

## **Implication Theme in Lemony Snicket's A Series of Unfortunate Events "The Bad Beginning" and "The End"**

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**Abstract:** The research aims to explore the ideological perspectives of presenting the orphans through the "Us versus Them" mentality. The method of the research is mixed methods (quantitative and qualitative) research. The data is limited to (12) extracts from the selected novels, i.e., (6) 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" which are derived from "Lemony Snicket's A Series of Unfortunate Events". The analysis involves two characters: Violet is the eldest sister with 14 years old and Klaus is the middle with 12 years old. The model of van Dijk's (2006, 2008) Socio-cognitive approach and ideological square was adopted. Violet and Klaus use the strategy of actor description to focus on the intended m using certain expressions many times to adopt their identity in the selected extracts of both novels.

**Keywords:** Actor description, personal, discourse.

### **1. 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 nuclear family which makes their childhood a rich material for children's literature holding great values and sympathy for both adults and children. So, despite the challenges and heightened vulnerability to social, psychological, and emotional issues connected with 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, specifically novels, tackling orphans' early childhood; still can be remembered by the population as in "Anne of Green Gables" by Montgomery (1908), "Island of the Blue Dolphins" by 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". Identifying the linguistic devices that are used to represent the orphans' personal and social identities in Handler's novels "The Bad Beginning" and "The End"

### **2. Literature Review**

#### **2.1 Orphans in Literature**

Pearson (1991) elaborates on the nature of orphans' lives 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". Orphans' stories, on the other hand, 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, p. 90). Whether orphan stories developed side by side with first children's literature or were a late invention, they have always been a well-liked theme. The use of orphans in texts dates back to the beginnings of literature, with instances of abandoned children appearing in the mythic and literary traditions of many different cultures (Burns, 2008: For instance, in Pallas Athene's birth story (Ode 3.1, lines. 87-97), there are elements of mythological orphans like Romulus and Remus and orphans in fairy tales and other fables like Cinderella. The Victorians showed preoccupation with themes that involved orphans hence many writers wrote about the infants without parents such as Charlotte Brontë who authored the novel "Jane Eyre" and *The Orphan Master's Son* by Adam Johnson. On the other hand, it was literary standard of orphans, created by great British writer Charles Dickens that became an important aspect of literary orphan characters including Oliver from *Oliver Twist* and Pip from *Great Expectations* for example.

## 2.2 Critical Discourse Analysis: Definitions

Discourse analysis (henceforth, 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). Critical discourse analysis (henceforth, CDA) designates a method of discourse analysis that views language as a social practice and is concerned with how ideologies and power structures are expressed via language (Baker & Ellece, 2011). For Wodak (1995), 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). 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). Additionally, significant advancements in sociolinguistics, philosophy, politics, and psychology coincide with CDA (Van Dijk, 2008). As for approaches to 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). 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 the analysis of statements that contain implicit bias and help uncover concealed allusion by utilizing utterances' repertoires (Stefan et al., 2000).

**2. Fairclough's Dialectical-Relational Approach:** Fairclough discovered that these methodologies do not take a critical view of discourse (Fairclough, 2003). 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). 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) 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 (vanDijk, 2015).

Van Dijk (2001) focuses on social cognition as the intermediary between text and society. Van Dijk (1998) 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).

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 can (more or less) control the acts and minds of members of other groups" (Van Dijk, 2003).

Thus, the three domains of analysis included in van Dijk's methodology are discourse, cognitive, and social. Texts serve as the foundation for discourse analysis, which examines them from a lexical, semantic, syntactic, and rhetorical perspective. The social dimension is a context-based study in which the entire social structure is explored, whereas the cognitive dimension ties between social and textual dimensions to analyze the use of discourses in changing thinking (van Dijk, 2015). However, to conduct an integrated analysis, the three dimensions are necessary (van Dijk, 2015: 133). Ideology is given particular prominence because it should be a part of every dialogue. It crosses disciplinary boundaries and has to do with society and cognition. The social strength of the group is also supposed to govern ideology (van Dijk, 2002).

