

**T.C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES**



**ANALYSIS OF EDGAR ALLAN POE'S HORROR STORIES FROM THE
PERSPECTIVE OF LITERARY SEMIOTICS**

PhD THESIS

Orhun BÜYÜKKARCI

**Department of English Language and Literature
English Language and Literature Program**

Thesis Advisor: Prof. Dr. Türkay Bulut

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T.C.
İSTANBUL AYDIN ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ
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Enstitümüz İngiliz Dili ve Edebiyatı Anabilim Dalı, İngiliz Dili ve Edebiyatı Doktora Programı Y1414.620002 numaralı öğrencisi Orhun BÜYÜKKARCI'nın "ANALYSIS OF EDGAR ALLAN POE'S HORROR STORIES FROM THE PERPECTIVE OF LITERARY SEMIOTICS" adlı doktora tez çalışması Enstitümüz Yönetim Kurulunun 22/11/2018 tarih ve 2018/30 sayılı kararı ile oluşturulan jüri tarafından *aybiriği* ile Doktora tezi olarak *kabul* edilmiştir.

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DECLARATION

I hereby declare that all information in this thesis document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results, which are not original to this thesis. (13/ 12/ 2018).

Orhun BÜYÜKKARCI



To my beloved family,,

FOREWORD

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ABBREVIATIONS

NP : Narrative programme

MNP : Macro narrative programme

S : Subject

O : Object

O_v : Object of value or value object

S1: Subject of doing

S2: Subject of state

[]: Utterance of doing

(): Utterance of state

→: Function of doing or transformation

∩: Conjunction

U: Disjunction



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EDGAR ALLAN POE'NİN KORKU HİKAYELERİNİN YAZINSAL GÖSTERGEBİLİM AÇISINDAN İNCELENMESİ

ÖZET

En basit düzeyde göstergelerle ilgilenen bir çalışma alanı olarak tanımlanabilen göstergebilim, özellikle 1960'dan başlayarak günümüze kadar hızlı bir gelişme kaydetmiş ve adının barındırdığı anlamdan çok daha ötede bir amaca ulaşmaya yönelmiştir. Bu amaç, tekli göstergeleri tanımlanmak veya işlevsel olarak sınıflandırmaktan ileri giderek, onların nasıl dizgeleştiğini açıklamak ve bu dizgeleşmiş göstergeleri incelemektir. Bu dizgeleşmiş göstergelerden biri de edebiyat eseridir. Edebiyat eseri, dilsel göstergelerin birleşmesiyle meydana gelen dizgeleşmiş bir göstergedir. Bu tip bir gösterge dizgesini incelemeyi de yazınsal göstergebilim üstlenmiştir. Göstergelerle dolu bir dünyada yaşadığımızı düşünürsek, türdeş göstergelerin oluşturduğu çok sayıda dizge olduğunu ve bu dizgelerin her birini incelemek için bir çok göstergebilim olduğunu kesinlemek yanlış olmayacaktır. İşte bu girişimlerden biri de yazınsal göstergebilimdir.

Bu çalışmada, yazınsal göstergebilimin getirdiği ilkeler doğrultusunda Edgar Allan Poe'nin üç korku hikayesi incelenmiştir. Çalışmanın amacı göstergebilimsel bir çözümlemenin nasıl uygulanabileceğini ortaya koymak ve bu hikayelerin anlam evrenlerini incelemektir. Çalışmanın sonucunda, yazar Edgar Allan Poe'nin hikayelerinde korku algısını nasıl yarattığı ve hangi zıtlıklar üzerine eserlerini kurguladığı ortaya konmaya çalışılmıştır. Bulgular göz önüne alındığında, üç hikayede de, yaşamdan ölüme, iyiden kötüye, varlıktan yokluğa ve aydınlıktan karanlığa doğru geçişler olduğu tespit edilmiştir.

Çalışma dört ana bölümden oluşmaktadır. Birinci bölümde, araştırmaya ait amaç, önem, problem ve varsayımlar gibi tanıtıcı kısımlar bulunmaktadır. Aynı zamanda bu bölümde, daha önce göstergebilim alanında Türkiye'de ve farklı ülkelerde yapılmış çalışmalarını bir araya getiren bir alanyazın taraması yapılmıştır.

İkinci bölümde, göstergebilimin kapsamlı bir tanımı yapılmaya çalışılmış ve tarihçesiyle ilgili bilgiler verilmiştir. Ardından, günümüz göstergebiliminin ortaya çıkmasında etkili iki isim olan Charles Sander Peirce ve Ferdinand de Saussure'ye ait çalışmalara yer verilmiştir. Sonrasında, yazınsal göstergebilimin kurucusu olarak kabul edilen Algirdas Julien Greimas ve Paris Göstergebilim Okuluna dair bilgiler verilmiştir. Son olarak bu bölümde, Poe'nin hikayelerini incelemek için kullanılacak yöntem ve uygulama sırası tanıtılmıştır.

Üçüncü bölümde, Edgar Allan Poe'nin "The Tell-Tale Heart", "The Black Cat" ve "The Cask of Amontillado" isimli üç korku hikayesi incelenmiştir. Her bir hikaye üç düzeyde incelenmiştir. Bunlar sırasıyla söylem, anlatı ve derin düzeylerdir. Bunun sebebi yazınsal göstergebilimin bir metni olabildiğince eksiksiz ele alma eğiliminde olmasıdır.

Dördüncü bölüm, bu çalışmanın son bölümüdür. Bu kısımda, araştırmanın üçüncü bölümünde yapılmış olan göstergebilimsel incelemelerin sonuçları, bütün hikayeler göz önüne alınarak ortaya konmuş ve araştırmanın problem sorularına yanıtlar verilmiştir.

Anahtar Kelimeler: *Yazınsal Göstergebilim, Greimas, Gammaz Yürek, Kara Kedi, Amontillado Fıçısı, Göstergebilimsel İnceleme, Korku Hikayesi*



ANALYSIS OF EDGAR ALLAN POE'S HORROR STORIES FROM THE PERSPECTIVE OF LITERARY SEMIOTICS

ABSTRACT

Semiotics which is defined in its simplest form as the study of signs has developed rapidly since 1960's until the current time, and it has headed to a greater aim than the one it involves in its name. This aim which is far beyond the identification of mere signs or the functional classification of them is to explain the way the signs get systematized and to examine those systematized signs. One of the systematized signs is the piece of literature. A work of literature is a systematized sign which is consisted by the integration of linguistic signs. It is the literary semiotics that has undertaken the analysis of such a sign system. When we assume that we live in a world full of signs, it would not be faulty to assert that there are lots of systems formed by the same kind of signs, and lots of semiotic enterprises to analyze them. One of those enterprises is literary semiotics.

In this study, three horror stories of Edgar Allan Poe have been analyzed by taking into consideration of the tenets of literary semiotics. The aim of the study is to present the ways of implementing semiotic analysis and to examine the semantic universes of the stories. In the conclusion of the study, the issues involving in what ways Poe created the sense of horror, and on which oppositions he structured his stories have been revealed. In the light of the findings, it has been identified that the directions of transitions in three stories are from life to death, good to evil, from existence to absence, and from bright to darkness.

The study consists of four main chapters. In the first chapter, the aim, importance, problem and assumptions of the study have been identified. There is also a literature review part comprising the variable studies in Turkey and other countries in the field of semiotics.

In the second chapter, a comprehensive explanation of semiotics has been made, and information on its history and development has been given. Then, it has been given place to the studies of Charles Sanders Peirce and Ferdinand de Saussure who are the two important names of current semiotics. Subsequently, there has been given information on Algirdas Julien Greimas who is accepted as the founding father of literary semiotics, and Paris School of Semiotics. Lastly in this chapter, the semiotic method of the study used for the analysis of Poe's stories, and sequence of its implementation have been defined.

In the third chapter, three horror stories of Edgar Allan Poe, "The Tell-Tale Heart", "The Black Cat" and "The Cask of Amontillado" have been analyzed. Each story has been examined in three levels which are respectively discursive, narrative and deep-abstract

levels. The reason for doing so is the tendency of semiotics to handle a text as complete as possible.

The fourth chapter is the last one in the study. In this part, the gathered outcomes of the analysis performed in previous chapter have been presented, and it has been attempted to give answers to the basic and sub-problem questions.

Keywords: *Literary Semiotics, Greimas, The Tell-Tale Heart, The Black Cat, The Cask of Amontillado, Semiotic Analysis, Horror Story*



1. INTRODUCTION

Chapter 1 involves the introduction part to the target area of research, the state of the problem part in which we try to display lacking issues that include the reasons for performing this study, aims part involving the purposes of study. Subsequent to parts of importance, assumptions, restrictions, a short literature review comprising the areas in which semiotics is used as a method of analysis and studies directly done for introducing semiotics in our country and foreign countries will take place.

1.1 The Study

With its simplest definition “the science of signs”, semiotics has grown validity with its tools of analysis in many disciplines. This period of evolvement can be said to cover over fifty years since 1960s (Rifat, 2014b). In this period, semiotics slowly but self-assuredly has taken its predetermined place which Saussure (1959) foresaw. However, the outgrowing semiotics has exceeded the frontiers of analysis of simple sign systems and thus, it has headed to find out signification processes within more complicated system. The owner of such an enterprise is Algirdas Julien Greimas and his friends constituting Paris School of Semiotics. With the aim of improving a method to decode all kind of significations and signification processes in more complicated sign systems, Paris School of Semiotics has chosen literary works as an implementation area. However, the main aim has never been to be an alternative method to approaches of literary criticism. The aim was much wider. It is essential to point out that according to members of Paris School, semiotics is a whole of methods to find out significance of world for man (Yücel, 2009). In parallel with this primary goal, it is appropriate to suggest that semiotics is a scientific enterprise to find out signification process in both production and analysis stages of a text. With this in mind, it should be noted that semiotics is not a literary critical way of bringing new perspectives to texts like feminist, new historicist or cultural materialist criticism. However semiotics can be considered as a tool of analysis.

Therefore, this study has been prepared with the aforesaid core principal, which comprises using methodology and techniques improved by Paris School of Semiotics for analysis of signification process in literary pieces composing a system on their

own. For the implementation of semiotic approach of Paris School, three horror stories from American Literature were chosen. The stories belong to American short story writer Edgar Allan Poe who had a permanent place with his writings in American literature. However, in advance, it is a need to give place to an elaboration to determine the exact place of Paris School approach amongst other semiotic ones. To do this, in the part of Background of Study (1.6.) in Chapter 1, it has been found appropriate to give information on the different types of studies related to the area of semiotics. As will be seen in this part, it is possible to mention a great number of semiotic studies and their use as method of analysis in many other disciplines like cinema, literature, theatre, advertising, architecture, fine arts or even mathematics and caricature etc... .

Chapter 2 is where the definition of semiotics and its historical backgrounds comprising two prominent names of semiotics C. S. Pierce and F. de. Saussure, and their semiotic intellectuals will be presented. Then, in the same chapter, literary semiotics which represents the studies of Paris School of Semiotics and the details for their methodology will be presented. Chapter 2 also includes the route map that will be followed in semiotic analysis of short stories in this study.

In Chapter 3, the three chosen short stories of Edgar Allan Poe will be analyzed according to previously mentioned semiotic approach. These Stories are “The Tell-Tale Heart” (1843), “The Black Cat” (1843) and “The Cask of Amontillado” (1846). The fourth and last chapter involves the part of conclusion which comprises the findings gathered from the analysis.

1.2 Aim of the Study

The Twentieth Century is an age of suspicion (Akerson, 2015) breeding the idea of underlying systems through which the scholars got the scientific inspiration to examine literary pieces in their own boundaries as self-contained meaningful units. Amongst the movements of thought that call for exploring the structures in a work of art are Russian Formalism, American New Criticism, and European Structuralism all of which contributed a lot to flourishing of literary semiotics. Accordingly, the aim of this dissertation is to offer the alternative techniques and methodology improved by Paris School of Semiotics for the analysis of literary pieces.

It is supposed that bringing semiotic approach of Paris School to the area of literature as a model of analysis will enable readers to gain insight into both the chosen literary

pieces and semiotic method itself, which is one of the other aims in the study. For the analysis, three horror stories of Edgar Allan Poe have been chosen. These stories are respectively “The Tell-Tale Heart”, “The Black Cat” and “The Cask of Amontillado”. Utilizing analysis tools of literary semiotics on chosen horror stories will provide insight into both the tenets of semiotic method and how the sense of horror has been aroused in texts. It is strongly believed that demonstrating the implementation of semiotic approach of Paris School in detail and presenting possible ways to do this will help prevalence of the method. The reason is that the approach of Paris School seeks to find out the articulation of the text from surface to deep level where the elementary structure of meaning lies. Also, as an important concept, meaning is a notion that is sometimes difficult to perceive for people trying to interpret it, that is, which can sometimes be quite subjective during the time of interpretation. However, there needs to be more space to objectivity for more accurate interpretations, which has been taken as a principal of textual analysis by the members of Paris School. The intention to suggest guidance on literary semiotics which is believed to be useful is an appropriate way to provide readers with a consistent method of reading. However, since there has been a huge amount of studies on semiotics, it will be beneficial to mention distinctive features of literary semiotics amongst other semiotic approaches, which is also involved as another aim in the study.

1.3 Problem

Language is a tool for communication, and it is “the most important sign system” amongst others (Saussure, 1959, p. 16). This system all consists of components working in tandem coherently and systematically (Kumaravadivelu, 2008). In language, words can be called the smallest sign units. So, it would not be faulty to say that speaking and writing mean to gather these language signs within the boundaries of a system while listening and reading mean to decode them so as to grasp the meaning from target texts or interlocutors. With this in mind, one of the ways to define reading process can be “the practice of using text to create meaning” (Johnson, 2008, p.3).

Accordingly, the semiotic approach improved by Algirdas Julien Greimas and his friends, which is Paris School, may as well be seen as a reading method to grasp meaning like other approaches of textual analysis. Literary semiotics’ true aim is to

find out the signification process in a literary text. Therefore, in this study a consistent method of analysis developed by Algirdas Julien Greimas which seeks to extract the formation of meaning from surface to deep levels within a text is to be used to lay model. As stated before, amongst the aims of the study are to present general information about literary semiotics, to depict the differences between literary semiotics and other semiotic approaches, and, to show the ways of implementation of this approach to three short stories of Edgar Allan Poe. According to aims of the study, it can be suggested the problem statement of this study as follows:

What are the characteristic features of literary semiotics as a tool for analysis and how can it be applied to literary works?

We can state the sub problems as follows:

1. What are the discursive level features of short stories “The Tell-Tale Heart” (1843), “The Black Cat” (1843) and “The Cask of Amontillado” (1846) by Edgar Allan Poe?

1a. The actors and frequency of repetition of actors in short stories and the thematic roles of actors in short stories.

1b. The use of space in stories

1c. Enunciative components and use of time in the stories

1d. Oppositions observed in discursive levels of short stories

2. What are the narrative level features of short stories “The Tell-Tale Heart” (1843) by Edgar Allan Poe, “The Black Cat” (1843) and “The Cask of Amontillado” (1846) ?

2a. The principals for the segmentation of short stories

2b. The actantial profiles of short stories

2c. The analysis of each segment in short stories

2d. The macro and micro narrative programs in short stories

3. What are deep-abstract level features of short stories “The Tell-Tale Heart” by Edgar Allan Poe (1843), “The Black Cat” (1843) and “The Cask of Amontillado” (1846)?

3a. The oppositions on which the texts (short stories) were based

3b. The semiotic squares illustrating oppositions and transformations from beginning to end of short stories.

Semiotics as a tool for textual analysis seeks for the ways of articulation of text. Accordingly, a semiotician may wish to present both the production and examination of texts. To display production stage of texts, a semiotician may initiate analysis from deep to surface level which is discursive level. On the other hand, one who may wish to analyze the text may begin with the surface level of signification through the deep level involving main oppositions on which the text is founded. In this study, it is decided to follow the way from surface to deep respectively discursive, narrative and deep-abstract levels. There are many parameters to pay attention for a more complete implementation of semiotic method. Each parameter is of importance and potential to exhibit different aspects of texts. However, it can sometimes be confusing for people who wish to apply semiotic approach to text due to the amount of differences between application modals of semiotic approach. Needless to say, as stated by Martin & Ringham (2000), semiotics is flexible. Someone may wish to concentrate on actors and place more than use of time in discursive level of text, or in the structure of plot and actantial form of a story narrative level can be taken under consideration. Also, researchers who wish to deal with signification in text may choose a path to look have a close look on deep-abstract level of text.

The problem statement and sub problems of this study stated above are all to display areas of research in semiotic approach to literary texts. It is aimed at being as comprehensive as possible in applying semiotic approach and each of stated sub problems will be involved in application for clarification of semiotic approach. On the other hand, the chosen short stories of Edgar Allan Poe are appropriate for the implementation of semiotic approach of Paris School in that they all have narrative characteristics to be found out in the direction of semiotics approach.

1.4 Importance of Study

It may be seen that studies done through the use of semiotic analysis method are prevalent in diverse fields such as language, caricature, law, theatre, communication, advertisement, cinema, Turkish Literature, etc... It was firmed that these studies display semiotic approaches for the analysis of different disciplines. However, in field of English Language and Literature, almost no research in Turkey handling

textual analysis of short stories as literary pieces has been identified to make analysis with approach of Paris School of Semiotics, and thus, this study is important.

1.5 Assumptions

The assumptions within this study are as follows;

- The short stories “The Tell-Tale Heart” by Edgar Allan Poe (1843), “The Black Cat” (1843) and “The Cask of Amontillado” (1846) are appropriate for literary semiotic analysis.
- The number of short stories in this study is appropriate for illustrating semiotic approach of Paris School.
- The literature review and the review of theoretical background for literary semiotics properly represent principals of literary semiotics properly.

1.6 Background of the Study

Since semiotics has such an inclusionary characteristic that makes possible to handle diverse kinds of disciplines with the purpose of finding answer to the question of how significance is made and what the signification process is like, it is possible to mention many kinds of research and studies through semiotics that are prevalent in a great variety of fields in Turkish, English, French and many other languages.

There is a huge amount of semiotic studies on many of diversified fields. In order to classify them, we can consider the ones done by Uzun (2006) in which he analyses the system of law through a broad semiotic perspective, and the study of Broekman & Mootz (2011) in which the idea that legal semiotics is considered as a scientific approach to deal with law as a system of signs and meanings. Another study edited by Wagner et al. (2005) have examined international law system culturally and symbolically. Wagner & Broekman (2010) have focused on the three terms in their study, fundamentals, criticism and communication in order to show the relationship between politics and law for which they make use of perspective of semiotics on the grounds that law itself involves a great amount of signs in its body.

In the fields of literature and theatre, Güzel (1996), after introducing structuralism, stylistic and semiotics, applied those theories on the same literary piece, Steinbeck’s novel *Of Mice and Men*, to show how to use them in literature teaching. Elam (2005)

has sought ways of explanations for relationship between theatre-drama and semiotics and for differentiations between written text and its performance.

Besides, in the field of literature there are other studies in which the idea of using the semiotic methodology of Greimas in the analysis of literary pieces such as plays, novels, short stories or poems of a particular writer or of more than one writer was raised and the application of this methodology on the literary pieces has been done. For instance, in her study Çevirme (1999) has examined the stories of Murathan Mungan, a popular Turkish story writer, in terms of culture, character, time and space with Greimas semiotic method. Dicle (2004) has approached semiotically to five plays of Haldun Taner who is an important playwright in modern Turkish drama. In her study, she has presented the main conflicts of society. Yazıcı (2007) in his study, after introducing discipline of semiotics, has tried to implement semiotic method of analysis to the novel of Gilbert Adair, *The Key of the Tower*. Çöğürçü (2007) has analyzed written text of Strindberg's play *Matmazel Julie* with a semiotic perspective as it is appropriate for this method with its multiple meaning layers and has tried to form a higher language to perform the play on scene. Ünal (2010), in his study, has stressed the importance of semiotic approach for textual analysis and has given detailed information on the development of semiotics from Saussure to Greimas and has applied this method on a story so as to prove its validity. Bankır (2010), with the same perspective, has handled a story "La saison des pluies" from the story book of Jean-Marie Gustave Le Clezio *Printemps et autres Saisons*. Köseadağ (2011) has used semiotic analysis method as tool for literary analysis on three novels of Selçuk Baran respectively *Güz Gelmeden*, *Bozkır Çiçekleri Bir Solgun Adam*. Additionally, Altınbüken (2011) has observed travel texts, notes and tourist guides on Istanbul city of Turkey in order to find out the degrees of subjectivity and presence of subject with the help of semiotics of enunciation, semiotics of presence and visual semiotics. In her study, Arıkan (2009) has found out the semiotic meaning layers and actantial scheme of the novel of Samuel Richardson *Pamela* to display the confliction in the deep level of this literary piece. Aykanat (2013) in his study has sought the ways of looking at a poem from the semiotic point of view and analyzed, with the semiotic method, a lyric of Şeyhi who is a Turkish Divan literature poet. Similarly, Arslan (2014) has made the semiotic analysis of a lyric of Zati who is a 16th Century Turkish Divan literature poet. Another remarkable study by Duvall (1982) is about the semiotic analysis of Faulkner's "The Old

People“ in which he used the methodology of Greimas to make a better signification of the written text having no standard chronological plot. Korkut (2015) has applied analysis tools of narrative semiotics of Greimas to a Turkish folk tale “Tembel Adam Masalı”, and Atan (2008), likewise, has made a semiotic analysis of a Turkish folk tale “Yılan ile Tilki”. Civelek (2007), using the same semiotic approach of Greimas, has made analysis of characters in the Le Clezio’s novel *Étoile Errante* moving from their functions within the narrative program of the text and tried to display the main differences between the hero and the other characters in terms of narrative functions. Çelebi (2008) has handled three novels of prominent Italian feminist literature authors respectively Sibilla Aleramo’s *Una donna*, Marchesa Colombi’s *Un Matrimonio in Provinciale* and Neera’s *Teresa*. In her study, Çelebi has put forward the validity of deep structures of these three novel’s and reached their improvement of semio-narrative characteristics utilizing methodological systems of Greimas and Paris School of Semiotics. In Turkey, three remarkable studies performed by Kalelioğlu and Günay are of importance in terms of using Greimas’s semiotic approach to textual analysis. Kalelioğlu (2018a) examined George Orwell’s popular novel *Nineteen Eighty-Four*, in his other study, Kalelioğlu (2018b) analyzed one of the popular tales of Turkish oral literature “Duha Kocaoğlu Deli Dumrul”. Last but not least, one of his popular studies released (2018c) related to Orwell’s *Nineteen Eighty-Four* entitled “Creating Society in Orwell’s 1984: A semiotic analysis of the notion of social transformation”, and analysis of the process of meaning construction in O. Henry’s “The Gift of the Magi” (2018d). Günay (2018), in his study has analyzed a popular novel of Kuyucaklı Yusuf written by Sabahattin by implementing the semiotic approach. Lastly, Öztürk (2013) has examined the evolvement of the notion of meaning during the transition from written text to cinema. In his study, he has put forward what changes has happened during the transfer of Emile Zola’s novel *L’Assommoir* to cinema. Additionally, the reasons of those changes or differences between cinema and literature, in the frame of Greimas semiotic method, have been attempted to shown within the enunciation level.

In addition to those studies in literature, we can mention other disciplines where the semiotics as a method of analysis has been used. For instance, in the field of visual and fine arts, Tomak (1997) has examined story and poetry books’ covering designs with a semiotic perspective and presented the relations between form-content and semiotics within the signs used in the covers of those books. Besides, Şahin (2000)

has viewed the caricatures placed in German and Turkish newspapers and tried to prove the differences and similarities between them. In his study, Şahin has attempted to establish a bridge between art of caricature and discipline of semiotics with the use of semio-behavioral theory of C. W. Morris, and found out that there are many similarities between the Turkish and German caricatures. Tekeli (2016) investigated the historical, architectural and cultural images which are unique to Istanbul city and by assuming them to be the unique signs of Istanbul, she has explained meaning of those images using the signifier and the signified dichotomy in terms of semiotics.

However, when we have a brief look at the fields of advertising, we can see a collision of disciplines, in which commercials are examined between a linguistic and semiotic interface. In this regard, for example, Kökpınar (2006), in terms of semiotics and linguistics, analyzed culture-based representations of Turkish television commercials involving cultural signs unique to Turkish people, and then, she has revealed the denotative and connotative relations within these advertisements. Çankaya (2009), using tools of semiotics and linguistics, has examined gender representations in Turkish television advertisements broadcast between the years 2002-2005 and concluded with the idea that TV advertisements having the power of forming social gender roles of individual currently reflects traditional man and women perceptions in Turkish society. Also, the study by Parsa (2004) in which she has investigated the advertisements in terms of both semiotic analysis and signification process by humans which she has made an assessment on thirty-five people's feedback on a questionnaire reveals the issue of having visual literacy and signification of TV advertisements. Bulut & Yurdaşık (2005), in their study has put forward views of forty-five university students in terms of their perceptions of Coca Cola commercial which was run in Turkey on the second half of the year 2004. According to the dominant images perceived by most of the participants, Bulut & Yurdaşık concluded that iconic message elements were noted more than symbolic or indexical ones by participants. Other studies in the field of advertising and public relations are prevalent in which semiotics is used as a method of analysis. As, Bussmann asserts (2006), persuasive use of language in advertisements of politics, consumption or business has been under the investigation of semiotics. For instance, in Dinçer's study (2006), we can see a discourse analysis of political advertisements of the elections in 2002 in Turkey taking place in

newspapers in terms of semiotics. Özcan (2007) has examined the signs in TV advertisements in terms of visual semiotics and found out effects on people's consuming habits. Besides, Horzum (2008) has made semiotic investigation of TV advertisements between the modernism and nature interface, and Tosyalı (2014) in his study has put forward branding processes of some commercial companies getting benefit from Roland Barthes works like connotative and denotative functions of words used in TV advertisements. In relation to aforesaid studies, Erzor (2015) has made the comparisons of advertisements in the light of semiotics as a discipline of analysis of meaning, and Berger (2010) in his book, has provided an extensive resource of information on the matters of semiotics, the relation amongst semiotics, branding and marketing theories. Lastly, Nöth & Bishara (2007), after indicating the location of self-reference in media and marketing in postmodern culture, have gathered important writings of researcher one of which is Nöth's paper stating the relationship between semiotic vision of Charles S. Peirce and two approaches inspired by Peirce reference and self-reference.

Needless to say, semiotics is a huge branch where its footprints reach many other disciplines. One of these disciplines in which techniques and methodology of semiotics are used is the field of education. Özen, in her study (2010), used semiotic text analysis techniques to find out whether this implementation has positive effects on students' learning a foreign language, and she has reached positive results on behalf of students with respect to their learning capacity. In his study, Ercantürk (2015) has made the semiotic analysis of the texts used in course books of Turkish lessons in government schools and sought harmony between the texts and pictures used for the text. Tyrer (2012) has examined discursively and semiotically the EFL popular coursebooks of years 1960-2009 produced in UK and proposed that these books are non-international due to their encapsulation of native UK and U.S.A cultural aspects to a large extent, which was concluded with the underlying idea that the books for EFL classes are the tools for cultural imperialism. Apart from these studies, there are some other ones in the field of education in which semiotic analysis are used. Bayav (2006) examined the insights of art teachers working at primary schools and made a semiotic analysis on the drawings of 8th grade students, and similarly, Günaydın (2011) analyzed figures used by 9th grade student at the time of problem solving in mathematics with a semiotic perspective and concluded that appropriate signs for both verbal and mathematical test are used by students to help

them cope with target problem. In addition, the remarkable work edited by Semetsky (2010), exhibits the essays written on educational semiotics which can be described as a beneficial resource for the field of semiotics and education. For the branch of language learning, Lier (2004) in his book defined language and language learning and teaching procedure with an ecological and semiotic regard.

The other fields of human studies are under the domination semiotic method of analysis. As an example, we can mention studies with semiotic perspectives in disciplines of anthropology by Kanca (2009), Parmentier (1994), translation by Akın (2009), linguistics by Uzdu (2011), architecture by Çağıl (2000) and Okuyucu (2011), cinema by Bilge (2015), Gümüş (2009), Çelebi (2009) and Buckland (2003), clothing industry by Kırkıncıoğlu (2015), behavioral, cognitive, artistic and social sciences by Nöth (2006), Leeuwen (2005), Hoffmeyer (1993-1996), Barry (1999), studies assembling theology and philosophy under the same roof with semiotics by Corrington (2003), and Jackson (2000), comprehensive publications gathering different kind of writings on areas of multidisciplinary semiotic analysis like stylistic, linguistic, narrative or communication theories by Hamel (2011), Cobley (2005), Cobley (2009), Danesi (2004), Nöth (1985/1990), Veivo et al. (2009), Onat & Yıldırım (2001), Innis (1985), Stjernfelt (2007), introductory books for semiotics, its scope and historical development comprising Greimassian Paris school model of semiotic theory by Cobley & Jansz (1999), Chandler (2007), Hawkes (2004), Johansen & Larsen (1994/2005), Martin & Ringham (2000), Shaumyan (1987), Herman & Vervaeck (2005), Sebeok (2001), Deely (1990).

In the study there is no enough scope to mention all studies in the field of semiotics, but the literature review part of our thesis is sufficient for curious researchers to see the stunning improvements in the amount of semiotics studies. We believe that the number of semiotic studies will increase since semiotics as a science of meaning will grow to make analysis to extract surface and deep meanings of any sign systems in near future.

In addition to early studies above, this study has been formed with the idea of using semiotic method of A. J. Greimas which he developed in his consecutive works *Sematique Structurale* (1966), *Du Sense* (1970) and *Maupassant* (1976) on literary pieces. However, using Greimas method on textual analysis is not the point giving this study originality, but implementing this method to multiple literary texts like short stories is a distinctive feature of our study when we take into consideration that

there are not much such studies available in English Language and Literature field in Turkey. As stated, semiotics as a scientific method has been used to explore signification layers of any meaningful systems. This is the reason that semiotics is an inclusive method that can be used within any kind of disciplines. However, when we have a brief look at studies on semiotic analysis done with the method of Greimas, mostly in the field of literature, we can see that majority of them is on one literary piece, generally novel or short story in French and Turkish languages. However, this study displays the detailed implementation of this method on three popular short stories from American Literature. Correspondingly, considering that A. J. Greimas' analyzed a five-page story with the length of 276 pages in his book *Maupasant* (1976), we can deduce the reasons of his methodology's current validity and elaborateness. Therefore, we believe, using Greimas semiotics on the analysis of literary pieces will make our study promising for others in near future in Turkey.

2. THEORITICAL FRAMEWORK

In this chapter, it is assumed that it will be beneficial to draw the map of the era between literature and semiotics. For this, in the first part we will try to give necessary information on semiotics from its infancy to our current time. Then, we will be revealing semiotic approach of Algirdas Julien Greimas with its details which he introduced in his books *Semantique Structurale* (1966), *Du Sense* (1970) and *Maupassant* (1976). Lastly, in the second part of this chapter, information will be given on usable components of literary semiotics as a method of textual analysis. However, as stated before, the term *semiotics* can be in relation to many other disciplines and this makes it necessary to clarify its function. To do this, firstly definition of semiotics will be made, and then the next step is to have a brief look at its historical development process till our current time in this section.

2.1 Definition of Semiotics

Before defining semiotics, one should bear in mind that semiotics postulates any meaningful whole constitutes a system involving various kinds of units in it. We can give a number of examples to these systems such as

“natural languages (like Turkish), human behaviors, manual alphabet, traffic lights, a musical composition, a spatial regulation of a city, a drama, a painting, a publicity poster, fashion, literary works, a transportation system in a country, some kinds of languages of sciences, or an architectural regulation and units of these systems having different levels of actualization are called as *sign*” (Rifat, 2014a, p. 113).

In previous chapter, we have defined *sign* as anything representing something though it is not the thing it represents. So, classically, *semiotics* can be defined as the study of signs and an attempt to find out relations amongst the signs constituting meaningful wholes within systems. From this point of view, one can make the assumption that any kind of system may be observed through perspective of semiotics, or it can be suggested that semiotics as a methodology of research may have the tools for examining any kind of wholes as systems. With this regard, it is true that prevalence of a great number of semiotic studies aiming at analysis of many diverse disciplines obstructs being a semiotician. Because “being a semiotician requires priority for being a scholar in a particular field to examine the relations of signs within a system in a scientific and consistent way” (Akerson, 2005, p.13).

It should also be kept in mind that semiotics as a method of analysis is an attempt for researching sign systems in a society. It is not a completed one because signs around us are ever-changing, which can be called as slippery and dynamic. However, the central issue for semiotics is not to analyze the relations of signs in simple meaningful systems like human behaviors, musical compositions or fashion etc... around us. Contrarily, it is the problem of how to handle the analysis of complex systems like literary pieces or works of art. In order to clarify such a tendency for semiotics, we should first mention the differentiation in two names of semiotics which it took at the very beginning of 20th century.

Although the term *semiotics* is currently used to represent both *semiology* and *semiotics*, we should know there are differences to be expounded between two terms in order to see the functions of this method more clearly. “The term *semiology* was taken over and used by Saussure in a manuscript dated 1894” (Cuddon, p.644). *Semiology* is the name of the consistent scientific method of analysis for simple sign systems which uses methods of linguistics. Such an enterprise contains basic functions of linguistics and can be defined as *communicational semiotics* (Rifat, 2014b).

On the other side, there is another function to be indicated which paves the way for semiotics to describe the formation and reformation of meaning in a system and this kind of semiotic studies are called *semiotics of signification* (Rifat, 2014b). The main objective of this attempt is to identify and demonstrate the details of quite complex and deep systems like literary pieces whose development is dependent on the changes of human cultures. For this purpose, it can be said that that *semiotics of signification* attempts to create an inclusionary, consistent and generative signification model with respect to epistemological, methodological and descriptive angles and it aims at extracting deeper meanings of complicated systems by decomposing and recomposing them, which is a useful method where communicational semiotics may sometimes remain inadequate to handle (Rifat, 2014b).

2.2 Historical Background of Semiotics: Charles Sanders Peirce and Ferdinand de Saussure

Used as *semiotik* in German, *semiotique* in French, *göstergebilim* in Turkish and *semiotics* in English, the term for science of signs goes back to the word *semeion*

which means “sign” in Ancient Greek (Akerson, 2005). Since Plato and Aristoteles, there have been many ideas put forward about signs and human language. However in 17th Century, it was the English philosopher John Locke who coined the term *semeiotike* in his book, *An Essay Concerning on Human Understanding* (1690) in which he unified the word *logike* (logic) with the problematic of signs. Subsequent to Locke, French mathematician Jean Henry Lambert (1728-1777) in his book *Neues Organon* (1764) gave place to idea of indication of thoughts and objects which is *semiotic* (Rifat, 2013).

Until 19th Century which was a milestone for semiotics, there had been some other philosophers and mathematicians whose works comprised the terms semiotic and problematic of signs. However, as Rifat states (2013), these works can be said to have developed a philosophy of language rather than general theory of signs.

In the 19th Century, there are two prominent names offering theories on semiotics the roles of which can be called quintessential foundations of current semiotic studies. Charles Sanders Peirce in America and Ferdinand de Saussure in Europe being unaware of each other proceeded to define signs and their functions in human understanding, cultures and languages. These two simultaneous movements from two different continents can be said to have given birth the two diverse disciplines of semiotics. The true values of foresights of C. S. Peirce and F. Saussure were posthumously appreciated much better.

One of the main differences between semiotic intellections of Peirce and Saussure is that the former was logic-oriented; whereas, the latter’s examination had social bases (Vardar, 2001). Peirce’s explanation on the relationship between logic and semiotics can be better understood with the quotation from Houser (2009, p. 89),

“Logic, Peirce claimed, is the science of representation, broadly speaking, a normative science co-extensive with formal semiotics. Technically speaking, the subjects for logical analysis are signs and sign-operations”.

Accordingly, C. S. Peirce has been admitted to have been the founder of American School of Semiotics amongst the followers of which are Thomas A. Sebeok, Charles Morris. In Europe, Louis Hjelmslev, A. Martinet E. Bussens, R. Barthes, A. J. Greimas, G. Genette are the followers, improvers and practitioners of Saussure’s ideas.

Currently, there are not many debates on the fact that contributions of C. S. Peirce are more comprehensive than those of F. de Saussure (Yücel, 2015). Peirce has been

admitted to be the first one enabling semiotics to be a science on its own. In his studies, he attempted to generate a semiotic theory for analysis of any kind of branch. C. S. Peirce does not have a particular book he wrote, but after his death, his writings were published under the name of *Collected Papers of Charles Sanders Peirce* (1931-1958 with 8 volumes). Peirce as a philosopher, logician and mathematician, achieved to make his theory cover the complete classification of signs and he named this theory as *semeiotic* which he identified with logic (Rifat, 2013, p.116).

Peirce reveals the importance he attributed to the signs with his words “though the universe was not formed only by signs, still it is full of signs” (Yücel 2015, p.111). The categorization of signs that Peirce’s made is of crucial importance and this covers all kinds of signs in a total of 66 types in triads. The reason for him to choose to make the classifications of signs in triads is hidden in Peirce’s first design for the explanation of what signs are. In Hausman’s definition of Peirce’s refinement of his account (1993), he states that a sign is the essential vehicle for meaning. Notions having meaning are referential to their meaning. Then, if a notion has a kind of meaning, it is a sign having an object. So, meaning originates from the relationship among sign, object and interpreter. Peirce explains this relationship with these words (as cited in Hausman, p. 8-9):

A sign, or *representamen*, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, it creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the *interpretant* of the first sign. The sign stands for something, its *object*. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the *ground* of the representamen. "Idea" is here to be understood in a sort of Platonic sense, very familiar in everyday talk. (2.228).

