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National Identity Formation in Gabriel García Márquez's "A Very Old Man with Enormous Wings": A Critical Discourse Analysis

1. **Nawazish Bibi,**
MPhil English Linguistics Scholar (Riphah International University, Islamabad)
nawazishbibi19@gmial.com
2. **Saima Noureen,**
MPhil English Linguistics Scholar (Riphah International University, Islamabad)
ssaimanoureen@gmail.com
3. **Neelam Farrukh Afridi,**
MPhil English Linguistic Scholar (Riphah International University, Islamabad)
neelamf6790@gmail.com

Abstract

This study analyzes Gabriel García Márquez's "A Very Old Man with Enormous Wings"' national identity creation through critical discourse analysis. The study examines how ideology, power relations, and power language shape national identity through discourse. How does the text form national identity? What are the text's concealed national identity-forming ideologies? How does the text depict national identity creation and power? This study answers these concerns using critical discourse analysis to better understand the social and political ramifications of national identity creation and the function of language in constructing collective identity. This study could contribute to the understudied field of critical discourse analysis of national identity formation in literary works, revealing the complex interaction between cultural and political forces that shape national identity in literature and society.

KEYWORDS:

National Identity Formation, Power Dynamics, Ideology, Social, Political

Introduction

Gabriel García Márquez's short story "A Very Old Man with Enormous Wings" examines national identity. A winged old guy is found in a courtyard in a Latin American village. The story explores how cultural dichotomies shape national identity (Farsi, 2018). The story uses magical realism, which blends the real with the extraordinary to examine political and social themes (Faris, 2021). South Asia has studied García Márquez's writings, particularly "A Very Old Man with Enormous Wings," for their ability to express identity and politics (Gupta & Naved, 2021).

Background of the Study

Gabriel García Márquez's short story "A Very Old Man with Enormous Wings" tackles magic realism, faith, and human nature. In a little Latin American community, Elisenda and Pelayo see an old guy with wings in a courtyard. The village gathers to see the old guy and learn his story.

The plot reflects Latin American nation-building. National identity is complex and includes cultural, social, and political components of a nation. Colonialism, imperialism, and independence molded Latin American national identity. The complex mix of European, African, and Indigenous influences in the region's culture, history, and geography has shaped national identities.

Magic realism blends fiction and reality to create a magical world. In the story, the author has employed this style to explore faith, human nature, and the supernatural. The mid-20th century political and cultural context of Latin America is also reflected in the story.

Statement of the Problem

The issue being examined in the study is the construction of national identity in Gabriel Garca Márquez's "A Very Old Man with Enormous Wings," which looks at the

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implications of ideology, power dynamics, and language of power in the text. The researcher is aimed at to explore the text's covert ideology and goals and investigate how speech shapes national identity. Therefore, the study examines the advance knowledge of the social and political consequences of national identity creation and the function of language in forming collective identity by examining the text using a critical discourse analysis technique.

Research Questions:

The following are the study's research questions:

1. In "A Very Old Man with Enormous Wings" by Gabriel Garca Márquez, how is national identity formed?
2. How does the text's ideological and covert objectives relate to the establishment of national identity?
3. How are power and power relations depicted in the book in connection to the construction of national identity?

Research Objectives:

The study aims at:

1. To examine how national identity is portrayed in Gabriel Garcia Marquez's "A Very Old Man with Enormous Wings" and how it is produced.
2. To expose the implications of ideology and covert goals related to the construction of national identity in the text.
3. To analyze the power dynamics and institutional links in the text as they relate to the emergence of national identity.

Significance of the Study

The present study has the potential to make a valuable contribution to the relatively underexplored area of critical discourse analysis pertaining to the formation of national identity. The short story "A Very Old Man with Enormous Wings" by Gabriel García Márquez offers a distinctive viewpoint on the concept of national identity and serves as a valuable subject for analyzing power dynamics, ideological frameworks, and linguistic expressions. The present research can illuminate the intricate interplay between cultural and political factors that configure the national identity, elucidating the ways in which the national identity is engendered, reinforced, and challenged in literature and the wider social milieu.

