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RESEARCH PAPER

# The Origin of Uncanny; Revelation of Lurking Horror in *The Man of the Crowd* with the help of Fairclough's 3D Model

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**ABSTRACT**

The uncanny represents all the terrible, fearful, and death-arousing elements that make the meanings of a text uncertain. The existing structure of the plot, storyline, themes, narration, and writing style help in building up the nonsensical or uncanny work. This exhaustion and repulsiveness are quite interwoven in Edgar Allen Poe's works. To unravel this uncanny and horridness from Poe's *The Man of the Crowd*, the researcher has used Fairclough's 3D (three-dimensional) model. By the application of all three layers, Description, Interpretation, and Explanation presented by Fairclough, the researcher has taken out the elements of fear and mystery from his work to reveal the intertwined uncanny. Things at first seemed illogical and stale but the infusion of hidden intentions and elucidations within the text made it stand out. It is necessary for the reader to understand those intentions to grasp the structural whole. Furthermore, it has been realised that the uncanny was not just limited to the stories, but it also had connections with the author's life and events.

## Introduction

Edgar Allan Poe was an American short story writer, critic and poet, famous for his uncertain and unravelling work which had presented various mysterious dilemmas recurring from his life and dreams. Poe was a conceded, intensely obligated to his works of fiction that were far in front of the more experimentally created situations. Furthermore, Poe absolutely was among those challenging creative thinkers and often referred to as an incredible author who followed psychoanalytic trends by Freud (Edgar Allan Poe, 1997). The obsessive patterns which Freud alludes to were the patterns that Poe similarly devoted in his works and as a follower of Mme Bonaparte, Freud saw vigorousness in Poe's works. Psychoanalysis' greater extent deals with un-riddling the puzzles of human mind and this was deeply integrated in Poe's works. In his works, Poe leaves the unsolved puzzles to a great extent which indicate some of the best mysteries. Poe traps his reader in an uncanny printed network, rather than expressing the creator of the mystery or the narrator and his characters right on the front, he uses various riddles for the reader to solve and leave the reader with the desire of finding more. The uncanny might be considered as a real part of those impacts which are mostly discernible in Poe's works (Schopp, 2006). The effects of

the uncanny are not only represented in his works but also in his life as Poe's life owes a lot stress on the mysterious and the sinister. It is indebted much to his own sizzling dreams, which he used to provide an uncommon supervision of forming conceivable textures out of imperceptible materials of his work. The strange veracity in Poe's character presented an abnormal and strange uncanny duality (SEMTNER, 2020).

Freud and many other definitions taken out from diverse sources and languages have made the description of the uncanny quite extensive. The subject 'uncanny' creates an environment of 'the unfamiliar'. Uncanny has a place with all that is awful and all that stimulates fear and crawling awfulness. These properties of people, things, sensations, encounters and circumstances excite and arouse the sentiment of un-canniness and afterwards induce the obscure idea of the uncanny. To find the uncanny is to find the impact of epileptic seizures and the indications of madness. And to define it is to energize the inclination of programmed and mechanical procedures covered underneath the customary appearance of liveliness (Cohn, 2004).

According to some critics, Poe's best works are all about presenting fear and misery in conventional conditions. Poe was deliberated to talk splendidly, mainly of writing, and read his own verse. His death was as uncanny and uncertain, as the reason of his death which is still indeterminate to the present-day. In Smithsonian magazine, an article was published on his death which explained out that he was found in a ditch while he was unconscious and wearing someone else's clothes. Poe's demise was covered in secret which appears to tear legitimately from the pages of one of his own works. He had gone through years of making a cautious picture of a man roused by experience and captivated with puzzles. The puzzling conditions about his death have driven numerous conjectures about the genuine reason for Poe's downfall (Geiling, 2014).Chris Semtner exclaimed that perhaps his death was fitting since he imagined the entire criminologist stories. Moreover, Poe's death left his readers and followers with a genuine riddle which generates the controversy to dig deeper in his works to find the uncanny (Semtner, 2014).

Poe's works leave the readers paradoxically unfulfilled of their desire of findings the layers as there are so many hidden conceptualities in it. The linguistic work that carry out meanings of the elements of dread, fear, hallucinations, uncanny, and psychoanalysis from qualitative or quantitative did not touch to analyse the selected text. The applied linguistic and technical tools and the reflected meanings of the uncanny were not revealed out which is intended in this paper by the researcher.

