

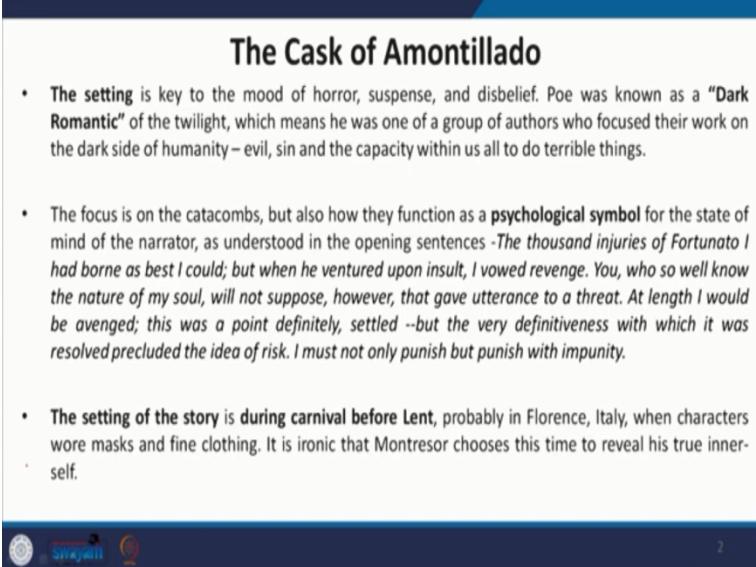
Narrative Mode and Fiction
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Lecture - 38
Short Story in the Modern and Post-Modern Era - III

Good morning and welcome back to the lecture series on narrative mode and fiction, we are talking about short story in the modern and postmodern era and this is in continuation with our previous discussion on Edgar Allan Poe's *The Cask of Amontillado*. So, this is a short story we were discussing in our previous class we have spoken about the setting, the setting is key to the mood of horror it creates the mode of horror suspense and the disbelief, the state of disbelief in which we find Fortunato till the end.

Where he cannot believe that a close friend has walled him and left him and is about to leave him desert him to his lonely death.

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The Cask of Amontillado

- The **setting** is key to the mood of horror, suspense, and disbelief. Poe was known as a “**Dark Romantic**” of the twilight, which means he was one of a group of authors who focused their work on the dark side of humanity – evil, sin and the capacity within us all to do terrible things.
- The focus is on the catacombs, but also how they function as a **psychological symbol** for the state of mind of the narrator, as understood in the opening sentences -*The thousand injuries of Fortunato I had borne as best I could; but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that gave utterance to a threat. At length I would be avenged; this was a point definitely, settled --but the very definitiveness with which it was resolved precluded the idea of risk. I must not only punish but punish with impunity.*
- The **setting of the story** is during **carnival before Lent**, probably in Florence, Italy, when characters wore masks and fine clothing. It is ironic that Montresor chooses this time to reveal his true inner-self.

Poe was known as a dark romantic of the twilight which means that he was one of a group of authors who focused on their work of the dark side of humanity. We were talking about this motive of revenge of a very calculated revenge that Montresor plots against Fortunato and he is looking for the right moment to get back on all the injuries that have been heaped on him earlier.

So, we see that evil, sin and the capacity within every human being the dark side of human the shadow inside us is something that uh my poor is really interested in something that makes us do the terrible things and we see how calculated Montresor is he says on the very day he decides to kill Fortunato in he has dismissed all his servants. So, he has no one in the house, he wants to you know escape with some kind of with impunity.

He wants to wash his hand off this a heinous act once it is done, he dismisses his servants like I said and we also. So, therefore we see that in a way this character Montresor is also he is coward he cannot you know he do not collide or conflict with anyone. There is cowardice, there is a lot of scheming he is very Machiavellian character, so, to say he cannot confront a haughty supercilious man like Fortunato.

And so, he stabs him from behind at his back and the act of walling someone in where we know that in the deep dark alleys where he has left in the deep dark store where he has left a Fortunato, he will decay and die he has left him to rot and die. Because no one will even know that a living being is there it is very serpentine and danger ridden journey to the scan to the catacombs and no one no human will reach there to help him you know come out of that wall.

Fortunato is left he is damned with a very slow process of death that is going to come and you know overcome him after a point. So, the capacity of doing something dreadful like I said Poe was has focused on this in several of his works the focus on the catacombs is there. But this I mean the focus on the catacombs shows us how it the function of the catacombs. So, the focus and the symbol of the catacomb focus on the catacomb.

And you know the symbol of the catacomb as you know part of one's psyche the catacomb as a psychological symbol for the state of mind of the narrator, the narrator murderer, has understood in the opening sentences. The thousand injuries of Fortunato; who I had borne as best as I could but when he venture upon insult, I vowed revenge. You who so well know the nature of my soul will not suppose however that I give utterance to a threat at length I would be avenged.

This was a point definitely settled but the very definitiveness with which it was resolved precluded the idea of risk I must not only punish but punish with impunity. The setting of the story is during a carnival like I said there is a Dionysian mode of dominant dynastian mood in the story with the way it opens and the carnival is taking place probably in Florence, Italy when characters wear masks and you know fine clothing.

It is irony that in this you know go as you like kind of a setup the more we see that monstrous chooses to dress up like a clown, so it when we dress up as someone else, we in a way it reveals our inner it reveals our inner self he dresses up like a jester and he makes fun of himself by choosing to pursue Montresor. He is and the names are also very symbolic the name Fortunato he is probably from the aristocratic background.

This could also be seen the story could be seen as a kind of vindication. You know vindication at the level of class because the originally had a class difference too we see that Montresor is from a masonry background. So, he had a struggling past, he is not an aristocrat, he is not traditionally a very rich man. Today in the current time of the story he has gone on to become wealthy. But the kind of you know the sense of injustice that Montresor feels against Fortunato could have a class dimension.

And everyone wearing mask, it is also symbolic of the two selves the dual selves or the several selves that each individual carry within himself. So, the question of indignation when someone who is more privileged keeps you know humiliating the other that is not as privileged also comes into existence that is a kind of question that surfaces when Montresor is planning to take revenge.

