# Dil Araştırmaları

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YAYINLARI

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# SUNUŞ

Düşünceyi ifade etme, insanlar arasında bildirişim sağlama aracı olarak dil, milleti oluşturan fertleri birbirine bağlayan bir güç, bir anlaşma dizgesidir. Dilin bağlamsal kullanımına karşılık gelen söylem, eylemle karşılık bulan sosyal bir uygulama olması yönüyle, bir güç ve kontrol aracıdır. Sosyal yapı ve kurumlar söylemlerle şekillenirken, aralarındaki diyalojik ilişki gereği, söylemler de sosyal yapı ve kurumlarca şekillenmektedir. İnsan hayatına yön veren bu olgunun, gerçek hayatın kurgusal yansımalarına dayanan yazınsal söylemlerde ortaya çıkışı söylemle gerçekleştirilmek istenen eylemin varlığını bildirir. Yazınsal söylemler de sosyal yapı ve kurumları şekillendiren, belli amaçlarla üretilmiş güç ve denetim araçlarıdır. Bir ulusun kültür kodlarının, tarihinin o ulusun dilinde saklı olduğu gerçeğinden hareketle, yazınsal söylemler, diğer söylem türleri gibi, çözümleme gerektiren belgeler niteliğindedir. Yazınsal söylemin dilsel kodlarının çözümlenmesi o ulusun tarihinin, sosyo-kültürel değerlerinin; söylemle gerçekleştirilmek istenen eylem ya da eylemlerin daha iyi anlaşılmasını sağlayacaktır.

Anıldığı üzere, toplumların tarihine, kültürüne ayna tutan; gelecek kuşakların eğitimine yön veren; dille kayıt altına alınmış söylemlerin çözümlenmesine ve çeşitli dil çalışmalarına dayalı bu kitapta yer alan her bölümün alana katkı sağlayacağı düşünülmektedir. Bu çalışmayla, farklı üniversitelerden akademisyenlerin Türkçe, İngilizce, Almanca, Farsça, Fransızca, Rusça alanlarında söylem ve dil üzerine gerçekleştirdikleri araştırmalar bir araya getirilerek bir kaynak kitap oluşturma hedeflenmiştir.

*Editör Kurulu*

# IDEOLOGICAL ASPECT IN THE NARRATIVE DISCOURSE SAMPLE OF CRITICAL DISCOURSE ANALYSIS ON *THE NECKLACE* BY MAUPASSANT [*]

*Gülşen Torusdağ*[**]
*Fırat Yıldız*[***]

## Introduction

Based on Austin's 'speech acts' theory (1962), every discourse produced, whether written or verbal, corresponds to an action. Even a descriptive discourse, which Austin considers as a constative language, causes some emotional changes in the receiver, that is, it results in an action. Accordingly, the social or psychological function of the literary discourse is performative: As a literary genre, short story is to do something with words. Corresponding to the act of decoding the discourse is to determine what the author wanted to say from what s/he said. Critical Discourse Analysis (CDA), which is used as an approach in the analysis of literary discourses, as well as other types of discourses, tries to determine the action that the author wants to perform through his/her discourse while identifying the opaque or explicit ideological elements in his/her discourse. Because every discourse corresponds to the action of its receiver and in every discursive structure, a basic thought, an ideological knowledge is embedded. Discursive processes are created within ideological relations and are shaped from within by the pressure of these relations. CDA has increasingly become popular as an interdisciplinary approach to analyzing various discourses. In general terms, it

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[*] This study was expanded from the paper titled "*Critical Discourse Analysis on The Necklace by Maupassant: Ideological Aspect in The Literary Discourse*" presented at International Symposium on Literature, Culture and Language in May 26-28, 2022, in Van.

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is to separate the discursive whole into its constituents and to determine speech acts at the minimum level. Or it is the description of the interactions between the signifier (surface structure) and the signified (deep structure) of the linguistic sign (discourse). A typical story is a discourse that contains explicit or implicit evaluative statements, which reveal the teller's attitudes to the events recounted. French writer Guy de Maupassant, one of the writers who shape the story genre in the world, is a writer known for his event stories. This book section aims to critically analyze Maupassant's literary discourse titled *The Necklace* (*La Parure*, the original French title of the story), which sheds light on the social panorama of his time, to determine the ideological aspect of the discourse that come into existence in the language. It tries to determine the action or actions that the author intended to perform through his discourse.

