this model: identifying and describing; portraying acts, events, and states; prioritizing; supposing and suggesting; negating; hypothesizing; presenting other people's ideas and speech; and depicting space, time, and society. The research finds that prevalent subtle and sneaky types of bullying in literary works include verbal abuse, social isolation, and foreshadowing threats. These literary

works' language may serve to further emphasize the negative psychological effects of bullying, such as manipulation of emotions and social dynamics. Our knowledge of the complexities of bullying and its long−term repercussions on victims has been enhanced by the present research.

Key Words: Bullying, Critical Stylistics Analysis, Manipulation, power, Social Isolation, Stronger, Weaker.

التنمر في روايات انجليزية مختارة: تحليل اسلوبي نقدي

وداع خلاص عباس

أ.م نوار حسين رضيوي المرسومي

جامعة بغداد/ كلية اللغات

الملخص

التنمر هو إحدى القضايا الأساسية التي تؤثر سلبًا على الأفراد. يفترض فعل التنمر أشكالًا مختلفة في البيئات والمؤسسات المختلفة عبر المجتمع. وفقًا لـ فارينجتون (٢٠١٠)، فإن التنمر هو الاضطهاد البدني أو النفسي المستمر لشخص أضعف من قبل شخص أقوى. وفقًا لـ Olweus (1993)، يحدث التنمر عندما يتعرض فرد لأفعال غير مرغوبة من الآخرين بشكل منتظم على مدى فترة زمنية طويلة. تهدف أهداف هذا البحث إلى تصنيف أنواع مختلفة من نصوص التنمر، وشرح كيفية تأثيرها على الشخصيات الرئيسية في الرواية، وتقديم الأساليب والنهج المستخدمة في ظاهرة التنمر، خاصة فيما يتعلق بالتفاعلات الاجتماعية. تغطي هذه الدراسة روايتان هما: "الحرف القرمزي" Naathaniel Hawthorne (١٨٥٠) و "مرتفعات ويذرينج" (١٨٤٧) لـ Emily Bronte. باستخدام نموذج التحليل الأسلوبي النقدي الذي اقترحته جيفريز (٢٠١٠)، يجري تحليل عشر مقتطفات – خمسة من كل رواية – في محاولة لتحديد وتقييم نصوص التنمر. يتكون هذا النموذج من عشر أدوات: تحديد ووصف؛ تصوير الأفعال والأحداث والحالات؛ إعطاء الأولوية ؛ افتراض واقتراح؛ نفي؛ فرضية؛ تقديم أفكار الآخرين وخطابهم؛ وتصوير المكان والزمان والمجتمع. يخلص البحث إلى أن أنواع التنمر الخفية والمتسللة السائدة في الأعمال الأدبية تشمل الإساءة اللفظية والعزلة الاجتماعية والتلميحات بالتهديد. يمكن أن تخدم لغة هذه الأعمال الأدبية التأكيد على الآثار النفسية السلبية للتنمر ، مثل التلاعب بالعواطف والديناميكيات الاجتماعية. عزز البحث الحالي معرفتنا بتعقيدات التنمر وتداعياته طويلة المدى على الضحايا.

الكلمات المفتاحية: التنمر، التحليل الأسلوبي النقدي، التلاعب، القوة، العزلة الاجتماعية، الاقوى، الاضعف.

Introduction

Bullying, a widespread issue with lasting consequences, can manifest in various forms beyond physical aggression. This study explores how authors portray bullying and its effects within literary fiction.

Utilizing a specific framework for analyzing writing style (Jeffries, 2010), the research examines excerpts from two novels. These excerpts are analyzed for specific linguistic tools used to depict bullying, such as descriptions of actions and contrasting viewpoints.

The goal is to reveal the prevalence of subtle bullying tactics like verbal abuse, social exclusion, and implied threats. Additionally, the study examines how language choices within these works can highlight the negative psychological effects of bullying, such as manipulation of emotions and social dynamics.

By exploring these literary portrayals, the research contributes to a richer understanding of the multifaceted nature of bullying and its long-term impact on victims.

Critical Stylistics

Jeffries (2007) first discussed critical stylistics (henceforth: CS) when she attempted to examine the discourses on the female body within society in terms of how language both constrains and enables women to live their lives (Ulrike, 2013, p. 75).

Coffey (2013, p. 30) argues that CS combines stylistics and critical discourse analysis to understand how writers embed ideologies and incorporate social concepts. CS establishes a good relationship between these two, demonstrating the role of language in power and dominance relations. Tabbert (2016, p. 36) explains that CS uses analytical techniques to capture the spirit of texts' power-related philosophies.

According to Jeffries (2010, p. 12), a set of analytical tools for analyzing texts laden with ideologies has not been provided by critical linguistics or critical discourse analysis. Crucially, one of the most vehement critiques leveled about critical discourse analysis is that it is an analytical technique that is subjective.

CS proposes a systemic analytical model that uses stylistic and critical linguistic tools to identify the linguistic choices of text producers and their ideological motifs and implications, stating that every spoken or written word about the universe can be explained by a specific ideological stance. (Sotirova, 2016, p. 160)

Key Concepts of Critical Stylistics

Power

According to Simpson and Mayr (2010, p.2), dominant groups are able to impose coercion and control on subordinate groups because they have preferential access to social resources including wealth, status, education, and expertise. According to Jeffries (2010, p. 7), discourse power and institutional power are combined by the media since it is an institution of civil society.

Ideology

Simpson (1993, p. 5–6) defines ideology "assumptions, beliefs, and value systems shared collectively by social classes or groups." Hatim and Mason (1997, p. 218) emphasize that ideology is a set of assumptions that take on a linguistic form, expressing the beliefs and objectives of individuals, groups, and social institutions. Language serves as the main vehicle for the spread and duplication of ideologies, as it is the core of any social class or organization. This highlights the interconnectedness of text and language in shaping social classes and their ideologies.

