




*Functionality of Rhetoric Devices in Edgar Allan Poe's
'The Cask of Amontillado'*

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وظيفة الأجهزة البلاغية في رواية إدغار آلان بو "برميل أمونتيلادو"

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Abstract:

In his "The Cask of Amontillado", Poe resorts to the use of rhetorical devices to attain various functions associated with persuasion, embellishment, entertainment and criticality. These devices are meant to emphasize their role in establishing a tense atmosphere, enrich character description, and enhance thematic representation to illustrate how these components represent various dimensions of society concerns and human psychology. Thus, this paper aims to detect the rhetorical devices used in "The Cask of Amontillado", illustrating their behaviours and determining the functions behind their use. The data collection consists of five extracts drawn from "The Cask of Amontillado"; they are selected to be descriptively and qualitatively analysed focusing on the types and behaviours of the figures of speech used. The study concludes that through the use of irony, symbolism, and vivid descriptive language, Poe intricately captivates the reader in the story by establishing an atmosphere of suspense and terror. Overall, these rhetorical elements are integral to the story, enhancing its mood of foreboding and offering profound insights into themes of revenge, decline and deceit.

Key words: Rhetoric, Rhetorical devices, Edgar Allan Poe, The Cask of Amontillado

المخلص:

في كتابه "برميل أمونتيلادو"، يلجأ بو إلى استخدام الأدوات البلاغية لتحقيق وظائف مختلفة مرتبطة بالإقناع والزينة والترفيه والنقد. تهدف هذه الأجهزة إلى التأكيد على دورها في خلق جو متوتر، وإثراء وصف الشخصية، وتعزيز التمثيل الموضوعي لتوضيح كيف تمثل هذه المكونات الأبعاد المختلفة لاهتمامات المجتمع وعلم النفس البشري. ومن هنا يهدف هذا البحث إلى الكشف عن الأدوات البلاغية المستخدمة في "برميل الأمونتيلادو" وبيان سلوكياتها وتحديد الوظائف التي تكمن وراء استخدامها. يتكون جمع البيانات من خمسة مقتطفات مأخوذة من "برميل أمونتيلادو"؛ وقد تم اختيارها لتحليلها وصفيًا ونوعيًا مع التركيز على أنواع وسلوكيات أشكال الكلام المستخدمة. وتخلص الدراسة إلى أنه من خلال استخدام السخرية والرمزية واللغة الوصفية الحية، يأسر بو القارئ في القصة بشكل معقد من خلال خلق جو من التشويق والرعب. بشكل عام، تعد هذه العناصر البلاغية جزءًا لا يتجزأ من القصة، مما يعزز مزاجها المشؤوم ويقدم رؤى عميقة حول موضوعات الانتقام والانحدار والخداع.

Introduction

Literature is a form of written communication that serves as a creative expression. It is a language that allows for a high degree of creativity which can be expressed in various manners and tools, which can be disclosed through the employment of rhetoric. Rhetoric is traditionally identified as the inquiry of utilising “spoken or written language to persuade and motivate individuals or groups of people” (Corbett, 1971, p. 3). Therefore, it aims to cultivate intellectual insight through linguistic proficiency via the use of certain tools known as rhetorical devices. Rhetorical devices are significant in literary works, particularly in conveying various meanings. However, these devices hold a distinct importance as it enhances the depth of the story's meaning for readers and facilitates their connection with the characters and plot.

Particularly, rhetorical devices are a form of figurative language abundantly employed in literature. These devices enjoy great importance in writing as it is considered one of the crucial elements of profound creative fiction (McMahan, Day & Frank, 1986, p. 58). Authors, literary writers and poets often utilise several types of rhetorical devices such as metaphor, irony or symbolism to amplify the significance and enrich the literary work with impressive qualities. However, it is not always easy to identify rhetorical devices in a literary texts, as the use of these

literary tools is determined by a lot of factors, among which are linguistic, contextual stylistic...etc. Hence, readers are required to pay a great attention to detect and understand the use of rhetorical devices.

One of the famous writers who excessively uses rhetorical devices in his novels and short stories is Edgar Allan Poe. In his "*The Cask of Amontillado*", Poe skilfully manipulates various rhetorical devices to attain various purposes. So, the present paper examines Poe's utilisation of rhetorical devices in '*The Cask of Amontillado*,' emphasising their role in establishing a tense atmosphere, enriching character description, and enhancing thematic representation to illustrate how these components represent various dimensions of society concerns and human psychology.

Edgar Allan Poe, an American poet, author, literary critic, and editor, was born on January 19, 1809, in Boston and passed away on October 7, 1849, in Baltimore. He is often regarded as one of the most outstanding American writers. He is primarily recognized for his ambiguous narratives and is credited with pioneering a distinct genre known as detective fiction. Poe was an alcoholic, and this issue had a significant impact on his writing. Poe's works are filled with rhetorical devices; serve as his ultimate means to convey numerous ideas indirectly. An examination of Poe's history reveals that his tales and poems reflect the author's own life.

To recap, this paper is intended to analyse and investigate the role and function of rhetorical devices in Edgar Allan Poe's short story *'The Cask of Amontillado'*. Thus, it is concerned with providing a theoretical background to the key terms employed in the paper including a general overview and definitions of rhetoric, functions of rhetoric, definitions and purposes of rhetorical devices in literary texts, focusing on the commonest rhetorical devices (figures of speech) used in literary works. Then, the data, method and model of analysis are given followed by data analysis and findings.

