

Narrative Mode and Fiction
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Lecture - 37
Short Story in the Modern and Post-Modern Era - II

Good morning and welcome back to the lecture series on the narrative mode and fiction. We are talking about a short story in the modern and postmodern era. So, the short story as a genre this is a continuation from our previous lecture. So, as the short story is situated at a varying crossroads defining it as a genre has you know proved problematic to kind of give it give some overarching umbrella features that can contain the entire form of short story is in fact challenging.

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Short Story as a Genre

- As the short story is situated at varying crossroads, defining it as a genre has proved problematic.
- Attempts at defining the short story have been diverse:
 - Short stories have been approached in terms of **unity** (Poe, Brander Matthews), **brevity, intensity and tension** (Oates, Bader, Friedman, Cortázar), **lyricism** (Lukács, Moravia), **theme** (O'Connor's "human loneliness"), **insight, vision and mystery** (Éikhenbaum, May, Rohrberger), **hybridity** (May, Pratt), **fractals** (Leslie Marmon Silko), and **closure** (Lohafer, Gerlach).
- Nevertheless, it is still challenging to determine which features distinguish it from other genres and account for its unique nature.

Because what we see in the postmodern era the short story is being written in the postmodern era by authors like Bader, Cortazar are experimenting as much with the genre as the novelists. And so, through these experimentations we see the question of long story coming up where with you know with time the events do not proceed in any direction, there is a kind of staggering movement where progression does not take place at all.

So, the story goes on to become a non-story or a lack thereof with a passage of time nothing happens really. So, this is Cortazar master of you know postmodern short stories the postmodern

way of depicting short stories he is showing us the readers how you know maximalism and minimalism both being traits of postmodernist are postmodern literature using of excess information or no information.

Both you know delude the desire for narration the desire for narrating a clear cut story versus story in the traditional sense to have a clear-cut plot in the traditional sense all these desires you know that reader carry with them on the traditional expectations of the reader are flouted.

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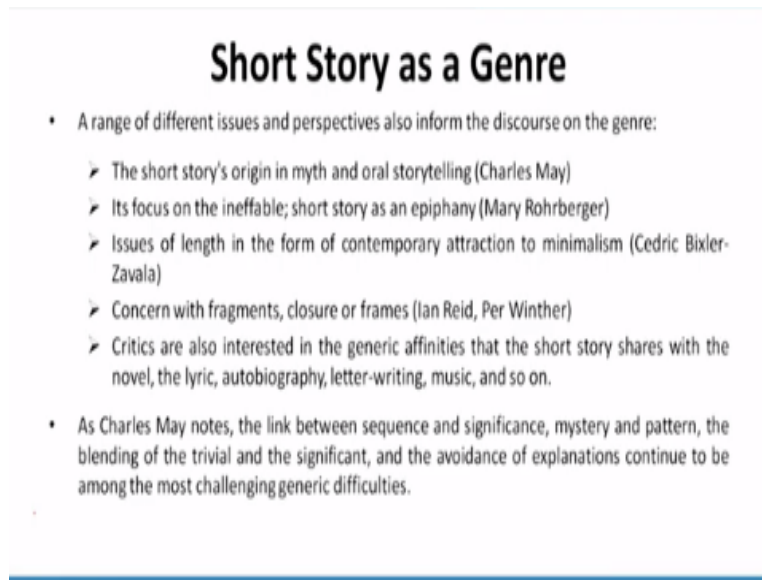
Short Story as a Genre

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So, attempts at defining the short story have been diverse short stories have been approached in terms of the quality of unity by Poe, Brander, Matthews and then in terms of brevity, intensity, tension as we see in the case of Oates, Bader, Friedman, Cortazar are in terms of lyricism as Lukacs theorizes as well as Moravia then through understanding the theme such as O'Connor's theme of you know O Connors understanding of short story revolving around the theme of human loneliness.

The question of insight vision and mystery that is that are raised by Eikhenbaum, Charles May, Rohrberger and then hybridity the question of hybridity by May and Pratt, the question of fractals by Leslie Marmon Silko and that of closure by Gerlach. So, it is challenging to define to determine which features distinguish the short story is a form from other genres and account for its unique nature.

