

Tribhuvan University

Emotional Crisis and Prognosis in the Selected Stories of Guy de Maupassant

A Thesis Submitted to Central Department of English, Faculty of Humanities and  
Social Sciences, in Partial Fulfillment of the Requirements  
for the Degree of Master of Arts in English

By

Hari Chandra Timalsena

TU Regd. No.: 6-1-286-181-2000

Symbol No: 824/2063

Central Department of English

Kirtipur, Kathmandu

August 2019

Tribhuvan University

Faculty of Humanities and Social Sciences

Central department of English

Recommendation Letter

This thesis entitled "Emotional Crisis and Prognosis in the Selected Stories of Guy de Maupassant" has been prepared by Mr. Hari Chandra Timalsena under my supervision. I, hereby, recommend this thesis for examination by the Thesis Committee as a partial fulfillment of the requirements for the Degree of Master of Arts in English.

---

Supervisor

Shankar Subedi

Date: .....

Tribhuvan University  
Faculty of Humanities and Social Sciences  
Central Department of English

Letter of Approval

This thesis entitled "Emotional Crisis and Prognosis in the Selected Stories of Guy de Maupassant" submitted to the Central Department of English, Tribhuvan University by Mr. Hari Chandra Timalsena, has been approved by the undersigned members of Research Committee.

Members of the Research Committee:

\_\_\_\_\_

\_\_\_\_\_

Internal Examiner

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

External Examiner

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Head

\_\_\_\_\_

Central Department of English

Date: .....

## Acknowledgements

At first, I would like to acknowledge my supervisor Shankar Subedi, for his direction, encouragement, ideas and creative advice from the very beginning to the final achievement of this thesis. Without his regular guidance and leadership, this research work would have never witnessed its present form. I feel very lucky to have worked under his supervision and guidance.

I am very much grateful to Prof. Dr. Anirudra Thapa; Head of Department, Prof. Dr. Jiblal Sapkota; Head of Research Committee, and members of research Committee, for all their intellectual advice and suggestions. I would like to extend my sincere thanks to respected teachers who encourage me to do research on this particular topic and complete my Master of Arts in English Literature. Similarly, my great appreciation goes to the critics, theorists and scholars whose ideas become my guidance to pursue my research.

I am extremely appreciative of my dearest parents, spouse, teachers, and classmates for their encouragement, support, love and blessing to complete my M. A. in English.

Hari Chandra Timalsena

## Abstract

The research focuses on female characters and their personality traits to reflect mimicry, emotional crisis in the French society and their search for identity. The female characters of the selected stories are studied from the perspective of emotional crisis, mimicry and manifest how social mobility and upper class consciousness was reflected. In course of studying this, I have made use of theories and ideas mainly from: Georg Lukacs, Emily Cappel, Bhabha, Louis Crompton, M. H. Abrams, Antonio Gramsci, Marvin Harris, Howard Wallace, and Raymond Williams about class have been used in this thesis. Its main focus lies on the female characters and the process of alienating higher mobility and initiating higher class desires. This research explores the connection between French author Guy de Maupassant's realistic writing style and his observations of 19th century French social classes. A literary analysis of three of Maupassant's short stories; *The Diamond Necklace*, *The Jewelry*, and *Boule de Suif* is taken into account while carrying this research work, which determine key elements of naturalism, realism and an unequal class structure, discriminating between the peasantry, the working class, and the rich bourgeois. My research aims to study evidence that Maupassant uses a realistic writing style to advocate for social justice.

## Contents

Page No.

Recommendation Letter

Letter of Approval

Acknowledgements

Abstract

I. French Society During Maupassant's Life 1

II. Reflection of Emotional Crisis in Maupassant's Stories 12

III. Conclusion 39

Works Cited

## I. French Society During Maupassant's Life

This research entitled "Emotional Crisis and Prognosis in the Selected Stories of Guy de Maupassant" studies the nature and roles of characters in selected stories of Guy de Maupassant. The analysis focuses on how the characters suffer and recovers. Both in emotional crisis as well as in recovery, the social structure becomes a critical aspect. The researcher figures out how these aspects are reflected in the stories.

Maupassant illustrates difference and tension between the upper and lower class in the 19<sup>th</sup> century French society through character traits. A basic belief of the period was that a person is born into a class and that no one can move from one class to another. Maupassant, on the contrary, believes that personality, culture and class are not defined by birth. Instead, they are constructed based on power, position and money. Even morality and marriage are determined by material interests and social positions. As to Maupassant, the barriers between classes are not natural and can be broken down. He looks at middle class morality and upper-class superficiality manifest the social problems of nineteenth century France and attests that all people are worthy of respect and dignity.

This research project explores the connection between French author Guy de Maupassant's pessimist writing style and his observations of 19th century French social classes. A literary analysis of three of Maupassant's short stories, "The Diamond Necklace," "Jewelry" and "Boule de Suif" determine key elements of realism and an unequal class structure as the base of emotional crisis in the characters. The class structure furthers discriminates between working class, the rich and bourgeois people.

Maupassant's critical eye sees the social inequalities all around and does not leave to form a strong social criticism. Maupassant was writing in a time when France was going through a time where the bourgeoisie held all of the power and there was no way to work up in society. He made a large imprint upon the politics of society of his time without inspiring a revolution or even directly as the author of a reform. What he did was to examine the platitudes by which his fellow countrymen lived in such a way as to cause others to reconsider them. Maupassant is able to critique and comment on society through narratives, leaving his imprint on the very fabric of society.

“The Diamond Necklace” by Guy de Maupassant, first published in 1884, tells the story of a young French middle class couple named Loisel. Monsieur Loisel works for the Board of Education; he is content with his simple life and loves his wife very much. Madame Loisel is however quite the opposite. She feels she was born into the wrong family and longs for the life of the upper class. Every time she looks at her small apartment or plain clothing and she imagines extravagant things. One evening, her husband returns from work in a great mood. He has worked very hard to obtain invitations to a fancy ball held by his superiors. For Madame Loisel, class is everything. She is so envious of the upper class; she can't bear to visit her old friend from her convent days because the friend represents everything she doesn't have. At the end of the story, class structure is turned on its head. We learn the necklace that Madame Loisel borrowed from her wealthy friend is worth only 500 francs, not 36,000. Like the necklace, it is mimicry that the rewards of aristocratic life are in illusion. After a lifetime of yearning for it, Madame Loisel is confronted with an upper class that isn't what it was supposed to be in her vision.

In the story, we see a change in her attitude about life. This change takes place about when she has to learn one of life's little lessons the hard way. She and her husband are forced to live a life of hard work and struggle because of her own selfish desires. Mathilde changes from a woman who spends her time of dreaming of all the riches and glory she doesn't have, thereby realizing that she over looked all the riches she did not have. The story ends up with the description of how miserable Mathilde is.

Similarly in the story "The Jewelry" revolves around M. Lantin and his wife. He really loves her and they have a wonderful marriage enjoying matrimonial bond. Husband works hard whereas the wife loves false jewelries. He tells her that he does not like the fake jewels, but she does not stop to wear. One cold night attending the theatre, M. Lantin's wife becomes ill and eight days later she dies. After her death, he is grief stricken and he can't bear to look at the fake jewels. In need of money, he decides to sell the jewels and takes them to a merchant who tells him that the jewels are real and very valuable.

Madame Lantin is unsatisfied that she is virtually unconscious of everything but the wealth she does not have. Her desire of wealth is a regular pain, she feels obsessed with husband. She cannot visit her wealthy friend Madame Forestier without being overcome with jealousy and the idea of going to a party without being overcome with jealousy and the idea of going to a party without expensive clothes drives her to tears. She is a jealous woman who will do anything in her power to reverse the mistakes of fate that is her inadequate life and wanting.

