

CRITICAL DISCOURSE ANALYSIS OF THE TELL-TALE HEART IN THE CONTEXT OF PAKISTAN

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Abstract

*Power relations that highlight social discourse depict different perspectives on society and culture (Fairclough, 1997). Applying the critical discourse analysis model (Fairclough, 1992) and (Fairclough, 1995), this paper explores new dimensions of **The Tell-tale Heart** by Edgar Allan Poe (Poe, 1903) in the context of Pakistan. Following a text-based methodology, it investigates the three major themes of guilt, time, and insanity at the micro and macro level. The analysis further highlights the specific power relation in the researcher's society and supports the claim that each society follows certain norms. This paper argues that power relations which the story uproots through the 'Evil Eye' exist in every society and maintains the social-cultural differences between people dividing them in the world of 'I' and 'You'.*

Keywords: critical discourse analysis, social power relation, micro and macro level, themes (guilt, time, insanity)

INTRODUCTION

Literature nurtures an individual's intellectual qualities for personal and social growth which further enables to uplift cultural awareness. Language on the other hand enhances meaning-making processes through the short stories (Widdowson, 1984). It can be argued that human feelings have a universal appeal and that the hues of human suffering match across time and space. Hence a literary work, with a given plot, context, and characters, transcends geographical boundaries and time-space limitations. Even today, Edgar Allan Poe's captivating works are considered masterpieces of English literature, are cherished, and valued by enlightened, inquisitive readers.

This paper attempts to delve deep into *The Tell-Tale Heart*, one of the celebrated works of Poe. Despite its narrow scope and setting, the story goes beyond its literal interpretation and can be interpreted as a social satire. Through his tale, Poe highlights issues prevailing in his society that relates to

the socio-cultural context. *The Tell-Tale Heart* was first published in James Russell Lowell's, '*The Pioneer*' in January 1843, and it reappeared in *The Broadway Journal* on August 23, 1845. The author's works left imperishable imprints on American culture that can neither be ignored nor denied. His stories and poems profoundly influenced other American writers. Poe's short story 'provides an engaging premise-the murder of a beloved old man by his housemate-and provokes readers into an exploration of the true motivation for that crime' whereby the narrator-killer appears to suffer from bipolarity, ripped between his love and revulsion towards the same person (Pritchard, 2003).

Critical Discourse Analysis (CDA) is a research perspective for analyzing and theorizing a text; explicit awareness is transparent to the role it plays in society. The text provides an insight into the relationship of the author with the written discourse and gives in-depth information through the reader; explaining the theory formation as "socio-politically" situated in the text, a fact that cannot be ignored (VanDijk, 1993 b).

While analyzing a text as a discourse, analysts move beyond the boundaries of text and context and explore how multidisciplinary perspectives from sociology, philosophy, and linguistics contribute to meanings (Titscher, Meyer, Wodak, & Vetter, 2000). Discourse analysis of the story, the *Tell-Tale Heart*, is a critical intervention of discourse framed in a fictional work, measuring discourse beyond the text; a form as social practice (Fairclough & Wodak, Critical discourse analysis, 1997).

This paper is an attempt to situate Poe's Gothic story in a different socio-cultural context. Using the CDA approach, this study appraises the universality of the major themes of the story.

Research Questions

1. How can the confessions of the narrator's guilt be mapped at the individual (micro) level in the context of the researcher's society?
2. How can the narrator's claims in the story regarding his sanity be used to draw a macro-level parallel with the researcher's socio-cultural context?
3. What is the significance of the theme of using the time for hiding a grave crime? How is it relevant, both at micro and macro levels, in the context of the researcher's society?

LITERATURE REVIEW

Text: *The Tell-Tale Heart*

The complex analysis by (Eliot, 1949) raises questions about Poe's writing style, diction, and "haphazard experiments" but also acknowledges his literary contribution as "a mass of unique shape and impressive size." But despite odd criticisms, Poe was looked up to by contemporaries as well later authors including Baudelaire, Mallarme, and Valery.

