

INSTABILITY OF MOTHER-SON RELATIONSHIP IN CHARLES DICKENS' NOVEL DAVID COPPERFIELD

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ABSTRACT

Dealing with motherhood issue is considered a controversial one since building a child identity and preparing him/her to be a good and successful person depends mostly on the relationship between the child and the mother. Though different studies tackled toxic, good, stable etc. Mother-son relationships; still there is more can be carried out to explore instability in mother-son relationship. This article intends to investigate instability in mother-son relationship in Charles Dickens' novel "The Personal Life of David Copperfield". The data involves certain extracts representing David's relationship with his mother Clara Copperfield. The article aims to identify how David's instable relationship with his mother is portrayed and point out the difference emotional reflections drawn in David's mind concerning his mother. The data is analyzed qualitatively through a content analysis approach following Austin's (1962) and Searle's (1979) models of speech acts theory. The article concludes that Dickens relies on three types of speech acts including the representatives, directives and expressives to portray the instability of mother-son relationship in the novel. David has instable relationship with his mother due to her weak and irresponsible personality. Another point is that David's mother attitudes towards her son have changed completely after her marriage to Mr. Murdstone and this reflects the bad influence of her husband.

KEYWORDS: *Instability, Motherhood, Mother-Son Relationship, Novel, Speech Acts*

INTRODUCTION

Throughout the history, mothers have occupied a contradictory space in literature. Poets, novelist and play writers employed the concept of mother and motherhood in their writings. As a subject and thematic concern, motherhood needs to be approached by scholars as an institution, an ideology and as lived experience. Portraying mother in literature is symbolic of how she is understood in society. Novels, like the personal history of David Copperfield, paints a picture of the types of the relationships holding between a mother and her son. David Copperfield is chosen because it provides a range of mother-son relationship and a division in the relation compared to the duration when his mother was a widow and when she got married. In literature, mother is the character that remains present whether as a direct role in, or absence from, the individual's life. Thus, she has always been the source of struggle, given the fact that her relation to the individual struggle continues. This paper intends to answer two questions:

- How does David Copperfield portray his instable relationship with his mother?
- What are the emotional reflections drawn in David's mind concerning his relation with his mother?

REVIEW OF LITERATURE

Motherhood from a Literary Perspective

The common definition of motherhood is a woman who gives birth or is responsible for the physical and emotional well-being of a kid. On the other hand, a mother figure is defined as a male or a female having the role of a mother and being the person, a child can turn to for help, advice, or support (Collins, 1999).

The concept of Motherhood is sought and claimed by the majority of women (Kelly, 2009). The term might refer to women who have children, but there is another way to conceptualize motherhood. It is the experiences that can be undergone by a childless female or male on equal footing (Arendell, 2000). Thus, gendered connotations of the word mother need to be removed from this term (Ribbens-McCarthy & Edward, 2011)

Hetherington (1998) suggests that during childhood, individuals build their understanding of the world in respect to their gender identity, their class status and their race either plainly or ambiguously. During such period, a personality is built due to the interaction that is taken place between powerless children and adults. Moreover, Bird (1989) believes that mother as a human being and motherhood as a perspective indicate two contradicted meanings that are built into a mother in cultural history: the bad mother who destructs and the good mother who raises and nurture. Such types of mothers prevail in mother representations in our community.

In literature, mother is the character that remains present whether as a direct role in, or absence from, the individual's life. Thus, she has always been the source of struggle, given the fact that her relation to the individual struggle continues. The mother's role is regarded as the source that uncovers something built in the individual personality (Burks, 2013). Portraying mother in literature is symbolic of how she is understood in society. Novels, like "*the personal history of David Copperfield*", paints a picture of the mother-son relationship.