Review of Literature

Farsi (2018) examines the flexibility and potential literary interpretation of Gabriel Garcia Marquez's short story, "A very old man with enormous wings," utilizing Discourse Space's politics-based theory. Using the proximization paradigm, the analysis focuses on the deictic center's participation in story placement. Farsi indicates that, while the proximization model has merits, it must be expanded to suit the wide range of deictic centers found in literary writings. Furthermore, the article contrasts Discourse Space Theory to narratology, emphasizing the latter's lack of attention to the axiological and evaluative significance of the deictic center in the story.

Henao (2017) investigates the significance of identity, names, and narrative in Gabriel Garcia Marquez's work, emphasizing the importance of acknowledging the past for a country that has allowed history to be rewritten and forgotten. In his works, Márquez critiques neocolonialism and imperialism in Colombia by writing about characters with

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no established history. The narratives of his most well-known works, including "A Very Old Man With Enormous Wings," "The Handsomest Drowned Man in the World," and One Hundred Years of Solitude, depend on named characters and their existing communities attempting to establish a narrative for unnamed characters. The focus on erased memory and forgotten history in One Hundred Years of Solitude demonstrates the critique of passiveness and the necessity of taking an active role in preventing foreign governments from invading and changing history. Márquez's use of magical realism reflects his determination to write about the corruption in Colombia and Latin America.

O'Connor (2005) explored the interplay between the discourses of nation and gender in Ireland during the 1930s. The study focused on the establishment of public dance halls as a significant site for constructing national identity. O'Connor claimed that powerful political and cultural groups sought to shape dancing bodies to conform to an 'ideal' body politic, resulting in a profoundly gendered process. The tension between the discourses of tradition and modernity in the political arena led to a struggle for cultural dominance that was reflected in the representation of female and male bodies within the dance hall space. The article identified four main discourses of the dance hall as 'degenerate', 'utopian', 'battleground', and 'custodial'. O'Connor argued that the gendering process operated through the association of women with the private sphere, modernity, and consumption and the representation of men in terms of production and as guardians of tradition in the public domain. The analysis was based on a study of representations of the dance hall in a particular provincial newspaper, The Leitrim Observer, for the year 1934, supplemented by data from other newspapers for the same year.

Theoretical Framework

The study of speech, institutional relationships, political power dynamics, and discourses are all included in the research discipline of discourse analysis (Tutar & Ba, 2023). In addition to incorporating power relations, knowledge, conversation, and expression styles, discourse is also a meta-action (Tutar & Ba, 2023). The theoretical foundation for national identity creation in Gabriel Garca Márquez's "A Very Old Man with Enormous Wings" has been developed in the current study. Critical discourse analysis is the methodology used for this analysis, and it seeks to reveal the ideological undertones and covert purposes in texts that are frequently missed by the general audience (Tutar & Ba, 2023). To identify the power linkages, institutional links, and language of power employed in the discourse, a thorough analysis of the text is necessary (Maryadi, Mahmudah, & Mayong, 2022).

Critical discourse analysis focuses on examining the misuse of social power and inequality through texts and discourses in the social and political context, according to Farsi (2018), OKTAR (2001), Zhang (2023), Zhao (2023), Brown (2023), BABATUNDE & KOLADE (2022), Pavlichenko & Havryliuk (2022), and Kpeglo & Giddi (2022). This methodology seeks to understand, expose, and battle social inequality by examining how power and dominance are applied, repeated, legitimized, and resisted through texts and discourses (Zhang, 2023).

The social structure, power dynamics, and ideological underpinnings of the discourse, which are pervasive in domestic and international news reports and day-to-day life and can subtly change the audience's perceptions (Zhao, 2023), has also been taken into account in the theoretical framework for this study.

Therefore, the theoretical framework for the study of national identity formation in Gabriel Garca Márquez's "A Very Old Man with Enormous Wings" has used this methodology and concentrated on exposing the ideological implications and hidden

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intentions, scrutinizing power relations and institutional connections, and looking at the language of power used in the text.

Analysis & Interpretations:

Critical discourse analysis has been used to analyze the short story penned by Gabriel Garcia Marquez's "A Very Old Man with Enormous Wings". The above given theoretical framework has been used to examine national interests and their position in the narrative, analyze power relations and institutional links, by looking at the language of power utilized in the text, and by uncovering social power and inequality in the text. Additionally, the theoretical framework has been an aid in illuminating the text's ideological connotations and hidden intentions.