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The Cask of Amontillado

- **The symbolic function of the catacombs:** "We had passed through walls of piled bones, with casks and puncheons intermingling, into the inmost recesses of **the catacombs.**"
- As Montresor leads Fortunato on into the deeper depths of the labyrinthine catacombs, we as readers are treated to a special voyage into the psychological state of Montresor - the deeper we get, the more devilish, sadistic and horrific his thinking and actions become. It is key that Montresor commits his heinous crime once they have penetrated the depths of the **catacombs**, and once he reaches the end he is able to express his psychologically disturbed state to the extreme.
- One does not know whether the bricking-in case of Fortunato represents the psychological repression of Montresor's evil desires and actions – one can only guess that after cold-bloodedly sealing in Fortunato and leaving him there to die, Montresor is able to put on his mask of respectability and operate in Venetian society once more.

The symbolic function of the catacombs is something we want to discuss, so the story goes like this we had passed through walls of piled bones with casks and punches intermingling into the inmost recesses of the catacombs. As Montresor leaves Fortunato on into the deeper depths of the labyrinthine catacombs very labyrinthine and it is a serpentine and you know a very complex mapping of the catacomb that we find in description.

One realizes that once one enters this kind of a labyrinthine it is very difficult to exit it and so as readers as we are part of this dangerous voyage, it is also a psychological journey, the psychological state of Montresor that is exposed that is revealed to the readers. The deep before we get into Montresor psyche readers, the more his devilish, sadistic and horrific aspects are revealed, his thoughts and actions become very clear to the reader what he is up to.

And he knows he has studied you know he has studied Fortunato very well. So, he knows how his you know Fortunato, he is a proud man he is extremely haughty. So, he is referring to **(()) (10:23)** who might be a better currency of wine you know than Fortunato. And he challenges him which gourds which kind of prods him to go further follow Montresor to his own death to his own coffin.

So, it is the key that Montresor commits his heinous crime, once they have penetrated the deaths of the catacombs. So, once they penetrate the depth of the catacomb, they have also penetrated

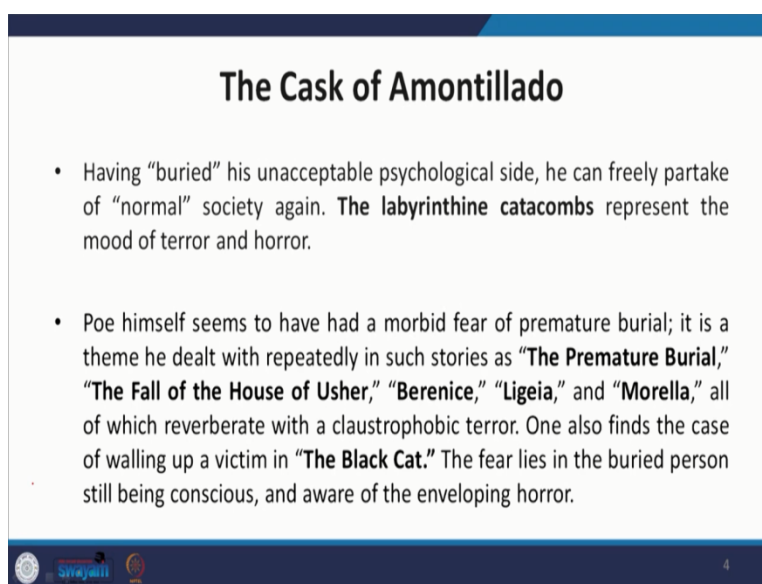
the reader has penetrated the deep dangerous dark side of Montresor's psyche and once one reaches the end, one is able to express the extremely disturbed perverse side of Montresor's psychology that is revealed to the reader.

Now when a person is involved in when he is bricked in it could be a representation of the psychological repression or of Montresor's evil desires and actions. One can guess that after this cold-blooded ceiling of Fortunato and abandoning him there to die rot away slowly. Montresor is able to put on a mask of respectability of a very normal social being and operate in a Venetian society once more.

So, the question of mask? How mask is symbolic, what kind of a person lurks behind this mask. When we are maybe making in a carnivorous situation there could be a murderer a cold-blooded you know murderer like Montresor among us. So, Montresor could be anyone among us how it is a kind of introspection that puts us into any of us could be I mean could harbour that possibility of you know the murderer instinct of Montresor in us.


Maybe we all humans you know maybe making and fun-loving going to parties and doing the normal things being the social self have this murders instinct in them they are constantly, we are all constantly wearing a persona that suits us.

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The Cask of Amontillado

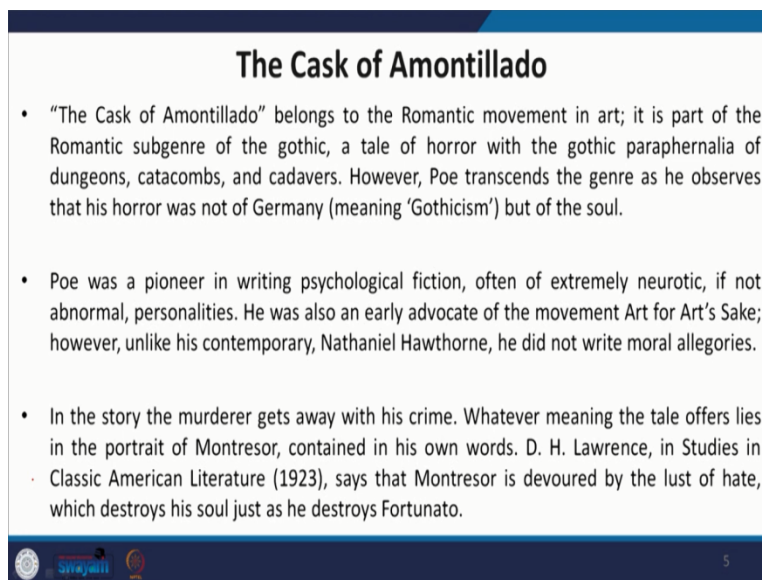
- Having "buried" his unacceptable psychological side, he can freely partake of "normal" society again. **The labyrinthine catacombs** represent the mood of terror and horror.
- Poe himself seems to have had a morbid fear of premature burial; it is a theme he dealt with repeatedly in such stories as "**The Premature Burial**," "**The Fall of the House of Usher**," "**Berenice**," "**Ligeia**," and "**Morella**," all of which reverberate with a claustrophobic terror. One also finds the case of walling up a victim in "**The Black Cat**." The fear lies in the buried person still being conscious, and aware of the enveloping horror.