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Short Story as a Genre

- A range of different issues and perspectives also inform the discourse on the genre:
 - The short story's origin in myth and oral storytelling (Charles May)
 - Its focus on the ineffable; short story as an epiphany (Mary Rohrberger)
 - Issues of length in the form of contemporary attraction to minimalism (Cedric Bixler-Zavala)
 - Concern with fragments, closure or frames (Ian Reid, Per Winther)
 - Critics are also interested in the generic affinities that the short story shares with the novel, the lyric, autobiography, letter-writing, music, and so on.
- As Charles May notes, the link between sequence and significance, mystery and pattern, the blending of the trivial and the significant, and the avoidance of explanations continue to be among the most challenging generic difficulties.

So, a range of different issues and perspectives go into informing the discourse on the genre of short story. So, Charles May for example focuses on the short stories' origin in myth and oral storytelling, Mary Rohrberger focuses on its ineffability is epiphany short story is an epiphany and then we have Zavala talking about the issues of length in the form of contemporary attraction to minimalism.

So, this is once again delving into the postmodern short story. Both minimalism and maximalism usage of you know very paired of expressions, bare minimum description, characterizes postmodern short story as much as excess use of words and descriptions that lead to nowhere is also another feature of postmodern short story. So, concern with; fragments, closure and frames as in the case of Ian Reid and Per Winther discussions.

And then critics are also interested in the generic affinities that the short story shares with the novel, the lyric, autobiography, letter writing, music, painting, poetry sculpture and so on. So, Charles May notes that the link between sequence and significance, mystery and pattern this blending of the trivial the mundane with the extraordinary or the significant and the avoidance of explanations continue to be some of the most challenging generic difficulties.

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Short Story as a Genre

- In the 1980s, some critics doubted that a definition of the short story was possible:
- Charles May – used **Wittgensteinian family resemblance theories**, which presuppose existing clusters of qualities, familial features, and dominating characteristics for creating a feasible description of the field, but Mary Louise Pratt believed this was an impossible endeavour.
- Russian Formalist Boris Eikhenbaum – the short story is a primary elemental form with strong linkages to myth and entails compression and concentration, as its defining traits suggests: "**The story is a riddle.**"
- The conflicting allegiances of the short story to the narrative and the lyric are the subject of general analyses.

So, in the 1980s, some critics doubted that a definition of the short story could even be possible. Charles May used Wittgenstein family resemblance theories which presuppose you know existing clusters of qualities, familial features and dominating characteristics that create a feasible description of the field and yet Mary Louise Pratt believed that this was after all an impossible endeavour to tie the genre of short story to certain you know specific characteristics and traits.

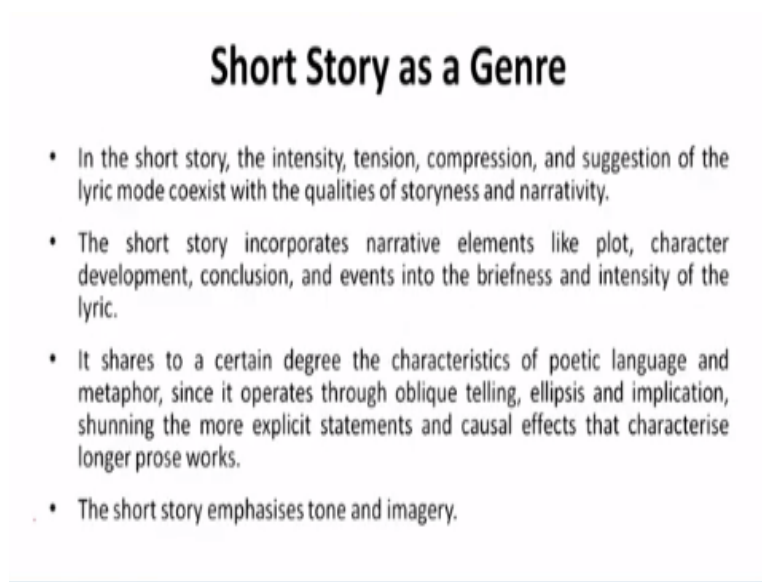
Russian formalist you know critic Boris Eikhenbaum says that the short story is a primary element in form with strong linkages to myth and entails compression and concentration the unity of effect. I mean rather than looking at how with laps of time with you know with passage of time events are occurring as we see in a novel here, we have an images understanding of the art of shorts and the art and craft of short story where we do not have as many characters as in the novel.

