

**A Cognitive Stylistic Analysis of Child Abuse in Toni
Maguire's Memoir *Don't Tell Mummy* (2006)**

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Abstract

This paper underlines the cognitive stylistic (CS) analysis of one of the prominent memoirs that addresses the social issue of child abuse. The memoir under discussion is *Don't Tell Mummy* (2006) written by Toni Maguire which presents vivid situations of different types of abuse that take place within the nuclear family. The observed memoir is based on a true story that the writer went through. The analysis of the memoir implies studying the contexts of abuse according to the tools of Text World Theory (TWT) and Schema Theory (ST) from a CS perspective. This paper adopts a qualitative method of analysis that focuses on two main themes of the memoir: dominant abuser and social reaction. After CS analysis of some extracts from the text, it is concluded that the abuser's deeds depicted by various text worlds and schematic scripts are not condemned by society which leads to the continuity of the protagonist's suffering.

Keywords: child abuse, cognitive stylistics, text-world theory, schema theory

تحليل أسلوبى إدراكى لسوء معاملة الطفل فى السيرة الذاتية لتونى ماجوير

" لا تخبر امى " لعام 2006

ملخص

يسلط هذا البحث الضوء على تحليل إحدى أبرز السير الذاتية التي تناقش قضية سوء معاملة الطفل. وقد كتبت توني ماجوير هذه السيرة الذاتية بعنوان "لا تخبر امى" عام 2006 و التي روت من خلالها احداث حية تبرز اشكال مختلفة لسوء معاملة الطفل على ايدي افراد الأسرة الأساسية. فهذه المذاكرات تعكس القصة الحقيقية التي عاشتها الكاتبة. وتستند الدراسة على التحليل الأسلوبى الإدراكى بإستخدام الأدوات التحليلية لنظرية العالم النصي ونظرية المخطط. ويعتمد هذا البحث على الأسلوب التحليلي النوعي من خلال التركيز على موضوعين رئيسيين , وهما المعتدي المهيمن و رد فعل المجتمع. وبعد تحليل بعض النماذج من النص تحليلاً أسلوبياً إدراكياً , استنتج الباحث ان المجتمع لم يدين ممارسات المعتدي الموضحة من خلال تنوع العوالم النصية و السيناريوهات التخطيطية , مما أدى إلى استمرارية معاناة البطلة الرئيسية.

الكلمات الرئيسية: اساءة معاملة الطفل , الأسلوب الإدراكى , نظرية عالم النص , نظرية المخطط

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1. Introduction

The article under discussion addresses the child abuse that the protagonist of the memoir, *Don't Tell Mummy*, undergoes throughout her childhood. According to Butchart and Harvey (2006), child abuse is recognized as a sort of maltreatment that includes any physical, sexual, emotional and other kinds of hurt practiced on one or several children at the age of 18 years or less. They deduce that the maltreatment of children that occurs within the nuclear families is the least type of abuse tackled in most social studies. The severity of abuse in some cases may lead to death. In this context, the nature of violence that a child may experience can be categorized according to a suggested typology which includes four different kinds of abuse: physical, sexual, psychological and deprivation or neglect.

As a result of the accelerating spread of this issue, literary writers have been urged to investigate and warn society against the threats of such practices to the well-being of children. Therefore, this article aims to analyze the memoir, *Don't Tell Mummy* by Toni Maguire (2006), which discusses noticeable incidents of aggression practiced against a daughter from her early childhood to early adolescence, from a CS point of view. CS tools are used as a vantage to denote the mysteries of such literary work and enable the readers to understand it by relating the events that occur to the child to their prior experience in order to be more engaged in the text.

The dreadful dilemma of child abuse has been researched from various linguistic points of view in some articles: Sylvestre et al. (2015) and Miragoli et al. (2019) who attempted to deter its expansion to

preserve the morality of society. After a thorough study, a research gap was detected as the memoirs that highlight the incidents that take place inside the victims' household by close members of the family such as parents have not been studied from a similar CS perspective. Therefore, the current article triggers filling this gap in the light of using cognitive analysis to interpret the utterances of abuse that take place in the studied memoir and trigger the readers' background knowledge to conceptualize the victims' anguish. Taking the CS perspective, this work attempts to answer the following questions and sub-questions:

- 1- How does TWT depict child abuse in the memoir as a conceptual structure consisting of multiple cognitive layers: world-building elements, world switches and modal worlds?
- 2- How does ST trigger the conceptual representation of the reader's background knowledge to understand the types of abuse practiced over the author?
 - a. How are the schematic headers used to engage the readers in the text?

CS approach is utilized to illustrate the conveyed meanings of the writer of the memoir under study to attract the readers' attention and deictically aid them in linking the witnessed scenes of maltreatment to their life experiences by pointing out the world-building elements (WBE) and world switches associated with TWT and the headers associated with ST.

2. Methodology

This paper followed a qualitative method adopting a cognitive stylistic analysis of child abuse events in Toni Maguire's memoir, *Don't Tell Mummy* (2006). In this section, the data of the study was addressed in detail. The controversial phenomenon of child abuse was discussed due to its effect on recent society. In this regard, the memoir was selected, in particular, due to its popularity and significance. It was based on a true heart-breaking story of a character who experiences different types of molestation practiced by her father who was supposed to be her ultimate guardian. Regarding the analysis attempted in this article, the main theories and tools used for the analysis of the literary work under consideration were presented in this section. The frameworks of TWT (Werth 1999; Gavins 2007) and ST (Schank and Abelson 1977) that form the CL analysis were examined thoroughly. TWT and ST, in particular, were selected due to their significance in detecting the worlds of the text that the writer drew to maintain the readers' enthusiasm about the text. This section also identified the procedures used to highlight the analysis of the child abuse events that occurred in the memoir.

2.1 Data of the Study

This research paper studied *Don't Tell Mummy* which was a contemporary memoir written by Toni Maguire. It was one of the salient memoirs that spots light on the social illness of child abuse. Toni Maguire portrayed this memoir to depict the heart-wrenching story that was full of horrible events of sequence abuse which she went through when she is a child (harpercollins.co.uk, 2007). This story was relevant to the modern societies that suffered from child abuse especially the one practiced by the nuclear family which was highlighted by the memoir.

According to a review written on the website of the publisher of the memoir, this memoir was awarded the second rank in Sunday Times bestseller's list and more than 50 thousand hardcopies were sold in the United Kingdom. An eminent review that was written on the website in favor of the memoir stated that the memoir revealed evident feelings of the protagonist to the extent that the reader could smell the soda bread in coincidence with the sense of fear that Toni experienced (harpercollins.co.uk, 2007). A weblog book review written by Yvonne (2015) on the memoir praised the bravery of the writer to describe the bravery of the author as she managed to reveal all those horrible incidents that she suffered from during her life. In addition to that, it was stated that writing about such dreadful incidents was not easy for Toni; however, the writing process helped her to encounter her past and assert the fact that experiencing any kind of abuse is not something that the victims should regret or feel ashamed for, but the abusers succeeded to manipulate them to feel so.

Given Rawat and Rivas's article (2005), Maguire found that a transitional stage of flashbacks did not require a conscious recognition of past life. This memoir was also identified as a "pre-birth experience" or "memory of a spiritual pre-existence" as Maguire described detailed scenes full of vivid places and objects from her early childhood. This emphasized the heuristic significance of Maguire's literary work (pp. 126–136).

In her thesis (2017), Smayra studied the psychological effect of the sexual abuse that Maguire suffered because of her father when she was a child. She affirmed that the violence against Maguire and the maternal rejection that she faced struck her psychic life and extended to make her body unable to express its sorrow which led to a psychological and physical disorder. In addition, the sexual abuse and the near-death experiences that she lived in contributed to her developing a state of denial to escape the unbearable reality that was full of painful events. Therefore, in her adolescence, sexual trauma prevented the girl from

completing the necessary narcissistic reconstruction for the formation of her feminine curves and volumes (pp.118-130).