**Literature Review**

Poe was not social and was maybe the extremely and completely misconstrued author among all American authors. The biographer who first penned down about him, spread lies about his life and character that an era of truth-telling has fizzled to scatter. Thus, a twisted picture of the man named Poe got believable and maybe ineradicable in the every mind. Like different translators of Poe, researchers figured out how to live with this twisted picture and it nearly stopped to obsess about it (Stovall, 1963). Poe's works have been researched upon and criticised a lot till the present day. The publishing of his works is not related only to the uncanny-ness, but many contextual and linguistic aspects of his work have also been analysed by many researchers. The urge to find more and more in Poe has never stopped and each one of his works, contain millions of criticisms from various aspects.

The psychoanalysis critiques of his works displayed literary aspects as often noticed as a confusion of memory and time. Trauma in his works suggested an emergency to the portrayal of history and truth. It is seen that like traumatic injury, the uncanny infers to the

frequenting vulnerability, redundancy, a strain between the known and the obscure, and the meddlesome return of the past. Poe's stories have been evaluated to find this mystery from the lens of psychoanalytic theory (Nadal, 2016).  There is a strong possibility that any work containing these ideas, which were composed after Poe's distributions, were along these lines motivated by Poe (Horton, 2016). The mysterious stories of Poe have been analysed in which tremendous figures move phenomenally through the content and uncanny which is judged in relation to the oddness of characters. The questions were answered like who were the figures? From where did they appear and how? (Schopp, 2006).

As noticed by Budick, there were various elements concerning life and death appraisal in his works too. The pictures concentrating demise and annihilation seemed all over the place to accentuate Poe's works. It represents that either Poe proposed his fiction as a parody of self-destructive astronomical madness or that he implied for his compositions to heartedly encapsulate the reasoning of enormous and individual self-destructiveness (Budick, 1977).

Poe's work '*The Man of the Crowd*' is known to be a detective fiction by some and many consider it a presentation of dual personalities as found in Poe himself. However, Poe's encounters with his work's ingenuity and imaginative competition for situations involve a bewildering transformation containing phantoms of elementary retribution. Further details into Poe encounter him as a founder of scientific fiction with the start of detective stories. Freud's preservation of the libido and self-apprehension has also been part of the research on Poe. The uncanny of the obscured differentiation among creative mind and reality and mind waking up was firmly partnered to the crude confidence in the power of thought by Poe in "*Man of the Crowd*". Bizarre features to reveal the uncanny have been utilized by many researchers to provide the description of the uncanny (T.E, 1982).

The works of Poe were not only limited to the literary aspects of psychoanalysis but certain researches on language, themes, motifs, linguistic and verbal analysis have been done. The kinds of similitude and the importance of illustration in Edgar Allan Poe's stories have been seen in many researches. Analogy is a piece of allegorical language that analyses one thing to another, and these sorts of allegory have been examined in Edgar Allan Poe. This investigation approach was utilized to find out the subjective human behaviour (Puadah, 2017).

Some major research works in linguistic domain on Poe were about the figurative language that he has used. Illustrative subjective strategy was utilized to characterize and dissect the information. The strategy utilized in gathering the information was a library to explore figurative language in his poetry by qualitative terminologies (Syafitri, 2018).  A researcher observed that Poe has recognized certain words by placing them in italics. The stressed words' letters lean to one side in contrast with the encompassing customary conventional composition. The stress patterns in Poe might be of a word in its own, or of a huge part inside a sentence. Also, his works were utilized with all grammatical forms for example, action words, pronouns, things, determiners, qualifiers, and modifiers. It is repetitive all through the pair of stories and the emphasis made those words along with the lines noticeably foregrounded regarding the foundation bringing about creation and made it an expressive component (BAAZIZI, 2015).

Edgar Allan Poe and his 'Gothic' style of composing have been stylistically seen. Stylistics is an order that reviews style by utilizing present day phonetic hypotheses and strategies. Liu has observed Poe, considering the scholarly expressive hypotheses from the accompanying angles, lexical highlights, grammatical highlights, logical highlights, and perspectives (LIU, 2017). The utilization of elaborative gadgets to make the dread and

frightfulness of the gothic stories in Poe have been researched a lot. Poe seduces the readers of the story into finding the mysteries and many structural and post structural ideas have been used to analyse this component. They have been a pillar of Poe analysis since the 1980s, when his work became re-appropriated by poststructuralist (Nicol, 2012).