## Critical Discourse Analysis

It is evident that the concepts of text and discourse have been used to an enormous number of applications in the social sciences. The terms 'text' and 'discourse' can be used interchangeably in the literature. As quoted from Wodak and Meyer (2009: 2-3), "discourse means anything from a historical monument, a *lieu de mémoire*, a policy, a political strategy, narratives in restricted or broad sense of term, text, talk, a speech, topic-related conversations, to language per se."

Discourse analysis is not only the field of study of linguists. It is used extensively in social science research because discourses are important forms of social action and signs of social change. The CDA emerged as a network of scholars following a symposium in Amsterdam in January 1991, where linguists of different countries such as Teun van Dijk, Norman Fairclough, Gunter Kress, Theo van Leeuwen, and Ruth Wodak had the opportunity to discuss different theories and methods, leading to the programmatic development of discourse studies. In Wodak's words, CDA that has its roots in classical Rhetoric, Textlinguistics and Sociolinguistics, as well as Applied Linguistics and Pragmatics (2002: 6), has been one of the most effective and remarkable areas of discourse analysis since then.

According to CDA, language is a social practice and the context of language use is very important to make sense of the text. As Wodak (2002: 7-8) expressed, "CDA sees discourse –language use in speech and writing- as a form of 'social practice'. Describing discourse as a social practice implies a dialectical relationships between a particular discursive event and the situation(s), institution(s) and social structure(s) which frame it: The discursive event is shaped by them, but it also shapes them." In short, the CDA sees discourse as relatively stable uses of language that serve to organize and structure social life. It is possible to encoun-

ter many concepts that expand the meaning of the concept of discourse, such as racist discourse, sexist discourse, employment/unemployment discourse, media discourse, populist discourse, literary discourse etc. Although the concept of 'critique' has a wide meaning, it is essentially to make visible the interconnectedness of things. (Wodak & Meyer, 2009: 2-3). CDA focuses on current social problems, and thus chooses the perspective of those who suffer the most, and critically analyzes those in power, those in charge, and those who have the means and possibilities to solve such problems.

What makes diverse narrative discourses representing storied ways of knowing and communicating 'narrative' is sequence and consequence: Events are selected, organized, connected, and evaluated as meaningful for particular readers. Storytellers experience the world and interpret it; they create stories through which the worldview and ideology of the writer are reached, indicating the problematic sides of the world or how the world should be. Narratives are linguistic signs where the reigning assumptions of a given culture are criticized.

As Miller asserted (1995: 69), the social and psychological function of fictions is what speech act theorists call "performative". A story is a way of doing things with words. It makes something happen in the real world: For example, showing the wrong sides of the current situation, the writer can propose modes of selfhood or ways of behaving that are then imitated in the real world. It seems that fiction may be said to have tremendous importance not as the accurate reflector of culture but as the maker of that culture.

## Ideological Aspect of Maupassant's Literary Discourse

As Wodak (2001: 10) suggested, "For CDA, language is not powerful on its own - it gains power by the use powerful people make of it." Language becomes powerful in the hands of the elites, the power owners. As elites, writers are shapers of certain public views and interests through their literary discourse in which their ideologies and value judgments are embedded. In other words, they can use the language as they wish in line with their ideology.

As understood from Wodak's expressions, "in the tradition of Wittgenstein's "language games" (1967) and thereafter Austin's "speech acts," (1960) "discourse is mainly understood as linguistic action, be it written, visual, or oral communication, verbal or nonverbal, undertaken by social actors in a specific setting determined by social rules, norms, and conventions." (2006: 597) Literary discourse is the linguistic product that brings the author together with the reader. It is where the writer converses with his/her reader. Corresponding to the act of decoding the discourse is to determine what the author wanted to say from

what s/he said. Based on Austin's 'speech acts' theory, every discourse produced, whether written or verbal, finds a response with an action. Accordingly, the social or psychological function of literary discourse is performative: The story is to do something with words. As supported by Eagleton (2003:103), literature's real function is performative because it employs language to achieve specific effects on the reader by adhering to certain conventions. Literature achieves something in the saying.