Syafina (2022) analyzed the psychological aspects of *Don't Tell Mummy* according to Abraham Maslow's perspective. She identified that Maslow's hierarchy of needs was depicted by Toni's character. The book emphasized Toni's psychological, security, self-esteem and self-actualization needs. Toni's character evinced some characteristics: realizing reality effectively, understanding oneself and others and being spontaneous, straightforward, fair, socially aware and independent. The full cognition of her character was hindered by her internal doubts, ignorance and fear of childhood in addition to the external triggers including the lack of support from family and classmates (p.10).

This memoir was selected, specifically, as it tackles different types of child abuse and shows how they threaten the children's safety. In this regard, the significance of the used language in the description of the abuse entailed the usage of the two linguistic theories derived from the CS approach, ST and TWT, to analyze the hazardous effects of this experience on the child.

2.2 Methods and Theories

The theoretical framework underpinning the provided research paper emphasized two salient sub-disciplines of CS. These theories were ST and TWT. They were defined due to their contribution to the manifestation of the conveyed messages of a text.

2.2.1 Schema Theory (ST)

ST is a CS approach that was identified as an active connection of previous responses related to the influential instinctive human reaction. In this respect, the regularity of behavior entails a type of common comparison between the nature of the resulting reaction and the arrangements expected due to a prior practice in the same context (Bartlett, 1932, p. 200). Different types of schemas are categorized: linguistic schema, world schema and text schema. The first one refers to the general knowledge of linguistic structure and grammar. The second category is correlated to the schematic order of world knowledge, while the last one is concerned with the management of the events whether in imaginative or real worlds (Cook, 1994, p. 15). Nishida (1999) also suggested that fact-and-concept schemas, person schemas, self-schemas, role schemas, context schemas, procedure schemas, strategy schemas and emotion schemas are other kinds of schema that can be developed to maintain social contact (pp.753-777).

The initial studies of schema were conducted in the field of artificial intelligence to help create computer programs. Depending on the fact that the understanding of language relies on the mental conceptualization of both the speaker and the hearer and the shared context of the discourse, it was difficult for scholars to study language through artificial intelligence. To build upon the concept of schema, Stockwell (2002) suggested a connection between the linguistic schematic concept of script that was proposed by Schank and Abelson (1977) to the notion of the visualized frame that was discussed by Minsky (1975). Given that, the script is mainly concerned with the visualized images that are derived from the memory of the receptor to understand the discourse, whereas the frame entails a change of the expected view when encountering unexpected situations apart from the ones shaped in the background knowledge of the viewer. Therefore, the script is deemed as a cognitive organization of situations that depends on a sociocultural point of view (p.77).

According to Schank and Abelson (1977), there are four types of scripts: *episodic (situational)*, *personal*, *instrumental* or *definitional*. *Episodic scripts* aim at arranging situations such as the script of a restaurant as the person enters the restaurant to eat, he/she requests food, eats the food and pays for it. Such a script is concluded by decreasing the amount of money and the feeling of hunger. *Situational scripts* are usually unexpected and involve some parties: cashier, customer and waiter or waitress. The *personal scripts*; on the other hand, focus on the reactions and behavior related to the encountered situations such as everyday life conversations. As the name suggests, *instrumental scripts* depend on the capability of functioning instruments such as switching on computers. Finally, *definitional scripts* help identify certain objects (pp.61-66).

To recognize a certain kind of script about a particular context, Schank and Abelson (1977) demonstrated that a script is mainly activated by more than one header. The types of headers are identified as *precondition headers*, *instrumental headers*, *locale headers* and *internal conceptualization headers*. Whereas *recondition headers* refer to the emotions proceeding the occurrence of a script such as desiring a type of food, the *instrumental headers* refer to the movements implemented to approach a script such as driving towards a restaurant. The *locale headers*, in this context, advert to the settings related to the script such as sitting at a table in the restaurant to partake in food. The fourth header pertains to the script action such as ordering food. Two headers at least are required in order to maintain the validity of a script. Concerning the components of a script, they are called 'script slots', each script in a

context consists of a script title, a track adverting a special situation, roles that are signaled by people included, entry condition occurring before the mentioned script, props adverting the objects that are not alive, scenes referring to the real sequence of actions and events taking place and results reached at the end of the noted script. In terms of ST, it can be utilized to indicate the textual coherence of the elements that constitute the slots of a script such as food, cashier, driving to a restaurant, ordering and paying money (pp.49-50).

This study focused on CS which is concerned with the readers' role in the process of understanding the meaning that the author conveys. Thus, it can be said that meaning is not only structured in the formal formations of the discourse, but it is also anticipated by the existence of some cues in the prior knowledge of readers which is called "schema". To follow the components of ST, the study limited itself to identifying the various scripts related to the headers that were employed to activate them in addition to highlighting the scripts' slots according to the approach introduced by Schank and Abelson (1977). The significance of these scripts was indicated through their role in describing techniques the readers used to comprehend a text by connecting these scripts to their early life experiences.

2.2.2. Text World Theory (TWT)

One of the theories included under CS is TWT founded by the works of Werth (1999) and Gavins (2007). The theory aims at understanding the method used by participants to maintain communication through language. To differentiate the text from discourse, TWT highlights that a text presents language without considering the context of it, while the discourse denotes the events of the language by putting both the aspects of language and the context into consideration. In this regard, the grammatical principles of a text are deemed as an oral outcome and the elements of the discourse are represented by several worlds: discourse worlds, text worlds (TW), and sub-worlds (Werth 1999) or world switch (Gavins 2007).

Malinowski (1935) as well as Wittgenstein (1958) deduced that the meaning of a word depends on its usage in different contexts. Therefore, Malinowski stated that studying meaning requires examining the surrounding experience and the context of the utterances that include the words (p. 58). As stated by Gavins (2007), the discourse was identified by the participation of both the speaker and the hearer to fulfill complete communication by building a world where their knowledge is cohesive. This makes the discourse applied through observing both text and context

(Werth, 199, pp. 47-51). Based on this, it was suggested that the discourse world may be presented through face-to-face communication such as family gatherings, or it may be in the form of a 'split' of participants' location such as when they communicate through emails, or in literary works when the author and the reader share different time and location (pp. 48-110).

In this regard, Werth (1999) identified TW as a type of space that is studied through the deictic and referential aspects of a discourse. The deictic aspects are kinds of data that highlight the location and time intended by the sender of the messages that may illustrate his/her perspective. On the other hand, the referential aspects are characterized by the given information on the TW elements and their relation. In this view, TW is visualized through the discourse participants and the language that is used in a certain context. According to this, a TW is structured in the mentality of the participants according to two main elements: world-building elements (WBE) and function-advancing propositions (FA) (pp.51-52).

According to Werth (1999), the world builders represent the deictic implications of the TW via addressing the discourse's *location, time, participants and objects*. In this sense, the comprehensive texts include a connection between the qualities of the entities and the other detected relationships and functions. The *element of time* can be specified by utilizing the temporal adverbs: today, yesterday and tomorrow in addition to the alteration of used tenses, past, present or future. Regarding the *element of location*, it can be determined through the locatives used in a text: downstairs and upstairs, spatial adverbs: there and here, demonstratives: these and those, verbs of movements: come and go, and noun phrases that indicate spaces. The *objects and characters* are indicated through names: Hazal, the car, pronouns: I and my, and definite articles and references (pp.180-187).

