

BEYOND THE VULTURE EYE: DECONSTRUCTING LANGUAGE, MADNESS, AND AUTHORITY IN POE'S PARAGON THROUGH CRITICAL DISCOURSE ANALYSIS

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ABSTRACT

This study investigates the deconstruction of language in a short story. This research aims at examining the complex interplay between language, madness, and authority. This examination works on the short story *The Tell-Tale Heart* (1843) by Edgar Allan Poe. The focus of this analysis is to identify the linguistic elements contribute to the representation of authority, inviting readers or interpreters to reconsider the story's traditional interpretations. The purpose of the present study is to encounter the effects caused by the use of well-structured narratives. Model of Critical Discourse Analysis (CDA) (Fairclough, 1995) is applied for the analysis of the study. The data is collected by non-random sampling technique. The mixed method approach is applied to the study. This review leads to the perspective that how the vulture eye becomes a symbolic focal, how linguistic choices craft a chilling atmosphere. The findings highlight the understanding of the protagonist's psychological descent, power dynamics and diversity, broader manipulation of discourse. The survey aims to deconstruct the symbols, semiotic analysis of the text of Poe's short story. The future recommendations include psycholinguistic exploration, cultural studies with broader perspectives.

keywords: power dynamics, discourse, psychological, Fairclough, vulture.

INTRODUCTION

The background of this study is to embark on a Critical Discourse Analysis (CDA) (Fairclough, 1995) of *The Tell-Tale Heart* (1843), to provide a refined understanding of how language operates as a tool for asserting authority, showing and spreading madness, and shaping the reader's acknowledgement. The survey aims to deconstruct the symbols, semiotic analysis of the text of Poe's short story. Discourse deals with a speech or a piece of writing about a serious subject. Scholars break discourse down into four main types: argument, description, exposition, and narration. Discourse analysis deals with the analysis of a speech or written text about a proper subject. When a person wants to analyze a text or speech critically, he can do 'Critical Discourse Analysis' by Fairclough (1989, 1995). In 1989, Fairclough proposed a groundbreaking approach to the analysis of language, power and

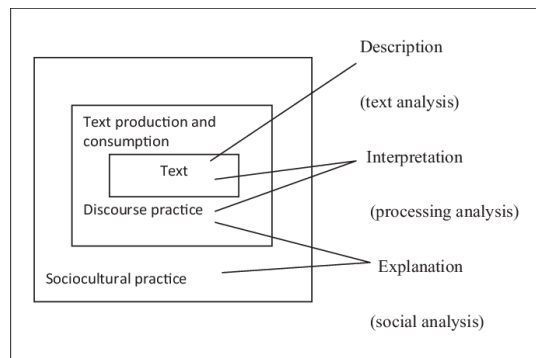
society known as Critical Discourse Analysis (CDA) (Fairclough, 1995). Subsequently, in 1995, Fairclough adapted and expanded upon his earlier work, offering a comprehensive network for the critical study of language, particularly in the context of power relationships and societal structures (Fairclough, 1995). This evolution of CDA by Fairclough has significantly influenced the interdisciplinary study of discourse, playing its role in a deeper understanding of language's role in shaping and constructing societal dynamics and diversities. According to the Father of critical discourse analysis Fairclough (1993: 135), the purpose of CDA is to systematically question the open or latent mutual determination relations between discursive practices and social structure, and between process and relations.

Construction refers to the ‘combination,’ a process by which linguistic elements, such as words, phrases, and sentences, are combined to create meaning. It involves the syntactic, semantic, and pragmatic rules that govern how language is structured and analyzed. On the other hand, Deconstruction refers to the ‘disintegration,’ a process in which we can question traditional interpretations, assumptions. Interpreter can deconstruct or disintegrate the text, deconstruct the language policy. Janks (1997) wrote about CDA, Fairclough's (1989,1995) model for CDA consists three inter-related processes of analysis linked to three inter-related dimensions of discourse. These three dimensions are:

- 1 The object of analysis (including verbal, visual or verbal and visual texts).
- 2 The processes by means of which the object is produced and received (writing/ speaking/designing and reading/listening/viewing) by human subjects.
- 3 The socio-historical conditions which govern these processes.