As can be seen, the explanation of Peirce is in a trihedral way which prescribes not only the sign itself but also the way we perceive it. He calls the sign *representamen*. According to Merrel (2005), the reason is to separate representamen from two other components of sign which can become the sign on their own. The *object* is the thing with which the representamen goes into a relationship. This object can be called “semiotic object” which cannot be the same as the real object since, according to Peirce, our knowledge can never be certain (Merrel, 2005). The third constituent of a sign is the *interpretant* reviving in the mind of a person which can be called as the

sign's meaning. The function of interpretant is to become a mediation tool between the semiotic object and the representamen.

Peirce's classification of signs is also triadic as the functions and the definition of signs are. Peirce designated three types of signs. *Icon*, *index* and *symbol* are the well-known of them. An iconic sign is the one having similarities with its object. Correspondingly, a portrait or a photograph can be called as iconic sign with respect to its quality of representation. An index "for its part, is a sign linked to, or affected by its object". A weathercock, barometer, a sundial or pronouns of demonstration (this, that), a cry of "Help!" signaling someone in need are the instances of Peirce (Lechte, 2007, p.172). A symbol is a kind of sign representing its referent arbitrarily and conventionally. Most of the semioticians think that symbolicity is simply the thing setting human representation apart from those of all other species. For example, words can be counted in symbolic signs. A cross figure, Sebeok says (2001. p.11), represents the concept of "Christianity", a V-sign made with the index and middle fingers may stand for the notion of "victory" or the color of "white" is an indicator of cleanness and purity etc., which can be understood in social conventions.

The other two triadic regulations of Peirce can be seen in Table 2.1. (Lechte, 2001, p. 168).

Table 2.1: Peirce's Three Trichotomies of Signs

1	<i>Qualisign</i> [= a quality which is a sign.]	<i>Sinsign</i> ['sin' = 'only once': an event which is a sign.]	<i>Legisign</i> [= a law which is a sign. Every conventional sign is a legisign.]
2	<i>Icon</i> [= a sign which has the quality of the object it denotes.]	<i>Index</i> [= a sign which denotes an object by being affected by that object.]	<i>Symbol</i> [= a conventional sign.]
3	<i>Rheme</i> [= a sign of a qualitative possibility, i.e. it represents a possible object.]	<i>Dicent sign</i> [= a sign of the actual existence of an object.]	<i>Argument</i> [= a sign of a law.]

As stated before, the other prominent name of semiotics in Europe is Swiss linguist Ferdinand de Saussure (1857-1913). Although he has been known for his thoughts on rearrangement of methodology of linguistics, he is also accepted as the founding father of semiotics in Europe not just because he mentioned semiotics as a science to be established in near future in the book *Course in General Linguistics* but because his ideas are applicable for semiotics too.

Primarily, it should be emphasized that Saussure had no a published book on his own since he had doubts on the unity of his ideas. However, three years after his death (1916) was the time that his colleagues compiled his lectures on general linguistics given at the University of Geneva which is a seminal work, *Course in General Linguistics* (1916), influencing a broad range of fields such as anthropology, with the work of Levi Strauss, semiotics with the works of Roland Barthes and many others, literary-philosophical thoughts of Derrida, structuralist marxists like Louis Althusser, psychoanalytic theories of Jacques Lacan, and the feminism based analyses of language like Julia Kristeva (Habib, 2005). Since then, *Course in General Linguistics* has been accounted the main source of modern linguistics, and as Vardar states (Saussure, 1998, p.5),

“Rarely has it not been made reference in linguistic studies after 1930s in Europe, and from 1950s to the current date, rarely has this book not been mentioned in sciences utilizing linguistic-based terminology or methodology like anthropology, semiotics, psychology and literary criticism”.

What Saussure did was the subversion of previous thought system of language based studies which had been historical and philological. Prior to methodology offered by Saussure, language was seen by linguists as a total of some lingual concepts which could be handled only by observing historical transformations that languages had undergone. This is called as *diachronic* approach seeking for changes of a language within a period of time. Contrarily, Saussure suggested a *synchronic* one requiring the analysis of language as a system at specific period of time. The idea of observing language as a system bred *structuralism* which could be applied as a method of analysis attempting to explore the underlying structures. Structuralism is simply the thinking system prescribing that no component alone is valuable and meaningful.

As an instance for *synchronic* approach, Saussure used chess as instance. Similarly, the information on historical development of backgammon is not needed in order to learn how to play it. Someone can easily learn by repeatedly watching the players and comprehend the instant system of the game. When we compare current form of Turkish language and the one for a total of 400 years ago, it is possible to find two different language systems. We can also try to find out the transformations over this period; however, it will be diachronic approach (Moran, 2011). What Saussure wanted to do was exactly to explore the language system at a given time, which

means to exclude the other unnecessary tools like historical changes within a language in order to understand this close system.

Different from *synchrony* and *diachrony*, the other binary opposition suggested by Saussure is *langue-parole*. *Langue* is used for indicating the language system which is based on definite rules. *Parole*, on the other hand, is the actual performance or specific utterances acted by speakers corresponding concrete use of real languages. So, according to Saussure (1959), *langue* is the main source for acts of speeches. Therefore, we should distinguish language from speech so as to understand the language system.

Another distinction is *signifier-signified*. It is suggested by Saussure for his opposition to traditional language theory whereby one of the most important functions of a language is seen as giving names to things. He has three objections to traditional view;

“[I]t assumes that ready-made ideas exist before words; it does not tell us whether a name is vocal or psychological in nature; finally, it lets us assume that the linking of a name and a thing is a very simple operation” (Saussure, 1959, p.65).

As words in a language indicate a concept, they should be counted as *signs*. These language signs have two dimensions which are *signifier* and the *signified*. Signifier is the sound-image and signified is the notion that signifier indicates. The unity of *signifier* and the *signified* forms *sign* itself. For instance, when we pronounce the word “tree”, it is the *signifier* as sound-image “tree” which we articulate and the notion of “tree” is the *signified*.



Figure 2.1: Saussure's Dichotomy of Sign

The relation between signifier and the signified is *arbitrary* since it is unmotivated to indicate the notion of tree with the word “tree”. As a result of this, in other natural languages there are a number of diversified words being used to point the concept of “tree”. As stated earlier, the relations within a language are free of external reality.

The word “tree” is used as a noun in a language system and its functions as a noun and its relations with other lingual constituents are not relevant to real big object having lots of green leaves.

Another idea pioneered by Saussure is the relationship between thought and language. According to language intellect prior to Saussure, it was the language naming everything around us, which means that there was a ready-made reality before language, and it was all transferred by means of language. Therefore, language was thought to be a tool to reflect the world. Saussure subverted this idea and offered that “our thought is -apart from its expression in words - only a shapeless and indistinct mass” (Saussure, 1959, p.111), asserting that ideas do not exist before language. We can use an instance from Moran (2011) to have a better understanding of Saussure’s refinement.

“There is no distinction amongst stone-rock-mine and amongst blue-yellow-red in nature, however, it is the people making this classification by means of language to make world more comprehensible” (p.189).

With this sense, we can infer that all differentiations in nature are made by language, and they were not prevalent before language. In that case language is a sign system dividing this mass into clear-cut units, which does not reflect the reality but produce it.

So, if it is the linguistic systems designating significances of words, there needs to be an explanation for this. As stated earlier, according to Saussure, signs in a language are composed of two units, signifier and signified. Signs are like a two-sided paper, the front side of which is the signifier as sound-image, and the other is the signified as concept. We cannot divide them as it would be concluded with two meaningless units in hand, pure sound and pure idea. So, it is not a positive quality within a signifier like “tree” corresponding directly to the real tree in nature but the concept of tree in mind. Moreover, to the account of signifier, the emergence of significance depends directly on differences amongst the sound units distinguishing t-r-e-e from d-r-e-e. As Saussure states (1959, p118), the essential thing in a word are “the phonic differences that make it possible to distinguish this word from all others, for differences carry signification”. For the signified, we can offer that we implicitly define a word not by what it is but by implying what it is not. For instance, when we say nice for something we implicitly suggest that it is not ugly or unpleasant, or saying something is red means it is not black or white presupposing that one’s having

notions of other colors makes it possible to designate something adjective of red for any object.

So, the relations and diversity amongst linguistic terms of language both in sounds and values of words are the key elements for grasping meaning. As there is not a natural link between meaning and words, we can say that the sign of language are all *arbitrary*, which means the link between reality and language is *arbitrary*. This arbitrariness takes us again to statement of Saussure that offers to examine language in isolation from outside world as an independent self-contained sign system.

Lastly, it would be beneficial to give place to Saussure's prediction for future direction of semiotics as a self-directed discipline whereby linguistics will secure its position. Saussure's suggestion is to situate linguistics into a more general discipline, *semiology*. According to Saussure, semiology "would show what constitutes signs, what laws govern them" (1959, p. 16). Semiology will be recognized as a science on its own. Language should be studied within the borders of semiology rather than in its relations with other disciplines. Saussure has further suggestions about the tasks of linguistics which covers to find out the characteristics of language making it a "special system". However, in order to do this, a linguist must discover the mutual directions of language and other semological systems (1959, p. 17).

2.3 Literary Semiotics

As stated earlier, many communication systems have been available other than human languages. However, they are not as complicated sign systems as human languages. For instance, fashion, meals, behavioral or cultural types are all accounted as signs indicating man-made systems. Therefore, it would be quite appropriate to examine these systems within the frontiers of semiotics which has currently continued its rapid development. Today, we can easily say that Saussure's foresight about the semiotics has come true since semiotics is accepted as a discipline on its own that has yielded fruit in many branches. The structuralist thought arisen from Saussure surpassed the borders of linguistics, and it was seen appropriate to be used as a methodology for all other social and cultural activities. The reason is clear because they were all sign systems as human languages are, and they could be handled synchronically in their entirety without taking help from history. Literature is one of these cultural activities, and as Moran states (2011), it is the most suitable one to be examined by structuralist approach not only because its form resembles the

form of language but also because it is the language which literature uses as raw material.

Hereby, we'd like to state that there is a strong bond between semiotic analysis of literary texts and structuralism in literature. In order to clarify the relation between these two collided approaches, we suppose it would not be wrong to define literary semiotics as the farthest point of structuralist approach of literature. This is because of link between Greimas and many other French structuralist specialists of narrative analysis (Arrive, 1982, as cited in Rifat, 2014a). As noted earlier, Yücel says (2015), it was not the only reason for European semioticians to indicate Saussure as the pioneering name of semiotics that he mentioned semiotics twice in *Course in General Linguistics* but that the revolutionary innovations he brought into linguistics were found quite proper to be utilized for semiotics. With this sense, we can say that there have been many diversified semiotic approaches taking their principals from Saussure's structuralist thought since 1960s. However, amongst these attempts, the most successful one was that of the Paris School of Semiotics pioneered by Algirdas Julien Greimas whose works had continually been directed into a more consistent model of signification (Yücel, 2001). The semiotic method of signification developed by Greimas was designed to grasp all kind of meaning sources but gave birth to its masterpiece, *Maupassant*, in the field of literature. Accordingly, under the heading of literary semiotics, we plan to give information on the methodology of Paris School, its former constituents and its source of inspirations.

As we stated, semiotic approach of Paris School can be said to have developed a consistent method of analysis. The objective of this group of thinkers, and of course Greimas, is to unravel the hidden meaning within a discourse. When we think we live in a world full of signs and sign systems, it is reasonable that Paris School of Semiotics confines its domain with literary discourses. As Yücel states (2012) who is one of the very first practitioners of semiotic textual analysis out of France and in the world with his book given reference by Greimas, *L'imaginaire de Bernanos* (1969), "while other branches of literary study were inspired by other domains of information sources, literary semiotics shapes its method with its own principals" (p.93). It is also essential to suggest that the practitioners of Paris School did not exactly define themselves as literary critics but in order to get close to *scientificness*, they preferred to be as consistent and integrative as possible in their method. Therefore, literary semiotics:

- purports to analyze and portray target discourses by means of predetermined terminology and methodology, by basing its findings on definitely concrete instances, and by covering anything with regard to its object as comprehensive as possible.
- approaches a work or a text as a self-contained form, and as an autonomous signifying system on its own (Yücel, 2012). With this in mind, instead of exploring external ideas and their reflection to the target text or discourse, semiotic approach “begins with a study of the actual language and structures of the text” to show the meanings and the construction of them (Martin & Ringham, 2000, p. 8).
- deals with the work in both levels of abstract and narrative in order to comprise the discourse more completely. However, in some cases, it uses only one of these two domains of research.

In order to explain how semiotic analysis targeted signification process within discourses, or as Greimas defined, “semiotics of discourse” (Greimas, 1977, as cited in Rifat, 2014a, p.338) and its evolution in time, it will be beneficial to give place to its early initiation with Algirdas Julien Greimas and the priorities he took into account for being consistently inclusive to lay a model of semiotic approach. It should be noted that Greimas found it necessary to think about “minimal conditions for appearance, apprehension, and or production of meaning”, and additionally, he defined his semiotic studies as “a scientific project whose development is not completed” (Greimas, 1989, p. 539). With this sense, it can be suggested that, Yücel says (2001), amongst many enterprises in semiotics, Greimassian semiotic approach that had developed between the years 1966 and 1985 was the most modest of all on the grounds that “a great number of literary specialists, architects, theologues and sociologists had chance to apply his method in their own field of study” (p. 9). To elaborate what is meant, it can be asserted that Greimassian semiotics is a model of signification whose general purpose is to seek meaning in its all guises, and this theory was continually advanced with instances of its application on general literary or any other discourses together. This consistent and firm development of this method drew an international interest which led many other specialists use the method as a tool for analysis in different domains.

It should be kept in mind that Greimas formed his theory in consideration of structural linguistics of Saussure and Hjelmslev, folklore analysis of Propp, Claude Levi - Strauss’ and George Dumezil’s examinations of myth (Yücel, 2015, Duvall,

1982). However, such a semiotic theory as tool for analysis resulted from quite diversified movements of thought had mostly been implemented on semio-narrative forms for a long time (forms of the most abstract and the deepest level of signification) because of the fact that it was rather difficult to make complete description of discursive structures. Typically, the studies in these planes were performed in two domains one of which is *content analysis* including the aim of constructing semantic universes by utilizing Saussure's phonology and Dumézil's and Levi Strauss' mythological analysis. The other is the *analysis of narrative function* originated from Vladimir Propp's seminal book, *Morphology of Folktale*, which was written with the aim of identifying the construction of folk tales or in some way, literary stories (Yücel, 2001).

Starting from 1966 which was the year that Greimas published his founding work *Semiotique Structurale* in which the axiomatic bases of his semiotic theory and instances of semiotic practice were prevalent, Greimas and his friends had continually worked on refining and improving semiotic theory in weekly meetings performed at the Ecole des Hautes Etudes in Paris whereby Paris School of Semiotics was emerged (Martin & Ringham, 2000). In 1976, the ongoing studies yielded the most productive output showing the applicability of semiotic theory, *Maupassant, La semiotique du texte: exercices pratiques*. The emergence of the book can be assumed as a milestone for indicating rightfulness of Greimas not just because *Maupassant* was a work of the furthest point that literary semiotics attained but because it was the study in which Greimas made the combination of two fields of study within a discourse, which are *content analysis* involving the semantic universe of a literary piece depicted by means of semiotic square, and *narrative function analysis* originating from Vladimir Propp who identified thirty-one functions constituting essential foundations of any tale at the end of the analysis of one hundred fairy tales.

Amongst the reasons that Greimas wished to attain a more integrative method of analysis by a combination semantic and narrative analysis was that they both alone remained insufficient to handle a discourse. That was because, as Yücel states (2009), content analysis, on the one hand, taking its principals directly from structuralism failed to emphasize the types of discourse having semantic universe adequately, and how the enunciation was made. As a consequence of this, structuralist content analysis was to analyze different type of discourses like story,

poetry, essay, or political discourse by a pretty much the same approach without distinction. On the other hand, narrative function analysis of Propp confined itself to solely reveal the major components of narrative structure. With this sense, it can be said that Greimas eliminated the lacking points of semantic or content analysis with the help of narrative structures explored by Propp. By improving Propp's narrative terminology, he produced a better and a more integrative narrative schema, *actantial schema*, facilitating the implementation of method to a wider range of discourses. The analysis made in both levels of discourse can be said to have completed each other's weak points, and correspondingly, Greimas "made his analysis by taking into consideration the mutual relations between two levels" (Yücel, 2009, p. 153).

The transformation of Paris School semiotic theory into a more consistent mode for analyzing textual and discursive relations thanks to attempts to make a synthesis of studies on content and narrative dimensions of discourse indicated that the narrative structures surpassed the all other structures, which made semiotic method reach the term of *generalized narrativity* (Yücel, 2001). So then, the notion of narrativity was no more seen as a surface structure of folk tales and literary pieces but seen as a valid regulative element for all verbal or written discourses.

Gaining so much importance within the semiotic theory of Greimas, the concept of narrativity owe its existence to Russian formalist Vladimir Propp, who proved the powerful presence of standard narrative structures with in all folk tales. (Greimas, 1989). It can be said that Propp's contributions to semiotics is never less than those of Saussure's. Thus, we think it will be beneficial to explicate the findings and readjustments made by Greimas on Propp's model which currently protect its validity.

Vladimir Propp's book, *Morphology of Folktale* (1928), represents the starting point of narrative analysis. However, after the regulations made by Greimas, a more inclusive and abstract tool for narrative analysis emerged. Greimas reduced Propp's seven action spheres (villain, helper, here...etc) to six actants that can be identified as three pairs of binary opposition (subject-object, sender-receiver, helper-opponent). Needless to say, these three pairs of actants remind the link which Greimas established between the narrative analysis and the adopted structural view of semantics that assumed meaning emerges through relationships and oppositions. With the formulation of six actants, Propp's thirty-one functions were reduces to

merely two types of utterance since what Propp had identified as functions were only *actant plus verbs* which is a sentence (Martin & Ringham, 2000). These two types of utterances are:

- *utterance of state* which can be defined as the sentence indicating the relations between subject and object (Tom is poor; Jack is married to king's daughter..etc). Semiotic illustration is as follows (Rifat, 2013);

$$S \cup O \quad \text{or} \quad S \cap O$$

- *utterance of doing [an action]* demonstrating a transformation of an utterance of state into another utterance of state (The commander defeated the enemy; The hero killed giant). Semiotic illustration is as follows (Rifat, 2013);

$$[(S \cup O)] \rightarrow [(S \cap O)]$$

Greimas and the other semioticians discovered two more areas of study considerably effective on the structures of narrative during the refining attempts of semiotic theory. One of them is the semiotic modalities which were found strongly related with construction of functions of narrative. The reason was that two virtualizing (wanting to do, having to do) and two actualizing (knowing how to do, being able to do) groups of modality were composing narrative grammar of a discourse since modalities and content together meant semantics. The other progress was the discovery of reality that "Propp's formula of tale could be broken down into important sequences which together reflected the stages of all human action" (Martin & Ringham, 2000, p. 5). These were the sequences of manipulation, action and sanction which could be illustrated in canonical narrative schema. The notions of modality and narrative sequences were proved to be applicable not only on stories but also on a great variety of discourses, which constituted components of a more generalized theory of semiotic analysis.

While the research advanced in the direction of the analysis of the narrative level structures, Greimas insisted on more tightly combining two heterogeneous areas. Accordingly, work on deep-abstract level which took place in the content analysis of text yielded the semiotic square which was a tool to examine, as Greimas stated (1989), *elementary structure of meaning*. Hereby, what Greimas offered was to demonstrate a more abstract diagram of all probable relations of a semantic category. These relations are a total of three, opposition, contradiction and implication-presupposition. We can give place to Ricoeur's instance which he used to exemplify

this analysis of tool. ““White" means something because we can articulate it in terms of three relations, one of contradiction (white vs. not-white), one of contrariety (white vs. black), and one of presupposition (not-white vs. black)” (Ricoeur, 1985, p.49). Also, this semiotic square could be used illustrate the transformations and operations taking place in the surface structure of discourse, which led us “retrace process in progress or the trajectory of a subject performing acts of transformation” (Martin & Ringham, 2000, p. 5).

2.4 Semiotic Analysis

Up till now, general introductory information on semiotics and its early origins with two important leading names Charles Sanders Peirce and Ferdinand de Saussure has been presented. Then, we have tried to display the differences between semiotic theories of Paris School and other sources of information on semiotics. In this part of the second chapter, we would like to give a route map of Greimas semiotic approach to see how to break down text or discourse into successive levels which can be defined as layers of meaning from concrete to abstract.

Semiotic theory postulates that analysis of a discourse should be performed in three levels. Kalelioğlu states that “Semiotic analysis in literature is closely related to the analysis of the structural organization of meaning in the artwork that requires following the path from seen to unseen within the system” (2017). These are respectively discursive, narrative and deep-abstract levels, from concrete to abstract, or from surface to deep. One of the distinctive features of semiotic analysis from conventional linguistic analysis is that it is not got stuck to surface structure of text as can be said it is the deep level generating surface levels. Needless to say, it is also possible to trace the reverse sequence in the analysis, from deep-abstract to surface level because, Rifat states (2011), the reader may wish to concentrate on text with respect to its generation of sign systems or pure theoretical dimensions. Another feature that shows the flexibility semiotic analysis is that the theory can give the reader the opportunity to meet his/her specific priorities, which means it is possible to omit, for instance, the device of semiotic square in case of requirement to concentrate more on discursive features like time and space in a novel or story.

Keeping in mind the tenets of semiotic analysis given in the preceding part, 2.3 *Literary Semiotics*, we will try to draw a route indicating direction of semiotic

analysis and give necessary information on what has to be done for each meaning layer of text including discursive, narrative and deep levels of analysis.

2.4.1 Discursive level

Discursive level is the surface layer of signification of a discourse. So, hereby, what a willing semiotician is to do can be categorized as finding out the relations amongst units forming the text, shortly, discourse analysis. These relations can be said to exist between words, sentences, or utterances all of which are components gathering a discourse. Seeming rather complex and surrounded by rhetoric and grammatical features, a discourse should be analyzed according to some categories. The possible sequential process of discourse analysis and the essential features to be checked can be listed as follows;

- To make an analysis of a discourse composed of hundreds of words and many structures in an easier way, we can prefer to section the text into big or small slices. The segmentation of text can be performed in narrative level too. The process of segmentation is to be done in order to better perceive, for example, “the characters, roles or behaviors of characters, and the space and time in which they actualize” (Rifat, 2011, p. 38). Greimas followed the same way in the analysis of Maupassant’s story and he sectioned the story into twelve pieces. Greimas specified reasons of the criteria according to which he performed sectioning. These are, Yücel states (2009), spatial-temporal changes, changes in subjects or actants, and lastly, a logical change which can be indicated with use of “but” sentence connector.
- Grammatical and syntactic feature such as nominalization and the use of cohesive devices, or the use of tenses and voice preference of author like active-passive can be controlled in a text because they will help to reveal textual strategies of manipulation (Martin & Ringham 2000).
- It is also essential to focus on enunciative components which are strongly linked to reflection of author-speaker or reader-listener in the text. We can trace the images to find out their formations. Another point is to discover narrative voice which can be personalized or depersonalized, and form of speech direct or indirect.
- Another degree to be considered is figurative components which are vocabulary or phrases referring to external world in the text (Martin & Ringham 2000). The so-called figurative reality is the reality that can be comprehended by five

senses, and it can be contrasted to the inner world. Figures in a text are useful enough to help us find the important themes, and this can be done by an examination of lexical structure of text, then a kind of grouping of words is done by taking into consideration of their oppositions or associations. These groups are called isotopies, and they can be interpreted in a way to find out how they are distributed, and which of them are the most dominant in the text. Another point here is to find the thematic roles of actors. They are different from the actants in narrative level. Because thematic roles are more concrete than the actants in narrative level, and they can be defined as emerging characters when an actor is described in terms of themes like engineer, judge or a doctor having strange habits. “The important thing is the act when the matter is actant”, however in thematic role a character is a person to be classified according to his personal features (Yücel, 2015, p. 120).

2.4.2 Narrative level

Narrative level is more abstract than discursive level in that the actors in narrative are not presented with regard to their personal qualities but their acts due to which they are called actants. Another difference is, in narrative level, the need to present the articulation of events that can be called transformations in semiotic terms. The articulation of events is simply narrative structure or grammar of narrative. However, what is to be done prior to narrative analysis is simply to divide the text into pieces. Generally, on the instance of semiotic analysis process of segmentation are performed in narrative level. This process of segmentation of text is a way to simplify narrative analysis. According to Günay (2013), segmentation of text can be done taking into consideration of plot in narrative. For any narrative, the arrangement of segments can be different, and thus, there are many ways to divide the text into segments. These possible ways of segmentation can be categorized as segmentation done by the author with regard to paragraph and chapter arrangements of text, segmentation according to time-space changes or a new actor’s participation in narrative etc...

Subsequent to segmentation of text, in narrative analysis, the primary purpose is to reveal the skeleton of narrative. To do this, two models to present relations amongst actants and the narrative structure of a text are used in this level of semiotic analysis.

These are *actantial narrative schema*, and *canonical narrative schema*. Between these two schemas, there are strong relations that can be defined as follows:

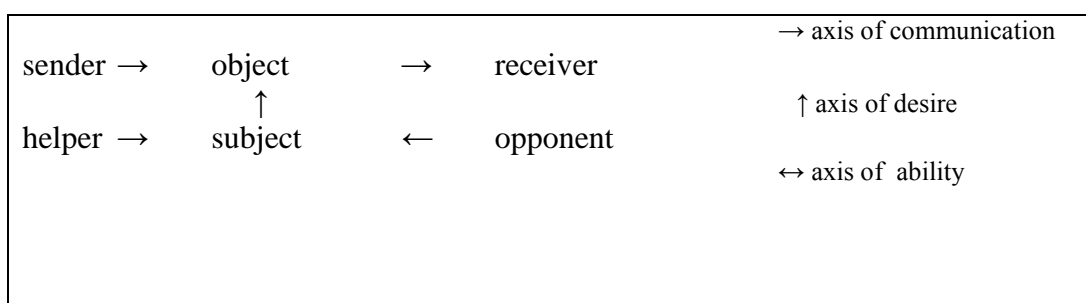


Figure 2.2: Actantial Narrative Schema (Yücel, 2015)

Above is the *actantial narrative schema*, and it was developed by Greimas to be more comprehensive than that of Propp’s seven spheres of action. The figures (object-subject... etc) in the diagram are called *actants*. The term *actant* was first used by L. Tesniere as indicating “all kind of things involving in the action reflected by the act” (Vardar, 2007, p. 98). One of the points to take into consideration is that both lively characters in discursive level and inanimate entities may take place in actantial narrative scheme since the act they perform is quintessential for them to be shown as actants of a quest. Another important thing is that a character of discursive level can perform more than one act in actantial schema, for example, a hero wishing to marry the princess may be both *sender* and *subject* of the quest. Below is the necessary information on actants and the axis on which they are located.

1. *Axis of communication (sender-object-receiver)* is a route from *sender* to *receiver* in the middle of which an *object* performs the role of an abstract or a concrete thing which the *sender* wishes to transmit or the receiver needs (Yücel, 2015). This axis can be defined as the one in which, with the manipulation of sender, an initiation of a quest is seen with the establishment of a *contract*. This *contract* is between the *sender* and the *subject* which transforms into the subject of quest.

2. *Axis of desire (subject-object)* involves the best known actants the existences of which are dependent to each other; no *subject* is available without an *object*. Hereby, the *subject* is performer of the action, and “he/she has to be involved in action in order to transmit the *object* to the *receiver*” (Yücel, 2015, p.147).

3. *Axis of ability (helper-subject-opponent)* is plain whereby the *subject* embarks on a quest. For this the subject should gain the needed power or tool beforehand. This essential power or device can be provided to him by a person, and what he acquires

as can also be abstract such as love, knowledge, or something inanimate, which are all called as *helper*. On the other hand, *opponent* is the actant which can comprise all aforesaid elements for *helper*. It can be both a qualification and knowledge because the *opponent*, as an actant, makes sense when it is the one obscuring the *subject* of the quest (Yücel, 2015).

Main purpose of actantial narrative schema, as can be seen, is to indicate functions of actants in a narrative. What is next is the *canonical narrative schema* which is to demonstrate grades of any quest in a narrative.

Table 2.2: Canonical Narrative Schema (Martin & Ringham, 2000, p. 11)

Contract/Manipulation	Competence	Performance	Sanction
Persuasive doing of sender	Qualifying test	Decisive test	Glorifying test
Acquisition of a wanting-to-do or having-to-do	Strengthening of desire	The primary event where the object of value is at stake. Modality is to-do	The subject's performance is recognized (praise/blame, success/failure)
	Acquisition of being-able-to-do and/or knowing how-to-do		

Contract/Manipulation is a notion between the subject and sender. The subject is persuaded to perform an act by sender which can be saving the queen or taking the diamond back to his country. If this possible act or duty is done by the subject willingly, which means there is a deal between sender and subject, we can mention the existence of a *contract*. However, as Rifat states (2011), if it is an obligation at stake which means sender is getting the job done to subject by force, hereby, we can easily say that it is sender's *manipulation*. No matter what kind of a situation it is, a *contract* or *manipulation*, the narrative program has started at this point and subject is progressing on his quest.

1. *The qualifying test (competence)*: In order to achieve the goal, the subject must acquire the essential tool like sword to kill the giant, or the essential knowledge like knowing-learning how to fish. At the time of gaining this competence, the subject has to go through the *qualifying test*. Main modalities are being-able-to-do, or knowing-how-to-do here.

2. *The decisive test (performance)*: Indicates the achievement of subject to reach his goal or object for which he has prepared himself with *qualifying test*.

3. *The glorifying test (sanction)*: It is stage whereby achievement or failure of the subject is acknowledged by sender. The sender should not necessarily be the same sender as the one in the beginning of quest establishing the contract with the subject. However, two senders can have different names as we can say for the first one

mandating sender, the second one *adjudicator sender*. Adjudicator sender evaluates and declares the outcome of quest, and according to this outcome, he/she may reward or punish the subject, which is called *glorifying test*.

It should be kept in mind that not all quest results in success or completion. Because there may be an *anti-subject* wanting to hinder to quest, which we must predict (Rifat, 2011). The other point to be remembered is that both actantial and canonical narrative schema underlies all kinds of text in its own way, however we should be aware that while some stages of quest are apparent, some others may be implicit (Martin & Ringham, 2000).

2.4.3 Deep-abstract level

After the analysis of narrative level, a semiotician's next working area is the deepest and the most abstract level of the text. The basic logic which regulates relations in discursive and narrative level is the one forming *deep level*. The basic meaningful and logical units constructing the text as well can best be shown by *semiotic square*. As stated, semiotic square is used for the purpose of reaching the elementary structure of meaning, and by means of *semiotic square*, we can also see the essential transformations and stages of quest within the text. There are three kinds of relations illustrated in semiotic square, *contradiction*, *implication* and *contrariety*. The idea that meaning results from oppositions has been largely accepted by semioticians, and thus most semioticians attempted to determine the oppositions and to define the relations. Thus, "semiotic square is a tool to illustrate all relations involving notional oppositions" (Kiran & Kiran, 2011, p. 328). Semiotic square can be seen below:

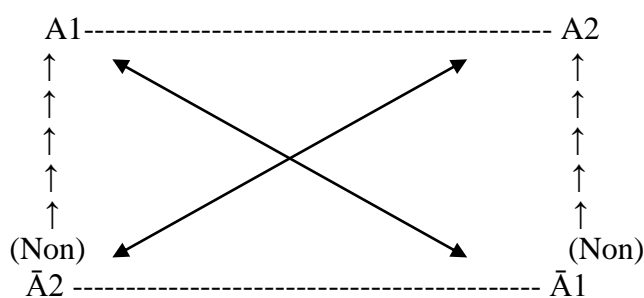


Figure 2.3: Semiotic Square

In a total of three types of relations are prevalent in semiotic square. These are:

- 1- The relation between A1 and A2 is opposition (contrariety).
- 2- The relation between A1 and $\bar{A}1$ is contradiction.
- 3- The relation between A1 and $\bar{A}2$ is implication.

We can show these relations better with the example below.

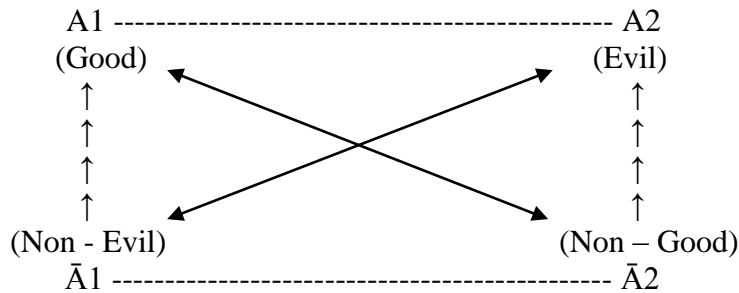


Figure 2.4: Semiotic Square

As can be seen;

- 1- A1 (Good) is opposite of A2 (Evil).
- 2- A1 (Good) contradicts A̅2 (Not-Good).
- 3- A1 (Good) implies A̅1 (Not-Evil).

As a very useful tool for analysis of deep level of text, semiotic square can be used more than once as a complementary tool of other semiotic squares for a discourse. Because, Yücel states (2015), there are many people knowing little about A. J. Greimas theory, and they may find semiotic square too abstract and frightening. However, when practiced more, it will be seen that one of three axis in semiotic square can help you find the other two, and also, it will be seen that notions taking place in the square are not as abstract as to be thought. How to apply semiotic square on narratives can better be seen in proceeding chapter in which there are modals for application of semiotic approach.

3. FINDINGS AND DISCUSSIONS

In this chapter of the study, three stories of Edgar Allan Poe “The Tell-Tale Heart”, “The Black Cat” and “The Cask of Amontillado” will be analyzed in accordance with the principles of Paris School of Semiotics which have been mentioned in previous chapter. To do this, we plan to apply our method of analysis in three levels, discursive, narrative and deep level. We believe that it will give readers opportunity to see process of semiotic analysis in detail.

3.1 Analysis of “The Tell-Tale Heart”

Hereby, the short story of American writer Edgar Allan Poe “The Tell-Tale Heart” (1843) will be analyzed with semiotic method. It was first published in January 1843, in *Pioneer* magazine (Smoop Editorial Team, 2008). We will follow a three-step way of analysis comprising discursive, narrative and deep-abstract level of meaning. This short story is involved within the pages of 3-8 in our target book *Elegant Ebooks* (2018).

3.1.1 Discursive level

Discursive level is the concrete one in which the articulation of discourse takes place. Amongst the components forming narrative discourse are actors, time and space which can be examined in the text (Günay, 2012). With this purpose, we will have brief look at actorilization process and thematic roles of actors in text. Then, how the time and space on which the discourse was founded will be examined. In the examination of actors, time and space in discourse, essential isotopies (grouping the words according to a common denominator) will be given, which can be interpreted to find out dominating themes in text. The isotopies are also essential to observe the oppositions on which the text is established. The next step will be the analysis of enunciative components through which narrative strategies used in the story can be depicted.

3.1.1.1 Actors and thematic roles in the story

Instead of the term *character*, semiotics prefers to use the word *actor* because it is more inclusionary in that inanimate entities may have roles in narrative. In the short story “The Tell-Tale Heart”, actors can be listed as narrator, old man, three police officers and the neighbor.

Table 3.1: Actors and Frequency of Actors in the Story

Actors	Amount of Repetition Page 3-4	Amount of Repetition Page 5-6-7-8	Total Amount of Repetition	Ratio
Narrator & Pronouns				
I →	21x (p.3) 18x (p.4)	16x(p.5) 20x(p.6) 24x(p.7) 24x(p.8)	139	60,4%
me →	7x(p.3) 2x(p.4)	1x(p.5) 5x(p.6) 1x(p.7)		
Old man				
Old man →	4x (p.3) 3x(p.4)	2x(p.5) 4x(p.6) 1x(p.7)	50	21,3%
he →	3x (p.3) 7x(p.4)	7x(p.5) 2x (p.6)		
him →	2x(p.3) 4x(p.4)	8x(p.5) 2x(p.6)		
victim →		1x(p.7)		
Police officers				
Police officers →		1x(p.7)	25	10,8%
Three men →		1x(p.7)		
They →		2x(p.7) 8x(p.8)		
Them →		6x(p.7) 1x(p.8)		
Villains →		1x(p.8)		
Neighbor				
Neighbor →		1x (p.6) 1x(p.7)	2	0.8%
Reader & Listener				
You →	6x(p.3) 2x(p.4)	1x(p.5) 4x(p.6) 2x(p.7)	15	6,5%
			230	99,9%

Table 3.1 involves the list of total number of actors and their frequency of repetition in the story. In other words, this is the list of words, the isotopy of actor in narrative, and it is an essential proof to depict any roles whether primary or secondary. There are two major actors, the narrator and the old man. As can be seen in Table 3.1, the narrator and the old man are the most frequently-repeated actors. The total repetition amount of two actors is about 72%, which gives us a strong clue showing that the story is around the narrator and the old man. The other actors are the three

policemen, the neighbor reporting the cry of old man to the police office, and lastly, the reader to which the narrator tells the story. Below are the special characteristics of actors in “The Tell-Tale Heart”.

The Narrator

Although there are two major actors in the story - the narrator and the old man – it is actually related merely to the narrator. It is because he/she recounts the reasons for the murder, and how he/she did it in an attempt to prove his/her sanity. We do not find the exact information about the narrator. We even do not know his/her sex. Only we have predictions about the possibility of the narrator’s being male with the expression “[Y]ou fancy me mad. *Madmen* know nothing” (p. 3). Needless to say, it is not a sufficient proof to claim that the narrator is male in one hundred percent; however it gives us the idea because of which we go on indicating the narrator with “he-his-him” pronouns. On the other hand, where the narrator calls out to the reader is unknown too. He does not want us to know any of the special characteristics like his name, physical appearance, age or the type of relationship with the old man. In this sense, we can say that the narrator has a great deal hidden and mysterious qualities. He wants to be known only for what he did.