Another component of TWT is FA which is employed by participants to enhance the quality of understanding the TW. According to Gavins (2007), FA is derived from Halliday's (1994) concept of processes which divides FA into six different processes. First, the *material processes* are known through any sort of events or actions that happen whether intentionally or unintentionally in the discourse (i.e. got: "he got out of the car" (Maguire, 2006, p.72)). Second, the *mental processes* are detected through the verbs that refer to senses, cognition or reaction (i.e. see: "he no longer see me" (Maguire, 2006, p.73)). The third one is the *relational processes* that indicate insensitivity, attribution or circumstances (i.e. had: "I never had the feeling of seasickness" (Maguire,

2006, p.28)). Fourth, *verbal processes* are anticipated through the verbs that entail the production of voices (i.e. said: "he said" (Maguire, 2006, p.73)). Fifth, the *behavior processes* are associated with both the mental and material processes, and they clarify actions taken without a clear motion state such as (i.e. looked: "I looked into them" (Maguire, 2006, p.73)). The last type of process is the *existential* one which is associated with the relational and mental processes, and they maintain the existence of the entities in the discourse (i.e. was: "the game of the happy family was still in place" (Maguire, 2006, p.164)) (pp.43-85).

A further concept related to TWT in addition to the discourse world and TW is the sub-world introduced by Werth (1999). Werth (1999) stated that a sub-world helps the reader to transfer from the recent scene in the discourse without departing the TW. Sub-worlds are classified into three types: *deictic sub-worlds*, *attitudinal sub-worlds* and *epistemic sub-worlds*. The first category of sub-worlds is accessible through the discourse world directly and such worlds are noted by the backward and forwards intended in the discourse in addition to any sort of similar alteration in the event under study. In this respect, the deictic shifts such as the shifts from first-person pronouns to second or third-person pronouns lead, in return, to a variation in the world builders. Therefore, reported speeches are not considered part of sub-worlds as they do not indicate a change in the author's here-and-now world. The second category of the sub-worlds is the attitudinal one which does not include accessibility via the discourse world, yet it is accessible in terms of the mental perception. *Attitudinal sub-worlds* depend on the alteration of the desires and beliefs of the characters which are noticeable through verbs such as 'wish' and 'believe'. The *epistemic sub-worlds*, on the other hand, are the expressions that indicate probability and modalization such as reported speeches and conditionals (pp.187-245).

As cited by Gavins (2007), the 'world-switch' term was suggested as another development of the notion of Werth's (1999) notion of sub-worlds. The sub-worlds refer to the temporal and spatial shifts that are structured in the basic TW. The lexical item 'world-switch' is derived from the view of 'frame-switch'. According to Gavins, the world switch can be indicated through the location change (*spatial switch* (SWS)) or time (*temporal switch* (TWS)) which is similar to Werth's (1999) deictic sub-world concept. The *spatial switches* are indicated by the shifts among past, present and future tenses, while the *shifts of location* are indicated through the movements of characters. One sentence may include several world switches and characters who tend to maintain their deixis. Gavins

also adds three kinds of modality that are derived from Simpson's (1993) model. She states that the TWs indicated by the *deontic modal world* (Deo.) and *boulomaic modal world* (Bou.) work as replacements for Werth's concept of *attitudinal sub-world*. Then, instead of Werth's epistemic sub-world, she adopts the *epistemic modal world* (Eps.) to resemble an effective alternative (pp. 48-110).

TWT is another analytical approach that was used in this article in order to study the presented worlds in the memoir. WBE (Werth 1999), the processes of Halliday's (1994) systemic function linguistics as representations of FA (Werth 1999; Gavins, 2007) in addition to the switches of the TWs (Gavins, 2007) are detected throughout the analysis.

2.3 Procedures

The analysis of the child abuse incidents narrated in the memoir under discussion adopted a sequence of stages. The first stage is reading the memoir to search for the underlining themes that help maintain the accessibility of the analysis, and the observed themes were dominant abuser and social reaction. After deciding upon the main themes of the memoir, a sample of specific lines that were significant and revealed the discussed themes related to the context of child abuse were analyzed utilizing the tools of ST and TWT.

Regarding TWT, it was utilized in this paper as a theoretical approach that provided an exploration of the mental spaces formed in the memoir under discussion. TWT manifestation was clarified by stating the employed WBE coded in the analyzed extracts by being in italics and FA in the text in addition to tracing the different switches that gave hints about the variations that occurred in the world of the narrative. TWS and SWS were coded in the analyzed extracts by being underlined. Deo. Boul. and Eps. were also coded in the analyzed extracts by being in bold. Then, the headers of ST in addition to the kind of scripts reactivated by them were highlighted in the memoir to illustrate the link between the ongoing events and the recipient's prior experience.

3. Analysis and Discussion

This part discusses the CS analysis of the child abuse context of *Don't Tell Mummy* by Toni Maguire (2006). The examination of the memoir shows a specific type of abuse that can be witnessed through the lens of two main themes: dominant abuser and social reaction, which are studied thoroughly by highlighting the markers of TWT and ST. Relying on this, some figures and tables are presented to arrange the TWs and the schematic scripts conveyed in the contexts of the molestation of the victim in the memoir. Table 1 presents a brief illustration of the memoir's characters as follows.

Table 1

The characters of the memoir

Antoinette	The protagonist of the memoir experiences different types of maltreatment throughout her childhood period and till early adolescence period.
The father	The father of the protagonist who is an abusive person manages to practice different types of abuse over his child, Antoinette, throughout the memoir.
The mother	The mother of the protagonist acts passively towards the abuse practiced by her husband over her daughter. She is also regarded as a member of the society around the victim, Antoinette.

The memoir under analysis tells a heart-breaking story of a child who has been betrayed by her father who started abusing her when she was six years old. At that time, he prevented her from telling her mother or anyone else about the secret of his abusive actions. On the other hand, when the girl tried to alert her mother about the abuse that she experienced, the mother betrayed her by acting passively about it and ordered her not to mention the topic again which helped underlining the abuse. At the age of fourteen, the girl was pregnant, and she was rejected and criticized by everyone around her. People kept treating her ill and blamed her even when her father was sentenced for his actions. Therefore, the memories of her childhood keep haunting her future.

