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**Fantasy and Necessity in Gustave Flaubert's *Madame Bovary* and Guy De Maupassant's  
"The Necklace"**

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May 2017

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"The Necklace"**

A Thesis Submitted to

The Department of English

Of

East West University

By

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ID: 2015- 3- 93- 017

In Partial Fulfillment of the Requirements

for the Degree of Masters of Arts in English

May 2017

### **Declaration**

I hereby declare that this work has been completed entirely by me except for the reverences and quotations which I have acknowledged duly. Additionally, I have maintained all the academic ethics and integrity while preparing this research.

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### **Approval of Supervisor**

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## Acknowledgement

My gratitude goes to my family. Without them, I could not have reached at this stage. Their support and inspiration has always made me believe in myself and gave me the courage to struggle throughout the hardest times. A special thanks to my little brother who told me the short story “The Necklace” for the first time and introduced me to the character Mathilde, whom I could later relate to Emma Bovary from *Madam Bovary*.

If there is anyone I should be mostly grateful to for this paper, she would be my respected teacher and thesis instructor Dr. Afrin Zeenat. She has not only enlightened me with the knowledge of different literary theories but also taught me the critical process of research work step by step. Only thanking her for the thesis guidance is not enough, I would more likely to thank her for all the valuable lectures she gave me and taught me how to broaden my perspectives. The three theories that I have used without which my thesis would be incomplete; all were introduced to me by Dr. Afrin Zeenat. For all her help, guidance, and consideration, I really can't thank her enough.

Lastly, I would like to thank the Almighty for making everything possible, and giving the strength to work on such a delicate issue of society. I hope with this thesis I would be able to remove the blindfolds from many people's eyes due to the hidden propagandas of society.

Rifat Ara Mehruj Rashna

30 May 2017

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## Abstract

Gustave Flaubert's novel *Madame Bovary* (1856) and Guy De Maupassant's short story "The Necklace" (1884), both are two French masterpieces of world literature that tell us the stories of two young women who have lived a life full of fantasy and let their fantasy get the best of them. These two stories reveal the economic and societal situation from their time to the time of our own. The protagonists Emma and Mathilde portray the victims of society who face downfalls due to their extreme materialism. The characters' imagination and fascination of luxury life made them forget about the reality. They could not differentiate between what is fantasy and what is the real necessity of life. Throughout the three chapters I have tried to explain the smallest details of these two characters that correspond with their excessive need for desire, thus losing the essence that really matter in life; and also tried to show a covert picture of psychology, society and economy alongside it. I believe this dissertation will illuminate the unaware people about the deepest facts of psychology and the hidden agendas of society and economy.

## Introduction

Human life begins and ends with a series of duties that should be completed to fulfil the basic necessities. From the beginning of life, people are exposed to the fact that they have some needs; let that be biological, psychological or social, the needs must be achieved. But in the journey of fulfilling those necessities, most people come across another phase of life, which is fantasy. For some, fantasy gets between them and their goals; for others, fantasy becomes their goal. Emma and Mathilde from the French literary works *Madame Bovary* and “The Necklace” are two of those people who mistook their fantasy for necessity, thus suffered their whole life in order to attain the desires which they thought to be their ultimate goal.

Gustave Flaubert’s novel *Madame Bovary* and Guy de Maupassant’s short story “The Necklace” are two French masterpieces of world literature because of the story’s relevance till today, though they were written in the 19<sup>th</sup> century. This paper will analyse Emma and Mathilde’s characters based on their actions regarding fantasy and desire; how they made the desire become their basic need and their only life goal which led them to their downfall. In order to examine the characters based on the subject of need and desire, the paper will be divided in three chapters that will briefly explore the role psychology, society and economy in their actions and downfall. In this thesis, Sigmund Freud’s essay “Beyond the Pleasure Principle” (1920) is discussed to analyse their psychology and Karl Marx’s essay “The German Ideology” (1845) to analyse the society and economy’s part in the stories. Louise Althusser’s essay “Ideology and Ideological State Apparatus” (1970) is also explored to explain society’s propaganda or ideologies.

Gustave Flaubert’s novel *Madame Bovary* and Guy De Maupassant’s “The Necklace” are two prominent French masterworks of world literature. These two literary works introduce us to

the two female characters Emma and Mathilde who are the women of materialism and are ready to do anything to get the taste of rich life. Their characters and the plots are still so relatable even in the recent days, that the readers will find the works astonishing. That is why they are still called as the masterpieces of world literature. *Madam Bovary*'s publication history was a bit more scandalous than "The Necklace", for the novel was not taken by public very well at first. Because of obscenity and adultery issue, it was attacked by public prosecutors and charged in civil trial when it was first serialized in "La Revue de Paris", in 15 December 1856. A woman being so vulgar was not taken normally by society that time. The trial in January 1857 made the story even more outrageous. But Flaubert somehow managed to win the case by describing the downfall of the protagonist. After Flaubert's clearance on 7 February 1857, *Madame Bovary* became a bestseller in April 1857 when it was published. The novel is now considered as an influential work of literary realism. AS Byatt, in the newspaper "The Guardian", criticized the novel from her own point of view, "*Madam Bovary* opened a vision of meaningless and emptiness, which all the more appalling because it was full of things, cloths and furniture, rooms and gardens"("Scenes from provincial life"). With the description of cloths, furniture and everything Flaubert gave us a picture of materialism in this novel. Materialism is one of the main characteristics of Emma, and this not the only flaw of her character; she is also being criticizes for having adultery. Even in the 21<sup>st</sup> century we would find this book as a bad influence for the negative characteristics of the protagonist. She was an insulting wife, an abusive mother and on top of everything she cheated on her husband multiple times. Readers will find it very difficult to love this character, but this thesis will try to analyse Emma's character in such a way that will reveal the reasons (her psychological, social and economic impact) behind her actions and how she was a mere victim of these factors.

Another story that the thesis will explore, is Guy De Maupassant' short story "The Necklace" (1884). The writer and the story's publication history should be mentioned first. In the time of 1848, a new generation of French writers led by Gustave Flaubert, promoted a different move towards fiction that highlighted the realistic representation of the human condition, rather than romanticized tales of heroes and villains. It was in this literary environment where Guy De Maupassant began his writing career. His short story, "The Necklace" ("La Parure") was first published in the Paris newspaper "Le Gaulois" on 17 February 1884. The story showed the real picture of society that time dramatically. Some critics insisted that Maupassant would be forgotten by the middle of the twentieth century, but on the contrary, his popularity in the English-speaking world still remains the same. In the essay "The Necklace: Literary Analysis Essays by Professional critics", critic Henry James praised the stories as "Wonderfully concise and directed"(175). "The Necklace" gives us a good chance to consider the problem of the treatment of time in fiction" (176) says Robert Penn Warren. The story is wonderfully admired by Cleanth Brooks who wrote:

The story takes Madame Loisel from youth to middle age. Her girlhood is passed over in one sentence in the first paragraph and the early years of marriage are treated in the second to the fifth paragraphs. Notice how even in the relatively bare summary in which Maupassant presents the years of hardship; he manages by a few specific touches to make us sense the quality of the life of the Loisels. ("The Necklace: Literary Analysis Essays by Professional critics" 176).

Though it is a short story but the trick ending will leave any reader in a state of surprise and sadness at the same time. Surprise, for the revelation of the biggest truth of the story and its title; and sadness, for how Mathilde wasted her whole life for a simple mistake. The readers have no

choice but to sympathise with this character though she resembles a lot with Emma, with whom readers refused to show any kind of compassion. In the article “The Last Laugh: Maupassant’s “Lez Bijoux and “La Parure”, the writer Mary Donaldson-Evans also mentioned the similarities Mathilde and Emma had. Both the stories are about two young beautiful women who were played by fate viciously. Their stories show the result of excessive fantasy and materialism. While analysing the characters, the fascination and acquisitive lives of young women is discovered.

The novel *Madam Bovary* centres around a female character named Emma Bovary. Though the story starts with the description of her husband Charles, after few pages it is apparent that the whole story focuses on Emma. She was from a lower middle class family and grew up without her mother. She tried to remove her loneliness with the company of books, and that is where she started to build ideas about romanticism. When she was about to marry Charles, she thought all of her romantic imaginations will become true, but in reality no one was romantic enough to fulfil her dreams. After marrying Charles, she realized that her passion for him is fading away. A dramatic change comes in her life when she was exposed to the aristocratic lifestyle by attending a party with her husband. Her damage started when she got herself addicted to materialism and also adultery. She got engaged in extra- marital affairs, first with Leon and then with Rodolphe. Why she got herself into relationships despite having a good husband and a beautiful daughter is one of main concerns of this thesis. Another concern is how far she was able to go to actualize her fantasy. She used to buy all the expensive materials from Lheureux, whether for herself or for her partners, to feel like one of the people who belong in upper class. Her fantasy was so important to her that she paid a fortune to get that life. The money she spent to fulfil her fantasy, was the main reason for the tragic ending of her life and the story. She went

through so much debt that not only her, but also her whole family suffered for it. Ultimately she had to lose to the power of economy. When she saw there was no way out of this debt, she committed suicide for not being able to bear the pain anymore. It may look like she died for the failure of love, but actually she died for the social and economic crisis. Emma thought she did not belong to that society, but the truth is Emma did not belong to that time and century.