Ideology and hidden intentions in the text

The story's title implies the researched philosophy. The use of "enormous wings" as a metaphor for privilege or power and the fact that the wings are on an elderly man might be viewed as a critique of power and authority. The story's Latin American setting symbolizes colonization and cultural dominance.

The story's presentation of the elderly man with wings as a show to be marveled at, exploited, and objectified illustrates the ideological foundations of a civilization that values spectacle and amusement over humanity. The characters' diverse reactions to the elderly man with wings reveal their ideologies.

The priest sees the elderly person as a holy authority, while the people regard him as a way to make money and gain fame. Government authorities perceive the old person as a political tool. The aforementioned perspectives elucidate the characters' conflicting viewpoints and covert motives, in addition to the overarching societal establishments and power structures that influence them.The identity of the elderly man with wings also serves as a manifestation of the author's critical evaluation of prevailing ideologies. The discourse among the villagers regarding the origin of the wings, whether they were of avian or celestial nature, is indicative of broader discussions concerning cultural heritage and self-identification. The author posits that the taxonomies and designations employed to delineate individuals and their positioning within society are at times capricious and subject to contention, and can be leveraged to justify asymmetries of power and entrenched ideological frameworks.

Power relations and institutional connections in the text

The story's complicated power dynamics involve a number of persons competing for influence over the elderly man. The locals view the elderly man as a possible source of riches and entertainment, while the priest views him as an opportunity to strengthen his own religious influence. On the other side, the elected officials want to take advantage of the elderly man for their own political purposes. The institutional links between religion, politics, and economy in the community are highlighted by these power conflicts.

The narrative also emphasizes how institutional ties influence how people interact with one another in addition to these power dynamics. For instance, the priest's behavior toward the elderly guy reflects his authority position inside the religious organization. Similar to the political institution, the government officials hold positions of authority, and their behavior reflects their emphasis on bureaucracy and the law.

The inhabitants' economic interests are also connected to the power dynamics inside the community. Because they see the elderly man as a possible source of wealth, the villagers' interactions with him are driven by a desire to earn money. This exemplifies how the pursuit of wealth could affect institutional connections and how economic power might impact social relationships.

The institutional connections and power relationships throughout the book demonstrate

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how complex and interconnected social institutions are. The story focuses on how power relationships between people and institutions, together with economic, religious, and political factors, may influence social interactions.

The language of power and its use in the text

Each character in the novel has a particular language that corresponds to their level of power. For instance, while the priest talks in a commanding and persuading manner, the government officials assert their authority over the issue by using bureaucratic and legalistic vocabulary. In contrast, the peasants' casual and colloquial speech reveals their low social position and lack of education.

The story also heavily relies on the old man's own words. The elderly guy does not speak the language of the people, and his speech is described as "a dialect that nobody understood" (Marquez, 1988). This lack of comprehension highlights the alienation and marginalization that people who do not adhere to society norms suffer by reflecting the breakdown in communication between various social classes and cultures. In addition, the old man's inability to communicate makes him defenseless and exposed to the people' intrigue and fascination with his wings. The characters' statements are only one aspect of the language of power in this instance; another aspect is the language barriers that exist between people from various socioeconomic and cultural backgrounds.

National interests and their role in the text

Even though the story is set in a specific Latin American community, it could be read as a statement on larger issues around identity and nationality. The elderly man's wings become a source of national pride and identity as the villagers debate whether they are avian or celestial. This debate reflects broader discussions about how language and speech are employed to support and refute notions of national identity and cultural legacies.

Also symptomatic of national interests is the government's interest in the old man's wings, which the officials view as a potential source of income and a way to advance their prestige. This illustrates how governments, especially those in resource-rich areas, may put their own interests ahead of those of people or communities. The fact that the government representatives are foreigners also draws attention to colonialism and exploitation issues, as outsiders frequently abuse their influence over domestic populations for their own benefit.

The significance of literature and the arts to national identity is another issue raised by the story. The elderly guy with wings is originally regarded as a bizarre and odd being, but as the plot develops, he turns out to be a source of inspiration for the local artist. This change demonstrates how cultural output may subvert established narratives and redefine and remodel national identity. Overall, the narrative emphasizes the complicated interplay between culture, power, and national identity.