As Wodak (2002: 8-12; 2001: 3) and Dijk (2000: 5-6) asserted, a critical account of a discourse necessitates theorizing and describing both the social processes and structures that lead to the production of a text, as well as the social structures and processes by which people or groups as socio-historical subjects construct meaning in their interactions with texts. All CDA necessarily includes three concepts: the concept of power, the concept of history, and the concept of ideology. Ideologies are expressed, constructed, or legitimated by discourse. Dijk (2000: 5-6) expresses that the notion of 'ideology' is widely being used in the social sciences, in politics, and in the mass media. There are thousands of articles and books written about it since French philosopher Destutt de Tracy invented the notion at the end of the 18th century. Despite the huge scholarly attention paid to the study of ideology since Destutt de Tracy's book, the notion remains one of the most ambiguous and controversial concepts in the social sciences. According to Dick who sees ideology as a system of beliefs, "ideologies have something to do with systems of ideas, and especially with the social, political or religious ideas shared by a social group or movement. Communism as well as anti-communism, socialism and liberalism, feminism and sexism, racism and antiracism, pacifism and militarism, are examples of widespread ideologies. Group members who share such ideologies stand for a number of very general ideas that are at the basis of their more specific beliefs about the world, guide their interpretation of events, and monitor their social practices."

Although different meanings are attributed according to the periods, the French word 'ideology (idéologie)' is derived from the combination of words meaning 'idea (idée)' and 'study field (logie)'; it is the science that studies ideas. On the one hand, ideology is more than a set of abstract beliefs; it is the substance that makes us who we are, constitutive of our very identities; on the other hand, it presents itself as an anonymous universal truth that 'everyone knows' (Eagleton, 1991: 20).

Ideology is the performative language which gets something done like persuading, blessing, celebrating, and cursing. Ideology is a matter of 'discourse', rather than 'language'. It is something about how language is actually used to produce certain effects between certain human subjects. Whether an expression

is ideological or not is not decided by examining the expression in question cut out of its discursive context. Ideology is a matter of who says what and for what purposes, rather than the linguistic characteristics of an expression. (Eagleton, 1991: 9-19).

Terry Eagleton (2003: 19-20), states that literature cannot be independent of ideology, that it is itself an ideology. For him, it is unnecessary to speak of 'literature and ideology' as two distinct phenomena. Literature, in its sense we have inherited, is an ideology. It is the most closely linked to issues of social power. With his expression, ideology, "is certainly subjective in the sense of being subject-centered: its utterances are to be deciphered as expressive of a speaker's attitudes or lived relations to the world." "On the one hand, ideology is no mere set of abstract doctrines but the stuff which makes us uniquely what we are, constitutive of our very identities; on the other hand, it presents itself as an 'Everybody knows that', a kind of anonymous universal truth." As Eagleton (1991: 19-20) transferred from Althusser, ideology "expresses a will, a hope or nostalgia, rather than describing a reality."

Language is, speech or writing, treated objectively as a chain of signs without a subject, while discourse is language that requires speaking and writing subjects, and therefore at least potentially readers and listeners, conceived as utterances (Eagleton, 2003: 100). The short story, one of the types of literary discourse, is accepted as a genre suitable for the fast life style of modern societies; its importance has been increasing in recent years. Being short, being produced faster than a novel, and being read more quickly makes it easier for the messages to be delivered to the masses; the values that are desired to be brought into society, the action or actions to be performed by discourse take place more quickly. Because "All discourse is aimed at the production of certain effects in its recipients, and is launched from some tendentious 'subject position'." (Eagleton, 1991: 201).