According to Fairclough each of these dimensions requires a different kind of analysis:

- 1 Text analysis (Description),
- 2 Processing analysis (Interpretation),
- 3 Social analysis (Explanation).



-Fairclough Three Dimensional Framework of CDA

Description:

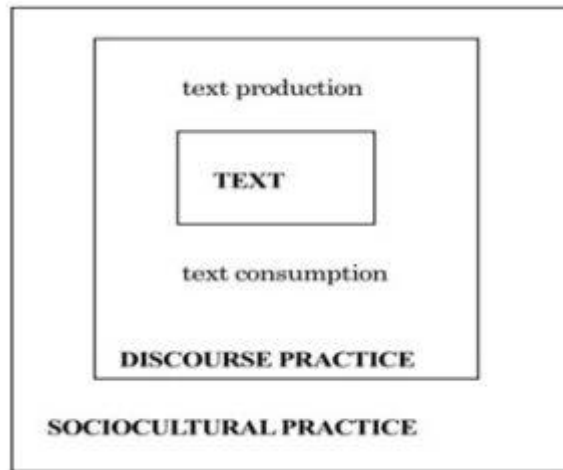
It is the first level that is related to the formal properties of the text.

Interpretation:

It is concerned with the relationship between the interactions within the text. It is seen as the end product of the process of text production and as a scheme in the process of text interpretation.

Explanation:

It deals with the relationship between social context and interaction with the social determination of the processes of production and interpretation, and their social effects and responses. (p. 26)



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Fairclough (1995) provides the three main elements of the communicative event:

1. Text

Text is the first element in the three-dimensional framework of CDA. The text includes both the written and spoken discourse. For Fairclough (1995b), ‘Texts’ “may be written or oral, and oral texts may be just spoken (radio) or spoken and visual (television)” (p.57). When an interpreter analyzes the text, he analyzes the linguistic structures, cohesion, semantics etc. The analysis of the ‘text’ also includes the assessment of stages of text production and perception.

2. Discourse Practice

In Discourse Practice, there is a proper analysis of text production, text distribution, and text consumption. In text production, the speaker or writer produces something in the form of written or spoken with the help of cognitive and linguistic choices and activities. Text distribution deals with the spreading of the text to audience. A text because of text production is to spread to the required audience for interpretation. Text consumption include receiving, interpreting and analyzing the provided knowledge and text. It is like absorbing some knowledge to have proper understanding of the produced text.

3. Sociocultural Practice

The last element of the communicative event of CDA is the sociocultural practice. By 'sociocultural practice', Fairclough (1995b) "means the social and cultural goings-on which the communicative event is a part of" (p. 57). Sociocultural practice includes a specific cultural setting in which individuals interact with each other and with their environment. The norms, standards, traditions are the key points, which can be attached to the individuals of a specific setting or environment. The process of socialization that include individual's behavior, evolved cultural and social practices, individual's identity and transformation is termed as 'Sociocultural Practice.'

Research Objectives:

1. To explore the 'vulture eye' represented as a symbol in the text, and its representation and manipulation works as a constructive device for madness and authority.
2. To examine Poe's linguistic choices, influence the reader's perception, analysis, interpretation and understanding of characters, particularly in relation to the themes of madness and authority.
3. To reveal the roles of the discourse in the narrative explaining power dynamics and linguistic choices.

Research Questions

1. How 'vulture eye' has been represented as a symbol in the text, and how does its representation and manipulation work as a constructive device for madness and authority?
2. How do the linguistic choices made by Poe influence the reader's perception, analysis, interpretation and understanding of characters particularly in relation to the themes of madness and authority?
3. In what roles does the discourse in the narrative reveal power dynamics and how do these linguistic choices assert or challenge authority?

Literature Review

The short story *The Tell-Tale Heart* (1843) by Edgar Allan Poe is analyzed by applying Fairclough Model of Critical Discourse Analysis (1989,1995). This short story is analyzed through various perspectives like human psyche, symbols, metaphors, literary devices, narrative structures. The text is analyzed within sociolinguistic dimensions and it involves the relationship of narrator with the victim i.e. victim and

the murderer. The discourse analysis leads to broader understanding of hidden meanings of narratives. Many scholars have applied model of CDA to short stories in order to examine and analyze the knowledge gained by the receivers (hearer, reader). The examination is to delve into the deeper information behind linguistic structures by understanding literary devices and structured words.

