Is It the Door Through Death What Scares Us? An Analysis of *The Cask of Amontillado* Between Semiotics and Narratology Interface

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Abstract

Semiotics as a comprehensive branch seeks for meaning production process generated by the interrelations of signs, and therefore, may allow examining any discipline. One of those disciplines is literature. The significance of the present study is to draw attention to the analysis of formative structures of a narrative, using analysis tools of literary semiotics and narratology. Accordingly, examining both abstract and concrete fine details of a text, this study aims at investigating how the sense of horror was invoked by Edgar Allan Poe in one of his horror stories, "The Cask of Amontillado". The methodology of the study, improved by French semiotician, Algirdas Julien Greimas, comprises the analysis of three semantic layers: the discursive, narrative and deep levels. Also, the tools of narratology have been utilized at the discursive level to examine the actors and time in the story, thereby making this an interdisciplinary study. In doing so, the pre-determined semiotic methodology has made it possible to obtain information both on the authorial techniques and the text itself. According to the findings gathered through a semio-narrative analysis, it can be suggested that transformations from beginning to the end of the story regarding characters, space and time have taken place from good to evil, life to death or bright to dark. This further highlights Edgar Allan Poe's achievements in the creation of horror stories.

Keywords: Literary Semiotics, Narratology, Greimas, "The Cask of Amontillado", Edgar Allan Poe, Linguistics

1. Introduction

Two philosophers, Charles Sanders Peirce and Ferdinand de Saussure, had pivotal roles in establishing and flourishing modern-day semiotics. Not only were they both from different continents, but they also represented different techniques in this field. Many thinkers influenced by Peirce and Saussure in Europe and the U.S.A. founded different schools and dynamic centres of semiotics. One of those is the Paris School of Semiotics, founded by Algirdas Julien Greimas. When compared, those who follow Charles Sander Peirce and the Paris School of Semiotics can be considered as "two major and opposing traditions" in semiotics (Therese, 1992, p. 1). The main difference between the two groups lies in the way they handle semiotics. While Peirceans have attempted to form a theory of signs, Greimassians have sought ways of composing a general theory of signification, claiming to be valid "not only for discourses but

also in practices and objects of all different domains" (Landowski, 2015, p. 85). In this respect, Greimas' first serious attempt began in 1966 with the publication of Semantique Structurale and continually developed a consistent theory of signification. He identifies his semiotic enterprise as "not a science whose development is completed, but a scientific project" (Greimas, 1989, p. 539). Within those ongoing studies, as Yücel states (2001), Greimas improved upon his theory and the implementation of his method, using scientific ways to be as exacting as possible. This total implementation of his theory took place in one of his latest works, Maupassant, La Semiotique du texte: exercises pratique (1976), in which he achieved unifying the analysis of the elementary structure of meaning and narrative structures.

Accordingly, the idea for this study sprang from the core aim to examine the significance and signification process in one of Edgar Allan Poe's horror stories, "The Cask of Amontillado" (2018 [1846]) by applying the methodology of Paris School. One important aspect of the implementation of this methodology is the difficulty to decide where and how to start analysis (Martin and Ringham, 2000). In a theoretical sense, the normal way for analysis should follow three semantic levels, discursive, narrative or deep ones. Needless to say, the order can be changed depending on the researcher's aim. As Martin and Ringham state (2006, p. 257), "semiotic analysis is open-ended and flexible and can be adapted to meet specific requirements". Accordingly, the time and place in a discourse can be concentrated more than other aspects in a narrative; or more abstract layers can be examined first to find out what Greimas terms (1989, p. 539) "the elementary structure of meaning". Another similar suggestion offered by Rifat (2011) involves the identification objectives of the analysis. If the purpose of the researcher is to identify the production process within a discourse, the route of analysis should be reverse, through respectively from the deep-abstract level, then narrative level and lastly to discursive level.

The aim of this study is to analyze "The Cask of Amontillado", we will start with the discursive level, then go through to the deep-abstract layer of meaning, which is precisely from surface to deep level of narrative. In this way, it will be possible to see the signification process for each level of analysis, and also, the choices made by Edgar Allan Poe that create a sense of horror. The findings obtained from the analysis of surface levels (discursive and narrative level) will be presented in semiotic squares within the deep level. In the discursive level analysis, narratological tools of analysis will be utilized for the evaluation of actorial, temporal and spatial organization of the text. Such narrative pieces represent subjective experiences. They are twice spatial because both narrative time (text time) and what subjective experience it conveys are spatial in nature (Çıraklı, 2015, p. 38). No matter how different they seem at first glance, all three levels of analysis (discursive, narrative and deep-abstract) are strongly linked to each other. The present analysis combines the strong sides of two kindred theories, narratology and semiotics, as they are mutually complementary in many parameters of textual analysis.

2. Analysis of "The Cask of Amontillado"

This story was published in the November 1846 issue of *Godey's Lady's Book* (Encyclope-dia Britannica Editorial, 2017). The analysis, as mentioned earlier, comprises three levels, which are the discursive, narrative and deep levels. First, it is essential to examine the discursive level which is the most concrete surface level that a reader or researcher first comes face to face.

2.1 Discursive level

The discursive level is the surface layer of meaning, the concrete and most visible one. The components that constitute narrative discourse are enunciations, actors, time and space, which

are to be examined respectively. We will look briefly at the actorialization process, which comprises identifying actors and their thematic roles in the story. Subsequently, time (temporalization) and space (spatialization) on which the discourse is founded will be examined. In the analysis of discourse concerning actors, time and space, essential isotopies (grouping the words according to a common denominator) will be presented. Interpreting the isotopies is a way of discovering the dominating themes in the text. The isotopies are also essential to observe the oppositions on which the text is established. The next step will be to analyse enunciative components through which narrative strategies used in the story can be depicted. Lastly, the total findings gathered at the discursive level analysis will be indicated in one illustration to reveal the intimate relationship amongst all parameters.

2.1.1 Actors and thematic roles in the story (actorialization)

"Along with temporalization and spatialization, actorialization is one of the components of discoursivization" (Greimas and Courtes, 1982, p. 8). At the discursive level, the observation of actors and their thematic roles is vital for the analysis of actorialization. It is essential to note that Greimas preferred to use *actor* instead of the term *character* as it is more comprehensive in that inanimate entities may have roles in the narrative, and as Bal states (1997, p. 114), "a dog, a machine could act as actor". Greimas and Courtes (1982, p. 7) define this situation as "[H]istorically the term [**actor**] has gradually replaced character (and dramatis persona), indicating thereby a greater desire for precision and generalization". To identify actors in a narrative, their repetition numbers can be depicted. This will also show the isotopy of an actor. Secondly, the thematic roles of actors in the story should be defined. In "The Cask of Amontillado", the actors can be listed as the narrator (Montresor), Fortunato, Luchesi, the servants and "you". The table below illustrates the repetition number of the actors.

Table 2.1: Actors and frequency of actors in the story[1]:

Actors	Amount of Repetition Pages 3-4-5-6-7-8	Amount of Repetition Pages 9-10	Total Amount of Repetition	Ratio
Narrator				
I ⟶	12x(p.3) 17x(p.4) 9x(p.5) 14x(p.6) 10x(p.7) 7x(p.8)	25x(p.9) 17x(p.10)		
			83	50%
Me ⟶	1x(p.3) 1x(p.4) 2x(p.5) 4x(p.6)	1x(p.9)		
You ⟶	1x(p.8) 5x(p.7)			
Fortunato				
He ⟶	3x (p.3) 1x (p.4) 6x(p.5) 7x(p.6)			
Him ⟶	9x(p.7) 4x(p.8) 2x(p.3) 2x(p.4)	1x(p.9)		
You ⟶	3x(p.5) 1x(p.6) 3x(p.7) 1x(p.8)		69	41.3%
Fortunato ⟶	8x(p.4) 2x(p.5) 5x(p.6) 3x(p.8) 4x(p.3) 1x(p.4) 2x(p.5) 1x(p.6) 1x(p.8)	1x(p.9)		
Luchesi ⟶	4x (p.4) 1x (p.6) 1x(p.8)			
He ⟶	3x(p.4) 1x(p.8)		10	6.2%

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[1] This type of implementation to indicate the repetition number of words was performed by Martin and Ringham for the semiotic analysis of "Sleeping Beauty" in their books *Dictionary of Semiotics* (2000) and *Key Terms in Semiotic* (2006). However, in the analysis of "The Cask of Amontillado" the percentages of isotopies for each actor have been added to illustrate exact proportions within the story.

The servants			
Attendants ⟶	1x (p. 5)	**4**	2.4%
They ⟶	1x(p.5)		
Them ⟶	2x(p.5)		
You	1x(p.3)	**1**	0.5%
Total		**167**	100%

The actors and their frequency of repetition in the story are illustrated in Table 2.1. Any words referring to the actors in the text are called the isotopy of the actor in the narrative. The isotopy of the actors is proof as to whether the actors' roles are primary or secondary. There are five major actors in the story: the narrator, Fortunato, the servants, "you", and lastly, Luchesi. As can be seen in Table 2.1, the narrator and Fortunato are the most frequently repeated actors. The total repetition amount of the narrator and Fortunato is about 91.3%, which gives us a vital clue that the story is between the narrator and Fortunato. Additionally, the amount of repetition of subjective and objective pronouns for indicating the narrator and Fortunato, such as "I, me, you, he, and him", is 152 times out of 167 times. This is quite a high proportion in comparison to other actors in the story. The other actors, the servants, Luchesi and "you", do not have active roles in the story. Detailed information about the actors is given below, which helps to identify their thematic roles in the story.