It starts with some kind of extraordinariness and then there is a harmonious you know movement where the plot the characters, the tonality all are kind of converging towards the end. So, the symmetry, the synchrony is predetermined to an extent and that kind of design, that kind of symmetry is hardly betrayed in a traditional form of short story. Although this may not hold true in the case of modern and postmodern short story.

Once again where there are so many experimentations where open ends you know open ends are constantly. So, authors are experimenting with open ends with a lot of information are not given. There are cases where a modern short story starts in somewhere in the middle and does not go back to explain the earlier phase. So, what happened earlier the past keeps coming back only through flashback.

The reader has no way of dwelling into the past because the narrator of the short story never takes reader there. So, I can bomb once again is talking about the unitarians, the unity of the effect you know compactness, compression and concentration all of which informed the short story as a genre and he says that the short story is a written. The conflicting allegiances of the short story to the narrative and the lyric are sub or the subject of general analysis.

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Short Story as a Genre

- In the short story, the intensity, tension, compression, and suggestion of the lyric mode coexist with the qualities of storyness and narrativity.
- The short story incorporates narrative elements like plot, character development, conclusion, and events into the briefness and intensity of the lyric.
- It shares to a certain degree the characteristics of poetic language and metaphor, since it operates through oblique telling, ellipsis and implication, shunning the more explicit statements and causal effects that characterise longer prose works.
- The short story emphasises tone and imagery.

So, in the short story, the intensity, tension, compression and suggestion of the lyric mode coexist with the qualities of storyness and narrativity. Like I said the kernel the green of the plot is there at once and the organization of the short story more because of the fact that the time span is limited. The author has a kind of a shorter span within which to show his finance show her creativity.

So, there has to be some predetermination some you know schemes decided from beforehand which acts on the plot of the short story. It is less plausible that a short story writer like a novelist

is just going along with the characters moving along with the characters to chase their fate to pursue what is going to happen next to these characters. More or less the short story writer knows what is coming in the end even before the end comes.

So, we know that the short story incorporates narrative elements like plot, character, development, conclusion and events into this brevity this brief lesson intensity very much like that of the lyric. The pattern becomes very important. It shares to a certain degree, the characteristics of poetic language and poetic metaphor since it operates through oblique storytelling, ellipsis and implication, shunning the more explicit statements and cause and effects that characterize longer you know prose works.

And the short story emphasizes tone and imagery. Short story characters like we will discuss in our on suing lectures short story characters can be formed as through their literal individual presence. Or position in the story, the individual meaning in the story, literal meaning in the story as well as their symbolic metaphoric presence in the story where in the case of the latter the reader usually journeys half the way.

And then it dawns to the reader that the character is not an individual alone but stands for something else too. The character stands for a larger concept for example.

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Short Story as a Genre

- Like novel, short story draws on essay writing, epics, folk tales, religious works, and ballads.
- However, being shorter than a novel or novella, short story is comparable to legends, myths, parables, such as the diverse episodes that concern Henry Fielding's novels.
- In his "Complete Short Stories," Somerset Maugham suggests that the range of words used in a short story should be between 1600-20000.
- A short story is concerned with a scene, a day's event, an episode, a conversation, a fantasy, or characters and their psyche.
- Ernst Cassirer refers to the singleness of effect of a short story, which can be described as "the highest degree of condensation."

So, like novel short story also draws on essay writing, it also has certain characteristics, certain features of epic, folk tales, religious works and ballads. Being shorter than a novel or a novella short story is usually compared with legends, myths and parables such as the diverse episodes that concern Henry fielding's novels. In his work complete short stories Somerset Maugham suggests that the range of words typically used in a short story should be somewhere between 1600 and 20000.

But this once again pertains to very stringent rules and these you know prescriptions are often undermined by experimental short story writers especially you know in the postmodern era experimentation becomes one of the chief features. So, a short story is concerned with a scene, it could be a day's event and an episode, a conversation among different people, it could be based on fantasy or characters and a study of their psyche.