Akhtar, S., & Shafiq, M. (2023). in their analysis, "Gender Identity Issues: A Critical Discourse Analysis of Daniyal Mueenuddin's Short Story, *Saleema*" described the difficulties encountered by women in Pakistani Patriarchal society as a result of the prevailing patriarchal standards, particularly emphasizing issues of exploitation. The construction of gender identity in the short story "*Saleema*," women residing in patriarchal societies, such as Pakistan, frequently experience lack of independence, subjected to mistreatment and are usually known as "oppressed."

Omar, S., Khan, M. A., & Hassan, M. (2022). revealed in their study, "CRITICAL DISCOURSE ANALYSIS OF THE TELL-TALE HEART IN THE CONTEXT OF PAKISTAN" new dimensions of *The Tell-tale Heart* by Edgar Allan Poe (Poe, 1903). The specific power relation in the society and supports the ideology that every society follows certain standards. This study reflects that power relations which the story uproots through the 'Evil Eye' exist in every society and balances the social-cultural distinctions between people living in the world which is divided into 'I' and 'You'. The dramatic effects on the reader created by the writer are clearly analyzed through discourse analysis.

Parveen, R., & Qadir, S. A. (2019). in their study, "Gender Resistance: A Feminist Critical Discourse Analysis of Qaisra Shahraz's *A Pair of Jeans & Other Stories*" scrutinized the theoretical notion of gender resistance in Qaisra Shahraz (2013)'s '*A Pair of Jeans & Other Stories*.' The study is carried to analyze whether the selected short stories of Qaisra Shahraz favor or challenge contemporary and stereotypical notion of femininity. The theoretical and methodological approach of Feminist Critical Discourse Analysis (Lazar, 2005) is used to analyze the data due to its potential strength in decoding and deciphering gendered discourses since it entails the theoretical and methodological insights from two essential domains to gender studies i.e. feminism and critical discourse analysis. Through the lens of

Feminist Critical Discourse Analysis (Lazar, 2005), it is analyzed that Qaisra Shahraz's short fiction is predominantly "Feminist."

Shaikh, M. S., & Khan, U. (2012). in their examination, "Constructing gender identities in discourse: A critical discourse analysis of two short stories," looked forward to the issue of social construction gender identities; male and female in text. It discusses the issue of gender identity with reference to two short stories by a Pakistani writer Haris Khalique and an Indian writer Rohini Kohli selected from their cluster of stories titled 'Unfinished Histories.' The notions of 'malehood' and 'femalehood' are well understood by the examination. The analysis of the data leads to the fact that contemporary norms of society related to gender identities are perpetuated through the written discourse.

Sudarna, P. N. R., & Yulina, C. A. (2021). examined in his exploration, "CRITICAL DISCOURSE ANALYSIS OF THE SHORT FICTION "MAGIC" BASED ON NORMAN FAIRCLOUGH'S APPROACH" the wrong doings, inequalities in the society and the possible ways to stop and eradicate wrong actions in the society. The study focuses on the 1928's short story Magic written by Katherine Anne Porter applying Fairclough's (1992) critical discourse analysis. The social order and social structure needed the wrong doings to support the life. The major character had to do wrong doings in order to support her life. There's a structure that has to defend the injustice in the short story just to give benefits to the parties.

Research Method and Methodology

The mixed method is applied to the study. The data is collected through non-random sampling technique. The data is taken from a short story "The Tell-Tale Heart" (1843). The data in the form of written discourse is taken from the text. The data is collected and analyzed through various steps.

- I. The text was saved in the form of word file.
- II. The data was thoroughly read repeatedly in order to get proper impression of the text.
- III. After this, the data was divided on the basis of categories.
- IV. The collected well-defined data was analyzed through the Fairclough's (1989,1995) model for CDA in accordance with the generation of power, language, society and authority.

- V. Finally, data was interpreted and analyzed to gain meanings and broader understanding of the linguistic choices (words, sentence structure, utterances) made by the storyteller.

Data Analysis

The data is analyzed by applying Fairclough's CDA Model (1989,1995) to study the mental thoughts that are generated by the narrator in the reader's mind. The generated issues of authority and power are analyzed in the study. Textual analysis is therefore an important part, if only a part, of the picture, and must be defended against its critics (Brunsdon,1990). The written discourse is taken into account for the proper and accurate analysis.