The Narrator

Unlike Edgar Allan Poe's other stories, such as "The Tell-Tale Heart" and "The Black Cat", the narrator is not nameless. However, it is not until the very end of the story that we learn the narrator's name is Montresor. Therefore, Montresor will be referred to as the narrator in the analysis. It is not known for sure where he is narrating the story. He says he wants to take his revenge on Fortunato because Fortunato insulted him. It seems the narrator is an angry and obsessive person who cannot repress his urge for vengeance. He has stuffy manners and is confident that he will avenge Fortunato. However, he must remove all risk of being caught before punishing him. For this, the narrator makes a plan that is both foolproof and devious. He deludes Fortunato into thinking that he does not know whether the wine he found is Amontillado. Since Fortunato is both an alcoholic and wine connoisseur, he can take part in the narrator's scheme. The narrator leads Fortunato deep inside a catacomb, where finally, his actual plan is revealed. He kills Fortunato in the underground cemetery as there is no chance of there being any witnesses or being caught.

Fortunato

The second actor in the story is Fortunato. We learn at the beginning of the story that Fortunato insulted the narrator. However, readers are not given any details about when, where or how the narrator was insulted. Although we do not have the details, it is very believable that Fortunato did insult the narrator given his character as he was very snobbish about being a connoisseur of wine. Fortunato was utterly unaware that he made the narrator so angry by his insult that the narrator was planning to kill him. Even though Fortunato was insensitive and an alcoholic, he did not deserve to be killed by the narrator.

Luchesi

Luchesi does not have an active role in the story; the narrator uses him to persuade Fortunato to test Amontillado wine. Luchesi is also a wine connoisseur and competes with Fortunato about his knowledge of wine. The narrator understands that just mentioning Luchesi's name will motivate Fortunato to go further down in the catacombs.

The servants

In the story, the servants, like Luchesi, are not flesh and bone actors. They do not have essential roles. To distract the servants, the narrator tells them that he will not be back until midnight. This information enables them to go to the carnival to have fun.

You

It is possible that "you" is used by the narrator so that the story takes on a conversational tone between the narrator and the audience. On the other side, however, the statement "You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat can be taken" (Poe, 2018, p. 3) may have been uttered to some actual listeners to which the narrator is telling his story. This is not known for sure.

The thematic roles involving personal traits of actors in the story can be seen in the below table as follows:

Table 2.2: Actors and thematic roles

Actors	Thematic Roles
The Narrator	Murderer, sneaky, wise, revengeful, angry, fiddler
Fortunato	Conceited, alcohol addicted, wealthy, expert of wine, greedy, insensitive
Luchesi	Expert of wine
The servants	They use the opportunity of having fun after the narrator goes out.
You	Reader or listener

In Table 2.2, the actors and their thematic roles, including their personal qualities through which they are animated in the story, have been depicted. As Greimas and Courtes suggest (1982), thematic roles allow for the formation of actors within the text when associated with acts. Also, these roles are the links between the natural world and the actors in the story strengthening the sense of reality in a narrative (Martin and Ringham, 2000, Rifat, 2011). Therefore, to illustrate them at the discursive level of semiotic analysis is essential.

Another way of grouping the actors in a narrative is to present them in binary oppositions (Kalelioğlu, 2018; Rifat, 2011). Accordingly, the actors in the story can be gathered as follows; *punisher / punished - murderer / murdered - deceiver / deceived –tormentor/tormented.* These binary oppositions can be used to define and categorize the actors in the narrative as in the below table;

Table 2.3: Grouping of the actors in the story in binary oppositions

The Narrator	Fortunato
wishing to punish	wished to be punished
deceiving	deceived
Tormenting	tormented
Murdering	murdered

Except for defining and categorizing the actors in the narrative, this type of grouping may also provide the reader with a contrastive way of evaluating relations amongst the actors and their acts. For instance, in Table 2.3, one can easily see the contrastive relation between the narrator and Fortunato within the narrative phases. While the narrator is the one *who wishes to punish*, Fortunato is *to be punished* by the narrator. For instance, it can be suggested that while the narrator is in the category of *deceiving*, Fortunato is the *deceived* actor in the story. Additionally, the grouping of actors in binary oppositions can give the reader an idea about the actions of the actors in the story. This is essential to better understanding the structures of the events.

2.1.2 The use of space in the story (spatialization)

What is to be indicated by the subheading is the process of spatialization "whereby places and locations are established in a discourse" (Martin and Ringham, 2006, p. 190). The primary places where the story happens can be identified in binary oppositions, and then the isotopy of space can be determined. Comparing the spaces in the form of oppositions "will be beneficial to better understand spatialization in the narrative" (Günay, 2013, p. 175). Also, the readers can see the effects of the transition of spaces in the story. The isotopy of space, on the other side, will give information on the authors use of words to define spaces in the text.

The "The Cask of Amontillado" is a fifty-year-old murder story told by the narrator in an unknown place. However, apart from where the story is told, the narrator in the story gives the reader two kinds of space in which the story takes place. These two spaces can be identified as aboveground and underground. In the story, it is carnival time, and the narrator sees Fortunato in the evening in disguise. The narrator gives the details about Fortunato's dress in the statement, "the man wore a motley. He had on a tight-fitting party-striped dress, and his head was surmounted by the conical cap and bells" (Poe, 2018, pp.3-4). After the narrator tells Fortunato that he bought a pipe and cannot decide whether it is an Amontillado wine or not, Fortunato grabs the narrator's arm, and they together go to the narrator's palazzo. Not much descriptive information is given about the narrator's house: Fortunato and the narrator head to the wine vault by going through many suites of the palazzo.

The second space in the story is the vault underneath the narrator's house. The vault has been used as a cemetery for the narrator's family. It is stated in the story as "We came at length to the foot of the descent, and stood together on the damp ground of the catacombs of the Montresors" (p.4). Hereby, what is narrated has been depicted in the story as the darkness, bones, nitre, damp, cold, all of which can be associated with horror and create a depressing atmosphere. In the story, the opposition of space as aboveground and underground comprises the great transitions from good to evil or life to death, which is illustrated in the following table:

Table 2.4: Categorization of space in the story in binary opposition:

Aboveground	Underground
↓	↓
Carnival, house: life and joy	Catacomb: darkness and death

These associations of spaces such as life, joy, darkness and death can be observed throughout the text. As long as the narrator and Fortunato go deeper into the catacomb, the atmosphere gets darker and more frightening as Fortunato gets closer to his death. At the beginning of the story, what the narrator presents is a bright place involving a joyful context like a carnival; however, as soon as the narrator and Fortunato go down the stairs of the vault, space shifts into a gloomy context, which makes sense of horror stronger in the story.

To find out the necessary isotopy of spaces in the story helps strengthen the sense of joy, life, darkness or death. Below is the isotopy of space used by the author with their number of repetitions in the story.

Table 2.5: Isotopy of space in the story

Isotopy of Space		
Aboveground		Underground
Carnival	Palazzo	Catacomb

Carnival x 2	Palazzo x 3	Catacomb x 6	Vault(s) x 6
Motley x 1	Staircase x 1	Damp (ness) x 5	Nitre x 5
Tight fitting party-striped	Attendants x 1	Archway x 1	Wall(s) x 9
Dress x 1	Flambeaux x 3	Cavern x 1	Mould x 1
Conical cap x 2	House x 1	Bone(s) x 7	Moss x 1
Bell(s) x 5	Suite(s) x 1	Moisture x 1	Crypt x 3
	Room(s) x 1	Human remains x 1	Rock & granite x 2
	Sconce(s) x 1	Chain x 3	Niche x 3
		Stone & mortar x 4	
11	**12**	**59**	**Total 82**

As shown in Table 2.5, most of the words used in the story belong to the theme of darkness and death. The number of words used to describe the underground catacomb is far more than the palazzo shows that the story mainly occurs in the catacomb. The connotation of most of the words awakens a great sense of horror and dread.

2.1.3 Enunciative components and use of time in the story

We first analyze the enunciative components that determine the narrator's situation in the storytelling and the use of time. We can benefit from the discipline of narratology and especially from the terminology introduced by Gerard Genette (1983 [1972]). This will provide more insight into the story and the author's techniques.

Enunciative Strategies

In the story "The Cask of Amontillado", the position of the narrator is not different from the other horror stories of Edgar Allan Poe, such as "The Tell-Tale Heart" and The Black Cat". The narrator tells his own story; he is both the main actor and the narrator of his experiences. This is why it is possible to conclude that the use of a first-person diegetic narrator is prevalent in the text. This is indicated by the use of pronouns such as "I-me-my". This awakens a sense of closeness between the author and the reader. The narrator is unreliable as it cannot be known for sure how much of what he has recounted is true. This can be seen in the narrator's calling out of Fortunato as "my friend" when he saw him (Poe, 2018, pp. 3-5). Also, it is evident in the story that the use of poetic language heightens the drama. However, the narrator recounts the murder of Fortunato as something normal in everyday life, which indicates the irony in the text.