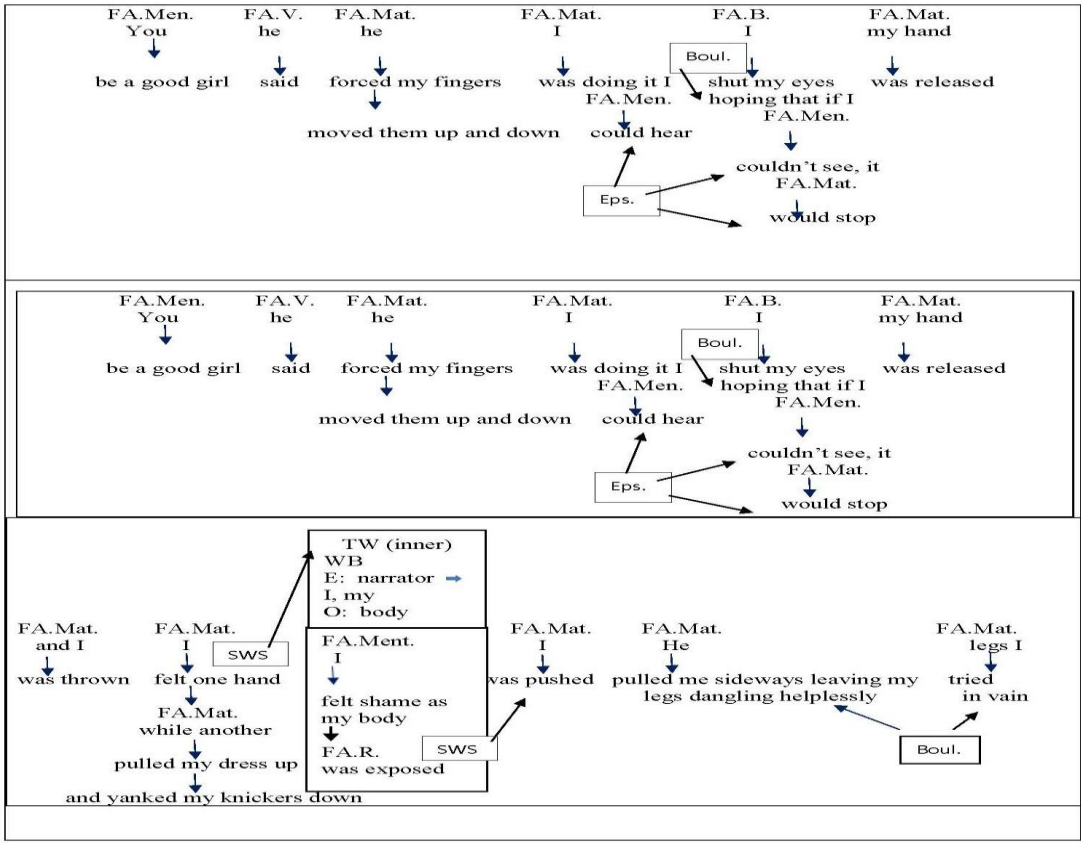
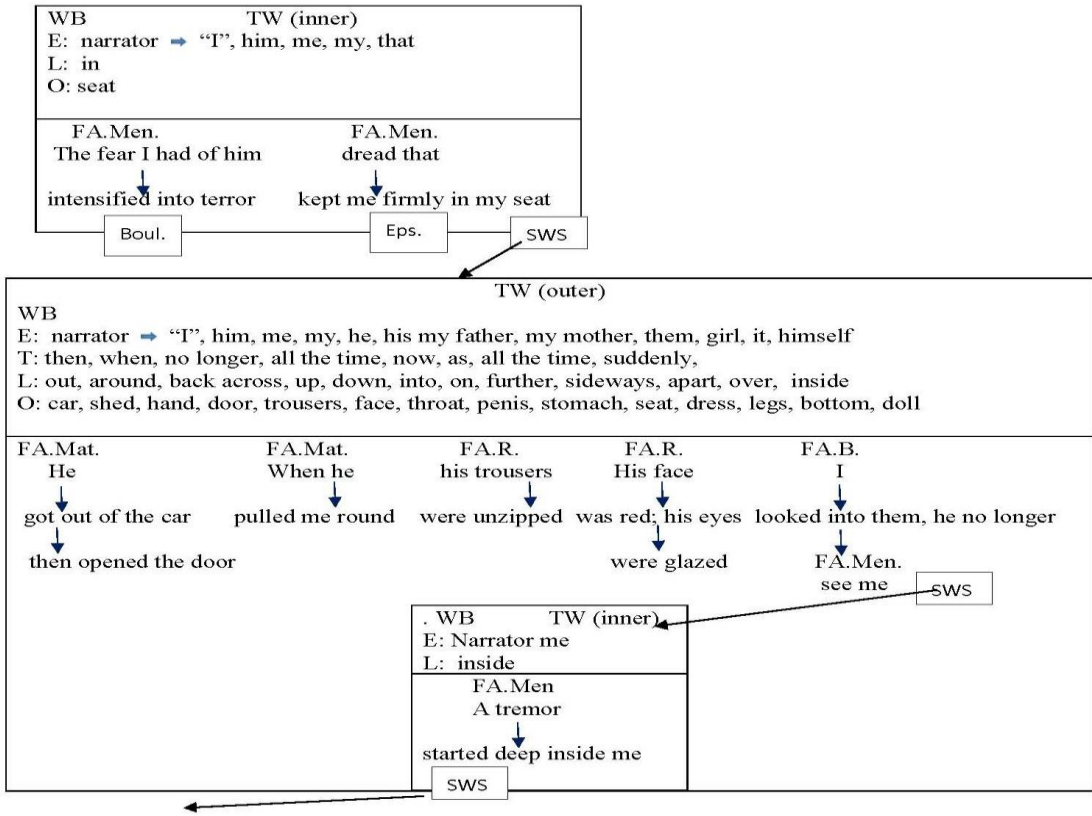
3.1 Dominant Abuser

One of the main tropes that is detected throughout the memoir is the dominance of the abuser who is mainly the father of the protagonist. Because of the irresponsibility of the father and his failure to fulfill his social role as the caregiver who should guarantee the safety of his daughter, the young daughter, Antoinette, experiences different forms of abuse throughout her residency with her father which jeopardizes her life. Detecting the dominance of the abuser in the current memoir is shown throughout the following analysis that highlights the TWs and the schematic scripts that are triggered by these worlds in the context of the drastic abuse narrated in the following extract.

Extract 1. Antoinette:

The fear I had of *him* **intensified** into terror, creating a leaden weight of dread that kept *me* **firmly** in my seat. He got out of the car to lock the *shed*, then opened the passenger door. When he pulled me round to face him I saw that *his trousers* were unzipped. *His face* was red; *his eyes* were glazed. As I looked into *them* he no longer seemed to see *me*. A tremor started deep inside me, shaking my body and forcing its way out of my throat as a whimper. ‘You be a good girl now,’ he said, taking my child-sized *hand*, small, plump and dimpled, *in his*. Holding it firmly, he forced my fingers round his penis then moved them up and down. All the time I was doing it I **could** hear small animal whimpers escaping from *his throat* and mingling with *his grunts*. I shut my eyes tightly, **hoping** that if I **couldn’t** see *then* it **would** stop, but it didn’t. Suddenly my hand was released and my *body* thrown back across the seat. I felt one *hand* holding *me* firmly by pressing on my stomach while another pulled my dress up and yanked my knickers down. I felt shame as my small *body* was exposed to *his eyes* and I was pushed further down on the cold leather seat. He pulled me sideways, leaving my legs dangling helplessly over the edge. Legs that I tried **in vain** to close. I felt him force them further apart, **knew** he was gazing at the part of *me* that I **thought** private, felt a cushion slide under my bottom and then the pain as he pushed himself into me... I lay as limp and as mute as a rag doll... After what seemed like an eternity, he gave a groan and pulled out of me. I felt a warm, wet, sticky substance dripping onto my stomach. He threw a piece of sacking at me. ... His next words were destined to become a regular refrain: ‘Don’t you be telling your mother, my girl. This is our secret. If you tell her, she **won’t believe** you. She **won’t** love you any longer.’ I already knew that was true. (pp.72-74)

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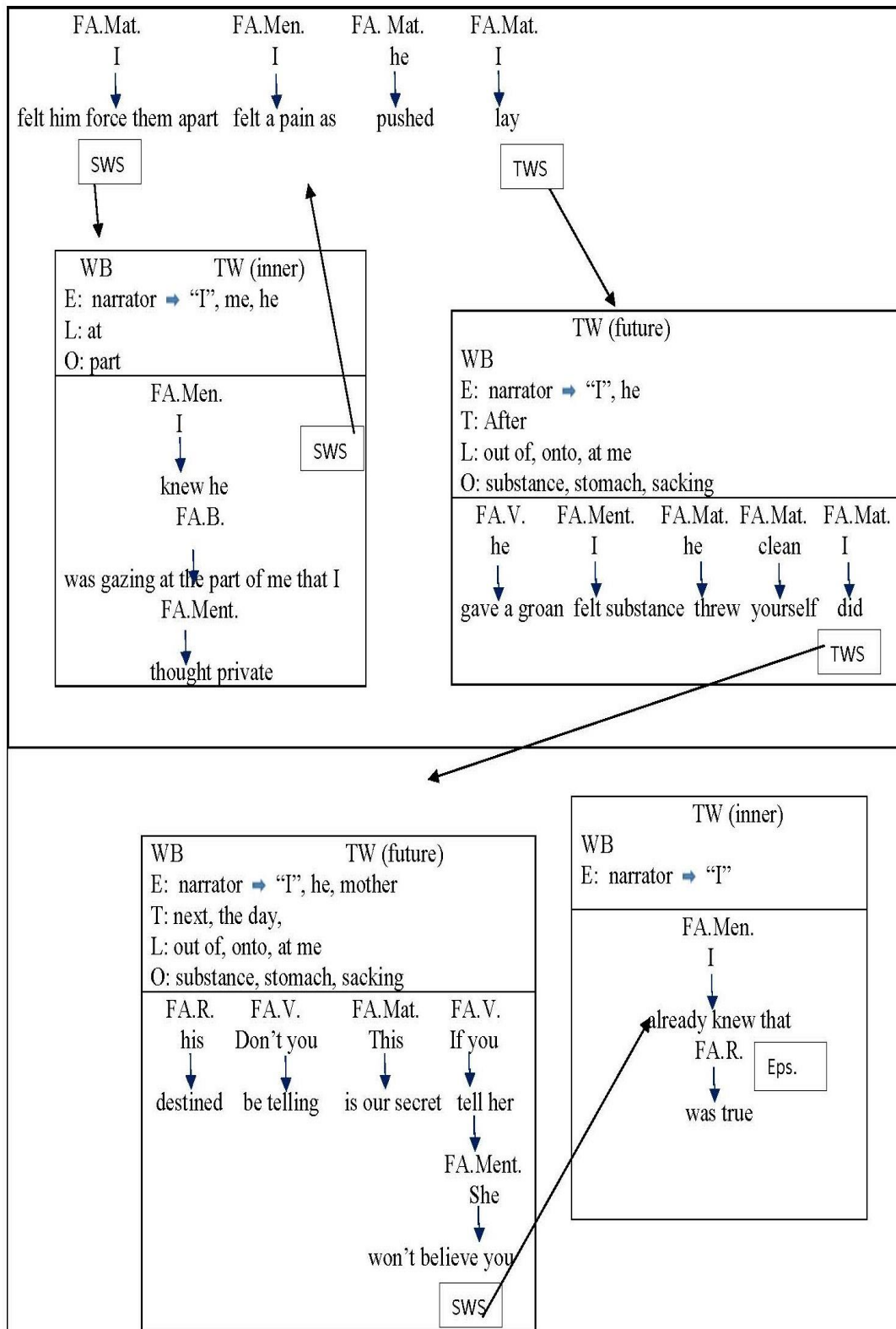