There have been many literary forms that were analysed according to Fairclough's 3D model in Critical Discourse Analysis. Examinations (CDA), the connection among discourse and society setting is intervened. There is an argumentative connection among discourse and belief system. This examination is subjective in nature, established in basic discourse investigation, particularly, Fairclough's three-dimensional model is 'Description' and 'Interpretation' which led towards 'Explanation' that investigates the connection of meanings with social structures of authority and inconsistent force relations of contemporary society (Maryam Sabir, 2018).

CDA is not an outright method for analysis yet a multidisciplinary approach that reviews text and its discourse. Similarly, Robert Ferrigno's *Sins of the Assassin* was dissected through Fairclough's model of speech examination, where the connections between language, personality and philosophy are explored (Hasan, 2018). Many researchers contend that in non-artistic writings, the writer is additionally the storyteller, while in writing, the storyteller is imagined by the writer. In Edgar Allan Poe's *The Tell Tale heart*, Poe cannot be blamed for twisting reality. On the other hand, the writer is at risk and in the most pessimistic scenario which can easily confront unlawful outcomes. All in all, in an artistic content supposition about the philosophical situation of the creator are superfluous. In basic etymology, presuppositions of the creator are of significance. To place in a nutshell, stylistic analysis utilize 3D model in order to emphasize the pseudo-logical strategy to give weight that the content has on them, while basic etymologists utilize something very similar methods for supporting an understanding of the content. Therefore, uncanny inclinations do not represent an issue to stylistics, yet it does to basic etymologists (Igor Pejic, 2011).

Moreover, *The Man of the Crowd* reflects the famous origination of Poe as a separated craftsman living in a universe with creative mind, disconnected from his actual environmental factors. Poe arises here as a man whose standpoint and vocation were moulded by the urban areas where he lived, yearning for a steady home. Due to these reasons, researcher has found it intriguing to use Fairclough's 3-D Model to reveal the uncanny in Poe's story with the help of language explanations and their meanings. This kind on research on Poe has been rarely done which makes it the basic purpose of study.

Previous studies have discussed about Poe's works with reference to their meanings, post-structural analysis and analysed other linguistic factors. There were a very few researches done on Poe using the tool proposed by Fairclough and that to only reveal the linguistic elements like grammar, intonation, linguistic patterns out of his works. Psychological, mysterious, and uncanny domains were not deeply touched and the meanings of certain scenarios were not revealed to a greater extent by using aforementioned model.

**Material and Methods**

General investigation of Critical Discourse Analysis is a subjective logical methodology for fundamentally portraying, deciphering, and clarifying the manners by which language is build, kept up, and legitimized by social disparities. CDA lays on the thought that the way we utilize language is deliberate, whether desultory decisions are cognizant or oblivious. CDA adopts various strategies and fuses an assortment of techniques that rely upon research objectives and hypothetical viewpoints.

This methodological guide presents an overall insightful structure and shows the use of that structure to a deliberate writing survey of CDA concentrates in schooling (Marashi, 2018). CDA research examines are no more uncertain than different types of insightful exploration to recreate philosophical suppositions; subjective thoroughness and reliability. CDA has its roots in the 20th century. CDA's establishment was set up by Critical Linguistics in 1970s. It is with the ascent of Systemic Functional Linguistics that Discourse Analysis had begun to zip in the manners by which social and individual cycles are encoded in the different writings. This idea of ideology appears to be significant in Critical Discourse Analysis and the same number of language experts talk about it in their structures of CDA. The accompanying standard is that CDA is interpretative and educational. CDA goes past artistic examination. It is not simply interpretative, yet enlightening in several points. These understandings and explanations are dynamic and open and may be affected by new readings and new pertinent information. Discussions from the viewpoint of CDA, by then, are a sort of social movement. The standard purpose of CDA is to uncover darkness and power associations. CDA is a socially committed and sensible perspective. It attempts to accomplish change in open and socio-political practices.