Text

Fairclough (1992, p. 14), Dressler (1981, p. 3), and Semino (1997, p. 125) all emphasize the importance of text as a communicative occurrence, meeting standards such as cohesion, coherence, intentionality, acceptability, and intersexuality. Semino suggests two ways to construct meaning in a text: through textual triggers like grammar, pragmatics, and semantics, or by applying one's world knowledge to the text.

Bullying

Traditionally, bullying emerged in the sixteenth century from the Dutch word 'Boele,' which meant lover. Later, it developed into 'nice fellow' and 'blusterer' (Smith, 2000, p. 294 – 303). Bullying is the systematic abuse of power, occurring in various settings, including workplaces and homes. It is more prevalent in social groups with clear power relations and little monitoring, such as military forces, prisons, and schools. Bullying can occur in various forms, including physical, social, psychological, cyber, and verbal, throughout an individual's life. (Smith & Sharp, 1994, p. 2)

Physical Bullying

According to Lee (2004, p. 71), physical bullying goes beyond simple acts like striking or kicking. It might happen indirectly, by stealing things or causing damage to property, for example. While physical bullying is the most visible and easily recognized kind of bullying, less than one-third of child-reported bullying occurrences include it, according to Coloroso (2008, p. 53. Limber and Small (2003, p. 88) argue that school staff members often give physical bullying more attention than other forms of bullying. Physical bullying is a moderate risk factor for severe violence at the ages of 15–25, and bullies are four times more likely than non-bullies to suffer criminal convictions by the age of 24 (Garret, 2003, p. 76).

Social Bullying

Coloroso (2008, p. 62) highlights the psychological harm and manipulation of the social system in social bullying, which involves spreading rumors, backbiting, and exclusion from peer groups. Social bullying is defined by Lee (2004, p. 82) as deliberate exclusion or intimidation within a social group, often involving teasing, ridiculing, and mocking of academic work, race, or culture, especially in senior high school. The victim's exclusion may contribute to its detection from the outside. (O'Moore & Minton, 2004, p. 32).

Psychological Bullying

Lee (2004, p. 91) defines psychological bullying as intentional actions that harm someone's psychological well-being, aiming to cause mental instability and disturbance. Other forms of bullying include controlling, frightening, and stalking. In reality, members of popular groups often harass those they perceive as unusual by excluding them or spreading rumors about them. Psychological bullying negatively impacts students' perception of schools, leading to a less safe environment. Boys are more likely to carry weapons due to physical and psychological bullying, which is linked to feelings of victimization, depression, anxiety, loneliness, social dissatisfaction, and low self-esteem. (Cowie & Jennifer, 2008; Coloroso, 2008; Boulton & Underwood, 1992).

Cyber Bullying

Juvonen & Gross (2008, P. 496-505), Highlight the prevalence of cyber bullying, where individuals send messages, photographs, or video clips to multiple individuals, leading to their forwarding or uploading onto websites like Facebook. These messages can be cruel, threatening, defamatory, and misleading, affecting children who receive messages from platforms like Twitter and Facebook. (Lee, 2004, p. 112).

Verbal Bullying

Berger, Isernhagen & Harris highlight the detrimental effects of verbal bullying, which involves threatening, taunting, and using inappropriate calls to destroy victims. These bullying tactics lead to decreased achievements and psychological disorders. Valeeva & Merker (2016, P. 1-10) suggest the need for preventive programs, policies, and training to reduce bullying in schools. These recommendations include preparing codes of contact, providing training, and evaluating and educating students against bullying. (Berger, 2007; Isernhagen & Harris, 2018; Wang et al., 2012.)

The Adopted Model: Jeffries (2010)

The critical stylistic model emerged as a response to the lack of analysis tools in literary studies, particularly contextual features. Jeffries, unable to find the necessary tools within the CDA framework, developed her own model of analysis consisting of ten tools:

1. **Naming and Describing**
2. **Implying and Assuming**
3. **Representing Actions/ Events/ States**
4. **Negating**
5. **Equating and Contrasting**
6. **Hypothesizing**
7. **Exemplifying and Enumerating**
8. **Presenting Others' Speech and Thoughts**
9. **Prioritizing**
10. **Representing Time, Space, and Society**

Lesley Jeffries' (2010) in her "Critical Stylistics: The Power of English" explores the use of analytic paradigms in analyzing ideology in texts. Jeffries discusses the ideational and interpersonal meta-functions of language, as well as Simpson's (1993) transitivity concept and Halliday's (1984) Systemic Functional Language. These instruments impact readers on both textual and conceptual levels, influencing the reader's perception of the world. Linguists agree that language has both

form and function, and Jeffries uses "form and function" descriptions for each instrument. The goal is for these instruments to perform best when used together, not alone. The table below displays the ten tools and their analytical realization, highlighting the importance of understanding language's role in shaping the reader's perception.

Table 1: The Ten Tools of Jeffries's Model

Conceptual category/Textual function	Analytical tools/Formal realization
Naming and Description	naming choices
Representing Actions/Events/States	Transitivity choices
Equating and Contrasting	Noun phrase apposition; parallel structures indicating synonymous relationships; relational transitivity choices. Lexical or structurally constructed opposition (antonymous sense relations or syntactic triggers).
Enumerating	Two, three or four-part lists etc.
Prioritizing	Transformation of grammatical constructions (e.g. active to passive voice) and subordination
Assuming and implying	Presupposition and implicature
Negation	Syntactic, lexical, and morphological negation
Hypothesizing	Modality choices
Presenting Other's Speech	Direct and indirect speeches by others
Presenting time, space, and society	Choice of deixis

Research Method

The paper analyzes CS using the Jeffries (2010) model, using 10 excerpts from Emily Bronte's Weathering Heights (1847) and Nathaniel Hawthorne's The Scarlet Letter (1850). However, not all ten tools are used, highlighting the limitations of the study.