The story, "Boule de Suif" begins during the time period of the Franco-Prussian war, and it follows the journey of a group of French residents from Rouen, which was recently occupied by the Prussian army. There are ten travelers in the group, all of whom have their own various reasons for deciding to leave Rouen. They

plan to flee to Le Havre in a stagecoach. The travelers are described briefly. "Boule de Suif," which can be translated as butterball, suet dumpling, or ball of fat, is the main character and a prostitute. Her real name is Elisabeth Rousset. She was always an unpopular person in Rouen because of her social standing. Surprisingly, Boule de Suif is established as the most patriotic passenger. This is compared to the aristocrats, who would be happy to betray their country in order to return to their comfortable lives. There is the strict Democrat, Cornudet; a couple named M. and Mme. Loiseau, who owns a shop and who come from the petty bourgeoisie; another couple, M. and Mme. Carré-Lamadon, a wealthy upper-bourgeoisie factory owning pair; the Comte and Comtesse of Bréville; and finally, two nuns. The carriage contains a wide range of social classes, representing different parts of the French population, and acts as a microcosm of the contemporary French society. In the beginning of the story, the author details the background of all of these characters.

Monsieur Cornudet disregards the idea that Mademoiselle Elisabeth Rousset is not a respectable individual and thus seeks sexual favors from this woman. In addition, even though his colleagues wipe the rim of a shared glass used for drinking wine, Monsieur Cornudet drinks this wine without wiping the glass. Moreover, unlike the Loiseaus and the Carre- Lamadons, Monsieur Cornudet joins two nuns and Mademoiselle Rousset to eat some food.

These three stories use the classic Maupassant twist, "dark ending and share the similarity of being closely tied to social class" (Cappo 78). Guy de Maupassant's reputable pessimism clearly comes through these stories that deal with pessimistic events and emotions and his characters are victims of ironic necessity (faced with madness or other tragic events). For the purpose of this project, pessimism is defined as including attributes of, helplessness, general negativity, and situations where the

literary characters or the author imposes a “glass is half empty” outlook. The question ensues as to why Maupassant chooses to depict such gloomy stories: Does Maupassant aim to use dark stories to entertain his audience, or is there a deep, philosophical message to the readers behind his storylines? Is there a social justice agenda Maupassant is trying to push? Maupassant’s writings may be a natural reaction to the issues facing the Third Republic after it was established in 1870 as the new government. Perhaps Maupassant’s pessimism is related to the realism present in late 19<sup>th</sup> century literature, which favored science and rationality and viewed the Church as an obstruction to human progress. Maupassant could have simply been a proponent of naturalism, a literary movement seeking to depict believable everyday reality. Regardless, a thorough understanding of Maupassant’s life, work, influences, and writing style is important to understand why he chooses to write pessimistic stories and how his brand of pessimism depicts social awareness and inspires social change.

Maupassant's works has been studied and analyzed from different perspectives and thoughts. Guy de Maupassant's short stories leave received so many criticism after its publication. Many criticizes have interpreted his stories from various perspectives. He further argues being strictly naturalistic in treatment the stories are in almost every instance an inevitable departure from the rigid tenets of style (4).

Similarly, Henry James, a well-known critic, criticizes the Maupassant's short stories in terms of depiction of human flaw. He further argues "Maupassant sees human life as a terrible ugly business relived by the comical, but eves the comedy is for the most part the comedy of misery of aridity of ignorance, helplessness and grossness" (131). The life of people, irrespective of class was full of misery. People didn't know the reason of their pessimism, poverty and lack. The time of 19<sup>th</sup> Century

France, there was a struggle between social classes. The middle class was aspiring to elevate its social status. For instance, the relevant and overarching story of Maupassant is “The Necklace,” in which we can visualize the struggle of social classes. In the opening of the story we see that Maupassant starts off with examining Mathilde’s social standing and her history: “The girl was one of those pretty and charming young creatures who sometimes are born, as if by a slip of fate, into a family of clerks” (Maupassant 204). These were the class constraints he is critical in the depiction of character and their psychology.

Specifically, the people who struggle in social classes are generally the common people, the pauper people, the prostitutes, and the people on the fringe. As we see in the writings of Maupassant, that society is the exploitative, biased amalgamation of rich and poor where the writer shows with his keen eyes the conflict between classes, privileged and underprivileged. There is an exploration of morality and ethics in divided society. Anthony Wallace understands this situation as follow:

Maupassant achieved a great deal in the realm of art. He made a large imprint upon the politics of society of his time without inspiring a revolution or even directly being the author of a reform. What he examined the platitudes by which his fellow countrymen lived in such a way as to cause others to reconsider them. (23)

Maupassant is a very keen observer of society who sees every aspect of social struggle of the individual of different occupation. No other writer of the nineteenth century was extremely aware of the importance of social class in the society of his time, and he constantly expressed the problems, the frustrations, the exploitations, the suppressions, the discrimination and many other different types of inconvenience faced by the suffering common man and the suffering common woman. Maupassant

critiqued and commented on society through his narratives and left his imprint on the fabric of society. His stories give a panoramic picture of 19<sup>th</sup> century France by highlighting the connection between his style of writing and social struggles.

In an article "Duty, Desire, and Dream" Charles J Stivale understands Maupassant's stories to be "a matrix of narrative desire occur[ing] in three phases or interlined narrative" (121). For him, the elaboration of the matrix and intersections of desire, duty and dream has allowed to

focus on the duplicitous process that establishes the multiple "points" of a tale [in order to] allow a narrative to achieve meaningfulness by positioning the reading subject vis-à-vis an intricate assemblage of diegetic and narrational desire, and this approach to narrative analysis may be fruitfully employed to read not only tales . . . of explicit sexual encounters, but the tales of . . . madness and uncertainty in which the repression of sexual and social desires functions as a force of silence which speaks as loudly as words. (129)

The silencing of social psychology eventually bursts into an act of law breaking, drinking of prostitution, which Maupassant talks through images in his stories.

Likewise, critics William A. Nitez and E. Preston reviewed the Maupassant's stories through the lens of "naturalistic and full of pathos" (621). They further explain:

He knew the peasant life with its meanness shrewdness and occasional pathos. He further posits through his later tales show some growth of human sympathy, he was not exactly a lover of mankind and he wore the dark glasses of the professed naturalist. (621)

The stories of Maupassant are about people and their common psychology. The base for these stories are societies prevalent during 19<sup>th</sup> century France. His stories are the

reflection of real people and real society which offer the readers a generalized truth about these people and their social groundings.

In this way, many critics have interpreted the Maupassant's short stories from various perspectives. Some critics criticized his stories from the view point of style, some have criticized his stories in relation to human phenomena and so on. But none of them reviewed the Maupassant's short stories from the point of view of his character's emotional crisis and prognosis. So, here, the researcher has pride on himself that he is going to review the Maupassant's selected short stories in relation to his character's emotional crisis.

#### Realism and Elements of Realistic Fictions

Realism has a long historical background in the making—the term as well as the concept. Discussion of realism recurs at regular intervals, and these discussions tend to reflect dominant concerns of the time and place in which they occur. As a student of literature, my concern will be to examine the ideas that have been developed by George Lukaca and Bertolt Brecht.

Realism is a style of representation. It is a mode of writing. It is a writing that gives an impression of reflecting or recording. As Chris Baldick points out that "The term refers, sometimes confusingly, both to a literary method based on detailed accuracy of description, (i.e. verisimilitude) and to a more general attitude that rejects idealization, escapism, and other extravagant qualities of romance" (280). Realism in both senses comes to be an approach that has rejected the norms and ideas in idealist representation of social life. It also rejected the extravagant and larger than life representation of human condition in literature. Realism concerned itself with verisimilitude: representing what actually is.

Mike Bal has usefully isolated six different 'conceptions' associated with the concept of realism. For her realism, as she states:

serves the interest of dominant moral and political structure: .... what is real translates into what is acceptable; *vraisemblance* is decency. [It] serves the illusion of iconicity, and promotes the use of art, politically biased as it is, to serve as documentary. [Similarly], realism serves the interest of mystification in what it conceals and obscures. Thus it reveals not only what is 'there' but also what is not there. Realism is even more aggressively political, specifically in its performance for detail. (379)

Bal's concern here is how realism takes care of the representation of reality. How does it look into social and political affairs and its representation into literary writing?