Discursive construction of deep thoughts

The excerpt below indicates the choice of vocabulary, phrases and sentences which discursively works in the construction of deep thoughts of the narrator. The respective story starts with these sentences which are said by narrator in order to have an understanding of his inner thoughts and mentality.

Excerpt 1

It's true! Yes, I have been ill, very ill. But why do you say that I have lost control of my mind, why do you say that I am mad? Can you not see that I have full control of my mind? Is it not clear that I am not mad? Indeed, the illness only made my mind, my feelings, my senses stronger, more powerful. My sense of hearing especially became more powerful. I could hear sounds I had never heard before. I heard sounds from heaven; and I heard sounds from hell!

Discourse

In this excerpt, the narrator is asking questions and giving replies to the reader of the story. He is negotiating the reader's mind that what he or she thinks about him. The narrator is claiming that he is now even much strong than before as he can hear, sense more powerfully. He is justifying that he is not insane.

Description

The language used in the excerpt paints a picture of narrator's mind for the convenience of the reader. The language used here is a vivid description of narrator's thoughts. He is questioning and answering

at the same time. He is answering about the question of his 'illness.' Reading of this excerpt leads to the view that the narrator is certainly of unsound mind.

Interpretation and Explanation

There are three interrogative sentences, two exclamatory sentences and four declarative sentences. The meaningful and important phrases, words and expressions in this excerpt are described one by one. The collocations are **lost** control, sense of hearing, mad and hear sounds. The subordinate clauses that I have lost control of my mind, that I am not mad provide an account of the writer's intention of referring to the detail that he is not mad or insane. The expression I heard sounds from heaven; and I heard sounds from hell! wonderfully expresses the mental condition of narrator. The punctuation mark (;) is used to join two independent clauses "I heard sounds from heaven" and "I heard sounds from hell." The structure of the sentence with the repeated "I heard" and the use of the semicolon creates a parallel structure that focuses on the contrast between the two clauses. Possessive pronoun 'my,' and personal pronouns 'you, I' create an atmosphere of a series of connection between narrator and the reader. The pronoun 'my' occurred six times, pronoun 'you' three times and pronoun 'I' nine times. The punctuation marks such as commas, exclamation marks, question marks, semicolon is used in the excerpt. The conjunctions 'and', 'but', and 'that' are used that diversify the meaning of the discourse. The conjunction 'but' analyze the narrator's questioning and contradiction of the idea that he has lost control of his mind.

The conjunction 'and' is used as a logical connector and 'that' is used as subordinating conjunction that joins two dependent clauses 'why do you say that I have lost control of my mind?' and 'why do you say that I am mad?'

The writer has used 'hyperbole' here as he exaggerates about his mental state. The narrator has persuasive, questioning tone which clearly demonstrates the ideas and thoughts of narrator. The repetition of 'I heard sounds' and creates rhythm in the text. The adjectival phrase 'full control', 'very ill', depicts that the narrator is claiming that he is having full control on himself and he is justifying that he has been ill but this illness has made him more remindful and sensible of his senses. The comparative degrees of adjective 'more powerful',

'stronger' tells the intensity of strength and power of the main character.

The excerpt mainly describes the adversity and at the same time empowerment of the narrator. Firstly, he mentions the illness and admits that he has been ill. The narrator tells that illness has increased his power, strength. The madness and authority is well demonstrated by this excerpt. The authority of the narrator can easily be detected as the narrator wants to persuade the reader to think of him as a healthy and sound man.

Excerpt 2

I think it was his eye. His eye was like the eye of a vulture, the eye of one of those terrible birds that watch and wait while an animal dies, and then fall upon the dead body and pull it to pieces to eat it.

Description

In this excerpt, the narrator is comparing the eye of an oldman to the eye of vulture and the eye of terrible bird. Afterwards, the narrator tells the description of terrible and dangerous bird who eats dead animals.