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So, having buried his unacceptable psychological side, just like burying Montresor burying Fortunato who has buried his unacceptable psychological side and now after doing that freely party of normal society again and the labyrinthine catacombs therefore represent the mood of terror and horror. Both himself seems to have had this morbid fear of premature burial and this theme keeps coming back in you know recurrently in several of his short stories such as a The Premature Burial, The Fall of the House of Usher, Berenice, Ligeia, Morella.

All of which reverberate this claustrophobic terror of being walled in. One also finds the case of walling up a victim in The Black Cat. The fear lies in the buried person still being alive still being conscious and aware of the horror folding him in horror enveloping him.

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The Cask of Amontillado

- “The Cask of Amontillado” belongs to the Romantic movement in art; it is part of the Romantic subgenre of the gothic, a tale of horror with the gothic paraphernalia of dungeons, catacombs, and cadavers. However, Poe transcends the genre as he observes that his horror was not of Germany (meaning ‘Gothicism’) but of the soul.
- Poe was a pioneer in writing psychological fiction, often of extremely neurotic, if not abnormal, personalities. He was also an early advocate of the movement Art for Art’s Sake; however, unlike his contemporary, Nathaniel Hawthorne, he did not write moral allegories.
- In the story the murderer gets away with his crime. Whatever meaning the tale offers lies in the portrait of Montresor, contained in his own words. D. H. Lawrence, in *Studies in Classic American Literature* (1923), says that Montresor is devoured by the lust of hate, which destroys his soul just as he destroys Fortunato.

Cask of Amontillado belongs to the romantic movement in art and it is part of the romantic submission of the gothic tale of horror with the gothic you know paraphernalia, we have all the props that support the larger you know movement or the larger discourse of the gothic through dungeons, through catacombs and cadavers. We have skeletons heaps of skeletons. So, maybe this is the kind of place where not only wine is stored but a lot of secret has been stored for generations.

So, many categories dead bodies have rotten decade and turned into heaps of bones it is a very grisly a very bone-chilling kind of ambience that has successfully depicted through words.

However, Poe transcends the genre of the gothic as he observes that his horrors not of Germany or part of the largest gothic movement his, he is not drawing it from any particular movement or cultural repertoire pre-existing culture and repertoire but he draws on his own soul.

So, Poe was a pioneer in writing psychological fiction often of and they often dealt with struggle with extreme neurosis, if so if not, abnormal personalities we could very well say that a man like Montresor is a perverse. He is mentally skewed he was. So, we see that Poe was also an early advocate of the movement of art for art sake. However, unlike his contemporary writers such as Nathaniel Hawthorne he did not write moral allegories.

He was not interested in writing more moral allegories. In story the murderer gets away with his crying like he wanted he won he escapes with impunity, we for once we might want to think what happened if you know Fortunato escaped this death, you know in terms of socio-economic position Fortunato is definitely more powerful more entrenched in you know social power than Montresor.

So, Montresor has arranged the situation in such a way that it does not look like a murder till he has ensured that Fortunato is indeed trapped. He I mean he cannot be blamed later on should Fortunato escape his death he cannot blame you know Montresor; Montresor does his bit he keeps warning Fortunato and thereby provoking his pride by saying that it is a very dangerous place the catacombs are dangerous, it is very cold and damp inside not many people can go.

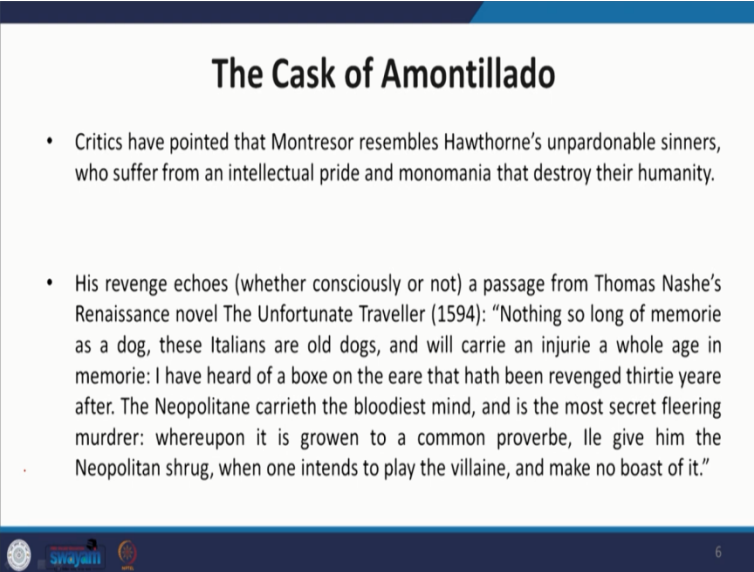
So, it becomes a kind of adventure for Fortunato, he all over wants to go there because he has been precisely because he has been forbidden. But then Montresor is doing his bit should Fortunato stay alive and is able to come out of the catacombs he cannot be kind of implicated for any kind of crime or offense, as a backup he has dismissed his servants, so there are no eyewitnesses.

So, Poe was a pioneer in writing psychological fiction this is a vivid you know exploration of the criminal's psyche, how the mentality the way of thinking of the avenger works and such a thought process is extremely neurotic most often. And if not, you know abnormal like I already

said in the story the murderer gets away Scott he is got free, however whatever meaning the tail offers lies in the portrait of Montresor and it is contained in his own words.

So, the Neurosis is almost like he is giving away through writing after, so many years he is confessing to the reader the dark side of him something that Lee buried just like Fortunato's body. D H Lawrence in studies in classic American literature says that Montresor is devolved by the lust hate which destroys his soul just as he destroys Fortunato maybe the ghost of Fortunato or the comes to haunt him back later.