Mother-Child / Mother-Son Relationship

Parents play a vital role in their children's life. They are the source of support, guidance, and love. Family is where life begins and love never ends. No matter how old a child gets there's nothing more comforting and soothing than their parent's arms. The role of parents in a child's life is beyond the idea of prompting. Parenting takes action long before a child's birth and eventually parents become their children's alter ego and vice-versa. There is nobody like them who can shape a child's behavior and development. (cuemath.com)parents/

However, literature presents different examples of mother-child /mother-son / mother-daughter relationships which can be described as either inspiring or disappointing and this depends on the mother personality. As far as this paper is concerned, the focus is on mother-son relationship in which his mother Clara Copperfield caused emotional pain rather than support specially after her marriage to Mr. Murdstone. She subconsciously taught David to become weak and naïve. Clara was strongly controlled by Mr. Murdstone and inherited this feature of weakness to David. David was also tricked and taken advantage of by many adults because of his superficial lifestyle with Clara. Clara received a fortune from her dead husband and had no reason to work, and thus taught David laziness. She didn't prepare for him the real (familycetic.net). This paper is intended to explore David's relationship with his mother before her marriage and after her marriage.

Speech Acts Theory

People use language in different situations such as greeting, requesting, ordering, etc. These acts are known 'speech acts' and are made in speech (Sadock, 2006). According to Wales (1989), they are closely related to pragmatics as the Greek origin of (pragma) means; an act or an activity or a deed. Speech acts constitute an integral part of pragmatics. When a speaker says an utterance, there is an aim or a message expressed through words or phrases which are related to the action by the produced utterances. One can carry out an action by producing an utterance (e.g., word, phrase, sentence). A number of scholars have developed their theories in this field. Speech act theory deals with the way words are utilized to provide information and to implement actions (Kemmerling, 2002).

According to Crystal (2003), speech acts determine the role of an utterance with regards to the behavior of both the addresser and the addressee during an interpersonal communication. Bachman (1990, p.5) states that speech act theory studies utterances not sentences. An utterance is an expression that is uttered by a speaker in the presence of a hearer (addressee) in order to communicate a certain message. An example of an utterance is: "Hello!".

Speech act theory shows the suitable balance between convention and intention (Nunan, 1993). It is important to differentiate between intentional and conventional speech acts. Intentional speech act deals with the intended meaning of the speaker and not the convention that force him to future acts. On the other hand, conventional speech acts are almost influenced by the circumstances where speech acts take place (Adams, 1985). Normally, speakers utilize language to make different speech acts such as: statements, questions, commands and exclamations. One can also use other forms of speech acts such as threats, apologies or promises.

Allot (2010, p.2) suggests two kinds of utterances. The first is constative utterances. These utterances have truth-values. To elaborate, such utterances can be either true or false, they can be made sure of and tell something about a state of affairs. Examples of constative utterance are; "Warsaw is bigger than New York" and "There are seven students in this classroom" (Allot, 2010). The second is performative utterances. The utterances of this kind are neither true nor false. They can be appropriate or inappropriate and this depends on certain conditions such as, 'conditions of felicity' "Shut up" and "get out of here at once" (Austin, 1962, p.305).

Felicity conditions identify the circumstances under which the speaker's utterance is appropriate. These circumstances include but not limited to: time, place, and the right person etc. Thus, if a performative sentence satisfies the felicity conditions, then the utterance is felicitous and vice versa. Not a lot has been told about the state of affairs. Instead, they do something; they are used in the performance of certain actions (Bach & Harnish, 1979). In addition, Yule (1996) stresses that these utterances can be either explicit or primary. On one hand, explicit performative includes a performative clause which is the main clause of the utterance as in : *I ask, order, ask you*, etc. On the other hand, primary performative does not include a performative clause as part of its structure. Rather, primary performative can be construed as if it is implicit in the meaning as in, "Shut up and get out of here at once" (Yule, 1996, p.2). Another difference is set by Austin (1962) including 'explicit performatives' and 'implicit performatives'. Explicit category comprises cases such as; "I promise I will take the trash out" and "I will be there at two o'clock". Implicit category includes cases such as the following examples: "I am sorry I stepped on your toe" and "I will be sure to take out the trash".