The only thing fixed about the narrator is that he lives in the same house with the old man, and he makes up his mind “*to take the life of the old man*” (p.3) to get rid of his evil eye with a film over it. The reader is face to face with an unreliable narrator in the story since it may not be known for sure how much of what narrator tells is true. However, step by step we come to understand psychological state of narrator. Although he says he is sane, we learn he is completely insane when he states his goal of murdering the old man as quite a normal action to get rid of the eye (p.3). The narrator is both mentally and physically ill, which he admits “*the disease had sharpened my senses*” (p, 3). He cannot distinguish the real and unreal and he behaves in a paranoid way. Otherwise, he cannot think the eye of old man is the main reason for his irritation. Likewise, the headache he has is a strong clue indicating his physical illness. The heart beat which he claims to hear can also direct us thinking he has tinnitus, which is a physical disorder. At the end of the narrative, what is clear about the narrator is that he is a paranoid murderer being happy with his triumph and, a person having various mental and physical illnesses but unknown for his distinctive qualities.

The Old Man

The old man is one of the other main actors in the story. He is of mystery like the narrator, and he is mainly unknown for many other qualities or characteristic features. He does not talk in narrative. We only know about him through the crooked perspective of the narrator. We can say for sure that the old man has a cloudy eye which the narrator is afraid of, he has money and he is a sound sleeper. However, for the analysis of his characteristic qualities, we can only have guesses. There are possibilities for the old man to be mad or alienated since there is no one around him other than the narrator.

As for the narrator, the relationship between the old man and the narrator is unclear. However, given that he stays in the same house with the narrator, we can say the old man trusts the narrator. The old man's trust of to the narrator can also be seen in the point that he does not lock his door at sleep time through which narrator observes him for eight nights. Although we can say that the old man is reliable in that the narrator says "*he had never wronged me*" (p. 3), it also seems as a possibility as we are face to face with an unreliable narrator.

The Three Policemen

The three policemen are of no ambiguous qualities in the short story. They are flat characters, and they only do what they are supposed to do. They are meticulous in their job. They immediately come to the house where the old man is killed. They don't go back; they prefer to sit in the house although they seem convinced after the persuasive explanation and the tour given by the narrator. They are called "villains" by the narrator for once when he confesses the crime.

A Neighbor

We can think that the neighbor has a very little role for the reason that it is seen only twice in the narrative. However, right after the murder of the old man the three policemen come to the house for the complaint of a neighbor, which shows that the neighbor is quite attentive about what happens around neighborhood. It can also be said that the neighbor is persuasive in his/her complaint because not one or two but three policemen come to the house.

You

The narrator's true aim in the narrative is to convince the reader that he is not mad. For this purpose, he incessantly calls out to the reader via "you". It represents the listeners. In the narrative, "you" does not have an active role. It is just used by the author to create a conversation-like atmosphere as an enunciative strategy in narrative.

In the table below, the personal qualities that can be called thematic roles of the actors in the story take place. These are the essential characteristics that help the construction of reality in terms of actors in narrative.

Table 3.2: Actors and Thematic Roles

Actors	Thematic Roles
The narrator	Paranoid, murderer, mentally and physically ill, unreliable, insane, afraid of the old man's eye
The old man	Sound sleeper, good to narrator, wealthy, old, having a pale blue eye, with a film over it,
The three policemen	Punctual, meticulous, ordinary constables
A neighbor	Careful, punctual, unknown for personal qualities
You	Listener, no actual role in the story

As it can be seen above, the actors in the story "The Tell-Tale Heart" and their thematic roles including their personal qualities through which they are animated in the narrative are illustrated. These thematic roles are links between the real world and the actors in the story strengthening the sense of reality in narrative. Therefore, to illustrate them in discursive level of semiotic analysis is essential.

Another way of grouping the actors in a narrative is to present them in binary oppositions. Accordingly, the actors in the story can be gathered as follows; *wishing to murder / wished to be murdered - murdering / murdered complaining / complained - interrogating / interrogated - arresting / arrested*

These binary oppositions can be used to define and categorize the actors in the narrative as in the below table;

Table 3.3: Grouping of the Actors in the Story in Binary Oppositions

Narrator	Old Man	Neighbor	The Policemen
wishing to murder	wished to be murdered		
murdering	murdered		
complained		complaining	
interrogated			interrogating
arrested			arresting

Except for defining and categorizing the actors in narrative, this type of a grouping may also provide the reader with contrastive way of evaluation of relations between the actors. For instance, in Table 3.3., one can easily see the contrastive relation between the narrator and the old man. While the former is *wishing to murder* the latter is *wished to be murdered*. For another example, it can be suggested that while the narrator is in the category of *arrested*, the policemen are the *arresting* actor in the story. Additionally, grouping of actors in binary oppositions can give the reader an idea about actions of actors in the story, which is essential to better understanding of structures of events.

3.1.1.2 The use of space in the story

The House

The exact place where the narrator tells his story is unclear. However, the story he narrates takes place only in one place; it is the house where the old man and narrator live together. It is known for sure that it is an old house “And now at the dead hour of the night, amid the dreadful silence of that old *house*” (p. 6). There are some other details about the house which the narrator gives. For instance, this house is quite dark as it is all closed in case of a robbery, “for the shutters were close fastened, through fear of robbers” (p. 4). After the murder, the narrator says he led the three policemen in the house to search and showed them the treasure of old man, “I took my visitors all over the house” (p.7).

The Room of Old Man

Another component of process of spatialization in the story is the room of the old man. It is the most important space in the house because the old man is murdered by the narrator in this room. Also, it is the place where the narrator buries the body of the old man. “I then took up three planks from the flooring of the chamber, and deposited all between the scantlings” (p.7). Soon after the concealment of the body, the three policemen come to the house and the narrator wish them sit right in the old man’s room, “In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues” (p. 7). Lastly, the room is where the story ends. The narrator says he cannot stand the headache and increasing sound of the heartbeat of the old man, after which he confesses the crime. Below is grouping

of words according to a common denominator, which is called figurative isotopies helping the creation of reality of space in the story.

Table 3.4: Isotopy of House in the Story

house	room	chamber	wall	lantern	planks	flooring floor	shutters	door	latch	chimney	bed	chair	Total Frequency of Repetition
2	5	3	2	6	2	4	1	5	1	1	7	2	41

Above is the group of words according to denominator of house in the story. Finding out the words and the number of their repetition in narrative gives us the strong clue illustrating that construction of space in the story is on a house and a room in it. In this sense, a distinction between the two spaces in the story can be made according to their qualities. For instance, the relational values can be assigned as *surrounding* and *surrounded* (Günay, 2013 – Kalelioğlu, 2018a).

Table 3.5: Categorization of Space in the Story in Binary Opposition

House	Room of the old man
↓ Surrounding	↓ Surrounded

Table 3.5 can be read in the way that the dominant spaces are the house and a room of it in the story. Accordingly, the house is a surrounding place in which the room of the old man where he is killed and the other events are actualized is the surrounded one in the story. As for categorization of actors in binary oppositions, space in the story which is another formative element in narrative may be categorized according to other opposing values.

3.1.1.3 Enunciative components and use of time in the story

Enunciative Strategies

The reason that the enunciative components of text and the use of time in the story are presented under the same heading is that they are mostly collided with each other. As for the enunciative strategies used by the author for narration of narrative, it can be said that a first-person and diegetic narrator which is a central character is prevalent in the story. However, it should be noted that first-person narration may sometimes shift into second-person narration in the story when the narrator calls out “you” to the reader with the purpose of convincing that he is sane, “but why will you say that I am mad?” (p.3), “You fancy me mad. Madmen know nothing.” (p. 3), “But

you should have seen *me*. You should have seen how wisely I proceeded—with what caution— with what foresight—with what dissimulation I went to work!” (p.3).

As for the point of view in the story, it can be suggested that the narrator is sometimes omniscient as he has access to thoughts and fears of the old man at the eighth night through which he has been murdered, which can be seen in those statements from the text, “presently I heard a slight groan, and I knew it was the groan of mortal terror” (p. 5), “His fears had been ever since growing upon him. He had been trying to fancy them causeless, but could not” (p.5). At the same time, the narrator is objective but unreliable. He is objective because he is telling the story in the first-person using “I-me-my” pronouns through his own experience and the use of simple past in the text is the essential proof by which it can easily be seen. He is, however, unreliable because what the reader has understood at the end of the story is that the narrator’s being completely insane in contrast to what he says about himself being sane.

In the story, the use of simple past and past perfect tense is dominant. The sentences with simple present tense are prevalent generally in monologs of the narrator with an imaginary “you” in text. Also, the sentences are elaborately-selected, short but quite profound. The repetitions were used by the author in order to heighten the drama and tension in the story. However, the descriptive statements are longer but more comprehensible than the short ones. In order to illustrate the state of the narrator as the speaker in the story we can get benefit from the categorization of Schmid (2010, p. 66-67) by which he presents the basic qualities of a narrator in a narrative. Below is the list of the qualities of the narrator in “The Tell Tale Heart”.

Table 3.6: Narrator Qualities as the Speaker in the Story

Criteria	Typology of Narrator in The Tell-Tale Hearth
Mode of representation	explicit
Diegetic status	first-person, diegetic
Evaluative position	objective
Ability	omniscient
Access to characters’ consciousnesses	expressed
Reliability	unreliable
Tense	mainly simple past and past perfect

Table 3.6 involves the qualities of the narrator who is the speaker in the story. With the list above, the enunciative strategies used by the author which is also a part of discursive level analysis in narrative can be seen. This also makes it easier to observe

interrelations amongst qualities of narrator as speaker and as an active participant to the narrative.

Temporization

What is meant by temporalization is shortly the use of time in the story which is an essential ingredient like spatialization and actorialization in narrative. For the beginning of temporalization process in the story, the distinction between the story time and discourse time should be made. The former represents the time spent during the sequence of events in a story. A story could be about the events in university years of a young man which covers five years of story time. On the other hand, discourse time is the actual representation of story time in narrative discourse which normally comprises the words, sentences, paragraphs and pages of discourse. One can spend four hours on reading five-year of university life (story time) of a young man in a story in the length of 150 pages (discourse time). The relations between story time and discourse time can be observed to find out the rhythm in a narrative. These relations with regard to durations in both the story and discourse time can be depicted as summary (speed up), ellipsis, scene, slow down (stretch) and pause in narrative discourse (Fludernik, 2009).

In terms of relations between story and discourse time, it can be said that, for the account of discourse time, "The Tell-Tale Heart" first published in 1943 has been written in the length of six pages and eighteen paragraphs in the resource book (2018). However, for the story time there is not an exact date or time period in narrative. In the story, the narrator recounts a story to convince the reader that he is sane. This story which is a slice of the narrator's life is about how he murdered the old man to get rid of his evil eye. The length of period of time recounted in the story covers one week plus one day totally eight days, "upon the eighth night I was more than usually cautious in opening the door" (p.4). The night linking eighth day to the ninth day is one at which the murder of the old man has been committed, "the old man was dead. I removed the bed and examined the corpse" (p.6).

In narrative discourse, it can be observed how much of discourse time has been spent on recounting what happens in the story time by checking the plot structure in the light of discrepancies between discourse and story time called summary (speed up), ellipsis, scene, slow down (stretch) and pause. As "The Tell-Tale Heart" is not a

lengthy novel but a six–page of short story in question, it would be better to use amount of words to illustrate the correlation of discourse time to story time within the sequence of events.

- The narrator asserts that he wishes to tell a story to prove he is sane and healthy, “Hearken! and observe how healthily—how calmly I can tell you the whole story” (p. 3).

Table 3.7: Temporal Correlation Between Discourse and Story Time in 1st Event

Sequence of events in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
1	3	75	unknown	3.5%

- He then tells how and why he decided to kill the old man to get rid himself of his vulture eye, “It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night” (p. 3). However, it is unclear exactly when he took the decision of murder. A temporal summary is prevalent in the statement “it haunted me day and night” from which we understand for a long time the idea of murder has been in narrator’s mind.

Table 3.8: Temporal Correlation Between Discourse and Story Time in The 2nd Event

Sequence of events in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
2	3	117	unknown	5.4%

- What is next is how the narrator behaved to the old man before killing him, “I was never kinder to the old man than during the whole week before I killed him” (p. 3). Hereby, there is another temporal summary. The narrator does not tell what else had happened in the daytime throughout the week. However, it is narrated in the text along seven long nights, he spies on the old man when he sleeps. The exact time of he starts spying the old man is given by the narrator, “and every night, about midnight, I turned the latch of his door and opened it” (p.3). The first temporal stretch (slowdown) in narrative discourse is seen here. The narrators starts telling in detail how he entered old man’s room to check whether his evil eye is open or not with the help of a latch,

“And then, when my head was well in the room, I undid the lantern cautiously-oh, so cautiously-cautiously (for the hinges creaked)-I undid it just so much that a single thin ray fell upon the vulture eye” (p. 4).

Table 3.9: Temporal Correlation Between Discourse And Story Time in the 3rd Event

Sequence of events in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
3	3-4	319	7 nights before the murder	14.8%

- The eighth night is the one on which the narrator kills the old man, cuts up the body and hides it (p. 4-7). Actually, the narration of murder in detail at the eighth night covers the longest discourse time in the story. The temporal stretches in discourse time can easily be seen upon the narration of murder by many details of narrator proceeding step by step to his goal. It can be assumed that by means of temporal stretches discourse time is exceeding the story time.

“Upon the eighth night I was more than usually cautious in opening the door. A watch’s minute hand moves more quickly than did mine. Never before that night had I felt the extent of my own powers—of my sagacity” (p. 4).

Also for this part of narrative, it can be asserted that there are pauses in the story time, which means although the discourse time proceeds, the story time stops. These pauses happen in the narrative during the narration of details of feeling of both the narrator and the old man.

“Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief—oh, no!—it was the low stifled sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me” (p. 5).

Table 3.10: Temporal Correlation Between Discourse And Story Time in the 4th Event

Sequence of events in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
4	4-7	1073	the 8th night, murder of the old man	49.8%

- Soon after hiding old man’s body, the knock at the door is heard by the narrator and he sees the three policemen investigating the complaint of a neighbor hearing a shriek. Hereby, the narration is about the follow up of what happens on the eighth night. As stated before, the narration of eighth night takes up the most of the discourse time in narrative. This is because on the eighth night there is not only the

narration of the murder of the old man but also the three policemen’s coming to the house to check what is going on, which is rest of story. The exact time of policemen arrival to the house is four o’clock which can clearly be seen in narrative.

“When I had made an end of these labors, it was four o’clock—still dark as midnight. As the bell sounded the hour, there came a knocking at the street door.” (p.7).

With this statement, it is also understood that how much time the narrator spent between murdering and hiding the body. As the narrator states, he comes to the old man’s room at exactly the same time, “And every night, about midnight” (p. 3), “every night, just at twelve, I looked in upon him while he slept” (p. 4), and he says when he finished all the labor, it was four o’clock. He spends four hours for murdering the old man and burying his body.

Table 3.11: Temporal Correlation Between Discourse And Story Time in the 5th Event

Sequence of events in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
5	7	100	the 8th night, arrival of three policemen at four o’clock	4.6%

- The narrator invites the three policemen in and shows them around. “I smiled,—for what had I to fear? I bade the gentlemen welcome” (p. 7). Then, he tries to show the policemen that everything is quite normal with house and the shriek was his own, “the shriek, I said, was my own in a dream” (p. 7). The duration is known for how much time the policemen spent on checking the house. However, it is clear they meticulously searched the house for a long time, “bade them search—search well. I led them, at length, to his chamber” (p. 7). The temporal expression “At length” is what makes us think that.

Table 3.12: Temporal Correlation Between Discourse And Story Time in the 6th Event

Sequence of events in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
6	7	110	the 8th night, search of house by three policemen, a long time after four o’clock	5.1%

- The three policemen are hosted by the narrator in the old man’s room to have a rest. He answers the questions of policemen cheerily in comfortable manner. Eventually, the narrator starts to hear a sound while chatting with the policemen. The

exact length of duration of the dialogue between the policemen and the narrator is unknown. However, it can be understood that it takes a bit long time from the expression of the narrator to express that it took long to understand that the noise is in the narrator’s ears, “but it continued and gained definitiveness—until, at length, I found that the noise was not within my ears” (p. 8). It is the expression “at length” which gives an idea for duration of chat here.

Table 3.13: Temporal Correlation Between Discourse And Story Time in the 7th Event

Sequence of events in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
7	7-8	95	the 8th night, after four o'clock, narrator notices the ring in his ears	4.4%

- The narrator can't stand the growing noise and headache anymore. He confesses the crime and directs the policemen to where the corpse of old man is, after which the story ends. ““Villains!” I shrieked, “dissemble no more! I admit the deed!—tear up the planks!—here, here!—it is the beating of his hideous heart!”” (p.8). Hereby, a temporal stretch or slow down can again be seen within the descriptive expressions of the narrator on his headache and his ringing ear.

Table 3.14: Temporal Correlation Between Discourse And Story Time in the 8th Event

Sequence of events in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
8	8	263	the 8th night, after four o'clock, narrator can't stand the ring in his ears, end of the story	12.2%

As can be seen in Table 3.10, the correlation between discourse and story time within the narration of murder of the old man at the eighth night is approximately 50%, which illustrates the main focus in narrative is on the narration of murder. The rest of discourse time covers the narration of pre-murder time including the decision of the narrator to kill the old man and how he observed the old man a long seven nights. The narrated time after the murder covers hiding the body of old man and what the narrator did after the arrival of the three policemen. According to information gathered, it can be asserted that where most of the temporal stretches and pauses are

available is the narration of murder and confession of crime by the narrator at the eighth night. This is because, Fludernik states (2009), in narrative discourse descriptive expressions on both places and mental states of actors slow down the tempo of the action. Also, it is clear that the use of summary (accelerated narration) is available in “The Tell-Tale Heart” where the narrator mentions how much time it took to take decision of killing the old man and how he behaved to old man during seven day-time (see table 3.8.).

Essentially, to check the preferences of the author for temporal expressions can be gathered according to their amount of repetitions in the text. These time expressions are essential for depicting links between the successive events in the story (Martin & Ringham, 2000).

Table 3.15: Temporal Expression Used in Text

Page 3	Page 4	Page 5	Page 6	Page 7	Page 8
“it haunted me day and night”	“never before that night had”	“presently”	“at length”	“then” (x 2)	“ere long”
“forever”	“for a whole hour”	“night after night”	“many minutes”	“when I had made an end of these labors, it was four o’clock”	“but still they sat”
“every night, about midnight”	“for seven long nights”	“when all the world slept”	“meantime”	“as the bell sounded the hour”	“until, at length”
“it took me an hour...”	“every night just at midnight”	“many a night, just at midnight”	“at the dead hour of the night”	“for what had I now to fear?”	“continually increased”
“during the whole”	“every morning”	“when I had waited a long time”	“for many minutes”	“during the night”	“steadily increased” (x2)
“once conceived”	“every night, just at twelve”		“he shrieked once-once only”		
“whenever it fell upon me”	“when the day broke”		“in an instant”		

Another function of the temporal expressions is the contribution they make into sense of reality created by the author. In the above table, each of the temporal expressions from the text can be seen.

To sum up, it can be suggested that evaluating the events according to when they happen in the story may help us see the exact place they posit in time. To do this, we can make a triadic distinction of time around the main event in the story. This

distinction can be made taking into consideration of the main event in the story as before-while-after separation (Günay, 2018).

Table 3.16: Temporal Arrangement of Events in the Story

Pre-murder	Murder	Post-murder
-Narrator wishes to kill the old man	-Narrator kills the old man on the eighth night	-Narrator hides the body of the old man
-Narrator tries to kill the old man for seven nights		-A Neighbor complains about the shriek
-Narrator fails to kill the old man due to the eye's closeness		-Three policemen come to the house to find out premises
		-Narrator confesses the crime and got arrested

The main event in the story is narrator's murdering the old man as it is seen in the above table. Thus, the other events can be categorized with respect to their time of happening in the story as "before the murder" and "after the murder". Making such a regulation can help see the time order of events in the story.

3.1.1.4. Interrelations of Actor - Time - Space in the Story

Hereby, what is to be done for next step is to illustrate the interrelations of formative elements in "The Tell-Tale Heart". As Yücel asserts (1993), a profound examination of actor-time-space in a narrative has a strong probability for handling the text in a more integrative way with respect to its realization. Accordingly, it is essential to illustrate relations amongst the formative elements found out in the above parts for providing the reader a better insight into narrative itself. To do this, we can get benefit from Kalelioğlu's study (2018a) in which he combines interrelations of time-space-actor formations in George Orwell's novel *Nineteen Eighty-Four*.

Table 3.17: Interrelations of Actor-Time-Space in the Story

Actor	Time					Space
	Pre-murder	Murder	Post-murder			
Narrator →	desiring to murder	murdering	complained	interrogated	arrested	House
Old man →	wanted to be murdered	murdered	X			
Policemen →	X	X	interrogating	arresting		
Neighbor →	X	X	complaining			

Table 3.17 illustrates the overall relations determined in the previous analysis of actor-time-space in the short story “*The Tell-Tale Heart*”. Binary oppositions used for grouping of actors and space in the story is combined with time separators between the main events determined as *pre-murder / murder / post-murder*. For the interpretation of table, it may be suggested that *narrator* as a real actor in the narrative in the *pre-murder time desires to murder* the old man. However, the *old man* in *pre-murder time* is *wanted to be murdered* by the narrator. For another instance to show the relations of formative elements, the *neighbor* takes the value *complaining* in the *post-murder time* whereas the *narrator* takes the position of *complained* through the *post-murder time*. Also, all those relations of actors according to a specific time in the story takes place in the main space of the story which is the house.

3.1.1.5 Oppositions in the Story

As Uçan states (2015), in semiotic analysis the observation of oppositions in a narrative is of great importance. On the other hand it should be kept in mind that the meaning essentially originates from the oppositions. Kalelioğlu asserts that “Saussurean legacy, which heavily sheds light on the semiotic conception of the Paris Semiotics School proposed by Greimas, proposed the significance of dichotomies for signs to gain their meaning” (2018c). With this in mind, it can be suggested that in “*The Tell-Tale Heart*” main oppositions can be grouped in three categories. These are;

Sanity	vs.	Insanity
Day time	vs.	Night time
Life	vs.	Death

Sanity and life symbolizes the object of values in narrative. The day time is the period in which the sane manners of narrator can be seen and through which the old man can live. However, during the night time the narrator insanely tries to kill the old man at the end of which he is death. Accordingly, night time, death and insanity show the transformative points within “*The Tell-Tale Heart*”. Below are the quotes from the story from which we can infer the above oppositions.

Sanity vs. Insanity

In the story, the most remarkable binary opposition is sanity and insanity. The narrator incessantly tries to convey his own sanity and healthiness to reader. However hard he tries to convince the reader on his sanity, it is step by step revealed in narrative that the narrator is completely paranoid, which can be observed within the below quotes from the text.

Table 3.18: Opposition of Sanity vs. Insanity

Sanity	Insanity
-“How, then, am I mad? Hearken! and observe how Healthily-how calmly I can tell you the whole story”(p.3)	-“I heard all things in the heaven and in the earth. I heard many things in hell”(p.3)
-“You should have seen how wisely I proceeded” (p.3)	-“ I was never kinder to the old man than during the whole week before I killed him”(p.3)
-“Now this is the point. You fancy me mad. Madmen know nothing”(p.3)	-“ but I found the eye always closed; and so it was impossible to do the work”(p.4)
-“Ha!—would a madman have been so wise as this?”(p.4)	-““Villains!” I shrieked, “dissemble no more!”(p.8)
-“If still you think me mad, you will think so no longer when I describe the wise precautions....”(p.7)	-“I could scarcely contain my feelings of triumph”(p.4)

Daytime vs. Nighttime

In the story, the narrator’s activities during the daytime and nighttime contradict a great deal. Although he tries to kill the old man at nighttime, he is nice to old man during the daytime. The opposition between the day and nighttime may be observed in the quotes from text.

Table 3.19: Opposition of Daytime and Nighttime

Daytime	Nighttime
-“I was never kinder to the old man than during the whole week before I killed him” (p.3)	-“And every night, about midnight, I turned the latch of his door and opened it...”(p.3)
- “And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he had passed the night” (p.4)	-“Upon the eighth night I was more than usually cautious in opening the door” (p.4)

Life vs. Death – Good vs. Evil

Another opposition in the story is good/life and evil/death. The narrator states that the true reason of his disturbance and fear is not the old man but his evil eye (p.3). To get rid of the eye he chooses to kill the old man. It is conveyed in the text that the death of the old man will provide life to the narrator. The dependence of the narrator to the death of the old man mainly takes the story to a narrative of an achievement in

murdering an old man. Also, this life & death binary oppositions equals with good & evil opposition:

Table 3.20: Opposition of Death and Life

Death	Life
-“I made up my mind to take the life of the old man...”(p.3)	-“I could scarcely contain my feelings of triumph” (p.4)
-“I was never kinder to the old man than during the whole week before I killed him “(p.3)	“His eye would trouble me no more” (p.6)
-“because Death, in approaching him...”(p.5)	-“I smiled,—for what had I to fear?” (p.7)
-“in an instant I dragged him to the floor” (p.6)	
-“the old man was dead” (p.6)	

3.1.2 Narrative Level

Narrative level is more abstract than discursive one in that characters or actors in discursive level “transform into abstract objects”, actants, in narrative level (Kiran, 2004, p. 58). As stated, according to Paris School, narrative grammar or narrative syntax can be generalized and be prevalent in all kinds of discourses. Thus, narrative analysis can be called as the activity of narration of narrative. As stated in Chapter 2, semiotics has had two kinds of tools to analyze the positions of both actants and grammar of narrative. One of them is actantial schema to present the functions of actants and the latter is the canonical narrative schema by means of which the sequence of events in narrative are presented.

3.1.2.1 Segmentation of Text

As Rifat states (2011), an elaborate segmentation of text means to separate the text as reading unit. According to the aforesaid tenets of segmentation process, we have had six main segments in short story “The Tell-Tale Heart” taking into consideration the transformations, changes in space or time and participation of new characters in narrative.

The first segment starts with “TRUE!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad?” (p. 3). It covers the first two paragraphs of the story as well. “I made up my mind to take the life of the old man, and thus rid myself of the eye forever” (p.3) is the last sentence of this segment.

The second segment covers the narration of what the narrator did a long seven nights before killing the old man. This segment starts with the statement “It is impossible to say how first the idea entered my brain; but once conceived, it haunted me day and night” (p.3). The last sentence of the second segment is “I looked in upon him while he slept” (p.4).

The third Segment is the longest one in narrative. This segment contains both the narration of murder of the old man and the descriptive expressions on physiological states of both the narrator and the old man. To simplify the narrative analysis of the segment it is better to divide it into sub-segments. The third segment starts with statement “upon the eighth night I was more than usually cautious in opening the door” (p.4). The last sentence of the third segment is “His eye would trouble me no more” (p.6).

The fourth segment covers what he the narrator did shortly after killing the old man. “It starts with If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body” (p.7). It finishes with the statement “A tub had caught all—ha! ha!” (p.7).

The fifth segment starts with the statement “When I had made an end of these labors, it was four o’clock—still dark as midnight” (p.7) and finishes with the statement “and they (the officers) had been deputed to search the premises” (p.7).

The sixth segment is the last one. It starts with “I smiled,—for what had I to fear? I bade the gentlemen welcome” (p.7), and ends with last sentence of the story “I admit the deed!—tear up the planks!—here, here!—it is the beating of his hideous heart!” (p.8).

As stated in Chapter 2, the segmentation of a text may be performed according to time, actor and space changes, or by taking into consideration of natural segmentation done by the author. In the short story “The Tell-Tale Heart”, the segmentation can be said to have been performed taking into consideration of natural flow of story plot, which means the successive events in narrative are efficient for doing so. However different the six segment of the story may seem, they are actually not separate from each other. In other words, they represent the articulation points in narrative; that is to say, the succession of each segment involves one turning point in the narrative to be taken into consideration. Below is the analysis of segments of narrative through which actantial and formative components will be examined.

3.1.2.2 Analysis of Segments

Segment 1: Introduction (p.3)

The first two paragraphs of the story compose the introduction segment which is the initial part of the narrative. For this part, it can be said that the protagonist starts talking about himself. He confesses that he is actually too nervous and quite healthy but not mad. He says he wants to tell a story to prove his sanity which shows the narrator (subject1 = S1) is an actant in narrative. S1 goes on telling a very long time has passed since the idea first entered his mind, “it haunted me day and night” (p.3). What exactly is the idea has been declared by the S1 after stating the old man (subject2 = S2) is a good person to S1, and S1 has never been deceived or insulted by S2. However, S2 has “a pale blue eye, with a film over it” (p.3) resembling “that of a vulture” (p.3), and S1 is afraid of his eye and thus, S1 decides to kill S2 to get rid of his eye. That can be seen in the statement “I made up my mind to take the life of the old man, and thus rid myself of the eye for ever” (p.3). This statement also shows the initiation stage (contract-manipulation) of a quest in narrative.

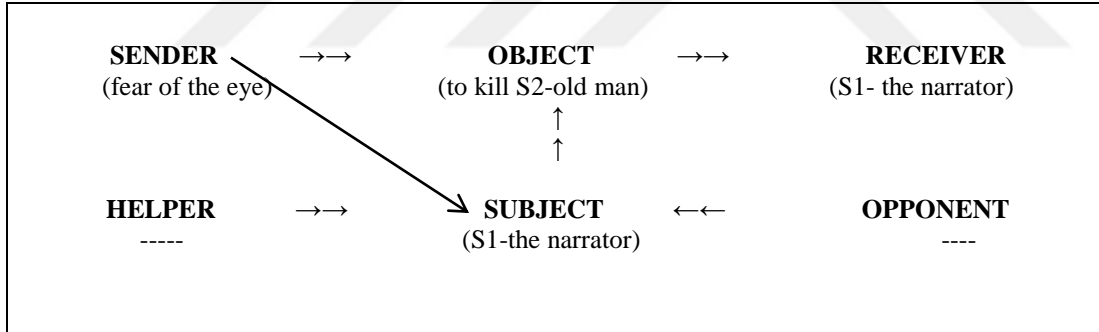


Figure 3.1: The Primary Position of Actantial Schema os S1's Decision to Kill S2

Segment 2: Failing to Kill the Old Man (p.3-4)

In this segment, S1’s attempts for killing S2 are narrated. Every night, at twelve, S1 enters the old man’s room. He proceeds to entering the room very cautiously for not to wake S2 up. In every repeated trials along seven nights, S1 checks S2’s eye whether it is open or not with a lantern in his hands. However each time S1 finds the eye closed. The closeness of S2’s eye is an obstacle for S1 to kill S2 because the true reason of S1’s problem is not S2 but his eye. For S2 not to suspect, S1 everyday asks him how he passed the night, and speaks to S2 in a hearty tone, “I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone,

and inquiring how he had passed the night” (p.4). This can be illustrated in actantial schema as follows:

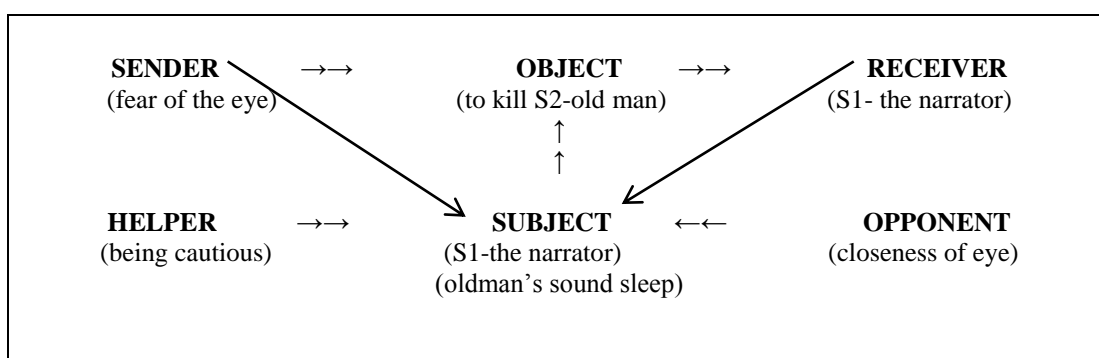


Figure 3.2: Actantial Schema os S1's Trials to Kill S2 for Seven Times

It can be asserted that the desire to get rid of S2’s eye (sender) directs S1 to kill S2 (object). Thanks to S1’s being very cautious and the sound sleep of S2 (helper), S1 can easily enter the room and check whether the eye is open or not. However, at every turn S1 finds the closed (opponent). So, he can’t do what he wants to do and S1 fails to kill S2, which shows the failure of the micro narrative program. The phases of this quest can be seen in canonical narrative schema below.

Table 3.21: Canonical Narrative Schema of S1’s trials to Kill S2 for Seven Times

Contract (Manipulation)	Qualifying Test (Competence)	Decisive Test (Performance)	Glorifying Test (Sanction)
-S1 wishes to get rid of vulture eye (p.3)	-S1 lives in the same house with S2 (p.3) -S1 is younger and stronger than S2 -S1 can get in S2’s room in the night time.	-S1 opens the door carefully (p.4). -Each time S1 finds the eye closed. Because of this he can’t kill S2 (p.4).	-“but I found the eye always closed; and so it was impossible to do the work” (p.4)
Modality			
The fear of vulture eye Convincing/Directing the narrator Wanting-to-do Having-to-do	Being-able-to-to Wanting-to-do Knowing-how-to-do Having-to-do	-----	Knowing about action/subject

Contract - Manipulation: The contract is established between the sender and subject. At the beginning of the story the fear S1 feels against the eye is sender directing or manipulating S1 (subject of the quest) to murder S2. S1 both has to and

wants to kill S2 for getting rid of his eye. S1 starts the quest of killing S2, ““I made up my mind to take the life of the old man, and thus rid myself of the eye for ever” (p.3).

Qualifying Test - Competence: For S1 to achieve the quest he has to gain the necessary qualifications in this stage. One of these qualifications is S1’s youth and the other is that he lives in the same house with S2 which allows him to get in S2’s room at the night time. Also, we can see the facilitating opportunities of S1 with the modalities of being-able-to-do / knowing-how-to-do / having-to-do and wanting-to-do.

Decisive Test - Performance: In the next stage of quest, S1 enters S2’s room at midnight and he does his repeated action of checking S2’s eye. However, S1 finds the eye close again. For him to achieve killing S2, the eye should be open. The closeness of eye is an obstacle for S1 and he cannot kill S2. Hereby, this position can also be seen in lack of the modality to-do. We can also see S1’s quest is aborted because of the closeness of eye which is opponents in the quest.

Glorifying Test - Sanction: This is the last stage in which the outcome of the quest will be declared. S1 is unsuccessful; he cannot kill S2 because of his eye’s closeness. We can see that in the statement “but I found the eye always closed; and so it was impossible to do the work” (p.4).

Segment 3: the eight night - killing the old man (p.4-5-6)

It is the longest segment in narrative. As stated in part 3.1.1.3, nearly half of the discourse time is spent merely on the narration of killing the old man on the 8th night. This is the eighth night and, at the same time, the eighth trial of S1 to kill S2. It can be understood with the statement, “I was more than usually cautious in opening the door” (p.4) that another quest of S1 to kill S2 starts. S1 feels more of his powers and sagacity this time. He is sure of his triumph. He moves very slowly opening the door, but he hears that S2 is moving on bed, which slows S1 down. He says that S2 cannot have seen him because the room was too dark to see, which can be counted as another advantage of S1. However, S2 cries out “who’s there?” (p.4), and starts sitting on bed trying to hear any sound in the room. S1 waits for one hour for S2 to lie down the bed, which is another obstacle for S1 to proceed on the murder. After waiting long time, S1 opens the lantern to shoot a “single dim ray” (p.5) to S2’s eye,

and S1 sees the eye open, which means there is nothing to prevent S1 to attack S2. The heartbeat of S2 is heard by S1 which he thinks it is because of the “mortal terror” (p.6) S2 has. After standing still for “some minutes” (p.6), S1 leaps into the room and drags S2 to the floor, and by pulling the heavy bed, S1 kills him, and says, “The old man was dead. I removed the bed and examined the corpse” (p.6). This narrative program can be illustrated in both the actantial schema and canonical narrative schema as follows:

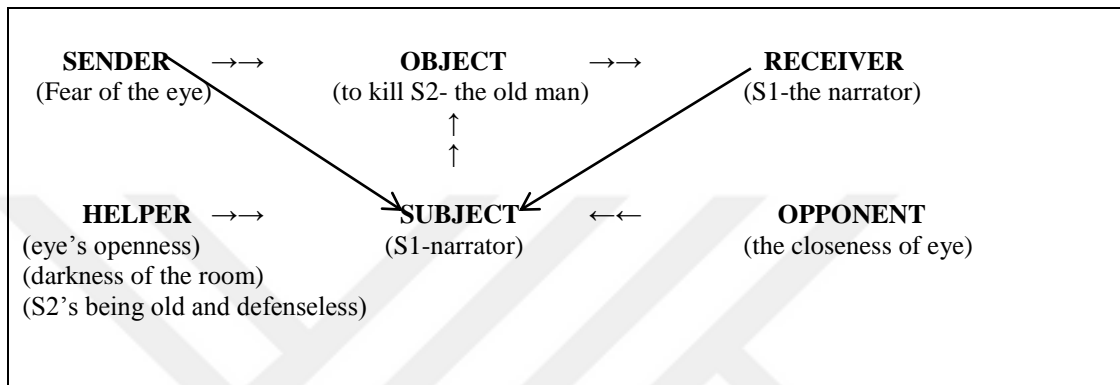


Figure 3.3: Actantial Schema of S1's Killing S2

Hereby, There becomes a transformation in position of S2 (the old man). He is dead anymore and his object of value, his life, is taken by the narrator's (S1) transformative action. In semiotic terms, his transformations can be illustrated as (Yücel, 2015 – Rifat, 2013):

Np: [S1 (The Narrator) → (S2 (The old man) U Ov (Life))]
The narrator took the life of old man

Np: Narrative program

S1: Subject of doing

S2: Subject of state

Ov: object of value

[]: Utterance of doing

(): Utterance of state

→: Function of doing or transformation

∩: Conjunction / U: Disjunction

On the other hand, S1 by killing S2 has gained his object of value which is the relief that the murder brings him. The evil eye of S2 cannot trouble S1 anymore. This can be shown as follows:

Np: [S1 (The Narrator) → (S1 (The Narrator) ∩ Ov (Relief))]
The narrator relieved

Designation of actants according to their acts in narrative program of S1 to kill S2 can be seen in Figure 3,3. The relationships amongst these actants can be examined in detail as follows:

Sender: As in the narrative of seven unsuccessful murder trials of S1, hereby the fear against the eye of the old man leads again S1 to murder S2. This fear is S1's own fear he created in his mind and he defines it in the text as;

“whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye for ever” (p.3).