Guy De Maupassant's short story "The Necklace" also portrays the life of a young woman with extreme fantasy of materialism. The way Emma Bovary thought she did not belong where she was, same incident happens to Mathilde who believed she belong in rich society and dreamt of living an aristocratic life. As she was from an ordinary family of clerks, she got married to an ordinary man. But when her husband gave her the invitation of a ball dance, she finally found an opportunity to live her fantasy. Her husband bought an expensive dress for her but she had no ornaments to wear with the dress, so she borrowed a necklace from her rich friend Mme. Forestier to get along with the upper class. She also achieved the goal that she was fantasizing for a long time; that is the desire of being a part of rich society. But when she found out that she lost the necklace she borrowed from her friend, she did not her about the accident. Instead, she and her husband searched for the exact same diamond necklace costing forty thousand francs, paid for it by selling their properties and lending loans, and afterwards returned it to Mme. Forestier without even mentioning for once that her real necklace was lost. In order to pay for the debt, both Mathilde and her husband had to toil endlessly. After ten years of hard work, they finally were able to return the money they borrowed. But all the hardship she had been through the years, changed her face and personality. When her friend from whom she borrowed the necklace met her again, she barely recognized her. But when Mathilde proudly confessed the reason behind her change and the hardship of her life was to lose the diamond

necklace that night; her friend reveals the biggest secret that she could ever imagine. The Necklace that Mathilde borrowed was not made of diamond but of paste that only costed five hundred francs. This means all the years of Mathilde's life were wasted for no good reason. Mathilde had a hard time expecting the truth. Her fantasy was crushed by the ironic reality.

Flaubert and Maupassant prioritized material desire in the main characters Emma and Mathilde. After explaining the summary of the two masterpieces one can clearly see how both of the protagonists suffered endlessly only for their hopeless yearning and fantasy. Fantasy and reality are two opposite words but in this thesis, the two opposite terms will be connected by showing how reality has a role to play behind our fantasy. This "reality" includes society, economy and of course psychological issues. In the stories, the main characters are seen to seek for something that they dream of having, or living a life they believe is needed to fit in the society; but all of them have a tragic end due to this regard. They are not the only ones suffering for their mistakes; they also drag their family members to undergo the consequence for their deeds. Society and economy had a crucial role to play for their end but none of them realized it.

Before analyzing the characters' action based on fantasy and necessity, a broad discussion about human need is compulsory. Abraham Maslow demonstrated a hierarchy of human need in his theory "The Theory of Human Motivation" (1943) where he described the basic human necessity from physiological to self-actualization. In order to explain the characters' desire, the factor of necessity should also be discussed, so that it can be easier to draw a line between fantasy and necessity; which will make it easier to judge the character's action more critically. Maslow's hierarchy of need is given below which demonstrates from the basic to the secondary need of human life:



Figure 1: Maslow's hierarchy of needs.

This figure depicts the hierarchy of need from the bottom to the top according to the most and least needed essentials of human life. We can see in the bottom there is physiological need which includes food, water and shelter that are the most important necessity for living. Then there is the need for safety and security. The two bottom needs are applicable not just for human but for all the living beings too, but what makes us different from the animals are the top three levels that are love, self-esteem and self-actualization. Animals do not feel the necessities of those things, but human do, and probably this is what makes human being superior from the rest. This thesis will evaluate how after satisfying these needs most people are still not satisfied, and dedicate their whole life to fill the emptiness of dissatisfaction, by reflecting the characters Emma and Mathilde.

In the first chapter, the characters' psychological drive that causes the protagonists' to fantasize will be examined. The psychological exploration is also needed to justify many of their unexplained actions throughout the stories. Sigmund Freud's essay "Beyond the Pleasure Principle" will be analysed in this chapter to uncover the mystery of human mind and desire that will explain many of the bad decisions taken by the characters. Three psychological aspects will be discussed in the first chapter, "loss of love", "avoidance of pain" and "audience's attention". While the term "loss of love" can be applied on only Emma Bovary's character, the latter two facts will be related with both Emma and Mathilde's state of mind.

The second Chapter of the paper will expose the social influence that causes the characters' fantasy and reckless actions. Louis Althusser's essay "Ideological State Apparatus" will be reviewed here to study the social propaganda. He was a Marxist philosopher, so many of his points are related with Karl Marx's view about society. Karl Marx's essay "German Ideology" will also be introduced in this chapter. Both Marx and Althusser revealed the darkest secret of society that people are too blind to see. This chapter will expose the set of ideologies that are fashioned by the society and how the characters were too ignorant to visualize it. Emma and Mathilde fell for the trap of social ideologies and they never realized it. The impact of society on the character's action and development will be revealed throughout this chapter. Everyone is imprisoned by society, but these characters and their stories will mirror the society's impact on common people. How human life is shaped by the societal rules is the main concern of this chapter.

The last chapter will discuss about the economic issue of the stories. Economy, like society, has also a very powerful influence on the character's lives, and to prove that Karl Marx's essay "The German Ideology" will be introduced. In his essay, Marx has revealed how the ruling

class sets the ideologies of society; his hypothesis can be easily applied on the two characters and their situations. In *Madam Bovary* Emma is indebted by Lheureux, who little by little possess her husband' whole property and the effect of debt is also notable in "The Necklace". So, economy is one of the lead factors that caused the character's downfall, and social ideology is half as responsible as economy is. The summit of class consciousness and materialism will also be discussed in this chapter.

## Chapter 1

### **Psychological Aspect of Fantasy and Necessity in Gustave Flaubert's *Madame Bovary* and Guy De Maupassant's "The Necklace"**

Psychology is the most complex subject on this universe. The human mind is so vast and complicated that no one knows the half of it. But in order to talk about necessity and fantasy, the topic of psychology comes in first because it is the root of all human feelings. In the stories *Madam Bovary* and "Necklace", we witness the protagonists struggling with their inner self and finding it hard to cope up with their surrounding and their internal perspective. An example of Emma's mental state of affairs can be quoted, "She confused in her desire the sensualities of luxury with the delights of the heart, elegance of manners with delicacy of sentiment" (Flaubert 50). In order to identify with both of their psychological state, we need to comprehend the critical process of cognition. The brain creates the definition of need and desire, and everyone goes with it. So, understanding how the psychology works, is a must to explain individual necessities. The central characters of the stories, Emma and Mathilde both were victims of their fantasy, as their excessive requirement of desire led them to breakdown. This is why it is important to discuss what psychological drive causes them to go this far to complete their craving without having any rational thought. Sigmund Freud's essay "Beyond the Pleasure Principle" will be discussed in this chapter regarding this clarification.

In this chapter, only few areas of "Beyond the Pleasure Principle" are chosen that is related to the protagonists of the two stories Emma and Mathilde, for example, "loss of love", "avoidance of pain" and "attention of audience". All these terms from the essay relate to the characters' lives and portray their psychological picture which made them choose their fantasies resulting most of their actions. Another reason is "regret" which has been broadly analysed in an

article “The Cognitive Realism of Memory in Flaubert’s *Madame Bovary*” by Emily T. Troscianko. Here she explicitly talked about the cognitive analysis of Emma’s character and her exploit. Both of Emma and Mathilde have tragic endings due to their actions and the reason behind all their tragic downfalls is their failure to differentiate between fantasy and necessity. They could not separate their fantasy cravings from their basic human need. They did not know what they want and what they need. Their ultimate desire became the priority of their life and they made it their eventual need, thus living their lives up to that fantasy and facing tragedy at the end.

Freud in his “Beyond the Pleasure Principle” said, “Loss of love and failure leave behind them a permanent injury to self-regard in the form of a narcissistic scar, which in my opinion... contributes more than anything to the "sense of inferiority" which is so common in neurotics” (15). This statement is relatable with Emma. While talking about Emma’s love, Leon’s name should come first because he was the man with whom she truly felt connected. Though she married Charles, and also got engaged with Rodolphe at later stage of her life, she actually fell in love with Leon. Any conversation between her and Leon in the novel reveals the connection between them and their mental similarities:

‘I think there is nothing so admirable as sunsets,’ she resumed; ‘but especially by the side of the sea.’

‘Oh, I adore the sea!’ said Monsieur Leon.

‘And then, does it not seem to you,’ continued Madame Bovary, ‘that the mind travels more freely on this limitless expanse, the contemplation of which elevates the soul, gives ideas of the infinite, the ideal?’

‘It is the same with mountainous landscapes,’ continued Leon. (Flaubert 67)

It seems like Emma was more comfortable with Leon about sharing her thoughts. Reading this part of the novel anyone can easily visualize how Emma and Leon were meant for each other, but fate's trick game has placed her in Charles's life. She could never adore her husband Charles, for he was a simple man who could do nothing to impress Emma. On the other hand, Leon had the same taste in art, poetry and music as she did. They had the spark of love that she dreamt of all her life. The depth of her love can be discovered when Leon was gone. Her sadness can be visualized in her words, "Ah! He was gone, the only charm of her life, the only possible hope of joy. Why had she not seized this happiness when it came to her? Why not have kept hold of it with both hands, with both knees, when it was about to flee from her?" (Flaubert 104). The sensation she had for Leon was quite real and the end of that love might result in heartache and left her with the "narcissistic scar" that Freud talked about. Many of her later actions prove her attempt to recover the narcissistic scar, and being addicted with expensive materials is one of the attempts. The loss of that love put her in a melancholic mood, and in order to get over that sadness, she chose to find her way of pleasure through materialism.

The term "sense of inferiority" is also evident in Emma's character, alongside with narcissism. She felt so inferior that she tried to cover it up with another man. She still could not find any love for her husband Charles, as his failure of being a good doctor or dull personality would only make her more inferior. Emma's state of feeling this kind of regret is broadly discussed in Emily T. Troscianko's article "The Cognitive Realism of Memory in Flaubert's *Madame Bovary*" from *The Modern Language Review*. Here she said, "Another form of emotional memory, regret, is the precursor to Emma's second dissonance-reduction strategy, which is to seek confirmation of her self-concept as intelligent and deserving of happiness, passion, and luxury through extra-marital affairs" (772-795). So, in order to seek the self-

assurance of her beauty, intelligence and life, she was committed to other men. Charles could never make her feel like the way she wanted, rather she felt embarrassed by him and day by day she gradually became sick of him. She saw Charles as a disappointment and to fight with inferiority, she needed someone stronger and more successful than her husband. She found those qualities in Rodolphe. When Leon left for study, Rodolphe came in to fill the emptiness of her life. He was a charming man who was determined of what he wanted and knew how to woo a girl. With the help of his witty words and personality, it took him no time to get Emma both physically and emotionally.