George Lukacs prepares the base and rationale for realism as theory of reflection:

The theory of reflection provides the common basis for all forms of theoretical and practical mastery of reality through consciousness. Thus it is also the basis for the theory of the artistic reflection of reality. In this discussion, we will seek to elaborate the specific aspects of artistic reflection within the scope of the general theory. A valid, comprehensive theory of reflection first arose with dialectical materialism, in the works of Marx, Engels and Lenin. For the bourgeois mind a correct theory of objectivity and of the reflection in consciousness of a reality existing independent of consciousness, a materialist, dialectical theory, is an impossibility. (25)

Lukacs believes in the comprehensive reflection of ground and society, which he calls artistic reflection of reality. The theory of reflection is not independent of consciousness, it is embedded in the social structure as observed by Karl Marx.

Lukacs's commitment to a realist aesthetic is a commitment to an organic society, and

his notion of the type is one of a character who reveals any particular given epoch. Works which are overly subjective or sociological fail to properly render societal structures. It would be possible to advance an idea of realism that did ask for a type that 'lived' and was neither average nor excessively introverted and still not be dependent of Marxist historical view. However, it is clear that for Lukacs true realism can only come through a perfect understanding of historical circumstances and an individual exemplary character type. Lukacs formulates a way of such artistic reflection, in practice as:

a practice, in bourgeois science and art there are countless instances of an accurate reflection of reality, and there have even been a number of attempts at a correct theoretical posing and solution of the question. Once the question is elevated, however, into a question of epistemology, bourgeois thinkers become trapped in mechanistic materialism or sink into philosophic idealism. (25)

In the concept of realist representation, there is long standing debate within Marxist school of thought. In this debate, Lukacs is seen to be defending realist forms of artistic creation against Brecht's contention that the experimental forms evolved by expressionist and other modern artists were more suited to the contemporary needs of a revolutionary art. In fact the debate could be more aptly described as a debate about realism. Both Lukacs and Brecht insisted quite vehemently that the issue at stake was realism.

The Brecht-Lukacs debate dates from the 1930s, but Brecht's contributions were not made known to Lukacs at that time nor were they published until much later. In his published writings Lukacs arrived at a definition of realism which placed a high premium upon the artist's portraying the totality or reality in some form or the other, in penetrating beneath the surface appearance of reality so as to be able to grasp the underlying laws of historical change. For him, then, the artist's task is similar to that

set for himself by Marx: to understand world history as a complex and dynamic totality through the uncovering of certain underlying laws. In practice, this led Lukacs to place a supreme value upon certain works of classical realism in the novel.

Brecht writing about the concept of realism, he states that we "must not drive realism as such from particular existing works" (91). The unstated target is Lukacs. Brecht's argument is an anti-essentialist one. In other words, realism for him is not intrinsic to a literary work, coded into it for all time like the genetic code in a living being, but a function of the role the work plays or can play in a given society at a particular historical moment. To simplify, we can say that whereas for Lukacs, a work is realistic or not depends upon whether it portrays historical totality in terms its underlying laws of transformation, for Brecht a work is realistic not once and for all, but by reference to its ability at a particular time and place to allow individuals to understand and to change the conditions of their existence. As he says, reality changes and in order to represent reality modes of representation must also change. Brecht's realism focuses not on questions of form or content, but of function, as Ernst Bloch, who was one of the many Marxist philosophers to participate in this wider debate, argues:

Realistic means: discovering the casual complexes of society/unmasking the prevailing view of things as the view of those who are in power or writing from the standpoint of the class which offers the broadcast solutions for the pressing difficulties in which human society is caught up emphasizing the element of development making possible the concrete, and making possible abstraction from it. (82)

Brecht's view of the formal experimentation associated with modernism is far more favourable than is Lukacs's. Brecht's idea of realism can be understood more in political terms. The argument is that the aesthetics was more concerned with socialist agenda.

## II. Reflection of Emotional Crisis in Maupassant's Stories

Literary realism is written from an objective perspective that simply and clearly represents the subject matter of the story, even at the expense of a well-made plot with social criticism. Nineteenth-century realist writers addressed social, economic and political concerns through their depictions of various aspects of life during that time. They strove to accurately represent contemporary culture and people from every echelon of society. Realist fiction often had a documentary quality in that these authors accurately reported the details of a specific historical era. In their portrayals of love, marriage, family, the realists explored social and psychological factors contributing to conflicts in 19<sup>th</sup> century domestic life. In fact, many are noted for their attention to the complexities of human psychology and the numerous factors contributing to individual motivation. Several realist authors have been praised for their ability to capture regional dialects as well as differences in the speech patterns of people from different socioeconomic backgrounds. Realist writers also addressed themes of religion, philosophy and morality in their works.

Maupassant's ability to write about many sorts of people and conditions is often attributed to his sensitive personality. For example, he explores the connection of madness with his audience, and fundamentally asks, "who is mad and who is sane?" Maupassant personally struggles with madness, but finds a way to relate with his audience through the relatable madness of his characters. Wallace explains, "Maupassant was able to conceive of that little bit of madness in us all because he was a little more than "normally" mad and his characters have that human degree of madness which gives the reality and causes us to identify with them" (Carr103). In this way, Maupassant combines his abilities of understanding people with his own autobiographical moments to create authentic yet relevant stories. In his narratives, he

relates he dictates critiques through his characters, “there is a notable tendency to make the narrator and one or two personages the transparent mouth-pieces of certain clear-cut opinions on women's rights, sexuality, patriotism, and conjugal morality” (Namara 294). Since he creates such relatable yet unpredictable characters, one wonders if the character is sane, if the author is sane, or if the reader himself is sane, and whose opinions Maupassant writes on. This curiosity inevitably leads to questions about society and social justice. In speaking of the human condition, questions of justice and fairness come into play. Gerald Prince speaks on the theme of destiny in Maupassant’s work. Prince argues that Maupassant creates unfavorable circumstances for his characters but gives them agency to interact with events. In this way, he gives his characters agency despite social circumstances and much comes down to the characters’ choices.

Another key element of research to understand Maupassant is in the field of history, culture, and economy. Katherine Lynch highlights specific socioeconomic practices present in Early Industrial France. Lynch provides information on the class, ideology, and social policy of French culture (15). She specifically highlights the class differences between the bourgeoisie, the working-class, and the peasants. Lynch’s exposé of the local and national policies of the time in regards to abandoned children and orphans quantifies the issues Maupassant seems to have about the societal structure involving orphaned or abandoned children in Le Gueux (114). With the different factions of the government in constant tensions, it was difficult to create and fund social policy. Furthermore, with the Catholic Church being involved in social programs, there was always a question about who should carry on such programs, the church or the state. In ideology, there two main groups in tension: Moral Economists and Social Catholics. Moral economists “tended towards a view of the world that

advocated limited state intervention into public and private spheres in the interests of creating a moral and stable industrial society” (34) .While Catholics “were more ambivalent about state intervention, preferring the use of voluntary lay associations of believers in the movement to create a more solid and moral working-class family (Lynch 3). Since no one could effectively decide on which group should take care of the disenfranchised, the marginalized often remained that way or received help that did not truly remedy the broken system.