There are some examples of repetition in the story. The narrator remarking on the jingling of the bells on Fortunato's conical cap shows that Fortunato is still alive even when the narrator has finished encasing him in the wall. Other attributes of the narrator are outlined in the following table.

Table 2.6: Narrator qualities as the speaker in the story[2]

Criteria	Typology of Narrator in "The Cask of Amontillado"
Mode of representation	Explicit
Diegetic status	first-person, diegetic
Evaluative position	Objective
Ability	limited knowledge
Access to characters' consciousness	not expressed
Reliability	Unreliable

[2] This chart which was offered by Wolf Schmid in his book *Narratology an Introduction* (2010) involves more criteria for typology of narrator on pages 66-67. In this study, we have made use of a combination of criteria from two charts regulated by Schmid as typology of narrator and fictive narrator.

Tense	mainly simple past, partly past perfect and simple present

Table 2.6 illustrates the typology of narrator in "The Cask of Amontillado". The traits of the narrator in the story can be presented clearly according to the criteria that was prepared by Schmid (2010, pp. 66-67) to serve as the basis for such typology.

The use of time in the story (temporalization)

The third element of discourse is temporalization, in which the construction of time in a narrative is analyzed. In terms of narratological views, examining time in a narrative discourse can be handled on two planes as story time and discourse time, whose mutual relations generated what is known as duration (Chatman, 1978, 1993). Duration is the actual representation of narrated events in discourse time; in other words, it comprises the rate of story time to discourse time. For discourse time in "The Cask of Amontillado", it can be suggested that the story is recounted in eight pages in the sourcebook from pages 3 to 10, totalling 2336 words. On the other side, the story time covers the narration of how the narrator kills Fortunato. However, the exact date of the story told by the narrator is not known. Readers can deduce that it happened fifty years ago from the statement "for half of a century no mortal has disturbed them" (Poe, 2018, p.10). What is narrated in the story covers presumably four or five hours. We can understand this because it is carnival season in the story, and when the narrator and Fortunato cross paths in the evening, "It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend" (p.3). When the narrator finishes encasing Fortunato in a wall, it is midnight, "it was now midnight, and my task was close" (p.10). Between evening and midnight, there are probably four or five hours that can be identified from the fact that the time is between the sun setting –probably sometime between 7 and 8 p.m. till midnight.

The relationship between the story and the discourse time may be looked at in five ways: stretch, scene, ellipsis, pause, and summary (Genette, 1983, Fludernik, 2009, Chatman 1993, Chatman, 1978). In order to observe them in "The Cask of Amontillado", it is necessary to divide the story into four parts, which illustrate the main events. These four parts are 1) introduction, 2) encounter of the narrator and Fortunato, 3) the long path in the catacomb and 4) reaching the last crypt. This is shown in the following table.

Table 2.7: Relationship between story and discourse time in the story[3]

Narrated Events	Page Number	Period of time covered	Discourse Time number of words	Ratio
Introduction	3	Unknown	258	11%
Encounter of the narrator and Fortunato	3-4-5	Some evening time, possibly 1 hour	463	19.8%
The long way in the catacomb	5-6-7-8	Possibly one or one and half hour	826	35.3%
Reaching the last crypt	8-9-10	Possibly two hours or more	789	33.7%

The introduction part covers the narrator talking about both his and Fortunato's character traits. Also, the narrator says that he wants to punish him without being caught. This part can be accounted as a pause as the action has not been initiated yet; at the same time, it involves ellipsis in the narration as the when, how and why Fortunato insulted the narrator was not revealed. However, it has taken 11% of the total discourse time totalling 258 words.

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[3] This chart was adapted from Monika Fludernik's book *An Introduction to Narratology* (2009 [2006], p. 34). The ratio numbers words used to recount of each event are added in the table for this study.

In the second part, the encounter between the narrator and Fortunato is narrated. The use of the scene (the equivalence of the story and discourse time) is prevalent in the dialogue between the narrator and Fortunato. Also, descriptive sentences are used to draw attention to the context of the carnival. These are instances of the slowdown in narration. This part covers the time spent on the narration, after which Fortunato is persuaded to go down into the catacomb to have a look at the Amontillado. For this part, 463 words have been used, and it is the equivalent to 19.8% of the total discourse time.

In the third part, the narrator and Fortunato are in the underground graveyard and heading to the crypt where there is a pipe of Amontillado. This is the longest part of the story's narrated events as there are many descriptive sentences and dialogues between the narrator and Fortunato. This slows down the narration of the story and stretches the discourse time. This part is equal to 35.3% of the total discourse time and totals 826 words. This part may cover one to one and a half hour of the total of the four to five hours the story covers.

In the last part, we can understand that the narrator and Fortunato have reached the last crypt in the catacomb. A huge surprise awaits Fortunato. Instead of the pipe of Amontillado awaiting him, he soon realizes that it is actually his death that awaits him. The fourth and last part is approximately the same length as the third part. Both the narration of encasing Fortunato in the wall, along with the descriptions of the physical context and the narrator's feelings, slow down the discourse time. The total discourse time is 33.7% and uses a total of 789 words.

In conclusion, most of the discourse time was spent on the narration of the narrator and Fortunato's journey through the underground tunnel and Fortunato being bound and buried alive in a wall.

To make it more comprehensible, it can be suggested that positioning the events with respect to the time they occurred in the story may help us envision their exact places. To do this, a triadic distinction amongst the time of events may be done by taking into consideration the main event (Günay, 2013). This is accomplished by dividing the text into three parts: before, now and later. The main action of the story is when the narrator and Fortunato enter the catacomb and are in route to the last crypt. Earlier, the narration focused on the encounter between the narrator and Fortunato and Fortunato's agreement to go with the narrator to see the pipe of Amontillado. Then, in the latter part, the narrator's binding of Fortunato and burying him alive in a wall was added to the story.

Table 2.8: Temporal arrangement of events in the story

Pre	Reaching the crypt	Post
-Introductions the Narrator and Fortunato (p. 3) -The narrator and Fortunato talk and decide to see Amontillado (p.3-4-5) -The narrator and Fortunato go long way in the underground catacomb (p. 5-6-7-8).	-They reach the last crypt in the end of the catacomb (p.8)	-The narrator bounds Fortunato (p.8) - The narrator starts walling up Fortunato (p.9-10).

As shown in Table 2.7 and Table 2.8, the order of the narrated events and their frequencies within the discourse time is depicted. It may be suggested that when coming close to the end of the story, the extended narration of what happened to Fortunato and how the narrator killed him can easily be imagined. This may be interpreted as the readers being more intensely gripped by the final phase of the story.

2.1.4 Interrelations of the Actor, Time and Space in the Story

After analysing time in the story, what is next is to depict the identified relations amongst three formative elements in "The Cask of Amontillado". These formative elements are respectively actor, time and space in a narrative. Accordingly, illustrating the combination of formative elements of text will give the reader a better insight into the text.

Table 2.9: Interrelations of actor-time-space in the story

Actor	Time			Space
	Pre	Reaching the crypt	Post	Carnival
				Palazzo
The Narrator	Wishing to punish	deceiving	tormenting	murdering	Catacomb
Fortunato	Wished to be punished	deceived	tormented	murdered	
	Aboveground	**Underground**		

Table 2.9 shows what has been done so far in analyzing the discursive level in the story. It has been prepared to make a combination of what has been built so far in the analysis of discursive level in the story. The groupings of actorial, spatial and temporal findings in the forms of binary oppositions may be presented in the fine details in the flow of the narration (see Tables 2.3, 2.4 and 2.8). Table 2.9 above shows that the main actors are the narrator and Fortunato, and they are grouped in terms of binary oppositions in specific phases of the story. By taking into consideration these groupings, it is possible to read the story in such a way that before reaching the deepest crypt, the narrator is in the state of *wishing to punish* Fortunato and *deceives* him to go down the catacomb, then they reach the last crypt, and the narrator *torments* Fortunato and lastly *murders* him. We may as well see the flow of the story from Fortunatos's perspective and the necessary time and spaces in which the events happen.

2.1.5 Oppositions in the Story

In the story "The Cask of Amontillado", the main oppositions can be observed around two groups, aboveground and underground. Also, these oppositions are the links between the deep level and the surface level of a narrative:

Aboveground vs. Underground
Life vs. Death
Daytime vs. Night-time

These oppositions are also the significant transformations in the story and link the discursive and narrative levels. The story starts within the last minutes of the daytime when the narrator and Fortunato come across each other at the carnival. They decide to go together to see the Amontillado in the narrator's vault under his house. Fortunato's transitions from light to darkness, aboveground to underground, and lastly, from life to death is demonstrated in the narrative.