Subject: S1-the narrator is the subject of the quest as he wishes to gain peace in his life. To do this, he has to kill S2 - the old man and it is non-other than himself to murder S2.

Object: To find peace in his life is equal to get rid of the old man's eye according to the S1. Thus, to get rid of the eye forever, S1 means to kill the S2-the old man, which is the object of subject in quest.

Receiver: S1-the narrator is at the same the receiver himself in the quest because according to him, by killing the old man and getting rid of his eye will bring peace to S1's life.

Helper: In the quest, there is more than one helper to the subject. They can be summarized as being defenseless of the old man, his extension of powers during the murder night, the room's being quite dark, the lantern to see the openness of S2's eye and the heavy bed that is used by S1 to kill S2.

Opponent: In his quest, S1 does not have lots of opponents against him. However, S2's awaking during night at the time of S1's entering the room slows down S1 to proceed and he has had to remain still for one hour for S2 to lie down the bed.

The stages of S1's quest to kill S2 can be illustrated in canonical narrative schema as follows:

Table 3.22: Canonical Narrative Schema of S1's Killing S2

Contract (Manipulation)	Qualifying Test (Competence)	Decisive Test (Performance)	Glorifying Test (Sanction)
-S1 wishes to get rid of vulture eye (p.3)	-S1 lives in the same house with S2 (p.3) -S1 is younger and stronger than S2 -S1 is more cautious that night and feels more of his strength (p.4) -S1 sees the eye open (p.5)	-S1 opens the door carefully (p.6) -S1 leaps into the room (p.6) -S1 drags S2 to the floor (p.6) -S1 attacks S2 and wait until he completely dies (p.6)	-There was no pulsation (p.6) - S2 was stone as dead (p.6) -S2's eye would trouble S1 no more (p.6)
Modality			
The fear of vulture eye Convincing/Directing the narrator Wanting-to-do Having-to-do	Being-able-to-to Wanting-to-do Knowing-how-to-do Having-to-do	To-do	Knowing about action/subject

The Contract - Manipulation: The contract is established between the sender and subject in first segment of narrative. It can be seen in the inner monologue of S1 which covers the things bothering him. The resemblance of S2's eye to a vulture and the fear of S1 against the eye direct S1 to decide killing the S2 to get rid of his eye. The contract initiates with this statement, "I made up my mind to take the life of the old man, and thus rid myself of the eye for ever" (p.3). Hereby, at the contract stage of narrative the modalities of *convincing/directing* can be seen which means the sender directs S1 to kill the old man. Then, he is ready to move on the next stage in his quest.

The Qualifying Test - Competence: This stage is where subject of the quest gain essential ability or tool to complete the quest. In "The Tell-Tale Heart", thanks to his courage and cautiousness opens the door and with help of lantern sees the vulture eye open. Another qualification of S1 is his youth and the heavy bed he uses to kill the old man (S2). The modalities in this stage of narrative are *being-able-to-do-/wanting-to-do/known-how-to-do/having-to-do*. In case of a deficiency of those modalities in this stage, S1 cannot have the necessary qualification for the next step of narrative.

The Decisive Test - Performance: The next stage in narrative is performance stage whereby the action of the quest is completed. It is clear with statement, "the old man

was dead” (p.6) that S1 finishes what he has to do. The modality in this stage is *-to-do-* which means S1 achieves the murder who for a long time attempts to do.

Glorifying Test – Sanction: This stage is the one whereby the outcome of the quest is declared. According to his/her achievement, the subject of the quest can be prized or punished by sender in narrative. The narrator (S1) succeeds killing the old man (S2). According to this outcome, he is prized by sender, it can be seen in this statement in the text, “he was stone dead, his eye would trouble me no more” (p.6). The main modality in this stage is *-to-know-about-action/subject* and we can know about the outcome with the above statement. The eye would trouble S1 no more. It can be assumed that S1 will gain the relief at the end of the event.

Segment 4 – 5: hiding the body and the arrival of three policemen (p.7)

After murdering S2, S1 says the “night waned and I worked hastily, but in silence” (p.7). In the 4th segment, it is seen that S1 is in a hurry to hide the body of the old man. He dismembers the body, cuts the head, arms and legs into pieces and hides them under the planks of the room. Then, he cleans anywhere on the floor so that nobody can detect even one drop of blood.

As soon as S1 finishes all the work, the doorbell rings and the three policemen (subject3 = S3) come to the house as one of the neighbors (Subject4 = S4) heard a scream and complain to the officers about that. This is the beginning of the fifth segment as a new actant participates in the narrative. This new actant is the three policemen and although they are three people with regard to their act, they are considered as one actant. The arrival of the three policemen is stated in the text as follows:

“A shriek had been heard by a neighbor during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed to search the premises” (p.7).

This shows, at the same time, the initiation of a new dual narrative program that will be narrated in the 6th segment. The three policemen (S3) are at the house to find out what is going on, and the narrator (S1) has had to hide the murder. Although S4 (the neighbor) has had a very little role it is an actant in anti-narrative program of S3. He/she acts as a sender with respect to directing S3 to the house to find out the premises.

Segment 6: the narrator completely goes mad (p.7-8)

As soon as S4 (the neighbor) complains about the shriek, S3 arrives at the house to search the premises. S1, with his comfortable manner welcomes S3 to the house. Then he says “the shriek was my own in a dream” (p.7) and “the old man was absent in the country” (p.7). Seeing subtle lies and easy manner of S1, S3 was taken to everywhere of the house by S1 to search well the premises. After seeing the treasures of S2 “secure and undisturbed”, S3 was invited to S2’s bedroom for some rest by S1. The new quest of S1 is to convince S3 that nothing wrong is happening in the house and everything goes well, it is clear in these statements, “the officers were satisfied - my manner had convinced them” (p.7). However, when S1 and S3 are seated and chatting on familiar things in the room, S1 has a bad headache and starts to hear a gradually-increasing ringing in his ears, “my head ached, and I fancied a ringing in my ears” (p.8). S1 starts thinking that the increasing ringing is not in his ears but everywhere in the room which can be heard by S3 too. However hard S1 tries not to hear the ringing, he cannot stop it. According to S1, the ringing is heartbeat of the old man (S2) and it is heard by S3. This is the initiation of going mad of S1. He thinks, although S3 hears the sound and they understands he killed the old man, they are mocking with S1. S1 cannot tolerate this mockery anymore and screams and confesses the crime, “Villains!” I shrieked, “dissemble no more! I admit the deed!—tear up the planks!—here, here!—it is the beating of his hideous heart!” (p.8). In this part of the story, narrative ends after which S1 is possibly arrested or taken to mental hospital or prison. S1’s quest of convincing S3 fails due to his going mad whereas S3’s quest of revealing the crime ends in success. The actantial formation in S1’s quest can be illustrated as follows:

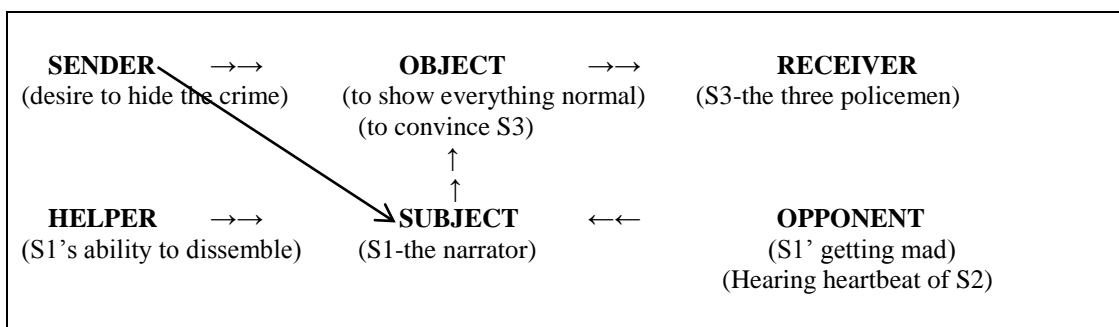


Figure 3.4: Actantial Schema of S1's Convincing the Policemen

In the Figure 3.3., the acts of actants are formed according to what is narrated within the perspective of S1. S1 is the subject of the quest and he wants to convince S3 by

showing that everything is quite normal, which is his main object. His ability to dissemble by dissimulating is the helper of S1 in the quest. S3 (the three policemen) is the receiver to which all the fake actions of S1 are directed. Lastly, the headache and hearing the old man’s heartbeat are the opponents against S1 because they provided the quest resulting in failure.

It is also possible to illustrate stages of S1’s quest of convincing the policemen in canonical narrative schema.

Table 3.23: Canonical Narrative Schema of S1’s Convincing Policemen

Contract (Manipulation)	Qualifying Test (Competence)	Decisive Test (Performance)	Glorifying Test (Sanction)
-“I smiled-for what I had to fear?” (p.7). -“I bade the Gentlemen welcome” (p.7).	-“The shriek, I said, was my own in a dream.” (p.7) -“The old man I mentioned was absent in the country” (p.7). -“I bade them search well” (p.7). -“The officers were satisfied” p.7).	-“I felt myself getting pale and wished them gone”. (p.8). -“My head ached, and I fancied a ringing in my ears” (p.8). -“The ringing became more distinct: — it continued and became more distinct”(p.8). -“I felt that I must scream or die!” (p.8).	-““Villains!” I shrieked, “dissemble no more! I admit the deed!—tear up the planks!—here, here!—it is the beating of his hideous heart!” (p.8)
Modality			
Convincing/Directing Wanting-to-do Having-to-do	Being-able-to-to Wanting-to-do Knowing-how-to-do Having-to-do	-----	Knowing about action/subject

Contract – Manipulation: The contract is initiated by S1 as soon as he sees S3 in front of him. When he finishes hiding the body of old man, it is four o’clock and the doorbell rings. Owing to a complaint of a neighbor hearing a shriek, the three policemen come home to find out the premises of a foul play. S1 for not to be arrested has to convince them and decides to show everything normal. S1 invites S3 inside and the new quest starts.

Qualifying Test – Competence: To convince the policemen, S1 has to deceive them. S1 should know how to tell lie in comfortable manner to persuade them everything is normal. That S1 possesses the necessary qualification can be seen in the invitation the policemen in and that he tells lie in the issue of old man’s being

abroad and about the shriek. By these, the policemen were satisfied and S1's manner convinces them. We can see all modalities in the situation of S1. S1 *wants to get rid of* the policemen. He *has to do* it or he will be arrested. He *is able to* tell lie and he *knows how to* behave in an easy manner.

Decisive Test – Performance: In this stage of quest, the subject is supposed to do what he has to do. S1 should go on pretending to show everything normal. However, suddenly S1 head aches and he is disturbed from all the things happening around him. He is very close to his goal. The policemen are convinced by him and they are just sitting for a chat but a ringing appears in his ears and S1 tries not to hear this sound. However hard he tries he cannot get rid of the ringing. S1 starts to think the policemen also hear the sound and understand the murder S1 did. This thought continues to direct S1 to think the policemen are having mockery though they know all the thing happened. This prevents S1 to go on playing and he is not able to behave as everything quite normal. The lack of the modality of *to-do* can be seen in this part of narrative, which takes the quest to fail.

Glorifying Test – Sanction: This is stage in which the outcome of the quest is declared. The headache and sound that S1 hears keeps their tension. S1 cannot stand those and loses control of his mind into thinking that they can also hear the sound of the old man's heart. S1 also thinks the policemen are mocking with him. He stops this and cries the police as "villain". He admit his crime and tells them where the old man's body is. This is both the ending point of the narrative and the quest of S1 to convince the police. His quest fails and he cannot achieve his goal.

On the other side, as stated before, there is another narrative program. This is the narrative program of the three policemen (S3). They are directed to the house by a neighbor hearing a scream. After S1 confesses the crime their program can be said to end with success. The actantial schema of narrative program can be illustrated as follows:

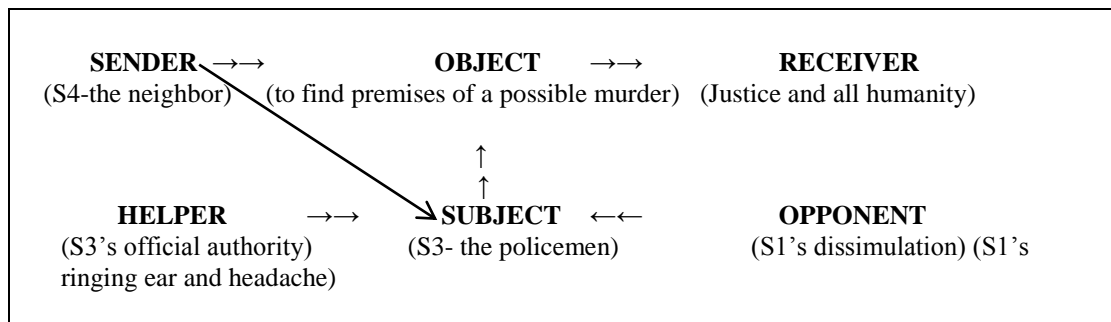


Figure 3.5: Actantial Schema of S3's Arrival

The above actantial schema can be said to depict all six actants' act in the narrative program of S3. The sender is S4 in the quest and directs the subject of the quest (S3) to find out the premises of "foul play". The official authority of S3 is the helper by means of which they have right to check the house at a very late time. Another helper is the ringing ear and aching head of S1 thanks to which S3 learns the truth. However, the ability of S1 to dissimulate S3 is an opponent against S3 and S1 for some time achieves to deceive S3 until he admits the crime. Lastly, the receiver is justice and the humanity itself to find out if there a murder.

The stages of narrative program of S3 can be illustrated as follows:

Table 3.24: Canonical Narrative Schema of S3's Arrival

Contract (Manipulation)	Qualifying Test(Competence)	Decisive Test (Performance)	Glorifying Test (Sanction)
-S4 – (the neighbor) hears a shriek and suspicion of a murder is reported. Then three policemen arrives at house and want to find out premises (p.7)	- S3 is officially authorized - S3 is three people and possibly equipped	-S1 accompanies and S3 search the house well (p.7) - S3 have a seat for chat - S1's manner convinced S3 that everything is normal (p.8) - S1 has a bad headache and starts to hear ringing in his ears (p.8).	- S1 can't stand the mockery of S3 and confesses the crime. (p.8)
Modality			
Convincing/directing of S4 Wanting-to-do Having-to-do	Being-able-to-to Knowing-how-to-do	To-do	Knowing about action/subject

The Contract - Manipulation: The contract is established between the sender and subject of the quest. The sender is the neighbor (S4) who notifies the shriek to the police center. The three policemen (S3) is the subject of the quest and want to reveal

if there is a murder (p.7). S3 does not initiate the quest with its own wish. S3 is manipulated by the neighbor, so the modality here is directing/manipulating.

The Qualifying Test - Competence: Although it is not stated clearly in the text, it is known that S3 as policemen are possibly equipped and officially authorized to search any claim anywhere which means they are able to enter the house at any time. At the same time that they search the house and check the manner of narrator show that they know how to explore what is going on in the house.

The Decisive Test – Performance: This stage in narrative is the one where the action has been performed by the subject of the quest. S3 is invited by S1 to the house to search. However, S1's manner convinces S3 that nothing is abnormal. S3 is seated in the room of S2 to have chat, but just then S1 has headache and starts to hear a ringing in his ears. According to S1, what he hears (p.8) is the heartbeat of S2. In order not to hear this sound S1 pulls the chair to have a bigger noise than the heartbeat but he cannot prevent it. Also, S1 starts thinking that the sound of old man's heart is heard by S3. According to S1, S3 understand what he did but they pretend as they don't and they are mocking with him. S1 cannot stand the mockery S3 does and shouts as "villains" and confesses the crime.

Glorifying Test – Sanction: This stage of narrative is the one in which the outcome of quest is learnt. The unstoppable noise of the heartbeat of the old man (S2) drives S1 mad and he has had to confess the crime and location of the corpse of the old man. From this it is revealed that he is a murderer and caught by the policemen (S3), which is also acclaim of the achievement of S3's quest. It can be suggested that the quest of S3 is achieved and S3 is successful in the quest.

3.1.2.3 The articulation macro & micro narrative programs in text

Hereby, the aim is to illustrate articulation of macro and its micro narratives constituting the short story. In the previous part of the study, the analysis of six segments has been done according to semiotic approach of Paris School. In a narrative there may be more than one events narrated and, a semiotician may prefer to use tools of semiotic approach such as canonical narrative schema for depicting the structure of each of the narratives or actantial narrative schema for relations amongst actants. This can sometimes be confusing and thus, it is beneficial to show succession of narratives in the story and their roles for forming the basic structure. In the short story "The Tell-Tale Heart" the assembly of events is as follows;

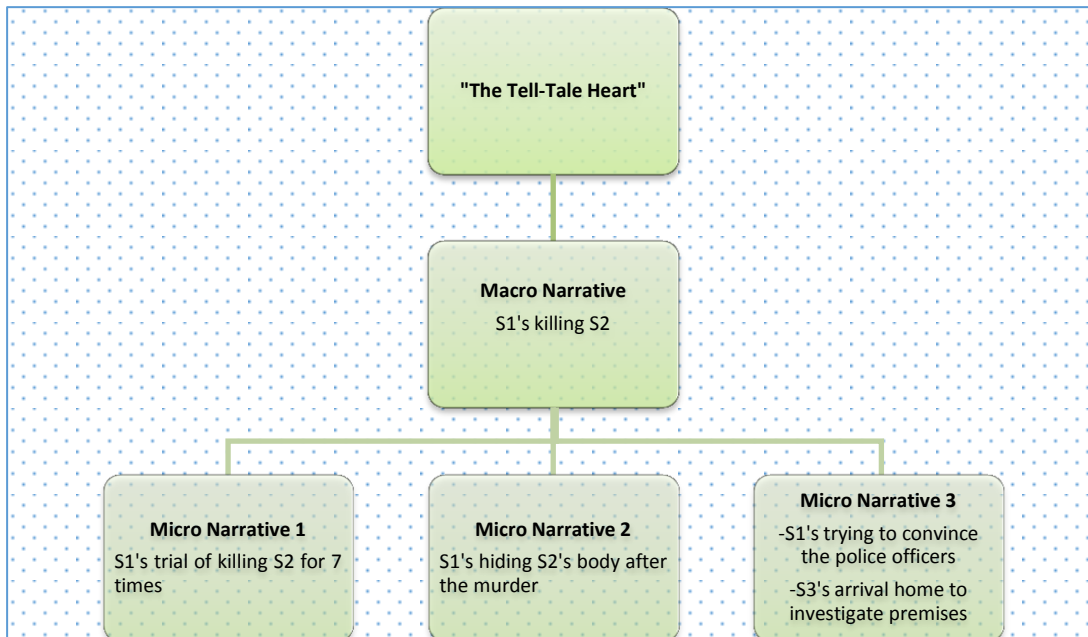


Figure 3.6: General Narrative Structure of the Story

In the story there is one macro narrative program, that is to say, there is one basic event narrated in the text. As it can be seen in the above Figure 3.6, the basic event narrated in the story is S1's killing S2. This is the macro narrative and this narrative has three micro narratives serving as the preparative or complementary narratives to macro narrative. These are S1's seven unsuccessful trials of killing S2, and S1's hiding S2's body after killing him. The other is micro narrative 3 which involves the events happening after the macro narrative of S1's killing S2. Hereby, what is narrated is S3's coming to the house due to a neighbor's complaint about hearing a shriek, and S1's attempts to hide murder or deceive the policemen. This is a reciprocal event involving both S1's quest for convincing S3, and S3's quest for revealing if there is a crime. Both sides are in a struggle against each other. The achievement of one side of rivalry means losing for other side.

Whether it is macro or micro narrative, the essential thing is the presentational order of narratives. In the story the assembling of above narratives is as follows;

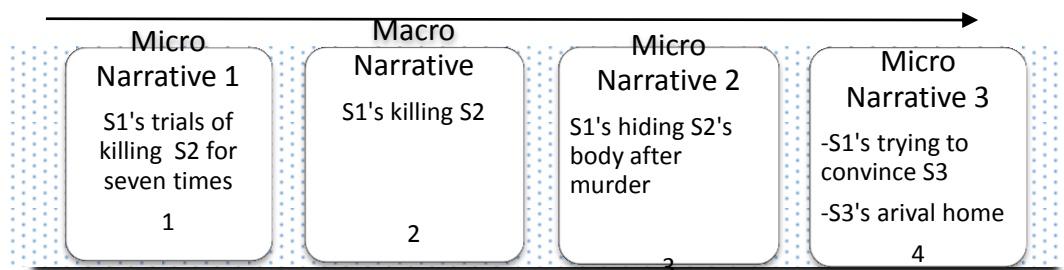


Figure 3.7: The Order of Macro and Micro Narratives in the Story

The order of narratives in the story is as illustrated above. First, the unsuccessful attempts of S1 to kill S2 are narrated. This is a preparative micro narrative of macro narrative which involves S1's killing S2. After S1 kills S2, another one, micro narrative 2 in which how S1 hides S2's body is narrated takes place. Lastly, the scene of S3's arrival takes place. S1 and S3 are rivals and they are in a struggle against each other'. S1 has to hide the crime. To do this he has to deceive S3. However, S3 is at home for investigating if there is a crime. This is another micro narrative, and it is the third narrative in the story which comprises what happens after the death of the old man.

3.1.3 Deep-abstract level

This level comprises, according to Greimas (1989), the elementary structure of meaning. After an elaborate examination of text within the frontiers of both discursive and narrative level, the next step is to depict the thematic relations within the narrative. With respect to semiotic terminology, meaning is constructed on oppositions. These oppositions are the main source of semantic universe of a narrative, and they must be illustrated on the semiotic square. The main oppositions determined in discursive level may help finding out how semiotics square can be constructed. In addition to this, basic transformations of actants assigned in narrative level may be shown on semiotic square. Accordingly, more than one semiotic square can be used to illustrate semantic relations in narrative. In the short story "The Tell-Tale Heart", the abstract relations forming narrative may be shown as follows:

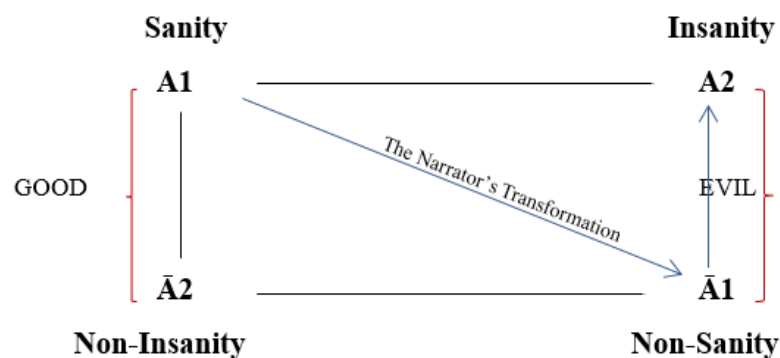


Figure 3.8: Semiotic Square-Narrator's Position

The semiotic square above can be evaluated as showing the initial and final position of the narrator (S1). At the beginning of the story, **A1** line indicates that the narrator sets out with the claim that he is sane and very healthy. However, then, he says that

he wants to kill the old man and he observes the old man in his room at midnight for seven nights. This is a non-sane position which is indicated at $\bar{A}1$ line. At the end of the story, **A2** shows the state of the narrator who is quite coolly while killing the old man and hiding his body to the old man's own room in a triumphant manner. Last but not least, the policemen arrive at the house. The narrator tries to deceive them by showing everything normal, but due to his ringing ear and headache he completely goes mad and confesses the crime and where he hid the body which also indicates his insanity.

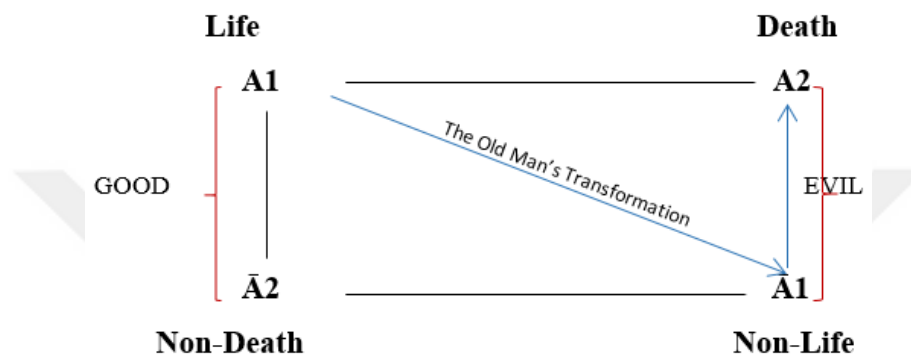


Figure 3.9: Semiotics Square - The Old Man's Position

The semiotic square above illustrates the transformation of old man from the beginning to the end of the story. **A1** indicates the initial state of the old man. While he is alive at **A1** position, with the transformative action of the narrator he is attacked and passes through non-life $\bar{A}1$ position. The narrator waits for long time until his heartbeat stops for the old man to die. Then he cuts up the old man's body which means he is completely dead at **A2** position.

On both semiotic squares indicating the transformations of the narrator and the old man, there is a transition from good to evil. These transitions from good to evil are common on both the narrator's and the old man's sides. The interrelation between the states of the narrator and the old man can be defined as one's life is strongly linked to other's death. This can be seen at the statement of narrator:

“One of his eyes resembled that of a vulture—a pale blue eye, with a film over it. Whenever it fell upon me, my blood ran cold; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye for ever” (p.3).

Accordingly, desire of killing the old man also proves the narrator's insanity. The overall relations can be mapped out in one semiotic square.

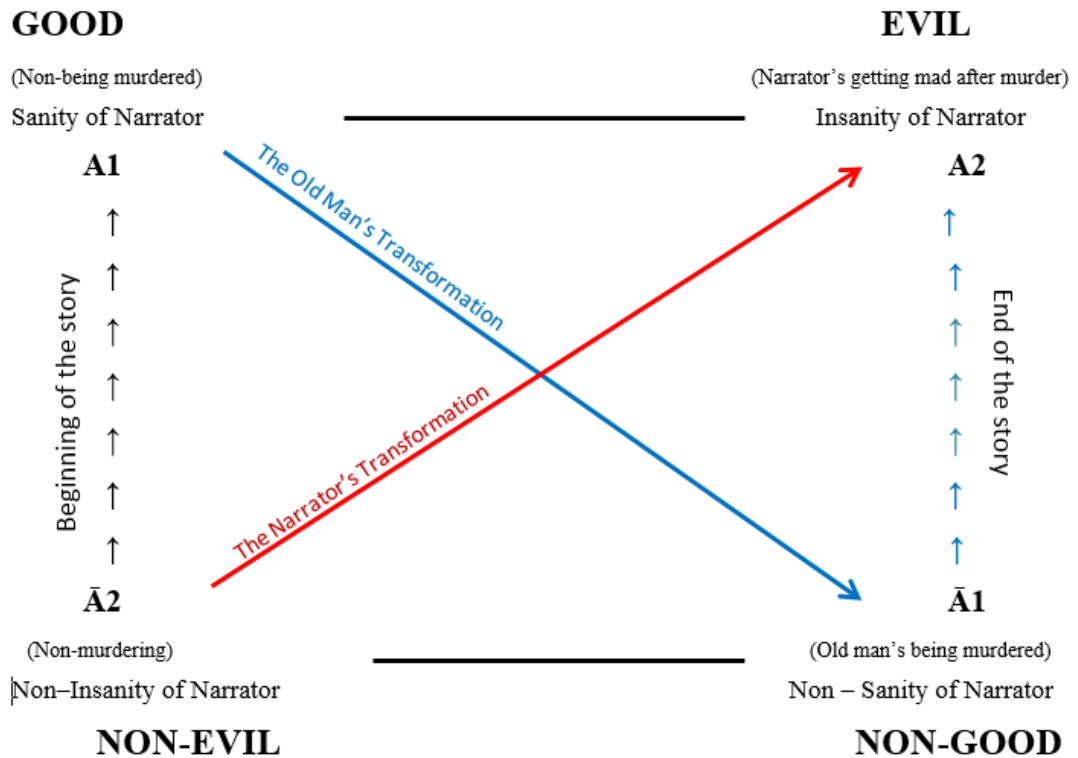


Figure 3.10: Semiotic Square of All Transitions

The semantic relations within the above semiotic square can be defined as indicating the differences between the initial stage and end of the story. We can also observe the main transformations in narrative program. For instance:

Ā2: That is the initial position for the narrator. At the beginning of the narrative, he claims that he is not insane. He is at the position of non-murdering the old man.

A2: As the narrative proceeds, it can be observed that the narrator transforms into a murderer by killing the old man. Also, at the end of the narrative the narrator completely goes mad in front of the three policemen. He as a paranoid thinks that the policemen understood he murdered the old man and although they hear the heartbeat they pretend not to do but mock the narrator himself.

A1: This is the initial position of the old man. At the beginning he is alive and lives with the narrator who serves and behaves in a nice manner.

Ā1: This shows the final position of the old man. By the transformative action of the narrator he is murdered. Ā1 also shows the mental state of the narrator that has done a non-sane action like killing the old man.

3.2 Analysis of “The Black Cat”

Hereby, “The Black Cat” (1843) a short story by American author Edgar Allan Poe, will be analyzed by semiotic method. This short story was first printed on August 19, 1843, in the Philadelphia edition of a newspaper called the *United States Saturday Post* (Shmoop Editorial Team, 2008). We will follow a three-step way of analysis comprising discursive, narrative and deep-abstract level of meaning. This short story is involved within the pages of 3-14 in our target book *Elegant Ebooks (2018)*

3.2.1 Discursive level

Discursive level is the concrete one in which the articulation of discourse takes place. Amongst the components forming narrative discourse are actors, time and space which can be examined in the text (Günay, 2012). With this purpose, we will have brief look at actorilization process and thematic roles of actors in text. Then, the time and space on which the discourse was founded will be examined. In the analysis of actors, time and space in discourse, essential isotopies (grouping the words according to a common denominator) will be given which can be interpreted to find out dominating themes in text. The isotopies are also essential to observe the oppositions on which the text is established. The next step will be the analysis of enunciative components through which narrative strategies used in the story can be depicted.

3.2.1.1 Actors and thematic roles in the story

As stated before, instead of the term *character*, semiotics prefers to use the word *actor* because it is more inclusionary in that inanimate entities may have roles in narrative. In the short story “The Black Cat”, actors can be listed as the narrator, the narrator’s wife, Pluto, the second black cat and the police officers. Table 3.25 involves the repetition number of actors in the story.

Table 3.25: Actors and Frequency of Actors in the Story

Actors	Amount of Repetition Page 3-4-5-6-7-8	Amount of Repetition Page 9-10-11-12-13-14	Total Amount of Repetition	Ratio
Narrator				
I →	14x(p.3) 12x(p.4) 14x(p.5) 11x(p.6) 10x(p.7) 12x(p.8)	12x(p.9) 14x(p.10) 12x(p.11) 14x(p.12) 12x(p.13) 8x(p.14)	182	67,4%
me →	3x(p.3) 3x(p.4) 3x(p.5) 3x(p.6) 1x(p.7) 3x(p.8)	6x(p.9) 4x(p.10) 6x(p.11) 2x(p.13) 3x(p.14)		
The narrator's wife				
(my) wife →	3x (p.4) 1x(p.6) 1x(p.8)	1x(p.9) 1x(p.10) 2x(p.11) 1x(p.14)	17	6,3%
She →	2x (p.4)	2x(p.11)		
her →	1x(p.4)	2x(p.11)		
Pluto	2x(p.4) 2x(p.5) 2x(p.8)	1x(p.9)	25	9,2%
He	1x(p.4) 3x(p.5)			
him	1x(p.8)			
(Poor) beast	1x(p.5)			
The cat	1x(p.5) 1x(p.7) 1x(p.8)			
A creature	1x(p.5)			
It	7x(p.6)	1x(p.10)		
The victim of my cruelty	1x(p.7)			
The animal	1x(p.8)			
The second cat				
Black object	1x(p.8)		37	13,7%
It	9x(p.8)	10x(p.9) 2x(p.12) 1x(p.13)		
Him	1x(p.8)			
he	1x(p.8)	1x(p.9)		
This cat	1x(p.8)	1x(p.11) 1x(p.12)		
The animal	1x(p.8)	1x(p.9) 1x(p.13)		
The creature		1x(p.9) 1x(p.10) 1x(p.12)		
The beast		1x(p.13)		
My tormentor		1x(p.13)		
Police officers →		3x(p.13)		
They →		2x(p.13)		
Them →		1x(p.13)		
The gentlemen →		2x(p.13) 1x(p.14)		
You →		1x(p.13)		
Total →			270	99%

Table 3.25 illustrates the actors and their frequency of repetition in the story. In other words, this is the list of words, the isotopy of actor in narrative, and it is an essential proof to depict any roles whether primary or secondary. There are five major actors

in the story, the narrator, the narrator's wife, Pluto (the black cat), the second black cat, and lastly, the police officers. As can be seen in Table 3.25, the narrator is the most frequently-repeated actor. The total repetition amount of the narrator is about 67%, which gives us a strong clue showing that the story is around the narrator. Additionally, the amount of repetition of subjective and objective pronouns "I-me" is 182 times which is quite high with respect to the other actors in the story. The other actors are the narrator's wife, their cat Pluto, the second black cat and the police officers. Below are the special characteristics of actors in "The Black Cat".

The Narrator

As it was in "The Tell-Tale Heart", the narrator in "The Black Cat" is nameless, and wants to tell his own story to the reader. He is narrating the story from the jail, and is waiting for his supreme punishment, "but to-morrow I die, and to-day I would unburden my soul" (p.3). The narrator, before telling the reasons of his detention, makes defense of himself for not being mad, "yet, mad am I not" (p.3). Although he is nameless, some other details about him can be seen in his declarations. For instance he is an early married man and he is happy for his marriage, "I married early, and was happy to find in my wife a disposition not uncongenial with my own" (p.4). However hard it is to believe that the narrator was once in his infantry a very nice and kind person, we come to see a great transformation of him from good to evil step by step.

According to what the narrator says, he was once a very kind person who loved animals and who was indulged by his parents with a great variety of animal. Then as a young man, he got married to his wife who loved caring animals too. They together had many pets one of the most favorite of which is a sagacious big black cat, Pluto. However, day by day, he exhibits changes in his manners against his wife and his pets. What is responsible for this change, according to the narrator, is alcohol, and this is termed by the narrator as "Fiend Intemperance". He starts to be abusive to his wife, pets and of course Pluto. In the story, there is no a clue for the narrator's going bad owing to his marriage, but it can be said that he starts drinking after he got married. His ongoing deterioration in manner against his wife and animals causes to his first serious cruelty of cutting Pluto's eye. When Pluto bites the narrator's hand, in an instant, the narrator grabs Pluto and he blinds the poor animal. However regretful the narrator is for his crime, a bottle of wine is enough for him to forget all

his cruelty. Although the narrator grieves for some time to Pluto, he states his mental position as "this feeling soon gave place to irritation" (p.5). Then, this irritation causes what the narrator defines as "spirit of perverseness" (p.5). Though there is no reason but just because he should not do, he kills Pluto by hanging it, which makes the narrator completely a murderer. That the narrator has killed his favorite pet explains us how and why he tries to kill the second black too. Killing, anymore, is a usual event for a perverse man. However, this time his wife prevents him from killing the second black cat, instead, she gives her life to protect it. To conceal the body, the narrator buries his wife into the cellar wall, but at the time of investigation of the policemen, the second black cat gives cry inside the wall, and the narrator gets arrested and sentenced to death, which he, as an insane murderer, deserves.