A sustained criticism has explored a many facades of Maupassant. Different critics have approached his stories from multiple points and perspectives locating him into realist, naturalist, experimentation and many more. In her article, "Maupassant and Chekhov: Differences," Z Ruzkalski differentiates these two masters of realism in terms of the representation of the social classes in six categories: peasants, prostitutes, civil servants and other minor officials, clergy and religious practices and gentry. Ruzkalski explains that

both writers often draw their characters from the lower classes of society, among which the peasants play an important part. Nevertheless, the psychological background, the kind of behavior, and the situations in which the peasants are presented show a noteworthy difference. In Maupassant's stories the peasantry exhibits mainly general traits and qualities of human nature, such as may be found, to a greater or lesser extent, in the rest of the community as well, and it is only the intensity. (374)

The portrait of the peasants in both of these writers comes from the lower status of life traits and qualities and the particular environment in which they appear that distinguish Maupassant's peasants from the upper classes. They are simply "a yet cruder expression of ferocity and greed than the more refined and more prudent

characters in the French writer's stories and novels" (376). These characters convey the impression that, to whatever extent their way of life may change, they will forever remain fettered to instinct and obey brute force and impulses. However Chekhov's characters are situated "within a particular social context which moulds their inner world to a considerable extent" (378). Similarly, Maupassant's and Chekhov's views on religion are totally different. The readers don't get surprised to "find that religion and priests appear in a different light in the two writers' works. Maupassant's attitude is that of a mutinous anti-cleric while Chekhov, although an agnostic, is yet prepared to sympathize with other people's beliefs" (380). The presentation and treatment of different class of society is what makes them different.

In Maupassant we discover in most cases the sanguine, aggressive, stubborn kind of people, eager to seize every opportunity enjoying all sense perceptions to the full. Amongst these, erotic gratification appears to be of paramount importance. It has become worthy of the most obstinate effort and repaying the gravest danger. For its sake, the characters are not afraid of baneful sequences or disastrous coincidences. Maupassant's characters show an extraordinary pursuit of erotic enjoyment: they disregard the standards correctness and propriety, and disobey the rules of society. They are sometimes the victim of passion: bodily as well as social. The desire is almost maniac, which leads to distress and disorder. Although some of the characters are well aware of the illusoriness of sexual experience, their thirst for sensual pleasure paralyses their intelligence and will power.

In Maupassant's works, the impression of his characters sanguine, vigorous and reckless is sharpened not only description of them, but also by the kind of situation in they are placed. In most cases they are presented at some moment or decisive turning of their life, when the potential qualities of their personality are given

full scope. Harold Bloom in his introduction to Maupassant, also compares these two masters but in slightly different footing. For him, Chekhov's characters are subtle and psychological. He explains:

Chekhov can seem simple, but is always profoundly subtle; many of Maupassant's simplicities are merely what they seem to be, yet they are not shallow. Maupassant had learned from his teacher, Flaubert, that "talent is a prolonged patience" at seeing what others tend not to see. Whether Maupassant can make us see what we could never have seen without him, I very much doubt. (11)

Bloom's argument is that in reading social characters Chekhov has simplistic method where Maupassant has a more philosophical method to understand people and their psychology.

Maupassant's desires to stick to realism to show the French social circulation comes vividly in his writing. In other words, his writing has massively been influenced by contemporary socio-historical contexts of France in the measure of the profound investigation of life. He imperceptibly and to a certain degree substituted psychological study.

In order to understand the representation of social class, the present research adopts Raymond William's concept of class construction model so as to explore positive and negative aspects of listed short stories of Maupassant. For Raymond William, society, economy and culture are three concepts whose meaning has changed recently, each change in one affecting the meaning of the other two as well. In short, each concept has conformed to a bourgeois model: society, for instance, previously referred to active fellowship or company but in a bourgeois context refers to "civil society," or commercial society (56). The meaning of economy has changed

from management of household and community to the system of production, distribution, exchange, and consumption of modern capitalism. “Culture has also taken its particular place within the bourgeois model” previously referring to the process growth and tending of crops, animals, and eventually human faculties, it responded to changes in the other two concepts to become equated with the concept of civilization in the 18<sup>th</sup> century (56). The concept of culture is for Williams emblematic of the condition of literary theory. It is a concept with a long development through complicated and even contradictory uses, and is undergoing a crisis in its stability and society as a concept:

When the most basic concepts – the concepts, as it is said, from what we begin-are suddenly seen to be not concepts but problems, not analytic problems either but historical movements that are still unresolved, there is no sense in listening to their sonorous summons or their resounding clashes. We have only, if we can, to recover the substance from which their forms are cast.

(11)

Civilization itself underwent a crisis at this time, severing its links with the concept of “civil society” which had an exclusively commercial and economic meaning and instead “expressed two senses which were historically linked: an achieved state, which could be contrasted with ‘barbarism’, but now also an achieved state of development, which implied historical process and progress.

The stories of Guy de Maupassant are analyzed in this research with his concern of class construction. The frames of desires have caused emotional crisis in the characters. "The Necklace" is a realistic tales centered on the premise of a single object, “The Necklace” which is strikingly accurate depiction of a relationship between husband and wife. With an ironic surprise ending, the story illustrates how a

strong sense of pride can both create opportunity and disaster in a marriage. Mathilde is a charming girl who covets luxury, but since she has been born to a family of clerks and has no dowry, she is forced to make do marrying Monsieur Loisel, a clerk in the Ministry of Public Instruction. She is constantly distressed by their poverty and their bare walls—when with gratitude her husband exclaims over their soup, she remains lost in fantasies of delicious dinners and gallant whispers.

Though Mathilde does have one rich friend, a former schoolmate, she doesn't see her often, as doing so often makes her sad to return to her seemingly meager life. One evening Monsieur Loisel comes home from work, triumphantly clutching an invitation to a lavish party at the Palace of the Ministry. Since he has thought Mathilde would be pleased by the news, he is confused by her crossness. When she explains that she cannot look forward to the occasion since she doesn't have a gown to wear to the ball, he asks her how much one might cost. When she tells him four hundred francs, he weakly agrees to sacrifice one of his own indulgences so that she might fulfill her fantasy of being the belle of the ball. Though Mathilde finds a very beautiful gown, she remains anxious as the day of the ball draws near. When her husband inquires about the nature of her distress, she explains that she doesn't have a single piece of jewelry to wear with her gown.

When her husband's first suggestion, that she wear some simple flowers, is dismissed, he urges her to borrow something from her rich friend, Madame Forestier. The next day at Madame Forestier's house, Mathilde is presented with a box containing many pieces of lavish jewelry. After trying on some ornaments before a mirror, she settles upon a superb diamond necklace. The night of the ball is a great success—Mathilde is the most beautiful and elegant woman there—and all the men admire her as she dances with great fervor. Though Monsieur Loisel falls asleep in a

deserted anteroom around midnight, she stays up enjoying herself until four o'clock in the morning. Then, finally, Monsieur Loisel throws common wraps over his wife's shoulders, and Mathilde insists they escape quickly, so as not to be seen by the other women. When they arrive home, Mathilde removes her wraps so she might take one last wistful look at herself in the mirror. But upon seeing her reflection, she cries aloud—the necklace is gone! The husband and wife search frantically among the folds of her skirt, and soon after, Monsieur Loisel goes to retrace their steps on foot. He returns at seven o'clock in the morning, ashen-faced.

To prolong an explanation, Mathilde tells Madame Forestier that she's broken the clasp on the piece and it is being repaired. The couple reports their loss to the police and the newspapers, but by the end of the week, they have lost all hope. They visit the jeweler whose name is on the loaned box, but he says he has not sold such a necklace. Finally, they find a necklace in a shop at the Palais Royal that looks exactly like it—though it costs forty thousand francs, they are given a bargain at thirty-six. Despite the extraordinary cost, Loisel unquestioningly spends all of his savings and resolves to borrow the rest. From then on, Mathilde knows what it's like to be truly poor. She complains no longer, though, neither while she washes the linen nor when she bargains for her groceries. Monsieur Loisel takes a second job. Life continues in this way difficult way for ten years, until they finally have accumulated enough to pay back their debt. By this point, though, Mathilde looks old—strong, hard, and rough. One Sunday on the Champs Elysées she runs into Madame Forestier, who doesn't recognize her; the reunion causes the vibrant, rich-looking woman to utter a cry about how much her friend has changed. Mathilde, overcome, explains that she had been relegated to a very difficult life because she's had to replace the lost necklace. Madame Forestier stops short and asks if the Loisels had bought a necklace of

diamonds to replace hers. When Mathilde says yes, her friend, moved, takes her hands and carefully explains that the necklace was an imitation.