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The Cask of Amontillado

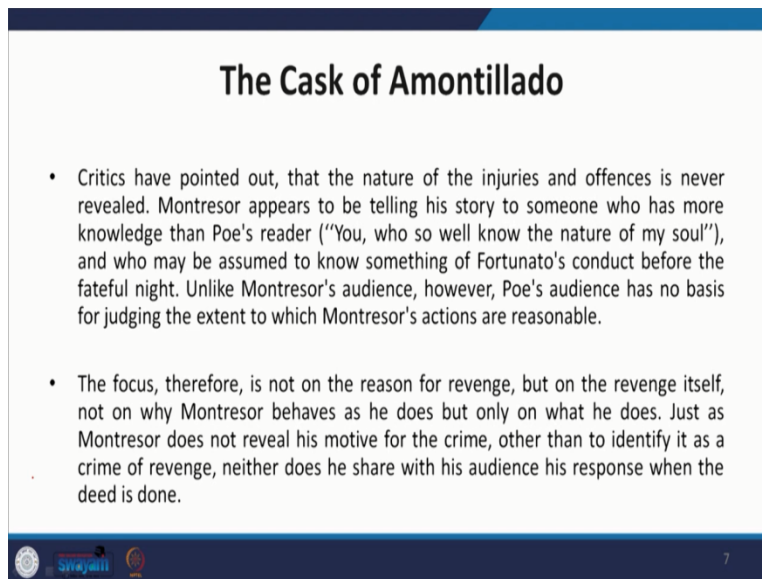
- Critics have pointed that Montresor resembles Hawthorne's unpardonable sinners, who suffer from an intellectual pride and monomania that destroy their humanity.
- His revenge echoes (whether consciously or not) a passage from Thomas Nashe's Renaissance novel *The Unfortunate Traveller* (1594): "Nothing so long of memorie as a dog, these Italians are old dogs, and will carrie an injurie a whole age in memorie: I have heard of a boxe on the eare that hath been revenged thirtie yeare after. The Neopolitane carrieth the bloodiest mind, and is the most secret fleeing murder: whereupon it is growen to a common proverbe, Ile give him the Neopolitan shrug, when one intends to play the villaine, and make no boast of it."

So, critics have pointed that Montresor resembles Hawthorne's unpardonable sinners who suffer from an intellectual pride and you know monomania that destroyed their human dimension their humanity. So, his revenge echoes a passage from Thomas Nash's Renaissance Novel the *Unfortunate Traveller*, we see a grain of the unfortunate traveller in whose *Cask of Amontillado*, *The Cask of Amontillado*.

I quote nothing so long of memoir as a dog these Italians are old dogs and will carry an injury a whole age in memory, I have heard of a boxe on the eare that hath been revenged thirtie yeare after. The Neopolitan carried the bloodiest mind and is the most sacred fleeing murder whereupon it is growing into a common proverb. It will give him the Neopolitan shrug when one intends to plead the villain and make no most of it, unquote.

So, the nature of the injuries and orphans that Fortunato has caused to Montresor. However, remain unrevealed, we are getting only the version of Montresor, so he according to him Fortunato has caused him civil injuries and offenses they could have a class dimension like I have mentioned earlier Montresor appears to be telling his story to someone who has more knowledge than Poe's reader.

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The Cask of Amontillado

- Critics have pointed out, that the nature of the injuries and offences is never revealed. Montresor appears to be telling his story to someone who has more knowledge than Poe's reader ("You, who so well know the nature of my soul"), and who may be assumed to know something of Fortunato's conduct before the fateful night. Unlike Montresor's audience, however, Poe's audience has no basis for judging the extent to which Montresor's actions are reasonable.
- The focus, therefore, is not on the reason for revenge, but on the revenge itself, not on why Montresor behaves as he does but only on what he does. Just as Montresor does not reveal his motive for the crime, other than to identify it as a crime of revenge, neither does he share with his audience his response when the deed is done.

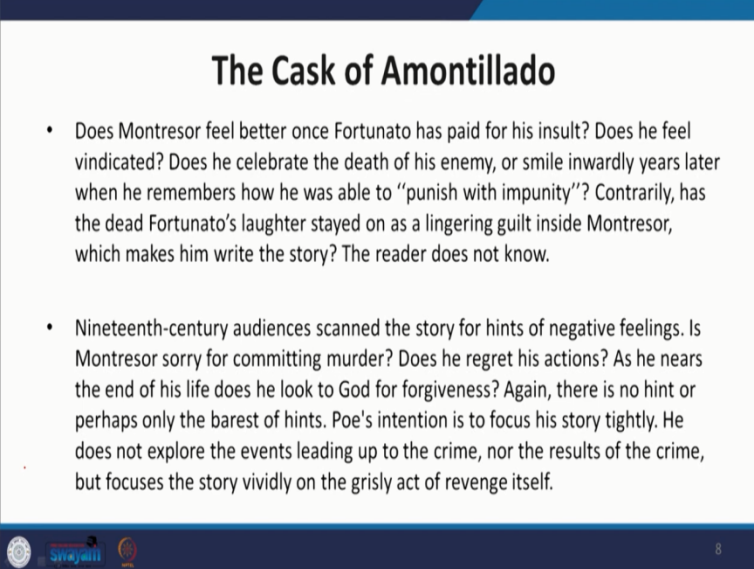
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So, he at one point he says you who know me, so well you know the nature of my soul and who may be assumed to know something of Fortunato past conduct before this fateful night something that led him to his own death. So, unlike Montresor audience however Poe's audience like the readers that are reading the story have no basis for judging the extent to which Montresor has been humiliated or how far Montresor's actions are reasonable.

So, the focus therefore is not on the reason for revenge but on the revenge itself nor on how Montresor behaves as he does but only on what he does. So, we do not have the before and after of revenge, the entire story highlights and centres on the ruins the act of revenge and how well how shrewdly how cold-blooded lead has been all planned. Just as Montresor, does not reveal his motive for the crime other than identifying it as a crime of revenge.

