

LINGUISTIC CUES OF DECEPTION IN EDGAR ALLAN POE'S THE TELL-TALE HEART: A PRAGMATIC PERSPECTIVE

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DOI: <https://doi.org/10.5281/zenodo.16792064>

Keywords

pragmatics, overemphasis, self-justification, contradiction, repetition, hedging, self-repair

Article History

Received on 11 May 2025

Accepted on 15 July 2025

Published on 11 August 2025

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Abstract

This paper examines the practical indicators of deception in Edgar Allan Poe's The Tell-Tale Heart, with a view to the role the linguistic unit plays in building a deceptive character of the narrator and creating a tension in a story. Although the themes of the story, the style, and the psychological aspects thereof have been discussed in literature, the aspect of the story that deception is a means towards an end has not received much attention. The study is conducted based on the idea of Speech Act Theory (Searle, 1969), Grice's Theory of Conversational Implicature (1975), and Politeness Framework (Brown and Levinson, 1987), through qualitative textual analysis to detect the markers that include overemphasis, self-justification, contradiction, repetition, hedging or self-repair. All these are the strategies which can be observed in the constant arguments by the narrator that he is sane, extreme details, selective inconsistency, and blame shifting behaviours to hide the truth, recreate the fact and manipulate the listener. The results indicate these markers do not just indicate insincerity but also create the psychological instability in the narrator furthering the suspense by reinforcing the malady of divergence in perception and obscurity in storytelling. In a combination of the literary analysis and pragmatic theory, this contribution to literary pragmatics presents the methodological pattern that will be used to study the unreliable narration. The implications go beyond the field of literary research, enhancing the knowledge about deceptive discourse in other areas of communication and in the field of forensics.

INTRODUCTION

Background of the Study

As a sub-discipline of linguistics, pragmatics is concerned with the influence of context on meaning in the language. Nevertheless, unlike semantics whereby the meaning of the words are perceived to be

known in a vacuum, pragmatics looks at how the words are actually used by the individual who is speaking in a social relationship besides the meaning understood by the individuals when they are speaking (go beyond the meanings of words) (Yule, 1996).

Among the major approaches that has pragmatics is the Speech Act Theory which was initially started by Austin (1962) and further developed by Searle (1969) that considers utterances not only to convey information but also to perform an action such as requesting, commanding and even apologizing.

At the level of literature, pragmatics provides a zealous expression upon the emphasis of the elements of conversation, silence, implication, and obliquity in order to perceive a sense of character stimulation and themes. Literary works tend to mimic as well the application of a natural language; hence they make excellent soils to pragmatic pursuit. According to Leech (1983), pragmatics can help the readers to follow the irony, the use of politeness strategies, and tensions among individuals that would be drawn using narratives. Moreover, as noted in literature such as Mey (2001) and Black (2006), using the pragmatic approach to evaluating literature we are able to put across more easily the aspects of relationship to character, social cultural values and the finer tendencies of power and aggravation or conflict in the literature as presented in the discourse. The discussion in most situations, traverses different pragmatic levels. Simpson (1997) perceives the method of exposing the social interrelations along with the repressed psychology determining interaction between the characters as the application of pragmatic stylistics. The mechanisms of constructions interpersonal relationships, emotional undertones, and authority issuing are based either on the principle of use of indirect speech acts or implicatures (Grice, 1975) or the tactic of politeness (Brown & Levinson, 1987) and deixis in literary works.

Over the past several years, literary pragmatics has developed as a cross-disciplinary area between linguistics and studies of literature that offers a means of analyzing the work of language in fictions. However, the use of pragmatic theory to defocus in studying deception has not been extensively studied in the Poe literature. Such a filling of the gap will not only deepen the perception of *The Tell-Tale Heart* but also will make a contribution to general dialogues about deceptive discourse in both literature and life, legal, forensic and psychological discourses.

About the Author

Edgar Allan Poe was an American poet, writer, editor, and literary critic who is commonly deemed one of the main representatives of American Romanticism and the founder of the short story as the genre. Poe was born in January 19, 1809 in Boston, Massachusetts; he was involved in tragedy early in life as his father left the family and mother died when he was only two years of age. He was adopted by the John and Frances Allan of Richmond, Virginia but the relations with his foster father were not good.