Fairclough builds up a model in Critical Discourse Analysis (CDA). As indicated by Fairclough (1995), this model comprises of three components of discourse, giving a three-dimensional strategy for investigation of its meanings. Fairclough's stages of that are descriptive and interpretative used as the basic instrument while explanatory stage is utilized to formulate the meaning of the text and take out the uncanny meanings. Fairclough suggested that text can be seen in three ways:

1. A language text, spoken or composed

2. Text creation and text understanding

3. Sociocultural practice.

These are divided into three phases in CDA: Description which manages the etymological property of the content, Interpretation manages the connection between the verbose cycle of creation and understanding and the content, Explanation manages the connection between the cycles the social moulding (Fairclough, 2010). The researcher has evocatively utilized all three phases to analyse the selected text by Poe to reveal the nature of uncanny.

**Results and Discussion**

Text is one of the fundamental columns and vital to the investigation in Fairclough's model. Examination of text is unequivocally connected with the examination of language utilized by individuals in genuine setting. This methodology was named as 'Basic Language Study' as the extraordinary centre was to raise awareness of socially shifty connection with exceptional spotlight on language. Text investigation includes the examination of lexical decisions, union, intelligence, and diverse expressive highlights which centres on the specific subject and more extensive socio-political point of view of the speaker.

This prompts the examination above syntactic level. This examination can be separated into two segments. In the main area, there is investigation inside the provisos or sentences that features the theme, rheme, given and new information. In the subsequent segment, there is investigation of relationship of the sentences or provisos with one another by zeroing in on the four kinds of topical movement. This makes an association in the sentences of the discourse. They loan attachment and intelligibility to the discourse.

Sentences are linguistically made and specifically written by following the useful and topical structure. This attachment uplifts the effect of the message and sentiments by the speakers. It gives a capacity to the speaker to deeply affect the crowd. It makes a sensible arrangement inside the sentences. The grouping of given and new data likewise helps in making the discourse successful. They fill in as an extension between the speakers and the crowd. The discourse has been seen by the three layers presented by Fairclough text, processing and social pertaining to the tree layers of 3D structure put forward by Fairclough.

**Text Analysis**

To start with the text analysis of *The Man of the Crowd,* the mystery begun with the use of the words in the start of the story, a lot of actions took place, many symbols and signs were present with a lot of cultural influences. This made researcher able to find out the connections to the uncanny with the reference text analysis. All the sentences that were simultaneously presented in the story *Man of the Crowd* are giving diverse connotations and revealing the bestowing hidden mystery. The title itself depicts that there is a man, who belongs to crowd and only gatherings. The mystery created here is that how can a man belong to the crowd? And who is this man? What does he do to be named as *Man of the Crowd*? This mystery is obviously stating that the use of arguments can be impactful even after being presented in a simple language.

Some stories do not want themselves to be known as '*It does not permit itself to be read….'* These initial lines of the story are pretty mysterious, and the grammar used in these lines is also to the point. The words and sentences are presented in an orderly manner while giving the connotation of uncanny because they have dual connotations and scariness to it. After the next few lines there is again a mystery creator line portraying the very hideousness of the mysteries itself as '*on account of the hideousness of mysteries which will not suffer themselves to be revealed'*. In the next sentence, eventually there is a line filled with semantic connotations that '*Men can die by the convulsion of throat and despair of the heart.'* The underlying connotation reveals that the mind itself is the household for such unbelievably uncanny things and there are certain people who die because of this case. The verdict that, '*The conscience of Man takes up a burden so heavy in horror that it can be thrown down only into the grave. And thus, the essence of all crime is undivulged'* is representing the spookiness and fear prevailing in the text. The word 'crime' suggests that there might be a crime to happen in story and it is creating mystery codes that are jumbled up together in the sentence.

The story headed with a scene where an old man, aged sixty to seventy is sitting in a coffee shop and narrating the scenarios. The Shop name is 'D-Coffee' shop in an 'Autumn Evening'. Here 'D' is a symbolic letter which is used within the text to later comprehend in the story. '*Observing the promiscuous company'* and '*amusing himself', 'calm but inquisitive',* this use of such incomplete sentences is also helping to create the effect of mystery and uncanny in the story.