Being in a relationship with Rodolphe was Emma's approach to get over with her inferiority complex. He was the man who unknowingly helped her deal with her lowliness, and also helped her to feed off her narcissism as she was proud of being an adulterous instead of being ashamed. She stated spending a reckless amount of money in order to gain her old confidence but actually she started to lose her senses. She bought posh materials that she could not afford, and took rash decisions without thinking about the consequences. Gradually she started fantasizing about eloping and living another life with him, but Rodolphe was cunning enough to run away from the responsibility of another man's wife and child. After he left her, she became heartbroken which again placed her in the same psychological state. But soon after she reunited with Leon, her recklessness started all over.

In "Beyond the Pleasure Principle" Freud said, "It is evident that the repetition, the rediscovery of the identity, is itself a source of pleasure." (28). Emma's repetition of being involved with other men again and again proves this statement to be factual. Getting engaged in adultery gave her a new identity and new hobby of spending a large sum of money for luxury. The change in Emma's personality before and after marriage is noticeable. She was different

from the village girl she was before getting married. She discovered a new identity and the new distinctiveness that she found within herself through the recurrence of affairs which was her source of getting pleasure. Being exposed to the aristocratic world, living that life with different men, and mostly, repeating the act of infidelity gave her a new personality and the rediscovery was a major reason behind her fantasy. She thought she could do anything so she dared to let her imagination run riot about living the elegant life. She did not stop only with fantasizing, but she made the fantasy turn into her necessity and spent a fortune for it.

This chapter shows her inner struggle and her gradual psychological change due to her love life and inferiority complex. A partial state of her psychological alteration is explained here with Freud's hypothesis. Emma's psychological elevation should be considered negative as her narcissistic scar made her more careless day by day, but the explanation behind her change is provided simultaneously in this paper. Evidently, high class life had a strong impact on her life which will be explained later; but the change that love has brought in her life was also conspicuous. If her condition is examined with Freud's presumption, it is easily understandable how her mind controlled her actions and made her create all the dreadful situations. So, it is comprehended how both love and loss of love has tainted her and moved her from the reality towards a world of fantasy.

Now the term Avoidance of pain will be reflected on both the characters Emma and Mathilde. Freud in "Beyond the Pleasure Principle" elucidated this psychological fact briefly. His statement can be more concisely given here, "We believe that any given process originates in an unpleasant state of tension and thereupon determines for itself such a path that its ultimate issue coincides with a relaxation of this tension, i. e. with avoidance of 'pain' or with production of pleasure" (1). Now if we take a look at the literary texts for example, his statement can be

applicable in both the stories. Pain or suffering can be discovered in the protagonist of “The Necklace” Mathilde, who was described to be “One of those pretty and charming girls, born by a blunder of destiny in a family of employees” (Maupassant 1), and also Emma who “gathered it all up, took everything, and made it all serve as fuel for her melancholy” (Falubert 104). Pain was present in their lives but their sufferings were different than the conventional suffering we know about. When we want to define misery, we look for solemn reasons like the death of dear ones, or a tragic past. But Emma and Mathilde’s pain was quite miscellaneous than the usual. They were sad for their fate of not getting the luxury they thought they deserve. But their way of avoiding the pain reflects why they were driven towards their fantasy.

Guy De Maupassant in his short story “The Necklace” portrayed Mathilde’s sadness in his words magically yet with a satirical tone. Mathilde was a sad character from the start. Her pain was exposed from the beginning of the story, “She was simple since she could not be adorned; but she was unhappy as though kept out of her own class” (Maupassant 1). She was sad for the class she was born in, because she truly believed that her appropriate class was the upper class, but as she was born in a different caste, she has been taken away from all the luxury she was worthy of. It seems like the fate was keeping her away from her own identity by placing her in lower class family. She was upset about her upbringing and surroundings. Usually people suffer more in real life, so Mathilde’s pain might be taken lightly. But if anyone tries to delve deep in her psychology, they can witness her suffering in this story. In the beginning of the short story Maupassant portrayed her agony in these lines:

She suffered intensely, feeling herself born for every delicacy and every luxury. She suffered from the poverty of her dwelling, from the worn walls, the abraded chairs, the

ugliness of the stuffs. All these things, which another woman of her caste would not even have noticed, tortured her and made her indignant. (Maupassant 1)

The atmosphere she grew up in, appeared ugly to her. She craved for the lavishness of life and believed it was her justification. Such kind of existential crisis that Mathilde were in, can lead anyone to suffering. In the story, Mathilde's depression represented not only her but all the women's suffering as a whole, "Women don't belong to a caste or class; their beauty, grace, and natural charm take the place of birth and family" (Maupassant 1). Maupassant had his charm with words, and through the lines he made it possible for us experience Mathilde's mental state. He wrote so passionately about Mathilde's pain as if it were something worth suffering for everyone. Even if she had everything that meets the basic human need, she was not satisfied.

Mathilde's anguish was tormented within herself. But she had her own approach to avoid her pain. She had her way to shield herself from her reality that fate has cursed upon her. Her method of dealing with her pain was to observe the luxuries she could possibly find around herself. She tried to stay away from her pain by enjoying the parlours, furniture, and perfumes. A vivid description of her avoidance of pain is given below:

She let her mind dwell on the quiet vestibules, hung with Oriental tapestries, lighted by tall lamps of bronze, and on the two tall footmen in knee breeches who dozed in the large armchairs, made drowsy by the heat of the furnace. She let her mind dwell on the large parlors, decked with old silk, with their delicate furniture, supporting precious bric-a-brac, and on the coquettish little rooms, perfumed, prepared for the five o'clock chat with the most intimate friends (Maupassant 2).

The mention of the term “let her mind dwell” more than once, gives a glimpse of her troubled mind that is duelling between her desire and reality, and which reflects an attempt to avoid her pain. Even after getting married, she was depressed because her husband was not rich enough to give her the luxury that she desired from childhood. Her happiness still could not be found when her husband brought the invitation to a grand ball; and this time she was sad for not owning any expensive dress to wear in the ball. But when she found a necklace in her friend’s collection that she could borrow and wear in that party, she felt happy for the first time.

Freud talked about how we are driven by our pleasure principle and see life from economic point of view. Mathilde too tried to avoid her pain or reality by wearing fancy dress in a ball, and the pleasure she had while enjoying the party was worth of all the pain she carried in her heart. The joy she got while dancing in party, with the society that she felt she belonged, is revealed in these lines:

She danced with delight, with passion, intoxicated with pleasure, thinking of nothing, in the triumph of her beauty, in the glory of her success, in a sort of cloud of happiness made up of all these tributes, of all the admirations, of all these awakened desires, of this victory so complete and so sweet to a woman’s heart. (Maupassant 5)

All her life she was searching for this happiness which she finally found in that party. That event was her only shield to avoid the pain of poor reality. When she came in the party, for a moment she forgot who she was and her real identity. Freud’s theory of discovering new identity is again proved here; but unlike Emma, Mathilde never needed any affair or men in her life. She only needed an expensive dress and jewels to feel complete, and that was her way to avoid the pain she was suffering from; the pain of being born poor.

In *Madam Bovary*, Emma had also her own distress. She was a romantic girl who fantasizes about love. Her definition of love is expressed here, “Love, she thought, must come suddenly, with great outbursts and lightnings—a hurricane of the skies, which falls upon life, revolutionises it, roots up the will like a leaf, and sweeps the whole heart into the abyss” (Flaubert 84). But unfortunately love did not come to her like this manner. She was married off based on the decision of her father to a man who belonged in a good family. Not only the lack of romanticism was present in marriage, but her wedding was not arranged in a style that she always wanted, “Emma would, on the contrary, have preferred to have a midnight wedding with torches, but old Rouault could not understand such an idea” (Flaubert 22). No one ever understood her or asked her about what she wanted. She was Charles’ second wife, so the thought of a husband’s first wife was always on the back of her mind; and when she saw Charles’ previous wife’s bouquet, her pain started to get severe. Her love for Charles died at that moment. Her sadness can be seen through her action when she burnt the bouquet into ashes. Even if she had a little romantic image about her husband in mind before marriage, it immediately ended. It was not only the bouquet that vanished into ashes, but the love and loyalty for the husband too.