Austin (1962) indicates that "explicit performatives include some highly significant and clear expressions such as 'I bet' and 'I promise'". The explicit performative is an expression used often to name the act, an example is the utterance

“*I am performing*”. Other examples of explicit performatives are betting, promising, bequeathing. The same applies to the explicitly performative commands such as “*Close the window!*” and “*I order you to close the window*”. Therefore, according to the theory of speech act, there are many things that speakers could do by saying words and sentences. Making statements of fact or assertion is an example. One can also make a guess, ask questions, make promises, place bets, take marriage vows, give orders, make requests and so on (Allot, 2010).

Based on the utterance forces, Austin (1962) distinguishes three types of speech. They are locutionary, illocutionary and perlocutionary acts. He infers that a locutionary act represents the literal meaning of an utterance. To elaborate, a locutionary act refers to the production of a linguistic utterance that carry meaning. Allot (2010) points out this act is a basic-level of uttering a word, a phrase or a larger unit with a certain reference. This can also be divided into three components. First is a phonic, the act of producing particular speech sounds. Second is a phatic act, the act of producing certain utterances (words and phrases). Third is a rhotic act, the intention of referring to particular entities. The three mentioned components are related to the traditional three-way division in linguistics; phonetics/ phonology, syntax and semantics.

The second type of acts is the illocutionary act. According to Leech (1983), it is the act of uttering which is “committed with the intends of the speaker by uttering a sentence”,. Examples of this type of act are ask, state, question, promise, order, apologize, threaten, and request. Tsui (1994) believes that an illocutionary act is shown by confirming that “by saying something, one does something”. An example is a minister who attends the wedding of a couple. Austin (1975, p. 14) highlighted that “an illocutionary act is an act for: the performance of which makes it clear to some other person that the act is performed, and the performance involves the production of what Austin calls ‘*conventional consequences*’ such as rights, commitments, or obligations”. Vershueren (1999) adds that on the addressee, the illocutionary acts are tied with physical or psychological effects called ‘*perlocutions*’.

The perlocutionary act, according to Austin (1962), is “the expected effect on the hearer by uttering the sentence” (p.150). By saying something, the addresser assumes the addressee would be affected. Accordingly, the conditions for a successful perlocutionary act require involving both what an addresser utters and the effect of his/her utterance on the addressee. An example is when one utters: “*Where’s your necklace?*”, a quick reaction would be touching the neck or may respond with something like “*Oh, I put it in the drawer*” (Wardhaugh, 1976).

To clarify the difference between the three acts (locutionary, illocutionary and perlocutionary acts), the example “*You can’t go there*” is taken into consideration. The locutionary act is represented through the meaning “you can’t do it”, which is giving a warning: “I warn you not to go there”. On the other hand, the perlocutionary act can be represented by the impact of this utterance on the listener or the receiver; “there may be dangerous to go there” (Kratzer, 1991). Finally, speech act is viewed as a communicative activity (locutionary act), explained by its reference to the speaker’s intended meanings (the illocutionary force of their utterances) and the effect they realize on the hearers (the perlocutionary effect of the utterance) (Crystal, 2008). Austin (1962) supports the notion that by means of speech acts, one can communicate physical action via words and phrases only. He classified speech acts into three categories. They are:

- Locutionary speech act: it is the act of saying something. It includes a statement or information while communicating with others. Thus, the utterance only has one meaning.

- Illocutionary speech act: it is the act where one says something to communicate something such as request or advice.
- Perlocutionary act: it is the impact of a certain saying on the speaker. The two examples above is considered perlocutionary act if the speaker says them while doing the implied need i.e. switching on the air conditioner in the first example and trying to open the door in the second example.

Austin (1962) draws a distinction between five categories by means of which all performative speech acts could be divided as per the purpose which the act of uttering achieves. Austin's (1962, p.) classification is an attempt to provide a general picture of illocutionary acts: what illocutionary act types someone can perform in saying a word or larger units (phrase, sentence).