Critical Stylistic Analysis of the Novels

Weathering Heights (1847) of Emily Bronte

Text 1: *"Hindley became tyrannical. A few words from her, evincing a dislike to Heathcliff, were enough to rouse in him all his old hatred of the boy. He drove him from their company to the servants, deprived him of the instructions of the curate, and insisted that he should labour out of*

doors instead: compelling him to do so as hard as any other lad on the farm".(Bronte,1847,Ch. 6,P.60).

Naming and Describing:

Hindley's oppressive behavior is depicted as "tyrannical," with Heathcliff referred to as "the boy" after the initial mention, underestimating his individuality. Catherine is only referenced by the pronoun "her," minimizing her feelings towards Heathcliff. The focus is on Hindley's actions, with strong verbs and associated nouns, while Heathcliff remains unnamed and acted upon by pronouns. This creates sympathy for Heathcliff and reinforces the power imbalance within the household.

Table 2: Naming Choices

Name	Trigger
Hindley	Proper noun
Heathcliff	Proper noun
Her	Pronoun
The boy	Noun phrase
He	Pronoun
Him	Pronoun

Ideology and Power: The text's name-based narrative, with Hindley being named "the boy" and Heathcliff as "the boy," suggests a potential bias towards Hindley's perspective and reinforces a class-based ideology. The author constructs characters and their relationships to reflect this ideology and power structures. Examining language used to name and describe characters can uncover hidden meanings and shape our perception of the world.

Representing Action, Event and State

The text primarily focuses on material processes, such as "drove," "deprived," "compelled," "do," and "labor," which emphasize Hindley's harsh treatment of Heathcliff. The repetition of Hindley as an actor, performing actions on Heathcliff, highlights his powerlessness and lack

of agency. The focus is on Hindley's power and Heathcliff's suffering. Active voice is the dominant construction, emphasizing Hindley's actions and control over the situation. Passive voice is sparingly used, often underestimating Catherine's feelings and introducing Hindley's state.

Table 3: Transitivity and Verb Voice

Process Type	Active Verb Voice	Passive Verb Voice
Material	Drove	
	Deprived	
	Insisted	
	Compelling	
	Do	
	Labour	

Transitivity in Wuthering Heights highlights the text's ideology, justifying a classist hierarchy and reinforcing a power imbalance. Hindley's control over Heathcliff's passive existence reflects the power dynamics within the household, revealing the social and power structures shaping the characters' lives.

Prioritizing

The text emphasizes Hindley's role and control over Heathcliff through active voice constructions, with main clauses conveying actions and consequences. The text prioritizes Hindley's actions and perspectives, establishing a clear power dynamic and sympathy for Heathcliff's passive role in the face of oppression. Passive voice is absent, and subordinate clauses support the main narrative, emphasizing the significance of Hindley's actions and the consequences for Heathcliff.

Presenting Others' Speech

Hindley's dislike for Heathcliff is indirectly presented in the text, describing only a few words evincing her dislike. This indirectly reveals the effect of Catherine's words on Hindley, but not the exact content. Analyzing Catherine's dislike through "Presenting Others' Speech" can

provide insights into character dynamics and the underlying social context.

Presenting Time, Space, and Society

Hindley and Heathcliff are depicted in a past event, written in the past tense, with no specific time markers. The text lacks spatial details, creating a sense of oppression and isolation for Heathcliff. The shared space within the household is mentioned, but specifics are lacking. The lack of agency given to Heathcliff may hint at a societal norm where certain individuals hold more power and control over others. The text does not explicitly mention social class. Power imbalance is a significant issue, influenced by deictic elements and social context. The text emphasizes the narrative of oppression and control, highlighting the lack of specific spatial details, thereby broadening the scope of understanding.

Table 4: Deictic Expressions

Deictic	Type
Become	Temporal
Drove	Temporal
Deprived	Temporal
Their company	Spatial
Out of door	Spatial

Text 2:"Who is this? Where did she pickup this companion? Oho! I declare he is that strange acquisition my late neighbor made, in his journey to Liverpool – a little Lascar, or an American or Spanish castaway." "A wicked boy, at all events." remarked the old lady." And quite unfit for a decent house! Did you notice his language, Linton? I'm shocked that my children should have heard it." (Bronte,1847, Ch. 6,P.66).

Naming and Description

The speaker's use of names and descriptions in the text reinforces their prejudice and disapproval towards a boy. Dismissive pronouns, negative adjectives, and nouns emphasizing foreignness and lower social class portray the boy as an unwelcome outsider who lacks proper social graces. The pronoun "who" emphasizes the boy's unknown identity, making him an outsider and potential threat. The use of "this" separates the speaker from the boy, suggesting a lack of regard for him as an individual. The nouns "Strange" and "little" diminish the boy's stature, making him seem weak and insignificant. The speaker values a specific social order, with words like "decent house" suggesting a strong adherence to established social hierarchies. The boy's perceived foreignness and lack of proper social graces mark him as an outsider.

Table 5: Naming Choices

Name	Trigger
Who	Pronoun
Companion	Noun
He	Pronoun
A little Lascar	Noun Phrase
An American	Noun Phrase
Spanish castaway	Noun Phrase
A wicked boy	Noun Phrase

Ideology and Power: The text's naming choices reinforce the speaker's social class, ideologies of social order, ethnocentrism, and moral conservatism, positioning the boy as powerless and marginalized. These choices also contribute to the speaker's biased and prejudiced view of the boy.

Representing Action, Event and State

In contrast to the speaker's feelings or thoughts, the boy's lack of mental processes and focus on material processes serve to further emphasize his helplessness.

Table 6: Transitivity and Verb Voice

Process Type	Active	Passive
Material	picked up	Made
Mental	Shocked	

Ideology and Power: The excerpt uses transitivity to reveal the speaker's power and prejudiced view of the boy, emphasizing material processes and the lack of mental processes for him. The active voice empowers the speaker and those who share her views, while the passive voice hides the neighbor's exploitative role. The text reinforces social inequalities by positioning the upper class as having more agencies over the boy. The focus on the boy's language suggests concern with social propriety and class distinctions. This analysis demonstrates how transitivity can be used in critical stylistics to uncover underlying ideologies and power dynamics in the text

Equating and Opposition

The text marginalizes the boy, comparing him to undesirable foreigners like Lascar or American or Spanish castaway, using equating structures to reinforce the speaker's biased perspective. The boy is objectified through terms like "acquisition," and opposition is used through negation, implying that he is unfit and unfit for the foreign identities.