Theoretical background

Rhetoric

Rhetoric is the art of using language to effectively persuade an audience. Rhetoric, as defined by the renowned philosopher Plato, is "the art of ruling the minds of men". A speaker employs rhetorical devices to elicit an emotional reaction and convince the audience to adopt or contemplate an idea, concept, or viewpoint from an unfamiliar perspective. Actually, rhetoric is allied to "effectiveness of language use". Such sort of substantial understanding was detected by Aristotle who described rhetoric as "the art of persuasion" (Roberts, 2008, p.10). Therefore, efficiency for "both linguistic and literary studies" have commenced to convey inventive grounds, self-regulating within certain standard.

The term "rhetoric," which can also refer to the art of public speaking, originates from the Greek word "rhetor," which denotes the acquisition of skills necessary to become an exceptional orator. For aspiring public speakers, the ancient Greeks and Romans established a system of linguistic techniques. Rhetorical elements that were initially introduced by the Greeks relied even more heavily than their Greek counterparts on persuasive metaphors and stylistic embellishments. Ornateness is achieved by incorporating figures of speech and skilfully manipulating the sound and rhythm of words in both spoken and written texts (Dominik & Hall, 2010).

In this regard, rhetoric is recurrently described as a means of persuading people via "both speech and writing". It is a method of communication which inclines to augment the writers' talent or speakers or writers to notify and stimulate certain readers and audiences in certain circumstances. Nevertheless, it is not often easy to give a precise definition, since rhetoric is not regarded as a sector of content that encompasses a stable bulk of knowledge, e.g., in physics; but alternatively, it can be perhaps perceived as a zone that comprises the investigation and exercise of determining content. So, it is characterized as a primarily oral, "situationally contingent, epistemic art that is both philosophical and practical and gives rise to potentially active texts" (Covino & Jolliffe, 1995, pp. 3-5)

The importance of rhetoric rests upon its facility to reflect reality and righteousness which are both certainly sturdier than their counterparts. If reality and righteousness are defeated, then the circumstances are worth-amending, and it is “the reason why rhetoric is corrective”. In this sense, rhetoric is seen explanatory in a way that it provides a common means of persuasion for individuals who cannot be arrived by means of the firm methods of severe logic. Besides, it is “a suggestive technique” wherein an individual appeals to a reason by which he/she has genuine opinions; the art of rhetoric can propose to this individual what may be commended on the reverse section, and this will provide him/her with a sturdier understanding of the entire circumstances. Lastly, rhetoric is a defensive technique as it implicates mental struggle which is more idiosyncratic than bodily one (Rodríguez & Mosquera, 2020, p. 122).

Functions of Rhetoric

In accordance with the rhetoric employed in literary texts, McGuigan(2011, p.17) identify four main functions:

i) Persuading

Perhaps, the main function of rhetoric is evoking persuasion; this function has an extended history; rhetoric is commonly recognized as being principally employed for persuasion. Owing to the influence of numerous rhetorical manoeuvres on readers, one can

have the opportunity to unnoticeably impact his/her viewpoint in ways which are commonly not probable with a direct tactic. Rhetoric allows an individual to efficiently convey his/her message by provoking an expressive reply, raising intense images, or alluring to trustworthy authorities (p.16).

ii) Informing

In addition to persuasion function, rhetoric plays another influential role in transferring information to people. In many cases, the written stuff that has assisted one's learning or give consideration to the instructional procedures utilized by specialized teachers during class, will possibly come upon various rhetorical procedures. Similarly, it is evident that one may use rhetorical implements when teaching others or trying to explain an idea to others. Metaphor can be employed as a means to make straightforward a multifaceted idea, and there are several extra techniques that arise mechanically when trying to transfer information (p.17).

iii) Expressing

In literary texts, writers often strive to express their views and ideas to influence others. One means of doing this is through using stylistic rhetorical manoeuvres which help to captive readers. The style which one uses in writing a text can suggestively stimulus one's ability to achieve this. This can be due to the manner one follows in organizing his/her essay which is correspondingly

critical when attempting to enunciate his/her ideas. An expressive essay has the possibility to look confused and uncertain, but through familiar rhetorical constructions, one may grow a sturdy outline for his/her ideas (p.17).

iv) Entertaining

Sometimes, rhetorical devices are employed to offer entertaining purposes. Skilful writers use rhetorical manoeuvres to captivate their audience, evoke amusement, and provoke tears. Although it is undisputable that few outstanding writers employ rhetoric without a thoughtful understanding of their methods, the majority broadly studied these forms which are reflected through a command of their skill (p.18).

Rhetorical Devices

The earliest concept of literary devices made a clear distinction between tropes and figures of speech. A trope is a linguistic device that involves a shift in the meaning of a word, departing from its literal interpretation and utilising figurative techniques such as metaphor, metonymy, personification, allegory, hyperbole, synecdoche, irony, and others. On the other hand, a figure of speech was defined as a shift in a syntactic construction, a departure from the usual sentence structure, such as the word order, pattern, or arrangement (anaphora, antithesis, amplification, ellipsis, anacoluthon, amphibology, parallelism, inversion, etc.).