Emma’s pain did not end here. From her childhood, Emma spent a lot of time reading romantic novels that helped her create an image of ideal life partner and romanticism, but unfortunately she could not come across with all the qualities in her husband. So perceptibly, she was not fascinated by him. Charles and Emma’s personalities never matched. Whereas Emma was fearless, Charles was quite the opposite. When he told the incidents of how the other doctors humiliate him, Emma was furious. Though her ferocity made Charles love her more, but she on the other hand felt disgusted of how her husband could not stand up for his pride. While he

kissed her forehead with tears of joy in eyes, she trembled with shame and rage uttering ‘What a man! What a man!’ (Flaubert 52). She did not find any passionate connection or attraction toward Charles which directed her to depression. “And yet, in accord with theories she believed right, she wanted to make herself in love with him” (Flaubert 36). But still she could not succeed, for the lack of charming qualities in Charles. He was a modest man who loved and cared for Emma silently. When Rodolphe first looked at Emma and Charles, he knew what was wrong with their marriage. His first impression about them tells their marriage situation more accordingly:

I think he is very stupid. She is tired of him, no doubt. He has dirty nails, and hasn’t shaved for three days. While he is trotting after his patients, she sits there botching socks. And she gets bored! She would like to live in town gaping after love like a carp after water on a kitchen-table. With three words of gallantry she’d adore one, I’m sure of it. She’d be tender, charming. Yes; but how to get rid of her afterwards? (Flaubert 110)

This quotation at the same time shows the reason of Emma’s lack of interest in her husband and also reveals Rodolphe’s first impression about Emma. His only intension was to use her physically as a mistress for her beauty, and leave her afterwards. We can all imagine in which mental state she might be in if this were to happen with her, which later did. She suffered a lot and in order to avoid that pain she tried to find pleasure through buying expensive materials for herself. Emma’s suffering of identity crisis was not confined to only class or love; she wanted to have a free adventurous life of a man. Emma’s wish of having a boy reflects her desire to be free:

A man, at least, is free; he may travel over passions and over countries, overcome obstacles, taste of the most far-away pleasures. But a woman is always hampered. At once inert and flexible, she has against her every wind; there is always some desire that draws her, some conventionality that restrains the weakness of the flesh and legal

dependence. Her will, like the veil of her bonnet, held by a string, flutters in. (Flaubert 74)

Her desire to have a boy reflected her agony of not having the freedom of a man, which she has been deprived of. As it was mentioned before, Emma is a character that did not belong in her time and century; because in that era, women were not allowed to explore the adventurous life like men did. That is why she wanted her child to experience everything that she never could for the punishment of being a girl by birth. She tried to cover up her regret with the hope of having a boy, so the theory of “avoidance of pain” is implied here with Emma’s imagination of a boy’s life. Her feelings regarding this issue was not emphasized in the story properly, but when she knew about giving birth to a girl, she fainted; and this reaction shows how strong her desire was, which got shattered into pieces.

Freud explained how the production of pleasure is actually the avoidance of pain, and both Emma and Mathilde showed the relevance of this theory. After analyzing their pain, it is assumed that in order to hide from the pain, they were looking for pleasure. Emma’s excuse regarding this matter is exactly put in these words, “She thought herself now far more unhappy; for she had the experience of grief, with the certainty that it would not end. A woman who had laid on herself such sacrifices could well allow herself certain whims” (Flaubert 104). In order to shield from all the misery, she hide herself in the world of fantasy and materialism. Just like Mathilde thought her surroundings were ugly, same realization occurred to Emma. Whatever she expected from life, whatever she imagined, nothing came true. So, we can clearly perceive how Emma could see her life as a failure. In order to forget about her distress, she looked for pleasure which she found in her love for partners and fantasy for materialism.

Next point to be discussed in this chapter is audience's attention, a term introduced by Freud which is another psychological issue that had a deep effect on the protagonists. Emma's longing for attention is vivid in these lines, "She could have wished this name of Bovary, which was hers, had been illustrious, to see it displayed at the booksellers, repeated in the newspapers, known to all France. But Charles had no ambition" (Flaubert 52). As she herself could not get the fame, she wanted her husband to get it for her. She wanted him to do something that will highlight her surname "Bovary" in books, which indicates her need for audience's attention. It was Emma's earnest desire to be heard and being known by all. If she could not get the attention of audience, there was no purpose for her to do anything at all. Her fantasy of audience's attention, turned into a necessity which can be seen in these excerpt:

She gave up music. What was the good of playing? Who would hear her? Since she could never, in a velvet gown with short sleeves, striking with her light fingers the ivory keys of an Erard at a concert, feel the murmur of ecstasy envelop her like a breeze, it was not worth while boring herself with practicing. (Flaubert 53)

Music is like any other hobbies that people have for themselves, but Emma considered it to be pointless if it cannot be showcased among audiences. Freud in his "Beyond the Pleasure Principle" explained this psychological fact of craving for audience's attention:

The artistic play and artistic imitation carried out by adults, which, unlike children's, are aimed at an audience. This is convincing proof that, even under the dominance of the pleasure principle, there are ways and means enough of making what is in itself unpleasurable into a subject to be recollected and worked over in the mind. The consideration of these cases and situations, which have a yield of pleasure as their final

outcome, should be undertaken by some system of aesthetics with an economic approach to its subject matter. (12)

According to Freud, our actions always targeted for an audience, and this issue also involves aesthetic economic approach. This factor is proven in both Emma and Mathilde's characters. They had a tendency to attract the people around them and be the center of attraction. It seems like a big issue of their life. The showcase too was mostly related with economy; that is, wearing the most expensive cloths which will grab the audiences' attention quickly, resulting an elevation to upper standard.

Just like Mathilde quoted, "No; there is nothing more humiliating than looking poor in the middle of a lot of rich women."(Maupassant 3), the thought of looking cheap in a rich crowd was a worst nightmare for her. Emma and Mathilde both craved for attention, and not from one person, but it was required from a group of people; more specifically, a rich group of people. Both their husbands loved them a lot but that love was never enough for them. When Emma was attending the party, she was fascinated by all the luxury and rich people around her. But her husband was looking just at her. Mathilde's husband too loved her a lot as he spent his saving to buy Mathilde an expensive dress which he had been saving for his trip with friends. Many of their actions prove how loyal and loving husbands they were, but their love and attention was not sufficient for the main characters.

In "The Necklace" it seems like Mathilde's only happiness lied on this psychological fact of audience's attention. As it is mentioned earlier, she was unhappy from the beginning of the story. Even her marriage did not put a smile on her face, and neither did her husband's affection for her. When her husband spent his savings to buy her a new dress for the party, she was still sad because she did not own enough material (dress or jewel) to attract the people of the party, or

in other words, the audience. Her reason of sadness can be quoted exactly in this line, “I’m upset that I have no jewels, not a single stone to wear. I will look cheap. I would almost rather not go to the party” (Maupassant 2). The only moment she felt joy and excitement in her sad life, is when she saw the diamond necklace of her friend that she is going to wear for the ball. The source of the happiness was the sole reason of her success in displaying the expensive necklace and dress that put her up in a higher ground of societal hierarchy:

The day of the party arrived. Mme. Loisel was a success. She was the prettiest of them all, elegant, gracious, smiling, and mad with joy. All the men were looking at her, inquiring her name, asking to be introduced. All the attaches of the Cabinet wanted to dance with her. The Minister took notice of her. (Maupassant 5)

All the attention she received at that party, made her dreams come true. In *Madame Bovary*, Flaubert gave a very intense description of Emma’s situation when she was at the same time enjoying the party and also thinking about her past life. Unlike Mathilde, she was not dissatisfied with her life from the beginning, but when she saw the different life of the rich people, she was filled with regret and all her actions afterward were actually the result of that disappointment. The ball and the luxury that was exposed before her, became her fantasy and which filled her with immediate regret of the life she was having:

The memory of this ball, then, became an occupation for Emma. Whenever the Wednesday came round she said to herself as she awoke, ‘Ah! I was there a week—a fortnight—three weeks ago.’ And little by little the faces grew confused in her remembrance. She forgot the tune of the quadrilles; she no longer saw the liveries and appointments so distinctly; some details escaped her, but the regret remained with her. (Flaubert 48).

If we see Emma's life from a critical point of view, we will discover that the extra marital affair she had was after attending that party. By getting exposed to all the richness of aristocratic life, she felt so little, and in order to get over that situation, she needed someone or something to feel worthy. That is why she lost herself in the world of fantasy and materialism.

To conclude, it can be said that no one never truly knows what he or she really wants and really needs. They might be doing something out of fantasy, but their actual necessity is something else. In "The Necklace", all Mathilde wanted was to be noticed as the most glamorous person in a room full of unknown rich people, but she never noticed the love of her poor husband. Same goes for Emma who never appreciated her husband's adoration and loyalty when all she ever did was to ignore and betray him. They were driven by their fantasy to this extent that they failed to differentiate between right and wrong.

## Chapter 2

### **Societal Aspect of Fantasy and Necessity in Gustave Flaubert's *Madame Bovary* and Guy De Maupassant's "The Necklace"**

After talking about psychological drive for need and desire, this chapter will introduce the societal aspect of fantasy and necessity in Gustav Flaubert's *Madam Bovary* and Guy De Maupassant's "The Necklace". This chapter will show how society had a strong influence on the actions of Emma and Mathilde and also reveal how society was responsible for their tragic end. To analyse society's role behind the fantasy and desire of the protagonists, Louis Althusser's essay "Ideology and Ideological State Apparatus" will be explored where he pointed out how people are mechanizing themselves in order to live in civilization. Althusser was the leading structuralist Marxist philosopher in France in the 1960s, and luckily Marx's theory will be introduced in this chapter too. Both Marx and Althusser had many opinions about society and societal rules, their hypothesis will help evaluate more about the facts of the two masterpieces and their protagonists.

Before talking about societal impact on the characters, a picture of ideal society can be portrayed to see Emma's perspective. Emma always longed to go to Paris and thought Paris is the only perfect place for her, because Paris was the picture of an ideal society in Emma's eyes and her fascination about it is clearly shown in this paragraph:

Paris, more vague than the ocean, glimmered before Emma's eyes in an atmosphere of vermilion. The many lives that stirred amid this tumult were, however, divided into parts, classed as distinct pictures. Emma perceived only two or three that hid from her all the rest, and in themselves represented all humanity. The world of ambassadors moved over

polished floors in drawing rooms lined with mirrors, round oval tables covered with velvet and gold-fringed cloths. (Flaubert 50)

The fine life of Paris was so important for her, that it represented all humanity in her senses. Not just Emma, society had a huge impact on both the characters and plot development of the stories. Emma and Mathilde's psychological change and perspective about ideal lifestyle were introduced by the rich society that was displayed before them in an iconic way. As a social being, human do a lot of things; follow a good amount of rules, and engage themselves in a lifestyle just to cope up with the society around them. It is conveyed to oneself and others that the need of following the rules is prior to live in society, but what is not known is alongside with the rules, human ideology, desire, need and fantasy too are shaped based on the society.