So, Ernst Cassirer refers to the singleness of effect of a short story which can be described as the highest degree of condensation.

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Short Story as a Genre

- Its maximum economy targets intensity, suggestiveness and lyricism.
- In *The Theory of the Novel*, Georg Lukács argues that the lyric nature of the short story results from a process of selection, a **"form-giving, structuring, delimitating act"** that emphasises the **"strangeness and ambiguity of life"**.
- Poe – like the lyric poem, the short story should be read at one sitting. Because of its compressed structure, the short form lends itself to pictorial perceptions and can be perceived in spatial terms by the reader.

So, a short story is a maximum economy targets intensity suggestiveness and like I said there is a politically, there is a kind of lyricism about you know the experience of both reading and writing the short story. In the theory of the novel Georg Lukacs argues that the lyric nature of the short

story results from a process of selection something that he calls as form giving, structuring, delimiting act that emphasizes the strangeness and ambiguity of life.

So, according to Edgar Allan Poe like the lyric poem the short story should be read at one sitting, this is something who emphasizes now. So, a short story is a successful word if it can be read in one sitting because of it is compressed structure it makes sense when you know the journey is undertaken completed in one sitting by the reader. The short story form lends itself to pictorial perceptions.

And these pictures are best understood in continuum when the reader is reading it at once and so they can be perceived in special terms by the reader the pictorial depictions that the short story writer attempts.

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Short Story as a Genre

- Isak Dinesen – novel sacrifices the story for the art of narration. However, novel is a human product whereas 'in the beginning was the story.'
- Virginia Woolf's *Mrs. Dalloway* had extrapolated from two earlier stories, "The Prime Minister" and "Mrs. Dalloway in Bond Street." Similarly, the grain of *A Farewell to Arms* by Ernest Hemmingway had been sown in "In Our Time."
- Genres are created through the process of interspersing, intertextuality, influence and adaption.

Isak Dinesen says that the short story so Isak Dinesen goes to the extent of saying that a novel sacrifices the story for the art of narration. So, in a novel we emphasize so much on what (()) (17:24) would say the literariness the stylistic devices are so much at the four so much of experimentation is done with narrative voice, with the plot, with you know events happening in the course of time.

So, time and temporality where the stylistic devices you know come to the fore and take a precedence. And they start dominating, they have a dominant role the story takes a back seat, this is what Isak Dinesen has to see. On the other hand, the short stories unified form you know gives more precedence to the story over the plot. So, we have these two things the shusit and the fabula so the story and the plot.

While the story is the bare skeleton the plot is how this story is meant to operate over you know or meant to operate how the events are operated how the events work with respect to time. So, back and forth movement, the process of flash flashback, memorialization all these things are part of plot making. What (0) (19:13) is trying to say is that in the course of emphasizing the plot in the novel the story you know kind of takes a back seat.

The artistry the finest of the author becomes more important and so Dinesen's sees that the novelist stands so much on the way of understanding the story in the novel that novel can very much be called as a human product whereas to say in the beginning was the story. He is referring to the provenance of the short story to myths and ballads to the gothic tradition to the tradition of you know to the romantic tradition and so in the beginning was the story according to Isaac Anderson.

Virginia was Mrs Dalloway a famous work had extrapolated from two earlier stories one is The Prime Minister and the other is Mrs Dalloway in Bond Street. Similarly, the grain of farewell to arms by Ernest Hemmingway had been sown in his other work In Our Time. From these examples what we understand is that the genres are created through a process of interspersing intertextuality, influence and adaptation where one draws on the other.

So, from the discussion of the short story as a form we are going to now delve into one of Edgar Allan Poe's short stories, The Cask of Amontillado.