At the heart of the short story is Mathilde Loisel's bourgeois aspiration. Choosing the easiest of all human foibles to attack—pride—Maupassant manipulates his audience so that it finds yearnings at first as insipid and selfish, later as tragic and possibly heroic. Pride exacerbates her supposition of poverty. It forces both material and psychological concessions from her acquiescent husband. He sacrifices his savings for a hunting weapon so that his wife may have a new dress for Minister Rampormeau's ball. But the dearly expensive dress symbolically pales before the elaborate diamond necklace she borrows from a wealthy friend. The jewelry thus encapsulates her pretension and pride, masking reality with her dream of what should have been. The party reinforces her delusion in that for one night everyone accepts her for what she pretends to be.

The loss of the necklace restores reality but does not end pride; it merely redirects it toward seemingly more productive ends. The Loisels secretly replace the lost jewels with a duplicate necklace, incurring an oppressive ten-year debt in the process. The repayment of these loans—yet another act of pride—reduces the couple to physical and emotional hardship. Mme. Loisel realizes true poverty by sacrificing the few luxuries she had but never appreciated fully. Regardless of our misgivings about her hauteur, we now pity her, re-judging her pride a virtue. Maupassant subtly reinforces such sympathy through his characterization of M. Loisel. The husband is not only the victim of or the unwitting catalyst to his wife's pride; he too falls victim to the deadly sin. Although not directly responsible, he certainly contributes to the circumstances surrounding the loss of the necklace. It is he who suggests to his wife that she borrow the jewels from Jeanne Forestier, the wealthy friend. Come the crisis,

however, his pride proves commensurate with that of his wife, for he is the one who resolves to replace the jewelry, a decision to which his wife accedes. By attributing the resolution to the more sympathetic husband, Maupassant manipulates us into believing that the couple's solution was indeed correct, especially since it complies with our Christian ethic.

"The Jewelry" The story is about a man of modest means M. Lantin who is madly in love with his beautiful wife. He had met the young girl at a reception at the house of the second head of his department, and had fallen head over heels in love with her. She was the daughter of a provincial tax collector, who had been dead several years. She and her mother came to live in Paris, where the latter, who made the acquaintance of some of the families in her neighborhood, hoped to find a husband for her daughter. They had very moderate means, and were honorable, gentle, and quiet. He is sure of his beloved wife's devotion and virtue, but he is completely miserable because she has a violent temper. He was happier with a woman who was unfaithful and dishonest, although he didn't know it, just as he didn't know that her false gemstones were actually the real thing. Finding what he thought would make him happy; he actually had a worse life. The story, Maupassant shows how the socially constructed value plays a role to condition the life of poor people.

Throughout the projections of different characters in three different stories Maupassant wants to show the role of money to determine social classes, culture and family relationship. In a lot of different especially capitalist cultures there is an upper class rich, powerful and in control. Then there was a middle class, less comfortably off than the upper class and certainly less powerful, but respected nonetheless. At the bottom there is the lower working class making up the majority of people, rarely having the necessities of life and never considered by other classes no matter how

long or hard they work, they do not get satisfaction. Within the framework of cultural materialism, the research critically examines Maupassant concern with society and the role of matter to determine its systems.

Adorno says that by looking at the past from our present form of catastrophe, namely capitalism and wage slavery, can “theory enables us to use the full weight of the history to gain an insight into the present” (94). This is a very historical materialist standpoint and one that allows Adorno to look further into the two sides of the Marxist dialectic that has existed throughout history. The dynamism, the belief in action and practicality, is the side accepted by the ruling class and conservatives. It is the side of constant change that can mask the “untruth” of the past. The other side is the static side, the belief that the “ever-new is also the old,” (95) the flip side of the dynamism. From here, Adorno sees this as part of what keeps the negation of history going, that progress is just like prehistory- “a constant source of new disaster” (95). Adorno comments on the shift of free-market capitalism towards monopoly capitalism, a shift that dominates class society. While it represents the classic view of class struggle, “extreme power” versus “extreme impotence”, it actually blurs the lines of the existence of “hostile classes” (96). This invisibility of class can only gain momentum due to the present dichotomy of the exploited and exploiters. Class struggle in this system becomes idealism in the ideological sense. Trade union leaders must speak of “slogans about tolerance and humanity”; they are the only ones who speak of a class war. (96) This is representative of the invisibility and omnipotence of repression. The masses have been divided into their respective jobs; the fact that they are aware of their oppression has even faded from memory. The subjective rule of the system is “set to survive the anonymous, objective form of the class” (97). Therefore, a new concept of class must be arrived at; it must be changed to overcome this class

rule, in Adorno's eyes. It must be "taken hold of" because of the increasing solidity of the divided society, but also changed, because the exploited constitute the majority.

Maupassant, a self-proclaimed socialist, believes that it is speech alone that makes the difference between an upper and lower classes, represents their class status and therefore endowing "this action line with a fine satiric thrust at the basic artificiality of social ranking" (Cappo 57). He preferred social poise and considerateness to mere crudity, harboring even some "limited admiration for the dignified code of manners of the modern period," though he found some its artificialities cramping (143). Maupassant also uses his characters to evoke his own personal thoughts within the stories, making other satiric comments to the nature of the people" (57). In "The Jewelry" M. Lantin, then chief clerk in the Department of the Interior, enjoyed a snug little salary of three thousand five hundred francs, and he proposed to this model young girl, and was accepted. He was unspeakably happy with her. She governed his household with such clever economy that they seemed to live in luxury. She lavished the most delicate attentions on her husband, coaxed and fondled him; and so great was her charm those six years after their marriage, M. Lantin discovered that he loved his wife even more than during the first days of their honeymoon. He found fault with only two of her tastes: Her love for the theatre and her taste for imitation Jewelry. It is narrated as:

Sometimes, of an evening, when they were enjoying by the fireside, she would place on the tea table the morocco leather box containing the "trash," as M. Lantin called it. She would examine the false gems with a passionate attention, as though they imparted some deep and secret joy; and she often persisted in passing a necklace around her husband's neck and laughing heartily, would

exclaim: "How droll you look!" Then she would throw herself into his arms, and kiss him affectionately. (78)

Maupassant creates his protagonist Mathilde into a very serious and yet very ridiculous woman. She wishes for what she can't have, and even when she is stripped of everything, she creates circumstances in her mind, which deem her powerless. Lantin's wife portrays the symbol of upper class through her treatment of Lantin. She "antithetical to Lantin in all but her interest in linguistics" claims one critic (Nethercot, 216). Maupassant, he is immediately touched by "Her artificiality and self made aristocracy" by offering to pay for her lessons himself (216). She appreciates Lantin, accrediting his treatment as a catalyst.

Raymond Williams opposes his understanding of language to a mark of linguistic idealism, structuralism. Williams' criticism of structuralism is, in brief, that it gives temporal priority to a system of values (in the Saussurian sense) over empirical "utterances," which are considered derivative from the structure of a language which is seen as given. For Williams, this relationship between structure and utterance embodies a political relationship between observer and observed, "where the 'language-habits' studied, over a range of speech of conquered and dominated peoples to the 'dialects' of outlying or socially inferior groups, theoretically matched against the observer's 'standard', were regarded as at most 'behavior', rather than independent, creative, self-directing life" (27). By privileging structure over utterance structuralism participates in an imperialist project, taking over from 19<sup>th</sup> Century linguistics the objectification of languages, particularly "foreign" languages or "provincial" dialects. Treating language as a stable object that is constitutive of individual thinking and communication denies individual agency and creativity. For

Williams, any understanding of language as constitutive of humanness must take into account its indissolubility from acts of self-creation and expression.