- Verdictives: they provide verdicts. A typical example of such kind of utterances is a court sentence or a referee decision in a match.
- Exercitives: they reflect the act of showing power and authority. A typical example is to order, to appoint or to dismiss.
- Commissives: they are the acts that show the speaker's commitments to undertake or carry out an action. Promises are an example of commissive.
- Behabitives: as the name suggest, this category is related to behaviors. Examples of such kind of speech acts are cursing, insulting, and greeting. Austin believes that this category may vary due to sociality attitudes.
- Expositives: these acts clarify how utterance should be comprehended. Swearing or guaranteeing are examples of such kind of acts

This, in turn opens controversy among other scholars such as Grice, Searle and Vanlmiron who contribute to strengthen Austin's theory and make broader and inclusive of other concepts like that of pragmatically based intentionality. (Austin, 1962, p.3; 1975, p.1). The speech act theory was developed in 1969 by one of Austin's students named John R. Searle. It is a theory of the constitutive rules for carrying out illocutionary acts. These rules were categorized into four groups. The first group of rules is propositional content. Such rules placed norms on the propositional content of certain illocutionary acts. The second is preparatory rules. These rules show the implication of the performer when performing illocutionary acts. The third is sincerity rules; they show the psychology of the performer. The fourth is essential rule; which indicates what the action consists is essential. These four rules are built on a relationship between two important aspects and Searle is the one who set the association among intentionality and social, and institutional and intersubjective views with regards to the communicated meaning.

METHODOLOGY

A. Research Design

This paper is carried out through the mixed research method approach. Extracts from the original novel are selected to be the data under investigation. Three extracts are selected to represent David's relation with his mother before and after her marriage to Mr. Murdstone. The analysis followed Autin's (1962) and Searle's (1979) models of speech acts theory.

B. Analysis and Discussion

Analysis of Extract (1)

“There is no Peggotty now, as in the old time. Again, I listen to Miss Murdstone mumbling the responses, and emphasizing all the dread words with a cruel relish. Again, I see her dark eyes roll round the church when she says ‘miserable sinners’, as if she were calling all the congregation names. Again, I catch rare glimpses of my mother, moving her lips timidly between the two, with one of them muttering at each ear like low thunder. Again, I wonder with a sudden fear whether it is likely that our good old clergyman can be wrong, and Mr. and Miss Murdstone right, and that all the angels in Heaven can be destroying angels. Again, if I move a finger or relax a muscle of my face, Miss Murdstone pokes me with her prayer-book, and makes my side ache.”

(Dickens, 1849, p.55)

This extract is taken from chapter four which is entitled “I Fall into Disgrace” and this chapter presents David’s unhappiness. The extract takes place when David’s mother accuses Peggotty of spoiling her child and makes him hates her and her new husband Mr. Murdstone who later threatens to hurt David for not respecting his mother as she holds his name.

The extract begins with the utterance “*there is no Peggotty now, as in the old time*” in which David is talking about what happened between his nanny and his mother. He starts with an existential statement including negation through using the negation word ‘no’ followed by the name ‘Peggotty’ and the contradictory time deixis ‘now’ and ‘as in old times’. David is affirming that his situation has changed and his relationship with Peggotty is no more like before”. The representative speech act of confirmation to indicate that David is aware that his life after his mother’s marriage has changed totally. The second utterance “*again, I listen to Miss Murdstone mumbling the responses, and emphasizing all the dread words with a cruel relish*” implies a representative speech act in which David confirms that he listens to his mother which he called Miss. Murdstone to indicate that he is no longer feels that she is his mother rather the wife of another person. The use of the verb ‘*emphasizing*’ confirms the change in his mother and how she became cruel towards him as well as Peggotty.