Figure 1: Text-World Diagram of Extract 1

This TW manifests an incident of sexual abuse that the father practices against his daughter. The extract commences by illustrating the inner world of the protagonist and her fear of her father. This is denoted by the usage of the boulomaic mental process “intensified” and “kept”, the pronominal deixis “I”, “me” and “him”, the spatial deixis “in my seat” and the epistemic adverb “firmly”: “The fear I had of him intensified into terror ... dread that kept me firmly in my seat.”

A special world switch is witnessed when the writer narrates the external world of the young girl underlining the indicators of the father's abnormal behavior. The abnormality of the situation is described by the relational processes “were” and “was”, the mental processes “saw” and “see”, the behavior process “looked”, the material process “pulled”, the nominal and pronominal deixis “trousers”, “face”, “eyes”, “I”, “he”, “his” and “me”, the temporal deixis “when”, “as” and “no longer”, and the special deixis “round”: “when he pulled me round to face him I saw that his trousers were unzipped. His face was red; his eyes were glazed. As I looked into them he no longer seemed to see me.” Following this, the writer alters to the internal world of Antoinette portraying her fright by deploying the spatial adverb “inside”, the nominal and pronominal deixis “tremor” and “me”, and the boulomaic mental verb “started”: “a tremor started deep inside me.”

A further switch to the real world addresses the father's sexual abuse of his young daughter, Antoinette, and the violence that she suffers from. This is identified by the usage of the material processes “forced”, “moved”, “was released”, “thrown”, “holding”, “pressing”, “pulled” and “yanked”, the epistemic modal verbs “could”, “couldn't” and “would”, the boulomaic adverb “hoping”, the temporal deixis “all the time”, “while”, “then” and “suddenly”, the spatial deixis “round”, “up”, “down”, “back across” and “on” along with the nominal and pronominal deixis “them”, “his penis”, “I”, “my fingers”, “eyes”, “seat”, “my hand”, “body”, “stomach”, “dress” and “knickers”. These lexical choices are extracted from the narrative: “he forced my fingers round his penis then moved them up and down. All the time I was doing it I could hear small animal whimpers escaping from his throat and mingling with his grunts. I shut my eyes tightly, hoping that if I couldn't see then it would stop, but it didn't. Suddenly my hand was released and my body thrown back across the seat. I felt one hand holding me firmly by pressing on my stomach while another pulled my dress up and yanked my knickers down.”

Describing the effect of the sexual abuse on Antoinette, two spatial shifts to her inner world are determined to annotate the stigma that she suffers from since she is forced to be naked in front of her father. These feelings are denoted by the mental process “felt”, the epistemic mental verbs “knew” and “thought”, the relational process “exposed”, the behavioral process “was gazing”, the spatial deixis “to” and “at” and the personal deixis “my body”, “his eyes”, “me” and “I”: “I felt shame as my small body was exposed to his eyes” and “knew he was gazing at the part of me that I thought private”. The continuity of the sexual abuse is expressed by the material processes “pushed”, “pulled”, “tried”, “force” and “lay”, mental processes “felt”, the pronominal deixis “I”, “my”, “me”, “he” and “them”, the nominal deixis “seat”, “legs” and “bottom”, the spatial deixis “down on”, “apart”, “under”, “sideways” and “into”, and the temporal deixis “then” and “as”: “I was pushed further down on the cold leather seat. He pulled me sideways... Legs that I tried in vain to close. I felt him force them further apart, felt a cushion slide under my bottom and then the pain as he pushed himself into me... I lay”.

A temporal world switch that highlights the closure of this incident is emphasized by the temporal deixis “after”, spatial deixis “onto”, “out” and “at”, the relational verb “seemed”, the verbal process “gave”, the mental process “felt”, the material process “threw” and the nominal and pronominal deixis “substance”, “sacking”, “my stomach”, “I”, “he” and “me”: “after what seemed like an eternity, he gave a groan and pulled out of me. I felt a warm, wet, sticky substance dripping onto my stomach. He threw a piece of sacking at me.” Another temporal transition to the future is expressed to assert that, in addition to the sexual abuse, the father abuses Antoinette psychologically. He does not allow her to inform her mother about his deeds and convinces her that her mother will not defend her. This is underlined by the temporal deixis “next” and “any longer”, the epistemic temporal deixis “won’t”, the epistemic mental process “believe”, the boulomaic mental verb “love”, the relational process “destined” and the nominal and pronominal deixis “his”, “words”, “you”, “she”, “your mother”, “my girl” and “our secret”: “his next words were destined to become a regular refrain: ‘Don’t you be telling your mother, my girl. This is our secret. If you tell her, she won’t believe you. She won’t love you any longer.’”

After this, the author explains the effect of the father’s words on Antoinette through a spatial switch to her inner world which shows that she considers her father’s words truthful and doubts her mother’s help. This is clarified by the usage of the epistemic mental process “knew”, the epistemic adjective “true” and the rational process “was”: “I already

knew that was true.” The events that form the mentioned TW build the situational schematic script organized in Table 2.

Table 2
Headers triggering the script of Extract 1

Headers triggering the script	
PH	The father rents a small wooden barn.
IH	The father offers to drive the daughter to the barn.
LH	They arrive at a dark building.
ICH	The girl starts to feel scared.
SS SN: Sexual Abuse ScT: car SRI: child, father SEC: a child begging for returning home, a father’s promise of a present SP: barn, car, hand, door, throat, penis, body, eyes, stomach, seat, bottom, doll, oil, petrol, tobacco, skin SSn: Scene 1: Reaching the daughter’s seat Scene 2: Touching the daughter’s body harshly Scene 3: Raping the daughter brutally with full intercourse Scene 4: Instructing the daughter to keep this a secret SRs: The child feels shame. The child doubts her parent’s love for her.	

The TW drawn in Figure 1 describes the schema of “sexual abuse” gradually by building a situational script that organizes the events of the abuse. This script is triggered by four types of headers: precondition headers, instrumental headers, locale headers and internal conceptualization headers that take place before the narrated event. In the first scene, the schema of “a scared child” is negotiated through the nouns “fear”, “terror” and “dread”: “the fear I had of him intensified into terror... dread that kept me”. Following that, the schema of “sexual abuse” is added when the father rapes his daughter. The narrator explicates this by employing phrases expressing the sexual intercourse: “he forced my fingers round his penis”, “moved them up and down”, and “small animal whimpers escaping from his throat”. The representation of the father’s abuse and the terror that Antoinette feels may not cognitively appeal to the readers as this is contradicted by the common social belief that the father should be the guardian of his daughter.