Louise Althusser's essay "Ideology and Ideological State Apparatus" establishes a set of propagandas or ideologies that are set by society. Ideological State Apparatus or ISA is the term which means the representation of imaginary ideas in human mind. People of the society are bound follow the rules that have been applied on them by society. Most people consider those rules to be followed blindly not thinking about how valid or reasonable they are. In his essay Althusser talked about many ideas such as religious, law, political, and societal. By close observation, it can be seen how human mind is confined to those rules that have been implied by a certain group of the people in society. In "Ideology and Ideological State Apparatuses" he said:

We commonly call religious ideology, ethical ideology, legal ideology, political ideology, etc., so many "world outlooks." Of course, assuming that we do not live one of these ideologies as the truth (e.g. "believe" in God, Duty, Justice, etc), we admit that the ideology we are discussing from a critical point of view, examining it as the ethnologist examines the myths of a "primitive society," that these "world outlooks" are largely

imaginary, i.e. do not "correspond to reality." However, while admitting that they do not correspond to reality, i.e. that they constitute an illusion, we admit that they do make allusion to reality. (693)

He briefly said how the ideologies that are followed is nothing but illusion, and the main characters here seem to sacrifice their life for that illusion. Emma and Mathilde were cursed by this society and society's ideological fact. They were not happy with their lives as they were not on the top hierarchy of society. An example of Emma's effort to lead a high class life is given below:

She took in 'La Corbeille,' a lady's journal, and the 'Sylphe des Salons.' She devoured, without skipping a work, all the accounts of first nights, races, and soirees, took interest in the debut of a singer, in the opening of a new shop. She knew the latest fashions, the addresses of the best tailors, the days of the Bois and the Opera. In Eugene Sue she studied descriptions of furniture; she read Balzac and George Sand, seeking in them imaginary satisfaction for her own desires. (Flaubert 49- 50)

The passage shows all the effort Emma took to fit into the higher level of society. In *Madame Bovary*, Flaubert demonstrates how society imprisoned Emma and modified her psychological state. She was trapped within stifling institutions that defined her social role as a woman. She even judged her atmosphere according to societal facts, "The whole of her immediate environment- dull countryside, imbecile petty bourgeoisie, life in its ordinariness – seemed a freak, a particular piece of bad luck that had seized on her"(Flaubert 50), which is the same way as Mathilde felt about her surroundings.

They longed for a different life in order to have get away from their poor surroundings. So, in order to fulfil their fantasy life they had to take a vast amount of loan which caused them to sell the property they had own. Mathilde had to work like maid to pay for the loans she took. Nothing would have happened if she were not trying to cope up with the rich class society. Emma too, trying to live the life of the aristocrat, borrowed expensive possessions from Lheureux, who knew Emma was blind to the society's reality and desperate enough to do anything in order to feel the luxury. It was easy for him to convince her to take control of her husband's property so that he can later take away their possessions with the name of debt. From these incidences it is revealed how they were played by the social ideology and this chapter will expose how these ideologies are responsible for the protagonist's tragic end.

Teun A. van Dijk in his book *Discourse and Power* said, "Members of more powerful social groups and institutions, and especially their leaders (the elites), have more or less exclusive access to, and control over, one or more types of public discourse" (356). This indicates the dominance of a powerful group in ordinary people's life. He talked about the dominance of discourse practice of powerful group, but this thesis will expose the dominance of lifestyle and how people unknowingly following that standard of living set by the upper class. This particular group (the rich aristocrat), give the ideologies about everything of a certain way of living. The ideas are engraved in our brain so acutely that we cannot think of going against or questioning those ideas. As Louis Althusser said that men are ideological animal by nature, they actually are ideological but most of the ideas come from a certain group of people in the society. There are many ideologies that are given by the society. The ideas can be about anything; religion, politics and even marriage. But in these two stories, the ideologies are mainly focused on life partners and life style.

Emma and Mathilde were affected by the society so much, that certain ideologies became their life goals. In the stories we see them struggling to adapt many of the ideologies. Emma had already established an image of an ideal man from all the romantic novels she read at her teen years. When she could not find any of those characteristics in Charles, she began wondering how her life would have been if she were to marry someone else. In part seven of chapter one, her thoughts about how her life could have been with a perfect man is portrayed in these lines:

He might have been handsome, witty, distinguished, attractive, such as, no doubt, her old companions of the convent had married. What were they doing now? In Paris, amid the bustle of the streets, the excitement of the theatres and the brilliance of the ballroom, they were living lives where the heart had room to expand and the senses to develop. (Flaubert 37)

This extract is the perfect example how society gave Emma the ideology of an impeccable man and perfect life style. She started to compare Charles with her school fellow's husbands whom she did not even know about. Few of the ideal qualities were handsome, witty, gentlemanly, attractive etc. and she was sure her old mates have succeeded to find that perfect men. Even though Charles was crazily in love with Emma, she did not care for it and rather wished for a man with above mentioned traits. While sighing over the qualities of a perfect man, her disappointment immediately shifted to the thought of how her old mates are living their life right now. This particular contemplation of Emma reflects her ideology of both a fine man and a fine life style; which includes Paris, town, theater, ball room etc. So, we can see the ideology given by the society is not just related with materials or economy; ideologies can be about people and life partner too. Through magazine, media and other sources we get the idea of how a perfect human being should be, but no one ever realizes that those ideas are actually projected in our

mind by the authorities. An example of Emma's attempt to make Charles the ideal husband that she read about in books or magazine is given below:

Sometimes Emma tucked the red borders of his under vest unto his waistcoat, rearranged his cravat, and threw away the dirty gloves he was going to put on; and this was not, as he fancied, for himself; it was for herself, by a diffusion of egotism, of nervous irritation. Sometimes, too, she told him of what she had read, such as a passage in a novel, of a new play, or an anecdote of the 'upper ten' that she had seen in a feuilleton; for, after all, Charles was something, an ever-open ear, and ever-ready approbation. She confided many a thing to her greyhound. She would have done so to the logs in the fireplace or to the pendulum of the clock. (Flaubert 53)

This description shows that not only Charles, she was also remodeling her surroundings with the "ideal" pictures given by the magazines. Emma's life was fulfilled with all the basic needs mentioned in Maslow's need hierarchy, but still she felt her life is incomplete because society has imprinted a certain set of lifestyle which created the fantasy in her mind, thus making her regret about whatever she had. As she was not capable of enjoying these fine superiorities, her life seemed cold. Emma's situation proves how societal ideology is capable of creating fantasy in human mind.

While talking about society's power over our life, Van Dijk's book *Discourse and Power* can be mentioned again:

A central notion in most critical work on discourse is that of power, and more specifically the *social power* of groups or institutions. Summarizing a complex philosophical and social analysis, we will define social power in terms of *control*. Thus, groups have (more

or less) power if they are able to (more or less) control the acts and minds of (members of) other groups. This ability presupposes a *power base* of privileged access to scarce social resources, such as force, money, status, fame, knowledge, information, "culture," or indeed various forms of public discourse and communication (355).

The word "control" here indicates the control of mentality, which is discovered in Emma and Mathilde's lives. Their fantasy and desire were actually controlled by the upper class society as this particular class has projected the idea of living in their mind. Like Emma, Mathilde too felt insecure around her friend's successful life. Whenever she came back from her friend's house in her own poorer house, she felt distressed for the difference of the social hierarchy she had with her friend. It is mentioned in the previous chapter how disappointed she felt for not being born in the class she deserved. But alongside her dissatisfaction, a fascination also worked in her mind. The fascination included the ingredients of rich lifestyle. This passage portrays a small picture of Mathilde's imagination of a life that she craved for:

She would dream of fashionable dinner parties, of gleaming silverware, of tapestries making the walls alive with characters out of history and strange birds in a fairyland forest; she would dream of delicious dishes served on wonderful china, of gallant compliments whispered and listened to with a smile as one eats the rosy flesh of a trout or nibbles at the wings of a grouse. (Maupassant 2)

It is a description of a dinner party, but ironically the portrayal of expensive silverware and tapestries is more drawn which indicates Mathilde's apparent desire. This is the depiction of the elements that shows a picture of the ideal life style; a lifestyle that society has made up in Mathilde's mind, a way of life that created her fantasy. Being born in a lower-middle class family, Mathilde was quite different from the other girls of her class as she was well- aware of

the ideal picture of aristocrat society and was drawn to it. Even in the description of food, her craving for luxurious materials were shown more than the food item itself. The fine line between fantasy and necessity is again drawn here; because the food specifies the basic necessity and the description of the utensils indicates her fantasy. Even after fulfilling all the basic needs, she felt she had nothing for she did not have the materials of a perfect life that would put her in a higher social rank. So, it is explained how both of the characters' fantasy was actually developed by the ideology of society.

Mathilde was conscious of class conflict before even attending the ball that her husband got invitation from. The social barrier of class between Mathilde and the other women of the party she will attend, could not be bearable to her. When her husband gave her the invitation card of the ball which will include upper class people, she said, "Give the card to some friend in the office, whose wife can dress better than I can" (Maupassant 3). It is mentioned in the first chapter that she wanted to be center of attention. Because by being the center of attraction, whether by dress or jewels; she could place herself in a higher rank of social hierarchy. Society was so important to her that she refused to tell the truth to her friend and preferred to sell her properties and toil for years to replace the necklace. Her actions may be questioned as to why she did not tell the truth to her friend; because her life and the story might have completely changed if she just revealed the truth to Mme. Forestier. The answer to that question is given by Mary Donaldson-Evans in her essay "The Last Laugh: Maupassant's "Les Bijoux and "La Parure", where she said the reason of why Mathilde did not tell her friend the truth, was simply because she did not want to lose her rich friend. This assumption actually unlocks the biggest mystery of the story that could have altered Mathilde's fate, and clearly society has an impact on this whole situation.

According to Marx, “Men are the producers of their conceptions, ideas, etc.” (656), but the ideas and conception of a lifestyle that people mainly follow, is of the aristocrat’s.