Van Dijk makes a distinction between an individual's memory and the collective memory of cognition. 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). Van Dijk (2005) also suggested macro and micro levels of analysis (Ismail et al., 2019). Language use, discourse, verbal interaction, and communication occur at the micro level of the social system. Power, dominance, and inequality among social groups are typically studied at the macro level (Schiffrin et al., 2001). 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.

### **3. Methodology**

This section is concerned with research techniques. It includes the methods of analysis utilized in analyzing some texts from Handler's two novels, "The Bad Beginning" and "The End." It also presents the details of the collection and the criteria for gathering the extracts for analysis.

#### **3.1 Data Collection**

Twelve 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. This amount of extracts was chosen since it is sufficient for the analysis while also avoiding the chapter being too long.

#### **3.2 Steps for Data Collection**

The following points are taken into account:

1. The novels are read three times
2. (12) extracts are selected since they support the aim of the present study.

#### **3.3 Plot**

The Bad Beginning is the first book of the A Series of Unfortunate Events, Children's novel series by Lemony Snicket. The book is all about the three children, Violet, Klaus and Sunny Baudelaire, who become orphans, burning their house and brought them to live with Count Olaf, a person who tries to steal their inheritance. The Count is a strict character. He not only abuses but also neglects the children. He has them clean the whole house and not even supplies them with the least of the things they need. Soon, Count Olaf discerns that there is an inheritance property that the child's parents left to them.

It is not long before the children realize that he intends the fortune to become blended with his own by marrying Violet, this giving him legal ownership of the fortune. However, the Count hopes to solve himself of the Baudelaires shortly after the marriage. He intends making a marriage legal with Violet, without any ceremony, just before he does the play, where he will be "marrying" her. Count Olaf hurts Sunny if Violet does not sing and act in the play. On the other

hand, Violet deceives him by stating that the marriage statement is considered invalid as it was not written in her hand while in actuality, she is right-handed and signs with her left hand. Since he has shared his plan to loot of the wealth with his audience at the end, he understands that he has been defeated. Despite this fact, he gets away not forgetting to come back for their money, (<https://www.gradesaver.com>).

With regards to *The End* book, it is the Baudelaire siblings and Count Olaf on a boat leaving the Hotel Denouement as the fire is still in the background. The Baudelaires have made their way to an island after a storm. A teenage girl named Friday welcomes them. After Olaf threatened to murder Friday, Friday clearly declined his visit by being snobbish. Now, two of the islanders secretly sneak out to feed the children and tell those children that they should join the revolution. Furthermore, the Baudelaires head to the arboretum where they found the weapons and later discover a concealed room complemented by a book telling the story of the island. Ishmael accompanies them and says that their parents who were athelings had led their people to much development until they were overthrown by those same people. The Baudelaires and the sailors leave for the far part of the island where the mutiny is known to have taken place. The harpoon from Ishmael's crossbow hits Olaf in the belly, a haphazard act that renders useless the hat that was supposed to protect him from the Medusoid Mycelium, an organic fungus that killed the people of the Island. The Baudelaires stay back at the arboretum searching for horseradish, the cure for the fungus they encountered. While casting their lot throughout their parents' books, the three from time to time have been affected by the fungus as well and, after a certain amount of thinking, they all have agreed upon this. The student and professor eventually come to the solution in the cross-bred apple which has grown on a tree in the arboretum. They pick apples for the other castle inhabitants, only to find out that the castle inhabitants had stepped down and left for the vessel unwittingly. Now, Kit is already in the process of bringing a life into the world. While she is suffering from the fungus, she is the expecting mother so the sour apple is not advisable for her because it can be harmful to her unborn baby. And upon hearing that she is still alive the weary Olaf musters the last of his strength and wills her to the beach, where he fills her with life and he dies just before her.