The schema of “a forced daughter” is depicted by the utterances “he forced”, “my body thrown back” and “holding me firmly”. In addition to that, Antoinette feels “shame” of her “body” being “exposed” and her father’s gaze at her “private” organs as if she is a “mute” and “rag doll”

that is not able to stop this. This schema is also reinforced by the usage of the adverbs “helplessly” and “in vain”: “dangling helplessly over the edge. Legs that I tried in vain to close” and “hoping that if I couldn’t see then it would stop” which show the girl’s disappointment. The description of the duration of abuse as “an eternity”: “after what seemed like an eternity” indicates how this was unbearable for Antoinette. The cognitive image of the forced daughter urges the reader’s sympathy toward this child who is unable to deter the harm of her father.

In another scene, the schema of “sexual abuse” is reinforced by the usage of the adverb “further” twice: “I was pushed further down on the cold leather seat” and “force them further apart” in addition to the schematic props “legs” and “seat” and the phrases “felt a cushion slide under my bottom and then the pain as he pushed himself into me” and “I felt a warm, wet, sticky substance dripping onto my stomach”. Following this, the schema of “psychological abuse” is negotiated when the father threatens his daughter that her mother will not support, “believe” or “love” Antoinette if she tells about their “secret”. As a result of this script, the daughter trusts her father’s words and feels disappointed with her parents.

3.2 Social Reaction

The reaction of society is a primary point that is focused on the memoir. Society is represented by different characters that surround the main victim, these characters participate in one way or another in manifesting the abuse that the child in the memoir suffers from. One of the main characters that plays an important role in the life of the victim in the memoir is the mother. At the beginning of the girl’s life, her mother shows great care and passion towards her which makes the daughter get attached to her. However, with the father’s permanent residency at home after leaving his work in the army, the mother-and-daughter relationship starts to witness some disturbance as the mother starts to focus on the father more and ignore her daughter’s safety and needs. After this, when the daughter faces different kinds of abuse practiced by her father, the mother reacts negatively which jeopardizes the daughter’s well-being and safety. Representing an important member of society around the abused child, the mother’s reaction towards an incident of abuse is presented in the following example.

Extract 2. Antoinette:

The *next morning* my dressing gown cord had been removed. That visiting *time* both my parents came through the doors. My mother took my hand while my father stood with his arms folded. 'Antoinette,' she said, 'I'm **sure** last night was some mistake. Matron rang me today. Now I'm **sure** you don't **want** to worry me like that again.' I saw the bright smile and **knew** the incident had been placed **firmly** into the box marked 'Not to be talked about'. The game of happy families was *still in place* and she the central character in the tableau. 'Daddy and I have been talking,' she went on, including him in her smile. 'You're **obviously** going to be run down when you leave here. So we've **decided** to send you to Auntie Catherine.' I hardly knew Aunt Catherine, but I had always **liked** her on our rare visits. 'A few weeks in the country will do you the world of good. We **won't** talk about this silly business again, dear, and **of course** we **won't** mention it to your Aunt Catherine. We **wouldn't want** to worry her now, **would** we?'... True to her promise the dressing-gown cord incident was *never* referred to again. My mother's pattern of tackling problems was **already firmly in place**: 'If we don't talk about it, it never happened.' (pp.163- 164)

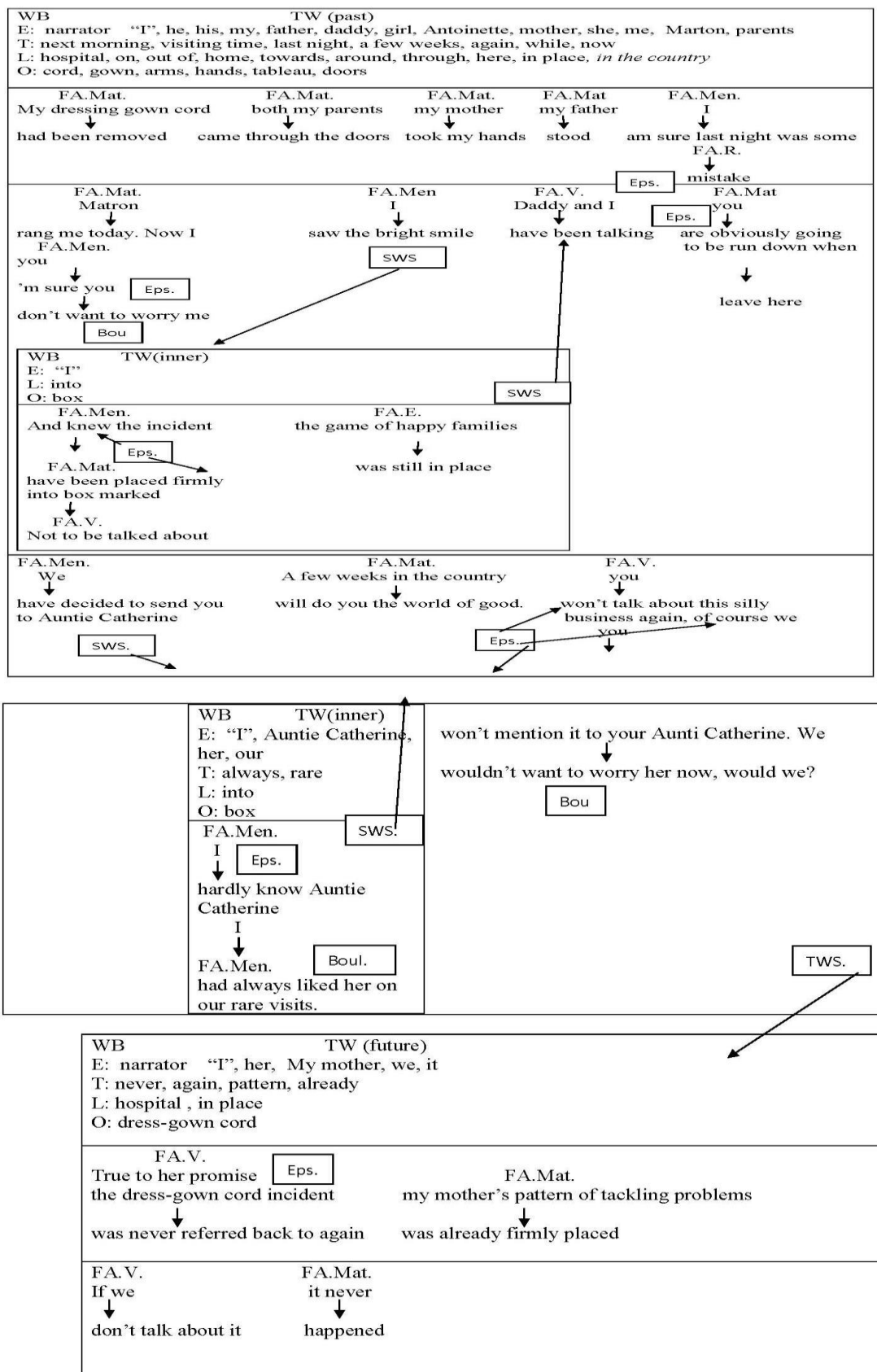


Figure 2: Text-World Diagram of Extract 2

This TW is linked to a previous TW in the memoir when the daughter tries to commit suicide as a result of the maltreatment and sexual abuse of her father. This is underlined by the usage of the temporal deixis “next morning” and the nominal deixis “gown cord” representing the tool used for the suicide attempt and the material verb “removed” highlighting the failure of the attempt: “the next morning my dressing gown cord had been removed and “that visit”. In the current TW, the mother’s reaction toward the unstable psychological state of the daughter is shown.