The Narrator's Wife

As we see everything through the perspective of the narrator in the story, the narrator's wife is introduced to the reader as far as the narrator wishes. Many of her physical and sentimental characteristics are unknown in the story. For instance, the narrator's wife is unnamed like the narrator, and such questions like how old she is, where she is from or when she got married to the narrator have remained unanswered. However, the narrator says that he is satisfied with his marriage as his wife is congenial to his character, which means she is also a kind and loyal wife who loves animals too. Additionally, though it is a joke, he says his wife wonders if all the black cats are witches in disguise, which directs the reader into thinking that his wife is someone believing such things. However, if it is considered that the narrator's wife is the one indicating the white shape on the second cat's chest seems like gallows, the possibility for superstitious beliefs on the wife's side is gaining strength. Another thing for the narrator's wife is her consistency on keeping and loving the animals. Although the narrator transforms into an abuse and killer, her wife still goes on loving animal, and even, she gives her life for saving the second black cat from the narrator's cruelty. The last thing is that she is quite a patient person. It can be seen in the story that she persists against the narrator's abusive manner, and she does not get divorced. Whether she does not get divorced as she loves her husband very much is not stated in the story, and thus, we cannot know the exact reason for her to endure such abusive manners. However, it can be said for sure that she keeps her

patience against her husband, and also, loving and giving character until she is murdered by the narrator.

Pluto

Pluto is the mostly loved animal of the narrator's family, and it is of an important role for being responsible, according to the narrator, for all what causes the narrator's current state. Pluto is defined by the narrator as a completely black, nice "and sagacious to an astonishing degree" (p.4). It can be said that the animal is quite loyal to the narrator as it follows his owner wherever he goes. However, it is abused, and its eye is cut by the narrator, then, hung by the narrator. The intelligence of Pluto is as bright to understand the deterioration of narrator and to stay far to the narrator, but it is not enough to be freed of the cruelty of its owner who considers Pluto is the one responsible for anything bad in his life.

The Second Black Cat

The second black cat is exactly like Pluto in that it is big, black and one-eyed. The only difference between Pluto and the second black is the white spot on its chest which will later take the shape of gallows. This shape is a reminder to the narrator as a mirror to reflect what he has done to Pluto. Although the second black cat is very loyal and friendly to the narrator as Pluto was, the white spot on the cat will provoke the insanity of the narrator.

The Police Officers

As in the "The Tell-Tale Heart" the policemen shows up at the final stage of the story. There is no information on their characteristics as they are generic actors. However, they are elaborate in their jobs, and they are in the house of the narrator for the second time. In the story, it is not stated that who called the police, but we infer from the passage that they search the cellar three or four times, which may also show they mostly suspect the narrator for the loss of his wife. At the final point, as soon as they hear the sound from the cellar wall and see the corpse of the woman, they arrest the narrator.

Below is Table 3.26 which involves thematic roles of actor in "The Black Cat".

Table 3.26: Actors and Thematic Roles

Actors	Thematic Roles
The Narrator	Paranoid, murderer, mentally and physically ill, unreliable, insane
The Narrator's Wife	Superstitious, giving, loyal, loving, patient, loving animals, heroic
Pluto	Loyal to its owner, big, black, sagacious
The Second Black Cat	Looks quite like Pluto, black, having a white spot, one-eyed, sagacious, loyal
The Police Officers	Possibly twelve people, skilled

As can be seen in Table 3.26, the actors in the story “The Black Cat” and their thematic roles including their personal qualities through which they are animated in the story are illustrated. These thematic roles are links between the real world and the actors in the story strengthening the sense of reality in narrative (Martin & Ringham, 2000 - Rifat, 2014). Therefore, to illustrate them in discursive level of semiotic analysis is essential.

Another way of grouping the actors in a narrative is to present them in binary oppositions (Kalelioğlu, 2018a, Rifat, 2014). Accordingly, the actors in the story can be gathered as follows; *wishing to murder / wished to be murdered - murdering / murdered - interrogating / interrogated - arresting / arrested – injuring/ injured*.

These binary oppositions can be used to define and categorize the actors in the narrative as in the below table;

Table 3.27: Grouping of the Actors in the Story in Binary Oppositions

The Narrator	Pluto	The Narrator's Wife	The Second Black Cat	The Policemen
injuring	injured			
murdering	murdered	Murdered		
wishing to murder			Wished to be murdered	
interrogated				interrogating
arrested				arresting

Except for defining and categorizing the actors in narrative, this type of a grouping may also provide the reader with contrastive way of evaluation of relations between the actors. For instance, in Table 3.27, one can easily see the contrastive relation between the narrator and Pluto. While the narrator is the one *injuring*, Pluto is *injured by the narrator*. For instance, it can be suggested that while the narrator is in the category of *arrested*, the policemen are the *arresting* actor in the story. Additionally, grouping of actors in binary oppositions can give the reader an idea

about actions of actors in the story, which is essential to better understanding of structures of events.

3.2.1.2 The use of space in the story

In the story “The Black Cat”, there are several settings. However, not much information or description on these spaces is given in the story. This may be due to the fact that the narrator has not much time to do this as he will be sent to gallows on the following day. However, spatialization process performed by the author can be seen in the narrative.

The Prison Cell

This is where the narrator calls out to the reader in the story. Unlike “The Tell-Tale Heart”, the narrator tells his story from a prison cell. The exact place of the prison is unknown in the story, but it is seen that the he is in a place of confinement, and gives an idea to readers for understanding what kind of an action he has done to be in a cell like this.

The Narrator’s House

The narrator’s house is the place nearly all of what happens in the story takes place. In the beginning of the story, the narrator also asserts that he will tell some household event (p.3). There are two houses of the narrator in the story. The former is the place through which the readers learn that the narrator is a wealthy man, and they together with his wife have many pets other than their favorite one, Pluto, and a servant. This house burns shortly after the narrator kills Pluto. Only the wall of bedroom stands after the fire on which there is a figure of a cat. The second house is the place where the narrator kills his wife and buries her into the cellar wall. We can see the transition from a more confining place to a less confining one here. The cellar of the second house is at the same time the grave of the narrator’s wife.

In both settings, not much description is given, however, the attention is drawn on the walls of both houses in the story. For instance, it is the wall of bedroom of the first house on which all the neighbors together see the figure of a big cat. In the second house, the cellar wall is the place where the narrator buries his wife after killing her, and lastly, when the policemen come to search the premises, it is the wall

through which the cry of cat is heard by the police. Below is the isotopy of house in the story of “The Black Cat”.

Table 3.28: Isotopy of House in the Story

	house	household	cellar	wall(s)	garden	home	floor	window	chamber	bed	compartment	chair	Total Frequency of Repetition
	12	2	7	16	2	3	2	1	1	2	1	1	41

As seen in the above table, the spatialization in the narrative is formed mostly on the setting of a house. In this kind of a setting, the word “wall” and “cellar” are the most repeated words other than “house”. This gives the idea of confinement from more to less. The use of space in the story “The Black Cat” can be gathered in a binary opposition of *surrounding* / *surrounded* (Günay, 2013 – Kalelioğlu, 2018a).

Table 3.29: Categorization of Space in the Story in Binary Opposition

House	The Cellar
↓ Surrounding	↓ Surrounded

In the story, the space of the narrated story can be considered in binary oppositions of surrounding and surrounded. Whereas the house is the surrounding place, the cellar is the surrounded one. It is observable in the story that space shift from house to cellar evokes the worse incidents. It is also valid for the story that the change in space from a larger to a smaller, darker, and more descended one forms that kind of an opposition.

3.2.1.3 Enunciative components and use of time in the story

Enunciative Strategies

As stated in chapter 3.1.1.3, enunciative strategies are simply narration techniques used by the author in narrative. In “The Black Cat”, Edgar Allan Poe fixed the narrator as a central actor in the story. Such kind of a narration is performed in first person diegetic form which can be seen in frequent use of “I - me” pronouns in text. As in “The Tell-Tale Heart”, the narrator in “The Black Cat” is unreliable, which means how much of what he says cannot be known for sure by the readers. As a narration technique, Edgar Allan Poe could achieve the sense of suspense in the story

by an unreliable narrator in position of first person narration. For instance, in the opening paragraph the narrator creates suspense which gives us reason for not to believe him with these words, “for the most wild yet most homely narrative which I am about to pen, I neither expect nor solicit belief. Mad indeed would I be to expect it...” (p.3). Unreliable position of the narrator can also be seen from the beginning to the end of the story by tracing the transformation of narrator from sanity to insanity. This is quite clear as his thoughts comprise the fact that alcohol and black cats are responsible for anything bad in his life. In addition to narrator’s being an unreliable one, the narration of the narrator is objective as he is a central actor in the story. He is objective because he tells the reader what exactly he thinks and he did. That the subject pronouns “I – me” are the mostly used ones, and the use of simple past tense in the story are good devices for the reader to see what happens through the experience of the narrator.

When compared, it can be seen that simple past is most frequently used tense. It can be asserted that this is because the narrator is telling a story from his own life. The structures of sentences are sometimes short and sometimes long. As in “The Tell-Tale Heart” the descriptive parts of narrator’s sentiments in the story are formed by long sentences, but the other sentences involving flow of events in the story are brief and more comprehensible. Especially in the narration of the narrator’s murdering Pluto, repetitions are used to heighten the drama. These repetitions also serve for the reader to approach the true thoughts of the narrator, “hung it to the limb of a tree” (p.6) - “hung it with the tears streaming from my eyes” (p.6) – “hung it because I knew that it had loved me” (p.6). To sum up, the characteristic of narrator in the story can be shown as in the below table.

Table 3.30: Narrator Qualities as the Speaker in the Story

Criteria	Typology of Narrator in “The Black Cat”
Mode of representation	explicit
Diegetic status	first-person, diegetic
Evaluative position	objective
Ability	limited knowledge
Access to characters’ consciousness’s	not expressed
Reliability	unreliable
Tense	mainly simple past and past perfect

This type of a categorization helps us see the special position and features of the narrator in the story. This table is an adaptation of Schmid (2010, p. 66-67) categorization of narrator in a narrative, and thanks to this, the structure of narrative techniques can be understood in a better way.

Temporalization

Temporization is one of the essential elements in a narrative like actorization and spatialization (Martin & Ringham, 2000). Under the heading temporization, mainly the analysis will be on the comparison of story time to discourse time. As it is for the analysis of “The Tell-Tale Heart”, hereby, the successive structure of events and their narration time will be analyzed. This will help us find out the use of time in the story, and also, help us see the amount of discourse time used for narrating events in the story.

In the analysis of temporization process in “The Tell-Tale Heart” (see chapter 3.1.1.3), the relations between the story time and discourse time have been discussed. These relations can be called “discrepancies” resulting into different kinds of relations between discourse and story time such as summary (speed up in discourse time), slow down (stretching of discourse time), ellipsis (reduction of some events), pause and scene (Fludernik, 2009, p. 32-35). By means of the discrepancies, how much of discourse time has been spent on narrating the events in “The Black Cat” will be found out. However, prior to this, it should be asserted that the story, in terms of discourse time, is written in a total of twelve pages starting from 3rd page to the ending 14th page in the recourse book. In a total of twelve pages, the narration comprises a slice of the narrator’s life from his childhood, then, the changes in his life after marriage in which he tells the reasons for being in prison. In order to illustrate the ratio of discourse time for the narration of successive events in the story, the total amount of words is to be used as a reflector. This will help us make a comparison amongst the narrated events with respect to their amounts. Before starting, it would be useful to say that “The Black Cat” is composed of 3918 words.

- The story starts with the narrator’s informing the reader on the fact that he is writing those lines from the prison, and he will be sentenced to death punishment tomorrow. He asserts that he wants to tell the reasons for him to be in the prison, and he introduces himself as a sane person. This opening paragraph is a total 301 words which is equivalent to 7.7% percent of discourse time.

Table 3.31: Temporal Correlation between Discourse and Story Time in 1st Narrated Event

Sequence of narrated events in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
1	3	169	unknown	4.3%

- Subsequently, the narrator recounts his peaceful and mild childhood, and how much he loved the animals. Although this narrated period of his life until he is married comprises at least fifteen years, we guess, however, the discourse time for this period is only 159 words, which shows the prevalence of summary or an accelerated narration. The correlation of discourse time of narrator’s childhood is 4% in total narrative.

Table 3.32: Temporal Correlation between Discourse and Story Time in 2nd Narrated Event

Sequence of narrated events in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
2	3-4	159	Narrator’s childhood possibly 10-15 years	4%

- The third narration in the story is on the narrator’s marriage, characteristic qualities of his wife and the introduction of his and her wife’s favorite pet Pluto. Hereby, the narrator recounts his friendship with Pluto, and he says their friendship has lasted several years until he undergoes a great transformation owing to the alcohol (p.4). It can also be seen that there is a summary in discourse time. This is because the discourse time’s being a total of 172 words whereas the narrated story time is “several years”. The narration of this period starting with his marriage to narrator’s alcohol habit is totally 4.3% in discourse time.

Table 3.33: Temporal Correlation between Discourse and Story Time in 3rd Narrated Event

Sequence of narrated events in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
3	4	172	After marriage, several years	4.3%

- The fourth narrated event in the story is alteration of narrator from good to worse. This part of narration starts on the 4th page with “Our friendship lasted, in this manner, for several years”, and finishes with statement “even Pluto began to

experience the effects of my ill temper” on the 5th page. Hereby, what is narrated is the transition of narrator to having bad manners against his wife, pets, and lastly Pluto. This, according to the narrator, is because of alcohol. He starts maltreating and giving violence to her wife and pets at home. This narration lasts for 167 words which is equivalent to 4.2% of total discourse time. Hereby, the exact length of time for narrator’s transformation is unknown. However, is know for sure that the story time covered is after several years have passed after marriage, which may be in 3-4 months or one year.

Table 3.34: Temporal Correlation between Discourse and Story Time in 4th Narrated Event

Sequence of narrated events in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
4	4-5	167	After several years have passed after marriage	4.2%

- Subsequent to transformation of narrator, the narration continues to comprise more specific and shorter story time but longer discourse time. In this part of narration, there becomes the first cruelty of narrator. The narrator catches Pluto, and cuts one of its eyes as it bites the narrator’s hand. The narration starts with the statement “One night, returning home, much intoxicated, from one of my haunts about town...” (p.5), finishes with “I again plunged into excess, and soon drowned in wine all memory of the deed” (p.5). The narrated story time comprises one night and following morning, which is narrated in a total of 182 words. This shows us that there is slowdown in narration stretching discourse time.

Table 3.35: Temporal Correlation between Discourse and Story Time in 5th Narrated Event

Sequence of narrated events in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
5	5	182	One night and the following morning	4.6%

- The narrator continues telling his story after cutting one of Pluto’s eyes. This part of narration starts with the statement “In the meantime the cat slowly recovered. The socket of the lost eye presented...” (p.5), and finishes with “the lime of

which, with the flames, and the *ammonia* from the carcass, had then accomplished the portraiture as I saw it” (p.7). The beginning of narrated story time is defined by the narrator’s saying “in the meantime the cat slowly recovered...” (p.5), which means it is not an exact period of time but may be guessed 3-4 months or more have passed after the cat’s injury. Because for an injury in eye to recover such a period of time is needed. It is also clear that hereby there is an accelerated narration or summary as it is not narrated what the narrator, his wife or Pluto did in such period of recovery time. So, this part of narration comprises what happens after Pluto recovers. The narrator says the recovered socket eye of Pluto gives place to irritation to the narrator (p.5), and he unavoidably wants to kill Pluto just because he should not do it (p.6). The narration of murder of Pluto starts in one indefinite day. The narrator recounts in what feeling he hangs Pluto, and on the night of murder, he goes on telling how they awake when a fire arouses in the house. “On the day succeeding the fire” (p.7) is an indicator that the narration continues for the following day of murder in which the narrator sees the figure of hung cat on the wall of compartment. The narration of a total of two days is on scene here, and it is totally 758 words which is equivalent to 19.3% of total discourse time. A clear slowdown is prevalent in the narration of two days comprising the murder of Pluto and what happens after that.

Table 3.36: Temporal Correlation between Discourse and Story Time in 6th Narrated Event

Sequence of narrated events in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
6	5-7	758	Two daytime and a night time	19.3%

- After the narration of the murder of Pluto, the fire, and narrator’s seeing the figure of a cat on the standing wall of fired house, the narrator recounts his deep impressions of the apparition. The lengthy of time comprising the period in which the narrator tries hard to get rid of deep impression for his crime, and also, in which he wants to pet another cat for regretting what he has done to Pluto is as “for months” (p.8). It is not a clear expression of time. This may mean 6-7 months or 11-12 which is one year or more. What is clear here is a long period of time after killing Pluto has passed, and the narrator makes a summary for this period of time. Below is Table 3.37. which illustrates the details of this transition time period.

Table 3.37: Temporal Correlation between Discourse and Story Time in 7th Narrated Event

Sequence of narrated events in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
7	7-8	109	For months after killing Pluto	2.7%

- After a long period of time, the next narration comprises the story time of “one night” (p.8) on which the narrator finds another black cat similar to Pluto. In this part, the narrator’s “attention was suddenly drawn to some black object”, this is the second black. The narrator recounts, hereby, how he sees the black cat and that he brings it to the home, and how his wife reacts to arrival of the new cat. What happens on that night is narrated in 251 words by the narrator which is equivalent to 6.4% of total discourse time in the story.

Table 3.38: Temporal Correlation between Discourse and Story Time in 8th Narrated Event

Sequence of narrated events in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
8	8	251	One night time	6.4%

- After bringing the second black cat to home, the narrator, hereby, tells how he feels about the cat. The feelings of narrator undergo another transformation. He starts hating the second black animal. This period of story covers the time between following morning of the arrival of cat on which the narrator realizes the cat has only one eye like Pluto, and the attempts of the narrator for not to abuse the cat”. This period may 3 or 4 weeks or 1 or 2 months as the narrator asserts that ”I did not, for some weeks, strike, or otherwise violently ill use it” (p.9). The narrator mainly expresses his deep feelings about the cat for which we can say that there is a slowdown or pause in narration. This part covers mainly descriptive sentences, and it is one of the longest in terms of discourse time.

Table 3.39: Temporal Correlation between Discourse and Story Time in 9th Narrated Event

Sequence of narrated events in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
9	9-10-11	735	For some weeks	19%

- After recounting the relationship between the second black cat and himself in the period of some weeks, the narrator starts telling how he tried to kill the second black cat, how he killed his wife, and how he buried her into the wall.

What is recorded hereby covers one day of story time, and for discourse time, it is shared in a total of 653 words. This is equivalent to 16.6% of total discourse time from which we may deduce that there is a detailed narration of events with slowdown in discourse time.

Table 3.40: Temporal Correlation between Discourse and Story Time in 10th Narrated Event

Sequence of narrated events in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
10	11-12-13	653	One day	16.6%

- After burying his wife, the narrator is happy for his triumph. The next is the narration of the second and the third day. This period of two-day time is summarized by the narrator. He asserts that he still looks for the second black cat, but it is not around.

Table 3.41: Temporal Correlation between Discourse and Story Time in 11th Narrated Event

Sequence of narrated events in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
11	13	85	The 2 nd and 3 rd days after burying his wife	2.1%

- This is the last part of the story in which the fourth day after the murder of narrator's wife is recounted. The narrator seems happy as the second black cat is not around. The policemen have come home to search the narrator's wife. They elaborately search the house. They even look for her in the cellar three times; however the police cannot find her. When they are about to leave the house, the narrator hits the wall in which he buried his wife, and a sound like cry of a child is heard through the wall which draws the attention of the police. This is the ending point in the story. The narrator is caught, after the police find out corpse of his wife and the second black cat. This is another long part of the story in which slowdown and pauses in narration are prevalent. The narration of this part in the story is equivalent to 12% of total discourse time.

Table 3.42: Temporal Correlation between Discourse and Story Time in 12th Narrated Event

Sequence of narrated events in the story	Page number	Amount of words	Period of time covered	Correlation to total discourse time
12	13-14	475	The 4 th day after the murder of narrator's wife	12%

As can be seen above, the correlation between discourse and story time within the story of “The Black Cat” shows density in the narration parts of physiological state of narrator and descriptive statements. While long periods of story time such as the childhood and marriage life of the narrator are narrated in relatively short discourse time, the narrated story time covering one day or night time in which the narrator’s murder of Pluto and his wife, or the arrival of policemen to the house are placed in longer discourse time.

The preferences of time expressions of author is essential to check the according to their amount of repetitions in the text. These time expressions are of importance for depicting links between the successive events in the story (Martin & Ringham, 2000).

Table 3.43: Temporal Expression Used in Text

Page 3	tomorrow	today	from my infancy					
Page 4	I married early	just now	“at length”	for several years	day by day			
Page 5	now	one night	When the reason returned with the morning	When I had slept off	In the meantime the cat slowly recovered	no longer appeared to suffer	which had once so loved me	this feeling soon gave place...
Page 6	One morning	On the night of the day						
Page 7	On the day succeeding the fire	When I first beheld	at length	Upon the alarm of fire	immediately	had then accomplished	For months	
Page 8	now	One night as I sat	suddenly sooner occasionally	Upon touching him	when I prepared to go home	Immediately x2	Thenx2	At oncex2
Page 9	soon	By slow degrees	For some weeks	Gradually very gradually	on the morning after I brought it home	Whenever I sat	At such times	At once
Page 10	More than once	By slow degrees	which for a long time my reason struggled	At length nowx3	By day nor by night	During the former		
Page 11	now	One day	Forthwith	By day or by night	At one period	Finally		
Page 12	lately	As before	Having procured mortar	When I had finished	My next step	At length	At the moment	
Page 13	During the night	For one night	The second and the third day passed	Once again I breathed..	had fled the premises forever	Upon the fourth day of	At length, for the third or fourth time,	As the party ascended the steps
Page 14	No sooner had the reverberation of my blows sunk into silence,	For one instant						

The above table illustrates the temporal expressions used by the author in the text. They are the isotopy of time which is essential in terms of requiring the sense of reality in narrative (Martin & Ringham, 2000).

To make it more comprehensible, it can be suggested that positing the events with respect to their occurring time in story may help us see their exact places. To do this, a triadic distinction amongst the time of events may be done taking into consideration of the main one (Günay, 2018, Kalelioğlu, 2018a).

Table 3.44: Temporal Arrangement of Events in the Story

Pre-murder	Murder of Narrator's Wife	Post-murder
-Narrator's childhood (p. 4) -Narrator's marriage and domestic life (p. 4) -Narrator's transformation and alcohol habit (p. 4-5) -Narrator cuts one of Pluto's eye (p.5) -Narrator's killing Pluto (p. 5-6) -Fire in narrator's house (p.6) -Narrator's finding and bringing the second black cat (p.8-9) -Narrator's irritation of the second black cat (p.9-10-11)	-Narrator tries to kill the second black cat but he fails. He in an instant kills his wife (p.11).	-Narrator hides the body of his wife (p. 11-12) -The policemen come home and search for the woman on the fourth day after the murder (p. 13) -The policemen find out the crime thanks to the voice of the second black cat (p.14)

The above table is formed taking into consideration of main event. In the story the main event is the one that causes the narrator's getting arrested. The narrator is in the jail bot because of killing Pluto but because of murdering his wife. Although he did not intend to kill his wife, in an instant he did it, and tried hard to hide the body. However, he is caught by the police. Therefore, the arrangement of events was performed taking the murder of narrator's wife to the center.

3.2.1.4 Interrelations of actor - time - space in the story

Main aim in this part is to show the identified relations amongst three formative elements in the short story "The Black Cat". These formative elements are respectively actor, time and space in a narrative. Accordingly, to do this will give the reader a better insight into the text. To do this, we can get benefit from Kalelioğlu's study (2018a) in which he combines interrelations of time-space-actor formations in George Orwell's novel *Nineteen Eighty-Four*.

Table 3.45: Interrelations of Actor-Time-Space in the Story

Actor	Time				Space
	Pre-murder	Murder	Post-murder		
Narrator	injuring	murdering	murdering	interrogated	arrested
Pluto	injured	murdered	X	X	
The second black cat	X	wished to be murdered	X	X	
Narrator's wife	X	murdered	X		
The policemen	X	X	interrogating	arresting	

As it is in the analysis of “The Tell-Tale Heart”, the above table concentrates on the combination of three formative elements in “The Black Cat”. It illustrates distribution of states of actors in both specific time and space in the story. For instance, the narrator, before murdering his wife, is in a position of *injuring* whereas Pluto is *injured*. In the analysis of actors in story these binary oppositions have been used for identifying actors. What has been built is just the combination of actorial positions according to specific time and space in narrative. This can also be read as the summary of story in order to see the relations amongst formative elements.

3.2.1.5 Oppositions in the story

Hereby, what is to be done is to find out main oppositions that can be observed in the story. It should be kept in mind that semiotics postulates meaning arises from oppositions (Martin & Ringham, 2000, Uçan, 2015). Also, these oppositions are the links between the deep level and surface level of a narrative. Accordingly, main oppositions in “The Black Cat” are;

Sanity	vs.	Insanity
Life	vs.	Death
Wealthy	vs.	Poverty

These oppositions, at the same time, are the main transformations in the story. For instance, the narrator looks quite a normal and sane person in the beginning of the story. However, he loses his mental health owing to alcohol habit day by day. That the narrator gradually transforms into a mad person who is maltreating his wife and pets at home, changes the position other actor in the story. The narrator’s getting insane is main reason for the deaths of Pluto and his wife, and also, it is a strongly a probable reason for the fire in the house which causes poverty of narrator.

Sanity vs. Insanity

The opposition of sanity – insanity shows great parallelism within the story “The Tell-Tale Heart”. Hereby, the unnamed narrator starts recounting the story in quite a normal manner. He asserts that he is not mad (p.3), he then goes on telling his childhood and first years of his marriage life, which seems normal too. However, as the narrative continues, the narrator becomes an alcohol addict who abuses his pets and wife at home. Then, his instant anger causes injuring and killing of Pluto. The narrator seems as if he cannot distinguish good and evil, which can be interpreted as

he is insane. Lastly, killing and burying his wife is the ending point for reader to regard him totally insane.

Life vs. Death

Life and death in the story is another opposition strongly related to narrator's transition from sanity to insanity. As the narrator's mental state goes bad, his manners against his wife and pets deteriorate in the same direction. He cuts one of Pluto's eye then kills it. He attempts to kill the second black cat, but he could not. Instead, he kills his wife. Nearly all characters in the story come across with death with the hand of narrator. At the end of the story, the narrator who has been caught by the police is in the same position with his victims, Pluto and his wife. He will be killed tomorrow because of his murders, which makes the transition from life to death clear in the text.

Wealthy vs. Poverty

On the night of killing Pluto, there becomes a fire in narrator's house, He says "It was with great difficulty that my wife, a servant, and myself, made our escape from the conflagration". They could achieve saving only themselves with their servant. Most probably, the narrator's house was a nice house with a servant in it which shows that he was a wealthy person. After the fire, the narrator and his wife move to another house which was old and sentencing the narrator and his wife to the poverty. It can be seen in these statements of narrator "One day she accompanied me, upon some household errand, into the cellar of the old building which our poverty compelled us to inhabit".

3.2.2 Narrative level

Narrative level is a more abstract level than discursive one. This because the actors and the events in discursive level "transform into abstract objects", actants or transformations in narrative level (Kiran, 2004, p. 58). As stated, according to Paris School, narrative grammar or narrative syntax can be generalized and be prevalent in all kinds of discourses. Thus, narrative analysis can be called as the activity of narration of narrative. As stated in Chapter 2, semiotics has had two kinds of tools to analyze the positions of both actants and grammar of narrative. One of them is actantial schema to present the functions of actants, and the latter is the canonical narrative schema by means of which the sequence of events in narrative are presented.

3.2.2.1 Segmentation of text

Segmentation of a text means to make an elaborate separation of text into reading unit (Rifat, 2011). According to the aforesaid tenets of segmentation process in Chapter 2, we have

The first segment is the introduction segment covering the first paragraph of the story. It begins with statement “For the most wild yet most homely narrative which I am about to pen, I neither expect nor solicit belief” (p.3). It finishes with “...in the circumstances I detail with awe, nothing more than an ordinary succession of very natural causes and effects” (p.3).

The second segment covers the narration of the narrator’s childhood and married life. In this part, the narrator introduces the other two actors of narrative. They are his wife and their favorite pet, Pluto. This segment starts with the statement “From my infancy I was noted for the docility and humanity of my disposition” (p.3), and finishes with “It was even with difficulty that I could prevent him from following me through the streets” (p.4).

The third segment covers the transformation of two main characters in the story; they are the narrator and Pluto. This part starts with the statement “our friendship lasted, in this manner, for several years, during which my general temperament and character— through the instrumentality of the Fiend Intemperance...” (p.4). It finishes with “again plunged into excess, and soon drowned in wine all memory of the deed” (p.5).

The fourth segment involves the narration of death of Pluto, the deep feelings of the narrator and the fire in the house. “It starts with “In the meantime the cat slowly recovered” (p. 5), finishes with “the lime of which, with the flames, and the ammonia from the carcass, had then accomplished the portraiture as I saw it” (p.7).

The fifth segment covers the narration of the narrator’s desire of finding a new cat, and how he brings it to home. It starts with “Although I thus readily accounted to my reason, if not altogether to my conscience, for the startling fact just detailed, it did not the less fail to make a deep impression upon my fancy” (p.7), and this part finishes with “When it reached the house it domesticated itself at once, and became immediately a great favorite with my wife” (p.8).

The sixth segment covers the narration of change of the feelings of narrator against the second black cat. Though the narrator and his wife like the cat at first, the narrator starts irritating the animal. This segment also covers how the narrator kills his wife instead of killing the second black cat. It starts with “for my own part, I soon found a dislike to it arising within me” (p.9). It finishes with “she fell dead upon the spot without a groan” (p.11).

The seventh segment involves the narration of how the narrator hides his wife’s body after killing her. This part starts with “hideous murder accomplished, I set myself forthwith, and with entire deliberation, to the task of concealing the body” (p.11), and finishes with “I looked around triumphantly, and said to myself: “Here at least, then, my labor has not been in vain” (p.12).

The eighth segment covers the narration of last part of narrative in which the policemen who came home to search the premises for the loss of narrator’s wife. This segment starts with the statement “My next step was to look for the beast which had been the cause of so much wretchedness” (p.12), and finishes with “I had walled the monster up within the tomb” (p.14).

3.2.2.2 Analysis of segments

Segment 1: Introduction (p.3)

This is the introduction segment in which the narrator introduces himself as someone in prison. Also, he declares his intention to tell the reasons for being in jail to the reader. The narrator is the one who will be sentenced to supreme punishment the following day. It is understood from the beginning that it is the narrator who wishes to recount his own life, therefore he is to be called subject 1(S1) in narrative analysis. He says that he is not mad, however, he says he does not expect the reader believe what he will tell, which seems contradictory. In order to reveal what had happened in narrative, we should move on the next segment.

Segment 2: Childhood and married life of the narrator (p.3-4)

S1, in this part, starts telling the story from his childhood. In his childhood, S1 says, “I was noted for the docility and humanity of my disposition” (p.3), and, he loved animals very much. S1 also asserts that qualities of loving animals continued in his manhood. Then, he says he got married early with a woman who is fond of animals

too. This is the introduction of his wife participating in the narrative. The narrator's wife is the second actant, and she is subject 2 (S2) in the story. S1 and S2 have many pets at home one of which is a cat. S1 continues telling his domestic life and his relations between him and his cat. This cat's name is Pluto, and it is the best friend of S1 who does not stop following S1 even in the street. The cat is introduced by S1 as "large and beautiful animal, entirely black, and sagacious to an astonishing degree" (p.4). Pluto is the third actant in narrative, so it is the subject 3 (S3). This segment has a preparative function. For now, the narrator's life seems quite normal, and we should wait to see changing relations between the actants. Up till now, three actants in the story have been revealed. They are;

Subject 1: The narrator

Subject 2: Narrator's wife

Subject 3: Pluto

Segment 3: The narrator's transformation (p.4-5)

After summarizing his childhood and marriage life, S1 starts telling about the changes in his life. He asserts that the relationship between him and his cat, Pluto lasted in this way for several years (p.4). However, there is a "radical alteration" (p.4) in S1's life, which makes the way of thinking and behaviors of S1 worse. This is defined by S1 as follows;

"...my general temperament and character— through the instrumentality of the Fiend Intemperance—had (I blush to confess it) experienced a radical alteration for the worse" (p.4).

S1 admits that the main reason of his alteration which he defines as "fiend intemperance" is alcohol addiction (p.5). Fiend intemperance means, according to S1, to be more moody, more irritable, more regardless of feelings of others day by day (p.4). S1 starts maltreating the other pets at home, and uses bad language to S2 and, even at length, offers violence to her. Against S3, S1 tries remaining still as it is his favorite pet. However, the disease grows up, and S3 starts experiencing violence like other pets and S2 do (p.5). This shows the transformation of S1 by alcohol and can be illustrated in semiotic terms as follows:

Np: [S1 (Alcohol) → (S2 (The narrator) U Ov (Goodness))]
Alcohol has taken goodness from the narrator

Np: Narrative program

S1: Subject of doing

S2: Subject of state
Ov: object of value
[]: Utterance of doing
(): Utterance of state
→: Function of doing or transformation
∩: Conjunction / **U:** Disjunction

That the narrator is illustrated as S2 can be confusing when we take into consideration that he was priorly coined as S1 in general analysis of the story. However, the above illustration is just a way of formalization of transformation of narrator. So, it is only valid for this type illustration that the narrator is defined as S2. The transformation of the narrator is from good to bad. Alcohol addiction is the main reason for. Accordingly, the above narrative program can be interpreted as the alcohol transformed the narrator into a bad person, or alcohol took goodness from the narrator.

S3 (Pluto) who is at length abused by S1 too, one night is seized by S1 with the consideration that S3 avoided presence of S1 (p.5). With fear, S3 inflicts a slight wound on S1's hand subsequent to which S1 by taking a pen knife from his pocket cut one of S3's eye. This incident shows completion of S1's transformation which can be seen in below quotation;

“My original soul seemed, at once, to take its flight from my body; and a more than fiendish malevolence, ginnurtured, thrilled every fibre of my frame” (p.5)

S1 is completely a different person anymore. He has changed into a pervert person as to cut his favorite cat's eye. S3 is wounded badly. It loses one of its eyes. This is another transformation in the narrative which can be illustrated as follows;

Np: [S1 (the narrator) → (S2 (Pluto) U Ov (one of its eyes))]
 The narrator sperated Pluto from its eye

The above illustration is to depict transformation of S3. S3 without one of its eyes is an abused and violated animal. This also shows that S1 is a person to do anything bad to anybody. His easy manners after injuring S3 goes on, he says with the help of alcohol he can forget what has happened in the following morning.

Segment 4: Death of Pluto and the fire in the house (p.5-7)

This part starts with the statement of “in the meantime the cat slowly recovered” (p.5) which means a period of time sufficient for S3’s eye to heal has passed with no trace showing S3 is suffering. S1 asserts that at first he has grieved for evident dislike on the part of animal (p.5), however this feeling soon results into an irritation in the mind of S1. This type of a sentiment directs S1 to an “irrevocable overthrow” which is “spirit of perverseness” (p.5). S1 defines it as doing something just because it is forbidden, which can be seen in the below quotation as follows;

Who has not, a hundred times, found himself committing a vile or a stupid action, for no other reason than because he knows he should *not*? Have we not a perpetual inclination, in the teeth of our best judgment, to violate that which is *Law*, merely because we understand it to be such? (p.6).

It can also be suggested that S1 is in another phase in his transformation. He has had a worse manner than that of he had before, and it is transition from fiend intemperance to spirit of perverseness. This transformation can be show in semiotic terms as follows;

Np: [S1 (fiend intemperance) \rightarrow (S2 (the narrator) \cap Ov (spirit of perverseness))]
 Fiend intemperance transformed the narrator into someone having spirit of perverseness

This makes the reader think that S1 is in the preparation for doing another thing possibly as cruel as what he has done to S3. He prefers repeating the words “final overthrow” twice as he defines his ongoing transformation. The desire of a final overthrow stated by S1 can be accepted as the beginning of another narrative program. This may mean that S1 wishes to do something cruel with aiming of vexing his soul, or doing something bad just because it is non-good. Accordingly, the true aim of S1 is revealed, which is that he wants to complete the unfinished job of injuring S3’s eye. Below is the statement involving S1’s true aim;

“It was this unfathomable longing of the soul *to vex itself*—to offer violence to its own nature—to do wrong for the wrong’s sake only— that urged me to continue and finally to consummate the injury I had inflicted upon the unoffending brute” (p.6)

As suggested, this statement can be accepted as beginning point of another narrative program. Right after asserting his tendency, S1 says that he hung S3. This narrative program of S1 is finished with success for himself, at the same time, this shows death

of one of actants in narrative which is transformation of S3 from life to death. The murder of S3 can be symbolized as follows;

Np: [S1 (the narrator) → (S2 (Pluto) U Ov (life))]
 The narrator took the life of Pluto

After taking the life of S3, S1 says that he has done this action just because it is false, which is according to him “the spirit of perverseness”. That S1 kills S3 by hanging it to a tree can be illustrated in actantial schema which is implemented to illustrate transformations in a narrative program by Kalelioğlu (2018b) and Günay (2018).

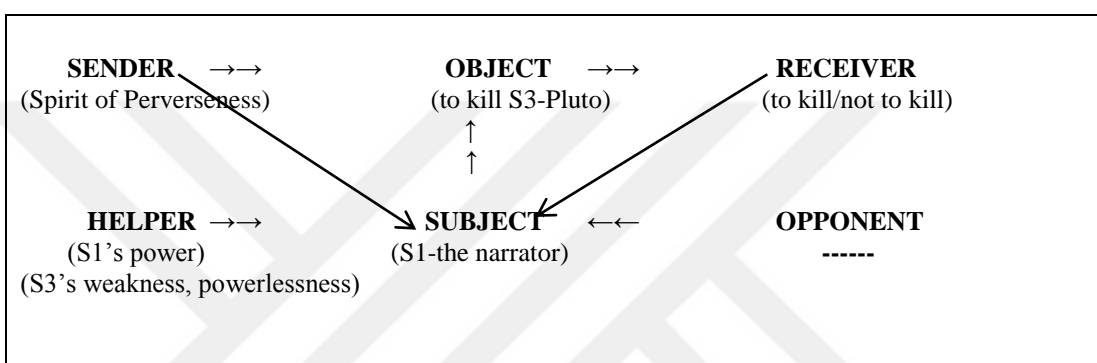


Figure 3.11: Actantial Schema of S1's Killing S3

In the Figure 3.11., formative actants in narrative program of S1 to perform his “final overthrow” (p. 5-6) can be seen. This final “overthrow” emerged in shape of killing his most favorite animal, Pluto (S3). In the action of killing S3 by hanging it to a tree, spirit of perverseness which is the latest point on which the decision has been made by S1 performs the role of sender. That means this type of a sentiment directs S1 to kill S3. S1 is a person superior or more powerful than S3, which means S3’s weakness, defenseless or powerlessness can act as helper to S1 to kill S3. In this action S1 has no opponent against himself.