The Baudelaires help Kit with her labor that results in a healthy baby girl. Kit also dies beseeching the children to take the name of Beatrice for both, their mother and the baby. For the next year they are raising Kit's granddaughter and from time to time visit Kit's and Olaf's memorials. Following the passage from the history book which their parents had left, the children set out toward an island to keep their parents' last wish. Their concerns may be endless, but they collect the boat and the supplies to go to the mainland or Beatrice says her first words in the given scenario., "Beatrice." (<https://www.gradesaver.com>).

### **3.4 Research Design**

A mixed methods research design will be adopted in this study. It can be defined as a procedure for collecting, analyzing, and “mixing” both quantitative and qualitative research and methods in a single study to understand a research problem. Such a method provides a better understanding of your research problem than either type by itself. According to Shank (2002, p.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. As for the quantitative approach, Williams (2011) mentions that a quantitative research methodology refers to "the holistic steps a researcher employs in embarking on research work" (p.14). Beginning with a qualitative analysis, the researcher shows how ideologies involved in the eclectic model analyze and describe the data of the study.

### **3.5 Model of Analysis**

The model used in this research is eclectic 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 actor description. Actor description

denotes the way by which actors are described in discourse depending on our ideologies. It gives a detailed description of the entities (position, person, thing) of discourse, (van Dijk, 2006). That is, ideologies embed the way persons are elaborated in discourse.

## Analysis

### Violet's selected extracts / "A Series of Unfortunate Events, The Bad Beginning"

#### Extract (1 Four, p.17)

"With that she and her siblings started off home nodding sincerely to Justice Strauss, "Thank you so much for helping us out today," Violet said. "I can assure you that we would certainly have found ourselves in a much more difficult position without you," are not as convincing as "how much we are grateful for this," (Violet said, as she took care of her words). Since snow white father and mother were no longer alive and because Count Olaf would be dealing so badly with the children, the three children were not used to kindness from adults and weren't quite sure if they were expected to do anything back. The next day, shut my library before Klaus and I could do a notable number of chores for you. Sunny perhaps is too young to be employed but I am sure we can fashion a method whereby she can assist you."

#### Extract (2): Chapter Four, P.18)

Judge Strauss' smile was aimed at the trio of the kids, but her eyes exuded sadness. She reached a hand and touching Violet's hair and it gave her the comfort she sadly had not had in recent time. All through the interim of the afternoon, Violet, Klaus, and Sunny were stirring puttanesca sauce as a recipe guided them. Violet took the garlic out of its covering and smartly cleaned and sliced the anchovies. Klaus stripped the skins from the tomatoes and extracted the olives from their pits. Sunny was playing a spoon and accompanied herself with a pot knocking, creating a song that did not have that many variations in it. And, in particular, the baby seemed to be in thankful state, just like Violet and Klaus whom had been feeling less depressed since they came here. The smell of sizzling food is usually quite a gentle nature. It got warmer in the kitchen as the sauce was simmering, also known as a "culinary term" which means cooked over low heat.

#### Extract (3) / Chapter Five, p.20)

"For turn she addressed Violet saying: "But who knows what miseries would lie ahead of at my house? "What if we at least have the roof sealing us from the world outside?" "Parents' money could be used right now, rather than when you turn 18," Klaus said. "Then we'd buy a castle and live in it with persons trained in combating Madam Sophia Olaf and her troop about," Klaus said dreamily. Violet continued, "I could have a large inventing studio." She moved slightly to the side as she brought the axedown onto the log: a clean cut in two pieces with ease. "With mechanisms and pulleys and conductors and a modern computer in operation." "The same room I once saw as 'enormously' comfortable as Justice Strauss's would then look 'just overwhelmingly large'," said Klaus. "I guess if our parents' money would have found use now, I could have had the room as a workshop besides having a large library." But, until that, Violet stated, "We must come to grips with what is currently occurring." "Maybe Justice Stranger could adopt us," Klaus suggested. "That's today!" He exclaimed. "Sounds lovely. Now she is talking about forever and always." Violet said, "But I think she always meant for a nice visit or if someone needs her books' reading room." "Living from her son was not her intention."