The recognition and examination of the rhetorical devices are excessively used by archetypal and recent literary writers. This is due to the fact that delving into the purpose behind each rhetorical tool helps to have an inclusive look on the intents and activities of how the actual communications of different arenas calculate besides examining the various ways that readers, audiences and viewers gain for release and stimulation. Via figurative tools, one can be drawn into a passage of enjoyment that probably guides understanding to a broader environment. These tools are regularly detected as quite distinguished; they are observed as "stylistic-rhetorical tools" or "resources of language". On the whole, in literary texts rhetorical means are utilized as techniques for convey a kind of meaning to the listeners or readers for the sake aiding the route of persuasion that assists to explore a certain feature from a dissimilar viewpoint— using words, phrases and sentences, recognized to create an expressive exhibition of a certain viewpoint or action (Fengjie, Jia & Yingying , 2016, p.141).

Basically, figurative devices are indulged in different types of speeches and written texts to "add colour and interest, and to awaken the imagination" ... and to "make the reader or listener use their imagination and understand much more than the plain words" (Sayakhan, 2016, p. 7). Put differently, speakers and authors use these manoeuvres to create idiosyncratic and strong influence in

their configuration to convey information and to help the audience and the reader better understand the speech or text on a deeper rank. Listeners and readers are assigned "emphasis and clarity" besides more importance with "the story as a whole or specific characters, themes"... etc.

As much as rhetorical devices are observed to be the mindful intention to alter others' perspective, Shepherd (1992, p. 204) notices that "in humanistic social, scientific, and critical perspectives on communication, interaction processes have typically been characterized essentially and primarily in terms of persuasion, influence and power". All communicative instances have been seen as principally attempts at persuasion, stimulus or as a conflict over authority (p. 206).

Strikingly, rhetorical devices are normally employed by several authors to perhaps recompense the lack of presentation for readers when reading a literary text. Rhetorical means, as taking packed linguistic values, can be useful to literature in order to reveal impeccable information and resolve the mismatch between the written text and the performed literary works (e.g. dramas). Rhetorical attitude can be added to the literary text to get at the genuine purpose of authors' presentation and in what way the linguistic study influences the setting in which literary texts take place. Predominantly, rhetorical agents are generated to exhibit

inquisitiveness, having readers agitated to make out what comes then, as well as being determined in certain occurrences. Theoretically, they are linguistic implements, retaining a particular type of sentence construction, sound, or arrangement of meaning so as to invite a specific reaction from a listener. They are mainly distinctive instruments which can be employed to build a dispute or create an obtainable dispute more captivating.

Writers commonly use metaphor, irony, simile ... etc. in extensive range of works to functionally assist individual's own situation rather than hampering it. The significance of these tools rests upon their exceptionality of being interim means, allowing authors to move faultlessly from one section to the next when creating a specific literary text. In a bit, they provide a particular text associated collectively with cohesive features. In this regard, van Dijk (2002, p. 231) asserts these devices "are geared towards the emphasis or de-emphasis of underlying meanings". Although some rhetorical devices are negative by nature, they can be employed to evince various functions. Hyperbole, wordy, however dishonest and immoral, characteristically evince reasonable notions typically mingled with the negative description of 'rhetoric'. In contrast, positive terms "such as 'gentle', 'tolerant', 'peace-loving', etc. may lexicalize positive self-images of certain texts". van Dijk (1997, p. 35) adds that rhetorical implements, in

opposite with “semantic syntactic and stylistic structures”, are normally optional; their main duty is to convince, in so doing using a massive literary importance in a diversity of literary texts. Relationally, "irony, metonymy and metaphor" are reflected as very clear-cut, making semantic resources pertained to stipulating a various viewpoint than anticipated in a certain setting. van Dijk(p. 36) avers that the reason of employing these semantic tools is to "follow overall goals of positive self-presentation and negative other-presentation" which is condensed in the rational range.

Other rhetorical devices such as "alliteration", "rhyme", "parallelism" and "repetition" play a great role in calling attention to the anticipated meanings; their establishment turns out to be better in the intellectual representations as well their recalling in contemporary persuasion endeavours. Archetypal figures of speech, e.g. “hyperbole, euphemism and litotes” are relatively employed to label "too much" or "too little" information; thereby literary writers set forth to elucidate extensively the advantageous activities of particular individuals or terror tales of their enemies.

Common Figures of Speech

Common examples of figures of speech are schemes and tropes. Leech and Short (2007, p. 66) define schemes as ‘foregrounded repetitions of expressions’, and tropes as ‘foregrounded irregularities of content’. There are several categories of schemes,

namely phonological schemes, grammatical schemes, and lexical systems (Leech and Short, 2007, p. 63). Phonological schemes encompass patterns of rhyme, alliteration, and assonance, whereas grammatical and lexical schemes involve formal and structural repetition, such as anaphora and parallelism, as well as mirror-image patterns known as chiasmus. Tropes encompass conventional poetic patterns of speech and their distinct interpretation.

The functions of figures of speech are manifold: they add beauty to the language by enhancing the verses' visual, aural, and sensory appeal, prompting the reader to use his imagination to build brilliant mental pictures. They provide freshness of expression and clarity of meaning, applicable in both poetic and common language. Moreover, the language of speeches and debates can also be optimized with figures of speech, thus making the language more colourful, descriptive, and exciting (Grammary, 2024).