Ideology and Power: By analyzing opposition in this way, we gain insight into the speaker's biased worldview and how she categorizes and judges those who fall outside her definition of "decent."

Implying and Assuming

The novel employs impeding meaning to convey the idea of a wicked boy, implying an unusual and potentially troublesome acquisition. The phrase "stranger acquisition" implies the boy's foreign and potentially lower class background. In "Little Lascar, or an American or Spanish castaway", the speaker's prejudice is fueled by the mention of the boy as a foreigner and potentially lower-class individual. The phrase "wicked boy" implies the boy's bad behavior without providing evidence, relying on the reader's assumptions.

Ideology and Power: The text uses implying to reinforce an ideological view, valuing social class and norms, and negatively affecting foreigners and those deviating from them, thus strengthening the speaker's power position by controlling the narrative and suppressing dissent.

Presenting Time, Space, and Society

Linton, a young boy from Liverpool, is portrayed as a foreigner within a decent house, highlighting a social and cultural separation. The deixis analysis of spatial and social references, such as "This house" and "Liverpool," further emphasizes the boy's foreignness and potential difference from the established social order. The social deixis, such as "she" and "he," establish a hierarchy in which the speaker holds authority. Linton, a member of the household, is portrayed as someone who should share the speaker's disapproval of the boy.

Table 7: Use of Deixis

Deixis	Referent	Type
This house	House	Place
Liverpool	England	Place
She	the old lady	Social
He	Mr. Earnshaw	Social
You	Linton	Social

Ideology and Power: The use of deictic creates a sense of social and spatial distance between the speaker and the boy. The "decent house" becomes a symbol of established social norms, while the boy's foreign origin (Liverpool) and lack of a proper name mark him as an outsider. The deictics also position the reader to share the speaker's perspective, assuming disapproval of the boy based on his difference.

Text 3: *"They met, and the master, irritated at seeing him clean and cheerful, or, perhaps, eager to keep his promise to Mrs. Linton, shoved him back with a sudden thrust, and angrily bade Joseph 'keep the fellow out of the room—send him into the garret till dinner is over. He'll be cramming his fingers in the tarts and stealing the fruit, if left alone with them a minute.' 'Nay, sir,' I could not avoid answering, 'he'll touch nothing, not he: and I suppose he must have his share of the dainties as well as we.' 'He shall have his share of my hand, if I catch him downstairs till dark,' cried Hindley".* (*Bronte, 1847, Ch. 7, P.71*).

Naming and Describing

Brontë's Brontë's Wuthering Heights portrays power dynamics, bullying, and dehumanization through language, reinforcing Heathcliff's dehumanization and emphasizing the hierarchical system of language.

Table 8: Naming Choices

Name	Trigger
Hindley Earnshaw	Proper noun
Heathcliff	Proper noun
Joseph	Proper noun
The master	Noun phrase
The fellow	Noun phrase
He	Pronoun
I, we	Pronoun

Ideology and Power: The quote depicts a society with a rigid class system, with power and control held by the master, Hindley. The language choices reveal social status ideologies and violence potential, revealing Wuthering Heights' social dynamics.

Representing Action, Event and State

The restricted utilization of cognitive processes in material processes, such as physical activities, can exacerbate aggressiveness in relationships, while focusing on behaviors rather than inner thoughts or motivations can lead to irritability.

Table 9: Transitivity and Verb Voice

Process Type	Active	Passive
Material	Shoved Stealing Touch Catch Send	
Mental	Irritated	
Verbalization	Bade Cried	

Ideology and Power: The active voice is used to highlight the action of those in authority and to depict the power struggle between Hindley and Heathcliff; Heathcliff's usage of the passive voice may minimize his significance and imply that his emotions and ideas are inconsequential.

Equating and Opposition

Heathcliff, portrayed as unworthy and potentially threatening by Hindley, is subjected to unequal treatment in Brontë's novel. The absence of specific names for Heathcliff and Hindley's use of "fellow" evokes a sense of distinction and marginalization, reinforcing a hierarchy where Hindley holds power and control.

Implying and Assuming

Hindley's irritation in Wuthering Heights may be due to jealousy of Heathcliff's "clean" state, reflecting resentment. Hindley's promise to Mrs. Linton suggests a past understanding of Heathcliff's treatment, while Hindley's use of "master" implies power structure and normalized control. Heathcliff's "the fellow" suggests a social hierarchy

Prioritizing

Brontë's quote uses active voice verbs (met, shoved, bade, send, cramming, stealing, touch, have, catch, cried)to emphasize the agency of characters, particularly Hindley, who initiates most actions. The urgency and immediacy of Hindley's commands and threats are highlighted, while subordinating justifications and timeframes de-emphasizes potential reasons for sympathy towards Heathcliff or understanding Hindley's motivations.

Representing time, space and society

The quote emphasizes the urgency of the events, with phrases like "till dinner is over" and "till dark" indicating the harshness of Heathcliff's isolation. The location, "the room" and "the garret," reveals a social hierarchy within the household. The treatment of characters and the threat of physical punishment suggest violence as a normalized way to maintain control.

Table10: Use of Deixis

Deictic	Type
The room	Spatial
The garret	Spatial
Master	Social
Fellow	Social
We	Personal

Text 4: *"Silence!' he roared. 'What a sulky devil you are! From morning to night you do nothing but frown and grumble. Who asks you to look into the glass? You're a sorry sight with your black eyelashes and your sallow skin! Cannot you . . . cannot you, I say, bear with more stoicism? What a whining wretch you are!"(Bronte,1847, Ch. 11, P.112).*

Naming and Describing

The text employs derogatory naming and description techniques to portray Hareton as a gloomy, ugly character, reinforcing his perceived weakness. The negative language and metaphors, such as "silence!" and "sulky devil," further emphasize Hindley's power and demand stoicism from his subordinates, further dehumanizing Hareton.