Poe attended University of Virginia where he abruptly left because of financial need and enlisted with the U.S army. His first literary works were in the field of poetry, however he did better with his works of mystery, horror, and the macabre. Poe can also be noted as a master in literary criticism and is said to have influenced the creation of the modern short story because of his focus on unity of effect, brevity, and high emotional involvement.

The Raven (1845), *the Fall of the House of Usher* (1839), *the Tell-Tale Heart* (1843), *the Black Cat* (1843) and *the Cask of Amontillado* (1846) are some of his best known works. He is said to have created the genre of detective fiction with *The Murders in the Rue Morgue* (1841) and created the early science fiction.

Poe led the life of sadness, poverty, and loss including the loss of his wife, Virginia Clemm Poe, to tuberculosis. His unstable, unpredictable, psychologically gloomy world created an image of tragedy.

In Baltimore, he died mysteriously on October 7, 1849, and his death is still controversial under which circumstances he died. Although his life was rather stormy, the works by Poe have survived because of their psychological depth and gothic nature as well as because of their ability to explore the darker side of human brain. He is still having an impact in literature, film and popular culture all over the world.

Summary of the Short Story

The story is told in the first person by an unspecified and, hence, unreliable narrator who rubs his/her sanity right at the beginning, despite the very voice of the narration speaks about the craziness. They do not act out of greed, revenge, and personal hatred but rather are fascinated with a strange physical form of an old man they cohabit with - its vulture eye (a pale

blue eye with film haze on it). This eye is intolerable to the narrator, borders on supernatural as it appears to upset them too strongly.

The fact that they prepare systematically their action even though it involves murder is described by the narrator as an indication of sanity. Seven nights in a row, they open the door of the bedroom of the old man stealthily, at midnight, observing great caution that they might not wake him. The old man on a night falls asleep with his eye closed and this makes the narrator helpless to act. This is not obsession with the man himself but with the eye only- the eye which they think needs to be destroyed.

The eighth night, the hand of the narrator slips and he wakes the old man coming in. The elderly gentleman sits upright in bed, in horror, and listens to the darkness. The narrator spends an entire hour standing in silence as he enjoys the suspense. So the old man is illuminated by the small beam of lantern light that they at last cast in his face- and yet the soundlessly dreadful thing is open, the vulture eye. Feeling rage and inevitableness, the narrator is jumping into the room and smothers the old man under the bed covers.

Following that, the narrator reflects and does his work peacefully and accurately, chopping the body and stashing the parts beneath the floorboards of the bedchamber. They pride themselves on how neatly and cleverly the crime has been committed and are sure no one will ever find any evidence.

Three police officers then show up a few minutes later, having been called to the scene by a neighbor who heard a cry. The narrator receives them comfortably, and he is sure that there is nothing to dread, and goes ahead of inviting them to drop by and rest in the same room where a dead body lies hiding. They talk freely, however as the time goes by, the narrator starts feeling some strange rhythmic beating, as though a heart was beating, under the floor.

The noise becomes increasingly louder in the mind of the narrator to an extent that he cannot hear anything. The officers appear to be uncaring, yet the narrator is getting more and more agitated as he sweats and paces around the corridor, because he believes they should hear it as well. The pumping heart is inexcusable as a feature of the paranoia and creates the sensation that the narrator is incredibly guilty.

Then, in one mad ranting they own up to the deed, bellowing that the police should rip up the floor boards:

It is the pounding of his awful heart!

It concludes with the mental breakdown of the narrator with the readers being left to guess the reality of the sound given or just a merely result of a guilty conscience.

Statement of the Research Problem

The Tell-Tale Heart by Edgar Allan Poe is famed to be a psychological masterpiece with convincingly unreliable first-person narrator, but the concept of deception within the account of the discourse is covered by pragmatic indicators of deceit. As the story progresses, the narrator keeps asserting his/her sanity, explanatory excess, use of linguistic tools like overemphasis, repetition, indirectness and self-repair all of which contribute in a way that control how the listener feels about the narrator. Although the two (thematic and stylistic) types of analysis of the story are plentiful, a more practical inquiry into the functions of these markers and what role they play in hiding the truth, twisting the reality, and adding tension to the narrative is lacking. As pragmatics is focused on the interpretive process of the meaning construction based on the context, the analysis of the speech act theory and implicature in combination with respect to the implications of the context created by the factor of politeness techniques may provide some new angles on the analysis of the figure of guilt, denial, and psychological instability as seen through the amazing works of Poe. This study aims to fill this gap by examining in detail the practical elements that show deception in The Tell-Tale Heart.