A manifestation of "haphazard experiments" *The Tell-Tale Heart*, is a Gothic drama with an unnamed protagonist divulging while trying to hide tactfully a murder- a crime that he has committed. His insistence on his sanity is artfully juxtaposed by the insanity of his manner and expression. A careful reader cannot miss the two perspectives that complement each other and are yet distinct. (Zimmerman, 2001) refers to these as "the narrative and the authorial" and compares the narrator's nervousness with the author's poise. (Wall, 2013) explores the ambiguity of expression of the protagonist as a stylistic choice and declares it to be "intentionally opaque." The tell-tale madness veiled in the character's assertion and proclamation of his sanity hints not only at his guilt and state of mind but also of the abuse that he might have experienced. (Tucker, 1981) appraises the story as a "perfectly structured, skillful study of madness. Although his evaluation of Poe's method through the narrator's madness seems to miss the possibility of absence and juxtaposition being used as discourse and literary choices by the author. Whereas, (KACHUR, 2008) acknowledges Gothic horror's association with the unspeakable in his analysis of the narrator's inability to 'articulate his motivation behind the murder yet revealing the motive through his uncouth utterances such as – "I think it was his eye! Yes, it was this! One of his eyes resembled that of a vulture – a pale blue eye, with a film over it."

Commentators and critics agree on the significance of the motifs of "the evil eye- the vulture eye" and morbidity. Synesthetic expressions, fuzzy boundaries, and nervous utterances of the narrator manifest Poe's artistic capacity with which he zooms into the dread that disgusted the character and led to the murder. (Rachman, 2009) admires the narrator's economy of expression even in his 'paranoid pathology' claiming that he is conscious of an audience base with full concentration to his words and acts.

Critical Discourse Analysis (CDA)

Critical Discourse Analysis (CDA) as a method and an approach looks

into social power abuse, dominance, and inequality and are reproduced and resisted by the text and talk in the social and political context (VanDijk, 1993 b). A researcher intervenes through the critical discourse analysis, taking an explicit position, and underpins the text to understand it, expose it, to resist social inequality. CDA mainly focuses on the social problems and political issues rather and narrows down to the representation of discourse structures within a text, confirms, reproduces, or challenge relations of power and dominance within a society.

CDA is not confined to a single method but follows approaches; eight principles of CDA are widely used (Fairclough & Wodak, 1997). These principles employ different perspectives and methods to study the relationship between language and social context.

Each principle outlines a research approach for establishing analytical or theoretical frameworks. The first is linked with the social problems within the ambit of language usage, linguistic characteristics, and cultural processes. (Fairclough & Wodak, 1997) present power relations as discursive in their second approach, whereas the next principle highlights discourse that constitutes society and culture. The interpretative and explanatory CDA moves beyond textual analysis giving the two dynamic access to new contextual information that may shape new readings. This approach is called the Hermeneutic effect that helps researchers understand the meaning of one part in the context of the whole. The sixth approach to critical discourse analysis is history which is strictly confined to the historical context through the reference. Hence, discourse according to the critical discourse analysis is also a form of social actions (seventh approach) that unveils opaqueness and power relationship. Overall, CDA holds a substantial socially committed scientific paradigm.

Authors in the field of critical discourse analysis have worked notably to systematize it and even though they vary in the technical specifications. They share the same strategy involving transparency and a principled way of shunting back and forth between the microanalysis of texts with multiple tools of linguistics, semiotics, and literary analysis. The macro and literary analysis of social formations, institutions, and power relations are further linked with these texts index and construct (Lukes, 1986) CDA's vocabulary is very specific and is used globally: Power, dominance, hegemony, ideology, class, gender, race, discrimination, interests, reproduction, institutions, social

structures, and social orders. Another set pattern that critical discourse follows is the macro and micro levels.