Implication is a discursive device at the meaning level used to refer to how Violet presents herself and her siblings after meeting Strauss. She uses this discursive device more than once. In the utterance "*I don't know what we would have done without you*" (extract 1) she implies that a change has taken place in their life. In the utterance, "*Sunny isn't really old enough to work, but I'm sure we could find some way she could help you*" (extract 1); Violet implies that they are ready to do anything just to show appreciation and survive.

The utterance, “*Violet felt more comforted than she had some time*” (extract 2) implies that Violet has suffered before and the generalization “some time” implies that the author did not want to state when did suffered before. The utterance “*And all three of the children felt less miserable than they had since their arrival at Count Olaf’s*” (extract 2) implies that the children’s life has changed but not in the way children hope. The use of the expression “less miserable” implies that children are still miserable but less than before. The utterances “*But who knows what misfortunes would befall us on the streets*”, and “*At least we have a roof over our heads*” imply that children feel threatened by the misfortunes they face in their lives that they worry about what comes next and the best thing they have is a roof over their heads” (extract 3), Violet represented positive -self-representation through expressing satisfaction about the least things they have and keep personal identity.

The utterances “*in the meantime.*”, “*We have to do something about our predicament*” (extract 3) implies that children should find a way out of their predicament and find a better life. Violet intends to make positive self-representations through maintaining the social identity wishing to find a better life. Finally, the utterances “*But she meant for a visit, or to use her library,*”, and “**she did not mean to live**” (Extract 3) imply that Violet knows well that they will not be adopted by Justice Strauss.

### **Violet’s selected extracts / “A Series of Unfortunate Events, The End”**

#### **Extract (1):**

“The orphans and you thought you could break me but finally you are back in my hand”, said Olaf. “Yes, Olaf,” Violet sighed piteously. The eldest Baudelaire did not even touch on the fact that they were all alone in the middle of the ocean, so the sentence about Olaf being holden in their clutches as it was to say they were all in his was as true as it could be. She sighed and then her gaze was turned up to the tall mast of the boat where damaged sail billowed in the quietness. For quite a while, Violet had been desperately seeking a way to move the boat, either when there wasn't any wind or when there was only a slight breeze, but the only mechanical apparatus on board were two giant shovels from the Hotel Denouement's rooftop sunbathing pavilion.” (ch1: p.10-11)

#### **Extract (2): (ch2: p. 30-31)**

Violet followed her brother stepping out of the boat and holding her sister who was still very short. “Which way do you think we should go,” she query. “We don't want to get lost.” responded Sunny with a small smile to her siblings. “Lost forever,” she replied. “Sunny's right,” Klaus said. “Even if we had a compass, we didn't know where we were and where we were going.” “We may as well move in any direction at all.” “I choose west,” Violet said, pointing in the direction of the setting sun. They muttered, “If we're going to be walking for a while, we don't want the sun in our eyes.” ... “Great! We can find anything here,” Violet said, and they walked only a few steps before they saw that this was true because floating in the water was one piece of detritus they wished had simply blown away from them forever. The villain had eyes closed under his one eyebrow. He was completely still. All the while with the count, the Baudelaires had never seen him so calm. “Probably we did not need to drop him in the water,” Violet said. “The storm did it for us.”

#### **Extract (3): (Ch. 8)**

Violet helped herself to some blueprints and tools and then picked up one of the larger shipwrecks, the one lying most conveniently close to the arboretum. The Baudelaire oldest was stunned to find that the boat (that was in bad shape) which seemed to be the one for the trip was actually the very boat they had come on, yet, by the time the older Baudelaire finished with the repairs and the preparation of the ship for the voyage, she knew after all. She repaired the hull of the boat and fixed brand new sails on to the masts, she happened to glance at the name plate bearing the words: COUNT OLAF. On this she decided to tear a hole on the covering of the

name plate with her fingernails and be rid of it. It was the same as they had seen on the voyage to the island. Another small nameplate, and on that one, Violet had read the words, and called her siblings and adopted child over, and the question was answered, whereas now another answered question merged into new mystery.