Firstly, the mother's prejudices against her daughter as indicated by the epistemic relational processes “am sure” and “was mistake”, the pronominal deixis “I” and the temporal deixis “last night” in “I’m sure last night was some mistake.” Instead of investigating the suicide incident further, the mother intends to send the daughter to her friend, Marton, as a method of evading the responsibility of her daughter. This is clarified by the nominal deixis “Marton”, the material verb “rang”, the pronominal deixis “me”, “I” and “you”, the temporal deixis “today”, “now” and “again”, the epistemic relational process “am sure” and the boulomaic mental processes “want” and “worry”: “Matron rang me today. Now I’m sure you don’t want to worry me like that again.” In addition, the writer uses the epistemic utterances “obviously” and “decided”, personal deixis “you”, “we” and “Auntie Catherine”, the spatial material processes “leave”, “send” and “run”, the spatial deixis “here” and the temporal deixis “when” to reflect the mother’s certainty about her decision: “You’re obviously going to be run down when you leave here. So we’ve decided to send you to Auntie Catherine.”

The deployment of the material verb “saw”, the pronominal deixis “I” and the nominal deixis “smile”: “I saw the bright smile” shows that the mother is satisfied with her decision. The mother prefers to maintain her social image over protecting her child when she asserts that they should not tell the aunt about their family problems. This is described by the epistemic temporal terminologies “won’t”, “would” and “of course”, the boulomaic mental verbs “want” and “worry”, the verbal processes “talk” and “mention”, the pronominal and nominal deixis “we”, “this”, “it”, “business”, “your Aunt Catherine” and “her” and the temporal deixis “again”: “we won’t talk about this silly business again, dear, and of course we won’t mention it to your Aunt Catherine. We wouldn’t want to worry her now, would we?”

Explaining Antoinette’s thoughts about her mother’s decision, a special switch from her outer world to the inner one is provided by the employment of the epistemic mental processes “knew”, the epistemic

verb “firmly”, the spatial deixis “into the box”, “in place” and “in the tableau” and the personal deixis “she” in “knew the incident had been placed firmly into the box marked ‘Not to be talked about’. The game of happy families was still in place and she the central character in the tableau.” This shows that denying the family problems is the mother’s usual technique to pretend that she leads a happy life and maintains her social image. Regarding Antoinette’s feelings toward her mother’s friend, another spatial switch is denoted through the usage of the epistemic material verb “knew”, the epistemic adverb “hardly”, the boulomaic mental process “liked”, the temporal deixis “always” and “rare” and the personal deixis “I”, “Aunt Catherine” and “our”: “I hardly knew Aunt Catherine, but I had always liked her on our rare visits.”

A temporal switch to the future TW is evidenced by the temporal deixis “never”, “again” and “already”, the epistemic deixis “true” and “firmly”, spatial deixis “in place”, the relational process “was”, the material verb “happened” and the verbal processes “referred” and “talked”: “True to her promise the dressing-gown cord incident was never referred to again. My mother’s pattern of tackling problems was already firmly in place: ‘If we don’t talk about it, it never happened.’” This underlines the continuity of the mother’s denial of Antoinette’s issues and her persistence in neglecting them. Therefore, this TW raises a cognitive question about the abnormality of the mother’s words and behavior highlighted in the schematic script depicted in Table 3.

Table 3

Headers triggering the script of Extract 2

Headers triggering the script	
PH	The child tries to commit suicide.
IH	The nurses in the hospital rescue her.
LH	The mother comes to the hospital.
SS SN: Mother’s neglect ScT: The hospital SRI: child, father, nurses, mother SEC: The child is depressed and tries to kill herself. The nurses save her life and think that she misses her family and wants to go home. SP: box, dressing gown cord, doors, arms, hand, book. SSn: Scene 1: The cord that the girl uses to commit suicide is removed. Scene 2: The mother appears, and she chooses to neglect the girl’s actions. Scene 3: The parents decide to send the girl to a family acquaintance. Scene 4: The mother orders the child to keep the incident secret. SRs: The child feels unsecured and abandoned	

The TW illustrated in Figure 2 signifies the schema of “negative social reaction” represented in the mother’s passive attitude toward

Antoinette's attempt to choke herself. The schematic script in Table 3 explicates the cognitive scenes negotiated by three headers: precondition headers, instrumental headers and locale headers that demonstrate the incident of the suicidal behavior proceeding the script.

The mother's passiveness is voiced by her stance against Antoinette's dilemma represented in some utterances: "I'm sure last night was some mistake", "not to be talked about" and "silly business". Reinforcing the schema of "negative social reaction", the mother lies to herself when she adopts a false social image of her family as demonstrated in the usage of the schematic props "game": "the game of happy families", "tableau": she the central character in the tableau" and "box": "the box marked 'Not to be talked about'". The schema of "problems denial" is also negotiated cognitively when the mother insists on disregarding her family issues and preserve her social image as highlighted by "We won't talk about this", "we won't mention it to your Aunt", "true to her promise the dressing-gown cord incident was never referred to again" and "if we don't talk about it, it never happened." This passiveness may be condemned by the reader as their background knowledge would suggest that in this situation the mother should help her daughter and try to find a solution to her problem.

The schema of "child insecurities" is also introduced by the adverbs: "firmly": "knew the incident had been placed firmly" and "my mother's pattern of tackling problems was already firmly in place", and "hardly": "I hardly knew Aunt Catherine". These instances demonstrate the girl's acknowledgment of being unsupported by her mother and show that the girl is not familiar with the person to whom she is going to be sent. This script results in annotating Antoinette's feelings of abundance and neglect.

4. Conclusion

Pursuant to the CS analysis of some of the key incidents, it can be asserted that Maguire's memoir, *Don't Tell Mummy*, offers significant TWs and world switches that build the cognitive visualization of the schematic scripts related to the protagonist's experience. The empirical analysis of the main themes detected in the memoir contributes to the classification of the characters' roles concerning the victim, Antoinette. The first theme is dominant abuser which certainly tackles the character of the father who is the main abuser in the memoir, and one of the incidents that show his practices is portrayed in extract 1. A further theme that is also analyzed is social reaction which denotes a specific example

of the negative reaction that the mother of the victim adopts concerning the abuse. This makes the child face neglect and betrayal from her family. Applying TWT and ST to the extracts under analysis assists in broadening the viewpoints intended by the writer in the context of child abuse.

4.1 How does Text World Theory (TWT) depict child abuse in the two memoirs as a conceptual structuring consisting of multiple cognitive layers?

One of the elements of the TW is the classification of FA in terms of Halliday’s (1994) concept of verbal processes. This helps identify the types of verbs used in the child abuse context in the two memoirs. The indications of FA and the processes implied in the TWs are observed regarding the two themes under discussion in the two memoirs as follows in Figure 3.

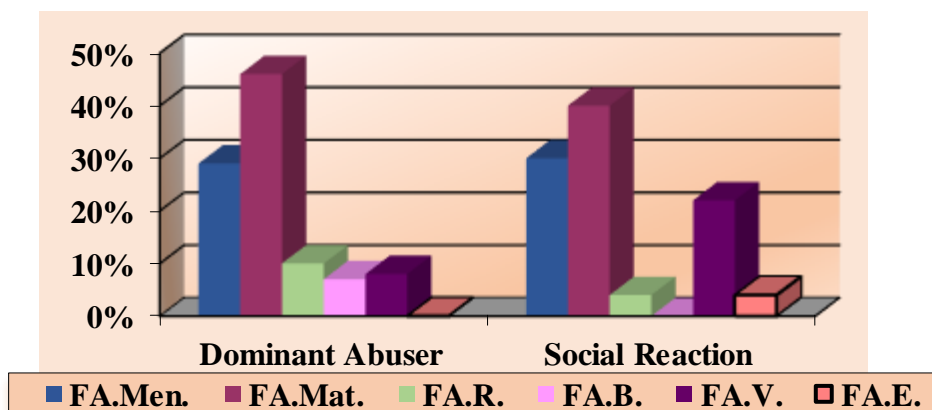


Figure 3: FA types in analyzed extracts (suggested by the researcher)

The given chart in Figure 3 demonstrates various percentages of the FA processes types that are used in the analyzed extracts. The percentages of the processes discussed in *Don't Tell Mummy* are classified into two categories regarding the two themes: dominant abuser and social reaction. As for the first theme, the FA processes in the analyzed extracts represent 29% of the mental process, 46% of the material processes, 10% of the relational process, 7% of the behavioral processes, 8% of the verbal processes and 0% of the existential processes. Then, the processes used in the analyzed extracts in the second theme reflect 30% of the mental process, 40% of the material processes, 4% of the relational process, 0% of the behavioral processes, 22% of the verbal processes and 4% of the existential processes.

