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The Role of Micro and Macro Elements in Understanding a Text: An Analytical Study of G. De Maupassant's "The Necklace"

دور العناصر الجزئية والكلية في فهم النص - دراسة تحليلية لقصة "العقد" للكاتب موبسنت

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Abstract

This study aims at studying the role of micro elements in understanding the macro elements which both help in understanding and deciding the story line and determining the function of a text. In compliance with this aim, the researchers used content analysis of G. De Maupassant's "The Necklace ". The bases of the content analysis were embodied in the following major hypotheses: (1) Satisfactory understanding of a text depends on two related dimentions: the decontextualized knowledge and the contextualized knowledge of how to use a language appropriately in context. (2) Relying only on one language component, e.g. grammar rules, in order to create a communicative sentence, and overlooking other language components, will result in a communication breakdown, because both linguistic and the paralinguistic components of a language are interdependent and overlapping. The basic tools used for analysis were two fold (1) quantitative statistical analysis in which the micro elements were tabulated and analyzed. (2) qualitative analysis in which the micro elements were used systematically to investigate the level of appropriatness of a given item to the text as a whole. Thus one can say that the tools of analysis were both quantitative and qualitative. The aims of the study were achieved by indicating the role of micro elements and macro elements in re-building and understanding a text.

ملخص

تهدف هذه الدراسة الى ابراز اهمية دور العناصر الجزئية في فهم العناصر الكلية التي تقود معا الى المساعدة في فهم وتحديد محتوى القصة والهدف من وراء اختيار النص. استخدم الباحثان تحليل المحتوى لقصة "العقد" لموباسانت ،واعتمد الباحثان في تحليل المحتوى على الفرضيات التالية : (١) الفهم الكافي والمعمق لاي نص يعتمد على بعدين متداخلين هما المعرفة اللغوية والمعرفة التي نحصل عليها بوسا طة السياق الذي يمثل الشكل الامثل لاستخدام اللغة. (٢) ان الاعتماد على مكون واحد من مكونات اللغة واهمال المكونات الاخرى سوف ينتج عنه ما يسمى بفشل الاتصال اللغوي لانه لايوجد حدود بين هذه المكونات في اللغة الواحدة حيث ان كلا منها يعتمد على الاخر. **اتسمت ادوات التحليل ببعدين:** (١) البعد الكمي الاحصائي الذي تم من خلاله تحليل الكم أي كثرة او قلة اسخدام العناصر المصغرة. (٢) التحليل النوعي الذي من خلاله تم تحليل كيفية ونوعية العناصر المصغرة و هكذا يمكن القول ان التحليل المستخدم في هذه الدراسة هو كمي ونوعي في ان واحد. تم التوصل إلى أهداف الدراسة من خلال توضيح الدور الكبير الذي لعبته العناصر المصغرة في فهم العناصر الكلية التي معا تلعب الدور الاكبر في اعادة بناء النص وفهمه.

Introduction

This study comprises two parts, each of which forms an idea about the subject of the study, which together formulate the main aim of the paper. The first part illustrates the relationship among pronouns, verbs and tenses as well as other deictics for gaining a better understanding of a text. The second part shows the relationship between the author and the reader, which could reveal the role of pragmatics in improving the understanding of a text. The final subsection of part two is analytical; it explains the role of tenses, pronouns, adverbs of time, adverbs of place and other literary and pragmatic components in understanding, and deciding the story line and determining the function of the chosen text.

Since this study aimed to help learners reach the ultimate meaning of a text, it is worth studying the theoretical background on which it is based "speech act and its modifications". Speech–act theory is a comprehensive theory of linguistic communication; a theory, that is of what a writer (or a speaker) and a reader (or a listener) has to know and to do if the former is to communicate with the latter through written (or spoken) discourse'(Steinmann, 1976: 297). The original speech-act theory was advanced by the late Austin (1962) in his William James lectures at Harvard in 1955 and elaborated by his student Searle (1969, 1979). Later theories, notably Sadock's (1974) criticizes it as well. These rival theories, however, agree about the fundamentals. They all agree, for example, that linguistic communication is more than merely saying something; it is saying something in a certain context, with certain intentions, and with the reader's (or the listener's) recognition both of what is said and of these intentions.