The implication as a discursive device is frequently employed in the concerned extracts. In the utterance "*You orphans thought you could escape me, but at last you're in my clutches*" (extract 1) denoting that the three children attempted to escape but the result was that they under Olaf's control, "*Sighing, she gazed up at the tall mast of the boat, where a tattered sail drooped limply in the still air*" (extract 1); Violet implies that she feels so miserable towards the present situation. The utterance, "*The storm did it for us*", (extract 2) implies that all efforts, that have been made, go away because of the storm which destroy the work of the children. The utterance "*yet another question about their lives was answered, and yet another mystery had begun*" (extract 2) implies that Violet discovers another miserable thing. Violet added some blueprints and equipment to the pile and then selected a boat from all the shipwrecks that lay in the arboretum" (Extract 3). Violet represented positive -self-representation by expressing satisfaction about the least things they have and keeping their identity. Furthermore, Violet intends to make positive self-representations by maintaining their social identity and wishing to find a better life.

### **Klaus' selected extracts "A Series of Unfortunate Events, The Bad Beginning"**

#### **Extract (1):**

While travelling close to the sea Klaus Baudelaire examined animals in tide pools. He was the only boy and the middle child. Klaus, who was about twelve years old and had glasses was immediately a target for several boys in his class. He was intelligent. The Baudelaire house had a big library where parents kept countless of books which were dedicated to all subjects. Since at the age of twelve Klaus, of course, had not read all the books in Uncle Baudelaire's library, but he probably had read a lot of them and retained a lot of the information that he got from those books. His was the ability to identify an alligator from a crocodile. Caesar's death was reasonably known to him. And he knew thousands about the tensely adhesive creatures from Briny Beach, which he was desperately checking now.

#### **Extract (2):**

Klaus now pointed to another segment of the book of Matrimonial Law, "( 'A husband who is legal possesses full right to both control and 's possess,)" Klaus shouted in an excited voice. He looked at Count Olaf who was watching him smiling lazily. "You are to my sister to take away whatever wealth the Baudelaire family has", this is what you planned to do, and that is what indeed is the essence of the truth. However, when I show him that document, Mr. Poe will not let you perform your stage show, and you will go to jail! Vesolus eyes became very bright, but he still looked mischeivous while talking to Klaus. This was surprising. Heinrich had fright about his reaction, all he knew would be a ground for that man's anger and even violence.

#### **Extract (3):**

Different actors and actresses delivered deadpan dialogue sparse with emotions, and were scattered around the stage, as Klaus tried to convince each and everyone of them that he had the key to their health and that they should follow his example. It was not long before he came to the conclusion that this piece was chosen to further Olaf's unlawful intentions; at that moment, he believed the spectators had become restless and the seats had been put in to motion. Having already directed his sight at the spectators to check if anyone of them could see that something was unusual, Klaus realized that that he could not see the people properly because of the lanterns that the wart-faced man had hanged around and all he could notice was their dulled outlines. Count Olaf had many rambling speeches, which he did Shakespeare style with a lot of hysterical hand gestures and facial expressions. How it could be that no one realized he was tapping the walkie-talkie all the time.

In the utterances “*The Baudelaire parents had an enormous library in their mansion, a room filled with thousands of books on nearly every subject*” (extract 1) denoting that the children's parents had culture collecting from different sciences, “*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*” (extract 1); implying that Klaus is intelligent to deal with different books.

Concerning the second extract, the utterance, “*You’re going to marry my sister to gain control of the Baudelaire fortune*”, implies that there is something that is not obvious. The utterance “*But when I show this information to Mr. Poe, your play will not be performed, and you will go to jail!*” *Count Olaf’s eyes grew very shiny, but he continued to smirk at Klaus*” implies that Olaf goes on laughing at Klaus. As for the third extract, the utterance “*Klaus turned his attention to the audience to see whether any of them would notice that something was afoot*” denotes that Klaus intends to change the audience's attention from Olaf to himself. Another utterance “*Count Olaf had a great number of very long speeches, which he performed with elaborate gestures and facial expressions*” indicates that Olaf wastes time by mentioning irrelevant matters. Klaus represented positive -self-representation by expressing satisfaction about the least things they have and keeping personal identity. Furthermore, Klaus intends to make positive self-representations through maintaining the social identity wishing to find a better life.