He it is self avowedly a crime of revenge neither does he share with his audiences his response when the deed is done.

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The Cask of Amontillado

- Does Montresor feel better once Fortunato has paid for his insult? Does he feel vindicated? Does he celebrate the death of his enemy, or smile inwardly years later when he remembers how he was able to “punish with impunity”? Contrarily, has the dead Fortunato’s laughter stayed on as a lingering guilt inside Montresor, which makes him write the story? The reader does not know.
- Nineteenth-century audiences scanned the story for hints of negative feelings. Is Montresor sorry for committing murder? Does he regret his actions? As he nears the end of his life does he look to God for forgiveness? Again, there is no hint or perhaps only the barest of hints. Poe’s intention is to focus his story tightly. He does not explore the events leading up to the crime, nor the results of the crime, but focuses the story vividly on the grisly act of revenge itself.

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So, what does he feel like after killing? Does Montresor feel better after Fortunato has been walled in, he has paid for the insult? Does feel vindicated? He has been avenged adequately. Does he celebrate the death of his rival or does he smile in worldly years later at the thought of his deed and how he also escaped it was a very clean act of murder he escaped and you know punishment he escaped no with impunity.

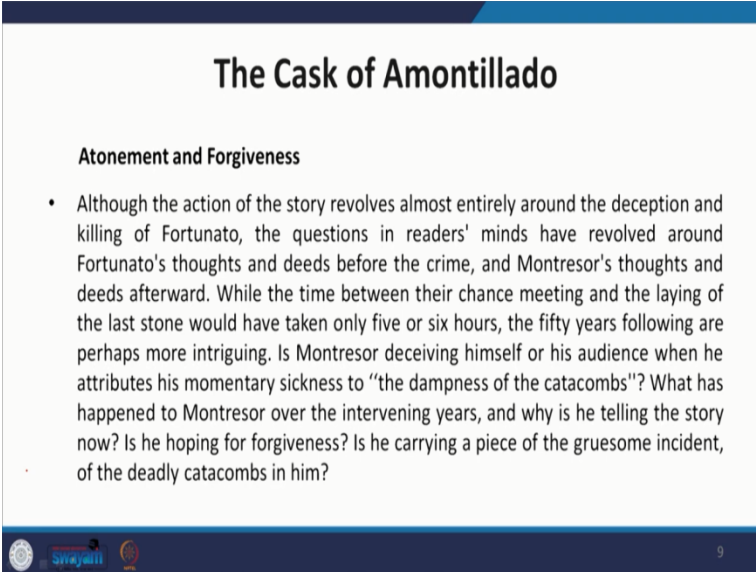
So, contrary you know on the contrary we could also ask as readers has the dead Fortunato's laughter stayed on ringing inside Montresor's mind which makes him write the story The River Reader never the reader never gets to know all these details, it is left to the reader's imagination and you know understanding. So, 19th century audiences scanned the story for hints of negative feelings. Is Montresor sorry for penitent for committing a murder?

Does he regret his actions? As he nears the death you know, as he nears the end of his own life does he look to God for forgiveness? Why is he making this act of confession through writing through narration although as though he is sitting in an initiative with a you know a friend that knows both him and Fortunato for long and he is confusing it to his act hateful act to his friend.

So, there is no hint of you know any purgation or probably there are just bearers of him barest of hints whose intention is rather to focus his story very tightly.

And that is once again going back to the form of short story that is how it is considered as a very successful story. One could sit and read it at once, there would be no requirement for two sittings, in terms of the space and time that has elapsed in the story and he does not explore who does not explore the events leading up to the crime nor the results of the crime but focus is vividly on the grisly bloody act of the revenge itself.

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The Cask of Amontillado

Atonement and Forgiveness

- Although the action of the story revolves almost entirely around the deception and killing of Fortunato, the questions in readers' minds have revolved around Fortunato's thoughts and deeds before the crime, and Montresor's thoughts and deeds afterward. While the time between their chance meeting and the laying of the last stone would have taken only five or six hours, the fifty years following are perhaps more intriguing. Is Montresor deceiving himself or his audience when he attributes his momentary sickness to "the dampness of the catacombs"? What has happened to Montresor over the intervening years, and why is he telling the story now? Is he hoping for forgiveness? Is he carrying a piece of the gruesome incident, of the deadly catacombs in him?

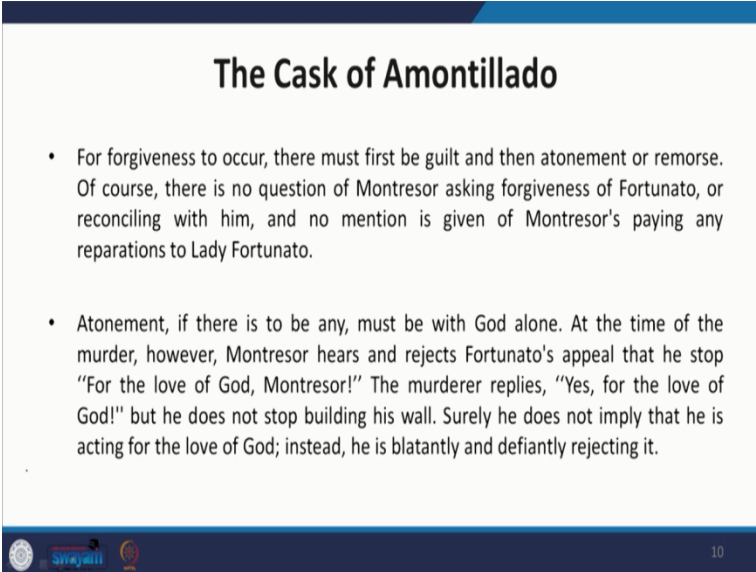
So, the question of atonement and forgiveness although the; action of the story revolves mostly in almost entirely around the deception and killing of Fortunato. The preparations towards killing him the questions in readers minds have revolved around Fortunato's thoughts and deeds before a crime and Montresor thoughts and these afterward while the time between their chance meeting in this carnival and the laying of the last stone would have taken only five or six hours.