Any text contains more than facts that are by themselves not so much interesting. The ways facts and an illusion of reality are made into a story, novella or a novel by means of language are more important and more interesting than facts. Among the best ways people can use to figure out a text is language itself.

The language used in approaching the appropriate meaning of a text contains the macro approach or the "top-down" method and the micro approach or the "bottom -up" method (Sell 1991). By micro approach, the researchers mean the literary meaning or context-independent grammar while the macro approach, is said to refer to context–dependent interpretation. The speaker intends the hearer to recognize the points of his/her utterance not just through (1) content and (2) context but also through (3) the point intended to be recognized. The two major alternative theories: Sadock's (1974) and Searle's (1969) fail to do justice to all the above-mentioned three factors. Sadock focused on linguistic structure and Searle on speech acts. According to Van Dijk, 1977 and Fotion, 1971, what is communicated can be determined via the decontextualized knowledge and the contextualized knowledge of how to use a language appropriately in context. In other words, successful communication can be reached via the micro approach which contains the separate units of a language, and the macro approach which looks at a text as a whole. (Austin 1962, Leech 1983, and Searle 1969 and 1979).

The best interpretation of a text could be reached only through understanding the relationship between deictic elements which may be set out in a number of ways (i. e the first of which is "pragmatic" (perlocutionary), the second is sociolinguistic (illocutionary) and the third is literary (locutionary), (Austin 1962 and Searle 1969). To illustrate the whole idea, one could say that reaching a thorough understanding of a text, a person should learn how it is formed first; then, s/he should have a more comprehensive look, which can be realized through the "inward-looking" which emphasizes deixis… implicature, presupposition… etc and the "outward-looking" which emphasizes the "sociocultural affiliations of authors/readers and the complexities of literary communications beyond simplistic assumptions of message transference (Mey 1994 and 1998).

On the direction of the above-mentioned studies, the researchers conducted this analytical study which contains two dimensions, (i.e., pragmatic dimension which the researchers call "macro approach" and the literary ones (deictics) which the researchers call "micro approach". In this study, the focus is on showing mainly the role of some deictics (pronouns and tense) in not only describing the life of the characters, but also in determining the starting–point and the end in form of a circle which begins with the same thing as that of the end i.e., the end which echoes the beginning.

The story the researchers chose for this purpose is "The Necklace" by G.D Maupassant. In this story, the author tries to draw a logical line through which man should live. Man should live within his/her means. In other words, cut your cloth according to your bed. Having learnt a lesson in real life might be a strong reason behind the researchers' choice for this short story. Another reason is that it is taught at schools and this analysis might be useful for teachers, students and textbook designers as well.

Additionally, Maupassant tries, through the various techniques, mentioned and illustrated under the micro and the macro approaches (the aim of the study) to teach us/human beings that 'the life as lived vs. the life as described equals contrast between Mathilde as (an imaginative dreamy girl and Madame Loisel as a very poor woman in a real poor life.) He also tries to show us that life can be described and imagined, but not lived. This is why (tense/pronouns) are used to affect and determine the function of a literary text.

Review of Related Literature

In this section, the researchers included studies that are relevant to their concern, mainly those referring to the effect of both micro and macro elements on understanding a text.

The findings of this study are in accordance with Mahmoud's (2003: P. 33) who showed that pragmatic approach, which stresses the impact of both micro and macro approaches on approaching a text successfully, helps to improve the comprehension and translation skills of the advanced-level program students in Amman private schools.

Smith (1987:P. 23) remarks that discourse strategies such as the role of silence, appropriate topics of conversation, forms of address, expressions of gratitude and other types of speech acts (e.g., apologies, requests, agreements, disagreements, refusals, compliments, etc.) are usually not the same across cultures. He highlights that knowledge of pragmatic usage is more important for effective intercultural communication than grammar, lexis, or phonology.

Fairclough (1989: P.5) overstresses the importance of “interactional competence” saying that it is indispensable to foster mutual comprehension specifically, communication reckons, not only on speakers’ basic level of linguistic and communicative competence, but also on listeners’ willingness to orient themselves to the speakers, particularly when speakers and listeners do not use the same variety of a language and do not share sociocultural backgrounds p.4.

Maximino (1993:P. 20) stated that it is important to understand that interpretation is an exceedingly complex task and that interpreting a message and finding word equivalents are not the same thing, and so learners need to know all the language components which could aid them in understanding the intended meaning.