Objectives of the study

- **To find the pragmatic markers of deception present in the narrator's discourse in Edgar Allan Poe's The Tell-Tale Heart?**
- **To explore the role of pragmatic markers which contributes to the construction of the narrator's unreliability and the overall tension of the narrative**

Research Questions

- What pragmatic markers of deception exist in the narrator's discourse in Edgar Allan Poe's *The Tell-Tale Heart*?
- What role do pragmatic markers contribute to the construction of the narrator's unreliability and the overall tension of the narrative?

Significance of the study

The importance of the study is in presenting a new angle to *The Tell-Tale Heart* since it does not proceed with the conventional themes or stylistic approach but rather focuses on the practical issue of deception within the discourse of the narrator. The analysis of the linguistic signifiers of overemphasis, repetition, indirectness, and self-repair will allow the research to reveal the development of an unreliable narrator whose language relies on maneuvers of meaning and false reality created by Poe. The results can add value to the larger study of literary pragmatics as it is shown how doing pragmatics to the text illustrates new levels of characterization, tension, and manipulation of the reader. Additionally, the study would also prove useful to scholars of literature, linguistics, and discourse analysis who would find in it a model to use in using speech act theory, implicature, and politeness strategies to the understanding of unreliable narration. In a broader sense, it also enhances the concept of how deception works in daily communication and thus applicable in other related fields like forensic linguistics and communication studies.

Literature Review

Pragmatics refers to a subject within linguistics that centres its attention on the question of contextual influences on the meaning of messages during the process of communication. Unlike in semantics where the application is the consideration of the literal meaning of words and sentences, in pragmatics, the manner in which people use language and the way people make out utterances is ventured into beyond the literal meaning of the words and sentences (Yule, 1996). Over the years, pragmatic theories have been divided into numerous sub-theories e.g., speech act theory, implicature, deixis, presupposition, politeness theory and relevance theory.

Another theory of pragmatics that traces back its origin to Austin (1962) and further developed by

Searle (1969) considers utterances as actions achieved through the use of language which are classified as asserting, asking a question, giving an order, promising, etc. They are the speech acts that are divided into three levels such as; locutionary (literal meaning), illocutionary (speaker mission) and perlocutionary (the effect it has on a hearing). This scheme was cartographically deployed to examine interaction of different cultural and set ups of institutions (Searle, 1969).

Cooperative Principle offered by Grice (1975) led to the presentation of the phenomenon of conversational implicature in the framework of which speakers refer to the common agreements and conversational maxims (there are four of them: quantity, quality, relation and manner) in order to express the meanings in an indirect way. This theory highlights the extent to which human communication is based upon inference and failure to make things out clear constitutes the foundation of interpreting irony, sarcasm, politeness amongst others.

The next theory that influenced many people heavily is the Politeness Theory by Brown and Levinson (1987) utilizing the notion of face (public picture of the self) to the strategies that are utilized by the speakers to minimize face-threatening acts. Two important strategies are pointed out by the theory, namely positive politeness (strengthening the ego of the recipient) and negative politeness (putting an imposer on a lowest sense). The model has contributed extensively to cross-cultural pragmatics where major discrepancies prevail in the politeness social norms of languages and cultures (Leech, 2014). The Sperber and Wilson (1995) have proposed the Relevance Theory in which they attempt to put the focus on how our heads create meaning of what was to be communicated in the communication process sandwiched between the concept that people possess innately the desire to discover the most sufficient meaning of an utterance with the least consumption and the least processing of thoughts. It puts forward the inferential ability of the hearer and the responsibility on the part of the speaker to provide enough contextual cues and provides a highly psychologically severed viewpoint of pragmatics.

Later studies have referred to the concept of pragmatics in different activities that covered computer mediated communication, gendered

discourse and political rhetoric. To illustrate, as an illustrative case, Haugh (2013) validates the heightened need in the interactional pragmatics where the construction of the shared meaning in the real time conversation is the subject matter. Similarly, new practical customs and norms have emerged with the use of digital communication e.g. the use of emojis, online manners or turn taking that is asynchronous (Tagg, 2015).