So, the entire story is happening within a span of the entire act of murder is happening within a span of five to six hours and there is then revisiting we are moving 50 years ahead and looking at this hateful incident from in our hindsight from in retrospect. Montresor said what happened in the due course of time in 50 years is Montresor deceiving himself or his readers his audience,

when he attributes his momentary sickness to the dampness of the catacombs that is very striking.

So, he says that at the point when at the point of narrating the story he is sick Montresor is sick and he has you know he ascribes the sickness to the dampness of the catacombs. What has happened to Montresor over these intervening years and why is he telling the story now after 50 years? Is he hoping for some kind of forgiveness? Is he carrying a piece of this gruesome incident of the deadly catacombs in him? Is he carrying the ghost of Fortunato inside of him?

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The slide is titled "The Cask of Amontillado" and contains two bullet points. The first bullet point discusses the conditions for forgiveness: guilt followed by atonement or remorse, noting that Montresor does not seek forgiveness or reconciliation with Fortunato. The second bullet point discusses atonement, stating it must be with God alone, and notes that Montresor rejects Fortunato's appeal for the love of God, instead continuing to build his wall.

- For forgiveness to occur, there must first be guilt and then atonement or remorse. Of course, there is no question of Montresor asking forgiveness of Fortunato, or reconciling with him, and no mention is given of Montresor's paying any reparations to Lady Fortunato.
- Atonement, if there is to be any, must be with God alone. At the time of the murder, however, Montresor hears and rejects Fortunato's appeal that he stop "For the love of God, Montresor!" The murderer replies, "Yes, for the love of God!" but he does not stop building his wall. Surely he does not imply that he is acting for the love of God; instead, he is blatantly and defiantly rejecting it.

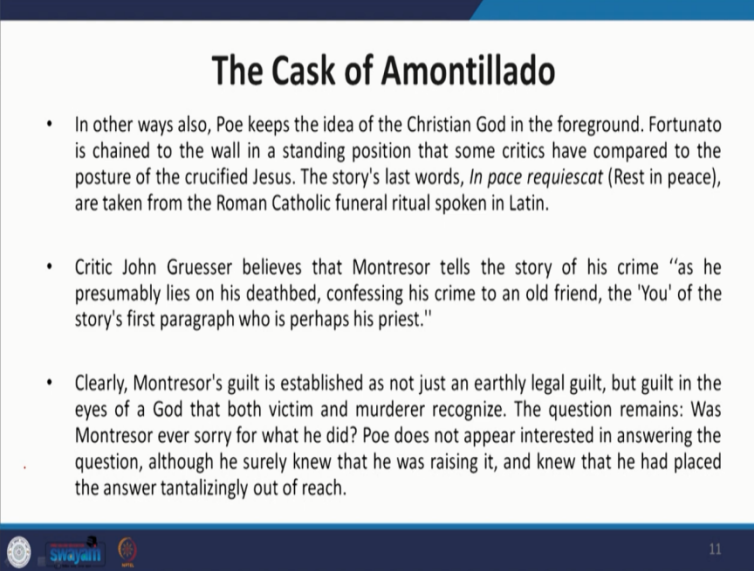
So, the dampness of the coldness of the catacombs is he carrying a chunk of it inside him and all through all these years he could in fact never get rid of him. So, for forgiveness to occur there must first be guilt and then atonement or remorse. Now there is no question of Montresor to ask for forgiveness because Fortunato is long since is dead there is no way of reconciling with the dead rival and no mention is given of Montresor's paying any reparations to Fortunato's family that survived him like lady what should I do.

So, atonement must be with God alone reconciliation with God alone. So, who is this listener is he telling is it a kind of monologue is he telling the story to God who knows Fortunato as much as he knows Montresor. So, knows every aspect of these characters. At the time of the murder Montresor hears and rejects Fortunato's appeal again and again and he does not stop walling him.

So, Fortunato is very helpless he is wrong the bells ring, it is it makes him feel like a cattle a lesser than human kind of a figure. He has been dragged to his death without him being aware he wakes up to the situation at a very last moment when it is already too late, he cannot go you know he cannot escape. For the love of God, the murderer replies yes for the love of God but he does not stop building his wall surely, he does not imply that he is acting for the love of God.

He is in fact at that moment of you know at that hateful moment he is so full of envy and other negative emotions, he is blatantly defined and rejecting godliness in every sense of the term.

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The Cask of Amontillado

- In other ways also, Poe keeps the idea of the Christian God in the foreground. Fortunato is chained to the wall in a standing position that some critics have compared to the posture of the crucified Jesus. The story's last words, *In pace requiescat* (Rest in peace), are taken from the Roman Catholic funeral ritual spoken in Latin.
- Critic John Guesser believes that Montresor tells the story of his crime "as he presumably lies on his deathbed, confessing his crime to an old friend, the 'You' of the story's first paragraph who is perhaps his priest."
- Clearly, Montresor's guilt is established as not just an earthly legal guilt, but guilt in the eyes of a God that both victim and murderer recognize. The question remains: Was Montresor ever sorry for what he did? Poe does not appear interested in answering the question, although he surely knew that he was raising it, and knew that he had placed the answer tantalizingly out of reach.

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So, to keeps the idea of the Christian God in the foreground in different ways what Fortunato is chained to the wall and if one looked at if one imagined the picture of the chain for Fortunato absolutely unsuspecting and in a merry mood coming straight from a carnival his position is standing position but it reminds us of the you know the crucified Jesus. The story is last words in past requires kept.