2.2 Narrative level

The narrative level is another component of the surface level of text. This level is more abstract than the discursive level in that the actors are not represented by their characteristics but by their actions and are called actants. Also, the narrative level requires the depiction of articulation of events, which can be called transformations in semiotic terms. As Öztokat states (2005), the narrative level analysis involves the positions of actants in their acts performed in the narrative trajectory and abide by the conditions and phases of this trajectory. Before the narrative analysis is the segmentation of the text, which is the "first empirical step, aiming at tentatively dividing the text into entities that can be handled more easily" (Greimas and Courtes, 1982, p. 270). The analysis of each segment then can be performed using two schemas improved by Greimas. They are Actantial Narrative Schema which is used for displaying the distributional places of actants in a quest, and the Canonical Narrative Schema, which shows the phases of quest in a narrative trajectory. Accordingly, it can be asserted that in "The Cask of Amontillado", the actants -the narrator and Fortunato- have two different quests, which are set at the beginning of the story. The narrator's quest is to avenge Fortunato, and Fortunato's quest is to reach the Amontillado. The segments make it possible to consider both narrative trajectories at the same time.

2.2.1 Segmentation of text

As mentioned earlier, segmentation is essential for a better and simplified vision of the narrative. There are, as Günay states (2013), various ways to perform segmentation in a text by considering the plot in the narrative.

In any narrative, the arrangement of the segments can be different. The possible ways of segmentation can be the ones provided by the author regarding the paragraph and chapter arrangements of the text, time and space changes or a new actor's participation in the narrative etc. There are a total of four segments in "The Cask of Amontillado", which have been formed by the natural order of events and from the changes of place and time in the story.

The first segment is the introduction part covering the first three paragraphs of the story. It begins with the statement "the thousand injuries of Fortunato I had borne as I best could; but when he ventured upon insult, I vowed revenge" (Poe, 2018, p.3), and finishes with the statement "I was skilful in the Italian vintages myself and bought largely whenever I could" (p.3).

The second segment covers the narration of the narrator deluding Fortunato into thinking that there is a pipe of Amontillado in his vaults. This segment starts with the statement, "It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend." (p.3), and finishes with "We came at length to the foot of the descent, and stood together on the damp ground of the catacombs of the Montresors." (p. 5).

The third segment covers the long journey of two actants in the underground catacomb to the last and deepest crypt. This part starts with the statement of "The gait of my friend was unsteady, and the bells upon his cap jingled as he strode" (p.5), and finishes with "Proceed," I said; "herein is the Amontillado. As for Luchesi——" (p.8).

The fourth segment involves the narrator's narration while he is wrapping and binding Fortunato and encasing him in the wall. This is the last segment of the narrative, and starts with the statement of "He is an ignoramus," interrupted my friend, as he stepped unsteadily forward,

while I followed immediately at his heels" (p.8), and finishes with "For the half of a century no mortal has disturbed them. *In pace requiescat!"* (p.10).

2.2.2 Analysis of Segments

As stated earlier, there are two quests which belong respectively to the narrator and Fortunato, and they will be called 'macro narrative programs' (Macro NP), which are composed of various 'micro-narrative programs' (Micro NP). Micro-narrative programs support macro narrative programs, in other words, micro and macro narrative programs are mutually interdependent. Additionally, the actors will be depicted as 'subjects' (Sx) in this type of analysis.

Segment 1: Introduction (p.3)

This is the introductory segment in which the narrator (subject 1) reveals his objective to punish Fortunato (subject 2). He wants to take revenge on S^2 because he was insulted by him. However, what S^1 truly wishes is not only to take revenge but also not to get caught. This is revealed in the statement, "I must not only punish but punish with impunity" (p.3). This indicates the intention of S^1, which is the initiation of the macro narrative program of the story. Also, S^1 explains that he can reach his goal by playing into S^2's weakness of taking too much pride in being a connoisseur of wine. Below is the actantial narrative scheme of the macro narrative program.
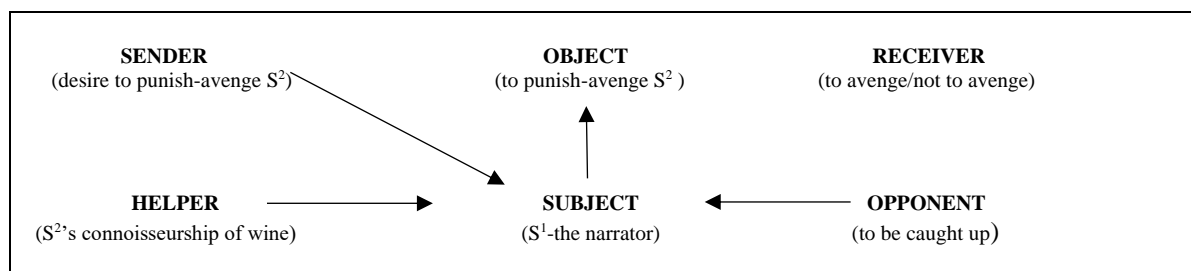

SENDER	**OBJECT**	**RECEIVER**
(desire to punish-avenge S^2)	(to punish-avenge S^2)	(to avenge/not to avenge)
HELPER	**SUBJECT**	**OPPONENT**
(S^2's connoisseurship of wine)	(S^1-the narrator)	(to be caught up)

Figure 2.1: Macro NP1: S^1 to take revenge:

According to what S^1 declares in the first segment, the above figure can be interpreted as showing S^1's desire to take revenge from S^2. The sender or, we can say the initiator, in the program is the desire to take revenge on S^2 by punishing him. In the quest, S^1 says that he deludes S^2 into thinking that he is S^2's friend and that there is a cask of wine in the catacomb. Also, S^2 is proud of being a wine connoisseur, and these two factors greatly help S^1. The only opposition S1 has in accomplishing his quest is the risk of any witnesses and getting caught. In order to learn the outcome of this quest, there needs to be an analysis of the other segments. Up till now, two of the actants and the position of disjunction for S^1 have been revealed in the narrative, as follows:

Subject 1: Montresor, the narrator
Subject 2: Fortunato
S^1(the narrator) **U** O (avenging Fortunato)
At the beginning of story, the narrator is in the position of disjunction for his vengeance.

Segment 2: Heading to the vaults (p. 3-5)

S^1 and S^2 come across each other at the carnival. S^1 politely greets S^2 in a way that he will not detect that there is anything wrong. They are both in costume, and soon after greeting each other, S^1 says that he has a pipe of Amontillado, a special kind of wine. However, he says he cannot decide whether it is original or not, and he indirectly asks for S^2's help. As soon as S^2 learns that the wine is Amontillado, he agrees to go with S1 to see the wine. To sway S^2 from

changing his mind, S^1 uses Luchesi (Subject 3), a rival connoisseur, as bait. S^2 is now determined more than ever go with S1 to see the Amontillado in the vaults under S^1's Palazzo. The servants (Subject 4), in the absence of S^1, have gone out to the carnival. It is possible to illustrate the micro narrative program as follows:
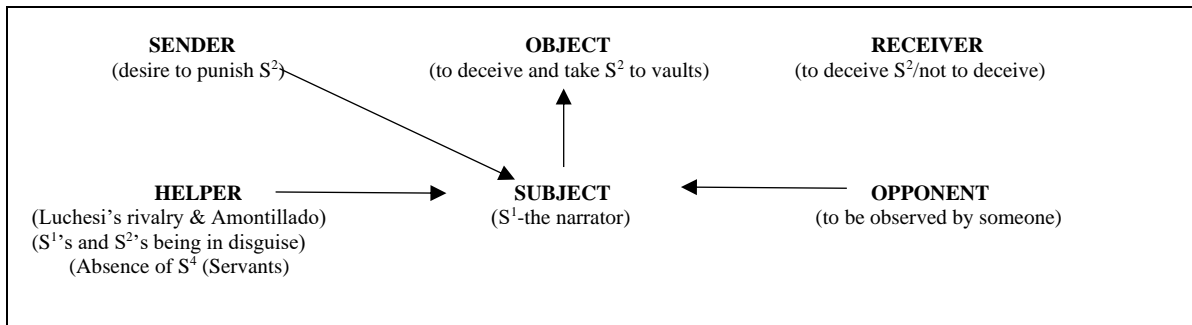

SENDER
(desire to punish S^2)

OBJECT
(to deceive and take S^2 to vaults)

RECEIVER
(to deceive S^2/not to deceive)

HELPER
(Luchesi's rivalry & Amontillado)
(S^1's and S^2's being in disguise)
(Absence of S^4 (Servants)

SUBJECT
(S^1-the narrator)

OPPONENT
(to be observed by someone)

Figure 2.2: Micro NP1 of Macro NP1: S1 to deceive S2

The above figure depicts one of the sub-branches of the macro narrative program of S^1 to avenge S^2. We can see the participation of another two actants in the narrative. These two actants are: Subject 3: Luchesi and Subject 4: The servants.

S^1's wants to take revenge from S^2 is the first macro-narrative program, and in order for S^1 to successfully take revenge, S^1 has to deceive S^2 and get him to go willingly with him to his vaults so nobody can see them. In this Micro NP, S^1 has more than one helper. For instance, S^1's uses lying to S^2 about the Amontillado and using S^3 as a competitor and bait to further entice S^2. S^2 does not like S^3 and wants to see the Amontillado more than anyone else, and this is to S^1's advantage in realizing his quest. When they come to S^1's house, there is nobody at home because S^4 has gone to the carnival, which is another advantage. Finally, the last advantage is that S^1 and S^2 are in costume so that nobody would understand who they were and that they were talking together before going to the vaults. This micro narrative program is successful because S^1 and S^2 are in S^1's underground catacomb by the end of the 2nd segment. We understand this from the statement, "we came at length to the foot of the descent, and stood together on the damp ground of the catacombs of the Montresors" (p.5). S^1 has achieved deceiving S^2, and this transformation can be illustrated in semiotic terms as follows;

Np: [S^1 (the narrator) $\rightarrow$ (S^1 (The narrator) $\cap$ Ov (to deceive S^2))]

The narrator deceived Fortunato.