Lantin's wife metamorphoses not only into the "duchess" Lantin promises, or the shop girl Eliza wants, but also rather into a self-reliant professional woman. She Soriginates as the "incarnate insult to the English language," yet her personal evolution of character is dramatically shown by Maupassant (11). She says she dressed plainly because she could not dress well, but she was unhappy as if she had really fallen from a higher station; since with women there is neither caste nor rank, for beauty, grace and charm take the place of family and birth. Natural ingenuity, instinct for what is elegant, a supple mind are their sole hierarchy, and often make of women of the people the equals of the very greatest ladies. "She learns that she is a human being with all the potential that implies" (Carr 66).

Williams expresses that relationship between base and superstructure is vague. More centrally, base and superstructure are taken as objective categories that exist in some sort of a hierarchical relationship of importance favoring the base. As Williams and Marx both tried to demonstrate, institutions, forms of consciousness, and institutional and political and cultural practices are inseparable from economic relations and practices, such that the two cannot be treated as separate entities. Williams concludes that the neither the base nor the superstructure can be considered as separate objects, as:

It is one of the central propositions of Marx's sense of history, for example, that in actual development there are deep contradictions in the relationships of production and in the consequent social relationships. There is therefore the continual possibility of the dynamic variation of these forces. The 'variations' of the superstructure might be deduced from this fact alone, were it not that

the 'objective' implications of 'the base' reduce all such variations to secondary consequences. (77)

Material production is for Marx only a subset of all productive forces, but it has been taken as representative of all productive forces in a society, such that production has been equated only with economic activity, in turn identified with the base that determines the superstructure (not in the sense of providing limits and pressures but in the reductive sense of reflection) thus giving rise to economy. Marx himself gives emphasis to material production because he is studying production under the system of capitalism, which sharply divides between material production and society, culture, and aesthetics, all of which could be considered types of production.

One of Maupassant's first major stories to earn wide audience and acclaim, "Boule de Suif" is based on the true story of a Rouen prostitute who was forced to sleep with a Prussian officer in order to bring food and messages to her lover and his fellow soldiers in Le Havre. The story begins in Rouen, where defeated, exhausted looking soldiers and their leaders have begun to wander in loose bands about the town while shopkeepers flee. Prussians begin entering with measured, organized steps, knocking on citizen's doors and demanding to be quartered. A group of ten people with various commercial interests in Le Havre obtain a permit to leave town. They convened and left in coach. Though the carriage rattling through the Normandy countryside contains ten people, eight of them—six members of high society and two nuns—are focused on the other two travelers. One half of this odd couple is Cornudet, a democrat who was recently the victim of a practical joke that led him to think he was appointed prefect of Rouen, and who is hoping to do more good in Le Havre than he had in his hometown. The woman beside him belongs to the courtesan class and is so plump she is nicknamed "Boule de Suif" (Ball of Fat). Cornudet and Boule de

Suif's obvious otherness stir within the members of high society feelings of camaraderie—the women united in the sisterhood of legitimized love, the men by the brotherhood of money. The slow coach is considerably off schedule. By the time one o'clock approaches, Loiseau announces that he has a hollow in his stomach. None of them have thought to bring provisions. At three o'clock Boule de Suif stoops down and extracts a large basket brimming with food and drink. The travelers stare at her, and when Loiseau finally makes a wistful comment, she makes an offer from her basket. Aside from the nuns and Cornudet, who gratefully accept, the rest of the travelers willfully abstain until young Madame Carre-Lamadon faints from hunger and the rest of them concede to partake. Conversation turns toward the war, and then to personal stories.

Boule de Suif confesses that though she'd wanted to stay in Rouen, the rage that the Prussian's presence incited in her was too much for her to bear. She says that she flew at one soldier's throat as soon as she got the chance, and that she was forced to hide and then flee after committing such an action. She chides Cornudet, explaining that living in France would be impossible if it were "governed by rascals like you." This exchange inspires appreciation among her fellow travelers; her words, along with her shared food, place her in higher esteem. Soon the provisions completely disappear and a cold darkness falls, prompting some of the women to lend their foot-warmers to the shivering Boule de Suif. Finally the coach enters Totes and stops at the Hôtel du Commerce. When they enter, they are forced to present their passports to a Prussian soldier. During supper the innkeeper appears and calls out the name of Mademoiselle Elizabeth Rousset. When Boule de Suif responds, the man tells her the Prussian officer wants a word with her. After a bit of protest, Boule de Suif, complies, reminding her fellow travelers that she is doing so for their sakes. Ten minutes later

she returns, breathing heavily and calling the man a scoundrel. Though the others inquire about the incident, Boule de Suif is unwilling to share, saying the matter had nothing to do with them. The innkeeper and his wife join the conversation, and talk turns to war. Cornudet explains that war is a barbaric, but nonetheless sacred duty, and the innkeeper's wife responds with a suggestion to kill all the kings, as they are the ones who make war in the first place. Such a statement prompts Monsieur CarreLamadon to think about how the employment of so many idle soldiers would aid great industrial enterprise.

#### Emotional Contrast in Different Social Class Selected Stories

Selfishness becomes an intrinsic social as well as psychological characteristic in Maupassant's stories. This fundamental character is ubiquitous in his stories. The readers feel sympathetic towards characters, their plight and their social relations. The readers are left with the realization that these is one of the practical and realistic aspect of life. In other words, it is a manipulation of selfishness as a way of surviving within the society where the members of the society are having their own selfish purpose.

Maupassant's ability to write about many sorts of people and conditions is often attributed to his sensitive personality. For example, he explores the connection of madness with his audience, and fundamentally asks, "Who is mad and who is sane?" Maupassant personally struggles with madness, but finds a way to relate with his audience through the related madness of his characters of his stories.

"Mimicry"- putting on the dress, adopting the mannerism, Laws and rituals of, say, the British, yet never quite becoming the same, what later in his essay Bhabha calls being "almost but not quite", or, "not quite/not white. This indeterminacy fascinates Bhabha from a theoretical and cultural perspective

and bringing together a wide range of post structural theory with postcolonial insight is a signature of Bhabha's work in his collection of influential essays, *The Location of Culture*. (541)

For Maupassant Madame Loisel opposes her husband by; Instead of being delighted, as her husband hoped, she flung the invitation petulantly across the table, murmuring: "What do you want me to do with this?" (2) Likewise she suffered with the poverty and feeling herself born for every delicacy and luxury. For this extend her husband try to convince her but she was not convinced. "No . . . there's nothing so humiliating as looking poor in the middle of a lot of rich women" (5). In addition to her claim toward the life of rich people and being the victim of poor, her husband was able to buy the necklace and he told to choose the Necklace. First she saw some bracelets, then a pearl necklace, then a Venetian cross in gold and gems, of exquisite workmanship. She tried the effect of the jewels before the mirror, hesitating, unable to make up her mind to leave them, to give them up. She kept on asking by such we can easily know the feelings of Madame Loisel with Necklace which represents rich people of contemporary France.

In addition to support the examples of female character of Maupassant story, *The Jewelry*, Madame Lantin she is virtually unconscious of everything because that is wealth she does not have. There were only two points upon which ever found fault with her: "her love of the theater and her passion of false jewelry" (1). To this claim Madame Lantin express that: I know you are right; "but one can't make oneself over again. I've always loved jewelry so much" (4).

For Maupassant in *Boule de Suif*, a French prostitute. Although it is immoral by profession but during 19<sup>th</sup> century France female characters of Maupassant desires of becoming rich day by in any movement. The very character expresses that: the

woman, one of those known as 'loose', was famous for a premature portliness that he earned her the nickname Dumpling. (19) As her profession she desires to be rich and pass away the life of rich people. She continued her profession. She was warmly congratulated, and rose in the esteem of her companions, none of whom had shown such bravery.