There is a question revealed by the presentation of the text that why had he been inquisitive about un-canniness of the crowd? In the next few sentences, the phrases like '*smoky panes', 'the sea of floating head'* and certain others determine the effect of uncanny, scary and gothic as uncanny is something which is too mysterious to be understood as seen in the incomplete sentences. The lamps are not that bright as the streetlight so again the dark imagery is prominent in the story by the use of language in the text. This line, '*I descended to details, and regarded with minute interest the innumerable varieties of figure, dress, air, gait, visage, and expression of countenance'* makes the text apprehensible and mysterious. Furthermore, the grammar is presentably used by revealing the effects of mystery. The

phrases like '*the knit brow*', '*rolled eyes*', '*flushed faces, 'overdone and absent smile*' in the next part of the story are nonetheless giving the idea of mystery as similar to the previous ones. The sudden stop at the phrase, '*ceased muttering*' of the crowd is also an action mentioned in the text to represent that something is about to happen which can also be mysterious, shocking and spooky. '*Feelings of solitude on account of the very denseness of the company around*' elaborates the way narrator is explaining and detailing each face with the help of language and the use of words. The sentence suddenly stops in a sarcastic tone that none of the people '*excited my attention*'.

The *deskism, bon ton, staunch faces, wore watches, short gold chains, steady old fellows, velvet waistcoat, fancy neckerchief, guilt chains, filigreed buttons, hats, hawk eyes, frogged coats and frowns, bruised visage, lustre eyes, parain black, long locks and smiles* each of these words are presenting the minute details discussed in the story to excite the uncanniness. Moving on, use of these phrases like, '*nothing was liable to suspicion*' and '*darker and deeper speculations*' the text has eventually increased the elements of mystery and fear in the story.

'*The night is for the charity to enhance the feeble and ghastly invalids*'; the essence of this sentence is again pondering to the mystery of the '*Man of the Crowd*' inside the text. The phrase in this paragraph of the story, '*expression of abject humility*' reflects the semantic nature of the text and sentence that presents the underlying meaning. Words like 'ghastly' and 'feeble' are the horror creators and these kinds of words become greater part in the process to present uncanny. By the presentation of the sentences like '*along with the night, narrator's interest in the scene also deepened*', '*the late hour features out every species of infamy out of its den*' and '*all was dark yet splendid*' the author has again created the mystery. The word such as 'feeble' has the duality of meaning that are death and decay and the layer of semantic representation inside the text. The spookiness is revealed by the mysterious lines '*I could frequently read, even in that brief interval of time, the history of long years*' and '*a countenance absorbed my attention on the complete idiosyncrasy of its expression.*' Once again, the text revealed the mystery hidden in it as '*there arose confusedly and paradoxically within my mind, the ideas of vast mental power, of caution, of penuriousness, of avarice, of coolness, of malice, of bloodthirstiness, of triumph, of merriment, of excessive terror, of intense of supreme*'. The sentence about the look of mysterious person who caught the attention of the narrator is also itself uncanny that '*pictorial incarnations of the fiend*'. Phrases like '*Aroused, startled and fascinated, craving desire and through the crowd*' in next paragraph are also some un-canniness and emphasise the desire to want more and more like a fiend. At the end of the story, the narrator catches a glance to the '*diamond and the dagger*' in the secretive individual's pocket, with the application of semantic elements in the text it can be comprehended that both things are mysterious and create criminal mystery, fear along with fascination which itself is uncanny. '*I here walked close at his elbow through fear of losing sight of him……. At every such movement, I was obliged to follow him closely*'. This paragraph is again accumulating up to the mysterious nature of the text.

**Processing Analysis**

The processing analysis shows the connection between discourse measures and the content. Perusing is a result of an interface between the properties of the content and the interpretative assets and practices which the mediator brings to hold up under the content. The scope of potential understandings is to be compelled and delimited by the idea of the content.

The secrecy is present even in the most obvious nature of the text and can be observed by the reader. The spookiness of the uncanny begun right here in the story and epitomises the presence as men can perish by just looking at the riddles. The mysteries do not reveal themselves unless one unravels them and researcher has unravelled the

mysteries by pondering onto the text. The uncanny or mystery creator 'D' can be the representative of the Death, Depression, Decay, Drained, Damaging, Decisive, and Demise etc. while the Autumn evening unveils something which is cold, dark, and gloomy. So, there is demonstration to show that this story can be illustrative of gloominess, ugliness of mysteries, death, and decay and they are the fragments of uncanny. The narrator then again discusses about the *'the legitimate sources of pain from which he has taken out pleasure'* for his leisure time can also be representative of something creepy.