There are many types of figures of speech; the main used ones in literature are the following:

a) Metaphor

According to Simpson (2004, p. 41), metaphor is the act of connecting two distinct conceptual domains, referred to as the source domain and the target domain. The source domain is the topic or concept that is used to create the metaphorical

construction, while the target domain is the topic or concept that the speaker or writer aims to describe. Metaphors can serve as the subject, object, and other grammatical functions. The metaphorical form employed is concise, exemplified by the statement "*He has the heart of a lion*". Metaphor serves to establish a cognitive connection between two entities and typically highlights specific resemblances.

b) Simile

Simpson (2004, pp. 43-44) defines simile as a rhetorical device that establishes a direct comparison between two concepts using the expression 'like'. For instance, the statement "*She is like my sunshine*" uses the word "*like*" to establish a link between the words "*she*" and "*my sunshine*" and to demonstrate their similarities, specifically in terms of their aesthetic worth.

c) Personification

According to Kövecses (2010, p. 39), personification involves attributing human characteristics to entities that are not human. Personification enhances the reader's ability to mentally depict something that lacks human characteristics by attributing human qualities to it. For example, in his poem "*Two Sunflowers Move in the Yellow Room*," William Blake uses personification to give the impression that the sunflowers are engaged in a conversation with him.

d) Metonymy

According to Perrine (1969, p.69), metonymy is a figure of speech that uses something similar to what is really meant. In the line "*Let me give you a hand*", the speaker is using the word "*hand*" metaphorically to indicate "*help*", even though "*hand*" typically refers to a portion of the human body. The word "*hand*" in this context is used as a metonymy, representing the relationship between the physical hand and the act of providing assistance.

e) Symbolism

Symbolism serves as a crucial tool in interpreting art and literature, encompassing two main types: conventional and personal symbolism. Conventional symbols, recognized within a cultural or universal context, convey meanings understood by those sharing the same cultural background, evolving over time based on collective and individual influences (Smily, 2010). For instance, the *ankh* symbol, associated with the goddess Isis in ancient Egypt, later adapted to represent female deities in Greece and Rome, and today signifies the female gender in biology. Personal symbols, on the other hand, hold specific meanings within the context of a literary piece, dreams, or personal interpretations, not universally recognized and often requiring contextual knowledge for understanding (Stefanie & Jarmila., 1992, p. 36). Writers blend these symbols, drawing from both conventional cultural symbols and creating unique personal symbols to suit their narrative needs,

illustrating the dynamic interaction between cultural influences and individual creativity (Salah & Amraoui, 2009).

According to Perrine (1969, p. 83), a symbol is defined as something that conveys a meaning beyond its literal representation. A symbol typically employs a word or phrase that is commonly recognized by individuals. For instance, the statement "*Ah Sunflower, tired of the passage of time, diligently tracking the sun's movements; yearning for that delightful golden destination*". In William Blake's poem "*Ah Sunflower*," the term "*sunflower*" serves as a symbol for the cycle of life, marking the end of the traveller's trip.

f) Allegory

According to Kennedy and Gioia (2007, p1), allegory is a rhetorical device seen in both poetry and prose where the literal elements, such as characters, locations, and objects, continually represent a parallel series of symbolic concepts. The novel "*The Lion, the Witch and the Wardrobe*" (1950) by C.S. Lewis used allegory to portray Christian concepts, wherein the character of the lion, Aslan, symbolizes Christ.

g) Paradox

As Kennedy and Gioia (2007, p21) explain, a paradox is a statement that initially appears to be contradictory but with more contemplation, it exposes a deeper meaning. To illustrate, the sentences "*Occasionally, your enemy can become your closest*

companion. You may think that your friend is your true enemy at times, but in actuality, there are times when individuals are unable to distinguish between the two terms". The sentences are semantically coherent; they are employed to issue a paradoxical ideas concerning friend and enemy.

h) Overstatement/Hyperbole

Kennedy and Gioia (2007, p.21) define overstatement or hyperbole as a form of exaggeration employed to highlight a certain point. For instance, the sentence "*The death of him suddenly makes the entire world stunned*" employs exaggeration or overstatement, as it is implausible that the loss of a single individual could have such a profound impact on the entire world. The impact is significant when the deceased individual is a renowned, widely recognized, or influential figure.

j) Understatement/Litotes

Understatement is defined by Kennedy and Gioia (2007, p.30) as an ironic figure of speech that downplays the reality of a given circumstance. When employing understatement or litotes, the speaker refrains from overstating their points. The speaker states the matter as they would normally, but provides a partial truth. For instance, "Her video is not bad" exemplifies a form of understatement known as litotes. Litotes emphasises a specific attribute by denying its opposite. In this situation, I am

highlighting the quality of the video by stating that it is not awful, but rather good.

k) Irony

As stated by Kennedy and Gioia (2007, p.16), irony is a literary technique that involves a hidden contrast of meaning beneath the surface of the language. An example of situational irony is evident in the statement “*The country is very rich*”, “*The streets are populated by numerous beggars*”. Readers or audiences may anticipate the disparity in the country, where despite its wealth, there are still numerous beggars who are neglected by the authorities.