Interpretation and Explanation

There are two declarative sentences in this written text. The literary device simile is used in the text: "His eye was like the eye of a vulture" which employs 'like' or 'as' for comparison. The meaningful and important phrases, words and expressions in this excerpt are described one by one. The collocations are watch and wait, fall upon, pull it to pieces. The subordinate clause begins with the relative pronoun 'that' and provides more information about the "eye of a vulture." It describes the behavior of vultures, expressing how they watch and wait for an animal to die before descending upon the dead body to consume it. The personal pronoun 'I', possessive pronoun 'his', subject pronoun 'it', demonstrative pronoun 'those', and relative pronoun 'that'. There are three subject pronouns, two possessive pronouns, and one personal, relative and demonstrative pronoun. There are two adjectival phrases in the discourse.

The use of conjunction 'and' is used as a logical connector: 'while an animal dies, and then fall upon the dead body and pull it to pieces to eat it.' The visual dark representation in the mind of reader is created by the use of 'imagery'. The tone of the narrator is mysterious. The repetition of 'eye' word creates rhythm in the written text. The adjectival

phrases “like the eye of a vulture” and “of those terrible birds that watch and wait while an animal dies” are directly elaborating and emphasizing on ‘vulture eye.’ The narrator is having authority as he is passing statement about old man. The statement generated by the narrator also depicts the madness of the narrator.

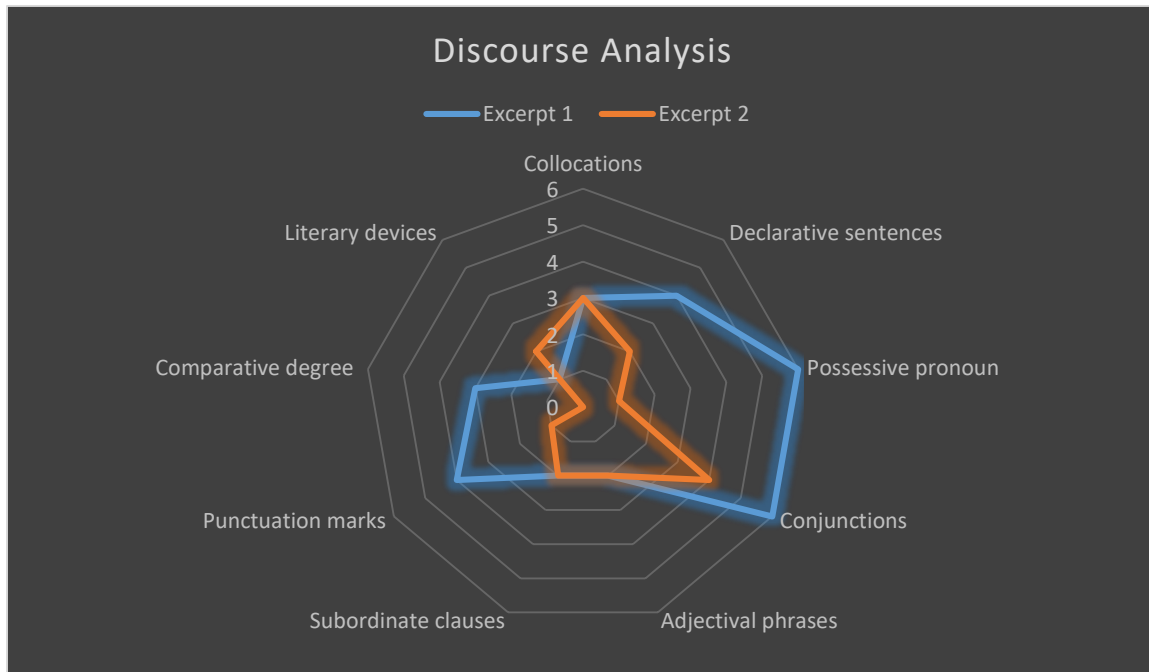
The excerpt mainly describes the description of the old man’s eye which was the ‘object of hate’ for the main character. The old man’s eye is compared with the vulture; which feeds on dead animals for food. This description completely describes the hate in the heart of the main character (narrator) which is not hidden. He murdered the Oldman because he hated his ‘evil eye.’ The significance of ‘vulture eye’ lies in the fact that narrator hated the old man’s vulture eye and wanted to murder him. At last, he succeeded in murdering the old man.