The utterance “*again, I see her dark eyes roll round the church when she says ‘miserable sinners’, as if she were calling all the congregation names.*”, includes a representative speech act of asserting presented through the verbs ‘*see*’, ‘*says*’ and ‘*calling*’. David describes clearly his mother impressions and words against him and his nanny. David gives more and more examples of how his life has really changed and he is falling into disgrace as a result of his mother marriage. David in the utterance, “*again, I catch rare glimpses of my mother, moving her lips timidly between the two, with one of them muttering at each ear like low thunder*” is using a representative speech act of asserting. The use of different assertive verbs including ‘*catch*’, ‘*moving*’ and ‘*muttering*’ represent David’s assertion of his mother’s change and how she speaks describing her words as ‘*low thunder*’. The utterance, “*Again, I wonder with a sudden fear whether it is likely that our good old clergyman can be wrong and Mr. and Miss Murdstone are right*”, implies a representative speech act in which David is arguing about old situation and the current one in his life. He uses the personal pronoun with the verb ‘*wonder*’ to state that he is now confused and believes that Mr. and Miss Murdstone opinions about him are correct.

The last utterance, “*Again, If I move a finger or relax a muscle of my face, Miss Murdstone pokes me with her prayer-book, and makes my side ache*” implies a representative speech act of assuring through the use of the verbs ‘*move*’, ‘*relax*’, ‘*pokes*’ and ‘*makes*’. The utterance includes a conditional clause to confirm the stimulus-response of David and Mr. Murdstone’s actions. In other words, he points out that he is now aware of the fact that if he moves a finger, Miss. Murdstone would hurt him with her prayer-book. Finally, the extract involved the use of the hedging device ‘*again*’ for five times to confirm that his mother has changed towards him after being Miss. Murdstone. The table below shows the frequency and percentage of the illocutionary speech acts in the extract:

Table 1: The Breakdown of Illocutionary Speech Acts and their Frequency in Extract (1)

Illocutionary Speech Act	Type of Speech Act	Frequency	Percentage
Asserting	Representative	2	33.3%
Confirming	Representative	2	33.3%
Arguing	Representative	1	16.7%
Assuring	Representative	1	16.7%
Total		6	100%

Analysis of Extract (2)

“No Peggotty,” returned my mother, “but you insinuated. That’s what I told you just now. That’s the worst of you. You WILL insinuate. I said, at the moment, that I understood you, and you see I did. When you talk of Mr. Murdstone’s good intentions, and pretend to slight them (for I don’t believe you really do, in your heart, Peggotty), you must be as well convinced as I am how good they are, and how they actuate him in everything. If he seems to have been at all stern with a certain person, Peggotty—you understand, and so I am sure does Davy, that I am not alluding to anybody present—it is solely because he is satisfied that it is for a certain person’s benefit. He naturally loves a certain person, on my account; and acts solely for a certain person’s good. He is better able to judge of it than I am; for I very well know that I am a weak, light, girlish creature, and that he is a firm, grave, serious man. And he takes,” said my mother, with the tears which were engendered in her affectionate nature, stealing down her face, “he takes great pains with me; and I ought to be very thankful to him, and very submissive to him even in my thoughts; and when I am not, Peggotty, I worry and condemn myself, and feel doubtful of my own heart, and don’t know what to do.”

(Dickens, 1849, p.121)

In chapter eight, the main focus is on the fact that David deeply torn between his love for his mother and the desire to be near her, and his hatred towards for Mr. Murdstone.

In this extract, it is evident that Mr. Murdstone completely dominate David’s mother (Clara) and have such control over her that she ends up defending the Murdstone. An argument is taking place between David’s mother and Peggotty. David in the utterance, “*When you talk of Mr. Murdstone’s good intentions, and pretend to slight them (for I don’t believe you really do, in your heart, Peggotty), you must be as well convinced as I am how good they are, and how they actuate him in everything*” is talking about his mother behavior towards Peggotty and how she defends Mr. Murdstone. The utterance includes a directive speech act of urging in which that David’s mother talks to Peggotty urging her to talk about the Murdstone in a different way. Then, in the same utterance, there is a representative speech act of confirming through the modal verb ‘*must*’ and the comparative through the expression ‘*you must be as convinced as I am*’.

This utterance confirms that David's mother has changed totally after her marriage to Mr. Murdstone to the point that she is defending him and confirming the point that he is a good person despite his bad treatment to her son David.