Thus, the author shows her as the only true patriot in the group. The generating circumstance is not given until the passengers have spent the night at an inn, which is to be their only rest stop. They discover that the Prussian soldiers who controlled the admittance and departure of guests at the inn, will not allow them to continue their journey until Boule de Suif responds favorably to the commanding officer's request that she sleep with him. The generating circumstance is not given until the passengers have spent the night at an inn, which is to be their only rest stop. They discover that the Prussian soldiers, who controlled the admittance and departure of guests at the inn, will not allow them to continue their journey until Boule de Suif responds favorably to the commanding officer's request that she sleep with him.

For Adorno, bourgeois sociology of the revisionist won out-the class war was denied, and progress was praised. Class was now seen as a "pedagogic tactic"; facts were needed to back up the theory. (102) Class was looked upon as having oligarchic features, contrary to the monopolists' views. Therefore, formal sociology denied its existence. This unity with the ruling class "denotes human beings into objects" a demotion caused by the system. (102) Adorno sees no help coming from mainstream sociology with the problem of class in society. Adorno summarizes and brings together many of the points he has discussed. While the improvement in standard of living of the proletariat was not foreseen by class theory in the traditional Marxist sense, the exploitation and impotence was. This was earlier identified as

“dehumanization.” But the disappearance of the bourgeois individuality and the market economy by monopolization also destroys the previous dehumanizing concept of those “rejected by society” (67). According to him social class is not static and it goes on changing.

Boule de Suif is shown as benevolent, in that she shared her food with her companions; as patriotic, in that she left Rouen only because of her hate for the enemy of France; as unselfish, in that she slept with the Prussian officer, solely for the welfare of the group; as having morals in that, even though she is a prostitute, she did not like to entertain enemy troops; and as sensitive, in that she cried when the group did not appreciate the sacrifice that she made for the welfare of the group.

Maupassant compares the middle class and lower class mannerisms using Boul de Suif. Maupassant’s view of the middle class begins at the start of the story, when Suif has difficulty getting a cab, thus symbolizing the economic predicament and their problems in functioning on a level of society accustomed to using cabs. Maupassant’s view of the lower class, again, is portrayed through the brute necessity prompting Suif to “wheedle a few last coins from the opera-goers” at Covent Garden (Crompton, 142). Crompton comments on Suif, “All the time [Maupassant] is treating us to Suif’s plangent diphthongs she is also dissecting the manners of the girl in the middle-class family” (143).

Typification has in fact become very a popular in Marxist cultural theory which has searched for figures to represent dynamic social processes, “the elements and tendencies of reality that recur according to regular laws, although changing with the changing circumstances” (Lukacs102). The idea of being representative examples of something, such as an ideal type though which presumes a reality. Something of which the ideal type can be an example and against which it can be verified,

reintroducing the dualism and objectification of social reality, on the other hand, is distinguished from the concept of correspondence. For which can refer to either resemblances between seemingly different practices based on their growth form a shared social process, analogies between the activities, or displaced connections in Adorno, where “while the immediate evidence is direct, the plausibility of the relation depends not only on a formal analysis of the historical social process but on the consequent deduction of a displacement or even an absence” (Lukcas104).

All these senses of correspondence refer to similarities between appearances, whereas homology refers to similarities between forms and structures of things, or in origin and development. So the homology between different events or objects demonstrates the form of social and historical development by which they are organized. On the other hand, ‘correspondence’ and ‘homology’ can be in effect restatements of the base-superstructure model and of the ‘determinist’ sense of determination. Analysis begins from a known structure of society, or a known movement of history. Specific analysis of this movement is in cultural works. The most evidence practical effect is an extreme selectivity. Only the cultural evidence which fits the homology is directly introduced.

In the story, “Boule de Suif”, the three society couples, M. et Mine. Loiseau, M. et Mine. Carrd Lamadon and le Comte et la Comtesse de Br & ille are characterized as haughty members of the bourgeoisie who are leaving Rouen for financial reasons. They treat the politician and Boule de Suif. They are the greediest eaters of Boule de Sufi’s lunch, the most insistent that she sleep with the officer—so that they can leave the inn, the least willing to converse and they are completely self-centered. Following lines elaborates their nature of nun:

I love the night passionately. I love it as I love my country, or my mistress, with an instinctive, deep, and unshakeable love. I love it with all my senses: I love to see it, I love to breathe it in, I love to open my ears to its silence, and I love my wholebody to be caressed by its blackness. Skylarks sing in the sunshine, the blue sky, the warm air, in the fresh morning light.

The two nuns are extremely un-talkative. They speak, policy, to the society couples and spend most of their journey in quiet prayer, saying nothing to the prostitute and the politician. They do not forestall the three couples when Boule de Suif is urged to sleep with the Prussian and actually participate in that argument. They do not insist that she uphold the Christian principle of not indulging in extramarital sex. Cornuted is Boule de Suif's only close companion. He converses with her quite freely and is not insistent upon her sleeping with the Prussian until he is urged to do so by the society couples. It is then that even his attitude changes. He is regarded as the hero who frees the group from their two day confinement at the inn because of his part in convincing Boule de Suif to do her 'duty' for the group. He is finally accepted as a peer of the others and then he, too, treats Boule de Suif with scorn. Maupassant distaste for profanity provoked him to overuse the word in order to ridicule Suif's naiveté.

Eliza's reaction to her transformation differs from that of nuns, Alfred, due to their contrasting circumstances of rising into higher classes. Suif possesses better than average, if not superior, intellectual qualifications, though with questionable moral proficiency. The latter characteristic translates to her unique brand of rhetoric, an unembarrassed avocation of drink and pleasure at other people's expense. Suif's character incorporates Maupassant aim to expose the "vanities of philanthropy" for he shows how a man's behavior is a consequence not of his character, but of his situation

(Crompton 144). Suif differs from nuns in this aspect, for she is thrust into a higher social class, not by money but updated speech or manner.

William could be described as "literature of the people", as it "attempts to relate literature to the social and economic history within it has been produced" (67). He tries to break off traditional ties, and emphasize social and economic limitations that surround literature. He argues:

It is true that Cultural materialism has always been embedded in our society, however it only became more widespread with the emergence of industrialization and the bourgeoisie, as bourgeois society was created by a capitalist mode of production. Culture is a process of surplus value, which will always be controlled by social and economic factors, however without it, our society would never develop. (67)

Obviously, the relationship between literature and society must have been conceived of as intimate for the methods of one discipline to seem applicable to the objects of another: literature was embedded in social practices, was itself a social practice, yielding representations of other social phenomena, and could be analyzed as the worldview of a class, an ethnic group, a nation or a gender at a particular historical moment. Most of these "approaches" assumed that in the related yard literature/society, "literature" was the representational, symbolic or signifying entity, while "society" was the set of human relationships and conditions informing the lived experience of the readers and writers. No matter how intertwined literature and society were imagined to be, however, the relationship between literary and social studies in those days in America was essentially nonreciprocal.

Maupassant is shown to be critical of society and its conforming classes, both lower and upper statuses. Those unfortunate enough to have grown up in the slums off

race give away their lowly origins due to their distinct mannerisms and accents. For comical use, Maupassant implements these characteristics in his characters, only to emphasize their manner. Maupassant also takes care to use this judgment solely on language to ridicule the superficiality of upper class as well as lower class.

In “The Diamond Necklace,” Maupassant describes an unhappy woman named Madame Loisel, born to a poor family and married to a poor husband, who suffers “ceaselessly” from her lower-class lifestyle, “. . . feeling herself born for all the delicacies and all the luxuries” (Maupassant 524). Madame Loisel character is consistently unhappy with own life and her own possessions, always longing for more than what she has. When her husband brings home the invitation to the ball, hoping his wife will be thrilled at the chance to attend such an exclusive gathering, she instead “threw the invitation on the table with disdain,” because she had nothing to wear. At her husband’s suggestion of wearing her theater dress, she simply cries with grief. When the dress dilemma is resolved, Madame Loisel is “sad, uneasy and anxious” (Maupassant 525). Her lack of fine jewelry and gems makes her feel that she “should almost rather not go at all” (526).