Moving on, the action that something bad and mysteriously uncanny is going to happen is revealed by the sentences. The Smoke is always representative of something which is blurring, something which is not clear, and something that is disguised. It can be extracted that the narrator was so tired of his life's obscurities as presented in the start that he has no other activity than to look through the glass window and maybe to find his shadow. There is a lot of symbolism present in the story which points out to the uncanniness of the issue here. Floating heads can also be figurative to the dead people whose heads are floating in the sea and this adds up to the secrecy and spookiness of the story. The mystery is rising and actions in the plot weave to the uncanny with demonstration of the mystery man. Anyone with such illustration epitomises that something is mysterious and demonic about that person. The scenario is about to the change with the progression as the mystery is going on with the strange plot as the narrator is looking and detailing each visage. Particularly the excited attention of the observer is revealing mystery in its core terminologies. It can be ascertained that people who he thought to have mysterious past, are the focus of attention for the narrator. The narration of the story takes the further mysterious turns.

The narrator's observance of only the people who had something infamous about themselves is shadowy on the one hand and horrific on the other. From here, the figurative change is starting to appear in order to enhance the mystery and inquisitiveness in reader as *'the gas lamp was struggling with the dying day and were feeble'*. The spookiness of character of the observer, who is quite old to observe is revealed by these mysterious lines. This revelation stuns the reader and makes him think that why anyone is deeply interested in that one character. *'How wild a history must be written in that bosom'* can be seen as creating semantic ambiguity and layers of deep structures with the infusion of mystery. The story moves forward to evoke the elements of further inexplicableness and eerie. It can be described that the narrator is going to start following the fascination in his mind escalated by that person. The mystery is there with the layers of shadowy meanings or else either the narrator is following a shadow, or he is afraid of that person but if he is afraid but still follows what he is scared like he wanted to be a part of the uncanniness of the world.

This mystery remains unravelled till the end in order to maintain the spookiness of the story as the narrator did not want to *'catch his glance'* or *'attract his attention'*. Starting from the word 'D' where the narrator was sitting in the first place, that D which represented death is lurking in the strange nature. The shadowiness of meaning can be seen as what if the narrator never actually got up from the coffee shop and it might be just his 'alter ego' as he was a 'feeble' man, who walked with a 'cane', which are 'symbolic' and infusing in the clandestine. This symbolism continues with the words like 'thick humid fog', 'night-fall' 'umbrellas' , 'handkerchief' and these are retaining symbols of secrecy, hallucinations and old age. The whole plot, the characters, further scenarios, and twists in *The Man of the Crowd,* followed the same patterns of mysteriousness. The narrator keeps on following that unseen or un-faced individual and just to see his spirit 'sparks out' and 'lighted up' whenever he is around in the company of the crowd. These allegories unravel the enigma that he has always been 'The Man of the Crowd'.

**Social Analysis**

This stage is a connection among language, society, and social reality. The quick condition, from which a text is developed, is significant for the genuine translation of the content. This story does not necessarily represent something socially or culturally in order to reveal the uncanny. But to some extent, to disclose the uncanny culturally or socially, it is represented '*they wore the castoff graces of the gentry; and this, I believe, involves the best definition of the class.*' Which reflects the treatment of criminals or lower class gentry inside a culture or a society in general and they are unable to shed off the mystery of their nature as they maintain something which they are not. The definition about the class structure inside a culture or society is apprehensible in these lines. To discuss about the cultural ties more deeply, '*scrupulously in-ornate clergymen*' are the illustration of the clergy and its hypocrisy in the society. Another 'cultural disorientation' in the story is when narrator presents that girls who sell themselves must return to a cheerless home and womanhood is sold out for money, so the plot of the whole story is representing that how the culture was fabricated in the uncanniness of life. There is no meaning to life. This hypocrisy is infused in every culture and every part of society that such women are socially intolerable, and unacceptability also is something naïve and is uncanny. The cultural and social representation was also presented in the next paragraph to show the society's humiliation nature towards drunkards as '*thick sensual lips, and hearty-looking rubicund faces others clothed in materials which had once been good, and which even now were scrupulously well brushed-men*'.

**Conclusion**

In the end the cryptic nature of the individual remains steadfast even when the narrator looked him in the eyes. The uncanniness and mystery of the whole story is unsolvable as the shadowy person is the genius of deep crime. He refuses to be alone as the narrator himself. By the analysis of the story, '*The Man Of The Crowd*' with the help of Fairclough's 3D model, the researcher has fundamentally analysed and put forward all the factors and scenarios that are presented in the story and reveals different aspects of the uncanny. All the three phases Fairclough's model has exclusively been elaborated and the researcher has tried to answer the research questions with the help of this theoretical framework.

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