It can be concluded that the dominant type of processes in the bar chart is the material processes, which assures the intentions of the narrator in the memoir to highlight the external deeds that represent the

abuse itself or are produced by the enactors around the victims to serve the context of the abuse and affirm it. The mental processes occur less than the material processes and more than any other processes throughout the whole chart. This helps clarify the inner thoughts that are narrated by the author to interpret her feelings toward the current scenes and her opinion toward the other characters' actions that affect the victims' lives to a great extent. Apart from the material and mental processes, relational, behavioral, verbal and existential processes fluctuate noticeably in the extracts without following a certain pattern. The increased usage of the material and mental processes shows that the writers focus on negotiating the advancement of the plot's events more than describing them. This is reflected in highlighting the physical actions and the notions inside the minds of the participants to build the cognitive conceptualization of events and foster the engagement of the human participants.

Asserting the prevalence of the mental processes over the verbal, relational, behavioral and existential ones as shown in Figure 3, the data provided in Figure 4 highlight the dominance of the epistemic modal world in the analyzed extracts over the deontic and boulomaic worlds. This reflects the importance of revealing the participants' personal beliefs more than revealing their obligations and desires as intended by the author in the extracts under study. It is noticed that the epistemic world represents 62% of dominant abuser theme and 75% of social reaction theme. While the boulomaic world is more descendent than the epistemic world reflecting 38% of dominant abuser theme and 25% of social reaction theme, the deontic world records an absence in both themes.

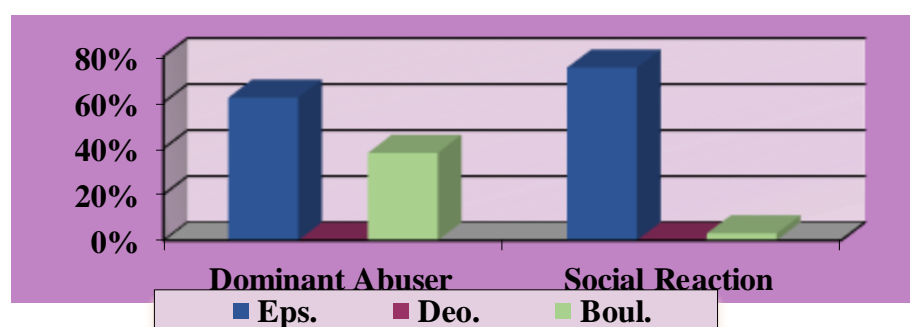


Figure 4: Modal worlds' types in analyzed extracts (suggested by the researcher)

Another analytical tool that Maguire deploys significantly is the derivation of the temporal and spatial switches from the original TWs. The present temporal switches denote a shift in the time of the events to

the past, present or future tense. On the other hand, the spatial switch indicates shifts from the real world of events and the inner world of the protagonist and vice versa or shifts in the location of the participants. The switches in the discourses elucidate that the two themes in the memoir are inferred as shown in Figure 5.

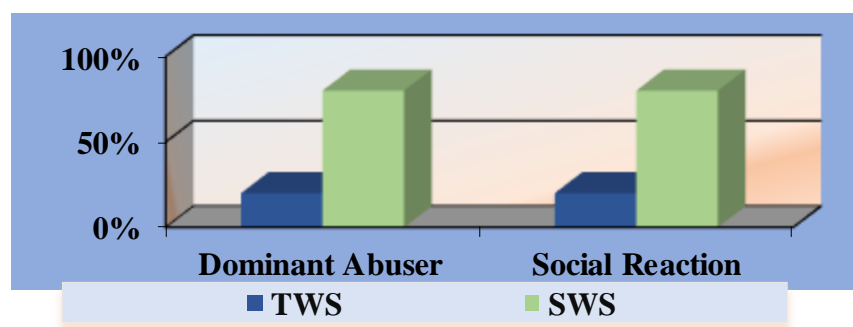


Figure 5: WS' types in analyzed extracts (suggested by the researcher)

The provided line chart in Figure 5 expresses the percentages of the temporal and spatial switches that occur in the selected extracts in reference to the two studied themes: dominant abuser and social reaction. The switches noted in the extracts of both themes are 20% of the time switches and 80% of the spatial switches. This clarifies that spatial switches record the highest percentages in the analyzed extracts. Therefore, the writer relies on the mental and locational factors more than the temporal ones to convey her message through depicting the mental images and feelings of the protagonist in addition to focusing on the alteration of the locations where the events take place. In this concern, the spatial shifts in the memoir clarify the writer's intentions of giving insights into the mental and psychological state of the victim, her interpretations of the events and the actions of the other participants beyond the circumstances narrated in the original TW.

4.2 How does Schema Theory (ST) trigger the conceptual representation of the reader's background knowledge to understand the types of abuse practiced over the main characters?

The representation of the schematic scripts in the minds of the readers shown in the analysis of the memoir helps shape guidelines and reasonable judgment of the enactors' attitudes and the sequence of events that depict child abuse. The target audience of the text perceives the text worlds using their reading background which includes social knowledge and common ethical concepts. Therefore, readers, as shown in the

analysis, connect between the linguistic cues that exist in various contexts shown in the memoirs using their schemas, and the described events and characters' behavior similar to the ones they experience in their own lives. The schematic-script-based approach deployed in analyzing the extracts emphasizes activating and consolidating the reader's background knowledge.

Most of the schematic scripts are situational scripts as they emphasize the situation of the victim and the other characters who surround her during the period of the abuse to fulfill a full understanding of the issue. These scripts negotiate different schemata that reinforce the notion of abuse and the role of society: "sexual abuse", "psychological abuse" and "forced daughter" described in extract 1, and "negative social reaction", "problems denial" and "child insecurities" demonstrated in extract 2. The scripts focus on the manifestation of situations centered on the family home, where the children live to evince how the world-building elements and the schematic scripts help the readers unfold the non-fictional world that the narrators clarify through the texts. Since readers' understanding of non-fictional situations is restricted to the presentation of these situations, the readers are positioned to depend on the narrator's deictic viewpoint. Therefore, the narrator's exegesis affects the feasibility of yielding subtle interpretative conclusions by the readers. Moreover, the projection of childhood and domestic situations of are verisimilar, thereby the author intends to reflect the different unethical tactics adopted by the father in the memoir.

In this concern, the performed scripts stress the fact that the children's tragedies are attributed to the miscellaneous modes of abuse placed on them by their abusers. As reflected in the analysis, one of the primary reasons these children cannot untie themselves from the mental, psychological, and physical chains placed on them by the abusers is cognitive because these abusers are parents who exploit the power of their social roles against their children. Antoinette, in *Don't Tell Mummy* suffers from parental abuse; however, the abuser in the memoir is the father who practices different forms of abuse: sexual, physical and psychological which brings upon the girl's near-death experiences.

The study has revealed that the mother develops a despised attitude toward the sexual abuse Antoinette experiences. This negative social reaction regarding the witnessed abuse characterizes the domestic ill-practices of the father toward his daughter as ubiquitous. This acts against the safety of the child and allows the abuser to develop further techniques to suppress the victim and exploit her to fulfill his psychopathic pleasure.

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