Table 11: Naming Choices

Name	Trigger
You	Pronoun
sulky devil	Noun phrase
whining wretch	Noun phrase
Stoicism	Nominalization
Sight	Nominalization

Power and Ideology: Hareton, a lower-status man, is expected to be submissive and stoic by Hindley, who uses forceful commands and rhetorical questions to control him, subtly referencing expected gender roles. Hindley's use of language highlights the oppression faced by lower social standing and the power dynamics of the time.

Representing actions, events and states

Hindley asserts his authority over Hareton's behavior and feelings through active voice verbs, suppressing thoughts, attributions, physical dissatisfaction, and non-verbal cues, highlighting the asymmetry of power in his control over Hareton's emotions.

Table 12: Transitivity and Verb Voice

Process Type	Active	Passive
Mental (psychological)	Silence! (Imperative)	
Relational	What a sulky devil you are!	
Material (behavioral)	From morning to night you do nothing but frown and grumble	
Verbal (communication)	Who asks you to look into the glass? (Rhetorical question)	
Relational	You're a sorry sight with your black eyelashes and your sallow skin	
Mental (emotional)	Cannot you…cannot you, I say, bear with more stoicism? (Repetition)	
Relational	What a whining wretch you are!	

Equating and Opposition

Equating

Hareton, a negative character in Victorian ideology, is reinforcing Hindley's portrayal of him negatively. The Victorian ideology of class and femininity is further marginalized by the nominalization of his actions into nouns, further dehumanizing him and reinforcing Hindley's power.

Table 13: Equating

Equating	Type
"What a sulky devil you are!"	Metaphor (Intensive Relational)
"You're a sorry sight"	Appositional Nominalization
"What a whining wretch you are!"	Appositional Nominalization

Opposition

Hareton's supposed inability to be stoic is emphasized through Hindley's repeated "cannot you" statement, implicitly opposing the expected behavior in Critical Stylistics analysis.

Table 14: Opposition

Opposition	Type
"Cannot you…cannot you, I say, bear with more stoicism?" (Repetition)	Negated Opposition

Implying and Assumption

Hindley positions Hareton as unattractive, reinforcing a power imbalance. Hindley's implication and assumption further marginalize Hareton, highlighting his lack of stoicism and poor behavior, further highlighting the power imbalance within the social context.

Representing time, space and society

The text underscores the societal hierarchy Hareton's inescapable negativity, using social cues like "Silence!" and "from morning to night" to establish a power-holding space, while the lack of inclusive pronouns and informal language underscores the text's representation of time and space.

Table 15: Use of Deixis

Deictic	Referent	Type
""From morning to night" (Descriptive phrase)	The present moment	Temporal
"You"	Hareton	Personal

Text 5: *"Heathcliff,' I said, 'it's a pity you cannot take an example to him. You are young; and scarce a quarter as vicious as you were once.' 'I'm damned if I ever come out of this kennel again!' cried Hareton. 'Why, here's Joseph! Are we to have the pleasure of his company all day? I don't want to suffocate!' Heathcliff's sole response was a kick from his foot."(Bronte,1847, Ch. 23, P.224).*

Naming and Describing

Heathcliff is a character known for dominance and undesirable qualities, while Hareton is a younger figure subordinate to Heathcliff. Joseph, a character from a lower social class, is likely linked with unpleasant behavior, as shown by Hareton's reaction. These characters are portrayed in different ways in the story.

Table 16: Naming Choices

Name	Trigger
Heathcliff	Proper noun
Hareton	Proper noun
Joseph	Proper noun
You	Pronoun (2nd person)
Young	Noun phrase
Vicious	Nominalization (descriptive)

Representing actions, states and events

Heathcliff's lack of vocal reason and verbal control, despite his physical superiority, is evident in his 'kicking', highlighting his power dynamics and the harsh living conditions he faces, despite Hareton's youth and lack of experience.

Table 17: Transitivity and Verb Voice

Process Type	Active	Passive
Material (implied)	Heathcliff …kicked Hareton	
Verbal	I said	
Verbal	Cried Hareton	
Relational	You are young	

Equating and Opposition

Equating

The metaphor "kennel" in Text 5 reinforces class system and power imbalance, comparing the characters' living space to an animal shelter.

This portrayal highlights harsh conditions and social inequality, with Joseph positioned as less human due to their living conditions. The opposition of "vicious" and "desirable" behavior in the text suggests behavioral expectations, social disparity, and discontent. Joseph's sarcastic pleasure towards Hareton highlights his powerlessness in harsh realities.

Opposition

Text 5's opposition of "vicious" and "desirable" behavior suggests behavioral expectations, social disparity, and discontent. Hareton's sarcastic "pleasure" towards Joseph underscores his powerlessness in harsh realities. The story's implicit opposition underscores the characters' limited agency, social inequality, and power dynamics, with Hareton failing to meet behavioral standards.

Table 18: Opposition

Opposition	Type
vicious" vs. expected behavior	Implicit
pleasure" (used sarcastically) vs. Joseph's presence	Implicit

Prioritizing

The text reveals sentence structures that reinforce power dynamics, with Heathcliff's dominance justified by his past, and Hareton's frustration relegated to a dependent clause, reinforcing Heathcliff's ideal position.

Table 19: Subordination

Subordinate clause	Function
you are young; and scarce a quarter as vicious as you were once"	Adjectival
it's a pity you cannot take an example to him.	Adverbial
Why, here's Joseph! Are we to have the pleasure of his company all day?	Adverbial

Heathcliff is prioritized in the sentence structure, with Hareton's frustration relegated to a dependent clause, reinforcing the power imbalance and the ideology that despite past actions, Heathcliff might hold a more desirable position.