Aristocracy is directly connected to materialism and materialism has always been the crucial fact of society. Different people have different lifestyle and economic status to live their lives by, but all of them are drawn to a specific way of living, and that is the rich life. The splendid life of higher class people has always been the ideal life style to pursue. Though it is hard to believe, but most of the people struggle their whole life or in other words, waste their whole life to live up to that luxury. Maslow’s hierarchy of need have depicted the basic need of human and also the higher needs. But instead of getting all of them, we try to get more of what we already have, that is more expensive cloths, more expensive apartment, even food. A glimpse of Emma’s perspective on upper class that presents the idea of aristocracy is give below:

Their clothes, better made, seemed of finer cloth, and their hair, brought forward in curls towards the temples, glossy with more delicate pomades. They had the complexion of wealth—that clear complexion that is heightened by the pallor of porcelain, the shimmer of satin, the veneer of old furniture, and that an ordered regimen of exquisite nurture maintains at its best. Their necks moved easily in their low cravats, their long whiskers fell over their turned-down collars, they wiped their lips upon handkerchiefs with embroidered initials that gave forth a subtle perfume. (Flaubert 42)

From her point of view about the rich people, it is apparent that she saw them as more of a celestial being than a human being, which made her want to become like one. Both Emma and Mathilde grew up in middle class family, but the moment they were exposed to the aristocratic life and people, it was like heaven for them. Emma was so amazed by the luxury of aristocratic people that, fantasizing about it became her hobby, “The music of the ball was still murmuring in

her ears, and she tried to keep herself awake in order to prolong the illusion of this luxurious life that she would soon have to give up” (Flaubert 44). Feeling connected to that aristocratic life is one thing, but being ashamed of what they had after the exposure of society’s fine life, is a proof of a whole new level of social influence on them. They were ashamed of their life style and life partners after participating in socialism with the upper class society. Emma, who was so amazed by the fancy life of rich people, felt sick and ashamed of his husband afterwards:

“My trouser-straps will be rather awkward for dancing,” he said.

“Dancing?” repeated Emma. “Yes!”

“Why, you must be mad! They would make fun of you; keep your place.” (Flaubert 41)

No matter how her husband adored her, Emma was embarrassed by him. Mathilda too was embarrassed in the ball when her husband wanted to cover her up with her old cloth for the cold atmosphere. She wanted to run away that time as she did not want to get back to the poor life which she was disgusted by so much. Her state of feeling uncomfortable is vividly seen in this paragraph:

He threw over her shoulders the clothes he had brought for her to go outside in, the modest clothes of an ordinary life, whose poverty contrasted sharply with the elegance of the ball dress. She felt this and wanted to run away, so she wouldn't be noticed by the other women who were wrapping themselves in expensive furs. (Maupassant 5)

By observing the incidents, we can clearly realize how crucial impact society had on the characters, where they did not feel comfortable in their own dress or with their own life partner. They did not want to be embarrassed in front of the people who were wearing expensive designer clothes. In the scenario of Emma’s party, she suddenly had the flashback of her simple country

life. Instead of being nostalgic, she was distraught by the thought of having that poor life. An example can be given illustrating Emma's inner conflict between her past and present lives:

Then the memory of the Bertaux came back to her. She saw the farm again, the muddy pond, her father in a blouse under the apple trees, and she saw herself again as formerly, skimming with her finger the cream off the milk-pans in the dairy. But in the refulgence of the present hour her past life, so distinct until then, faded away completely, and she almost doubted having lived it. She was there; beyond the ball was only shadow overspreading all the rest. (Flaubert 43)

Both Emma and Mathilde's lives and perspective about life changed when they went to the balls. After experiencing the aristocracy, the regular life that they were living seemed worthless. For them, going back to that old life became nightmare. The reason for their existential crisis was only because they let society rule their thought. The ruling class would not rule by force, but will rule common people's mind by this kind of propaganda. And characters like Emma and Mathilde will fall for it, making other people like their husbands; suffer to fulfill their own fantasy and desire.

Althusser in his "Ideology and Ideological State Apparatus" illustrated wonderfully about how society is controlling our way of thinking. He talked about the fantasy that society has created in our mind by representing a life that is above the regular people's level:

It is not their real conditions of existence, their real world, that "men" "represent to themselves" in ideology, but above all it is their relation to those conditions of existence which is represented to them there. It is this relation which is at the center of every ideological, i.e. imaginary, representation of the real world. It is this relation that contains

the "cause" which has to explain the imaginary distortion of the ideological representation of the real world. (694)

According to him, the society has represented an imagination of "ideal" life and in real life that is what all are searching and struggling for. He made it quite clear how representation of a certain lifestyle can have a huge influence on people. It starts with fantasy and ends with depression about the present life. Emma was alright in her previous life until she attended that ball. After seeing the representation of that life, imagination and fantasy started to absorb her. She felt depressed and longed for that high class life. The common life she was living right now seemed like a misery. How devastated she was feeling can be seen in her expression:

Would this misery last forever? Would she never issue from it? Yet she was as good as all the women who were living happily. She had seen duchesses at Vaubyessard with clumsier waists and commoner ways, and she execrated the injustice of God. She leant her head against the walls to weep; she envied lives of stir; longed for masked balls, for violent pleasures, with all the wildness that she did not know, but that these must surely yield. She grew pale and suffered from palpitations of the heart. (Flaubert 56)

Emma's state of mind depicts the powerful effect society had on her. She became so carried away by fantasies that she began to question about the "injustice" of God upon her. The "injustice" refers to the middle class life that she had born in "mistakenly", like Mathilde did:

She suffered intensely, feeling herself born for every delicacy and every luxury. She suffered from the poverty of her dwelling, from the worn walls, the abraded chairs, the ugliness of the stuffs. All these things, which another woman of her caste would not even have noticed, tortured her and made her indignant. (Maupassant 1)

Mathilde has been so upset of her “ugly” life that she could not appreciate the things her husband did for her. Her husband was not rich enough to buy the dress Mathilde wanted, but still he did. He bought a good dress for the party with his savings. While being unable to appreciate her husband’s love and effort, she finally became happy after seeing a matching necklace for her new dress, “All at once she discovered, in a box of black satin, a superb necklace of diamonds, and her heart began to beat with boundless desire. Her hands trembled in taking it up. She fastened it round her throat, on her high dress, and remained in ecstasy before herself.”

(Maupassant 4) This is the first time in the whole story where Mathilde looked happy. Feeling connected with the aristocratic world by a diamond necklace was more exciting to Emma than her husband’s effort for her.

Unlike Emma and Mathilde, their husbands Charles and Monsieur Loisel are unaffected by the societal displays. In the masterpieces, they never seem to crave for any luxury that will enable them to show off or feel proud. They were happy to accomplish the basic needs, but for most of the people, only gratifying the basic necessities is not enough. Men wants to go up and beyond their level, and for them, experiencing the luxurious life is the turning point. It is people like Emma and Mathilde who would not miss the slightest chance they got to feel like one of the upper class people. For example, in *Madame Bovary*, making her maid learn all the rules of a rich lady, was another attempt by Emma to feel like one, “She forbade her wearing cotton caps, taught her to address her in the third person, to bring a glass of water on a plate, to knock before coming into a room, to iron, starch, and to dress her—wanted to make a lady’s-maid of her” (Flaubert 51). She wanted to have the experience like an upper class lady through her well-mannered maid. Transforming her husband Charles, redecorating her household and making a

lady's maid out of her ordinary maid, all of these acts only prove nothing but the strong impact of society.

Society shapes the way people think and also changes the definition of need. Most of the materials that are thought to be as necessity is actually society's propaganda. Marx in his essay "German Ideology" said:

The phantoms formed in the human brain are also, necessarily, sublimates of their material life-process, which is empirically verifiable and bound to material premises.

Morality, religion, metaphysics, all the rest of ideology and their corresponding forms of consciousness, thus no longer retain the semblance of independence. (Marx 656)

Just like Emma and Mathilde, most common people in society follow a routine to define their way of living as a "normal life" and tend to go with the flow of society; trying their best to fit in with higher class people. The race to lead a normal life has made their mind so numb that they never realize the meaninglessness of such process. Only a very small amount of people among all have the awareness of the social game they are entrapped in, so they know what they really want and follow their passion instead of following the rules. The sole purpose of this chapter is to enlighten others about the effects of society. From the beginning till the end of the chapter, the society's impact on needs, desires, goals or passion is explained through the characters of Emma and Mathilde.

### Chapter 3

#### Economical Aspect of Fantasy and Need in Gustave Flaubert's *Madame Bovary* and Guy

#### De Maupassant's "The Necklace"

She bought a Gothic prie-dieu, and in a month spent fourteen francs on lemons for polishing her nails; she wrote to Rouen for a blue cashmere gown; she chose one of Lheureux's finest scarves, and wore it knotted around her waist over her dressing-gown; and, with closed blinds and a book in her hand, she lay stretched out on a couch in this garb. She often changed her coiffure; she did her hair a la Chinoise, in flowing curls, in plaited coils; she parted in on one side and rolled it under like a man's. (Flaubert105)

This paragraph gives a vivid picture of Emma's glamorous lifestyle which caused her to pay a fortune and later her life. From her nails to hair, from her gown to scarf, each of the materials that she bought was highly expensive which were definitely not essential to fulfill the real necessities of life. Still she embraced that life style for the purpose of feeling superior economically. Economy has been the biggest fact since the dawn of civilization. Whether it is admitted or not, human civilization depends on economy. From the beginning to the end, whatever men do or choose to do, from the biggest to smallest steps, all are measured by economical facts. So, apparently the human need and desire are also based on economic reality.