Approaching a text can be done through the macro approach, i.e., the “top-down” method and the micro approach, i.e., the “bottom -up” method (Sell 1991:P.20). The micro approach deals with separate units of a language, i.e., tenses, discourse particles, prepositions, relative pronouns, reflexive pronouns, “wh” questions and other linguistic elements which may help greatly in dealing with any piece of literature (Fotion, 1971; Van Dijk, 1977; Austin,1962; Kharma et al, 1997 and Kurzon, 1986 among others). On the other hand, the macro approach looks at a text as a whole i.e. the purpose of putting together a text; the communicative functions of the language (pragmatic function) and not the meaning of separate units in a sentence (semantics), (Austin, 1962; Leech, 1983; Searle, 1969 and Grice, 1973 among others).

Literature is considered as “social discourse” in which a pragmatic function should relate whatever aspects of the text for successful communicative discussion. (Ibid 1991:P.15)

Consider the following illustrative example: *“There is a bull in the field”*. The reader can establish two meanings of this sentence:

1. The literal meaning:" a real bull in a real field."
2. The implicit meaning, especially when it is used in a context such as warning. The only possible interpretation is that of pragmatics (Kurzon, 1986: P.18).

Sell’s and Kurzon’s considerations illustrate how the relationship between pronouns, verbs, tenses and other deictic elements such as adverbs of time, adverbs of place, articles, relative pronouns …. etc may be set out in a number of ways (i.e. the first of which is pragmatic (perlocutionary), the second is sociolinguistic (illocutionary) and the third is literary (locutionary).

Based on the foregoing, if a person wants to understand a sentence, an essay, or any text, he/she should learn how they are formed first; then, he/she should have a more comprehensive look, which can be realized through “inward-looking” that emphasizes deixis… implicature, presupposition …. etc and the “outward-looking” which emphasizes sociocultural affiliations of authors and readers and the complexities of literary communications beyond simplistic assumptions of message transference. (Mey 1998: P.25)

In the light of the studies mentioned above, the researchers conducted this study which contains two main dimensions, the pragmatic dimension which the researchers call the “macro approach” and the literary dimension which the researchers call the “micro approach”. The “macro approach” is closely related to the “author’s authority” in determining the basic goal of his literary text, and this can be done by looking thoroughly at the other “micro approaches” which the author uses as devices to direct, enthuse, evoke or even urge his readers to be actively involved in his “fictional space”(ibid : 1998:P. 26).

Purpose of the Study

This study aims to show the role of micro elements and macro elements in understanding and deciding the line of a story and determining the function of a text. The researchers used content analysis through which they analysed “*The Necklace* ” by G De Maupassant regarding the quantity and quality of micro elements which help reach the macro elements. The following few examples illustrate and show this overlapping relationship.

Starting the story with "*she*", the cataphoric reference, and passing through the discourse using indications and tracks until the reader reaches the heroine, Mathilde / Madam Loisel, and (the antecedent of the pronoun ***she***) are all pointers or marks in the text, which help us as readers to understand the text. They keep the relationships between objects and persons within the text straight and unambiguous, within the limits of the narrative, and in accordance with its purpose. In the last line of the story *mine* refers to the lost necklace, *it* refers to the lost necklace and *her* refers to Mathilde.

The usage of the single pronoun with past verbs and without referring to the title adds a lot to the overwhelming meaning which is “lack of identity and appreciation” and "lack of being loved or known by a man of high status". This is Mathild's status. For details see the second part of analysis.

Methodology

Analysis means working on data, organising information, breaking it into manageable units, synthesising it, discovering what is important, and what is to be focused on, and what you will tell others. It begins with identification of themes emerging from the available data and surrounding resources of knowledge. Analysis is very neccesary, because it aims to get information and to provide the merit of the implementations of educational products through its development (Hoepfi 1997:20).

Content analysis is a research technique for systematically examining descriptive data. Due to its popularity in social science studies, content analysis has been applied to a broader range of research studies. Although there are researchers and authors who are trying to argue about the technique which best fits content analysis, there is a trend of taking it as a qualitatitive and quantitative or a combination of both (Jonson and lamontagne1993 and Neundorf 2002).