Implying and Assuming

The speaker subtly reinforces a power imbalance, focusing on Heathcliff's past viciousness as an example for Hareton. He assumes Heathcliff's dominance and expects Hareton to follow suit, while Hareton feels powerless by assuming Joseph's presence will be unbearable. This subtle contrasting power dynamics highlights the ideology that positions dominance and a lack of control as contrasting social realities.

Negation

Following Heathcliff's example undermining Hareton's powerlessness and reinforcing his discontent, further devalues him and highlights his inability to effectively navigate the situation.

Table 20: Negation

Negation	Types of negation
Can not	Syntax
Don't	Syntax

Presenting time, space and society

The text reveals how neutral words can be loaded with ideology. Heathcliff's past dominance is glorified through references to a distant past, while Hareton's lack of control is reinforced through Joseph's presence. The metaphor "kennel" and "company" sarcasm highlight power imbalances and the importance of control over time, space, and social interaction.

Table 21: Use of Deixis

Deictic	Referent	Type
Once	Heathcliff past	Temporal
Again	Hareton being in the "kennel"	Temporal

All day	Duration of Joseph's presence	Temporal
Here	Joseph's arrival	Spatial
this kennel	Their living space	Spatial
You	Heathcliff	Personal
You	Hareton	Personal
This company	Joseph	Social

The Scarlet Letter (1850) by Nathaniel Hawthorne

Text 1: *"At the extremity of this wooden platform, a whipping-post stood alone, stained with darker blood than Puritan punishments could ever draw. It was here, that Hester Prynne had been ignominiously exposed, a newborn infant in her arms, to the scorn and wrath of the assembled populace."(Hawthorne, 1850, Ch. 2, P.32)*.

Naming and Describing

The extract uses stark imagery to create an emotionally charged scene, with the "whipping-post" becoming menacing with "darker blood" implying a deeper moral failing within the Puritan community. Hester Prynne is introduced as "Hester Prynne," highlighting her vulnerability. The "newborn infant" adds sympathy, solidifying their negative emotions towards Hester.

Table 22: Naming Choices

Naming	Referent	Trigger
Whipping-post	A post used for public punishment by whipping.	Noun
Darker blood	The severity of the punishment exceeding past practices.	Nominalization
Puritan punishments	Historically practiced punishments by the Puritans.	Noun phrase
Hester Prynne	The woman being publicly shamed.	Proper noun
Newborn	Hester's child, caught in the situation	Noun

infant		phrase
Scorn	The negative emotions of the crowd towards Hester.	Noun
Wrath	The negative emotions of the crowd towards Hester.	Noun

Ideology and Power: Hawthorne critiques the Puritan community's harsh ideology and power structures through public shaming and language choices that reinforce collective dominance and powerlessness of those deemed to have transgressed.

Representing Action, Event and State

The Scarlet Letter quotation employs transitivity to describe states, acts, and occurrences, emphasizing past events and detachment in Puritan society. It emphasizes the long-lasting effects of social judgment and downplays individual agency, effectively portraying a society governed by strict ideology and a clear power hierarchy.

Table 23: Transitivity and Verb Voice

Process Type	Text	Verb Voice
State (description)	At the extremity of this wooden platform	
State (description)	a whipping-post stood alone State (description)	
State (description)	stained with darker blood	
Behavioral	than Puritan punishments could ever draw	Active
State (location)	It was here	
Event	that Hester Prynne had been ignominiously exposed	

Equating and opposition

The "darker blood" staining on the whipping post and Hester's proximity to the "scorn and wrath" suggest a violent system, while the infant bears societal judgment. Furthermore, Hawkthorne contrasts the ordinary platform with the ominous whipping post, emphasizing the severity of punishment and the limitations of "Puritan punishments" versus "darker blood," creating a nuanced portrayal of a powerful ideology.

Table 24: Equating

Equating	Type
Whipping-post stained with "darker blood"	Metaphorical

Table 25: Opposition

Opposition	Type
Wooden platform vs. whipping-post	Comparative

Implying and Assuming

Hawkthorne employs implication and assumption to create a chilling portrayal of a society with rigid ideology and harsh punishments. He uses phrases like "stained with darker blood" to suggest violence beyond standard punishments, and passive voice construction to suggest external forces acting upon Hester. This evocative language and subtle suggestions create an immersive experience, leaving a lasting impression on the reader. Assuming, Hawkthorne uses culturally specific references like "whipping-post" and "exposed" to create a sense of strict rules and consequences. This technique fosters a shared understanding between the reader and the narrator, allowing them to decipher the implications and unspoken realities of the oppressive society.

Presenting Time, Space, and Society

The excerpt explores colonial America's historical context and societal tension using deictic markers and contrasting elements. The absence of

time markers and the presence of "Puritan punishments" and a "whipping-post" set the scene in a bygone era, revealing societal norms and power dynamics. The text emphasizes temporality and social context over physical space, reinforcing the narrative of oppression and control. The lack of specific spatial details broadens the scope, making it easier for readers to connect with the theme.

Table 26: Use of Deixis

Deictic	Referent	Type
Here	refers to the location of the whipping-post)	Spatial
scorn and wrath	refers to the emotions of the assembled crowd	Social

Text 2: *"This woman has been shown mercy!" roared a woman, whose voice, though not loud, was distinctly heard above the tumult. "Let the magistrates not now be mocked!". Hester Prynne turned; and, fixing her steady eyes on the speaker, answered with a calmness which surprised herself. "Nay, not mocked," said she. "But let her be punished by her shame! She wears the scarlet letter on her bosom, let her wear it in her heart!" (Hawthorne, 1850, Ch. 2, P.34)*

Naming and Describing

The unnamed woman in the crowd uses "this woman" to address Hester, reducing her to her sin and diminishing her social standing. Hester reclaims her agency as "Hester Prynne," highlighting a power struggle with societal control. Her calmness and steady eyes demonstrate her inner strength, while the "scarlet letter" symbolizes societal control.