Findings

The findings processed by data analysis include descriptive, interpretive and explanatory nature of

the excerpts (discourses). There is use of different types of sentences, collocations, different tones, punctuation marks, possessive pronouns, personal pronouns, relative pronouns, demonstrative pronouns, subject pronouns, conjunctions, literary devices, specific tone, subordinate clauses, and adjectival phrases. Poe has done this to enhance the beauty of his short story. There are three interrogative, six declarative and two exclamatory sentences analyzed from the whole data. There are total six main collocations, five main punctuation marks, seven possessive pronouns, twelve personal pronouns, one relative and demonstrative pronoun and three subject pronouns. There are ten main conjunctions, three main comparative degree of adjectives, three main literary devices, four main subordinate clauses and 4 main adjectival phrases analyzed in the study. The analyzed data successfully represents themes of ‘madness’ and ‘authority.’ The findings are elaborated by making table and well-defined chart.

Sr no.	Discourse Analysis	Excerpt no.1	Excerpt no.2
1	Types of sentences	Interrogative (3) Exclamatory (2) Declarative (4)	Declarative (2)
2	Collocations	3	3
3	Tone	Persuasive, questioning	Mysterious
4	Punctuation marks	; , ! ? (4 main)	, (1 main)
5	Pronouns	Possessive pronoun(6) Personal pronoun(12)	Possessive pronoun(1) Relative pronoun(1) Demonstrative pronoun(1) Subject pronoun(3)
6	Conjunction	6 (total)	4(total)
7	Comparative degree of adjectives	3(total)	0
8	Literary devices	1 (Hyperbole)	2 (Similie, Metaphor)
9	Subordinate clauses	2	2
10	Adjectival phrases	2	2



-Chart depicting DA

Conclusion

In the research study titled "Beyond the Vulture Eye: Deconstructing Language, Madness, and Authority in Poe's Masterpiece through Critical Discourse Analysis," an elaborative examination was conducted to unveil the complex layers of Edgar Allan Poe's masterpiece, particularly focusing on the story's linguistic structures, ideology of madness, and the diversities of authority. Through the lens of Critical Discourse Analysis, the study revealed how Poe employed language as a strong device, shaping the narrative and influencing readers' perceptions in their minds. The vulture eye, a prominent motif and figure in the narrative, served as imaginative and comparative point into the exploration of madness and the psychological thinking of the protagonist.

The analysis delved into the complexities and dynamics of language, deciphering the subtle nuances that contribute to the creation of an atmosphere of suspense, mystery and unease. By probing into the narrative, the study unearthed the interplay between linguistic structures, grammatical choices, the portrayal of madness, and the manipulation of authority and madness within the text. This deconstructive approach promoted a defined understanding of how language constructs reality within the narrative, blurring the lines between sane and insane behavior.

Furthermore, the research lighted the socio-cultural and psychological implications embedded in Poe's work, shedding light on complex themes of power, control, and the fragility of the human psyche in the context of linguistics. It emphasized the enduring relevance of Poe's exploration of madness and authority in contemporary discourse, inviting readers and scholars alike to reflect on the socio-political dimensions of language and its effect on an individual's perception and thinking ability.

Future Implications

The exploration of Poe's short story "The Tell-Tale Heart" through Critical Discourse Analysis (CDA) opens doors for future research and implications in literary studies, psychology, and cultural discourse. Above all, scholars can spread this analysis to other works by Poe and beyond, examining how language, madness, and authority mix themselves in different narratives and genres. This interdisciplinary approach may involve collaboration with psychologists to delve deeper into the psychological dimensions of literary characters, their linguistic expressions, their choice of words, formation of sentences spoken by them etc.

Moreover, the implications extend to the broader gates of cultural studies, inviting scholars to investigate how similar power dynamics and societal critiques display in short stories across various

periods and cultures. The research can serve as a foundation for comparative analyses, exploring commonalities and divergences in the portrayal of madness and authority in different cultural contexts.

CDA can be employed to study 'Cultural Discourse Analysis' in order to study culture perspectives and the role of language in cultural medium. As technology is developing day by day, future researchers may study how contemporary environments, such as digital storytelling create impact on the manifestation of language, madness, and authority in short stories and literature. This could lead to innovative methodologies for analyzing narratives in the digital age, expanding the scope of critical discourse analysis. Overall, the implications of this research are offering a platform for continued examination and fostering a dynamic relationship between literature, psychology, and cultural studies.

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