l) Euphemism

Euphemism is a figure of speech where an offensive or harsh word is replaced with a softer and less offending expression. The writer or the poet makes the unpleasant sound poetic and polite, by using a euphemism. For example, “*The Sharma’s dog was put to sleep because it was in a lot of pain*”. The term ‘*put to sleep*’ is a less offensive term used instead of ‘*killed*’ or ‘*euthanised*’) Seiciuc (2018, p. 100).

m) Antithesis

Antithesis is a figure of speech where opposite ideas are brought together in a sentence for poetic effect. In “*He toiled all day and he slept all night*”, the two contrasting words ‘*day*’ and ‘*night*’ are brought together Quinn (1993, p. 67).

n) Oxymoron

An oxymoron is a figure of speech where two opposing words are conjoined. Oxymoron, linguistically, combines two contradicting concepts. Cuddon (1982, p. 47) defines it as a figure of speech that blends incongruous and apparently contradictory words and ideas to create a particular impact.

“*Seriously joking*” – The words ‘*joking*’ and ‘*serious*’ are contrasting, but they are brought together to mean that someone was actually joking. “*Bittersweet*” – This word is made of two contrasting adjectives ‘*bitter*’ and ‘*sweet*’. Both are conjoined to refer to a taste which is both bitter and sweet.

o) Alliteration

Alliteration is the repetition of sounds of words which are in a sequence or which are close to each other. It is the repetition of the consonant sounds of successive words. It makes the lines sound lyrical and rhythmic. Alliteration also renders a pleasing flow to the verses, e.g., “*Susie suddenly sounds serious on the phone*”, the consonant sound ‘*s*’ is repeated for a pleasing effect) (Sanders, 1994, p. 20).

p) Allusion

Peter (2002) defines allusion as the act of referring to something else; specific people, places, events, ...etc. mentioned in a poem are examples of allusions. “*Don't be lazy, or lost time is never*

found!" is a representative example (p.32). It implies that someone who is sluggish will waste time. The aforementioned sentence employs the well-known phrase. Allusion, in this is a quick reference to a person, place, or event that the reader is likely to be familiar with. It permits the writer to compress ideas.

q) Parallelism

Parallelism is a concept that promotes the idea of comparable relevance or significance which should be given equal attention and treatment in a work of literature. Parallelism necessitates equitable attention to equally significant aspects of the subject being examined (Kennedy, 1983). For instance: "*If you want, I will attend*", signifies that the statement made by one person is unambiguous or easily understood by another person. In the line above, the word "*I*" is dependent on the word "*you*". Parallelism, similar to repetition, involves the use of recurring expressions or expressions that are parallel in structure.

r) Rhetorical Question

It is a linguistic device in which a question is asked not with the intention of receiving an answer, but rather to emphasise a certain point or to generate a dramatic impact. Rhetorical questions are commonly employed as persuasive rhetorical tactics, intended to sway the viewpoint of the audience or reader, often eliciting humour or creating a sense of tension. Examples of rhetorical

questions are found in **William Shakespeare's, Merchant of Venice:**

**“...If you prick us, do we not bleed?
If you tickle us, do we not laugh? If you poison
us, do we not die? and if you wrong us, shall we not
revenge?”**

These questions are placed here not to be answered but to arouse astonishment and evince tension to arouse the audience's feeling (Kelly & Abbott , 2010, p. 4)

s) Imagery

In writing, it refers to the utilisation of literal or metaphorical language to incorporate symbolism and facilitate the reader's visualisation of the literary work's universe. Put simply, it stimulates the senses to enhance the reader's understanding of the events and emotions involved. Presented here is an illustrative instance of the utilisation of images in the realm of fiction:

"He saw as she agreed to Jake's proposal. He was consumed by regret, feeling it intensely like a ravenous predator, and he angrily left, forcefully throwing thirty-six red roses into the trash. Why did he not take action yesterday?" (Kole, 2017, p20).

The aforementioned exaggerated portrayal aims to evoke particular feelings experienced by the character. In this passage, the author skillfully employs several forms of imagery to vividly

depict the scenario and create a mental image of the intense emotional experience.

t) Pathos

Pathos-based rhetorical strategies refer to any tactics that elicit an emotional response from the audience, causing them to become receptive to the topic, argument, or author. Emotions can render us susceptible, and an author might exploit this susceptibility to persuade the audience that his or her argument is convincing (Gagich, & Zickel, 2018, p.35).

v) Foreshadowing

It is a literary technique employed by writers to provide readers with indications or suggestions about future events or developments in a story. When utilised effectively, foreshadowing serves as a powerful tool for generating suspense and dramatic tension in literature. It has the ability to establish emotional anticipations regarding the behaviours of characters and/or the results of the story. Writers employ frequent symbols, themes, and other aspects to foreshadow. Readers and audiences frequently identify these features as foreshadowing of subsequent occurrences in a narrative. Consider this dialogue, “*I have a bad feeling about this*”. (Bae & Young, 2008, p.156).