Table 27: Naming Choices

Naming	Trigger
Hester Prynne	Proper noun
Unnamed woman	Noun phrase

Representing Action/Event/State

The story revolves around Hester, a character struggling with societal pressure and shame. Her actions, such as turning to face a speaker and answering verbally, represent her struggle against expectations. Her past transgressions complicate the situation. Her "composure" is a temporary state, affecting the social, psychological, and physical processes that contribute to the tension and social interaction.

Table 28: Transitivity

Type of process	Example
Material	Roared
Verbal	Answered

Equating and Opposition

The passage employs contrastive techniques to portray the tension between Hester and her community. The characters are positioned in opposition through physical actions, descriptions, and speech, highlighting their differing emotional states. The author also uses a subtle hint of comparison, suggesting a potential for shared understanding despite the clear opposition. The absence of specific grammatical structures enhances the effectiveness of the passage.

Table 29: Opposition

Opposition	Type
Roared" (woman) vs. "calmness" (Hester)	Contrastive
But let her be punished	Contrastive

Prioritizing

A request for pity opens the text, which is then followed by a subordinate phrase outlining the speaker's viewpoint. Hester answers as the lady begs the court for compassion. The narrative then turns to Hester, who challenges the lady and presents her own interpretation of punishment. The use of the active voice highlights conflict and power struggles by emphasizing agency and directness.

Table 30: Verb Voice

Example	Verb voice
Roared	Active
Was heard	Passive

Implying and Assuming

The text explores the complex connection between Hester and a woman, building levels of meaning via the use of assuming and implying statements. The lady demands justice and order, which changes the emphasis from her comment about compassion, which seems to indicate disapproval. Hester's equivocal serenity builds tension, and the narrator's assumption that she feels ashamed draws attention to social constraints.

Hypothesizing Through Modal Choices

The passage employs deontic modality to reveal the characters' differing beliefs about punishment, highlighting the tension between external consequences and internal suffering. The unnamed woman demands stricter measures, while Hester proposes self-punishment through internalized shame.

Table 31: Modal Choices

Modal Verb	Type	Meaning
Let	Deontic	Obligation
let wear	Deontic	Permission

Negation

The unnamed woman's statement "not now" negates her concern about magistrates being mocked, leaving the reader to wonder if public perception will change in the future due to the current fear.

Representing time, space and society

The Scarlet Letter employs deixis to create a tense setting, emphasizing time, place, and society. The scene's past tense and the anonymous woman's "not now" comment heighten tension, highlighting a severe

culture and the woman's desire for retribution. Deictic components further heighten the tension.

Table 32: Use of Deixis

Deixis	Referent	Type
She	Hester Prynne	Personal
Her	Hester Prynne	Personal
Not now	Specific timeframe	Temporal

Text 3: "*Pale faces, with an expression of spite and glee, turned towards her. Passages from the Scripture were quoted; taunts and gibes were interlarded. 'What, woman, is your scarlet letter in the eye of God?' one of them whispered close to Hester's ear.*" (Hawthorne, 1850, Ch. 3, P.40).

Naming and Describing

Hawthorne's chilling portrayal of a judgmental society is conveyed through descriptive language, avoiding individual names for characters. The generic term "one of them" reinforces the idea of a unified mass acting with cruelty, highlighting the adversity Hester faces in this oppressive world.

Representing Action, Event and State

The passage depicts Hester's public shaming through transitivity and state processes. The action verb "turned" highlights the crowd's judgment, while passive voice in "were quoted" and "were interlarded" highlights collective cruelty. The verb "is" establishes a relational state between Hester and the scarlet letter.

Table 33: Transitivity and Verb Voice

Process Type	Active	Passive
Material	Turned	
Relational	Is	
Verbal		Were quoted
Verbal	Whispered	

Relational		Were interlarded

Prioritizing

Hawthorne's scene employs active voice to emphasize the dynamism and cruelty of the crowd's reaction to Hester, while passive voice de-emphasizes individual actors, intensifying the emotional weight of public shaming.

Table 34: Verb Voice

Active	Passive
Turned	
	Were quoted
Whispered	
	Were interlarded

Implying and Assuming

Hawthorne uses implication and assumption to depict Hester's public shaming, using clear language and passive voice to highlight the cruelty of the crowd's actions and the act of scripture quoting itself. This technique allows the reader to fill in gaps with their own understanding.

Presenting other's Speech

Nathaniel Hawthorne uses indirect speech to convey the crowd's condemnation of Hester, emphasizing the collective nature of the cruelty. The lack of attribution highlights Hester's powerlessness, while partial attribution brings the act closer to Hester, hinting at individual voices contributing to the condemnation.

Table 35: Other's Speech

Speech	Verb
Passages from Scripture	Quoted

Presenting Time, Space, and Society

Hawthorne's "Hester" portrays a society where religious teachings are powerful and public shaming enforces societal norms. Deictic terms,

vague descriptions, scripture quoting, and scarlet letters imply a chilling norm of using religion for public condemnation.

Table 36: Use of deixis

Deixis	Referent	Type
turned towards her	Indicates the direction of the crowd's movement relative to Hester	Spatial
close to Hester's ear	Indicates the proximity of the speaker to Hester	Spatial
one of them	Refers to a member of the crowd without specifying their identity	Social

Text 4: *"Woman, it is not lawful for me to cover what is manifest of crime. On another ground I should be unwilling to do so. It may be that the garment of shame will be a burden only for this earthly life, but by the scarlet letter I would signify to all the world, that Hester Prynne is a sinful woman." (Hawthorne, 1850, Ch. 4, P.43).*

Naming and Describing

Hawthorne employs naming and description to create a complex portrayal of Hester Prynne, highlighting her formal identity and societal judgment. The scarlet letter, a metaphor for shame, carries a heavy emotional burden, encouraging readers to recognize the human being beneath the social stigma.

Table 37: Naming Choices

Name	Trigger
Woman	second-person singular noun
Hester Prynne	Proper noun
A sinful woman	Noun phrase

Representing Action, Event and State

The text explores Hester Prynne's public shaming, focusing on her refusal to cover her sin symbol and public declaration, and her

existential process, suggesting redemption or a different perspective beyond societal judgment.