As well as illustrating main actants in such a narrative program, it is also possible to the depict stages of S1’s killing S3 in canonical narrative schema.

Table 3.46: Canonical Narrative Schema of S1’s killing S3

Contract (Manipulation)	Qualifying Test(Competence)	Decisive Test (Performance)	Glorifying Test (Sanction)
-S1 feels irritation against the feeling of dislike on part of S3 (p.5). -S1’s final overthrow came which is the spirit of perverseness (p.5)	- S1 is powerful enough to kill S3 which is powerless and defenseless animal	-“One morning, in cold blood, I slipped a noose about its neck and hung it to the limb of a tree” (p.6).	- “On the night of the day on which this most cruel deed was done, I was aroused from sleep by the cry of fire” (p.6).
Modality			
Convincing/directing of S4 Wanting-to-do Having-to-do	Being-able-to-to Knowing-how-to-do	To-do	Knowing about action/subject

The Contract - Manipulation: The contract is established between the sender and subject of the quest. The sender is the spirit of perverseness which is defined by S1 as his final overthrow. S1’s irritation against S3 directs him to do such a cruel thing, which is doing something just because it is wrong.

The Qualifying Test - Competence: To perform his final throw, S1 should gain necessary qualities. These qualities can be both the hatred and enough power to kill a defenseless animal which lives in the same house with S1. The modalities in this stage of narrative are being-able-to-do and wanting-to-do which are belonged by S1.

The Decisive Test – Performance: This stage in narrative is the one where the action has been performed by the subject of the quest. S1 declares that he hung S3 on a limb of a tree with tears on his eyes. This shows that S1 killed S3. The modality hereby in this stage of narrative is to-do.

Glorifying Test – Sanction: This stage of narrative is the one in which the outcome of quest is learnt. We as readers learn about the outcome of S1’s narrative program from the statement of “on the night of the day on which this most cruel deed was done, I was aroused from sleep by the cry of fire” (p.6). This shows that micro narrative of S1 to perform his final overthrow which is to kill S3 is completed in success.

On the night of killing S3, an important incident involving great changes happens in the life of S1. There becomes a fire in S1’s house. S1 and his wife S2 hardly saves their lives from fire with their servant. S1 loses his all wealth in that fire. He

summarizes this incident with these words: “My entire worldly wealth was swallowed up, and I resigned myself thenceforward to despair” (p.6). S1 will spend the rest of life in poverty from now on. This is another transformation for S1. After fire, he switches from a wealthy life to a poor one. This transformation can be illustrated as follows;

Np: [S1 (the fire) → (S2 (the narrator) U Ov (wealth))]

The fire took the wealth of the narrator

“On the day succeeding the fire” (p.7), S1 goes to see the ruins of his house, and sees a crowd near the last standing compartment of house. When he reaches there, S1 understands that the people are looking at a figure of gigantic cat with rope over its neck from which he remembers the cruelty he did to S3. However, he estimates that someone seeing the hung cat had cut it and thrown it from S1’s chamber, and then with the help of ammonia from carcass and pressure of other walls this figure had emerged. This incident also shows that S1 himself confesses what kind of an action he has done to S3. He defines it with the words of “cruelty, atrocity” (p.7).

Segment 5: Finding a new cat (p. 7-8)

S1 is impressed in a great deal by the figure cat with a rope over its neck, and though many days have passed since then, he cannot stop himself remembering the cat. He expresses this in these words, “for months I could not rid myself of the phantasm of the cat...” (p. 7-8). Then, S1 says that he has feelings about the cat which he does not truly understand if remorse or not, as he states, “during this period, there came back into my spirit a half-sentiment that seemed, but was not, remorse” (p.8). Afterwards, S1 says that he regrets the loss of animal, Pluto (S3), and he wants to have another one similar to S3. This can be seen below;

“I went so far as to regret the loss of the animal, and to look about me, among the vile haunts which I now habitually frequented, for another pet of the same species, and of somewhat similar appearance, with which to supply its place” (p.8).

This declaration above can be taken as another initiation of narrative program. It can be suggested that S1 is in the search of another cat similar to S3. Indeed, it does not take too long for S1 to start narrating that he found a black cat while sitting in a den in a half stupefied position. This also means that another actant participates in a narrative. This cat is quite similar to S3 in that its size and color. This is the second

black cat, and in terms of its narrative act it can be named as subject 4 (S4) in the analysis.

Subject 4: The second black cat

This new narrative program of S1 completed in success as he has what he wants anymore. This also shows another transformation of S1 as he gained what he looks for. This can be depicted in semiotic terms as follows;

Np: [S1 (the narrator) → (S2 (the narrator) ∩ Ov (the second black cat))]

The structure of this incident can be illustrated in actantial schema as follows;

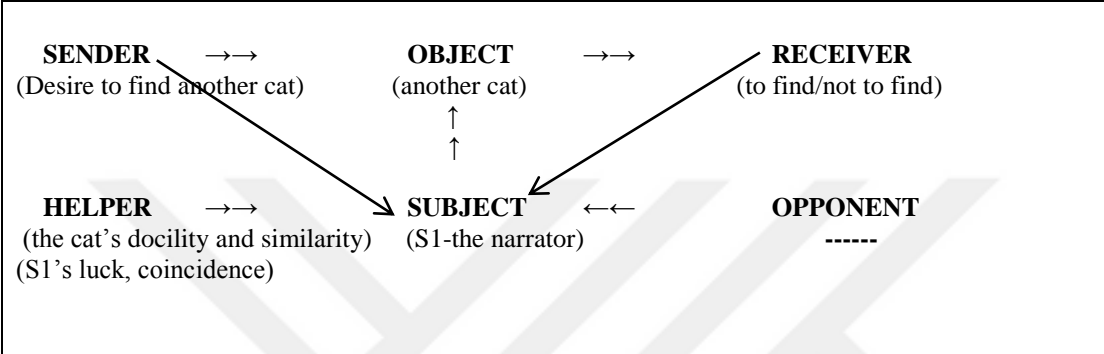


Figure 3.12: Actantial Schema of S1's Finding Another Black Cat

Above is the actantial schema of another micro narrative in the story which is the macro narrative itself. As can be seen, S1's desire to find another cat for the loss of the previous one acts as the sender. Hereby, S1 is subject and his object is to find a cat similar to S3. He finds what he looks for accidentally while he was sitting in a pub. This coincidence is the chance of S1, and also, the docility of the cat act as helper in the micro narrative. There seems no opponent because S1 with ease brings S4 to home with the help of obedience and dereliction of cat. The phases of this micro narrative can be illustrated in canonical narrative schema as well.

Table 3.47: Canonical Narrative Schema of S1's Finding Another Cat

Contract (Manipulation)	Qualifying Test(Competence)	Decisive Test (Performance)	Glorifying Test (Sanction)
-S1 feels remorse for the loss of S3 (p.8). -S1's wants to have another cat similar to S3 (p.8)	- S1 is lucky enough to find a cat similar to S3 -The second black cat is ownerless and quite similar to S3. - The cat obeys and follows S1 to home.	-“I continued my caresses, and, when I prepared to go home, the animal evinced a disposition to accompany me. I permitted it to do so; occasionally stooping and patting it as I proceeded” (p.8)	- When it reached the house it domesticated itself at once, and became immediately a great favorite with my wife” (p.8).
Modality			
Convincing/directing of S4 Wanting-to-do Having-to-do	Being-able-to-to Wanting-to-do Knowing-how-to-do Having-to-do	To-do	Knowing about action/subject

The Contract - Manipulation: The contract is established between the sender and subject of the quest. The sender is the desire of S1 to have another cat because he has the feeling of remorse for the loss S3.

The Qualifying Test - Competence: To find another cat, S1 should have necessary qualities. These qualities can be listed as having enough luck to find a cat, the cat's being similar to S1's previous cat, the cat's being ownerless, and the cat's obedience to S1 to come home with him. In the quest, S1 has all of stated qualities.

The Decisive Test – Performance: This stage in narrative is the one where the action has been performed by the subject of the quest. S1 declares that he is able to make the cat follow himself, which can be seen in this statement;

“I continued my caresses, and, when I prepared to go home, the animal evinced a disposition to accompany me. I permitted it to do so; occasionally stooping and patting it as I proceeded” (p.8)

Glorifying Test – Sanction: This stage of narrative is the one in which the outcome of quest is learnt. We as readers learn about the outcome of S1's narrative program from the statement of “When it reached the house it domesticated itself at once, and became immediately a great favorite with my wife” (p.8).

Segment 6: An attempt to kill the second black cat (p. 9-11)

This is the longest segment of narrative in which the sentimental transformations and physiological state of S1 against S4 is narrated. Also, this segment involves the initiation of successive main events resulting into S1's being in jail. Right after S1 brought S4 to home, he asserts that he found a dislike against S4 within him; "I soon found a dislike to it arising within me" (p.9). However, it is just the reverse of what he has thought on finding a new animal due to his remorse for the former cat. The dislike then turned into annoyance and disgust on the side of S1 because of S4's fondness to S1. Afterwards, we can see the next sentimental transition in the mind of S1 from disgust and annoyance to hatred against S4. This can be seen in the following statement; "by slow degrees, these feelings of disgust and annoyance rose into the bitterness of hatred" (p. 9). According to S1, what added to this hatred is S4's being a one-eyed cat just like S3, which serves as a reminder of S1's former cruelty. However, this similarity between two cats makes S2 closer to S4 for the humanity of feelings of her. With this in mind, it can be said that right after S1 brought S4 to home, he starts to hate it day by day. What causes to this transition is the S4's fondness and partiality to S1, and the similarity S4 to S3. This transformation can be illustrated as follows;

Np: [S1 (the second cat) → (S2 (the narrator) ∩ Ov (hatred))]
The second black cat gave the narrator hatred

The hatred of S1 against S4 increases day by day when especially S4 follows S1's footsteps wherever he goes, "it followed my footsteps with pertinacity" (p.9). This disturbance directs S1 to find a way to get rid of S4, even if it is to kill S4. This can be seen in S1's statement as follows;

"If I arose to walk it would get between my feet and thus nearly throw me down, or, fastening its long and sharp claws in my dress, clamber, in this manner, to my breast. At such times, although I longed to destroy it with a blow, I was yet withheld from so doing, partly by a memory of my former crime, but chiefly—let me confess it at once—by absolute *dread* of the beast" (p.9).

This statement can be taken as another initiation of macro narrative program of S1. This narrative program covers getting rid of S4 because of S1's hatred against S4. However, besides hatred, another thing emerges as an obstacle to S1 to be free of S4. This is the fear against S4. S1 confesses that the extent of this fear is not physical but

mental. The fear of S1 mainly has resulted from the fact that the white spot on the breast of S4 which starts changing into an image of gallows reminding death to S1. However, it can be said that S1 is fully ready to kill S4 as he did the same to S3. The following statement shows this fact;

“It was now the representation of an object that I shudder to name—and for this, above all, I loathed, and dreaded, and would have rid myself of the monster *had I dared*—it was now, I say, the image of a hideous—of a ghastly thing—of the GALLOWES! — oh, mournful and terrible engine of Horror and of Crime—of Agony and of Death!” (p.10).

This type of state means completely torment for S1. He cannot stop himself thinking about S4 even in his sleep. This brings a huge deal of disturbance to S1, and causes S1 to show sudden outbursts without any idea good in mind. One day, S1 and S2 go down the cellar of their old house for some household errand. S4 follows S1 as it always does, and S1 is about to fall down the stairs. In an instant, S1 gets so angry that he moves to kill S4 with the axe in his hand. However, S2 grabs S1’s hand because of which S4 can flee from the fatal strike. S1 with a demonical rage hits S2 with the axe, and he kills her. This is the end of S1’s trial to kill S4, and this attempt is failed by the interference of S2. Instead of S4, S2 is killed by S1. This also shows the transformation of another actant in narrative which is S2. This can be illustrated as follows;

Np: [S1 (the narrator) → (S2 (the narrator’s wife) ∩ Ov (life))]

The narrator took the life of his wife

The life of S2 has been taken from her by S1. The actantial form of the macro narrative program can be depicted as follows;

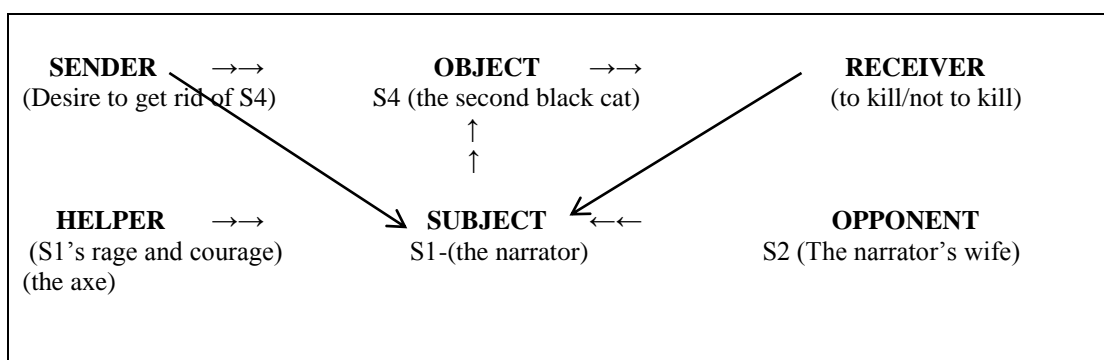


Figure 3.13: Actantial Schema of S1's Attempt to Kill the Second Black Cat

Above figure is to illustrate the actantial schema of the incident of S1's attempt to kill S4. In this schema, the desire to get rid of S4 is the sender which directs S1 to kill S4. S1 is the subject heading to his object (S4). In the quest, the instant rage of S1 acts as helper as it makes S1 to forget about his fear against S4. Also, the axe in his hand is another helper to kill S4. However, S2 is the opponent in the incident as she holds S1's hand at the time of hitting S4, which helps S4 to flee. Stages of this narrative program can be illustrated in canonical narrative schema as follows;

Table 3.48: Canonical Narrative Schema of S1's Attempt to Kill S4

Contract (Manipulation)	Qualifying Test(Competence)	Decisive Test (Performance)	Glorifying Test (Sanction)
-S1 feels dislike (p.9). -S1's wants to get rid of S4 (p.9)	- S1 is too angry to forget about his cowardice to S4 (p.11) -S1 has an axe in his hands (p. 11).	-“But this blow was arrested by the hand of my wife” (p.11)	-Goaded by the interference into a rage more than demoniacal, I withdrew my arm from her grasp and buried the axe in her brain. She fell dead upon the spot without a groan.” (p.11).
Modality			
Convincing/directing of S4 Wanting-to-do Having-to-do	Being-able-to-to Wanting-to-do Knowing-how-to-do Having-to-do	-----	Knowing about action/subject

The Contract - Manipulation: The contract is established between the sender and subject of the quest. The sender is the desire of S1 to get rid of the second black cat because he is in quite an uncomfortable position and feels disturbance against S4's presence.

The Qualifying Test - Competence: S1 should gain necessary competence to kill S4. The biggest obstacle in front of S1 is his fear against S4. The main source of S1's fear is the cat's being one-eyed like S3 and the white spot similar to gallows on the breast of animal. At time of hitting the animal with the axe, S1 forgets about this childish fear and gains his courage to do the action. Also, the axe acts as helper to attain what he wants to do.

The Decisive Test – Performance: This stage in narrative is the one where the action has been performed by the subject of the quest. S1 with all his qualifications manages to hit S4 with axe, but he cannot do it. Because his wife (S2) blocks his

hand, and S1 misses the target. He states that as follows; “But this blow was arrested by the hand of my wife” (p.11). This movement causes the death of S2 instead of S4, but it hinders the narrative program of S1.

Glorifying Test – Sanction: This stage of narrative is the one in which the outcome of quest is learnt. S1 cannot achieve to kill S4 due to the intervention of S2. That can be seen in the statement of “But this blow was arrested by the hand of my wife” (p.11). Considering that S4 could flee with the chance which S2 gave him, it can be said that the macro narrative program of is aborted.

Segment 7: Concealment of the body (p.11- 12)

S1 is in alert to hide body of his wife. He has not aimed at killing her at first, but instead of S4, he has hit the axe into the brain of S2. As soon as possible he must get rid of corpse, as he says “This hideous murder accomplished, I set myself forthwith, and with entire deliberation, to the task of concealing the body” (p.11). Considering that S1 is in urge to find a way to hide the body, we can say that the above statement gives us the declaration of a new micro narrative program. S1 asserts that, at first, he has thought many ways of dealing with the body of S2 one of which is to remove the body from house, but he does not want to take the risk of being observed by neighbors. The next of what he has thought for solving the problem is to cut the body into small pieces and to destroy them in the fire. Then, he thinks to bury the body deep down in the cellar, or to make a package in which he will put the body, as if merchandise, to send it with a porter with normal arrangements. However, he puts all of them aside, and he decides to wall the body up.

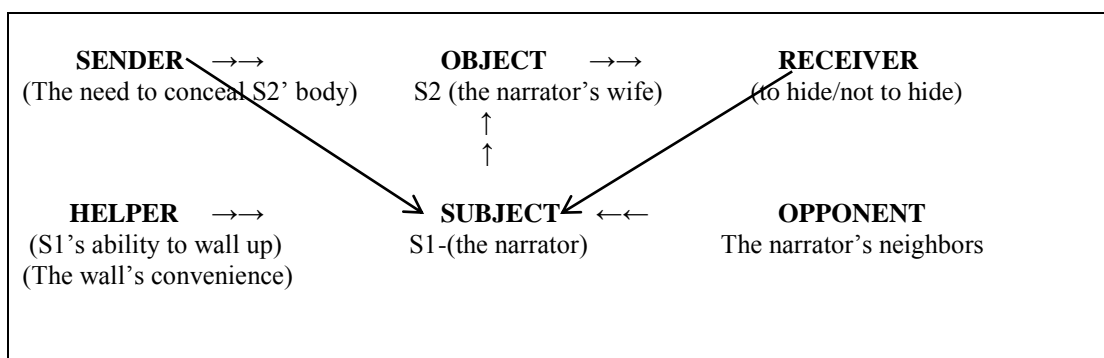


Figure 3.14: Actantial Schema of S1's Concealing S2's Body

The sender in this new narrative program of S1 is the need to hide the body of S2 as quick as possible. He manages to conceal the body by walling it up in the cellar. Subject of the quest is narrator as he is the one who has to do job. His object is the

body of S2. In finishing the work of hiding the body, S1’s ability to deal with the wall as if the wall had never been disturbed is his helper. Also, the wall is suitable for such an action because it has just been plastered and the bricks in the wall have been loosened. The stages of S1’s narrative program can be seen in the below table;

Table 3.49: Canonical Narrative Schema of S1’s Concealing S2’s body

Contract (Manipulation)	Qualifying Test(Competence)	Decisive Test (Performance)	Glorifying Test (Sanction)
-S1 needs to hide body (p.11).	-S1 finds out that wall in the cellar is suitable for this job (p.12) -S1 has the ability to hide the body into the wall as if nothing has happened (p.12)	-S1 manages to wall the body up (p.12). –“When I had finished, I felt satisfied that all was right. The wall did not present the slightest appearance of having been disturbed” (p.12).	-I looked around triumphantly, and said to myself: “Here at least, then, my labor has not been in vain.” (p.12).
Modality			
Convincing/directing of S4 Wanting-to-do Having-to-do	Being-able-to-to Knowing-how-to-do	To-do	Knowing about action/subject

The Contract - Manipulation: The contract is established between the sender and subject of the quest. The sender needs to hide body of S2 as soon as possible because there is a risk for S1 to be caught.

The Qualifying Test - Competence: S1 has to find a way to conceal the corpse without being observed by neighbors. He finds out that the wall in the cellar is suitable to place the body. At the same time, S1 has the ability for civil work, which acts as another helper to S1.

The Decisive Test – Performance: It can be seen that in this stage S1 can easily wall the body up as if there is nothing different from the wall’s old state, as he says “When I had finished, I felt satisfied that all was right. The wall did not present the slightest appearance of having been disturbed” (p.12).

Glorifying Test – Sanction: This stage of narrative is the one in which the outcome of quest is learnt. S1 finishes his work with the body of S2. After that he declares that he is happy with the result, “I looked around triumphantly, and said to myself: “Here

at least, then, my labor has not been in vain”“(p.12). This also shows that the micro narrative program of S1 to hide body is achieved in success on the side of S1.

Segment 8: The second black cat shows up (p.12-14)

After dealing with the corpse, S1 starts looking for S4 in a determined manner to complete his unfinished task of killing it. However, he cannot find S4 anywhere. He thinks that this is because S4 is totally frightened by his terror. Although S1 has murdered his wife (S2), he sleeps well at the same night as his “tormentor” (p.13) does not appear. Needless to say, it is a temporary state, because S1 cannot stop thinking about S4. Also, that S1 starts looking for S4 to kill it soon after killing S2 shows the continuation of macro narrative program of S1 to kill S4. Though the second and the third day have passed, S4 does not show up, which makes S1 relieve for some more time. On the fourth day, unexpectedly “a party of police” (p.13) comes to house of S1 to search for premises. This is participation of a new actant in narrative. As the all policemen act in the same way, it would not be wrong to name subject 5 though they are more than one person.

Subject 5: the policemen

The reason for the arrival of S5 is not known for sure in narrative as there is nobody seeing the crime or completing about something extraordinary. However, the loss of the wife could have been noticed by someone and reported to police center. No matter why it is, S5 is in the house for the research of premises, and this is the starting point another micro narrative program. This narrative program is a mutual one as both S1 and S5 have to react to each other’s missions. S1 should hide the crime of killing S2 while S5 should find out if there is a crime.

S5 starts searching the house meticulously, and also says S1 to accompany while searching. S5 goes down the cellar three or four times, and as S1 states “they left no nook or corner unexplored” (p.13). However, S5 cannot find anything extraordinary, and prepares to leave the home. S1 thinks that S5 is satisfied with the result and completely believes guiltlessness of him. With this in mind and in a triumph manner, S1 wants to mock with S5 and says;

“Gentlemen,” I said at last, as the party ascended the steps, “I delight to have allayed your suspicions. I wish you all health and a little more courtesy. By the bye, gentlemen, this—this is a very well-constructed house,” (in the rabid desire to say something easily, I scarcely knew what I uttered at all),—“I may say an *excellently*

well-constructed house. These walls—are you going, gentlemen?—these walls are solidly put together” (p.13-14).

S1 hits heavily with a cane to the wall behind of which there is the corpse of S2 after saying those words to S5. At that time, through the wall a cry comes out like a “sobbing of a child” (p.14). All of them with awe and astonishment remain motionless. After that S5 directs to the wall through which the sound is coming, and starts to remove bricks. The bloody corpse of S2 falls down in front of S5, and on the head of body, S4 is standing, from which we may infer that S1 has walled up S4 with his body of S2 together. S1 is caught and sent to the jail with supreme punishment just because of S4. The actantial schema of the mutual narrative program can be seen below.

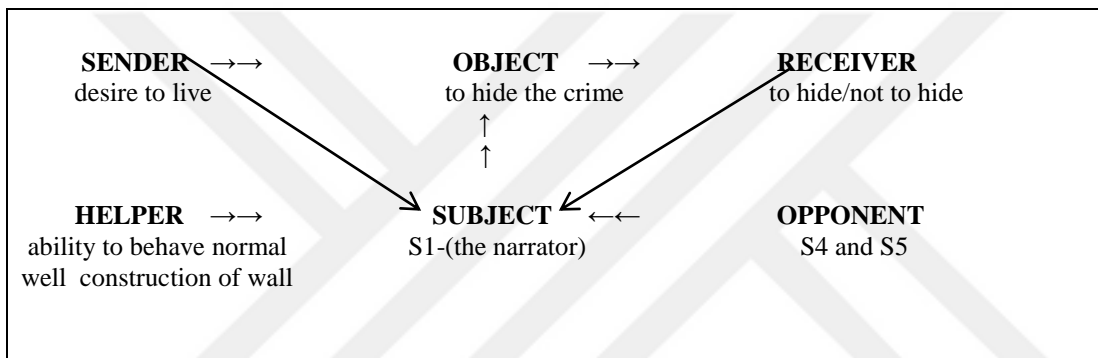


Figure 3.15. Actantial Schema of S1's Hiding the Crime

In the narrative program, the sender is the desire of S1 to live. He does not want to be caught. Being caught by the police means death for S1. For this reason his object is to hide crime of killing S2. He manages to behave normal, and also, he by walling the corpse prepared for such circumstance in the previous segment. However, S5 is his opponent against himself. S5 searches the house very meticulously and tries to find something unusual at home. Another opponent of S1 in the quest is S4. He could not get rid of it, and this fail also affects the outcome of this segment. Through the wall the sound of S4 comes which provides S5 to find out the corpse. The stages of the quest can be seen in canonical narrative schema below;

Table 3.50: Canonical Narrative Schema of S1's Hiding the Crime

Contract (Manipulation)	Qualifying Test(Competence)	Decisive Test (Performance)	Glorifying Test (Sanction)
-S5 comes home unexpectedly -S1 has to show everything normal.	-S1 for such a circumstance walled the corps up beforehand. -S1 has the ability to behave normal.	-S1 confesses S5 but when they depart he hits the wall and the sound of S4 comes through the wall.	- In the next a dozen stout arms were toiling at the wall. It fell bodily. The corpse, already greatly decayed and clotted with gore, stood erect before the eyes of the spectators (p.14).
Modality			
Convincing/directing of S4 Wanting-to-do Having-to-do	Being-able-to-to Wanting-to-do Knowing-how-to-do Having-to-do	-----	Knowing about action/subject

The Contract - Manipulation: The contract is established between the sender and subject of the quest. The sender is the desire of S1 not to be caught which is equal to live.

The Qualifying Test - Competence: S1 in previously prepared for such a circumstance by hiding the body in the wall. The next qualification he has to have is to behave normal.

The Decisive Test – Performance: S1 achieves to behave normal to S5. He persuades S5. He manages to hide the crime. But at the last moment of S5 in the house, S1 hits the wall and a weird sound comes through the wall. This stops S5's departure.

Glorifying Test – Sanction: This stage of narrative is the one in which the outcome of quest is learnt. The quest of S1 to hide the crime fails. He cannot achieve hiding his crime. Because the second black cat (S4) has been walled up by S1, and its sound is heard by S5. This hinder S1's quest. It can be seen in the statement of "In the next a dozen stout arms were toiling at the wall. It fell bodily. The corpse, already greatly decayed and clotted with gore, stood erect before the eyes of the spectators" (p.14).

When we think on the side of S5, the actantial schema of can be regulated as follows;

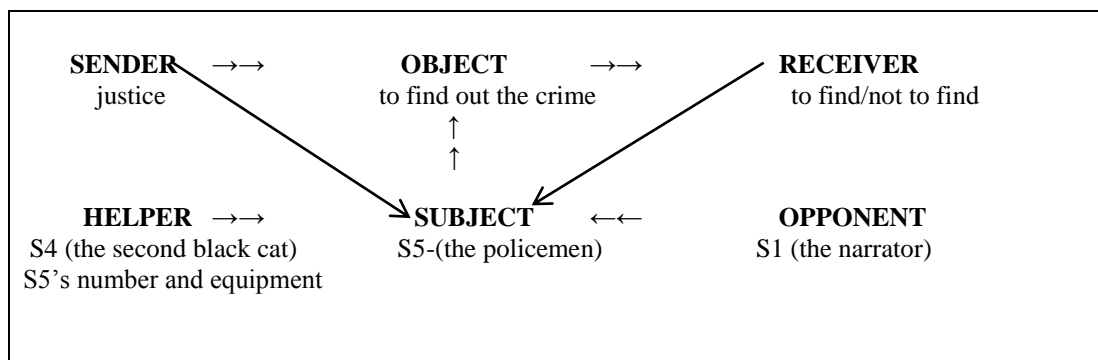


Figure 3.16: Actantial Schema of S5's Arresting S1

The sender in the quest is justice. It is not stated clearly in narrative if there is complainer for the loss S2 or not. However, four days have passed after S2 is killed and the lost could have been noticed by someone calling for justice. The subject in the quest is S5 who has to find out if there is crime. In the quest, the number of S5 is not given clearly but it can be sensed from the statement that they are more than one person, “in the next a dozen stout arms were toiling at the Wall” (p.14). In addition to their number, S5 is possibly equipped which is the helper in the quest. S4 (the second black cat) acts as opponent on the side S1’s quest, when we look from the perspective of S5, it is another helper in the quest as its sound directs S5 to remove the Wall and find out the crime. S1 in the quest is opponent as he wants to hide the crime and show everything normal. Also, he almost managed to deceive S5, but the sound of S4 destroys his plans. The stages of S5’s quest can be seen in canonical narrative schema;

Table 3.51: Canonical Narrative Schema of S5’s Arresting S1

Contract (Manipulation)	Qualifying Test(Competence)	Decisive Test (Performance)	Glorifying Test (Sanction)
-S5 comes home unexpectedly (p.13) -S5 has to find out if there is a crime.	-They are more than one person and possibly equipped and officially authorized. -S4’s being in the wall and starting to scream helps S5	-S5 finds out the corpse of S2 by removing the brick (p.14).	-“Upon its head, with red extended mouth and solitary eye of fire, sat the hideous beast whose craft had seduced me into murder, and whose informing voice had consigned me to the hangman” (p.14).
Modality			
Convincing/directing of S4 Wanting-to-do Having-to-do	Being-able-to-to Wanting-to-do Knowing-how-to-do Having-to-do	To-do	Knowing about action/subject

The Contract - Manipulation: The contract is established between the sender and subject of the quest. Hereby, the sender seems not clear in the story. However, the loss of S2 could be learnt by someone calling for justice. This is because the justice can be taken as the sender in the quest.

The Qualifying Test - Competence: The number of S5 is enough and they are meticulous in their work. However, S4' screaming through the wall can be said to their most beneficial qualification in the quest.

The Decisive Test – Performance: S5 achieves to find out corpse of S2. S4's screams directs S5 to the wall, and they start removing the bricks. After that they find the bloody corpse of S2.

Glorifying Test – Sanction: This stage of narrative is the one in which the outcome of quest is learnt. The quest of S5 to find out the crime finishes in success because they achieve to find the corpse, then arrest S1 and send him to the jail. This can be seen in the following quotation;

“Upon its head, with red extended mouth and solitary eye of fire, sat the hideous beast whose craft had seduced me into murder, and whose informing voice had consigned me to the hangman” (p.14).

3.2.2.3 The articulation macro & micro narrative programs in text

Hereby, the aim is to illustrate articulation of micro narratives constituting the short story which is the macro narrative itself. In the previous part of the study, the analysis of eight segments has been done according to semiotic approach of Paris School. In a narrative there may be more than one event narrated and, a semiotician may prefer to use tools of semiotic approach such as canonical narrative schema for depicting the structure of each of the narratives or actantial narrative schema for relations amongst actants. This can sometimes be confusing and thus, it is beneficial to show succession of micro narratives in the story and their roles for forming the basic structure. In the short story “The Black Cat” the assembly of events is as follows;

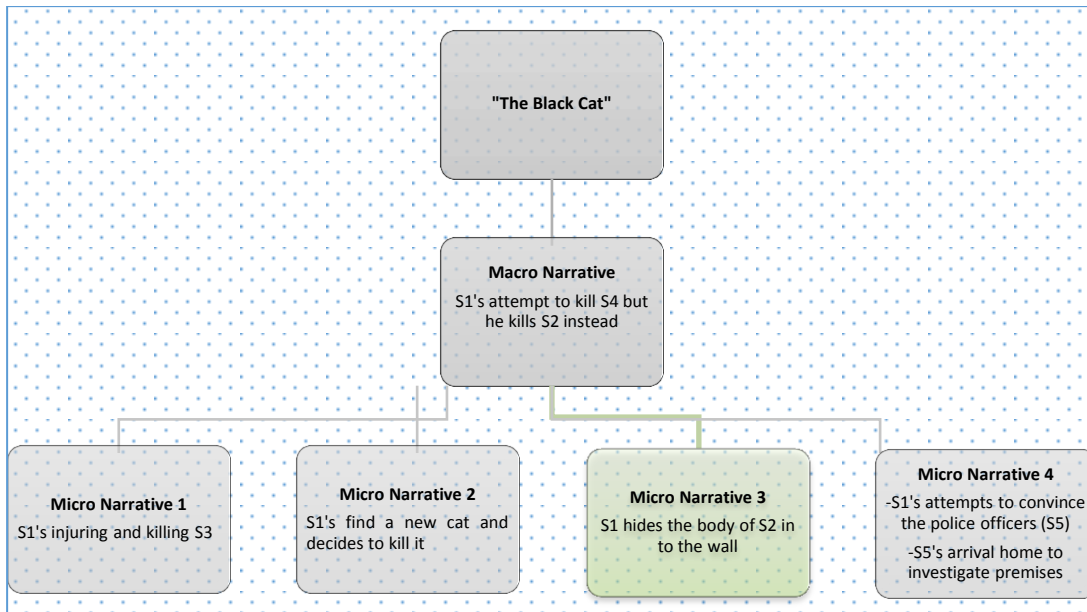


Figure 3.17: General Narrative Structure of the Story

In the story there is one macro narrative program, that is to say, there is one basic event narrated in the text. As it can be seen in the above Figure 3.17., the basic event narrated in the story is S1's attempt to kill S4. This is the macro narrative and this narrative has four micro narratives serving as the preparative or complementary narratives of macro narrative. These are S1's injuring and killing S3, S1's desire to find a new cat, S1's killing S2 instead of S4 and hiding her body, and lastly, S1's attempt to persuade S5 that nothing abnormal has happened. This is a reciprocal event involving both S1's quest for convincing S5 and S5's quest for revealing if there is a crime. Both sides are in a struggle against each other. The achievement of one side of rivalry means fail for other side.

However, it would be more beneficial to illustrate the assembly of micro and macro narratives in order to see the narrative structure of the story.

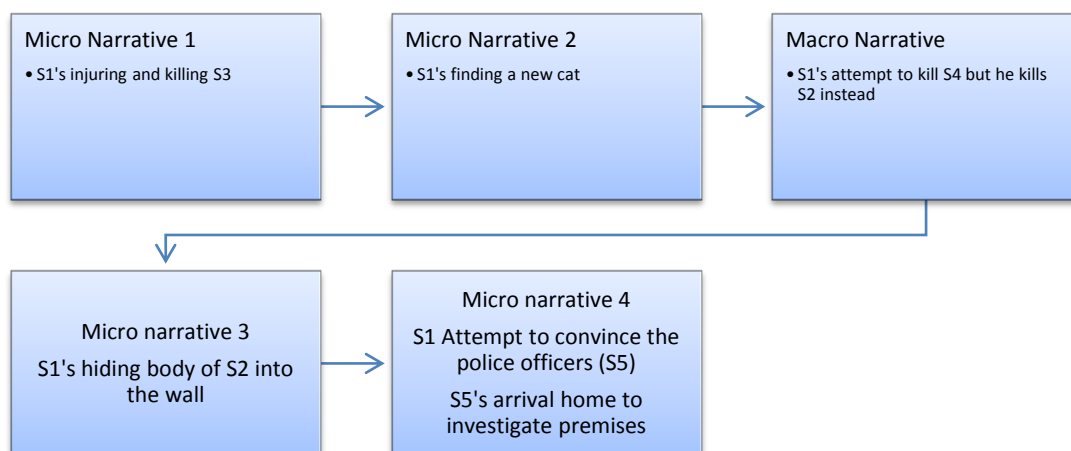


Figure 3.18: The Order of Macro and Micro Narratives in the Story

The order of narratives in the story is as illustrated above. In the story, the first thing narrated is the transformation of S1 to alcohol addict, then his injuring and killing his favorite pet S3. This is a preparative micro narrative of macro narrative which involves S1's killing S3. Subsequent to this event, S1 longs for the animal and decides to have another pet similar to the former. He finds a black cat resembling in a great deal to S3, which is another micro narrative. However, S1 mind changes and starts hating the cat and decides to get rid of it. S1 attempts to kill the second black cat, but he fails and kills S2 instead. This is the macro narrative in the story, and the fail of S1 will affect the results of ongoing micro narratives. Afterwards, S1 has to hide the body S2 as quick as possible. He manages to hide body into the cellar wall, which is another micro narrative. Lastly, S5's (the policemen) arrival takes place and another micro narrative initiates. This is, as stated, a reciprocal micro narrative as it involves both S1's attempt to hide the crime and S5's trial to find out if there is something wrong with S2.

3.2.3 Deep-abstract level

Deep level of narrative may also be called thematic level in which the inner relational values of text can be depicted. To do this, the semiotic square is to be used. From the beginning to the end of the story, the transformation of actors can be depicted using more than one semiotic square. However, the narrator is the main actor in the story, and he has transitions from sanity to insanity, good to evil, wealth to poverty, and lastly, life to death. Transformations of the narrator affect all the changing states of the other actors in the story, and thus, in one semiotic square it is possible to depict values of text.