Methodology

This study adheres to the descriptive-qualitative research method. Babbie (2001, p.7) defines qualitative research as a method that enables the researcher to examine data and provide a comprehensive account of it carefully. Fossey & Harvey (2002, p.723) further state that this research methodology guarantees that "the findings are logically consistent as they align with the data and social context from which they were obtained". According to Denzin, & Lincoln, (2011, p.6) "qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of meanings people bring to them." The data collection comprises five excerpts extracted from "*The Cask of Amontillado*". These excerpts were specifically chosen for descriptive and qualitative analysis, with a focus on the types and functions of the figures of speech employed. The model proposed comprises the types of the figures of speech utilized in Poe's "*The Cask of Amontillado*" as shown in the following figure.

Rhetorical Devices

Figures of Speech

- Symbolism
- Irony
- Euphemism
- Understatement
- Allusion
- Metonymy
- Rhetorical Question
- Paralipsis
- Antithesis
- Euphemism
- Hyperbole
- Litotes
- Pathos
- Asyndeton
- Simile
- Parallelism
- Metaphor
- Personification

- Imagery
- Foreshadowing
- Oxymoron
- Anaphora
- Alliteration

Data Analysis: *The Cask of Amontillado*

"The Cask of Amontillado" is a horror tale centred on themes of revenge and pride. The plot revolves around two characters: Montresor, an Italian aristocrat driven by a desire for vengeance, and Fortunato, a boastful individual who takes pride in his knowledge of wine and ultimately meets the end of his life. The revenge must be flawless, ensuring that Fortunato is fully aware of the consequences while Montresor remains completely undiscovered. To achieve his goal, Montresor strategically chooses to wait until the carnival season, a period characterised by extreme chaos, when Fortunato, who is already somewhat drunk and dressed as a jester, is especially susceptible to manipulation. However, Poe has intentionally tendency towards the use of certain rhetorical devices to attain several functions.

1. "I have received a pipe of what passes for Amontillado, and I have my doubts." (p.4)

Seven rhetorical devices are mainly used by Poe to attain various purposes related to the clarity and meticulousness of meaning conveyance, as shown in the following paragraphs.

A. Irony: This sentence exemplifies a situational irony. Montresor asserts that he has obtained a pipe of what is often considered Amontillado, although he has scepticism regarding its genuineness. Ironically, it is Montresor who is the one who deceives Fortunato, as opposed to the opposite being true. He employs the purported Amontillado as an enticement, despite being certain of its identity himself.

B. Euphemism: The expression "*what passes for Amontillado*" might be interpreted as a euphemism. Montresor uses a less direct and more ambiguous expression instead of explicitly asserting that the wine could be counterfeit or of lower quality.

C. Understatement: The clause "I have my doubts" is a significant example of understatement. Montresor is not merely sceptical; he possesses complete knowledge of the falsehood of his assertion concerning the Amontillado. Employing understatement is a calculated tactic in his scheme of deception and manipulation, deliberately downplaying his own confidence to ensnare Fortunato.

D. Allusion: The mention of "*Amontillado*" is an allusion, as it refers to a variety of sherry wine that would have been familiar to readers during Poe's time. The inclusion of this allusion enhances the genuineness of the story's setting and context.

E. Metonymy: The term "*pipe*" in this situation functions as a metonymy. It does not only denote a sizable container utilized for wine storage but also serves as a symbolic representation of the comprehensive plan devised by Montresor. The Amontillado pipe serves as more than a mere receptacle for wine; it acts as an instrument through which Fortunato meets his ultimate demise.

F. Rhetorical Question: Although not explicitly mentioned, the line subtly raises a rhetorical question "What precisely is the nature of the Amontillado?" This unstated questioning persists in the background, propelling the narrative and enhancing the mysteriousness and curiosity of the event. This is an instance of paralipsis, a rhetorical device in which the speaker intentionally highlights a point by pretending to ignore or skip over it. Montresor's expression of doubt serves as a subtle means of directing attention towards the very matter that he pretends uncertain about.

G. Symbolism: The cask serves as both the lure for Fortunato and a representation of his eventual ruin. Fortunato's intense enthusiasm for exquisite wine entices him into Montresor's snare,

serving as a representation of how individual cravings can lead to one's downfall.

Overall, Poe skillfully employs these rhetorical devices to elaborately construct a tale that is equally deceiving to its narrator. The artistic choices in this line mirror the fundamental themes of deceit, manipulation, and irony that are present throughout "*The Cask of Amontillado*."

2. The Montresor Family Motto and Coat of Arms: "The Montresors," I replied, "were a great and numerous family." (p.6)

This extract involves nine various rhetorical devices intended to facilitate the transference of his message associated with the events of story.

Analysis:

A. Antithesis: When examined within the context of the story, the line exhibits an antithesis relationship. The term "*were a great and numerous family*" suggests that the Montresor family enjoyed a position of significance in the past, but their current situation indicates a fall or diminished influence. This juxtaposition highlights the idea of a decline in status or diminished magnificence.

B. Euphemism: This extract can be seen as a euphemistic representation of the family's history. The sentence indirectly

suggests the decline of the family's power or importance by using the past tense "were," which alludes to a previous age of glory.

C. Hyperbole: Labelling the family as "great and numerous" may be considered an exaggeration, particularly considering the absence of supporting evidence in the account regarding their present greatness. The hyperbole in this statement may indicate the narrator's exaggerated self-importance and strong familial pride, which are essential for comprehending his reasons for seeking revenge.