The agreed-upon classification puts Language use, discourse, verbal interaction, and communication into a micro-level category, whereas power, dominance, and inequality between social groups are considered for a macro-level analysis (Alexander, Giesen, Munch, & (eds.), 1987) and (Knorr-Cetina & (eds.), 1981).

The current study intends to highlight the aspects of critical discourse analysis moving from micro to macro concerning the selected text initially and then taking it further to a societal level. To bridge the gap between the levels, four unified critical analyses will be used for the text; member groups of the text, the action- process in the text, context-social structures, and personal and social cognition.

RESEARCH METHODOLOGY

This paper presents micro and macro-level critical discourse analyses of Edgar Allan Poe's *The Tell-tale Heart* and examines the critical discourse analysis (CDA) model in the context of literary and the rhetorical devices used in the story. The focus is Pakistan's socio-cultural context unveiling the themes of guilt, time, and (in)sanity from within the story. The study attempts to investigate the psychological perspectives of a heinous crime and the unfolding of the truth by extracting information from society at large.

DATA ANALYSIS

Key themes of *The Tell-Tale Heart*

Guilt envelops the story and the narrator's denial mode signifies the futility with which he insists on his innocence and justifies the actions that haunt him through the throbbing heart of the dead old man. Furthermore, the narrator sheds light on his sanity but contradicts it by planning and plotting against his guest hinting upon **insanity**.

Another important key theme is **time** which reoccurs in the story several times to emphasize the narrator's obsession with time and his psyche.

Level 1: Micro- Member groups of the text

Literary and Rhetorical Devices

The Tell-Tale Heart unfolds six characters: the narrator, an old man, the

neighbor, and the three policemen. The story unveils by the narrator insisting he is not insane, despite taking the life of the old man who used to reside with him. The “murder aforethought” does not identify the circumstances of the crime. He pushes the limits by giving lame excuses as the old man’s pale blue eyes, which had a white thin layer on it and ‘resembled that of a vulture.’ This statement is a killing reason for getting rid of the ‘Evil Eye.’ The eye symbolizes the narrator’s paranoia and insanity. This provides evidence of his anxiety and the belief that the old man sees deep into the narrator’s fears (Turner, 2013).

At one instance, the narrator objects to being called insane and yet has a flashback of the crime he committed. He recalls going to the old man’s room for seven days and each night would watch him closely through the lantern light. He would also let the lantern light shine brightly on the old man’s closed eye. The lantern in the text symbolizes the counterpart of darkness, yet, as a source to light the evil side of the narrator. Mustering up the courage, the Narrator decides to put an end to the old man’s life on the eighth day. This fully sheds light on the insanity of the narrator and projects his reflection on the heinous crime he committed to the person who was not evil himself. The narrator placed the lantern light on the old man and when he opened his eye, he was petrified so much so that the narrator could hear the old man’s heartbeat. Feeling anxious, the narrator fears the intrusion of his neighbors, and before he thinks there are interruptions in his plans, he drags the old man to the floor and removes him from the bed; in fact, he pulls the heavy bed over the old man and finally kills him. To his horror, the Narrator cuts the body into pieces and buries the corpse under the planks of the bed.

The narrator thinks that he has put his conscience to rest but on the contrary, the policemen who come at 4 o’clock investigate the search of the old man by interrogating the narrator and creating a disturbing sub-consciousness of the narrator. The Narrator is put on the spot and even though he manipulates his story from his loud shrieks due to a bad dream to playing around with words as though he does not know what the policemen were talking about. The narrator beats about the bush stating the old man is away to his homeland, yet feels agitated as though the policemen know it and are testing the Narrator. He further feels his heartbeat cracking faster than he felt the old man’s heartbeat; in fact, it reminds him of the night when the old man was frightened but the Narrator showed no mercy. Time here is symbolized

as the approaching of death; the narrator has control over time and shows no mercy when it comes to the old man's death. Time also represents the journey as the narrator describes how "very, very slowly" the old man moved. The Narrator thinks the policemen have hit the nail on the head and he can no longer take the pressure, he bursts out and claims that he killed the old man and gives reasons for his crime.