The previous chapters have shown psychology and society's roles behind our need, desires or fantasy; and this chapter will reveal the economy's role in both the masterpieces. In *Madam Bovary*, Emma had to die, to pay the debt that she took from Lheureux and in "The Necklace", Mathilde's life falls apart after buying a diamond necklace. Both the works teach the worth one must pay for borrowing in purpose of living an aristocrat life. Materialism appears as

the primary need for Emma and Mathilde. Not only her death, but Emma's act of borrowing broke her family's economic stability. The situation is same for Mathilde. This chapter will help to gather the clues of economy's impact on the protagonists' lives.

Karl Marx in his "German Ideology" spoke the harsh truth of reality by conveying the importance of material life in producing fantasy or imagination, "The phantoms formed in the human brain are also, necessarily, sublimates of their material life-process, which is empirically verifiable and bound to material premises" (Marx 656). The ideologies that are created in mind is somehow interconnected with the material necessity of life. If people fail to establish their material life properly, all the other aspects of life might fall apart. The phantoms, the imaginations that are fabricated in human brain, somehow depend on economy. So, the first economical fact that has an impact on need analysis is materialism. It is obvious from the stories that Emma and Mathilde's fascinations are the product of their imaginary world. But a strong material influence is visibly seen in those imaginations. They always dreamt of living the luxury, and their fascination to gain that life caused them trouble. It might appear that their impractical imagination was the root of all their fantasy that turned into necessity. But the fascinations are not only the result mere imagination, money and economy is the origin of it.

In *Madame Bovary*, Gustave Flaubert made the character Emma in a significant way. She was a simple girl from a middle class family but her look and style from the very first description made it clear that her ideal way of living was higher than her level. The first depiction about her in the novel was "A young woman in a blue merino dress with three flounces" (Flaubert 13) and also her nails were described as "more polished than the ivory of Dieppe" (Flaubert 13). A girl so concerned about her look from tip to toe, was surely someone who would expect her life as perfect as her nails and dresses. But her atmosphere was not as up to the mark as she thought it

would be. Her mother-in-law thought Emma's way was too fine for their position materially, and it was true as Emma lead her life in the classiest way possible. It was later when she went to a party with Charles and was exposed to the upper class life, she knew where she belonged after all these years; her whole perception about life changed. She was craving for that life that she just experienced and she knew she deserved it more than anyone.

Marx's introductory part of "German Ideology" is quoted below, where he talked about consciousness and material life:

Men can be distinguished from animals by consciousness, by religion, or anything else you like. They themselves begin to distinguish themselves from animals as soon as they begin to produce their means of subsistence, a step which is conditioned by their physical organization. By producing their means of subsistence men are indirectly producing their actual material life. (Marx 653)

A human being first distinguishes himself from other beings by their consciousness; which sets them as the superior kind. And the second step of separating themselves from other beings is to create subsistence. At this stage, people engage themselves in many equipment to create the means of substances. It is known that human necessity does not only limits itself to food, clothes and shelter; men have increased their need to this extend that a whole new part of life has been created which is as important for them as breathing. That life is the material life or substantial life. In order to achieve that position, one goes through many stages of his life, doing what he does not want, or doing only because society expects him to do. People live their lives in a certain flow of routine, but if one takes a closer look, the economic influence will be easily discovered at that course.

In his paper “Rethinking Historical Materialism: The New Edition of The German”, Wei Xiaoping broadly discusses about human being as historical object of materialism and the rational or irrational levels of consciousness:

The term "irrational" does not mean beyond or against reason, but rather something within consciousness that comes from or is at least constrained by human biology, such as desire. Although as a subjective element it is structured by the relations of production and constrained by social being, it is actually rooted in people's material needs, an objective factor. (490)

He beautifully clarifies the point of how human desire and biological need is actually rooted in their material needs. He finds out three human needs on the basis of Marx’s “The German Ideology”. The first one is the basic needs that are already discussed through Maslow’s Need Hierarchy, i.e clothing, food, housing and so on. According to Xiaoping, most of the materials are produced to satisfy the basic needs. And the second need is the “new need” which is caused by the production of material life itself.

Of course economic stability is needed for food, accommodation and cloths which are the first three stages of need hierarchy in Maslow’s need pyramid, but does anyone ever stop after gaining these needs? Even after achieving all the levels (physiological, safety, belongingness, self-esteem and self-actualization) people strive to go to the next level and spend their whole life for it because every level of need is actually defined by the economic factor. The richer a person is, the more likely he is accepted as being a self-esteemed man. No one will care if he is a good person who is helping people or bringing changes, unless he is rich. And no one will believe to achieve the level of self-actualization by doing the things they love, or something for greater good, unless they are known as rich. An uneducated, flawed characterized man in this society

will get more respect than an educated ethical man if the former one is rich. Sometimes the desire of need is exceeded in order to achieve a certain position. The statement is applicable not only for the upper two level of need pyramid, but also for the base levels too. Most of the people do not stop after getting sufficient food or decent home and clothes; they struggle to go up to eat in fancy restaurant, buy a more luxurious apartment and wear designer fancy cloths.

It is human nature to go up and beyond their level because no one is usually satisfied with the current situation they are in, so was the nature of Emma and Mathilde. The question of why everyone so obsessed with the upper class and materialism has answered by Karl Marx and the answer is “products” that has been displayed to us by the aristocrat society. In “German Ideology”, he boldly pointed out the cause that many will never discern. Marx briefly explained how the ruling class is projecting their way of living upon us. In “German Ideology” he said:

The ideas of the ruling class are in every epoch the ruling ideas: i.e., the class which is the ruling *material* force of society, is at the same time its ruling *intellectual* force. The class which has the means of material production at its disposal has control at the same time over the means of material production, so that thereby, generally speaking, the ideas of those who lack the means of mental production are subject to it. (656)

Here Marx has explicitly showed how ruling class is actually casting the materialistic view in society, which concept is proven in both the masterworks. The way Emma and Mathilde were driven by the ruling class and their lifestyle, verifies how strong impact ruling class has on regular people. The ruling class makes a way to produce the materials of fine life and the goods are targeted for people or in other words, victims, who lack the means of mental production. With the help of substantial production people like Lheureux are luring common people into a life that they cannot afford. Lheureux is actually the main villain of the story who entraps Emma

in his consumer diplomacies and made her commit suicide. An example of his trick to convince Emma on buying his product is given below:

‘How much are they?’

‘A mere nothing,’ he replied, ‘a mere nothing. But there’s no hurry; whenever it’s convenient. We are not Jews.’ (Flaubert 84)

The conversation between Emma and Lheureux is one of the most ironic parts of this novel, because the “mere nothing” that he mentioned, caused Emma her life. Little by little Emma bought expensive materials from him, and the “mere nothing” turned into an amount that was equal to Emma’s husband’s property. Lheureux’s mind game did not end here. He was well-aware of Emma’s belongings, and knew how she was fool enough to do whatever he would say, because he had that much power over her through his product supplies. So, he persuaded Emma to control her husband’s property, the same way he convinced her to buy the expensive materials from him. And after that, he took over her property for the debt she took from him. As a result Emma committed suicide after losing everything she had. Emma was just a mere consumer to him, but he found a way to destroy her with the help of economic tactics. Marx said that individuals who lack the means of mental production are the victim of this process, and seemingly the victims of the stories are Emma and Mathilde. There were other characters in the stories, both male and female, but no one was drawn to materialism as strongly as Emma and Mathilde did. They are the kind of target that certain people like Lheureux can grab easily. Emma was blind enough to fall for his trap and Mathilde was blinded by the luxury of ball and expensive jewels. They are the individuals who lack the means of mental production that Marx talked about and they do not know the value of real necessity. People like them mistake their fantasy for need, spend a fortune after it and thus become the “subject” of material ploy.

In the article “Consumption and the Consumer Society Global Development and Environment”, the authors said,

People are more than just consumers. Consumption activities most directly address living standard (or lifestyle) goals, which have to do with satisfying basic needs and getting pleasure through the use of goods and services. Living standard (or lifestyle) goals are related to satisfying basic needs and getting pleasure through use of goods and services  
(2)

In this statement they tried to express how people are more than just a consumer and ironically it connects the term lifestyle, life goals, good and services which all are produced to satisfy the needs of getting pleasure. Flaubert on the other hand, ridicules the petty bourgeoisie who represent values of consumerism and narrowness of mind. High-spirited values are incompatible to this class. The bourgeoisie of society usually offer the image of their supreme life, and others blindly follow that custom. From education to marriage, the economic factor always comes first and it is hard to think of getting outside that box. In “The German Ideology” Marx said:

The ruling ideas are nothing more than the ideal expression of the dominant material relationships, the dominant material relationships grasped as ideas; hence of the relationships which make the one class the ruling one, therefore, the ideas of its dominance. The individuals composing the ruling class possess among other things consciousness, and therefore think. (656)

Marx said we outline our whole lifespan based on the impression that ruling class projects on us. Materialism has shaped human nature in such a way that our life, thought process, and even desires center around it. Emma and Mathilde made the materialism their primary goals but as it

is shown in this paper that this superfluity people fancy about, is nothing but a few ideologies set by the ruling class society. Mathilde assumed she needed the diamond necklace to fit in. She bought a dress that is above their financial ability just to connect with the people of higher economic background. Emma too tried her best to prepare herself for the aristocracy before attending the ball, “Emma made her toilet with the fastidious care of an actress on her debut. She did her hair according to the directions of the hairdresser, and put on the barege dress spread out upon the bed.” (Flaubert 82). Just like Emma and Mathilde, most people of our society try their best to go by the rules of the upper class. But most of these rules are made for economical purpose. And according to Marx, most of the ideas are fashioned by the upper class people of society.

The effect of class consciousness is also visible in the stories. Mathilde’s repugnance of her class is given in these lines:

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. All these things, of which other women of her class would not even have been aware, tormented and insulted her. (Maupassant 1).