The utterance *"If he seems to have been at all stern with a certain person, Peggotty – you understand, and so I am sure dose Davy, that I am not alluding to anybody present – it is solely because he is satisfied that it is for a certain person's benefit."*, presents a representative speech act of asserting. David's mother asserts her attitude towards Murdstone. Clara thinks that the way Murdstone behave towards David is for David's benefit. As for the utterance *"He naturally loves a certain person, on my account; and acts solely for a certain person's good"* involves an expressive speech act of praising in which Clara is praising Mr. Murdstone. The utterance *"He is better able to judge of it than I am; for I very well know that I am a weak, light, girlish creature, and that he is a firm, grave, serious man"*. David's mother uses the expressive speech act of praising as she praised Murdstone and states many qualities. In the last utterance of this extract, David's mother makes a confession through the representative of admitting that Mr. Murdstone is the right and most suitable person for her and for her family as well. The utterance *"And he takes, said my mother, with the tears which were engendered in her affectionate nature, stealing down her face 'he takes great pains with me;'"* includes a representative speech act of asserting in which David points out clearly that his is asserting the point that she and Mr. Murdstone are the best couple since he can feels her and her pain.

Finally, the utterance, *"and I ought to be very thankful to him, and very submissive to him even in my thoughts; and when I am not, Peggotty, I worry and condemn myself, and feel doubtful of my own heart, and don't know what to do"* presents a directive speech act of advising in which David's mother advises him to be thankful for Mr. Murdstone for all his good deeds which she is totally convinced in. Moreover, the utterance includes another expressive speech act of condemning because David states that is he is not going to follow his mother advice both he and Peggotty would worry and feel lost cause his mother role as a director to his actions are no more trusted. Having analyzed the extract qualitatively through content analysis, the frequency and percentage of the different speech acts identified are given in the table below:

Table 2: The Breakdown of Illocutionary Speech Acts and Their Frequency of Extract (2)

Illocutionary Speech Act	Type of Speech Act	Frequency	Percentage
Arguing	Representative	1	12.5%
Advising	Directive	1	12.5%
Confirming	Representative	1	12.5%
Asserting	Representative	2	25%
Condemning	Representative	1	12.5%
Praising	Expressive	2	25%
Total		8	100%

Analysis of Extract (3)

"I made out, without much difficulty, that she could not take quite kindly to my aunt yet. The notice was too short after so long a prepossession the other way. We never knew a person, she wrote; but to think that Miss Betsey should seem to be so different from what she had been thought to be, was a Moral!—that was her word. She was evidently still afraid of Miss Betsey, for she sent her grateful duty to her but timidly; and she was evidently afraid of me, too, and entertained the probability of my running away again soon: if I might judge from the repeated hints she threw out, that the coach-fare to Yarmouth was always to be had of her for the asking. She gave me one piece of intelligence which affected me very much, namely, that there had been a sale of the

furniture at our old home, and that Mr. and Miss Murdstone were gone away, and the house was shut up, to be let or sold. God knows I had no part in it while they remained there, but it pained me to think of the dear old place as altogether abandoned; of the weeds growing tall in the garden, and the fallen leaves lying thick and wet upon the paths."

(Dickens, 1849, p.264)

In chapter (17) David writes to Peggotty several times to inform her that he has been taken by his aunt and that he has started school with Doctor Strong. Peggotty writes back to David, and her letter is spotted with tears on David's behalf and she tells him that if he needs to run away again, he can come to Yarmouth.