Level 2: The Action- Process in the text

At the micro-level, the text deals with two primary motifs; the narrator and his identification and the planning of time. The language used in the third person form is the fact that the Narrator cannot confront himself. He relates the entire story from another person's point of view yet is thoroughly involved through the words that describe the instability of his nature. The beating of the old man's heart is in reality his terror that he cannot live with, and the time psychologically haunts him. The story mentions the 'heartbeat' which is related to the ticking of time and reminds the narrator of the time he killed his guest. The "eye" on the other hand donates double meaning; one is the external eye of the old man and the other is the internal self of the narrator that projects "I".

Analyzing the themes of *The Tell-tale Heart*, some commentators believe that symbolically death, time, nature, dreams, the heart, inner versus outer reality, and the eye are all interwoven to create the dramatic effect. Some critics' point that Edgar Poe's writing strongly reflects the psychological disturbance, the relationship of the narrator and the reader of the tale. Through his story, the narrator moves slowly to the planning and plotting of murder to taking a speed towards its feverish conclusion. The usage of dashes in the story portrays the obscure connections of the tale and the repetition of the words 'evil-eye' mark his empathetic denial of insanity which is, in fact, the marked feature of the narrator throughout the story.

The communication throughout the story is confined within the vicinity of the house, the narrator does not go beyond the walls of the setting that he plans and plots to keep the characters intact in the critical moments; one such example is the scrutiny of the narrator going into the old man's room and the continuous beating of his heart which later in the story provokes the narrator's confession the communication of the narrator is one-sided and is distorted to the extent that his reflection is questionable in terms of his sanity, emotional health and his strange behavior. Furthermore, 'the

eye' which becomes the obsessive object for the narrator is a sign of non-verbal communication sending vibes of hatred and yet denying the spilled contradictory consciousness of this reality. The readers are made to realize that the narrator is not insane but due to his communicative gestures, he imparts terror in the old man who is helpless presumably due to his age. Another non-verbal interaction of the "evil eye" is through the usage of a metaphor comparing the old man's eye to the feelings of terror and fear and later in the text with "A watch's minute hand" to carefully unbolt the knob to enter his room.

The literary and rhetorical devices in terms of time and clocks are one of the major themes of the story. The flashback used in the text, "past", "eight nights", "midnight" go unexplained, and the confusion is interwoven with the choices the narrator makes in terms of time structure which builds up the complexity as the time moves forward in the text with his heartbeat as a fear of guilt and his own time linked with approaching death. This guilt consciously targets the narrator and tortures his mind and overburdens his heart that torments him leading him to accept the crime he committed. This at a micro-level proves that guilt dominates the decision to either lie or hide the truth.

Another theme that strongly holds the text is based on insanity. Throughout the story, the narrator claims that he is not insane but the mind map of executing the plan to murder the old man provides enough evidence of his insanity and further on admitting the crime by the ticking off the clock that he cannot bear because of his guilt.

Level 3: Macro- Context-Social Structures

Insanity

The story begins with the claim of the narrator that he is not insane; he unfolds the entire story trying to prove to the readers his sanity and plead his innocence. Thus, readers contemplate if he is insane. The strongest proof that the narrator is insane is his attempt to hear the old man's beating heart after he has not only killed him but also cut his head and placed under the floor with other parts of the body (Editors, 2002). It is hard for an individual to accept his/her insanity. People feel offended if someone tries imposing, they are insane or mad. Madness or insanity is not a new theme in literature. We have seen the madness of King Lear, who ironically was not mad but the people around him thought that he had gone mad. One can vividly recall the forest