As Yıldız and Günay (2011: 157) stated, ideology can be considered as a new thought, practice, or way of living outside the existing situation. In other words, it indicates a new situation beyond the known. The opposition between the 'ideology', which is wanted to be taught and the known 'values', is a subject that is frequently discussed in today's discourse analysis studies. On the one hand, there are the known social realities, values, customs and traditions, and on the other hand, there are the innovations that the author proposes to the society he lives in. Ideology is the creation of an 'axiology'. Every ideology arises from the 'axiology' and it proposes a new value system to replace the existing one. The ideology that is intended to be taught is developed on the basis of known values in every case.

Maupassant, one of the writers who shape the story genre in the world, is a writer known for his event stories. As Çetişli (2012: 243) expressed, the Maupas-

sant-style story is largely based on plot. The plot is an event that is not ordinary, based on intrigue. In *The Necklace*, all the loops of the event are designed for suspense to keep the reader's curiosity alive. The plot has a definite beginning, a gradual development in the middle where the tension reaches its peak, as understood from these following sentences indicating climax: "*But suddenly she uttered a cry. The necklace was no longer round her neck! … "I . . . I . . . I've no longer got Madame Forestier's necklace… "* (faculty.ksu.edu.sa).

A sudden, surprising ending such as "*You say you bought a diamond necklace to replace mine? Yes. You hadn't noticed it? They were very much alike…Madame Forestier, deeply moved, took her two hands. Oh, my poor Mathilde! But mine was imitation. It was worth at the very most five hundred francs! …*" (faculty.ksu.edu.sa) is highly probable in the Maupassant-style stories.

Like the plot, the characters in Maupassant's story are made up of carefully chosen people. They are ordinary people, but have a special life full of great passions, contradictions, and intrigues (Çetişli, 2012: 243). In *The Necklace*, Mathilde Loisel, main story person, is a passionate and troubled woman who is in conflict with the outside world. She is unhappy as she is married to a little clerk in the Ministry of Education. Mme. Loisel, not satisfied with her life, "*imagined silent antechambers, heavy with Oriental tapestries, lit by torches in lofty bronze sockets, with two tall footmen in knee-breeches sleeping in large arm-chairs, overcome by the heavy warmth of the stove. She imagined vast saloons hung with antique silks, exquisite pieces of furniture supporting priceless ornaments, and small, charming, perfumed rooms, created just for little parties of intimate friends, men who were famous and sought after, whose homage roused every other woman's envious longings."* (faculty.ksu.edu.sa).

The Maupassant-style story has a strong social context. In this story, the socio-historical context is the high society of Paris in the 19th century. Maupassant (1850-1893) who is regarded as a great short story author wrote around three hundred short stories in the nineteen century where realism and naturalism dominated French fiction. Maupassant is famous for his short stories rather than his novels. He wrote *The Necklace* (1874) for the purpose of portraying the lifestyles of the upper class and the lower class, the conflicts between them as well as how their underlying ambitions differ.

Another feature of the Maupassant-style story is the presence of a strong human-place relationship in the story. Human is an inseparable part of the environment and space has an important function in shaping human character. Therefore, spatial descriptions are important (Çetişli, 2012: 244). There is a personification of the carriages in the following sentences. Through this, the mood of the person is overlapped with the space. Both The Loisels and the cabs are 'ashamed of their poverty':

*He threw over her shoulders the garments he had brought for them to go home in, modest everyday clothes, whose poverty clashed with the beauty of the balldress. She was conscious of this and was anxious to hurry away, so that she should not be noticed by the other women putting on their costly furs. Loisel restrained her. "Wait a little. You'll catch cold in the open. I'm going to fetch a cab." But she did not listen to him and rapidly descended the staircase. When they were out in the street they could not find a cab; they began to look for one, shouting at the drivers whom they saw passing in the distance. They walked down towards the Seine, desperate and shivering. At last they found on the quay one of those old nightprowling carriages which are only to be seen in Paris after dark, as though they were ashamed of their shabbiness in the daylight* (faculty.ksu.edu.sa).