D. Litotes: The utterance can alternatively be understood as a form of litotes, which is an understatement achieved by utilizing a double negative or a remark that affirms the opposite of its intended meaning. Describing the family as "great" when their current situation is not as impressive suggests a subtle way of downplaying their current downfall.

E. Pronominal Shift: The transition from the first-person perspective of "I" to the collective identity of "*The Montresors*" signifies a shift from an individualistic to a familial sense of identity. The shift in pronouns highlights the significance of familial lineage and integrity in the narrative, crucial to Montresor's drive for revenge.

F. Allusion: The inclusion of an allusion enhances the story's setting by presenting a context of aristocratic deterioration that is crucial for comprehending the underlying reasons for Montresor's

behaviour. Allusion strengthens the text by drawing similarities to historical themes of honour and revenge. Montresor's actions mirror a twisted commitment to the notion of defending honour through feuds, illustrating the harmful outcomes of extreme adherence to such beliefs. The allusion to the family's greatness and the symbolic significance of their coat of arms is used to set the stage for Montresor's motivation and to criticise the principles of honour and revenge by highlighting their eventual uselessness and the loneliness they result in.

G. Metonymy: The reference to "*The Montresors*" as a family name serves as a metonymy for the entirety of their genealogy, heritage, and the significant historical significance borne by the narrator. It represents not only the individuals within the family, but also their combined sense of dignity, standing, and the responsibility of carrying on their heritage.

H. Pathos: The line's nostalgic tone, particularly when considering the family's current position, elicits a feeling of pathos. The text elicits an emotional response from the reader, namely evoking feelings of sympathy or regret towards the faded splendour of the Montresor family.

I. Symbolism: The coat of arms, depicted as a golden foot on a blue background, symbolises the concept of revenge in the story. It portrays the foot crushing a serpent with its teeth lodged in the heel, accompanied by the family motto, "*Nemo me impune*

laccessit". It implies that any damage inflicted upon the Montresor family will be met with retaliation, even if it results in injury to the person seeking revenge. Poe skilfully constructs a narrative layer that is rich in connotations using different figures of speech. The syntactic choices in this line serve to expose the fundamental themes of lineage, honour, and the deterioration of nobility, all of which are crucial for comprehending the protagonist's motivations and the dramatic progression of the story.

3- The Catacombs and Setting: "The nitre!" I said; "see, it increases. It hangs like moss upon the vaults. We are below the river's bed." (p.7)

Nine rhetorical devices are used in the above extract to enhance the message conveyed by Poe.

A. Exclamation ("*The nitre!*"): Exclamation marks are employed to indicate a sudden revelation or an important observation. The text highlights the prominence of the nitre, directing the reader's focus towards its importance in the environment.

B. Asyndeton: This rhetorical device entails the deliberate exclusion of conjunctions between clauses. The omission of a conjunction between "*I said*" and "*see, it increases*" generates a

feeling of urgency and immediacy, mirroring the narrator's intensified emotional condition.

C. Simile: "*It hangs like moss upon the vaults*", this simile draws a comparison between the nitre and moss, intensifying the visual representation of the catacombs as a location characterized by decay and age. Additionally, it strengthens the unsettling and moist ambience of the environment.

D. Metaphor ("*We are below the river's bed*"):

This line represents a metaphorical descend into the realm of the dead or a profound exploration of the darkest aspects of the human mind. Being situated beneath the river's bed implies a transition from the realm of the living to a realm characterized by death and gloom. This is due to the fact that one lacks the necessary knowledge or skills, or venturing into a domain that is beyond the usual or ordinary. It implies an immersion into unfamiliar and possibly dangerous terrain.

E. Parallelism: ("*It hangs like moss upon the vaults. We are below the river's bed.*"):

The sentences have a parallel structure, with each commencing with the subjects "*It*" and "*We*" correspondingly. This parallelism establishes a rhythmic pattern that amplifies the narrative's fluidity and establishes a direct connection between the environment and the characters' decline.

F. Personification: ("*it increases*") Poe enhances the menacing and living aspect of the catacombs in the novel by quietly personifying nitre and imparting the quality of growth or movement to it.

G. Imagery: ("*The nitre!... It hangs like moss upon the vaults*"): These sentences evoke rich visual imagery, depicting the intricate details of the catacombs' surroundings. The vivid imagery engulfs the reader in the setting and enhances the overall atmosphere of the novel.

H. Foreshadowing: ("*We are below the river's bed*"): This statement carefully foreshadows Fortunato's imminent doom, implying a physical and figurative plunge into betrayal and death.

I. Symbolism: The catacombs, characterised by their unsettling, moist, and skeleton environment, serve as a representation of dying and decomposition. Additionally, they symbolise the concealed and malevolent facets of human nature, along with Montresor's gradual decline into moral degradation. Poe expertly constructs a richly complex tale using these syntax choices as well as different figures of speech. The phrase structure and rhetorical components enhance the dark atmosphere of the catacombs and enrich the thematic material.

4- The Carnival Season: “It was about dusk, one evening during the supreme madness of the carnival season.” (p.3)

Temporal Setting ("It was about dusk, one evening"): The specific temporal context during dusk, a period of transition between day and night, symbolizes the indistinct boundary between truth and delusion, as well as sanity and crazy. This transition signifies the imminent change from the carnival's cheerful atmosphere to the story's sombre tone.