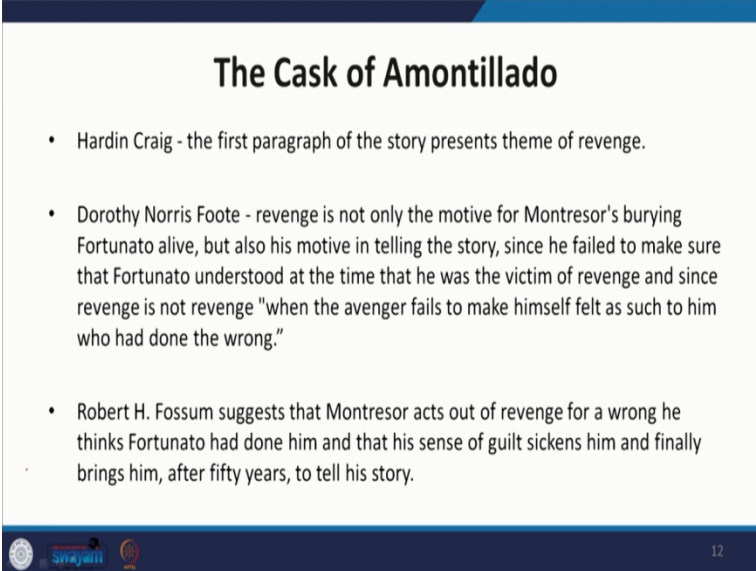
So, rest in peace are taken from the Roman Catholic funeral ritual that are spoken in Latin. So, critic John Guesser believes that Montresor tells the story of his crime as it presumably lies on his deathbed. So, there are different interpretations of the story critics like would read this as a

confession in death bread and he might be talking to an old friend. The you that we find the person that Montresor addresses as you in the stories first paragraph.

And this you could perhaps be the priest, it could be a priest, it could be God, it could be a monologue within himself. Clearly Montresor guilt is a stabbing is not just an earthly of legal guilt but guilt in the eyes of a God that both the victim and the murderer recognize right. So, at the moment when Fortunato was dying, he pleaded mercy in the name of God, he pleaded to be set free in the name of God but that never happened.

Was Montresor ever sorry who does not appear interested in answering this kind of a question although he surely knows that he is raising such a question in the minds of the readers that is the Masterpiece that who produces he provokes certain questions the leaders say intrigued to know further to you know discover further facts about the story but some of the ends are left open he does not try to tie those ends. And so, the answer to these questions remain tantalizingly out of reach of the video.

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The Cask of Amontillado

- Hardin Craig - the first paragraph of the story presents theme of revenge.
- Dorothy Norris Foote - revenge is not only the motive for Montresor's burying Fortunato alive, but also his motive in telling the story, since he failed to make sure that Fortunato understood at the time that he was the victim of revenge and since revenge is not revenge "when the avenger fails to make himself felt as such to him who had done the wrong."
- Robert H. Fossum suggests that Montresor acts out of revenge for a wrong he thinks Fortunato had done him and that his sense of guilt sickens him and finally brings him, after fifty years, to tell his story.

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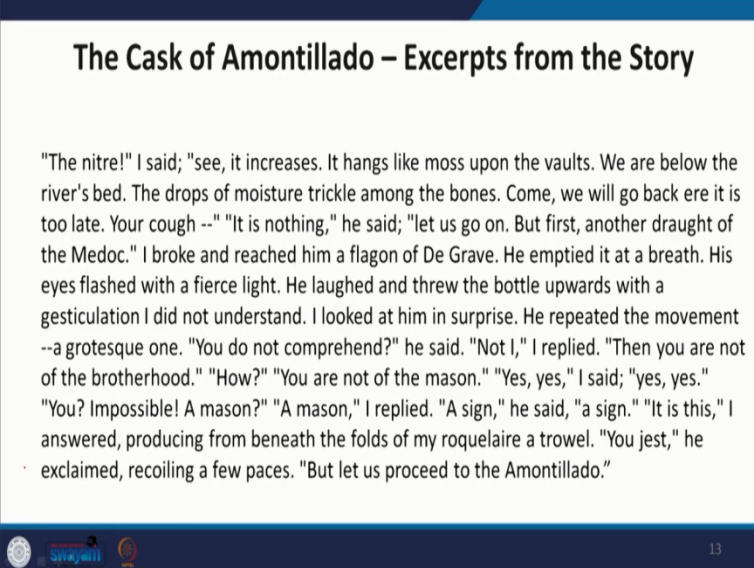
Hardin Craig would see that the first paragraph of the story itself contains the kernel of the theme of revenge. Dorothy Norris Foote notes that revenge is not only the motive of Monsters burying Fortunato alive but also his motive in telling the story, since he failed to make sure the Fortunato

understood at the time that he was the victim of revenge and since revenge is not revengeful the avenger fails to make himself felt as such to him who had done the wrong.

So, Robert Fossum further suggests that Montresor acts out of revenge for a wrong he thinks Fortunato had done to him in the past and that his sense of guilt sickens him and finally brings him 50 years from the point of action to tell the story to someone. So, I would like to conclude with reading some excerpts especially from you know parts where they are traveling, they are walking into a deeper into the catacombs.

And then in the end when the act is done and the confession happens, what happens in the end, let us see.

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The Cask of Amontillado – Excerpts from the Story

"The nitre!" I said; "see, it increases. It hangs like moss upon the vaults. We are below the river's bed. The drops of moisture trickle among the bones. Come, we will go back ere it is too late. Your cough --" "It is nothing," he said; "let us go on. But first, another draught of the Medoc." I broke and reached him a flagon of De Grave. He emptied it at a breath. His eyes flashed with a fierce light. He laughed and threw the bottle upwards with a gesticulation I did not understand. I looked at him in surprise. He repeated the movement --a grotesque one. "You do not comprehend?" he said. "Not I," I replied. "Then you are not of the brotherhood." "How?" "You are not of the mason." "Yes, yes," I said; "yes, yes." "You? Impossible! A mason?" "A mason," I replied. "A sign," he said, "a sign." "It is this," I answered, producing from beneath the folds of my roquelaire a trowel. "You jest," he exclaimed, recoiling a few paces. "But let us proceed to the Amontillado."

The nitre I said I here being Montresor see it increases it hangs like moss upon the vaults. We are below the river's bed. The drops of moisture trickle among the bones. Come, we will go back ere, it is too late. Your cough it is nothing he said let us go on but first another draught of the Medoc. I broke and reached him a flagon of De Grave, the name of the you know what they are consuming at that moment the grave. He emptied it at a breath.