Kecskes (2014) proposed the dynamic context category as a premise that communication is always co-existent between the commission of previous personal experiences (egocentric context) and the requirements of the situation at the course (sociocentric context). His contribution harmonizes the classical pragmatics and the cognitive linguistics, claiming that meaning emerges due to the collaboration of the speaker intentions and the hearer sense construction based on prior knowledge and social prescriptions.

Thomas (1995) critically reviewed the difference between the pragmatics and sociopragmatics emphasizing on the significance of both grammatical and social knowledge in attaining the pragmatic competence. The socio-cultural variability that is present in her work points to the direction of pragmatic failure and misunderstanding particularly in second language acquisition.

Blum-Kulka and Olshtain (1984) have carried out cross-cultural researches with respect to the phenomena of a speech act especially on request and apology strategies. The results of their studies also present a picture of diversity in the pragmatic norms of different cultures and the significance of contextual adequacy in communication. They were also early protagonists of the Cross-Cultural Speech Act Realization Project (CCSARP) which formed the background of comparative pragmatics.

Mey (2001) further developed his theory of a pragmeme, a theory suggesting that each speech act takes place within an overarching pragmatic act or pragmeme the context of which is physical, social and cultural. His perspective was that of pragmatics in the society, which takes the field a step further of looking at language in real life power relations and social contexts.

Tannen (1993) made a great contribution to pragmatics by researching gendered discourse and style of conversations. Although not a pragmaticist in

the strict sense of the term, she did investigate the pragmatic variations in indirectness, interruption and overlapping according to gender and culture and thus making miscommunication and conflict more likely to arise.

Aijmer (1996) concentrated on the use of the pragmatic markers like well, you know, and I mean, in the oral talk. Her corpus-based strategy established empirical data with regards to the pragmatic use of these markers as a means of controlling interaction, expressing stance and organizing discourse. This led to the more usage-based pragmatics.

Also, Fraser (1990, 1996) contributed a lot to comprehending discourse markers dividing them into such types as contrastive markers, elaborative markers, inferential markers. His point was that even though these elements tend to be ignored as fillers they are practical in that they reflect speaker attitudes and indicate direction of conversation coherence.

The work by Kasper and Blum-Kulka (1993) gave a great deal of insight into interlanguage pragmatics, in particular the study of acquisition and application of the norms of pragmatics in the field of non-native speech. They worked on the significance of language teaching that may result in prudent competence in language learning outcomes because, apart from grammatical errors, learners may end up failing because they are inappropriate in using language in given contexts.

Most recently, Barron (2003) describes pragmatic development in second language learners pointing out the progression of the learners who move on to more contextually suitable use of language. Her longitudinal work helps us to gain information concerning the way pragmatic competence develops with time.

The ideal of a more extensive and even more integrative pragmatics was proposed by LoCastro (2012), whose argument included identity and ideology and globalization. Her contributions have been made in the intersection of critical pragmatics, where the author challenges the traditional models directly to see ways in which existing inequalities and power structures in society can be reflected through language uses and instead reinforce it.

Methodology

This current work uses qualitative research design and relies on text to study the pragmatic signs of deception in the story *The Tell-Tale Heart* by Edgar Allan Poe. Given the research interest in meaning-making as defined in literary discourse, the methodology relies on the literary pragmatics and implements such analytical devices of the Speech Act Theory (Searle, 1969), theory of conversational implicature by Grice (1975) and Politeness Framework defined by Brown and Levinson (1987). These models will be used to establish and name the linguistic characteristics that will act as an indicator of deception and lead to the unreliability of the narrator.

The complete text of *The Tell-Tale Heart* is the most important source of the data. The narrative will be read carefully in order to locate those moments when the language used by the narrator can be considered as a possible sign of deception including overstatement, recycling, hedging, indirectness, contradictions, and self-correction. Every occurrence will be identified based on the pragmatic use assumed (e.g. assertion, denial, justification, concealment). The contextual interpretation will subsequently be used as means of evaluating the correlation between these aspects and communicative intentions and the psychological state of the narrator.

The analysis carried out on the data will be based on the approach of thematic categorization of the similar markers into the group of pragmatic functions and interpretation of them in the wider context of the unreliable narration of the story. Along with the simple recording of the frequency and nature of the markers, the analysis will also discuss how they have served to create narrative tension and how they have shaped the perception of the reader. In order to be credible, the interpretations will be balanced with the known pragmatic theory and the previous academic research concerning literary deception and unreliable narrator.