Inequality and social power in the text

The narrative also touches on societal power dynamics and inequalities, particularly as they relate to gender and class. For instance, the spider woman is shown as a feeble and obedient figure while the village women are portrayed as chattering and petty. The government officials are shown as being pompous and indifferent to the pain of others, much like how the villagers are depicted as being ignorant and superstitious. The more ubiquitous patriarchal and class-based social structures are reflected in these representations.

The article also looks at social power and economic inequality. The underprivileged villagers want to move up the social scale, and they see the elderly guy as a way to do so. Higher up in the social structure, the clergy and government officials take advantage of

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this desire for personal gain. This portrayal exemplifies how people can manipulate and take advantage of those who are weaker in society and the economy. The story also emphasizes the enormous income gap between the villagers and the government officials, who are depicted as being extremely affluent and living in opulent surroundings. This comparison calls attention to the severe inequality that permeates the community and raises more general concerns about economic inequality and its effects on society.

Political discourse and the construction of certain discourse spaces

The story also highlights how some discourse spaces are created by politics, both within the text and throughout society. For instance, the priest fosters a discourse culture that elevates religious authority over other forms of knowledge and competence. However, government representatives foster a discourse climate that gives legal and administrative procedures a higher priority than empathy and understanding for others.

These discourse spaces show the ways in which those in positions of power use language and communication to uphold their power and reflect the larger political and social realities of the community in which the story is situated. The author's depiction of these discourse spaces is a critique of certain political and societal structures that are rigid and authoritarian and stifle alternate voices and points of view. By doing this, the story illustrates how language and discourse can be used to uphold current power systems and maintain injustice and inequality.

Resistance to social inequality in the text

There are instances of resistance and subversion throughout the story despite these power dynamics. The villagers' interest with the old man's wings, for instance, is a sign of their readiness to challenge and question the status quo because the wings go against traditional notions of power and authority. The narrative's depiction of the elderly man as a victim of political and social oppression highlights the importance of resistance to oppressive power structures.

The story's spider-woman character also serves as a symbol of resistance to patriarchal and gender- based power structures. The spider-woman is a powerful, independent character who isn't hesitant to question the patriarchal village elders' authority. She serves as a symbol of optimism and resistance to the society's repressive gender stereotypes throughout the course of the narrative.

Additionally, the usage of magical realism in the story can be seen as a sort of protest against the prevalent realism narrative, which is frequently employed to uphold social and political power systems. The author challenges preconceived notions of what is conceivable and real by juxtaposing the strange with the ordinary. This might be read as a critique of the prevailing discourse that establishes what is and isn't acceptable and as a call to question the restrictions of the status quo.

Overall, the story paints a complex picture of power and resistance, emphasizing the necessity of resistance to social injustice and oppression as well as the ways in which power systems can be questioned and overturned.

Conclusion, Findings and Recommendations:

Conclusion:

Critical discourse analysis was used to uncover ideological connotations and covert motives by examining power dynamics, institutional affiliations, and authority language in the written material. This framework reveals the writer's core ideology and societal systems' complex power dynamics. The characters' reactions to the elderly man with wings reveal their power and authority views. The above analysis shows how economic interests shape social and institutional ties.

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Findings:

The critical discourse analysis of "A Very Old Man with Enormous Wings" penned by Gabriel Garcia Marquiz reveals:

1. The story shows how institutional relationships affect the way people interact.
2. The characters' reactions to the elderly guy with wings indicate their ideologies and authority-based perceptions.
3. Economic growth shapes institutional and social interactions.
4. The author criticizes society's hierarchies of power and amusement over dignity and humanity.
5. Labels and categories can be used to legitimize power disparities and preserve dominant ideologies.

Recommendations:

Critical discourse analysis of "A Very Old Man with Enormous Wings" suggests the following:People should grasp the power dynamics between themselves and institutions and how institutional linkages affect the way individuals interact.

1. People should examine their ideologies and power and authority perceptions.
2. In social contexts, it is imperative to uphold the dignity and humanity of others, rather than solely prioritizing economic benefits.
3. It is imperative for society to question and contest existing power structures, with the ultimate goal of achieving greater parity in power distribution.
4. It is imperative for society to acknowledge the subjective and debatable character of the designations and classifications employed to delineate our individual and collective positions in the society and strive towards a more comprehensive and varied sense of self.

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