In addition, the initiation of another macro narrative program appears in the second segment. This is the quest of S^2 wanting to see the Amontillado. This is shown by the statement of "thus speaking, Fortunato possessed himself of my arm" (p.5), "I suffered him to hurry me to my palazzo" (p.5). This program can be illustrated as follows;
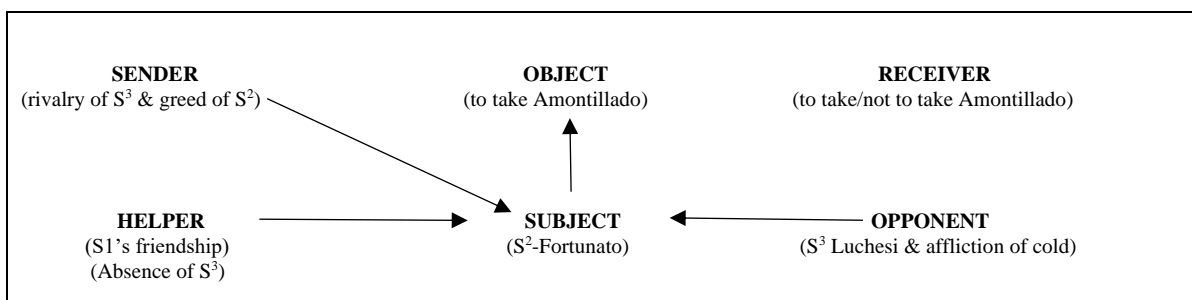

SENDER
(rivalry of S^3 & greed of S^2)

OBJECT
(to take Amontillado)

RECEIVER
(to take/not to take Amontillado)

HELPER
(S1's friendship)
(Absence of S^3)

SUBJECT
(S^2-Fortunato)

OPPONENT
(S^3 Luchesi & affliction of cold)

Figure 2.3: Macro NP2: S2 to take Amontillado

The second macro narrative program of the story is S^2's quest to get the Amontillado wine. The motivating forces that drive S^2 are his greed and his rivalry with S^3. S^2 does not wish another person to taste the wine, especially during the carnival season. This can be understood when S^2 says, "Amontillado? A pipe? Impossible! And in the middle of the carnival!" (p.4). There are two advantages S^2 uses to achieve his quest. S^1, as a friend, can take him to the Amontillado and the other is that his rival, S^3, won't be there, and S^2 will be the first to partake. S^2 has two challenges to face before achieving his quest. One is that S^3 could take the wine before he gets there, and the other is that he has a cold, and it's a long and challenging way for him to get to where the Amontillado is kept.

Segment 3: A long way through the catacomb (p.5-8)

S^1 and S^2 have reached the underground catacomb. This is an extensive catacomb that belongs to S^1's family. They have to walk a long distance in the catacomb. This is difficult because the catacomb is very dark, damp and frightening. Also, passing through the underground cemetery and being in the deeper part of the cemetery is part of both S^1's and S^2's macro narrative programs. The deeper they go, the better chance S^1 has for not to be heard or seen. On the other hand, S^2 has to complete the long way in the catacomb to get to the Amontillado. These narrative programs can respectively be illustrated as follows:
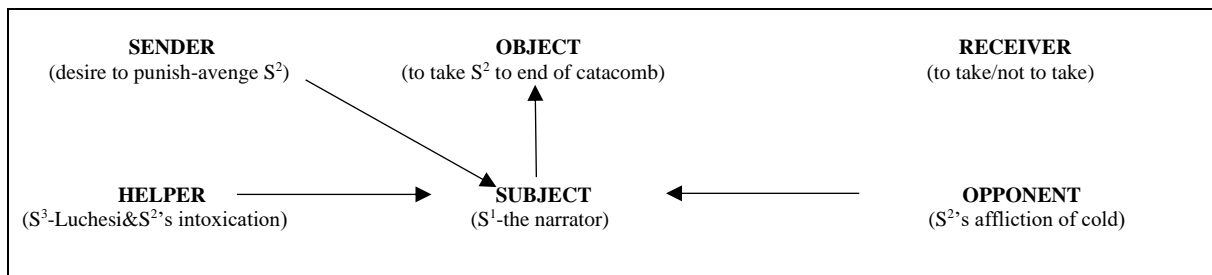
Figure 2.4: Micro NP2 of Macro NP1: S1 to take S2 to the end of Catacomb

Figure 2.4 illustrates the actantial position of S^1's micro NP2. In order to reach his goal, S^1 has to continue deceiving S^2. He takes him to the deepest part of the catacomb, where nobody will be able to see or hear them. S^1 continues to use S^3 as motivation to keep S^2 interested as well as giving him alcohol to get him intoxicated. There is, however, a potential obstacle in that S^2 has a terrible cold and cough and may change his mind about going to the Amontillado since it will be very damp in the catacombs. Against all odds, the quest is achieved by S^1, and they have reached their final destination; the deepest and darkest crypt.

As suggested, this segment involves the Micro NP1, which is for S^2 to take the Amontillado. This is the sub-narrative program of the Macro NP2. In this quest, S^2 has to go down the underground catacomb to take the Amontillado. This is an important obstacle that S^2 has to overcome. The actantial form of the quest can be illustrated as follows:
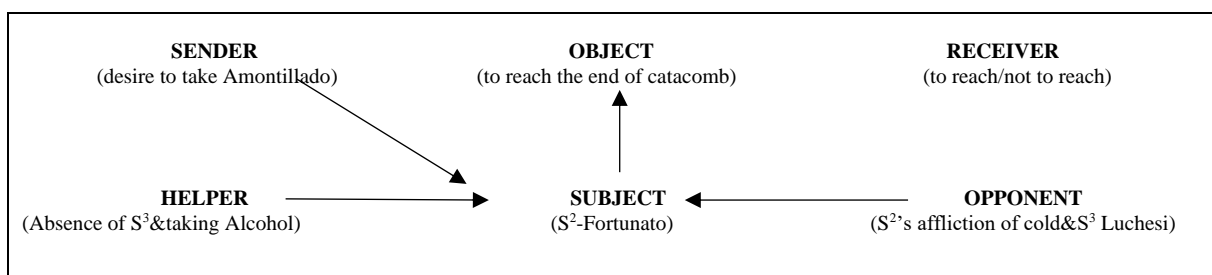
Figure 2.5: Micro NP1 of Macro NP2: S2 to get Amontillado

In this quest, S^2 has to remove one obstacle and reach the catacomb's end to complete his macro narrative program of getting the Amontillado. In this quest, the sender is the same as S^2's Macro NP, which is to get the Amontillado. His objective is to reach the crypt where the Amontillado is kept. Without the presence of S^3 and S^2 being plied with alcohol served as advantages for attaining his quest. S^2's main obstacles are the possibility of S^3 getting to the Amontillado before he does or that he is physically unable to make it through the underground catacomb and reach the Amontillado. This narrative program ends with S^2 successfully reaching the last crypt and the Amontillado.

Segment 4: Death of Fortunato (p.8-10)

This is the last segment in the story comprising the outcomes of both macro narrative programs. The determining factor of both macro narrative programs is the outcomes of the last micro-narrative programs in the quest.

When we look at the incidents in the story from the perspective of S^1, we can see that he is in an advantageous position. He has achieved to deceive and take intoxicated S^2 to the deepest part of the catacombs. They are together in front of the last crypt, and S^1 says S^2 that the Amontillado is in the crypt and he can see it, "proceed," I said; "herein is the Amontillado" (p.8). S^1 directs him into the empty recess, and in an instant, S^1 binds S^2 using the chains on the wall. After that, S^1 steps back to the entrance of the recess. S^2 is completely drunk, and he cannot understand what is happening. S^1 takes building stones and mortar under the pile of bones and starts walling up the entrance of the niche (p.9). This narrative program can be illustrated as follows:
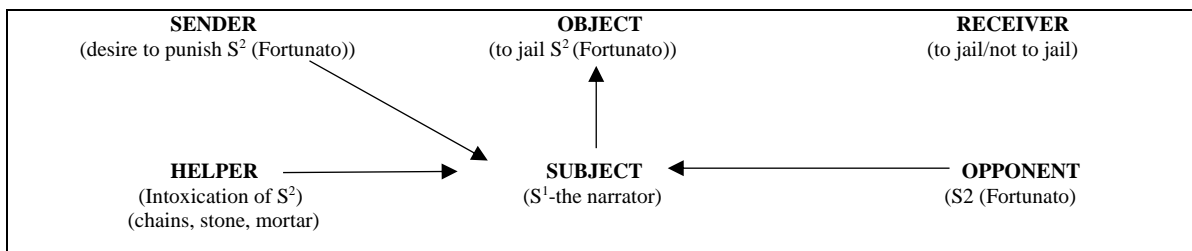
SENDER	OBJECT	RECEIVER
(desire to punish S^2 (Fortunato))	(to jail S^2 (Fortunato))	(to jail/not to jail)
HELPER	**SUBJECT**	**OPPONENT**
(Intoxication of S^2) (chains, stone, mortar)	(S^1-the narrator)	(S2 (Fortunato)

Figure 2.6: Micro NP3 of Macro NP 1: S^1 to jail S^2

This is the complementary Micro NP3 of S^1's Macro NP to punish S^2. At the end of the quest, S^1 fulfills his intention to punish S^2 by tormenting him and then killing him. Normally S^1 would struggle with S^2, but since S^2 is drunk, he doesn't understand that S^1 is binding him to the wall. S^2's intoxication and the chains on the stonewall aid S^1 to take S^2 captive. Also, the building stones and mortar aid S^1 in enclosing S^2 in the wall. S^2 is his own worst enemy in the fact that although he is intoxicated and can't resist S^1, he could have found a way to keep from being bound to the wall. Lastly, it should be asserted that the macro narrative program of S^1 to punish and avenge S^2 finishes successfully. This is because all micro-narrative programs are achieved.