Such methodology suits the research because it enables the systematic analysis of the discourse provided by the narrator, being observed both on the micro-linguistic and contextual plane, which, in turn, provides an insight into the multifaceted interrelation of the activities of language use, deception, and its psychological characterisation in the story by Poe.

ANALYSIS AND DISCUSSION

Pragmatic Markers of Deception in the Narrator's Discourse

Given the consideration of the pragmatic dimension of the narrator discourse at its closest levels, we could locate a minimal set of signs of falsehood within his real use of language. Further, that has been compiled in shape of signs of deception which are pragmatic features of language that allude to a hiding, manipulation or distortion of truth. They include exaggeration, self-defense, inconsistency, repetition, evasions and self-defence.

Overemphasis and Repeated Claims of Sanity

The narrator begins with:

"True! – nervous – very, very dreadfully nervous I had been and am; but why will you say that I am mad?"

Practically, the hyperbolic nature of the overemphasis (very, very dreadfully nervous) was used and the defensive rhetorical question is used to block the claims and dictate the perception of the listener. In an insincere speech, the superfluous hyperbolicism usually serves more as a compensatory measure to hide insecurity or lie.

Self-Justification Through Excessive Detail

"You should have seen how wisely I proceeded – with what caution – with what foresight – with what dissimulation I went to work!"

The narrator presents too much procedural evidence to establish the reasonableness of what they had done. This practically serves as means of face saving (Brown & Levinson, 1987), which simply seeks to portray the self as reasonable other than being delusional and criminally insane. Providing excessive information to the listener is another deception indicator that aims to distract the question of moral accountability.

Contradictions in Narrative

At one point, the narrator claims:

"It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night."

The irony is that on the one hand it is stated that one does not know where the idea came, and on the other hand it is stated that it was almost bound to happen, that it was intentional. Practically, the confrontation between the non-intentionality and the voluntariness is a ploy of unresolved inconsistency passive-

aggressiveness, the marker of a deception: and the ambiguity of the story is built up as a way to evade accountability entirely.

Repetition as an Overcompensation Strategy

"I heard all things in the heaven and in the earth. I heard many things in hell."

The use of repetition of the phrase, I heard, serves to increase the credibility assertions of the narrator but at the same time dissipate them due to the overemphasis. Repetition in this case acts as a practical intensifier as it appears in the deceptive speech when a speaker democracies his or her saying because possibly no-one will believe it is stated that way.

Hedging and Self-Repair

"It was not the old man who vexed me, but his Evil Eye. Yes, it was this!"

First, the speaker shifts the blame by saying that she does not hate the man, seeking a way to immediately revert herself back into the theme of the evil eye. This transformation of individual (person), into an object can be seen as a practical way of evasion because it recontextualizes the act as righteous, not malicious.

Paralinguistic and Perceptual Markers of Guilt

"It grew louder – louder – louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not?"

The fact that the narrator is so concerned with the sounds of the heart beating, and the officers are composed indicates the existence of a perceptual mismatch, which is also a characteristic of the unreliable narration. Practically the language changes pragmatically as the narrator goes back to calm explanations to statements borne out of desperation and fear of deception that is revealed in the leak of the mind.

Role of Pragmatic Markers in Building Unreliability and Narrative Tension

The practical indicators of deception in The Tell-Tale Heart do not only disclose the character of deception but build upon it maintains the psychological intensity of the whole story by establishing the unreliability of the narrator. Looking at the elements of overemphasis, self-justification, contradiction, repetition, hedging, and perceptual divergence, one

can say that Poe employs word choices in order to make a reader question the validity of the narrator and to increase the level of suspense at the same time.

Overemphasis Creates Doubt About Credibility

From the opening line –

"True! – nervous – very, very dreadfully nervous I had been and am; but why will you say that I am mad?"

it is a red flag made out of the hyperbolic insistence by the narrator of being reasonably sane. Practically, such an overemphasis makes readers doubt inability to keep the stable life and sincerity, which spoils the trust in the narrator ever since. This initial scepticism prepares the reader to challenge every other detail he or she is introduced to, adding narrative tension.