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Edgar Allan Poe

- **Edgar Allan Poe**, (born January 19, 1809, Boston, Massachusetts, U.S.—died October 7, 1849, Baltimore, Maryland).
 - Poe was an **American** short-story writer, poet, critic, and editor who is famous for his cultivation of mystery and the macabre.
 - His short story “The Murders in the Rue Morgue” (1841) initiated the modern detective story, and the atmosphere in his tales of horror is unrivalled in American fiction. His “The Raven” (1845) numbers among the best-known poems in the national literature.
 - The Cask of Amontillado is a short story that is set in an unnamed Italian city in an undisclosed year—likely the 18th century—and is told from the first-person point of view. It was first published in the November 1846 issue of Godey's Lady Book, a well-known American magazine. Montresor, the protagonist, is the narrator.
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So, let us just walk through some basic information about the author Edgar Allan Poe was born in January 1809 in Boston, Massachusetts and he died in 1849 in Baltimore Maryland. He was an American short story writer poet, critic and editor and he is famous for his cultivation of mystery and macabre. His short story The Murders in the Rue Morgue initiated the modern detective story that we know today and the atmosphere of his tales of horror is unrivalled in the American fiction.

His The Raven is understood as one of the best poems in the national literature. So, The Cask of Amontillado is a short story that is set in an unnamed Italian city in an undisclosed year. So, we do not get to know about the exact time in the space because it is also a story about confession of a murder that the narrator has perpetrated. So, there are certain you know it is within reason why the narrator who is not really penitent.

It is once again another discussion whether the narrator is penitent is regretting is repenting his act of the past but one understands that as a murderer that is a walking scot-free, it may not be safe to divulge too much about the city where he belongs and the time. So, it is most likely a set in the 18th century and is told from the first-person point of view like I said the point of view of the narrator who is also the perpetrator, the murderers.

It was the first published The Cask of Amontillado that was first published in November 1846 issue of Godey's lady book, a well-known American magazine and we see Montresor the protagonist as the narrator.

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The Cask of Amontillado

- The Cask of Amontillado by Edgar Allan Poe is a tale of murder, revenge, irony, and horror. It is a criminal's description of a crime that the narrator, Montresor, committed fifty years back and for which he was never apprehended but now confesses.
- The word "Cask," which refers to a wine barrel, comes from the same origin as the word "Casket," which refers to a "coffin." Ironically, it refers to "The Coffin of the Fortunate." A gallon barrel can be stored in the cask. Spain-produced sherry known as "Montilla" is referred to as "Amontillado."
- The word "Montresor" itself means "my treasure." The story's narrator describes how he murdered Fortunato fifty years earlier. He comes from a well-known, wealthy family and lives in a large "palazzo" with a staff of servants.

So, The Cask of Amontillado by Edgar Allan who is a tale of murder, revenge, irony and horror. It is a criminal's description of a crime that the narrator Montresor had committed 50 years back for which he was never you know apprehended and now after so many years have you know past, he wants to confess through this story. So, the word cask of amontillado if you look at the title the word cask refers to a wine barrel which comes from the same origin as the word cask but which also suggests to a coffin.

So, it therefore ironically it refers to both the wine barrel and this cheese for wine which dragged one of the characters to his coffin which you know led fortunate to do his coffin, the coffin of fortunate. So, the word cask has double meanings it is a kind of fun in the story means the wine barrel but also the wine barrel that becomes the coughing for the connoisseur of wine. A gallon barrel that can be stored in the cask.

And so, a amontillado refers to Spain produced a sherry known as Montilla. So, now if we analyse the name the word Montresor it means my treasure. The story is narrated describes how he murdered a friend named Fortunato 50 years back. He comes from a well-known wealthy

family and he lives in large palazzo with a staff of servants. So, Montresor talks you know Montresor talks are peppered with Latin and French words.

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The Cask of Amontillado

- His talks are peppered with Latin and French words. He held a vengeance against Fortunato, who had committed numerous offences against him. He is preparing to exact revenge in true Jacobean spirit.
- Despite Fortunato's ardent pleas for mercy, the man lures his companion into the darkest dungeons beneath the "palazzo," binds him to the wall of a tiny alcove, and imprisons him behind a fresh brick wall. He then abandons the man to face death.
- The Montresor is fashioned of a different metal than is typically seen in Poe's horror stories. He tells the tale of revenge fifty years later with no remorse.

We see that he held this vengeance against Fortunato, who had committed numerous you know minor offenses against him. He is preparing inwardly to exact revenge in the true Jacobean spirit. So, he has this Jacobean spirit of taking revenge, he is preparing within himself to you know find that occasion where he can drag a Fortunato to his coffin. So, we see that in the end to just go to the end before we start to even you know walk through the story and analyse it.