By considering S^2's position, it is possible to interpret the last incident in the story. In the previous micro-narrative program, S^2 has succeeded in passing through the long corridor of the underground catacomb to the last niche in the grave. He is very close to taking the Amontillado. S^2 goes into the crypt with a torch in his hand in the hopes of finding the Amontillado. However, when he has gone to the end of the recess, he sees the wall of stone in front of him, not the Amontillado. S^2 is bewildered, and at that moment, he is attacked by S^1 and bound to the wall with chains. Afterwards, S^1 starts enclosing the entrance of the crypt, which eventually kills S^2. The actantial position of quest can be illustrated as follows:
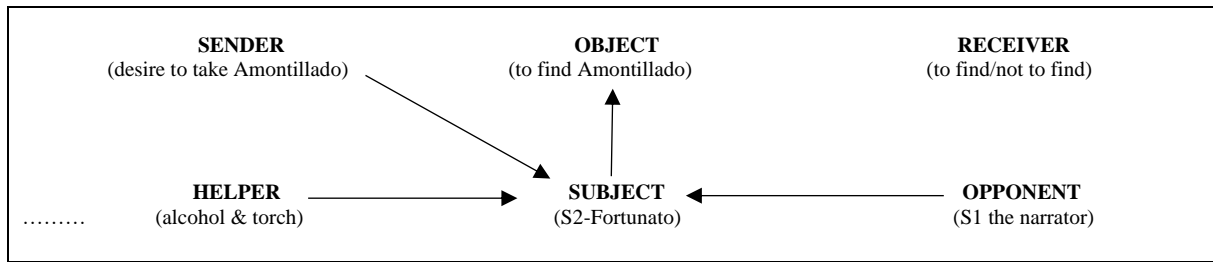
Figure 2.7: Micro NP2 of Macro-NP 2: S^2 to find Amontillado in the last crypt

The outcome of S^2's micro narrative program 2, to get the Amontillado, fails. This is because S^1 binds him to the wall and encloses the entrance of deepest crypt in the underground catacomb. S^2 understands that he has been deceived by S^1, but it is too late to do anything because he has been trapped. The torch and alcohol helped him try to achieve his goal. He only needs to go in the crypt and search for the Amontillado; however, it is not possible anymore. The unsuccessful outcome of the micro narrative program makes the outcome of the Macro NP2 negative for S^2.

At the end of the story, S^2 is killed and S^1 has reached his goal of punishing S^2. These transformations can be illustrated in semiotic terms as follows:

Np: [S^1 (the narrator) → (S^2 (the narrator) ∩ Ov (punishing Fortunato))]
The narrator has achieved punishing Fortunato.
Np: [S^1 (the narrator) → (S^2 (Fortunato) **U** Ov (life))]
The narrator has killed Fortunato.

2.2.3 The articulation of the macro & micro narrative programs in the text

As for the actantial narrative schema, the canonical narrative schema may be implemented in each of the micro-narrative programs. "The Cask of Amontillado" has a total of five micro-narrative programs. By depicting the stages of each macro narrative program in the canonical narrative schema, it is possible to observe the functions of the micro programs which form the overall story. Below are the canonical narrative schemas of two macro narrative programs depicting the developmental stages of the story.

Table 2.10: Canonical Narrative Schema of the Narrator's Quest (Source: Adapted from Günay, 2018)

1	2	3	4
Contract	**Competence**	**Performance**	**Sanction**
Macro Narrative Program 1	Micro Narrative Program 1	Micro Narrative Program 2	Micro Narrative Program 3
Initial stage	Developmental stage		Completion stage
1. The narrator wants to take revenge from Fortunato by punishing him, and he does not want to be caught.	2. In carnival time, the narrator and Fortunato encounter, and the narrator deludes Fortunato into thinking that there is Amontillado wine in the underground catacomb of Montresor's family. They decide to go there together. 3. In the catacomb, the narrator keeps motivating Fortunato by giving alcohol to him and by using Luchesi's rivalry against Fortunato. He achieves taking Fortunato to the deepest side of catacomb.		4. The narrator directs Fortunato into recess. In an instant, he attacks Fortunato and bonds him to the wall. Afterwards, the narrator slowly builds a wall to the entrance of crypt and leaves Fortunato to death.
Cognitive dimension	Performative dimension		Cognitive dimension
Modality Wanting-to-do/Having-to-do	**Modality** Being-able-to-do/Knowing-how-to-do	**Modality** To-do	**Modality** Knowing about action/subject

Table 2.10 illustrates the stages of the narrator's Macro NP of S^1 (the narrator), comprising punishing and avenging Fortunato. In the contract stage, the narrator decides to punish Fortunato. The prevalence of modalities of having-to-do and wanting-to-do can be observed in this stage. In the competence stage, the narrator has to acquire what he needs to obtain his goal. What is necessary for S^1 is to convince Fortunato that he has the Amontillado. He achieves this by deceiving S^2 about S^3 (Luchesi) and directs S^2 (Fortunato) to the underground catacomb. At the performance stage, the narrator should take Fortunato to the deepest side of the catacomb. By getting Fortunato intoxicated and constantly referring to S^3, the narrator achieves taking him to the last crypt. At the sanction stage, the readers learn the outcome of the last micro-narrative program. The sanction stage ends simultaneously with the outcome of the macro narrative program of avenging S^2. The narrator binds Fortunato to the stone wall with chains and proceeds to torture him by slowly encasing him in the wall. Even Fortunato's screams are not enough to dissuade the narrator. He encloses the crypt using stones and mortar and leaves Fortunato to die. We learn that the narrator achieved his goal from the last statement, "For the half of a century no mortal has disturbed them" (p.10).

It is possible to adapt another canonical narrative schema according to the stages of S^2's quest in the story. The canonical narrative schema of S^2's macro narrative program can be illustrated as follows:

Table 2.11: Canonical Narrative Schema of Fortunato's Quest (Source: Adapted from Günay, 2018)

1	2	3	4
Contract	**Competence**	**Performance**	**Sanction**
Macro Narrative Program 2	Micro Narrative Program 1	Micro Narrative Program 2	------
Initial stage	Developmental stage		Completion stage
1. Fortunato decides to take Amontillado from the narrator.	**2.** Fortunato is in the underground catacomb and has to be able to pass the long corridor despite his affliction of cold. However, he achieves reaching the last crypt. **3.** Fortunato is in front of the last crypt where Amontillado is in the catacomb. He has to go in the niche and just get it. However, the narrator attacks him and bonds him to the wall.		**4.** Afterwards, the narrator slowly builds a wall to the entrance of crypt and leaves Fortunato to death. The quest of Fortunato fails.
Cognitive dimension	Performative dimension		Cognitive dimension
Modality Wanting-to-do/Having-to-do	**Modality** Being-able-to-do/Knowing-how-to-do	**Modality** ------	**Modality** Knowing about action/subject

The contract stage involves the desire of S^2 to take the Amontillado. He is a greedy braggart and he does not want S^3 to taste the Amontillado. S^2 decides to go to the Montresor's family underground catacomb to get the Amontillado. In this stage, both modalities of having-to-do and wanting-to-do are displayed by S^2's eagerness and approach. During the competence stage, S^2 has to pass through the damp corridor of the catacomb even though he is ill. This is achieved when he finally comes to the last and deepest crypt. Now, at the performance stage, he must go into the crypt to find the Amontillado. However, before he can do that, S^1 catches S^2 and walls him up in the crypt. The narrator prevents S^2 from accomplishing his quest. We learn of Fortunato's death from the sanction stage as it states, "For the half of a century no mortal has disturbed them" (p.10).

Also, it is possible to clearly show micro-narratives constituting macro narratives in the story. In a narrative, there may be more than one event narrated. A semiotician may prefer to take a semiotic approach by utilizing tools such as the actantial and canonical narrative schemas. This approach would aid in depicting the structure of each of the narratives. To simplify

this process, it is beneficial to depict the succession of the micro-narratives in the story and their part in forming the basic structure.