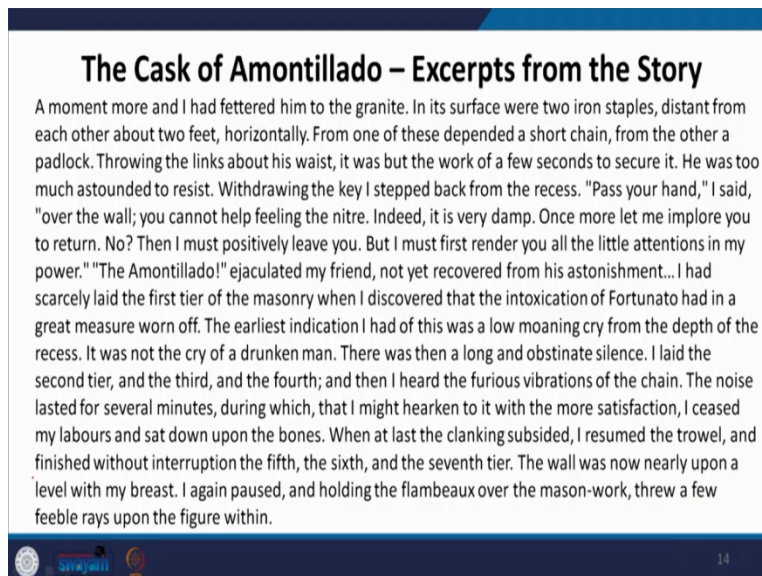
His eyes flashed with a fierce light. He is completely tipsy and he is stoned, he is so drunk. He laughed and threw the bottle upwards with the gesticulation I did not understand. I looked at him

in surprise. He repeated the movement grotesque one, a man dressed like a clown making Buddhist movements moving towards his death in a drunken state. You do not comprehend, he said, not I replied then you are not of the brotherhood.

How? You are not of the nasal, yes, yes, I said yes you impossible A mason, A mason I replied a sign a sign which is this I answered producing from beneath the folds of my roquelaire a towel. You jest, he screamed recoiling a few pieces but it is pretty let us proceed to the Amontillado, Amontillado becomes a weakening sign that almost you know attracts him to his death. So, the travel all symbolizes the weapon.

He does not sure a knife the moment Montresor takes out the trouble which is a sign of his masonry background. You know Fortunato to recoil she cannot believe and this is going to act as the final between.

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The Cask of Amontillado – Excerpts from the Story

A moment more and I had fettered him to the granite. In its surface were two iron staples, distant from each other about two feet, horizontally. From one of these depended a short chain, from the other a padlock. Throwing the links about his waist, it was but the work of a few seconds to secure it. He was too much astounded to resist. Withdrawing the key I stepped back from the recess. "Pass your hand," I said, "over the wall; you cannot help feeling the nitre. Indeed, it is very damp. Once more let me implore you to return. No? Then I must positively leave you. But I must first render you all the little attentions in my power." "The Amontillado!" ejaculated my friend, not yet recovered from his astonishment... I had scarcely laid the first tier of the masonry when I discovered that the intoxication of Fortunato had in a great measure worn off. The earliest indication I had of this was a low moaning cry from the depth of the recess. It was not the cry of a drunken man. There was then a long and obstinate silence. I laid the second tier, and the third, and the fourth; and then I heard the furious vibrations of the chain. The noise lasted for several minutes, during which, that I might hearken to it with the more satisfaction, I ceased my labours and sat down upon the bones. When at last the clanking subsided, I resumed the trowel, and finished without interruption the fifth, the sixth, and the seventh tier. The wall was now nearly upon a level with my breast. I again paused, and holding the flambeaux over the mason-work, threw a few feeble rays upon the figure within.

So, a moment more and I had fettered him to the granite, it was the end of the story we are here. In this surface where two iron staples distant from each other about two feet horizontally. From one of these deep in a short chain from the other padlock. Throwing the links about his waist, it was but the work of a few seconds to secure it. He was too much astounded to resist. Withdrawing the key, I stepped back from the recess.

Pass your hand, I said over the wall, you cannot help feeling the nitre. Indeed, it is very damp. Once more let me implore you to return. No? Then I must positively leave you. But I must first render you all the little attentions in Amontillado ejaculated by friend, not yet recovered from his astonishment. I had scarcely laid the first stone of the masonry when I discovered that the intoxication of Fortunato had in a great measure worn off.

The earliest indication I had of this was a low moaning cry, the cry also has some kind of raw animality about it is almost a bovine cry an animal crying a helpless animal that is tied and cannot move from the depth of the recess. It was not the cry of a drunken man. There is been a long and obstinate silence and laid the second tier and the third and the fourth, so the details in description and that is the masterpiece of hope.

Then I heard the furious vibrations of the chain that is when he has woken up to the reality and he wants to escape but it is too late. Noise lasted for several minutes during which that I might hearken to it with more satisfaction. I ceased my labours and sat down upon the bones. So, think of the greatest inside a man that has after this act roamed in a free society like a normal social human.

He is sitting on a heap of bones and enjoined the last cry for help of a man who is going to rot and decay and a year you know lie there forever and he will give off his ghost crying and you know inside a wall. So, I sat down there to enjoy the morning the helpless crying. When at last the clanking subsided, I resumed the trouble the travel is a victim. The travel is a symbol all of these symbols I mean help the story establish this motive of revenge very well.

And finished without interruption the fifth, the sixth and the seventh tier. So, this intricate detailing of the act of murder the act of walling in it is I mean the detail of Montresor is present through his act his character. The wall was now nearly upon a level with my breast, I again paused and holding the flambeaux over the mason work threw a feeble ray upon the figure within.

So, we see that there is a lot of you know crying for laughter following crying and the story blurs out in the end the way it is narrated Montresor, we never know who is laughing and crying and the reader might think that a peace of you know Fortunato has lingered has stayed on with Montresor. It never quite left him alone. So, the haunting you know the crying laughing kind of hysteria there is a kind of hysteric tone we get in the end.

So, we know that the ghost the fantasies presence has ever since being there with Fortunato. It has perhaps driven him mad in a state of hysteria he is recounting the story after so many years. Thank you and I am going to meet you again with another round of discussions in another lecture.