Clearly, Madame Loisel character is one with an insatiable greed for what she does not have. Later in the story, after the precious necklace has been lost, Madame Loisel character appears to change, taking on the role of a poor woman with “heroism.” As she is forced to scrub dishes, wash laundry, and bargain with their “miserable” money, the reader would assume Madame Loisel has been humbled by her greed and the price she paid for insisting on wearing the diamond necklace. The reader questions the extent of Madame Loisel transformation when Madame Loisel sits at her window and ponders the evening of the ball, remembering her beauty and the attention she received. Madame Forestier’s characterization is important to the

reader to demonstrate a sensible woman in a position of wealth. To Madame Loisel, she is nothing but an enviable picture of wealth and prominence. She allows Madame Loisel to borrow her necklace, but sensibly lends a fake necklace. She seems stable and happy throughout the story.

Although some may argue that this short story victimizes women and makes them vain and selfish, Cappelletti provides an alternate view where she is characterized as a functioning example of a virtuous woman as she lives within her means and social status. Maupassant uses Madame Loisel and her inherent contrast to Madame Cappelletti to critique social shallowness and greed. Madame Loisel is in conflict with herself, with others, and with society. She wishes to deny where she comes from and become a princess in her own mind, leading to her downfall. She further describes her as:

She washed the soiled linen, the shirts and the dishcloths, which she dried upon a line; she carried the slops down to the street every morning and carried up the water, stopping for breath at every landing. And dressed like a woman of the people, she went to the fruitier, the grocer, and the butcher, a basket on her arm, bargaining and meeting with impertinence. (78)

Maupassant creates his protagonist Madame Loisel into a very serious and yet very ridiculous woman. She wishes for what she can't have, and even when she is stripped of everything, she creates circumstances in her mind, which deem her powerless.

Maupassant allows her to have negative events surrounding her to understand how Madame Loisel will react, yet she does not use the autonomy Maupassant gives her to elevate her mental status. Instead, Madame Loisel uses her choices to revert back to old patterns of wishing and wanting.

In his preface to *Cultural Materialism*, Marvin Harris wrote that culture and class are not natural "based on the simple premise that human life is a response to the

practical problems of earthly existence.” His theory of cultural materialism prioritizes material conditions as more likely than ideas to be causal in human societies. He asserts:

Under infrastructure modes of production (technology of subsistence, techno-environmental relationships, ecosystem and work pattern) and modes of reproduction (demography, mating patterns and fertility). Under structured domestic economy (family structure, domestic division of labor, socialization and education, sex roles, etc.) and political economy (political organization, taxation, division of labor, class, hierarchy, control, war, etc.). Under behavioral superstructure art, music, dance, literature, rituals, sports, games, and science. (87)

Harris asserts the principle of infrastructure determinism, namely, that “the ethic behavioral modes of production and reproduction probabilistically determine the ethic behavioral domestic and political economy, which, in turn probabilistically determine the behavioral and mental superstructures” (55-56). He acknowledges that the superstructure has influence, but he wants to explore fully the influence of the ethic infrastructure and structure before considering the influence of the superstructure (56). He finds that the interactive exchanges that occur among the superstructure, the structure, and the infrastructure are important in sustaining, accelerating, or deflecting the direction and pace of transformational processes initiated within the infrastructure.

Though Maupassant believes in social change, but for him, change is not natural rather it is caused by some conditions and pressure of social factors.

Maupassant’s stories depict ordinary social conditions having some ordinary characters that come to accept emerging social changes when they are forced for it.

Most of the events and characterization of Maupassant in his short stories follow code

of conduct of realism going against assumptions of romanticism, sentimentalism, idealism and supernatural elements.

### III. Conclusion

The characters in all the selected stories of Maupassant outline views of the middle-class and the undeserving poor. In light of an unequal class system, Maupassant creates pessimistic yet highly realistic short stories that mirror and criticize current social trends, Artinian makes a point: "Maupassant looks at life with a fearless, unflinching gaze and much of what he sees inspires movingly compassionate words. He was a true democrat in his defense of the weak, the humble, the mistreated." Maupassant compelling narratives do not only recount factual or even embellished stories: Maupassant shares necessary stories that show the poor and disenfranchised; portraying humanity in the suffering. This leads the reader to recognize privilege and have a greater understanding for "the other", or those different than themselves.

This research project may be contribute academically by providing a greater understanding and appreciation of Maupassant methods and literary contributions, which could be reproduced by modern writers to expose similar issues by intentionally influencing readers in favor of social awareness.

Maupassant representation of the social reality associating with the role of money presents themes with the help of different characters from working class to upper class. The modernist practices of materialism institutionalized during the period that stories were written. We observe a society divided, separated by language, education, and wealth embedded into social hierarchy. Maupassant gives us a chance to see how that gap can be bridged, both successfully and unsuccessfully. As he portrays, French society cannot simply be defined by two terms, "rich" and "poor." Within each group there are smaller but less obvious distinctions. It is in the middle, in that gray area between wealth and poverty that many of the most difficult questions

arise and from which the most surprising truths emerge. Maupassant also represents the issue of females? Maupassant's depiction of women and attitudes toward them is impressively and sometimes confusingly varied. They are shown in conventional roles as mothers and housekeepers and as strong-willed and independent. He pays special attention to the problem of women's place in society. He shows the desires of females to surpass the social boundaries but money and social hierarchy come as barrier for their progression.

Maupassant forces us to think through social and gender issues. He achieved a great deal in the realm of art. He made a large imprint upon the politics of society of his time without inspiring a revolution or even directly being the author of a reform. What he did was to examine the platitudes by which his fellow countrymen lived in such a way as to cause others to reconsider them. Some characters want to change who they are, others however don't want to change at all. Things get even more complicated when identities are made up, constructed, and he wants us to justify the fact that culture is the construct of matter and it is not permanent phenomenon. Maupassant hence, is able to critique and comment on society through narratives, leaving his imprint on the very fabric of society.

For future research, more of his short stories must be analyzed to connect Maupassant's pessimism to his overall goals in writing. Studying more stories will provide a better picture of Maupassant's intentions for social criticism and social justice. Through, the concept of mimicry, it is reflecting upon social and political term. It covers concepts like emotional crisis, mimicry, class conflict, and economic hardships over human existence. We are therefore able to take a closer look at the dynamic at play in the character's cognitive and behavioral patterns in studying how his career and relationships have an important impact identity.

## Works Cited

- Abrams, M. H. *A Glossary of Literary Terms*. 7<sup>th</sup> ed. Harcourt India Private Ltd., 2001
- Cappo, Emily. *Feminist Upsurge: A Review*. Harper Collins, 2008.
- Carr, Patt M. *Guy de Maupassant*. Frederick Ungar Co, 1976.
- Crompton, Louis. *Maupassant*. Nebraska UP, 1969.
- Elsie, Adams. *Pathos in Gender Narrative*. HarperCollins, 2005.
- Goldstone, Richard H. *O Henrey, and Guy de Maupassant*. Signet Classics, 1975.
- Gramsci, Antonio & Buttigieg, Joseph A, ed. *Prison Notebooks*. Columbia University Press, 1981.
- Harris, Marvin. *The Rise of Anthropological Theory: A History of Theories of Culture*. AltaMira Press, 2010.
- Lane, Richard J. *Global Literary Theory: of Mimicry and Man*. Routledge Press, 2006.
- MacCarthy, Desmond. *Maupassant's Stories in Review*. Thames and Hudson, 1951.
- Mills, John A. *Language and Laughter: Comic Diction in the Stories of Maupassant*. Arizona UP, 1969.
- Nethercot, Arthur H. *Men and Supermen: The Shavian Portrait Gallery*. Harvard UP, 1954.
- Wallace, Howard. *England after Modernism*. Polity Press, 2011.
- Williams, Raymond. *Culture and society*. Fontana, 1981.
- Yan, Lee. *Moral Thoughts in Maupassant Stories*. Penguin, 2009.