### **Klaus’ selected extracts / “A Series of Unfortunate Events, The End”**

#### **Extract (1):**

Precisely at that moment, Klaus was reading his notes on the split in V.F.D. that had begun a great fight among its members and that was related to a bowl made of silver. What was inside the cornucopia bowl was unknown to the middle Baudelaire, nor where the leader, a woman before the mission, was, Kit Snicket. The youngsters had just met Kit a while ago, and she had actually set off to sea as well, going to her dear friends named and styled as the Quiggly triplets, who the Baudelaires hadn't been together with for a long while in a self-powered air balloon. Klaus believed that if he re-read the notes written in his commonplace book, he would ultimately get to know exactly from where they had fled off if he studied them long enough.(p.11)

#### **Extract (2):**

Klaus took his glasses out of his pocket, and was relieved to see them lacking even a scratch. "I tell you what, we must be on a coast," he said. "You may come across shallow water in some places in the sea, for example, when it is near the coast." The blizzard has probably cast ashore our boat and all this other wreckage. "Land!", whispered Sunny covering her tiny hand so that she could get a better sight. "Don't be a peeping Tom." Cautiously Klaus walked to the edge of the vessel. The black water only was reaching his knees and from there he started to stroll around the yacht. "Shorelines are always small on that scale," said he, "but this time there must have been an island near." "Let's look for it." (p.29-30 )

#### **Extract (3):**

*"Three books are better than none," Klaus said. "The only thing I've read since we arrived here is my commonplace book. I suggested to Ishmael that he could dictate a history of the colony to me and that I'd write it down so the islanders would know about how this place came to be. Other colonists could write down their own stories, and eventually, this island would have its library. Ishmael said that he wouldn't force me, but he didn't think it would be a good idea to write a book that would upset people with its descriptions of storms and castaways. I don't want to rock the boat, but I miss my research. P.104 ch. 5*

The implication device is adopted in the utterances “*The children had met Kit only once before she headed out to sea herself*” (extract 1) denoting that there is a plan to meet Kit for certain purposes, “*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*" (extract 1); implying that Klaus attempts to get benefit from what he stated in his notebook earlier.

Concerning the second extract, the utterance, "*Klaus took his glasses out of his pocket, where he had put them for safekeeping*", implies that Klaus's eyes are not enough well. The utterance "*The storm must have thrown our boat onto the shelf, along with all this other wreckage*" implies that the weather is not suitable for making the journey. Another utterance "*Klaus stepped carefully over the side of the boat*" denotes that Klaus is so aware when he walks because of the storm. As for the third extract, the utterance "*Three books are better than none*" denotes that Klaus wants to read more than three books. Another utterance "*But Ishmael said that he wouldn't force me, but he didn't think it would be a good idea to write a book that would upset people with its descriptions of storms and castaways*" indicates that it is not nice to mention the bad conditions that encounter them through the journey. Klaus represents positive -self-representation by expressing satisfaction about the least things they have and keeping personal identity. Furthermore, Klaus intends to make positive self-representations through maintaining the social identity wishing to find a better life.

### **Conclusion**

The following points are worth mentioning;

1. Violet and Klaus use the strategy of actor description to focus on self-representation by employing the personal pronouns "we" and "I" as well as using certain expressions many times in the selected extracts of both novels.
2. It doesn't take much time for the kids to figure out that is the Count's intention to marry Violet so he can get the inheritance and thus control the fortune but at the same time he is planning to do the same to the Baudelaires once married too.
3. 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
4. The nature of orphans' lives indicates 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".

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