scene of King Lear's madness. The dialogues uttered by Lear in his madness have become proverbial. Similarly, looking at the madness of Captain Ahab in Moby Dick, one wonders if Ahab was really mad? (Zoellner, 1973) In his madness, he attempts to chase the white whale across the ocean (Wilson, 2008). Then, we also see the madness of Heath cliff in Wuthering Heights. Heath Cliff lost his sanity in his love for Catherine Earnshaw (Harley, 1958). One thing that is common amongst all these characters is the tragic heroes and their valid reasons for their madness; unlike the narrator in the Tell-Tale Heart, who lost his mind over a mere eye. His madness has to do a lot with internal madness; the madness of the self or mind which comes from within. Poe's interest is less in external forms of power than in the power that pathologies of the mind can hold over an individual. The narrator's paranoia and guilt make it inevitable that he will give himself away. The police arrive on the scene to allow him to betray himself. The more the narrator proclaims his cool manner, the more he cannot escape the beating of his own heart, which he mistakes for the beating of the old man's heart. No external forces could be attributed to his madness except for the eye. One has a strong feeling that he might have lost his sanity after committing the murder because an insane person could not have conceived and executed such a well thought out plan. If that could be considered as true, then it's a case of typical murder. Every murderer after committing the crime for a petty issue would become insane because of the prick of the conscience.

One must keep in mind that *The Tell-Tale Heart* was written in the backdrop of the growing debate in the mid-nineteenth century over the "insanity defense." Before the end of the eighteenth century, the most common test of pardonable insanity was the loss of reason and the consciousness of good and evil. This insanity defense is not a new phenomenon in our part of the world, though its shape is a bit changed. Here it is called "honor killing" or Karo Kari¹. In this scenario, when a male or a female is murdered, is because of an immoral act that brings shame to the family of the tribe. The victim is considered to have committed a sinful act that could be actual or perceived. This so-called immoral behavior may be in the form of alleged marital infidelity, refusal

¹'**Karo Kari**' is a Sindhi term used for honor killing, specific for the province of Sindh. **Karo** means black man, and **Kari** means black woman; the term means they have blackened themselves by committing this sin, dishonoring the family. Originally, karo and kari were metaphoric terms for adulterer and adulteress, but it has come to be used with regards to multiple forms of perceived immoral behavior. Once a woman is labeled as a kari, family members consider themselves to be authorized to kill her and the co-accused karo in order to restore family honour. In the majority of cases, the victim of the attacks is female with her attackers being male members of her family or community.

to accept an arranged marriage, asking for separation, apparent flirtatious activities, and becoming a victim of rape. Many times, a family's reputation is tainted merely based on suspicion or accusations which is considered enough to kill a woman (Khan, 1999). Once a woman is identified as a Kari, she is likely to be murdered cold-bloodedly. In most cases, the killers are her family members or the member of the tribe.

In male-dominated cultures, a woman must live her life under a strict honor code. For a woman to safeguard her chastity, she must abide by this restrictive honor code which is important for the honor of the entire family, for example, the practice of observing purdah² and the segregation of the sexes. The causes of honor killings are mostly other than what the killers state. A major cause could be the problem of inheritance, the settlement of a family feud or to get rid of one's wife for another woman. Human activists in Pakistan have raised their voices time and again, that in the majority of the cases the victims were women who wanted to marry as per their choice. Mostly, the victims had properties in their name and the male members did not want to lose their precious portion to another person by letting the woman marry of her sweet wish (BBCNews, 2005).

As a parallel, in both the honor killing and the insanity defense, the accused would try to win a legal battle for a crime that they had committed in their senses. In Pakistan, many of the accused went scot-free because of the non-availability of proof or the fact that the murder itself was presented as a case of suicide. Pakistani producer and filmmaker Shermeen Obaid Chinoy made a documentary on this issue *A Girl in the River: The Price of Forgiveness*, which won her an Academy Award. She beautifully highlighted the plight of women victimized due to this custom.