In the short story "The Cask of Amontillado" the assembly of events is as follows:
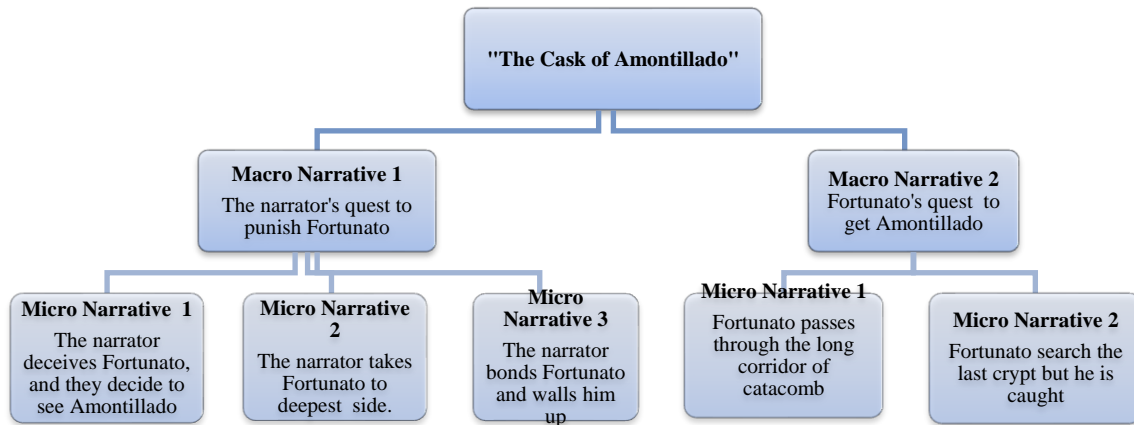

Figure 2.8: General narrative structure of the story

As can be seen in Figure 2.8, in "The Cask of Amontillado" there are two macro narrative programs which have totally five micro narrative programs. These are interrelated events narrated together. In order to see the succession of events better, it is possible to illustrate narration line of them according to segmental orders.
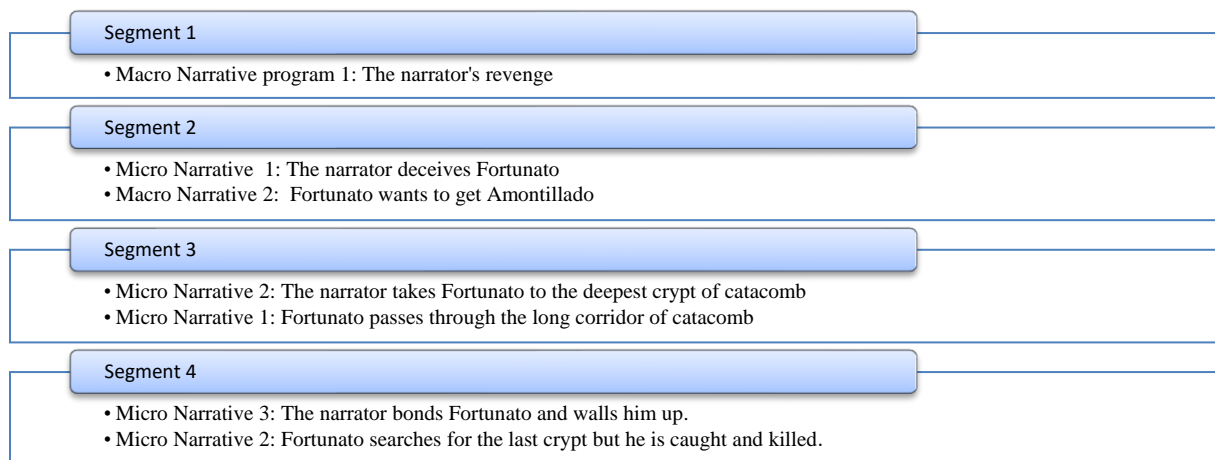

Figure 2.9: The segmental narration orders of macro and micro narratives in the story

The order of the macro and micro narrative programs in the story is shown in the above figure. The illustration is structured according to what is narrated in each segment in the narrative level analysis. This gives us a clearer idea of the arrangement of the story, which is the grammar of narrative within "The Cask of Amontillado".

2.3 Deep-abstract level

The deep level of narrative, which may also be called the *thematic level*, is where the inner relational values of text can be depicted. The first semantic relation is *opposition* on which the meaning is based, and the others are *contradiction* and *implication*. This depiction should be performed via semiotic square(s) by which "the visual representation of the logical articulation

of any semantic category" can be identified (Greimas and Courtes, 1982, p. 308). The signification process, in other words, the production of meaning, flourishes in this level.

The most abstract level and as well as previous levels can also be narrativized. As Ricoeur states (1985), in order for the semiotic square to be narrativized, these types of meaning relations should be seen as articulations at the outset, then as operations which are introduced in the form of *conjunctions* and *disjunctions,* and lastly, as transformations within a narrative. This means it is possible to trace the transformations of actors from the beginning to the end of the story by reading the semiotic square, the elementary structure of signification.

As stated earlier, to form the semiotics square, oppositions identified in the discursive level of analysis such as *daytime vs nighttime*, *life vs death* or *aboveground vs underground* can be beneficial. Also, these oppositions, which were revealed as the actors' transformations or changes in space and time in the narrative level of analysis, can be used. We can start with the illustration of the primary transformation of Fortunato from the beginning to the end of the story.
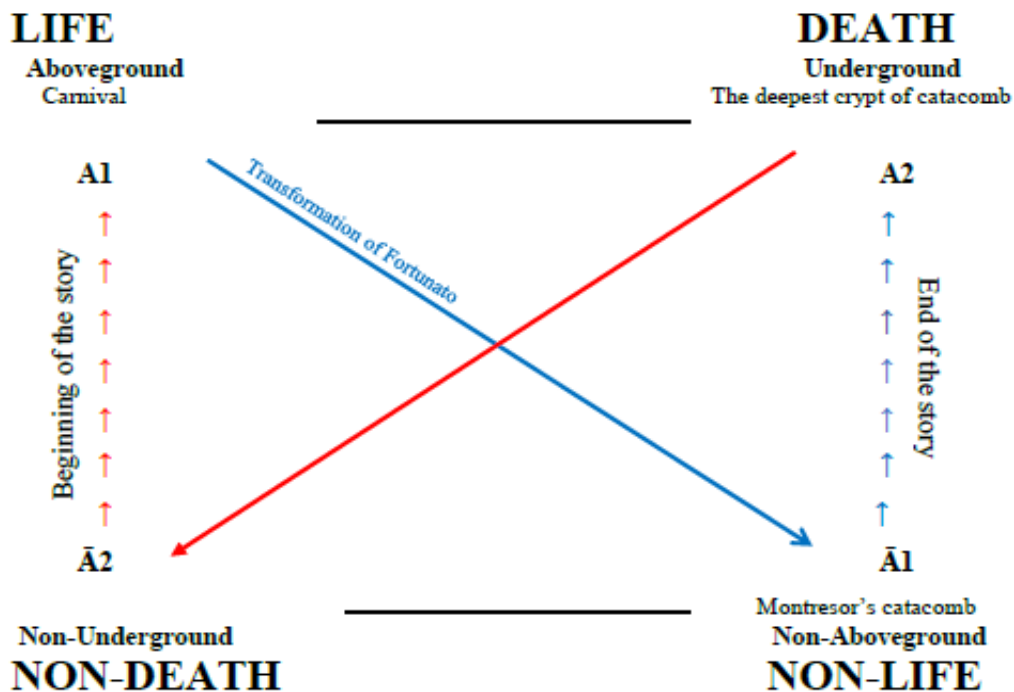

Figure 2.10: Semiotic square of Fortunato's Transformation in the story

For Fortunato, it can be said that the most significant transformation is from life to death. Beneath the umbrella of the life-death opposition, the opposition of aboveground and underground takes place. The **A1** arrow depicts the initial position of Fortunato in the story. At the beginning of the story, he encounters the narrator at the carnival, where there are many festivities (aboveground). However, after talking to the narrator, Fortunato learns about the Amontillado and wishes to get it. In order to get the Amontillado, Fortunato must go to the narrator's family's underground catacomb. Going to the catacomb marks Fortunato's first spatial transformation. This is depicted on **Ā1** point showing the transition of Fortunato from aboveground at the lively carnival to non-aboveground; the Montresor's catacomb scattered with bones from the dead. To reach the Amontillado, Fortunato must pass through a long corridor by descending deeper into the *underground* in order to reach the deepest crypt. This is shown in the above semiotic square, where the arrow points at **A2**. However, this position also indicates *death* for

Fortunato because what he gained in *the deepest crypt* is not the Amontillado but his *death*. He was walled up in the crypt by the narrator.