Self-Justification Masks Guilt and Deepens

Suspense

When the narrator claims:

"You should have seen how wisely I proceeded – with what caution – with what foresight – with what dissimulation I went to work!" the over-acclaim is like a face saving mode of covering guiltiness. It presents a speaker pragmatically more interested in making her look rational than in speaking the truth. This conflict between the self-presentation (motive: prove sanity) and true motive (hide guilt) leaves the readers in a suspenseful mood, trying to figure out what one is hiding.

Contradictions Erode Reliability

The narrator states:

"It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night." The inconsistency of declaring either not knowing where the idea originated combined with showing it as intentional and compulsive is a problem of narrative coherence. Such contradictions in pragmatics are indicative of malicious reconstruction of events and narrator unreliability and unattainability of the truth which keeps the mystery and the pressure up.

Repetition Amplifies Obsession and Paranoia

"I heard all things in the heaven and in the earth. I heard many things in hell." There is a dual tone of repetition here, firstly to persuade, but, secondly, to exude the themes of obsession and potential delusion. In a pragmatic approach, such repetition highlights the

erratic mind of the narrator and enhances the feeling of unease by the reader, and furthering the development that everything may be skewed or hallucinated.

Hedging and Self-Repair Shift Responsibility

"It was not the old man who vexed me, but his Evil Eye. Yes, it was this!" This hedging ("It was not the old man...") with self-repair that is more emphatic in its directness transfers blame to object instead of the individual, redefining the act of murder as a kind of necessity, almost inert thing. This instrumental discursive remodeling debilitates ethical responsibilities, and the narrator sounds controlling, thus contributing to the suspicion and stress on whether these motives are stone-cold.

Perceptual Divergence Intensifies the Climax

In the climactic confession:

"It grew louder – louder – louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not?" There is dramatic irony where the contrast in the frantic perception of the narrator who observes the heartbeat and the cool mannerisms of the officers exude a feeling of dissonance. Practically speaking, such divergence demonstrates inner fracture of the narrator as the mere dialogue is quite banal, which increases the feeling of unreliability and tension at the same time.

CONCLUSION AND RECOMMENDATIONS

Conclusion

When analyzing *The Tell-Tale Heart* pragmatically, it is obvious that the way how Edgar Allan Poe crafts the voice of the narrator is closely connected with linguistic cues of lying. Overemphasis, self-justification, contradiction, repetition, hedging, and perceptual divergence are all features whose overuse is not used as stylistic devices, but as narrative techniques to influence the perception the reader will have of the events. These are the markers which systematically undermine the credibility of the narrator, and in the process, it leaves the audience to ask and feel unsure of every single statement by maintaining an ongoing state of uncertainty and psychological stress.

The exaggeration and duplication works to replace the perceived incredulity, but it is instability that is brought out inadvertently by the narrator. Self-

justification and hedging shifts the moral responsibility, whereas contradictions debilitate the logic of the story and report of manipulation of truth. Most importantly, the perceptual deviation in the climax connects the torturous feelings of the narrator with the feelings of suspense in the reader so that the tension is not only a result of the linguistic performance but also of the macabre nature of the events in the plot.

All in all, the interaction of these pragmatic markers shows that the deceit in the work by Poe does not simply lie within the actions of his narrator but is instead rooted deeply within his speech itself. This adds to the enduring strength of the story as an examination of the unreliable narration, in which language itself is the arena of the battle between the truth and falsity, sanity and madness.

Recommendations

Results of the present work indicate that pragmatic analysis may serve as an effective method to discover the mechanism of construction of deception and unreliability in the literary narrative. Future researchers are suggested to use comparable analytical frameworks on other writings of Edgar Allan Poe or Gothic literature altogether to establish whether the employment of pragmatic markers can be duplicated in different pieces of writing. Practicing pragmatics and discourse scholars also need to investigate misrepresented language in practice where the means of inducing deception in political speeches, courtroom testimonies, and memoirs tend to be similar to fiction. The teachers are advised to incorporate pragmatic practices in their teaching program to enable the students to approach the text they are learning both in its content and appearance in a critical manner. Moreover, the impact of multifaceted studies could be made possible by methods of comparison and inter-disciplinary approaches extending linguistics, literary studies, and cognitive psychology to describe and understand how the reader detects deception, interprets unreliable narration and how the conflict produced by such language emotionally affects them.

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