Guilt

Guilt or the prick of the conscience is one of the major themes of the story. Moreover, it is because of the sense of guilt that the story is given the title *The Tell-Tale Heart*. It is our conscience that would bring out the best and worst in us. In the story, the sense of guilt before the crime and the sense of

²*Purdah* is a religious and social practice of *female* seclusion prevalent among some *Muslim* and *Hindu* communities in *South Asia*. It takes two forms: physical segregation of the sexes and the requirement that women cover their bodies so as to cover their skin and conceal their form. A woman who practices purdah can be referred to as *pardanashin* or *purdahmishan*. Physical segregation within buildings is achieved with judicious use of walls, curtains, and screens. A woman's withdrawal into purdah usually restricts her personal, social and economic activities outside her home. The usual purdah garment worn is a *burqa*, which may or may not include a *yashmak*, a *veil* to conceal the face. The eyes may or may not be exposed.

guilt after the crime could be identified. One can see a contrast between the two types. Before the crime, the sense of guilt kept him from carrying out his plan for eight nights. The narrator kept looking for a reason to murder the old man, though he knew the reason for the murder; and since that reason was not enough, he had to see the eye before he could kill. This eye reminds one of the evil eyes in the Lord of the Rings. Poe's story is a case of domestic violence caused by irrational fear. To the narrator, this fear is represented by the old man's eye. Through him, Poe describes this eye as being pale blue with a film over it, resembling that of a vulture. There is a strong possibility that the narrator's fear is the cause of a belief which says the bearer of the evil eye has the power to destroy people and their belongings, by just looking at them. In the areas where this belief exists, the eye is considered the major cause of misfortunes and mysterious illnesses.

The narrator thinks that he can get rid of the old man's eye by murder, but he is pursued by the victim's heart as a tool or symbol of revenge, a fantastic heart that dramatically starts beating again when the murderer is in a most confident, triumphant, and cheery mood. After committing the crime of murdering the old man, it was his sense of guilt that gave him away. One feels that if only he could have somehow taken a picture of the eye and kept it in front of him for motivation. It might have saved him from telling the truth to the police about the murder.

His sense of committing a heinous crime was overcome by his sense of guilt. It is a human psyche that if the object of their dislike is in front of them, they would be more focused on achieving their goal and later would be consumed by their sense of guilt. One has a strong feeling that it was his sense of extreme guilt that led him to his insanity after committing the murder. No matter how meticulous he has been in doing the crime clean up and even convincing the police, his sense of guilt kept increasing after every passing moment. The more convincing he became with the police, the more he became a victim of the prick of the conscience. This sense of guilt of the narrator brings to our mind the sense of guilt that Arthur Dimmesdale had in The Scarlet Letter, who consumed his strong sense of guilt (Kennedy-Andrews, 1999). The narrator's hearing of the heartbeat was his sense of guilt and that is which he could not live with for the rest of his life.

Time

The writer has used the device of time very effectively in the story. He

seemed to have tied the entire plot with time. Time has been used in a variety of ways for example, as a tool of delay as well as a device of creating suspense. During the story, we observe that the narrator only feels threatened by the old man when he sees the eye which he refers to as an evil eye. It means that it is only during those moments of exposure to the evil eye that he wanted to kill and shut it forever; otherwise, the narrator loves the old man.

One can draw a parallel between the narrator's senses of delay with Shakespeare's Hamlet (Cairncross, 1975). Just like the narrator, prince Hamlet also had this strong sense of delay. One is led to note that both these delays were for confirmation. Hamlet's delay was because the ghost of his father had given him certain information and Hamlet being quite intelligent could not just believe in what the ghost had told him. So, instinctively, he kept delaying his revenge to verify the information provided by his father's ghost. On the other hand, the narrator of Tell-Tale Heart has this acute sense of fear of the old man's so-called evil eye. The narrator himself has said that he hated the old man's eye. It is a fact that extreme hatred stems from extreme fear. Hence, the only logical explanation or motif of the murder would be that he was afraid of the eye. Since the eye was shut due to the old man being asleep was that he could not kill him on the eighth night. The moment he saw the eye, he had to get rid of it and he took no time in killing the old man. It's just like killing a cockroach by a female because of her extreme fear. It is also a human psyche that people would wait for the right time to strike or to kill to get rid of their object of dislike or fear. One recent incident is the brutal murder of Mashal Khan in a reputed university of Pakistan. His was a planned murder in the sense that the propagator took their time to execute their plan of murdering him. His killers did not like his bold stance against their wrongdoings, so they planned for his murder and got him killed by a mob who accused him of blasphemy; another law that is misused in our part of the world. Hence, in this case, the propagators managed to arouse the religious sentiments of the other students on campus and managed to get him killed by the mob. The group of students formed into a mob accused Mashal of running a Facebook page where he was allegedly publishing blasphemous material (Mackey, 2017).