In the end Fortunato is ardently pleading for mercy but this murderer and narrator for Montresor lures his companion his friend into the darkest dungeons beneath the palazzo binding him to the wall of a tiny alcove and then imprisoning him behind a fresh brick wall and then abandoning him, abandoning Fortunato to face death. The character of you know Montresor is fashion of a different metal that is typically seen in Poe's horror stories.

You know there is a kind of morbidity, a kind of inhumanity and even we could see an insane pleasure that this narrator is deriving at the thought of dragging his rival to his coffin to his you know cask.

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The Cask of Amontillado

- **Montresor** — A master of macabre setting and situations, Montresor is a ruthless, quick-witted, planner with careful manipulating power of revenge-taking. His predecessors can be detected in the Jacobean Revenge Tragedies of England. He is a skilled utilizer of the twilight dusk.
 - Determined in avenging his strange motive, he has a **Machiavellian psyche**, though he has endured "the thousand injuries of Fortunates". He "vowed revenge." He deliciously relishes the fortune of Fortunants. The unique burial is itself a sort of dramatic irony.
 - **Luchesi** : He is familiar both with Montresor and Fortunato, and is a wine expert. He never appears in the plot, but his interest remains embedded in the story. His name is introduced to lure Fortunato to his tomb.
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So, Montresor is a ruthless man he is quick-witted, he is a planner, he has contrived the murder very carefully, beforehand he has manipulated you know the power of revenge taking and he has you know designed it in such a way which can be detected like I earlier said in the Jacobean revenge tragedies of England. And he is a skilled utilizer of the twilight dusk. He represents the typical Machiavellian psyche.

So, he is determined to find the right opportunity for taking revenge and he says that he has endured a thousand injuries of Fortunato, he vows revenge. He deliciously relishes the misfortune that Fortunato into. So, the unique burial itself in the story in the end Fortunato is world in and that is the dramatic irony with which the short story end. We also have reference to this character named Luchesi, Luchesi who is a you know familiar both with Montresor and Fortunato.

He is kind of a common friend to both Montresor and Fortunato and he is a wine expert he is a connoisseur of wine and he never appears quite in the plot. But his presence, his reference illusion of literacy acts as a kind of you know a kind of let us say a catalyst a kind of a propellant that forces or that kind of let us say that impels Fortunato to follow Montresor. So, Fortunato we have to understand that Montresor has studied Fortunato's character very well.

He is a proud man, he is one can assume that Fortunato is from an aristocratic background, he has a very affluent background and he is a very haughty man. He considers himself as a connoisseur of wine he is you know he enjoys tasting different kinds of wine and so he cannot you know akin to his class and his nature. He cannot accept any kind of close competition. So, when for example Montresor says that I know this Luchesi who can you know taste and tell a wine better than you Montresor, it does not go down well with Montresor.

It acts as a kind of catalyst a propellant like earlier said and Montresor takes it as a challenge to say that I can taste and tell a wine and amontillado better than Luchesi. So, he cannot take any competition, he assumes himself as unrivalled as unparalleled. Something which can be read as a reflection of his aristocracy of his of his haughtiness that is innate to his class belonging. So, Luchesi is now there in the story never quite there as a character.

But his reference plays a pivotal role in you know dragging Montresor to his cask to his coffin. So, his interest is remains embedded in the story. The interest of Luchesi remains embedded in the story and his name is introduced in the story like I said to your Fortunato to his tomb. Once again, this pride of Fortunato is exploited very cleverly very shrewdly by Montresor. So, Fortunato the name if we look at the name Fortunato it indicates fortunate.