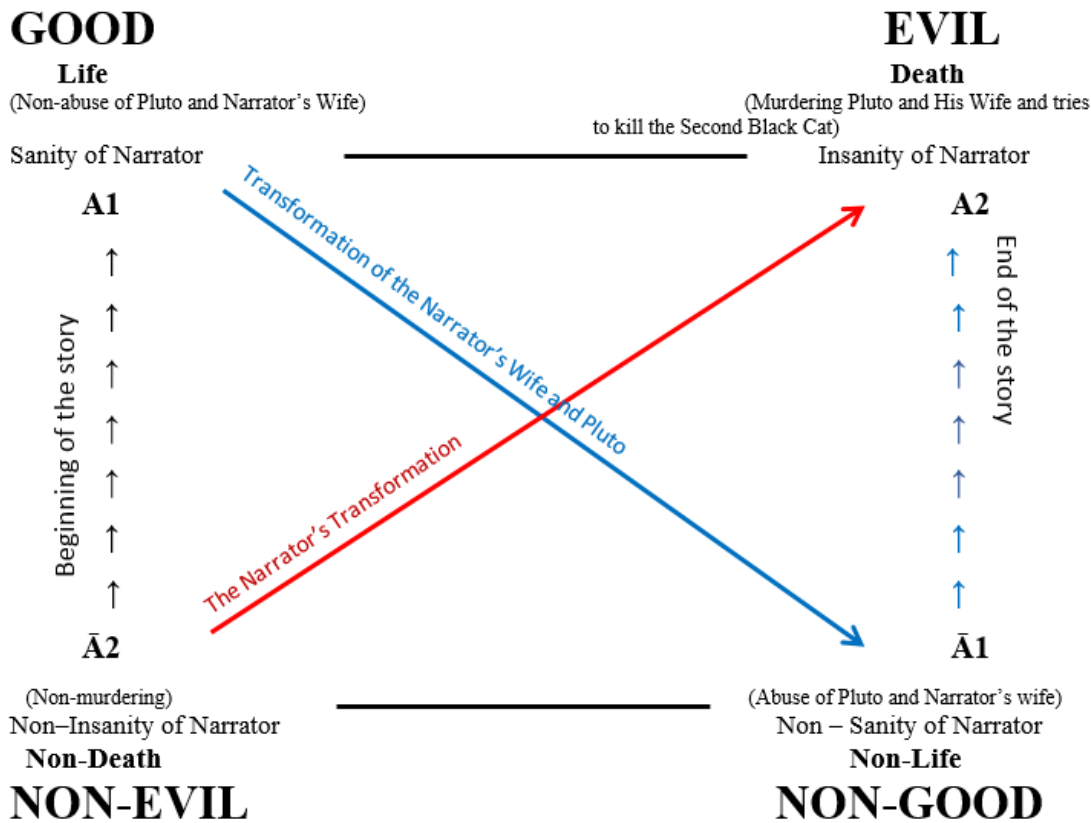


Figure 3.19: Semiotic Square of All Transformation in the Story

The above semiotic square has been formed to illustrate the initial and final state of actors in the story. **A1** line indicates the position of the narrator's wife and their favorite pet Pluto at the beginning part of the story. In this part, the narrator seems, we think, sane and quite normal, and his wife and Pluto live quite peacefully not seeing torment of the narrator. This position is comprised by the value of *life*, and value of *life* takes place under the umbrella value of *GOOD*. However, it can be observed that there is a transition in positions of the narrator's wife and Pluto. As the story continues, we as readers observe that the narrator gets addicted to alcohol after which he starts abusing his wife and other pets at home, and lastly, injures Pluto by blinding it. This position is illustrated on **Ā1** point, and it shows the *non-sanity* state of the narrator. The narrator's deterioration affects the states of the narrator's wife and Pluto in a great deal, which is for them equal to a *non-life*, and a *NON-GOOD* state. The next step is to follow the blue line which illustrates ending point of the story. This is depicted in **A2** point which is at the same time ending point of transformations of all actors, the narrator, his wife, Pluto and the second black cat. On **A2** point, the narrator transformed into a completely mad man who kills Pluto

after tormenting it. Subsequently, the narrator wants to kill the second black cat as he has fear against it. However, he misses the blow of axe due to interference of his wife, and he kills his wife in an instant burst out of anger. This incident, as stated, shows madness of the narrator which is marked as *insanity of the narrator* in **A2** point. Therefore, for the narrator's wife and Pluto, *death* is the ending state. **A2** point also shows the ending point of the narrator as *death*. This is because the narrator who buries his wife into cellar wall after killing her has been caught up by the police thanks to the screams of the second black cat through inside the wall. Getting arrested means *death* for the narrator as well because as he states at the beginning of the story, he is to be hung the next day due to his crimes. All of these incidents at the end of the story can be evaluated under the umbrella term *EVIL* which is the opposite side of the term *GOOD* constituting the values of text.

3.3 The Analysis of “The Cask of Amontillado”

“The Cask of Amontillado” is the third short story of Edgar Allan Poe to be analyzed in the study. It is published in 1846 in the November 1846, issue of *Godey's Lady's Book* (Encyclopedia Britannica Editorial, 2017). The resource book for the story is an internet publication, *Elegant Ebooks* (2018), and the story covers the pages of 3-14 in the book.

3.3.1 Discursive level

Discursive level is the concrete one in which the articulation of discourse takes place. Amongst the components forming narrative discourse are enunciations, actors, time and space which can be examined in the text (Günay, 2012). With this purpose, we will have brief look at actorization process and thematic roles of actors in text. Then, the time and space on which the discourse was founded will be examined. In the analysis of actors, time and space in discourse, essential isotopies (grouping the words according to a common denominator) will be given which can be interpreted to find out dominating themes in text. The isotopies are also essential to observe the oppositions on which the text is established. The next step will be the analysis of enunciative components through which narrative strategies used in the story can be depicted.

3.3.1.1 Actors and thematic roles in the story

As stated before, instead of the term *character*, semiotics prefers to use the word *actor* because it is more inclusionary in that inanimate entities may have roles in narrative. In the short story “The Cast of Amontillado”, actors can be listed as Montresor (the narrator), Fortunato, Luchesi, and the servants and “you”. Below is Table 3.52. involving the repetition number of actors.

Table 3.52: Actors and frequency of actors in the story

Actors	Amount of Repetition Page 3-4-5-6-7-8	Amount of Repetition Page 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)	1x(p.9)	69	41.3%
him →	9x(p.7) 4x(p.8) 2x(p.3) 2x(p.4)			
you →	3x(p.5) 1x(p.6) 3x(p.7) 1x(p.8)			
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)			
Luchesi				
Luchesi →	4x(p.4) 1x(p.6) 1x(p.8)		10	6.2%
He →	3x(p.4) 1x(p.8)			
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 3.52. In other words, this is the list of words, the isotopy of actor in narrative, and it is an

essential proof to depict any roles whether primary or secondary. There are four major actors in the story, the narrator, Fortunato, the servants and lastly Luchesi. As can be seen in Table 3.52., the narrator and Fortunato are the most frequently-repeated actors. The total repetition amount of the narrator and Fortunato is about 91.5%, which gives us a strong clue showing 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 high proportion with in comparison to other actors in the story. The other actors are the servants, Luchesi and “you” however, they do not have active roles in the story.

The Narrator

Unlike “The Tell-Tale Heart” and “The Black Cat” the narrator is not nameless. However, until the very end of the story, the narrator’s name, Montresor, cannot be learnt. Because of this, it is supposed that it would not be faulty to call the main actor Montresor as the narrator in the analysis. It is unknown for sure from where he is narrating the story. The narrator wants to take his revenge from his friend Fortunato as he insulted him. It seems that he is an angry person for not giving up the idea of avenging obsessively. He has sniffy manners, and he is sure of himself that he will achieve his goal. However, he has some rules in his game such as removing the risk of being caught while punishing him. For this it can be said that the narrator is both wise and sneaky. He deludes his target Fortunato into thinking that he himself cannot decide whether the wine he bought is Amontillado or not. The narrator takes the advantage of Fortunato’s addiction and expertise of wine and directs him in underground cemetery in which there is a long dark way to deeper inside. Another trait of the narrator is revealed as they continue going deeper inside the catacomb. His true aim is to torment Fortunato while killing him, and also, by doing this in an underground cemetery where nobody could find him, he guarantees not being observed and caught up.

Fortunato

The second actor in the story is Fortunato. According to what the narrator says at the beginning Fortunato has insulted the narrator in an unknown time and place. It is not known for sure that whether and how Fortunato has insulted the narrator as the narrator is unreliable. However, when we have look at personal traits of Fortunato, it

can be suggested that he may have done this since he has greedy and conceit manners on the matter of wine. Also, he is stolid because he could not understand that the narrator is angry at him. His insensitivity and addiction to wine has taken him to death.

Luchesi

Luchesi does not have an active role in the story, but it is used by the narrator to prove Fortunato in testing Amontillado wine. He is shown in the story as someone who is an expert of wine, and a competitor of Fortunato. Wherever needed, the narrator uses name of Luchesi as a motivator to completely drunk Fortunato.

The servants

They are not real actors in story like Luchesi. They do not have actual roles. A distractor is used by the narrator on the servants that he will not be back until midnight, and as soon as hearing this, they go to the carnival to have fun.

You

There are possibilities that “you” is used by the narrator in that it can be both the reader and actual audience to whom the story is told. As in “The Tell-Tale Heart” and in “The Black Cat”, the narrator may wish to make an atmosphere of conversation with reader. However, on the other side 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” (p.3) can be uttered to some listeners to which the narrator is telling his story. This is unknown for sure, but it is clear that the narrator wants to make conversation like atmosphere at the beginning of the story.

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

Table 3.53: Actor and Thematic Roles

Actors	Thematic Roles
The Narrator	murderer, sneaky, wise, revengeful, angry, fiddler
Fortunato	Conceit, 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

As seen in the above table, the actors in the story “The Cask of Amontillado” and their thematic roles including their personal qualities through which they are animated in the story have been depicted. These thematic roles are links between the real world and the actors in the story strengthening the sense of reality in narrative (Martin & Ringham, 2000 - Rifat, 2014). Therefore, to illustrate them in discursive level of semiotic analysis is essential.

Another way of grouping the actors in a narrative is to present them in binary oppositions (Kalelioğlu, 2018a, Rifat, 2014). Accordingly, the actors in the story can be gathered as follows; *wishing to punish / wished to be punished - murdering / murdered - deceiving / deceived –tormenting/tormented*.

These binary oppositions can be used to define and categorize the actors in the narrative as in the below table;

Table 3.54: 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 narrative, this type of a grouping may also provide the reader with contrastive way of evaluation of relations between the actors. For instance, in the above table, one can easily see the contrastive relation between the narrator and Fortunato. 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, grouping of actors in binary oppositions can give the reader an idea about actions of actors in the story, which is essential to better understanding of structures of events.

3.3.1.2 The use of space in the story

The narrator tells the story of a fifty-year old murder in an unknown place. However, apart from the place where the story is told, the narrator in the “The Cask of Amontillado” 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 a carnival time and the narrator sees Fortunato in the evening in a disguise. The

details about Fortunato’s dress is given by the narrator in statement, “the man wore motley. He had on a tightfitting parti-striped dress, and his head was surmounted by the conical cap and bells” (p.3-4). After the narrator tells Fortunato that he bought a pipe on which he cannot decide whether it is an Amontillado wine or not, Fortunato grabs the narrator’s arm, and they together go to the narrator’s house which is a palazzo. Not much descriptive information about the narrator’s house is given in the story, however, that the servants are not being there, and that Fortunato and the narrator head to vault by going through the suits of the house by taking two flambeaux gives the reader an indication of house space.

The second space in the story is the vault underneath the narrator’s house. It is an underground cemetery of 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 is the darkness, bones, nitre, damp, cold, which can all be associated with horror and depressing atmosphere. In the story, by the author the opposition of aboveground and underground comprises the great transitions from good to evil or life to death. This can be illustrated as in the following table;

Table 3.55: Categorization of Space in the Story in Binary Opposition

Aboveground	Underground
↓	↓
Carnival and joy	Catacomb and death

These associations can be made through the text. As long as the narrator and Fortunato go deeper the catacomb, the atmosphere gets darker and more dreadful, also, Fortuna gets closer to his death. At the beginning the story is given by the narrator in a joyful context like carnival, however, as soon as the narrator and Fortunato go down the stairs of vault, space shifts into a gloomy context, which makes the sense of horror stronger in the story. Below is the isotopy of space in the story.

Table 3.56: Isotopy of Space in the Story

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

As can be seen in the above table, most of the words used in the story belong to the theme of darkness and death. That the number of the words used for description of an underground catacomb is so high shows that the story mainly takes place in a place like this. Such connotation of most of words awakes a great sense of horror in the story.

3.3.1.3 Enunciative components and use of time in the story

Enunciative Strategies

In the story “The Cask of Amontillado”, the position of the narrator is the same as “The Tell-Tale Heart” and “The Black Cat”. The use of pronouns such as “I-me” indicates this. First person diegetic narrator awakens the sense closeness of reader to what has been told in the story. The narrator is unreliable as it cannot be known for sure how much of what he recounted is true. It can be seen in the statements of the

narrator which involves calling out Fortunato as “my friend” when he saw him (p. 3-5). Also, it can be seen in the story that the use of poetic language heightens the drama. At the same time, the narrator recounts the story of murdering Fortunato as something very normal and daily story, which indicates the irony in the text. There are repetitions in the story. For instance, in some parts of the story the narrator remarks the jingling of the bells on Fortunato’s conical cap. This is used by the narrator for showing that Fortunato is still alive even when he finished walling him up. In the below table, the narrator’s point of view can be seen.

Table 3.57: Narrator Qualities as the Speaker in the Story

Criteria	Typology of Narrator in “The Black Cat”
Mode of representation	explicit
Diegetic status	first-person, diegetic
Evaluative position	objective
Ability	limited knowledge
Access to characters’ consciousness’s	not expressed
Reliability	unreliable
Tense	mainly simple past, partly past perfect and simple present

The above table illustrates the enunciative strategies which were loaded on the narrator of story. The traits of the narrator in the story present many similarities to the other ones in “The Tell-Tale heart” and “The Black Cat”.

Temporalization

For discourse time, the story is recounted in eight pages in the source book between the pages of 3 to 10, and, totally in 2336 words. On the other side, the time of the story told by the narrator is not exactly known, but we as readers just can know that it happened fifty years ago, as the narrator says at the end of the story “for the half of a century no mortal has disturbed them“(p.10). What is narrated in the story covers presumably four or five hours. We can understand this because it is carnival session in the story and when the narrator and Fortunato come across it is evening time, “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 walling up Fortunato it is midnight, “it was now midnight, and my tas was close” (p.10). Between the evening and midnight, there are probably four or five hours as the daytime is shorter in summer time in which the carnival where people make fun in disguise is celebrated.

In order to illustrate the relationship between the discourse time and the story time, it is possible to divide the story into four parts. In this way we can observe better how much of discourse time was spent for what was narrated in the story.

Table 3.58: Relationship between Story and Discourse Time in the Story

Narrated Events	Page Number	Period of time covered	Discourse Time amount of words	Ratio
Introduction	3	unknown	258	11%
Encounter of Montresor 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%

Introduction part covers the narrators talking about his and Fortunato's characteristic traits. Also, he says that he wants to punish him without being caught. This part can be accounted as a pause as the action has not initiated yet. However, it has taken 11% of total discourse time with 258 words.

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

In the third part, the narrator and Fortunato are in the underground graveyard and heading to the crypt in which there is a pipe of Amontillado. This is the longest part amongst the narrated events in the story as there are many descriptive sentences and dialogues given between the narrator and Fortunato, which slows down the narration. This part is equal to 35.3% of total discourse time and narrated with 826 words. This part may possibly cover one or one and half hour of story time the total of which four or five hours until midnight.

In the last part, we can see the narrator and Fortunato have reached the last crypt in the catacomb. However, a very big surprise waits for Fortunato there. Instead of Amontillado, he finds his death. This part is approximately in the same length with

third part. The walling up of Fortunato and descriptions on both the physical context and the narrator's feeling are narrated, which have the function of slowing down in discourse time. 33.7% of discourse time and totally 789 words have been spent for narration of this part.

To make it more comprehensible, it can be suggested that positing the events with respect to their occurring time in the story may help us see their exact places. To do this, a triadic distinction amongst the time of events may be done taking into consideration of the main one (Günay, 2013, Kalelioğlu, 2018c).

Table 3.59: 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).

In the above table main event is taken into consideration which is the one that comprises the arrival of the narrator and Fortunato to the last crypt to find Amontillado. While fortunato waits for seeing the wine pipe, he is bound by the narrator and left to death. On the other side, with the purpose of killing, the narrator waits for arriving last crypt which is the deepest side of the catacomb where nobody can hear Fortunato's screams.

3.3.1.4. Interrelations of Actor - Time - Space in the Story

The basic objective in this part is to depict the identified relations amongst three formative elements in the short story "The Cask of Amontillado". These formative elements are respectively actor, time and space in a narrative. Accordingly, to illustrate the combination of formative elements of text will give the reader a better insight into the text.

Table 3.60: Interrelations of Actor-Time-Space in the Story

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

As stated, the above table can be interpreted as the combination of analysis of three formative elements which are actor, space and time in the story. The main actors are the narrator and Fortunato, and they are grouped in terms of binary oppositions in specific phases of the story taking into consideration of actor's arrival to the deepest crypt of the catacomb.

3.2.1.5. Oppositions in the Story

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

Aboveground vs. Underground
Life vs. Death

These oppositions, at the same time, are the main transformations in the story, which can also be assumed as the links between discursive and narrative level. The story starts within last minutes of daytime on which the narrator and Fortunato come across amid the carnival. However, they decide to see Amontillado in the vaults of the narrator under his house. The transition from light to darkness, aboveground to underground, and lastly, from life to death is valid for Fortunato.

3.3.2 Narrative level

In the narrative level analysis of "The Tell-Tale Heart" and "The Black Cat", macro narrative programs were solely initiated and finished by main actants. Only in the ending segments of the narratives, we come to see the policemen as actants that

initiate the quests on finding the premises. However, in “The Cask of Amontillado” there are two quests of actants starting simultaneously at the beginning of the story. These are the quests of the narrator and Fortunato. While the former’s quest is to punish Fortunato, the latter’s quest is to reach Amontillado. Accordingly, in the segments, it is possible to take into consideration of both narrative trajectories at the same time.

3.3.2.1 Segmentation of text

In the story there are totally four segments which have been formed with assumption of depicting the events of transformation in the narrative.

The first segment is the introduction segment covering the first three paragraphs of the story. It begins with statement “the thousand injuries of Fortunato I had borne as I best could; but when he ventured upon insult, I vowed revenge” (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’s deceiving Fortunato 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 way of two actants in the underground catacomb to last and deepest crypt in there. 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 narration of the narrator’s bonding Fortunato and walling him up. 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).

3.3.2.2 Analysis of segments

Segment 1: Introduction (p.3)

This is the introduction segment in which the narrator (subject 1) reveals his objective of punishing Fortunato (subject 2). He wants to take his revenge from S2 because he was insulted by him. However, what S1 truly wishes is not only to take avenge but also not to be caught or punished after punishing him, we can see this in the statement “I must not only punish but punish with impunity” (p.3). This indicates the intention of S1 which is the initiation of macro narrative of story. Also, S1 continues his explanations on S2 which comprises S2’s weak points with the help of which S1 will reach his target. This is the connoisseurship of S2 on wine. Below is actantial narrative schema of macro narrative program.

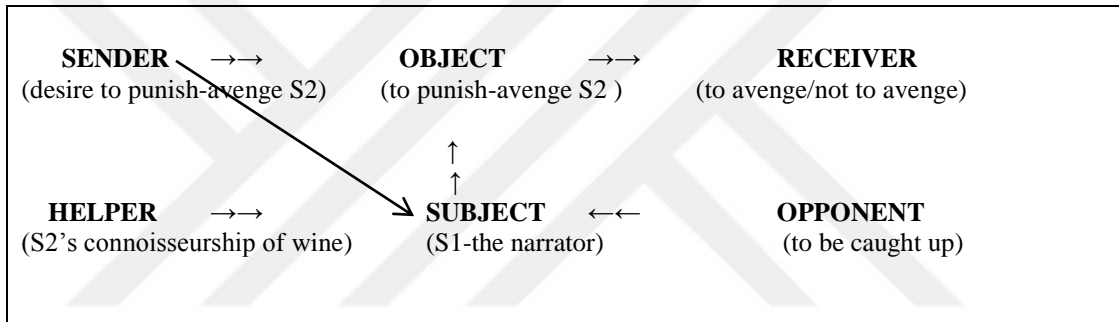


Figure 3.20: Macro Narrative Program 1: S1 to Take Revenge

According to what S1 declares in the first segment, the above figure can be interpreted as showing S1’s desire to avenge S2. The sender or, we can say the initiator in the program is the desire of take his revenge from S2 by punishing him. In the quest S1 says that he deludes S2 into thinking that he is S2’s friend, and S2 is proud of being a wine expert. These two factors are the helper of S1. On the other side the only opponent against S1 in the quest is the risk of being observed and caught up. In order to learn the outcome of this quest, the analysis of other segments should be performed. Up till now, two of actants have been revealed in narrative, these are;

Subject 1: Montresor, the narrator

Subject 2: Fortunato

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

S1 and S2 come across amid the carnival session. S1 with hot manners greets S2 for him not to feel anything abnormal. They are both in disguise, and soon after the greeting each other, S1 says he has a pipe of Amontillado which is a precious kind of wine. However he says he cannot decide whether it is original or not, and he indirectly asks help from S2. As soon as hearing the name of Amontillado, S2 accepts to see the pipe despite unwilling manners of S1 with the fear of taking time of S2 and his cold. Also, S1 uses the name of Luchesi (Subject 3), a rival of S2 in expertise of wine, as a bait to push S2. However, S2 is determined to see Amontillado, and they together go to vaults under the Palazzo of S1. The servants (Subject 4) are not at home as they have gone to the carnival in the absence of S1. It is possible to illustrate the micro narrative program as follows;

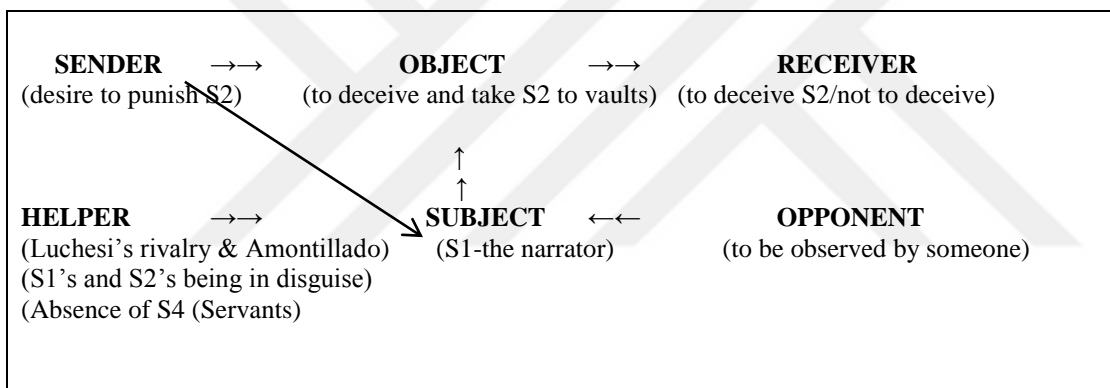


Figure 3.21: Micro Narrative Program 1 of Macro NP: S1 to deceive S2

The above figure is the depiction of one of the sub-branches of macro narrative program. We can see the participation of another two actants into narrative. These are;

Subject 3: Luchesi

Subject 4: The servants

This is first micro narrative program of macro narrative program of S1 to punish S2. In order for S1 to achieve punishing S2, he has to deceive S2 and take him to his vaults where nobody can see them. In this micro narrative program, S1 has more than one helpers. For instance, S1 uses the lie of Amontillado and S3 as a bait to S2. S2 does not like S3 and wants to reach Amontillado more than anyone does, and this is the advantage of S1 in the quest. When they come to S1's house, there is nobody at home because S4 has left home to the carnival, which is also the helper in the quest.

The last helper of S1 is that they are in disguise, which provides nobody can understand that S1 is the last person who has talked to S2 before going to the vaults. This micro narrative program has ended with success because S1 and S2 are in the underground catacomb of S1's house at the end of the 2nd segment as can be seen in the statement of “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). S1 has achieved deceiving S2, and this transformation can be illustrated in semiotic terms as follows;

Np: [S1 (the narrator) → (S2 (The narrator) ∩ Ov (to deceive S2))]
 The narrator deceived Fortunato.

On the other side, the initiation of another macro narrative program appears in 2nd segment. This is the quest of S2, and in this one, S2 wants to get Amontillado. This can be seen in 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;

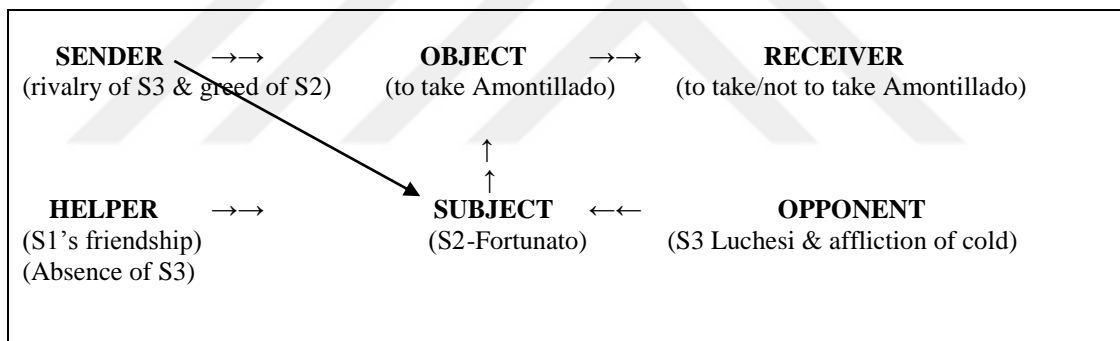


Figure 3.22: Macro Narrative Program 2: S2 to take Amontillado

This is the second macro narrative program of the story which indicates the initiation of quest in which S2 attempts to get Amontillado wine. The sender that activates S2 is the rivalry of S3 and own greed of S2. S2 does not wish another person to taste the wine especially in carnival time; this can be seen in the statement of “Amontillado? A pipe? Impossible! And in the middle of the carnival!” (p.4). S3 as the subject of the quest has helpers one of which is S1 is his friend and he is the first person hearing that he has Amontillado, the other is the absence of S3. While S3 is not around, S2 feels that he has to take Amontillado before him. There are two opponents of S2 in the quest. One of them is Luchesi. There is the possibility of him to show up and take the wine. The other is that S2's having affliction of cold. He should struggle with that all along the way to Amontillado.

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

S1 and S2 have reached underground catacomb. This is a big catacomb that belongs to S1's family. They have to go through the long way in the catacomb. This is hard because of the frightening, dark and damply air in the environment. Also, passing through the underground cemetery and being in the deeper side of the cemetery is a part of S1's macro narrative program. Because the deeper they go, the more chance S1 will have for not to be heard or observed. This can be illustrated as follows;

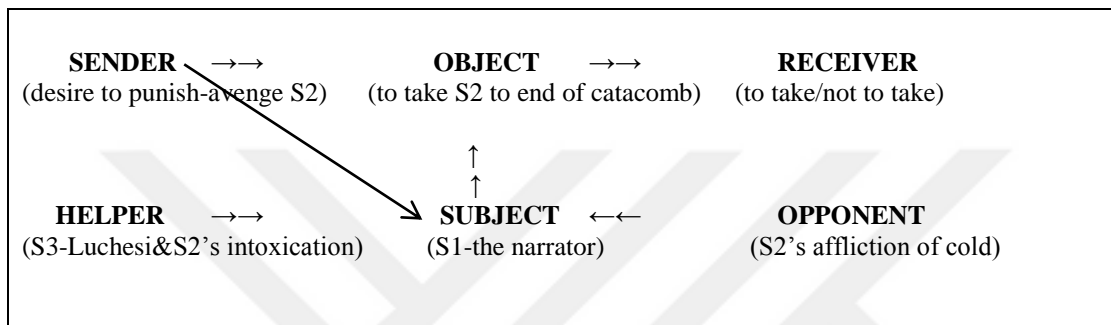


Figure 3.23: Micro Narrative Program 2 of Macro NP: S1 to take S2 to the end of Catacomb

The above figure illustrates the actantial position of micro narrative program 2 of S1. In order to reach his goal which is to punish S2, S1 has to continue deceiving S2 and take him to the deepest place of the catacomb where nobody will be able to see or hear them. To do this, S1 uses the trick of S3 to keep motivation of S2. Also as a helper, S1 makes S2 more intoxicated by giving him alcohol. In the quest, the opponent is S2's affliction of cold because S2 is sick and has a strong cough, and in any time, he may abandon the idea of Amontillado due to the damply physical context. However, it can be said that the quest is achieved by S1. They have reached the end of the catacomb where the deepest and darkest crypt is in front of S1 and S2. On the other side, this segment involves the micro narrative program 1 of S2 to take Amontillado. This is the sub narrative of program macro narrative program 2. In this quest, S2 has to go down the underground catacomb to take Amontillado, which is an important obstacle that S2 has to eliminate. The actantial form of the quest can be illustrated as follows;

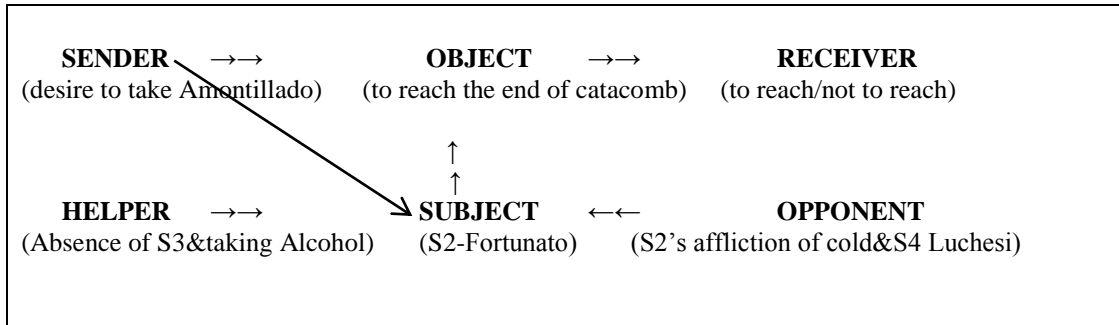


Figure 3.24: Micro Narrative Program 1 of Macro NP 2: S2 to get Amontillado

In this quest, S2 has to remove one obstacle and reach the end of the catacomb in order to complete his macro narrative program of getting Amontillado. In this quest, the sender is the same as the sender of macro narrative program of S2, which is to get Amontillado. His object is to reach to the crypt where Amontillado is kept. Absence of his rival who is S3 and the alcohol from whom S2 takes are the helpers in the quest. The opponents against S2 is his affliction of cold which makes the walk through the catacomb harder. Also, S4 is still a potential risk against S2 because if he cannot reach Amontillado, S4 can get it before him. This narrative program has ended with success. S2 has achieved to pass through the long corridor of underground catacomb, and he reaches the last crypt and ready to get 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. However, what is to determine these outcomes are the outcomes of last micro narrative programs in the quest. When we look at the incidents in the story from the perspective of S1, we can see that S1 is in an advantageous position. He has achieved to deceive and take S2 to deepest side of the catacomb. They are together in front of the last crypt, and S1 says to S2 that Amontillado is in the crypt and he can see it, “proceed,” I said; “herein is the Amontillado” (p.8). S1 directs him into the empty recess, and in an instant S1 bonds S2 to the wall with the chain on it. After that, S1 steps back to the entrance of recess. S2 is completely drunk; he cannot understand what is happening. S1 takes building stones and mortar under the pile of bones, and starts walling up the entrance of niche (p.9). This narrative program can be illustrated as follows;

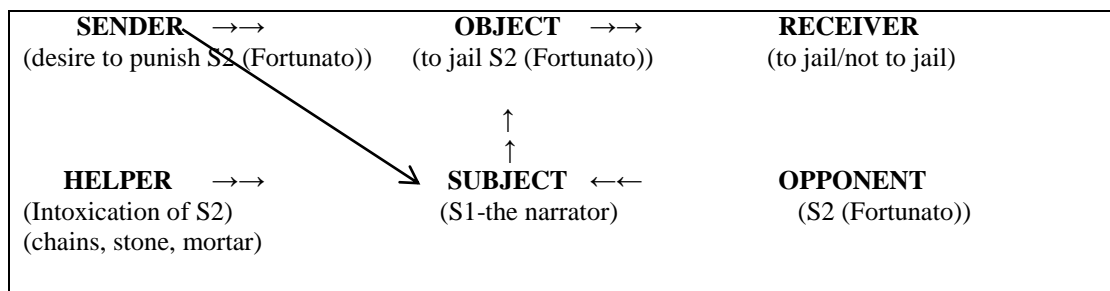


Figure 3.25: Micro Narrative Program 3 of Macro NP 1: S1 to jail S2

This is the complementary micro narrative program 3 of macro narrative program of S1 to punish S2. At the end of the quest, S1 takes what he wants. He punishes S2 by tormenting him and at the end by killing him. To do this, first he should struggle with S2, but he is completely drunk, and he cannot understand what S1 is doing to himself by bonding him to the wall. S2's intoxication and chains on the stone wall are the helpers of S1 to catch up him. Also, with the help of the building stones and mortar, S1 achieved to wall up S2. The opponent in the quest is S2 himself because although he cannot show resistance to S1 due to intoxication, he has chance to prevent S1 binding himself. Lastly, it should be asserted that the macro narrative program of S1 to punish and avenge S2 finishes with success. This is because all micro narrative programs are achieved.

By taking into consideration S2's position, it is possible to interpret the last incident in the story. In the previous micro narrative program, S2 has succeeded passing through the long corridor of underground catacomb, and he is in front of the last niche in the grave. He is very close to take Amontillado. S2 goes into the crypt with torch in his hand with the hope of finding Amontillado, however when he has gone to the end of the recess, he sees the wall of stone in front of him. S2 is bewildered, and in that moment he is attacked by S1 and bonded to the wall with a chain on it. Afterwards, S1 starts building a wall to the entrance of the crypt, and S2 dies there. The actantial position of quest can be illustrated as follows;

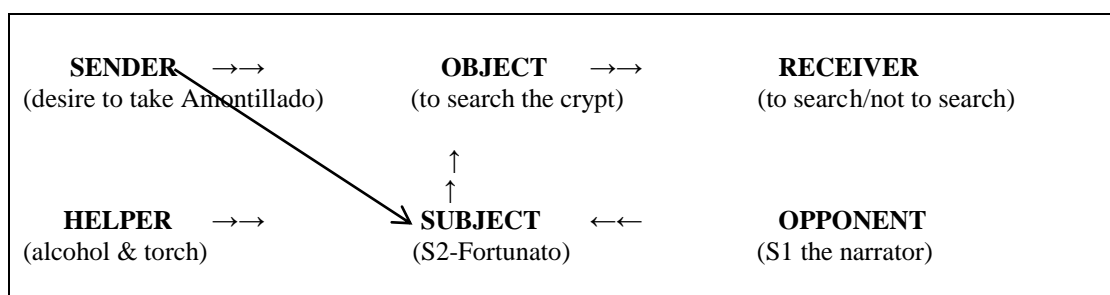


Figure 3.26: Micro Narrative Program 2 of Macro NP 2: S2 to search Amontillado in the last crypt

The outcome of the micro narrative program 2 of S2 to get Amontillado fails. This is because S1 binds him to the wall and builds a wall to the entrance of deepest crypt in the underground catacomb. S2 understands that he has been deceived by S1, but it is too late to do something because he has already been caught up. The torch and alcohol helped him in the quest. What he has to do lastly is to go in the crypt and search for Amontillado; however it is not possible anymore. The unsuccessful outcome of micro narrative program makes the outcome macro narrative program 2 negative for S2 too.

At the end of the story, S2 is death, on the other side; S1 has reached his goal which was punishing S2. These transformations can be illustrated in semiotic terms as follows;

Np: [S1 (the narrator) \rightarrow (S2 (the narrator) \cap Ov (punishing Fortunato))]
The narrator has achieved punishing Fortunato.

Np: [S1 (the narrator) \rightarrow (S2 (Fortunato) \cup Ov (life))]
The narrator has killed Fortunato.

3.3.2.3 The articulation macro & micro narrative programs in text

As for the actantial narrative schema, the canonical narrative schema may be implemented to each of micro narrative programs. However, unlike “The Tell-Tale Heart” and “The Black Cat”, the short story of “The Cask of Amontillado” involves more than one macro narrative programs which have totally five micro narrative programs. By depicting the stages of each macro narrative programs in canonical narrative schema, it is possible observe functions of micro programs which form the overall story. Below are the canonical narrative schemas of two macro narrative programs depicting developmental stages of the story.