FINDINGS AND DISCUSSION

The relationship between Literature and Linguistics are tied together in terms of classical rhetoric, aiming to analyze the ways authors create dramatic

effects on their texts. Using the approach of expression as a conscience of authors represents their own “vision of the worlds”. Discourse is inescapably linked with society as part of understanding its people and their responses (Jaworski & Coupland, 1999). As practitioners and researchers, when a text is explored from the author’s point of view, it is also dealt with the structure that speaks of the researcher’s rationality and society at a larger scale. The micro-level of any text aims of a smaller fraction of a society limited to the circle belonging to a specific field, whereas, at the macro level, the researcher associates the text with a certain way of life for inventing new ways of dealing with other people and producing new discourse based on a personal experience and going on a new dimension to the text as a whole. The crime committed in the story, “*The Tell-Tale Heart*” by Poe is an insight into the author’s vision and his world view, depicted through his work. Moreover, the researchers move beyond the text giving shape to a new paradigm of discourse that takes place in society, however, restricting the scope of discourse analysis to its purpose and community.

Time holds a key element in changing the environment and affecting those around it. The story is the outcome of the 18th century, a period when writers were exhorted to produce work that was truly native, and Edgar Allan Poe was one of the writers to initiate a great half-century of literary development in his times. The touch of Freudian theory used in his story is psychoanalysis that one can see in the current times. At a macro level of cultural context, societies undergo psychological contradictions that can have paranoiac consequences due to mental deterioration. A girl in the river shot to fame as a 2015 documentary film by Sharmeen Obaid, highlights the hidden motives behind committing the attempted murder of a woman who pays a high price for falling in love and becomes the target of the country’s harsh judicial system. Raising awareness at a global level, the Pakistani producer embraced critiques within her society but was acclaimed globally.

Edgar Allan Poe’s critical work is the outcome of his findings according to the taste of readers under the study of popular magazines of the day. His gothic tales soared impressively due to his analytical skills of clearly explaining the logic behind his writings. When people react in any society, it is often the influence of a greater force that causes acts of insanity, be it globally. Pushing a woman on the flight of stairs at a subway in Berlin is a horrifying moment for Muslims living in that domain. Islam-phobia is a term

coined to create tensions amongst people living in multi-cultural societies, drifting apart the love and hate relationships of people who they need in life. The psychological complication of the human mind can hinder the right approach to positive thinking resulting in acts that later become the guilt of time hanging around the neck and exploring oneself of being either sane or insane. Living in this kind of limbo itself is self-destruction to any individuals and paves its way to thoughts, writings and talks shrouded in mystery, satire, and criticism.

CONCLUSION

One implication that could be highlighted in exploring the text from micro to macro level is the viewpoint presented by the researchers. While interpreting the text, specific norms are abided by to restrict oneself from going overboard with society's dominance, social power abuse, and inequality to portray the society explicitly. Defining a power base to any institution or group is an important symbolic resource in terms of gaining knowledge and information (Dijk, 1996) . Taking resources from various medium to back up the already stated text, the chances of exploiting one's society is at risk; painting the picture as we see from our naked eyes and dividing ourselves into "you" and "I" attitude. Consequently, our access to specific forms of discourse such as politics, media is a powerful resource that displays the researcher's "vision of the worlds", which may influence, manipulate or persuade other people's mind. This intricate relationship itself is a spilled on discursive power.

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