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The Cask of Amontillado

- **Fortunato:** The name indicates "**fortunate**". He is fortunate ironically to meet his death. He is an Italian friend of Montresor. He remains totally unaware of his friend's revenge-motive. Wine leads him to the grim world of death. His dress or costume has a comic sense which is ironic in the end.
 - The main theme of the story is **revenge**. The narrator Montresor wanted to seek revenge on Fortunato in an effort to support his time-honoured family motto "**nemo me impune lacessit**" or 'no one assails me with impunity' (no one can attack me without being punished). The idea of revenge is repeated several times in the opening paragraph. Montresor will not rush to act, he says, but "at length I would be avenged"; he is determined to "not only punish, but punish with impunity."
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Someone who is fortunate and yet ironically, he meets death. He is an Italian friend of Montresor and he remains totally unaware of his friend's intentions, revenge motive of Montresor and wine you know his desire to taste wine leads him to the brink world of death and we see there is a comic sense. So, Fortunato's costume also has a comic sense to it and this comic sense makes the act of murder and unsuspecting murder a man that is caught unaware all the more gruesome.

We see while you know Montresor leads Fortunato to the dungeon, the bells of his dress are ringing and he is compared to and that is compared to the bell tied around the cattle's neck. So, we feel that a man who is totally caught unaware who is drunk who is tipsy and heady and he has no clue you know what is going to happen next to him to murder such an unsuspecting you know drunk man.

There is some kind of some sort of morbidity about this act which the reader can constantly feel. The main theme therefore of the story is revenge. The narrator Montresor wanted to seek revenge on Fortunato in an effort to support his time-honoured family motto *nemo me impune lacessit* or no one assails me with impunity or no one can attack me without being punished. This was his family motto and he in a way lived up to it by seeking revenge by taking revenge and killing Fortunato at the right opportunity.

The idea of revenge is repeated several times in the opening paragraph and Montresor being a very sly a very you know scheming man does not rush to the act that if we quote from the story at length I would be avenged. He is determined to not only punish Fortunato but punish with impunity.

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The Cask of Amontillado

- The terms of the revenge are quite clear in Montresor's mind. He will not feel fully revenged unless Fortunato realizes that his punishment comes at Montresor's hand; a wrong is not redressed "when the avenger fails to make himself felt as such to him who has done the wrong."
- The story's tone derives from the patterns of **irony** that permeate and unify it. The victim's name and his fool's attire are examples of irony, but also his position as a helpless half-conscious drunk man, but the conversational exchanges between the two protagonists are more complex. Montresor encourages Fortunato into the cellar by pretending to discourage him; he tells him of its dangers and inconvenience, and then cunningly suggests that Fortunato's rival Luchesi might be consulted.

So, the terms of the revenge are quite clear in Montresor mind he will not feel fully revenge unless fortunate who realizes that his punishment comes at a Montresor hand. A wrong is not redressed when the avenger fails to make himself felt as such to him who has done the wrong. He will do it slowly but he will get his you know motive you know materialized. So, the story's tone derives from the patterns of irony that permeate and unified.

The victim's name and his fool's attire Fortunato is celebrating a party and he is you know taken away from that party to taste the amontillado. He is dressed like a fool, it is almost and we are talking about wine, he dressed like a fool. There is a Dionysian mood almost and the sombre you know thoughts, that lurk, underneath the danger that is you know about to come. There is no hint of such you know such dangers as far as what should I do is concerned.

So, his position is that of a half conscious, helpless, drunk man but the conversational exchanges between the protagonists are really complex. We see as they proceed towards **(()) (37:53)** conversation that takes place Montresor encourages Fortunato into the seller by pretending to discourage him. So, he is prodding Montresor to his death by discouraging him. He tells him of its dangers and inconvenience he knows that Fortunato who likes challenges in life.

So, he says that the seller you know is full of dangerous, it is inconvenient to reach them **(()) (38:22)** and then he cunningly suggested that Fortunato rival Luchesi might be consulted in case

unfortunately cannot breathe the difficulty reading you know process of accessing the wine, it is better to consult his rival. So, all these contrivances all these schemes have been plotted beforehand. We are going to stop our discussion here today.

But I will also like for students to think how this relationship this rivalry between you know between Fortunato and Montresor also has a class dimension to it. We see there is a point where Montresor talks about his you know ancestry his forefathers being you know masons. So, we know that although Montresor is a wealthy man today, he does not heal from aristocracy. So, the rivalries relationships that they share also root to their class origins to their lineage's respective lineages.

We are going to talk more about more Montresor lineage as a mason his expertise in masonry and how that you know has that plays a role towards shaping him as a murderer. So, we will discuss more on this short story *The Cask of Amontillado* in our next class. Thank you so much.