In this extract, the utterance "*I made out, without much difficulty that she could not take quite kindly to my aunt yet.*" implies a representative speech act of predicting in which David predicts Peggotty's feelings towards his aunt. He clarifies that she could not be a friend of her yet. He is talking about both mother figures in his life (his aunt and his nanny). David uses the representative speech act of stating in which the utterance "*The notice was too short after so long a prepossession the other way.*", points out David's disappointment about the length of the message received from Peggotty in comparison with the long time they did not see each other. The utterance, "*We never knew a person, she wrote; but to think that Miss Betsey should seem to be so different from what she had been thought to be, was a Moral!-that was her word.*" includes Peggotty's words about Miss. Betsey and the regret she feels for misjudging her. David uses the representative speech act of reporting Peggotty's words. In the utterance, "*She was evidently still afraid of Miss Betsey, for she her grateful duty to her but timidly 'and she was evidently afraid of me, too,*" David uses the representative speech act of confirming through using the word 'evidently' twice and the focus on pointing out that Peggotty's feeling resulted from being afraid of Miss. Betsey as remembers her in her old personality. Moreover, he confirms that she was afraid that David would not be able to live with his aunt and she kept telling him that he can come to Yarmouth whenever he wants to run away.

Finally, the utterance "*and entertained the probability of my running away again soon: if I might judge from the repeated hints she threw out, that the coach-fare to Yarmouth was always to be had of her for the asking.*", David uses the representative speech act of reporting Peggotty's feelings towards both David and his aunt. Moreover, the utterance involves a representative speech act of suggesting in which Peggotty is still not aware of the type of the relationship between David and his aunt and therefore, she keeps offering support to David and tells him that he can come to Yarmouth if he wants to run away from his aunt. In addition, the utterance, "*She gave me one piece of intelligence which affected me very much, namely, that there had been a sale of the furniture at our old home, and Mr. and Miss. Murdstone were gone away, and the house was shut up, to be let or sold*" involves a representative speech act of informing in which Peggotty has told David that his mother and her husband sold the furniture and the house. The verbs 'gave', 'affected', 'shut up', 'let', 'sold' provide details concerning what happened to his family house. Peggotty informs David about all the details concerning his mother and his old house and this implies the point that he has no one to support him and take care of him except her.

Finally, the utterance, "*God knows I had no part in it while they remained there, but it pained me to think of the dear old place as altogether abandoned; of the weeds growing tall in the garden, and the fallen leaves lying thick and wet upon the paths.*", involves a directive speech act of telling details about his feelings towards his old house and his memories about that house which he did not spend long time in it but he got lots of memories about the place. The use of the verbs 'pained', 'think', 'abandoned', 'growing', and 'lying' express clearly David's feelings about the news which

Peggotty told him. He, as a narrator shared his feelings with the readers as far as his childhood memories which he has just know that all vanished and abandoned. The table below includes the frequency of the speech acts in the extract:

Table 3: The Breakdown of Illocutionary Speech Acts and Their Frequency of Extract (3)

Illocutionary Speech Act	Type of Speech Act	Frequency	Percentage
Predicting	Representative	1	11.1
Stating	Representative	1	11.1
Reporting	Representative	3	33.3
Confirming	Representative	1	11.1
Suggesting	Representative	1	11.1
Informing	Representative	1	11.1
Telling	Directive	1	11.1
Total		9	100

CONCLUSIONS

Having analyzing extracts related to the relationship holding between David and his mother Clara, the findings point out that, their relation is instable in which Clara is not performing her roles are usual mothers. Before her marriage she offers his love but not support and care because she was young and inexperienced concerning children. This is portrayed clearly by David when he tries to remember the good days he spent with his mother. His relationship with his mother gets worse when she gets married to Mr. Murdstone and his effect upon her life and her relationship with her son. She becomes hard and uncaring when her husband punishes her son and kicks his away from her. The instable relationship is presented through using different types of speech acts to portray the relationship between David and his mother. Basically, he relied on three types of speech acts involved representative, directives and expressives and identified through the illocutionary acts of (arguing, assuring, confirming, asserting, presenting, stating, telling , informing, praising, advising, condemning , reporting and predicting. Each illocutionary act draw a lar cut line in the mother-son relationship. David was sure that the appearance of Mr. Murdstone in his life a truing point in his relation with mother. Emotionally, after all the suffering he got for Mr. Murdstone, he still has his own memories about his mother and their old house.

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