A. Symbolism: The carnival season, characterised by festivities and masked celebrations, represents the act of hiding true motives and intentions. Montresor exploits the chaotic and deceptive environment to execute what he wants.

B. Hyperbole: ("*supreme madness of the carnival season*"): The term "*supreme madness*" is an exaggerated expression used to depict the intensified and disorderly ambiance of the carnival. This hyperbole highlights the dramatic juxtaposition between the lively facade of the carnival and the terrible scheme unravelling within it.

C. Oxymoron: ("*dusk*" and "*carnival*"), the contrast between the calm and subdued atmosphere of the "*dusk*" and the colourful and disorderly "*carnival season*" generates an oxymoron, emphasizing the sharp difference between the external festivities of the carnival and the hidden evil goals of Montresor.

D. Personification: ("*supreme madness of the carnival*"), Poe personifies the carnival season by ascribing madness to it, implying that the carnival possesses its own volition or distinct nature. The personification in this context intensifies the perception that the setting actively influences the progression of the events.

E. Irony: There is a subtle irony in portraying the carnival, which is usually associated with happiness and festivity, as a setting for a malevolent scheme of homicide. The seeming cheerfulness of the carnival dramatically contrasts with Montresor's wicked objectives. The phrase "It was about dusk, one evening during the supreme madness of the funfair season" captures the irony of the incident. The funfair, a festive occasion, starkly contrasts with Montresor's dark intention against Fortunato. The festive setting contrasts with a vengeful act, highlighting the stark difference between the actors' behaviour and the joyful atmosphere. This scenario emphasises the situational irony of utilising a festive day to carry out a dark act of revenge, emphasising the contradictory nature of human behaviour and the misleading facades that can conceal genuine motives.

Poe skilfully establishes the scene for the story's events by utilizing a variety of figures of speech. This statement captures the carnival's eerie and misleading atmosphere, which is essential to

comprehend the characters' psychological foundations and the events that follow.

5- Fortunato's Jester Costume:“The man wore motley. He had on a tight-fitting parti-striped dress, and his head was surmounted by the conical cap and bells.” (p.3)

Again, Poe resorts to the use of various figures of speech to obviously reflect the reality and circumstances surrounding the story events.

A. Imagery: ("*motley... parti-striped dress... conical cap and bells*"): Strong visual imagery is produced by the detailed description. By juxtaposing Fortunato's colourful appearance with the sad overtones of the story, and adding to the carnival atmosphere, this image plays a crucial role in creating a vivid picture of his costume.

B. Symbolism: Fortunato's clothing as a jester or fool is highly ironic, given his eventual destiny. Despite his arrogance and alleged oenological knowledge, he is foolishly oblivious to Montresor's malevolence, rendering him the 'fool' in the deadly scheme.

C. Metonymy: ("*motley*"): The term "*motley*" is a metonym that represents the full jester costume. The jester's costume refers to both their physical appearance and their position and standing in society, which is linked to folly and being the target of ridicule. This foreshadows Fortunato's role in Montresor's dark plan.

D. Irony: Fortunato's clothing exhibits a deep irony. Despite his jester attire, which typically symbolizes cunning and cleverness, he remains completely unaware of Montresor's true motives, making him the unwitting victim in a deadly scheme. The irony is that his clothing, representing his role in the story, reveals that despite his belief in his wisdom, particularly in wine-related topics, he is the fool in Montresor's revenge scheme. The jester's attire, typically worn by figures intended for ridicule or not to be regarded seriously, juxtaposes with the sombre truth that Fortunato is approaching the end of his life.

E. Personification: ("surmounted by the conical cap and bells") The cap and bells decorate Fortunato in a manner that implies his destiny is predetermined by his personal decisions and deeds, as represented by his attire.

F. Alliteration: ("*conical cap*") The employment of alliteration contributes a melodic attribute to the depiction, amplifying the cheerful mood of the carnival and juxtaposing it with the tragic progression of the story. Poe's deliberate style choices serve to amplify the narrative's thematic complexity and provide a more nuanced depiction of the characters. The jester costume worn by Fortunato, depicted with great clarity and intricacy, serves as a crucial symbol of irony and foreboding, making a substantial contribution to the story's sad and sarcastic atmosphere.

Conclusion

The utilisation of rhetorical devices by Edgar Allan Poe in "The Cask of Amontillado" skillfully intensifies the themes of revenge, deterioration, and death. Poe uses situational irony to provide the foundation for a story of deception, utilising the appeal of Amontillado to lure Fortunato into a deadly trap. Irony is intensified by the use of euphemisms and understatements, which conceal Montresor's genuine motives and demonstrate the extent of his deception. The Montresor family's motto and coat of arms utilise antithesis and symbolism to emphasise the protagonist's obsession with familial honour and his willingness to take extreme measures to seek revenge for imagined offences. The eerie atmosphere of the catacombs, abundant in visual and symbolic imagery, intensifies the themes of decline and death. Meanwhile, the funfair season and Fortunato's jester attire add a complicated layer of irony and symbolism, contrasting the outward celebration with the hidden evil. Poe's deliberate implementation of these literary devices not only intensifies the dark atmosphere of the story but also encourages readers to delve into the profound psychological complexities of his characters, rendering "The Cask of Amontillado" an enduring examination of the darker sides of the human mind.

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