Table 3.61: Canonical Narrative Schema of the Narrator’s Quest
(Source: Adapted from Kalelioğlu, 2018b, 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	Modality	Modality	Modality
Wanting-to-do Having-to-do	Being-able-to-to Knowing-how-to-do	To-do	Knowing about action/subject

The above table illustrates stages of the narrator’s macro narrative program which comprises punishing and avenging Fortunato. In the contract stage, the narrator takes the exact decision of punishing Fortunato. The prevalence of modalities of having-to-do and wanting-to-do can be observed in this stage. In competence stage, the narrator has to gain necessary abilities to do what he wants. What is necessary for the narrator is to convince Fortunato that he has Amontillado. He achieves this by using the trick of Luchesi, and directs Fortunato to the underground catacomb. At the performance stage, the narrator should take Fortunato to the deepest side of the catacomb. By giving alcohol to Fortunato and keeping the name of Luchesi alive, the narrator achieves taking him to the last crypt. At the sanction stage, the readers learn the outcome of the last micro narrative program which is at the same time the outcome of the macro narrative program of avenging of the narrator. The narrator bonds Fortunato to the stone wall with a chain, and by tormenting him, starts walling him up slowly. The screams of Fortunato are not enough to stop the narrator. He builds a wall with stones and mortar, and leaves Fortunato to death. The last statement shows the victory of the narrator from which the outcome of the quest has been learnt, “For the half of a century no mortal has disturbed them” (p.10).

It is possible to adapt the above table according to the stages of Fortunato's quest in the story. The canonical narrative schema of macro narrative program of Fortunato can be illustrated as follows;

Table 3.62: Canonical Narrative Schema of Fortunato's Quest
(Source: Adapted from Kalelioğlu, 2018b, 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-to Knowing-how-to-do	Modality -----	Modality Knowing about action/subject

The contract stage involves the desire of Fortunato to take Amontillado. He is a greedy bragger man and does not want Luchesi to taste Amontillado. Fortunato decides to go to underground catacomb of Montresor's Family to see Amontillado. The modalities in this stage are having-to-do and wanting-to-do both of which can be observed in the eager manners of Fortunato. At competence stage, Fortunato has to pass through the damply corridor of catacomb although he is sick. He achieves this and is in front of the deepest niche. At the performance stage, what he has to do is to go in the crypt and find Amontillado. However, the narrator catches Fortunato and walls him up into the crypt. The quest of Fortunato fails due to prevention of the narrator. The outcome is learnt at the sanction stage which involves the declaration of death of Fortunato, "For the half of a century no mortal has disturbed them" (p.10).

Hereby, it is also possible to depict articulation of micro narratives constituting macro narratives in the story. In a narrative there may be more than one event narrated and, a semiotician may prefer to use tools of semiotic approach such as canonical narrative schema for depicting the structure of each of the narratives, or

actantial narrative schema for relations amongst actants. This can sometimes be confusing and thus, it is beneficial to depict succession of micro narratives in the story and their roles for forming the basic structure. In the short story “The Cask of Amontillado” the assembly of events is as follows;

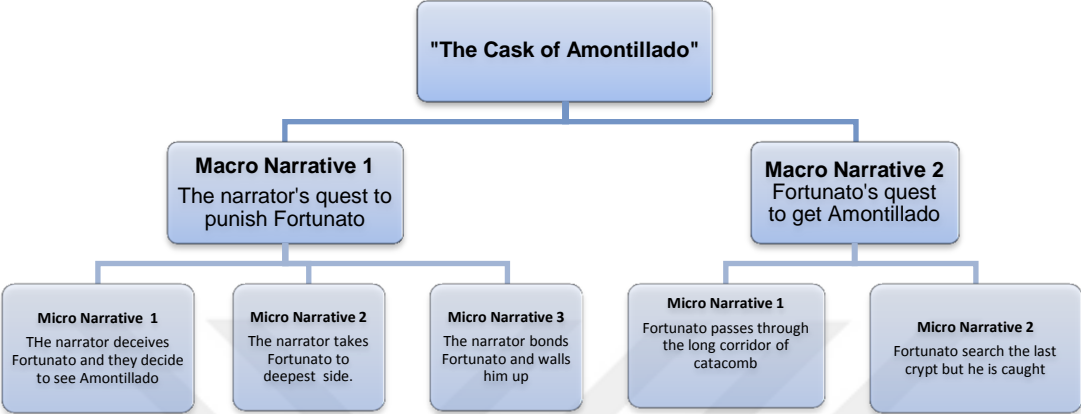


Figure 3.27: General Narrative Structure of the Story

As can be seen in figure 3.27., 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 segments determined prior to semiotic analysis.

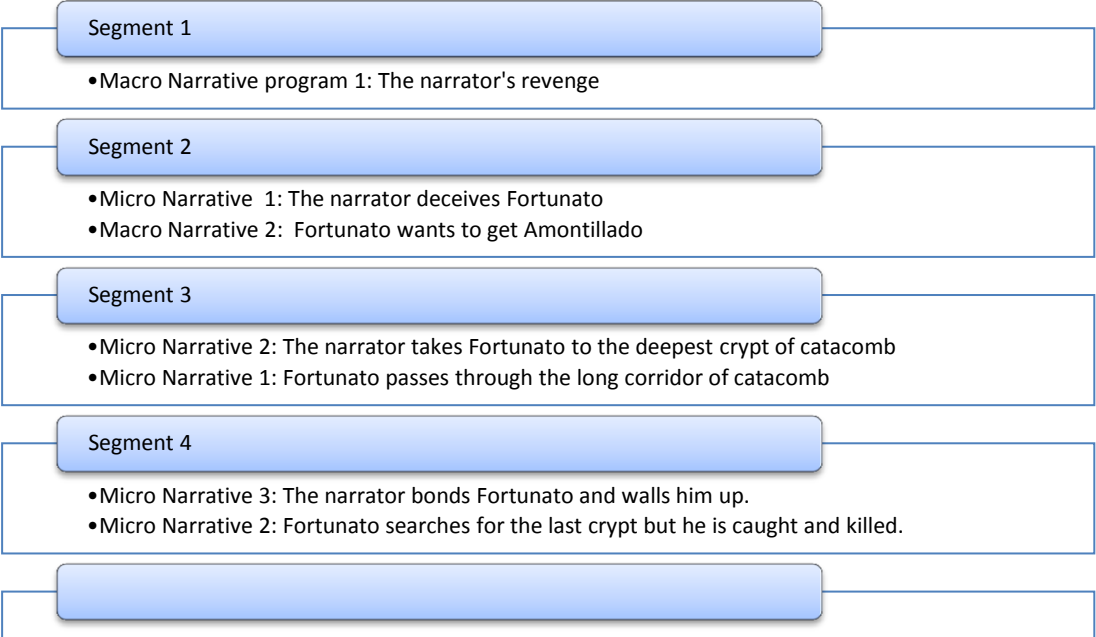


Figure 3.28: The order of Macro and Micro Narratives in the Story

The order of macro and micro narrative programs in the story is as 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 more clear idea of arrangement of the story, which is shortly grammar of narrative in “The Cask of Amontillado”.

3.3.3 Deep-abstract level

As stated before, deep level of narrative may also be called thematic level in which the inner relational values of text can be depicted. To do this, the semiotic square is to be used. Kalelioğlu states that “semiotic square analysis with the departure of dichotomies is necessary to visualize implicit meanings and value judgments” (2018c). From the beginning to the end of the story, the transformation of actors can be depicted using more than one semiotic square. We can start with the illustration of main transformation of Fortunato from beginning to the end of the story.

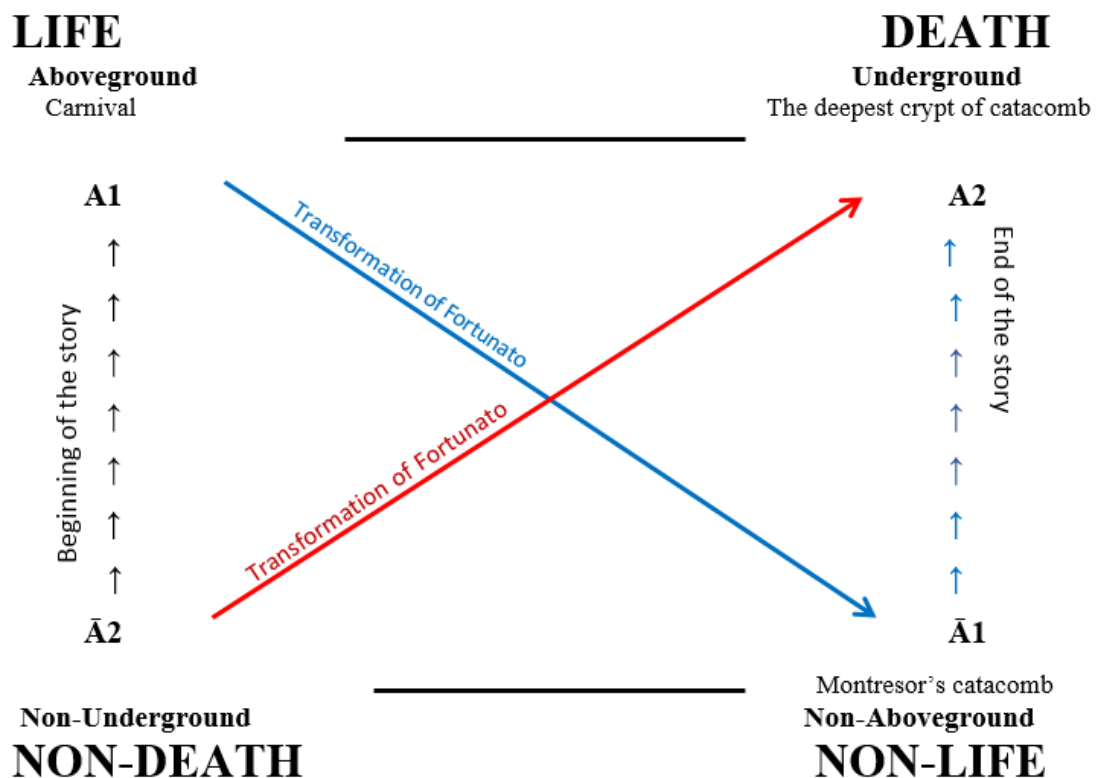


Figure 3.29: Semiotic Square of Fortunato's Transformation in the Story

For Fortunato, it can be said that the biggest transformations is from life to death. Beneath the umbrella opposition of life-death, the oppositions of aboveground and underground take place.

A1 point depicts the initial position of Fortunato in the story. Fortunato at the beginning of the story encounter the narrator at the carnival area where there is much fun. However, after talking to the narrator, Fortunato learns about Amontillado and wants to get it. To do this, he should go to the underground catacomb of the narrator's family. He goes there and this is the first transformation of Fortunato. It is depicted on $\bar{A}1$ point involving the transition of Fortunato from aboveground where there is fun and life to a Montresor's catacomb which is a non-aboveground place involving remains of bones everywhere. Fortunato has another quest to reach Amontillado which to pass through the long corridor of catacomb by descending more into underground and enter the deepest crypt. This is depicted in the above semiotic square on **A2** point. However, this position also shows death for Fortunato because what he gained in the deepest crypt is not Amontillado but death. He has been caught up by the narrator and walled up there.

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

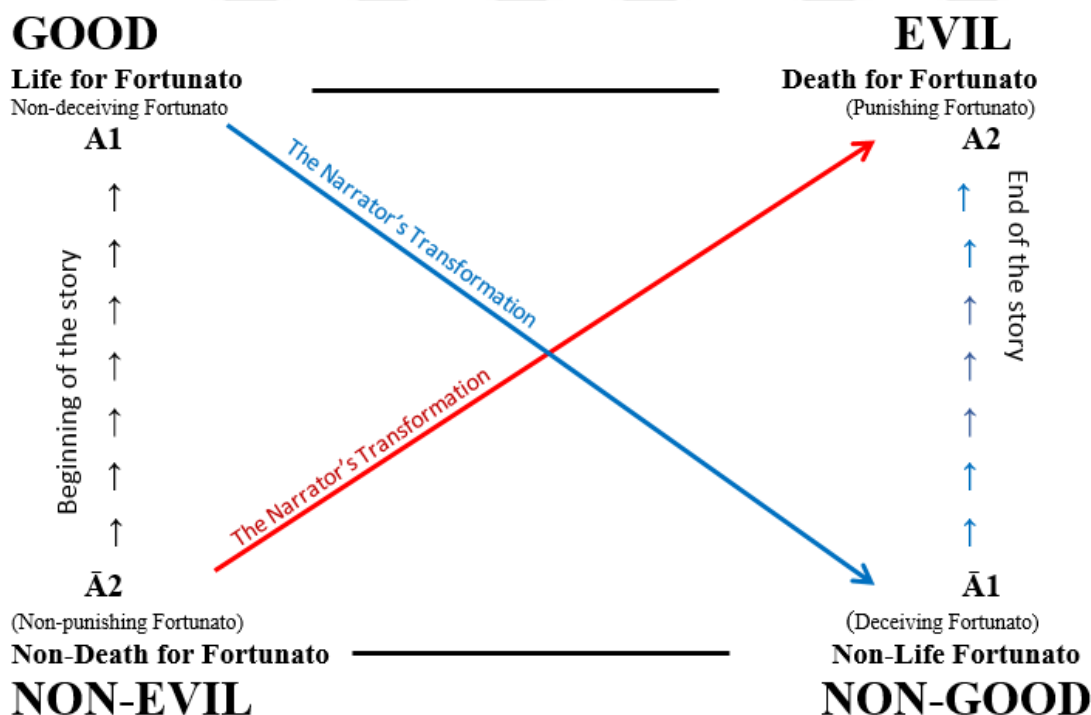


Figure 3.30: Semiotic Square of the Narrator's Transformation in the Story

In order to interpret the above semiotic, it is possible to trace the flow of the story starting from **A1** point to $\bar{\mathbf{A1}}$ point. At the beginning of the story, the narrator declares that wants to take his revenge from Fortunato. When they encounter at carnival time, the narrator tells a lie to Fortunato that he has Amontillado wine, and he cannot be sure whether it is fake or not. He makes use of greedy personality and dislike against Luchesi of Fortunato, and deceives him into going to underground catacomb where nobody can see them. This shows transformation of narrator from good to non-good position, which is depicted on $\bar{\mathbf{A1}}$ point. The last transformation is transition from $\bar{\mathbf{A1}}$ point to **A2** point in the story. On **A2** point, the narrator takes his revenge by from Fortunato, which is to kill him by walling up alive. Also, this point illustrates the ending transformation of the narrator indicating that he is a person of evil thoughts.

4. CONCLUSION

Semiotics as a tool for analysis makes it possible to see finest details of a literary piece. Accordingly, in this study, it is aimed at depicting hidden details of short stories of Edgar Allan Poe. The analysis has been performed in three levels as semiotics postulates that semantic universe of a text comprises discursive, narrative and deep level. As all structuralist approaches do, semiotics of literature does not take into consideration of external factor to the text. With this in mind, the semiotic analysis performed in this study has just kept the texts as one of the produced pieces at the fore front, and the information on the autobiography of author, or the simultaneous historical events have not been used as helpers to interpretation. In the findings gathered from the analysis of short stories, a great deal of information has been put forward revealing the preferences of author in reviving the atmosphere of horror, and on the internal relations to semantic universes of texts.

It is possible to give place to data gathered from analysis according to research questions of the study, which is **“What are the characteristic features of literary semiotics as a tool for analysis and how can it be applied to literary works?”**

The distinguishing traits of semiotic approach can be categorized according to what Yücel (2012) states. The object of general semiotics is significance and signification. In this direction, literary semiotics seeks for the significance and signification process within the literary pieces. To do this, semiotic approach has confined its domain of research within the text itself, and also, it desires to base its findings on concrete instances from the text. To make an analysis in a more holistic way, literary semiotics prefers to take start from surface to deep level constituting semantic universe of text.

Keeping in mind this, the findings will throw light both on the implementation of literary semiotic approach and of signification processes of texts. With this regard, it is possible to give information on the analysis of three short stories of Edgar Allan Poe by taking into consideration sub research questions of the study.

1. What are discursive level features of short stories “The Tell-Tale Heart” (1843), “The Black Cat” (1843) and “The Cask of Amontillado” (1846) by Edgar Allan Poe?

Discursive level is the surface level where the main factors forming the text such as actorialization, spatialization and temporalization take place. Out of these three formative elements of text, the analysis of main oppositions that can be observed in stories have been performed in the study.

1a. For the analysis of actorialization process in three stories of Edgar Allan Poe, the first step is to define the actors in the text. The repetition amounts of each actor have been found out to determine exact proportions. This is in semiotic terms equal to reveal isotopy of actor. In this way, the separation between the primary and secondary actors has been performed. The actors of the three short stories can be seen in the below table.

Table. 4.1: Actors in Short Stories of Edgar Allan Poe

“The Tell-Tale Heart”		“The Black Cat”		“The Cask of Amontillado”	
The narrator	60.4%	The narrator	67.4%	The narrator (Montresor)	50%
The old man	21.3%	The narrator’s wife	6.3%	Fortunato	41%
The neighbor	0.8%	Pluto	9.2%	Luchesi	6.2%
The policemen	10.8%	The second black cat	13.7%	The servants	2.4%
“You” (listener & reader)	6.5%	Policemen	3.3%	You (listener & reader)	0.5%

As can be seen in Table 4.1, Edgar Allan Poe used the same number of actors in his stories. At the same time, an imaginary “you” is used as helper to create dialogue-like atmosphere at the beginnings of narratives. In the stories, the main actors are the ones taking the most proportion, which means they are the most repeated ones. Another remarkable factor of actorialization process in Poe’s stories is the use of unnamed narrators. This is valid in all three stories. In” The Cask of Amontillado”, we learn that Montresor is the name of narrator. However, it is till the end of the story that it is not possible to hear his name.

The second step in the analysis of actorialization in discursive level is the clarification of thematic roles of actors. As stated, thematic roles are the realization of actors, or the links which we form between the actors in narrative and real world. What is remarkable is that Poe used the the unnamed narrator in each of three stories as main actor, and the thematic roles of narrators are in some way identical. This can be seen in the Table 4.2 below.

Table 4.2: Thematic Roles of Main Actors in Poe’s Stories
Thematic Roles of the Narrator and other actors in Poe’s Stories

Main Actors	“The Tell-Tale Heart”	“The Black Cat”		“The Cask of Amontillado”	
The narrator	Paranoid, murderer, mentally and physically ill, unreliable, insane, afraid of the old man’s eye	Paranoid, murderer, mentally and physically ill, unreliable, insane, angry		Unreliable, murderer, sneaky, wise, revengeful, angry, fiddler	
The old man	Reliable and loyal to narrator. Unaware to be killed.	The narrator’s wife – Pluto – The second black cat	Reliable and loyal to narrator. Unaware to be killed.	Fortunato	Trusting to the narrator. Unaware to be killed.

Except for using the unnamed narrator as main actor in stories, Poe formed the thematic roles of the narrators very identical in terms of personal qualities. For instance, the narrators in “The Tell-Tale Heart” and “The Black Cat” are quite the same with respect to being murderer, paranoid, mentally and physically ill. In “The Cask of Amontillado”, the narrator is not mentally or physically ill; also we cannot say he is mad. However, he is quite a bad person, a sneaky killer who carries the traits of a person with mental problems. For the victims of short stories, it can be said that they are all in the position of trusting the narrator, and they are to be killed by the narrator. Especially, in “The Tell-Tale Heart” and “The Black Cat”, the victims are respectively the old man, the narrator’s wife, Pluto, and lastly as the narrator’s target the second black cat. Their mutual points are that they are quite obedient, and they love the narrator, which can be interpreted as Poe chose them as actors of good personal qualities. However, in “The Cask of Amontillado”, the victim, Fortunato, cannot be counted as an actor having good personal traits. He has his own goal which is to take the wine, and he is a greedy person. Nevertheless, he is in some way similar to the victims of “The Tell-Tale Heart” and “The Cask of Amontillado” in that he trusts the narrator, and believes what the narrator says without knowing his end. For this part, it can be asserted that the selection of innocent victims who are unaware of any plans the narrator prepares for themselves arouses the sense of frustration on readers step by step until the end of the stories.

1b. In the analysis of stories, the spatialization process has been handled in two ways in the study. The first step is determine the main spaces where the stories take place with their isotopies of place, and the second step is to define them according to binary oppositions like surrounding/surrounded or aboveground/underground. The spaces in which the stories are narrated in three stories are as follows;

Table 4.3: Space Types used in Poe’s Stories
(Adapted from Günay, 2013, Kalelioğlu,2018a)

“The Tell-Tale Heart”		“The Black Cat”		“The Cask of Amontillado”	
Surrounding	Surrounded	Surrounding	Surrounded	Aboveground	Underground
House	Old man’s room	House	Cellar	Carnival	Catacomb
				Palazzo	Last crypt

Identification of spaces with oppositional values in the analysis of stories is essential for a better depiction of spaces and the signification (Günay, 2013). In all stories, it can be observed that there are transitions from large and bright spaces to smaller and darker ones. For instance, with regard to the spaces in which the murders were committed by the narrators, the old man’s room in “The Tell-Tale Heart” is too dark and small which can prevent the old man see anything and find a place to run to defense him self. For “The Black Cat”, the cellar in which the narrator killed his wife and Pluto, and in which he tried to kill the second black cat is the dark and small place chosen intentionally by the author to highten the tension. Lastly, in “The Cask of Amontillado”, the space shift is from aboveground to underground which involves the catacomb of Montresor’s. In this catacomb, the the narrator and Fortunato had a long walk through it, and reaches the deepest and darkest crypt in which the narrator walled Fortunato up, and lesf him to death.

1c. The next area of research in the analysis of discursive level is enunciative components and the use of time in stories. Within the analysis of enunciative components, the uses of grammatical items and enunciative strategies in the narration of stories have been analyzed. To do this, a narratological classification on narrator’s traits and point of view has been made used of.

Table 4.4: Qualities of Narrators in Poe’s Stories
(Adapted from Schmid, 2010)

Criteria	“The Tell-Tale Heart”	“The Black Cat”	“The Cask of Amontillado”
Mode of representation	explicit	explicit	explicit
Diegetic status	first person narration	first person narration	first person narration
Evaluative position	objective	objective	objective
Ability	omniscient	limited knowledge	limited knowledge
Access to consciousness	expressed	not expressed	not expressed
Reliability	unreliable	unreliable	unreliable
Tense	mainly simple past, past perfect	mainly simple past, past perfect	mainly simple past, past perfect and simple present

Table 4.4 illustrates the traits of narrators in Poe’s short stories. The aim in this part of analysis is to reveal enunciative strategies used by the author. For instance, it can easily be seen that Poe used first person, explicit and unreliable type of narrators in his horror stories. Also, the narrators are objective in that they are the actual witnesses of all events. Accordingly, the common use of simple past and past perfect tenses can be said to increase the sense of reality as all of the narrators in narrative tell their own stories.

The use of time in Poe’s stories has been analyzed under the heading of temporalization. In order to suggest the preferences of author in using time, it was essential to get help from narratology on the matter of relationship between the discourse time and story time in narratives. Below is the general position of use of time in stories according to Fludernik’s schema (2009).

Table 4.5: Discourse and Story Time in Poe’s Stories

Stories	Total discourse time		Narrated story time
	Total amount of pages	Total amount of words	
“The Tell- Tale Heart”	7	2152	Eight days
“The Black Cat”	12	3918	Several years
“The Cask of Amontillado”	8	2336	One day, from evening to midnight

As stated, the discourse time covers the narration time of the story, whereas the story time is equal to the narrated time. For instance, In the story “The Tell-Tale Heart” for the discourse time seven pages and 2152 words spent in order to recount what has happened in the eight-day time of the narrator. The analysis of time comprises the proportion of discourse time to story time, and that reveals the discrepancies in temporalization in the story (Fludernik, 2009). By finding out the discrepancies of

time in Poe's stories, it has been possible to analyze stretches, accelerations, pauses or scenes, which gives us an idea about where the main focus is in narration.

Also, in the analysis of temporalization in discursive level, the stories examined have been divided into three parts in the way of taking the main events to the focus. This division has been performed in the form of pre-while-post.

Table 4.6: Temporal Arrangements of Events in Poe's Stories

Stories	Pre	While	Post
"The Tell-Tale Heart"	<ul style="list-style-type: none"> -Narrator wishes to kill the old man -Narrator tries to kill the old man for seven nights -Narrator fails to kill the old man due to the eye's closeness 	<ul style="list-style-type: none"> -Narrator kills the old man on the eighth night 	<ul style="list-style-type: none"> -Narrator hides the body of the old man -A Neighbor complains about the shriek -Three policemen come to the house to find out premises -Narrator confesses the crime and got arrested
"The Black Cat"	<ul style="list-style-type: none"> -Narrator's childhood (p. 4) - Narrator's marriage and domestic life (p. 4) -Narrator's transformation and alcohol habit (p. 4-5) -Narrator cuts one of Pluto's eye (p.5) -Narrator's killing Pluto (p. 5-6) -Fire in narrator's house (p.6) -Narrator's finding and bringing the second black cat (p.8-9) -Narrator's irritation of the second black cat (p.9-10-11) 	<ul style="list-style-type: none"> -Narrator tries to kill the second black cat but he fails. He in an instant kills his wife (p.11). 	<ul style="list-style-type: none"> -Narrator hides the body of his wife (p. 11-12) -The policemen come home and search for the woman on the fourth day after the murder (p. 13) -The policemen find out the crime thanks to the voice of the second black cat (p.14)
"The Cask of Amontillado"	<ul style="list-style-type: none"> -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). 	<ul style="list-style-type: none"> -They reach the last crypt in the end of the catacomb (p.8) 	<ul style="list-style-type: none"> -The narrator bounds Fortunato (p.8) - The narrator starts walling up Fortunato (p.9-10).

Table 4.6 depicts the articulations of narrated events in the stories. Presenting the narrated events in such a way facilitates comprehensibility in semiotic analysis. In order to be as inclusionary as possible, in this study the grouping of events according to their time of emergence has been performed.

1d. After the analysis of actorialization, spatialization and temporalization, the opposition which may be observed in the text have been gathered in discursive level analysis.

Table 4.7: Oppositions in Poe’s Stories

Stories	“The Tell-Tale Heart”		“The Black Cat”		“The Cask of Amontillado”	
	Sanity	Insanity	Sanity	Insanity	Aboveground	Underground
Oppositions	Life	Death	Life	Death	Life	Death
	Daytime	Nighttime	Wealthy	Poverty		

The oppositions in above table are the main transformations in the story. In Poe’s stories life/death is the most common oppositions. The opposition of sanity/insanity can be observed in two of stories. Semiotics postulates that meaning derives from the oppositions. Thus, observing them in discursive level analysis is essential. Also, these are the links between discursive level and deep level of the text.

2- What are the narrative level features of short stories “The Tell-Tale Heart” (1843) by Edgar Allan Poe, “The Black Cat” (1843) and “The Cask of Amontillado” (1846)?

As stated for the analysis part in Chapter 3, narrative level is more abstract than discursive one in that characters or actors in discursive level “transform into abstract objects”, actants, in narrative level (Kiran, 2004, p. 58). According to Paris School, narrative grammar or narrative syntax can be generalized and be prevalent in all kinds of discourses (Martin & Ringham, 2000). Thus, narrative analysis can be called as the activity of narration of narrative. Semiotics has two types of tools to analyze the positions of actants and articulation of narrative. One of them is actantial schema to present the functions of actants, and the other is the canonical narrative schema by means of which the sequence of events in narrative are presented.

2a. Prior to narrative level analysis of stories, segmentation of texts has been performed. Segmentation means to separate the text into reading units (Rifat, 2011). Also, it provides an easier analysis in narrative and helps us see main transformations. The numbers of segments in stories are as follows;

Table 4.8: Numbers of Segments in the Analysis of Poe’s Stories

Stories	“The Tell-Tale Heart”	“The Black Cat”	“The Cask of Amontillado”
Number of Segments	8	6	4

The segmentation has been performed according to transformations of actants, time and space shifts or participation of new actants in narratives. Each of the stories has respectively been divided into eight-six-four segments.

2b. In narrative level, actors become actants which can be defined with respect to the act they perform. These actants in the analysis can be marked as subjects.

Table 4.9: Actants in Poe’s stories

Stories	“The Tell-Tale Heart”	“The Black Cat”	“The Cask of Amontillado”
Subject 1	The narrator	The narrator	The narrator
Subject 2	The old man	The narrator’s wife	Fortunato
Subject 3	The policemen	Pluto	Luchesi
Subject 4	The neighbor	The second black cat	The servants
Subject 5	-----	The policemen	-----

In Table 4.9, the actants who have the roles in narrative can be seen. For the analysis of narrative levels of stories within this study, the actors have been marked as subject 1, subject 2, etc... .The reason for that is to more easily illustrate them with their acts instead of giving place to the descriptive parts.

2c. In the analysis of each segment in short stories, the tools of actantial and canonical narrative schemas have been used. As stated, actantial narrative schemas have been used for the illustration of actantial distribution in all transformations. On the other side, in order to depict the stages and modal profiles in quests of actants, the canonical narrative schemas have been used.

2d. In the analysis of segmentation, each of the macro and micro narrative programs in short stories have been revealed by using canonical and actantial narrative schemas. Also, the articulations and assembly of micro and macro narrative programs have been illustrated subsequent to the analysis. This can be illustrated as follows;

Table 4.10. Macro and Micro Narrative Programs in the Analysis Poe’s Stories

“The Tell-Tale Heart” The narrator	“The Black Cat” The narrator	“The cask of Amontillado” The narrator Fortunato	
Micro narrative program 1	Micro narrative program 1	Macro narrative program 1	
Macro narrative program 1	Micro narrative program 2	Micro narrative program 1	Macro narrative program 2
Micro narrative program 2	Macro narrative program 1	Micro narrative program 2	Micro narrative program 1
Micro narrative program 3	Micro narrative program 3	Micro narrative program 3	Micro narrative program 2
	Micro narrative program 4		

The articulation of macro and micro narrative programs in stories can be seen in Table 4.10. Different from “The Tell-Tale Heart” and “The Black Cat”, the story of “The Cask of Amontillado” involves two macro narrative programs having a total of five micro narrative programs. This because of two main actants, the narrator and Fortunato, have initiated their quests against each other, which means that there are two narratives in the story.

3. What are deep-abstract level features of short stories “The Tell-Tale Heart” by Edgar Allan Poe (1843), “The Black Cat” (1843) and “The Cask of Amontillado” (1846)?

In the analysis, the next step is to reveal the stories according underlying values of text. According to Greimas (1989), this level comprises the elementary structure of meaning. With respect to semiotic terminology, meaning is constructed on oppositions. These oppositions are the main source of semantic universe of a narrative, and must be illustrated on the semiotic square. The main oppositions determined in discursive level may help finding out how semiotics square can be constructed. In addition to this, basic transformations of actants assigned in narrative level may be shown on semiotic square. Accordingly, more than one semiotic square can be used to illustrate semantic relations in narrative.

3a. The oppositions on which the texts (short stories) were based have been illustrated in semiotic squares seen. This can be seen in the Table 4.11.

Table 4.11: Oppositions revealed in Deep Level Analysis of Stories

Stories	“The Tell-Tale Heart”		“The Black Cat”		“The Cask of Amontillado”	
	Sanity	Insanity	Sanity	Insanity	Aboveground	Underground
Oppositions	Life	Death	Life	Death	Life	Death
	Good	Evil	Good	Evil	Good	Evil

Table 4.11 involves the main oppositions on which the stories have been constructed. **3b.** The semiotic square used in the analysis of deep level of stories involve the transformations of actants in narrative.

Table 4.12: Transformation Depicted on Semiotic Squares in Deep Level Analysis

Transformations of Actants	“The Tell-Tale Heart”	“The Black Cat”	“The Cask of Amontillado”
The narrator	Good to Evil Sanity to insanity	Good to Evil Sanity to insanity	Good to Evil
The old man	Life to Death		
The narrator’s wife		Life to Death	
Pluto		Life to Death	
Fortunato			Life to Death

What is remarkable in the finding of deep level analysis is that the directions of all transformations of actants in Poe’s stories are from a good position to bad position. For instance, all of the transformations of the narrators in stories can be evaluated from good to evil. In “The Tell-Tale Heart” and “The Black Cat”, the transformation of the narrator is from sanity to insanity. Also, in all three stories, the transformations of other actants such as the old man, the narrator’s wife, Pluto, and Fortunato are from life to death. It is not possible to know for sure that the author Edgar Allan Poe did this on purpose. However, it can surely be said that to revive the atmosphere of horror, the umbrella theme of evil was used as a motif by Edgar Allan Poe.

To sum up, it can be asserted that starting with discursive level is a key for analysis. In this level, analysis of actorialization, spatialization, and temporalization gives us the construction of story discourses in surface level. The narrative level comprises the analysis of micro and macro narrative programs of actants by formulating them in successive assembly. All narrative programs involve the transformations of actants which are the links to deep level of stories. In deep level analysis, the transformations found out in narrative level have been depicted on semiotic squares under umbrella oppositions. These attached oppositions also represents the changes of actants from beginning to end of the story which gives us the significance of horror. The overall relations in the analysis of stories can be depicted as in the following figure:

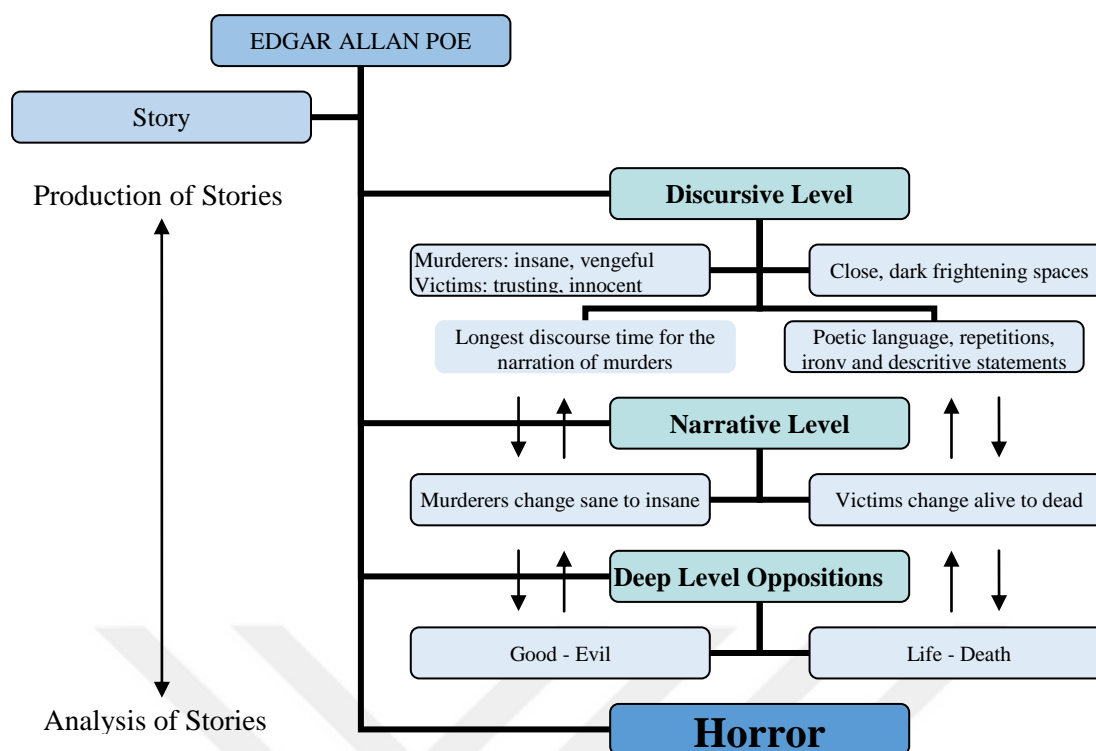


Figure 4.1 Analysis and Production Stages of Stories

Figure 4.1 illustrates the route map of the analysis. It can be interpreted in the way that Edgar Allan Poe chose insane, paranoid and vengeful murderers as villains which were the narrators in his stories. The victims are the trusting ones to the narrators. For space preferences, Poe used dark, small, and decended spaces in which the murders were committed arousing the sense of fear. Also, in the stories most of the narration time was spent on the narration of murders, and descriptive statements were mostly used for revealing the mental states of murderers. The use of poetic language and the increasing amount of repetitions heightened the drama. For narrative level, it has been found out that the narrators transformations were from sane to insane, which resulted into position change of victims from life to death. These transformation such as good-evil and life-death have been marked in deep level analysis, which gives true sense of horror in texts.

If the route is to be followed from down to top, we can find out the production stages of the stories. As can be seen in Figure 4.1, the sense of horror which is desired to be given to reader is in the bottom. To give this sense, Edgar Allan Poe can be said to generate this meaning on the oppositions of good-evil and life-death. These oppositions were marked as transformations which the murderers and the victims in stories underwent in narrative level. Lastly, in the surface level, these

transformations were revived by actual actors having mental problems or revenges. The transformed villains from good to evil in the stories also caused the victims transformations from life to death. The affective narration of the events in the surface level were achieved by using poetic language, repetitions, much descriptive statements for revealing the mental states of murderers all of which were actualized in dark, decended small places such as cellar, small bedroom or the underground catacomb.

In this study, the attempt has been made to give answers to research questions determined in “Problem” part 1.3 by considering the specific methodological procedure based on the literary semiotics. The given answers to the sub-research questions provide information for revealing the implementation of semiotic approach, and also to the main question of this study which is “What are the characteristic features of literary semiotics as a tool for analysis, and how can it be applied to literary works?”



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RESUME



Orhun BÜYÜKKARCI was born in Konya, 1983. He completed his primary and secondary and high school education in Konya. Then, he graduated from the English Language Teaching Department of Faculty of Education of Eskişehir Anadolu University in 2006. In the same year, BÜYÜKKARCI started master degree education at Selçuk University, Institute of Educational Sciences, English Language Teaching Department. He graduated from the program in 2009. Between the years of 2007 and 2009, he worked as a teacher of English in Hatay. From the year 2009 to 2015, he continued working in Istanbul city. In 2015, BÜYÜKKARCI started doctoral degree education at İstanbul Aydın University, Institute of Social Sciences, English Language and Literature program. Büyükkarcı has still worked as an instructor at Sinop University in English Language Teaching Department.