Table 38: Transitivity and Verb Voice

Process Type	Active	Passive
Material (Action with Goal)	Cover	
Material (Action with Recipient)	Signify	
Relational (Attributive)	Is	
Existential		Be

Equating and Opposition

The text primarily focuses on societal judgment and shame surrounding Hester Prynne, with minimal use of direct equating or opposition, but contains subtle suggestions.

Equating

The metaphorical comparison between the scarlet letter and a physical garment associated with shame highlights the symbol's purpose as a public declaration of Hester's sin.

Table 39: Equating

Equating	Type
garment of shame" and "scarlet letter"	Metaphor

Opposition

The contrast between "earthly life" and "all the world" symbolizes a temporary burden, while "all the world" signifies a permanent sinfulness in society's eyes.

Table 40: Opposition

Opposition	Type
"earthly life" vs. "all the world"	Contrast

Prioritizing

Hawthorne's sentence structure highlights the scarlet letter and Hester's situation, emphasizing the external forces and societal judgment. The

emphasis on the scarlet letter and Hester's internal world prompts readers to confront the oppressive nature of public shaming and its impact on her life.

Table 41: subordination

Subordination	Functions
what is manifest of crime	Adjectival
On another ground I should be unwilling to do so	Adverbial
It may be that the garment of shame will be a burden only for this earthly life	Adverbial
by the scarlet letter I would signify to all the world	Adverbial

Implying and Assuming

The excerpt highlights public shaming and the burden of a scarlet letter, a "garment of shame," on Hester. The scene focuses on Hester's actions and justifications, with a societal perspective dominating. The implication of shame and burden is crucial, suggesting hope for redemption or a different perspective. Hawthorne uses assuming and implying tools to create a richer experience, allowing readers to construct meaning and infer emotional states.

Representing time, space and society

Without mentioning any particular times or dates, the passage emphasizes the long-lasting effects of social judgment. It highlights the weight of Hester's load and the power dynamics between the speaker and Hester. Social deixis support the religious teachings' effect and the way society views her violation.

Table 42: Use of Deixis

Deictic	Type
Woman" (2nd person singular)	Social
sinful woman	Social

Text 5: *"At this distance, with the intervening barrier of the crowd, Hester Prynne could not hear the words that were uttered; nor did she see the gestures of contumely which were made towards her. But withdrawing into the niche of the doorway, the unhappy woman sat down on a wooden step, with the scarlet letter burning on her breast; and at her side a child, whose brow, on the contrary, was knit with childish perversity and resentment."* Hawthorne,1850, Ch. 18, P.204).

Naming and Describing

The author uses naming and describing strategies to create a realistic picture that is tense and full of unsaid feelings. The child's name represents brutal reality, while Hester Prynne's entire name creates her individuality. The situation comes to life with precise details, such the one about the "unhappy woman" and the child's "brow knit with childish perversity and resentment." The reader's comprehension of the characters and the scene's emotional impact is improved by this interaction.

Table 43: Naming Choices

Name	Trigger
Hester Prynne	Proper noun
The crowd	Noun phrase
A child	Noun phrase
Unhappy woman	Noun phrase

Representing actions, states and events

The text explores Hester's physical and mental experiences, highlighting her inability to perceive the crowd's actions and her internal state. The metaphorical "burning" letter symbolizes the emotional pain she endures, emphasizing the lasting impact of the scarlet letter.

Table 44: Transitivity and Verb Voice

Process Type	Active	Passive
Material	Could not hear	

Material	Did not see	
Material	Withdrew	
Material	Sat down	
Mental	Resentment	
Verbal	Uttered	

Prioritizing

The text emphasizes Hester's isolation through subordinate clauses and passive voice, highlighting her limitations and the crowd's impact. The shift in verb voice and action-oriented clauses, such as "burning" and passive voice construction, create emotional depth, allowing readers to experience Hester's internal struggles.

Table 45: Subordination

Subordinate clause	Function
At this distance, with the intervening barrier of the crowd…	Adverbial
nor did she see the gestures of contumely which were made towards her.	Adverbial
But withdrawing into the niche of the doorway	Adverbial

Negation

Syntactic and morphological negations highlight Hester's isolation and limited perception, with phrases like "could not hear" and "did not see" highlighting her distress, creating a powerful sense of powerlessness and emotional strain.

Representing time, space and society

The passage depicts Hester's isolation and desire for seclusion, portrayed through past tense and deictic language. The crowd's contempt and the presence of a child add complexity, highlighting societal judgment and ambiguous "perversity and resentment." Hawthorne's masterful use of time, space, and deixis creates a complex message.

Table 46: Use of Deixis

Deictic	Referent	Type
At this distance	The physical separation between Hester and the crowd	Spatial
the intervening barrier of the crowd	The crowd	Spatial
into the niche of the doorway	A secluded area within the doorway	Spatial
the unhappy woman	Hester Prynne	Person
at her side	The child	Spatial
whose brow	The child's brow	Person

Conclusion

Critical stylistic analysis was used to study bullying in Wuthering Heights and The Scarlet Letter, identifying different forms and effects on major characters. Using a successful type-by-type categorization, the study revealed instances of verbal abuse, social isolation, and even menacing threats in the bullying material. Our comprehension of how bullying appears in literature is broadened by examining these works via a stylistic lens, as this classification demonstrates. It is possible to depict bullying in a way that goes beyond simple insults by using a variety of language choices, narrative devices, and character portrayals.

To further get insight into the long-term psychological impacts of bullying, Jeffries' model was used to examine these literary depictions. We may better understand the emotion manipulation and social dynamics that support bullying conduct by looking at the language used to intimidate people like Heathcliff and Hester Brynne.

This research opens the door for other studies on how bullying is portrayed in many literary genres and historical settings, even if it concentrated on two particular works. Given its sophisticated approach to language analysis, Jeffries' model is a useful resource for

comprehending the ways in which bullying appears and persists in writing.

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