Based on the theory of speech acts, which claims that every utterance produced corresponds to an action, the producer of literary discourse also aims to arouse certain effects on the reader with her/his discourse, s/he does something by saying. It is possible to see all these features in *The Necklace*, the world-known short story of the author. Maupassant choses the subject of his stories mostly from the events he observed in the outside world and fictionalized with a realistic point of view, he depicts the events as it is. In this context, in order to show the ideological dimension in Maupassant's literary discourse, it is aimed to determine the author's worldview and the action or actions that he tries to realize through his discourse. His short story can be summarized as follow:

Mme. Mathilde Loisel is a pretty and charming woman but she believes the fate blundered over her because she was born into a family of artisans. Moreover, she is married M. Loisel, a little clerk in the Ministry of Education. M. and Mme. Loisel are neither rich nor poor but Mathilde is unhappy and unsatisfied with her life because it does not offer her the luxury and magnificence she desires.

She refuses the invitation to a ball organized by the Ministry, thinking she has not clothes and jewelry for the party, which is the only things she loves. Although her husband gave the money he saved to buy guns to his wife to buy clothes, she is still sad and worried because she has no jewelry to wear. For her, in a party, there is nothing so humiliating as looking poor in the middle of a lot of rich women. Then M. Loisel suggests his wife to go Mme. Forestier, her rich friend, and ask her to lend her some jewels. On this suggestion, Mme. Loisel goes her friend, and tells her her trouble. Mme. Forestier lends Mme. Loisel a perfect diamond necklace.

The day of the party, Mme. Loisel is the prettiest woman present, elegant, graceful, smiling and quite above herself with happiness. All the men stare at her,

inquire her name, and ask to be introduced her. All the Under-Secretaries of State are eager to waltz her. The Minister notices her. She dances madly, drinks with pleasure, with no thought for anything, in the triumph of her beauty, in the pride of her success, in a cloud of happiness made up of her beauty, of the desire she arises and of victory so dear to her feminine heart. Since midnight her husband and other three men whose wives have a good time doze in a deserted room.

She leaves about four o'clock in the morning. She and her husband return home. At home, Mme. Loisel utters a cry when she notices the diamond necklace is no longer around her neck. Despite all their efforts, they cannot find the necklace. M. Loisel is forced to borrow money to buy a new one for thirty-six thousand francs and mortgages the whole remaining years of his existence. He has to work day and night to pay off his debt and Mme. Loisel has to do the heavy work of the house, as they have to dismiss their servant.

At the end of ten years, everything is paid off, everything, the usurer's charges and the accumulation of superimposed interest. Mme. Loisel looks old now. She becomes like all the other strong, hard, coarse women of poor households. One day, she meets her friend Mme. Forestier, who cannot recognize her due to her physical change. After introducing herself to her friend, she tells that she lost the necklace she borrowed from her and that she bought another one for thirty-six thousand francs, just like it and that for the last ten years they have been paying for it. Mme. Forestier, deeply moved, says that her necklace was imitation and it was worth at the very most five hundred francs! …"

In discourse analysis, on the surface structure, the elements such as repeated words, collocated words around the motives, topic sentences, conclusion sentence/s, and the themes are clues about the deep structure of the discourse. Especially, implicit expressions, symbolic items, that is, all the discourse should be interpreted holistically in its sociologic and historical context. Literary movement and life of the writer that is linguistic and non-linguistic contexts, every thing contributing to the production of the text helps to its analysis. As Sözen (2017: 10) expressed, "Discourses surround ideologies, but they need interpretation. The reason for the existence of interpretation is discourse, and discourse without interpretation is nothing."

As expressed above, discourse is a social practice. There is a dialectical relationships between a particular discursive event and the situations, institutions and social structures which frame it: The discursive event is shaped by them, but it also shapes them." In short, the CDA sees discourse as relatively stable uses of language that serve to organize and structure social life. As also asserted above, all CDA necessarily includes three concepts: the concept of power, the concept of history, and the concept of ideology. Ideologies are expressed, constructed, or

legitimated by discourse. "One of the aims of CDA is to "demystify" discourses by deciphering ideologies." (Wodak, 2002:10)

In this short story, the power is capitalism and its imposition of luxury and material consumption on people. Capitalist discourse has shaped social institutions and structures by its own ideology. In the story, historical context is the late of the nineteenth century. This is "a time when society was corrupt and chasing the materialistic pleasures of the upper-class life due to the Industrial Revolution." (byarcadia.org). Mathilde Loisel embodies this worldview by wishing for a luxury existence that her working-class husband couldn't offer. Mathilde is a product of a capitalist society that solely values material wealth and ignores the immoralities that support it. As understood from the following sentences, it is a time when women have fun and dance with other men while their husbands sleep in another room and courtship with a married woman becomes normal.