In the late 19<sup>th</sup> century, a woman was considered lucky if she gets to marry a rich husband, which means, their future husbands were preferably richer than the girl’s family and of course economically stabled. The sad truth is, this is still common in the present time. Most of the girl’s parents are concerned with a man’s property and economic situation rather than focusing on the person himself. Mathilde too, wanted to marry a fine man with riches and economic position that she could not have by birth. If we observe Emma and Mathilde’s love interest, we will find one thing in common; that both were looking for a partner with a good economic status. Mathilde

fantasized of having to dine with a rich husband, and if we take a close look to Emma's love life, we will see that the three men of her life were well established. Charles was a doctor, Leon was an educated scholar, and Rodolphe was also a rich landowner. So, we can see that even in choosing life partner, economy has its dominance. Emma and Mathilde thought they fit in the aristocratic family. As they themselves could not decide their birth, they wanted a partner who could take them to the life they have dreamt of, the rich aristocratic life. But luxury does not come this easy. Mathilda's husband's expression after hearing the dress' price is actually priceless, "He grew a little pale, for he was reserving just that sum to buy a gun and treat himself to a little shooting, the next summer, on the plain of Nanterre, with some friends who used to shoot larks there on Sundays" (Maupassant 3). Even though he tried a lot to live up to his wife's expectation, and to fulfil her fantasy, ultimately he had to fail too.

If we want to discover where the fantasies of the protagonists come from, we do not need to think too deeply. Fantasy or desire does not come in our mind spiritually. Human imagination is not the result of something outside the world, but it comes from within it. What we see around us, is what make us fantasize. Everything we do, and are told to do by others, is typically to follow the societal rules as discussed in the previous chapter. We cherish to have the aristocrat life after being exposed to it. This is what exactly happened to Emma after she attended the ball with her husband. The thrills she got in the party is worth the mention, "Iced champagne was poured out. Emma shivered all over as she felt it cold in her mouth. She had never seen pomegranates nor tasted pineapples. The powdered sugar even seemed to her whiter and finer than elsewhere." (Flaubert 82). Attending the party was like stepping into a new world to Emma. But seeing that kind of glamour can make anyone frail and feel little of themselves just like

Emma felt afterwards. Both Emma and Mathilde were trying to fill up the empty hole in their life with the idea of materialism defined by society and economy.

From reading Marx's essays we can clearly apprehend that all our consciousness and ideas of a lifestyle are designed by the economy and societal process. We cannot get out of this practice. Economy and production is the base of society thus the base of human need. From the beginning to the end of lifespan we are driven by the power of economy. Marx in his "German Ideology" said:

In direct contrast to German philosophy which descends from heaven to earth, here we ascend from earth to heaven. That is to say, we do not set out from what men say imagine, conceive, nor from men as narrated, thought of, imagined, conceived, in order to arrive at men in the flesh. We set out from real, active men, and on the basis of their real life-process we demonstrate the development of the ideological reflexes and echoes of this life-process. (656)

Fantasy does not get created in our mind by itself. There are many reasons why we fantasize or desire for certain things in life. Most people want reputation and attention that only money can bring. Our society has a tendency to prioritize rich people over normal people. Because the way society looks at rich people is not exactly the same as the way they accept poor or ordinary people. The party Mathilde attended is a perfect example to reveal how society differentiates between rich and poor. From the beginning of the story we saw how unappreciated she was, but in the second half of the story, the moment she put on an expensive dress, the whole scenario changes:

The day of the party arrived. Mme. Loisel was a success. She was the prettiest of them all, elegant, gracious, smiling, and mad with joy. All the men were looking at her, inquiring her name, asking to be introduced. All the attaches of the Cabinet wanted to dance with her. The Minister took notice of her. (Maupassant 4)

We can clearly see how the view towards her changed just for wearing an expensive dress. She was still the same person but her rich appearance made her the center of attention. Mathilda who was beautiful but never got the appreciation she deserves, finally found what she was looking for in the party. She was noticed and also appreciated, only because she wore an expensive dress and necklace. It is reflected here how economic state of a person changes the impression about them in society. The reason of dreaming to have a luxury life is because they want to be noticed. So, the economic perspective comes under the light here, because society only notices the rich and high class life, that is why most people cherish for that life and that affects not only a person's fantasy but every individual with dreams. Every desire, dream and fantasy to get that life becomes the need. As a result, branded cloths, luxurious house and the high class life become the basic necessity and majorities are willing to spend a fortune for this "need".

As Marx said, "The social structure and the State are continually evolving out of the life process of definite individuals, but of individuals, not as they may appear in their own or other people's imagination, but as they *really* are; i.e., as they operate, produce materially" (Marx 655), people really are what they make themselves economically, and society will see them with that economic filter, and someone's importance is based on how much he or she earns.. This kind of dramatic change is common in novels and movies, but what is uncommon is our lack of realization of the influence of economy, not only in fictions, but also in real life. Economy owns

the strings of our life, thus becoming the root of our need and desire. No matter what we do, or plan to do, everything is bound by economy.

In conclusion, I want to quote an extract of Mathilde's imagination and fantasy:

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 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. (Maupassant 1).

Just like her imaginary life, most of our imagination is drawn and controlled by economic factor. People are so driven by economy that they do not know what their real life purpose is. The influence of the rich life drives people in this instance that their only life goal is to pursue that life. That is exactly what we see in the stories. Emma and Mathilde tried their best to live up to the life that is shown to be the perfect life by society. Most of the people's lives are wasted for chasing after money and aristocracy. We have seen Emma and Mathilde's suffering, but we will never know how people in real life suffer more for getting crushed between fantasy and necessity which are all controlled by economy.

## Conclusion

The main purpose of this thesis was to highlight the concealed propaganda of economic and social ideologies through the characters of Emma and Mathilde. The protagonists had to agonize and pay for their extreme level of fantasy; but this thesis analyses how the hidden factors that were not emphasized in story, had such important role to play for the downfall of the protagonists. They tend to live in a fantasy world at certain points of our lives. We read romantic novels and create an idea of romanticism, or watch movies and fantasize about the high class life style. Sometimes the fantasies get so extreme that we forget about the real life; and these two characters exactly shows what extreme fantasy can do to us.

The first chapter explained the unknown facts about psychology with which we can see the characters from a different angle. With the help of psychoanalysis, the reason behind protagonists' action is illustrated. Both the stories "The Necklace" and *Madame Bovary* were written in a manner that make us see the characters from a narrative's point of view. We concentrate on what is written on the book and never try to read between the lines. But understanding a character's psyche is a must if we want to understand a story's plot. Sigmund Freud's essay "Beyond the Pleasure Principle" has helped to comprehend the protagonists' psychology. This chapter has explained the unexplained and answered the unanswered reasons behind the character's exploit.

In the second chapter shows the social ideologies that rule all the people of society and we accept it unknowingly. From life style to life goals, all are set by those ideologies and the protagonists are the perfect examples of this social practice. Louis Althusser has accurately pointed out every possible ideology he could find that are projected in our mind by society in his essay "Ideology and Ideological State Apparatus". This essay has revealed many of the hidden

social propagandas and this chapter connected the societal issues of the essay with the Emma and Mathilde. The influence of economy in their life is obvious but the social effect was behind everything from the beginning. Social ideology shaped their view that resulted into rash decision, which caused them to suffer miserably. Both the protagonists of the stories are so obsessed with their fantasy worlds that they become disconnected with reality. Both of them experience downfall for their dream lives, because they thought they do not belong where they were born. This case is still common in many people's lives.

Finally the last chapter conveyed the economic impact on the characters and the story which was not veiled like the other two factors. Any reader of these masterpieces will clearly see economy's effect on the characters, this thesis connected economy with society to prove how these two factors are controlling people's lives. Emma and Mathilde thought they have been the sufferer of fate, but actually they have been played by the trick game of economy. Economy and materialism have controlled their thoughts, lifestyle and even life decisions. The power of ruling class ruled their minds and consciousness in a way that made them too blind to see the reality. They were an object of economic process and they ended up suffering for their naïveness. Karl Marx's essay "German Ideology" has not only facilitated to show the truth that lies behind economy, but also the class divisions, ideologies, impact of ruling class etc. This essay is the revelation of veracity and if we connect it to the stories we will realize how ironic the economic factors are. This chapter discloses how people make the fantasy becomes their extreme necessity by turning them into an obsession of materialism.

Society need to have some rules and regulations to maintain a healthy environment for human as a social being. The rules and ideologies run society and civilization. But the rules should not be just blindly followed but rather to be questioned too, for men spend their whole life

living with that ideology, not even thinking for once or judging their decision of life choice.

Emma and Mathilde are such characters that let the wrong ideologies rule their entire life.

Flaubert and Maupassant have shown us the ugly picture of society through the characters of the story. From the 19<sup>th</sup> century to the present days people are still dealing with the fantasy and material issues. From the day we are born we get involved in this race of survival in the society. We never think of having our own ideology and follow them even if it goes against the societal ideologies given to us.

Men really are ideological by nature but to have that ideology they first need to draw a line between the ideas that are applied on them and the ideas they create from their consciousness. Everyone has to participate in this race of survival, but we need to be careful of not losing our own selves and drowning into those rules that are imprinted in our mind by the society, just like the characters did. They were unable to draw the line between fantasy and necessity and were too blind to see the dominance of society and ruling class upon them. But it never too late for anyone to stand up or what they believe in, instead of going with crowd that is apparently driven by a certain class of society

Like Emma and Mathilde, we too are blindly following the norms. People are fighting for what society and other believe, while no one even knows what he or she wants as an individual. So, I hope this thesis will let others be warned about the propagandas they are dedicating our lives to. Before wasting half of the life time for earning money, people need to settle down to think how much they really want and how much they really need. We can either devote our life to luxury and let our fantasy crowd our judgment like Emma and Mathilde; or lead a simple life besides the person we love and trying to make them happy like Monsieur Loisel and Charles.

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