When we look at the incidents in the story from the narrator's point of view, a semiotic square constructed under the umbrella oppositions of good-evil can be suggested.
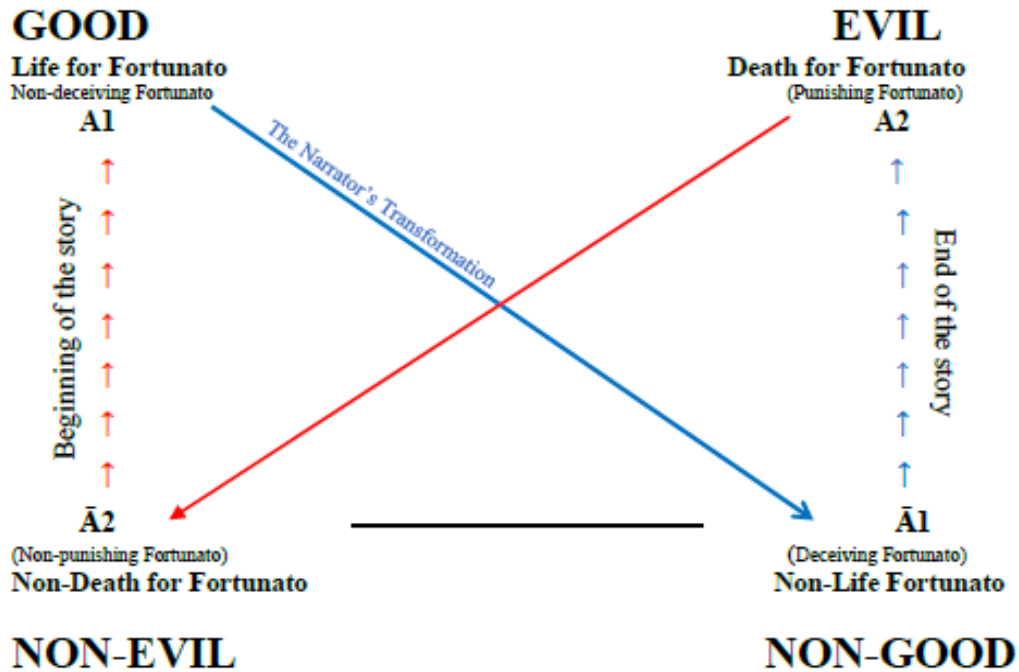

Figure 2.11: Semiotic square of the narrator's transformation in the story

In order to interpret the above semiotic square, it is possible to trace the flow of the story starting from **A1** that represents the story beginning. At the beginning of the story, the narrator declares that he wants to take revenge on Fortunato. When they meet at the carnival, the narrator lies to Fortunato by telling him that he has Amontillado wine but is unsure if it real or fake. He takes advantage of Fortunato's greediness and dislike of Luchesi to *deceive* him into going to the underground catacomb where they won't be seen.

This transformation shows the narrator going from *good* to *non-good* position, which is depicted by the **A1** arrow. The last transformation in the story, is depicted from the arrows pointing from **Ā1** to **A2** in the story. At **A2** point, the narrator *takes his revenge* on Fortunato, by walling him up in the crypt alive so that he would eventually die. Also, this point illustrates the last transformation of the narrator showing that he has *evil* thoughts.

It is possible to trace both semiotic squares in reverse order. For instance, when we start following the second semiotic square illustrating the position of the narrator in the story, it is possible to reach the beginning of what happens in the text. Point **A2** shows that at the end of the story the narrator is *evil* after *punishing (killing) Fortunato*. Then, catty-corner to the **Ā2** point, the **Ā2** point represents the *non-punishing* and thus *non-killing Fortunato*, which means that the evilness of the narrator has not been revealed yet (*non-evil*). **A1** point is the primary point of the story, which illustrates the initial states of the narrator as *good* and *not-deceiving Fortunato*, and lastly, Fortunato as *alive*.

3. Conclusion

According to Scheleifer (2017), Yücel (2015) and Jameson (1987), Greimassian Semiotics has taken the last and furthest step of structuralism in the analysis of literary and other types of discourses. It does not consider external factors to the text and handles the text as a self-contained autonomous unit, which owns the necessary concrete instances in itself for the analysis (Yücel, 2012). So to say, semiotics makes it possible to see the most delicate details of a literary piece.

The study aimed to depict the constructive structures utilized by Edgar Allan Poe to heighten the sense of horror in his short story, "The Cask of Amontillado". According to the semantic universe of text within semiotics, an analysis has been conducted of the three semantic layers: discursive, narrative, and deep. This analysis, performed following semiotics and narratology, keeps the text as a completed piece and uses the text solely for the examination. The findings provide information about how the author created an atmosphere of horror and the internal relations to the semantic universes of text. It is possible to illustrate those findings in the form of a diagram as follows:
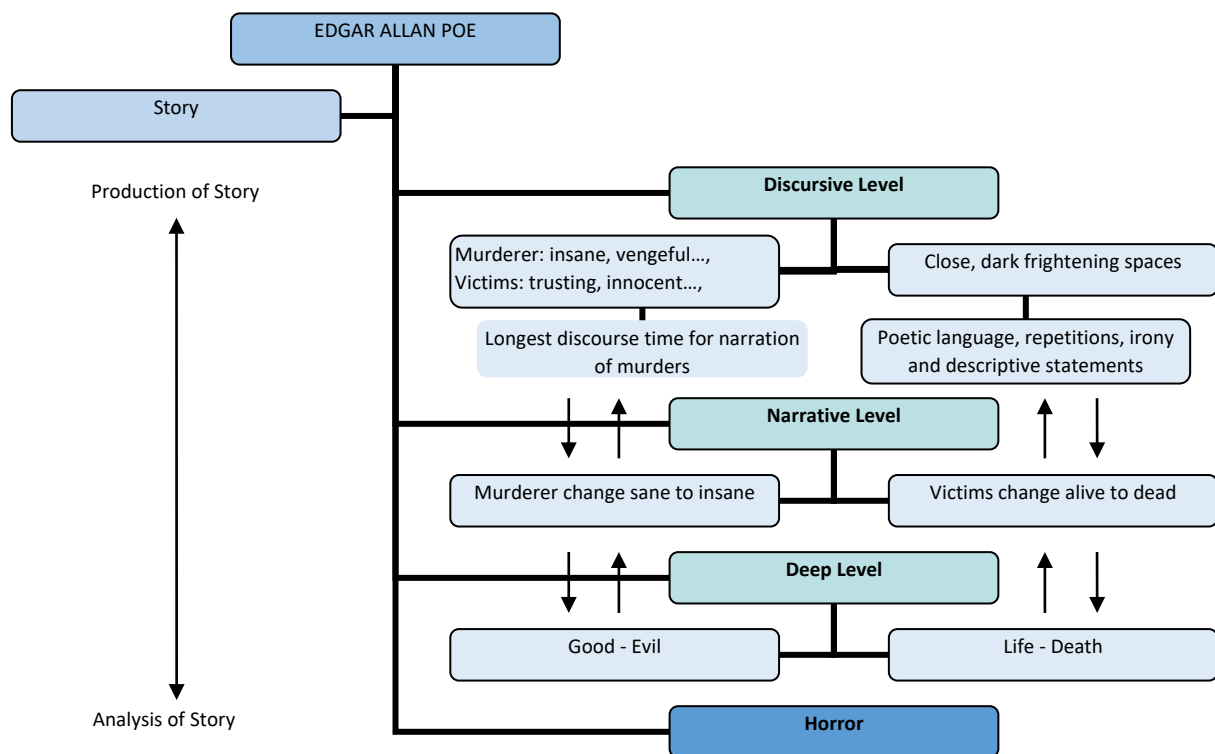
Figure 3.1 Analysis and production stages of "The Cask of Amontillado"

Figure 3.1 illustrates the route map of the analysis from the surface to the abstract level. It is also possible to see the findings within each of the layers in the diagram. Edgar Allan Poe uses a villain for the narrator in the discursive level analysis, whose personal character traits are: sneaky, wise, angry, deceptive and vengeful (see Table 2.2). The victim, Fortunato, is a trusting and naive person who believes the narrator and is entirely unaware of the narrator's plan to kill him. However, the victim also does not have good character traits. Poe created dark, small underground spaces where the narrator could kill Fortunato to arouse a sense of fear. Most of the narration in the story took place as the narrator and Fortunato were en route to the crypt, and when they reached the last crypt and the narrator murdered Fortunato. Also, the majority of the description was to reveal the narrator's mental state and provide the reader with the details

of the underground catacomb. The use of poetic language and the increasing number of repetitions heighten the drama. At the narrative level, it has been determined that the narrator's transformation was from sane to insane. This resulted in a change in the victim's position from life to death. Besides, in this level, these transformations, such as the narrator's transformation from good to evil and Fortunato's transformation from life to death, have been marked as the founding oppositions on which the text is constructed in the deep level.

If the route to be followed is from bottom to top, we can learn the production stages of the story. This can be defined as the *generative trajectory* of Greimas. As can be seen in Figure 3.1, the sense of horror, which is desired to be conveyed to the reader, is in the bottom (underground). To accomplish this, Edgar Allan Poe can be said to have generated the sense of horror basing on the oppositions of good-evil and life-death. These oppositions were marked as transformations, which the murderer and the victim underwent in the narrative level of the story. Lastly, on the surface level, these transformations are revealed in the form of a vengeful narrator whose intent is to punish Fortunato in a dark underground catacomb without intervention or anyone observing them. The narrator tells the reader in chilling detail each step of the way towards Fortunato's death, an unaware victim whose sole purpose was to reach Amontillado.

Acknowledgement

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