> *The day of the party arrived. Madame Loisel was a success. She was the prettiest woman present, elegant, graceful, smiling, and quite above herself with happiness. All the men stared at her, inquired her name, and asked to be introduced to her. All the Under-Secretaries of State were eager to waltz with her. The Minister noticed her. … She danced madly, ecstatically, drunk with pleasure, with no thought for anything, in the triumph of her beauty, in the pride of her success, in a cloud of happiness made up of this universal homage and admiration, of the desires she had aroused, of the completeness of a victory so dear to her feminine heart. Since midnight her husband had been dozing in a deserted little room, in company with three other men whose wives were having a good time* (faculty.ksu.edu.sa).

In this period, the impact of the French bourgeoisie increases the socioeconomic divide between the rich and the poor. This stratification is reflected in *The Necklace*, especially through the story person Mathilde whose greed and dissatisfaction lead to her eventual downfall (byarcadia.org). Topic sentences suggesting that Mathilde is not satisfied with her life:

> *She suffered endlessly, feeling herself born for every delicacy and luxury. She suffered from the poorness of her house, from its mean walls, worn chairs, and ugly curtains* (faculty.ksu.edu.sa).

The social historian Maupassant's literary discourse, as a counter-discourse, aims to make awareness of the wrong sides of capitalism that serves to organize and structure social life. Discourse has a manipulative power as Wodak asserted, "Discourse is constitutive both in the sense that it helps to sustain and reproduce the social status quo, and in the sense that it contributes to

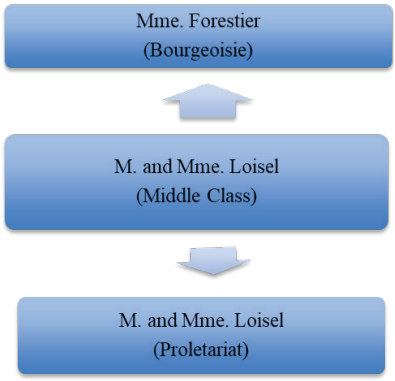
transforming it." (2002: 8). Maupassant freely discusses the societal class divide in his writings. His pessimistic view on life allows him to portray society as it is, rather than painting an idealized image of it for his readers. "Maupassant openly talks about the class conflict prevalent in society in his works. There is a huge gulf between the upper class and the lower class. The upper class enjoys a lavish life full of luxuries and comfort. On the contrary, the lower class lives a miserable life." (litpriest.com).

It is claimed that discourses are ideological and that there is no arbitrariness of signs (Wodak, 2001: 3). When the story itself is considered as a linguistic sign, what is said in the surface structure can be considered as the signifier, and what is meant to be told in the deep structure can be considered as the signified. In its signifier dimension, the story sheds light on the social panorama of Paris in its historical context. It tells about a woman who lost a necklace she borrowed from her friend to wear to the ball and the financial and moral difficulties she and her husband experienced in order to replace the missing necklace. Mathilde borrows the necklace because she wants to give the appearance of being wealthy. "*She had no clothes, no jewels, nothing. And these were the only things she loved; she felt that she was made for them*." (faculty.ksu.edu.sa). But greedy, superficial Mathilde, sacrifices her youth, beauty, and life for one night that is as fake as the diamond necklace around her neck. M. and Mme. Loisel are neither rich nor poor but Mathilde is unhappy and unsatisfied with her life because it does not offer her the luxury and magnificence she desires.

The following sentences are some of the topic sentences that indicate the imaginations of Mathilde whose sole purpose is to live in luxury.

> *She imagined silent antechambers, heavy with Oriental tapestries, lit by torches in lofty bronze sockets, with two tall footmen in knee-breeches sleeping in large armchairs, overcome by the heavy warmth of the stove. She imagined vast saloons hung with antique silks, exquisite pieces of furniture supporting priceless ornaments, and small, charming, perfumed rooms, created just for little parties of intimate friends, men who were famous and sought after, whose homage roused every other woman's envious longings* (faculty.ksu.edu.sa).

Her struggle to gain elevated status in society makes Mme. Mathilde lose her original identity; she becomes poorer and loses her charm and beauty. She can be evaluated as a 'femme fatale' since her wishes ruin herself and her husband ultimately. The change in the socioeconomic status of the Loisels throughout this story can be schematized as follow:




Many of his famous stories are associated with unexpected endings as in *The Necklace*: '*Oh, my poor Mathilde! But mine was imitation. It was worth at the very most five hundred francs! ...*' (faculty.ksu.edu.sa). Madame Forestier does not tell Mathilde previously that the necklace is imitation, probably because she, too, wishes to convey the impression that she is wealthier than she actually is. Mathilde never doubts the necklace's authenticity because she is envious of Madame Forestier and believes she is rich. Her entire conviction in her borrowed fortune allows her to give the impression of richness to others. She becomes rich in the eyes of others because she believes she is rich for one night.

## Conclusion

*The Necklace* is the story of a woman, who loses the diamond necklace she borrowed from her friend for one night to attend a high society party and to look wealthy and then loses her whole life to replace that necklace, and finally learns that the necklace is an imitation. In Maupassant's short stories the topics are related to the common lives of ordinary people. The main story character, Mathilde, is an unhappy woman who yearns for a life full of luxury and comfort, while her husband is a satisfied man with his life.

Maupassant, through his short narratives, tries to use a language that serves to organize and structure social life. Çetişli (2012: 44) expresses that the feature of constantly showing the flawed and troubled sides of life indicates the inevitability of a pessimistic atmosphere in Maupassant's stories. In this short story, it is possible to witness Maupassant's realistic and pessimistic side and to deduce the author's ideology placed in a deep structure of the story from the dysphoric words such as 'to suffer, to torment, to insult, to age, to ruin, to do business with usurers and the whole tribe of moneylenders, to mortgage the whole remaining years of his existence, tear, grief, unhappy, miserable, poorness, mean walls, worn chairs, and ugly curtains, heart-broken regrets, hopeless dreams, ruinous agreements,

the agonising face of the future, the black misery, physical privation, moral torture, the ghastly life of abject poverty, etc.'; symbols such as 'cloth' and 'necklace'; motifs such as 'covetous woman, devoted man/husband, richness, party' in its surface structure. 'Cloth' and 'necklace' are symbolic items. The cloth is the representation of the social status of the individual. The necklace is the sign of richness. It represents the power of perception and the split between appearances and reality. The necklace is at the center of the deception that leads to Mathilde's ruin. Sub-themes such as 'the deceptiveness of appearances, 'the perceived power of objects', 'the danger of luxury enthusiasm', 'class difference/conflict' and main theme 'hegemony of capitalism' are also clues that reveal the author's ideology.

As Ewick & Silby (1995: 222) suggested, "Narrative can contribute to hegemony by functioning as a means of social control instructing about what is expected and warning about the consequences of nonconformity. Narrative can also contribute to hegemony by colonizing consciousness with well-plotted but implicit accounts of social causality." Through his world-famous literary discourse, Maupassant points out that denying the reality of one's social position can be a big problem, a real disaster. By describing how a woman from a lower class fights to be accepted in a class-conscious society and how she loses everything while pursuing social status change, he draws attention to the manipulative power of capitalist discourse. It is possible to evaluate as a moral his conclusion sentence: '*How little is needed to ruin or to save!*' (faculty.ksu.edu.sa). Through his counter-discourse, Maupassant raises awareness that the luxury and lavish life imposed on people by capitalist discourse will prepare people for their destruction. The author, who criticizes the capitalist system that leads to the emergence of class differences and the change of the value system, attempts to create new values while satirizing the changing value judgments of the society. He wants to change the social perception by giving a moral lesson. He tries to reshape the social structure shaped by the capitalism.

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