Content analysis is defined as" a research technique for the objective, systematic, and quantitative description for manifest content of communication" (Berelson, 1952:P. 74). Content analysis is a research tool focused on actual content and internal features of media. It is used to determine the presence of certain words, concepts, themes, phrases, characters, or sentences within a text or sets of text and to quantify this presence in an objective manner. The text is coded or broken down into manageable categories on a variety of levels-word, word sense, phrase sentence, or theme-and then is examined via using one of content analysis basic methods: conceptual analysis or relational analysis. Content analysis can indicate pertinent features such as comprehensiveness of coverage or the intention, biases, prejudices, and oversight of authors, published, as well as all other persons responsible for the content of materials. Although content analysis was regularly performed in the 1940s, it became a more credible and frequently used research method since the mid1950s, as researchers started to focus on concepts rather than simply words, and on semantic relationships rather than just presence (de Sola pool, 1959).

Due to the fact that content analysis can be applied to examine any piece of writing occurrence of recorded communication, it is used in a large number of fields, ranging from marketing and media studies, to literature and rhetoric, ethnography and culture studies, gender and age issues, sociology and political science, psychology and cognitive science, as well as other fields of inquiry. Additionally, content analysis reflects the close relationship between socio-and psycholinguistics, and it is playing an integral role in the developmental of artificial intelligence (Kathleen 1990).

The researchers used content analysis via which micro elements were tabulated and analyzed. The qualitative analysis in which the researchers showed the intentional systematic heavy use of the micro elements which helps to reach the level of appropriateness of a given item to the text as a whole along with the deep understanding of the author's intended meaning can shape the whole purpose and the message the researchers wanted to render. Thus one can say that the tools of analysis were both quantitative and qualitative.

The analysis of the story illustrates how the relationship between “pronouns” “verbs”, “tense” and other deictic elements such as adverbs of time, adverbs of place, articles and punctuation marks may be set out in a number of ways (i.e. the first of which is “pragmatic” (perlocutionary),the second is sociolinguistic (illocutionary) and the third is literary (locutionary).As for pragmatics, Fotion illustrates it in his model of “master speech act”. The master speech act determines what speech acts may follow and may not follow. This can be seen more clearly in Van Dijk’s (1977:238) model of “macro speech acts” and “micro speech acts”. The “micro-speech acts” include all linguistic elements and methodological techniques which are determined by the “macro speech acts” which in turn represent the author’s authority controlling his/her creatures and arranging them so as to allow a reader to be creative in the co-text. This relationship will be revealed in the following subsections and in the analysis of the story.

Part I

This part contains the theoretical background of the analysis that the researchers used while the second one is practical. The analysis of the story regarding the micro and macro elements.

Theoretical Background:

This subsection contains:

a. The Relationship between Pronouns in a Face-to-face Introduction

b. Kinds of speech

c. Speech and Thought Presentation and

d. The Relationship between the Author and the Reader (Addresser or Addressee)

A. The Relationship between Pronouns in a Face-to-face Introduction

How do language pronouns reflect the whole social framework in terms of which people talk to each other? How is language related to the social structures, to the conflict in the discourse? To answer these questions let's consider the following assumption: One can refer to things/people in many ways; by title, by proper names, by descriptions, by pronouns … and so on. For example, the pronoun "*this"* points to a person or object close to the speaker (proximal). It is unlike the pronoun "*that",* which shows distance (distal). The personal pronouns" *I and we"* may serve these functions:

1. They show closeness; the addresser/s is/are speaking; the speaker/s is/are uttering something.
2. They show (Direct speech) (DS). They are like the pronoun *"You"* in the sense that they all show direct discourse. They are unlike the pronouns" *He and She*" which points to a person, but do not address him/her. They show indirect discourse.

Pronouns are used for reference. They are sometimes "anaphoric" *("ana-"* means *"up" "phero"* means *"I carry, bear")* and sometimes they are “cataphoric”. Unlike anaphoric, cataphoric references mean starting with *he/she/it.* .. passing through the element which represents *he/she/it.* Starting the story with *she*, the cataphoric reference, and passing through the discourse using indications and tracks until the reader reaches the heroine, Mathilde / Madam Loisel, and (the antecedent of the pronoun ***she***) are all pointers or marks in the text, which help us as readers to understand the text. They keep the relationships between objects and persons within the text straight and unambiguous, within the limits of the narrative, and in accordance with its purpose. In the last line of the story *mine* refers to the lost necklace, *it* refers to the lost necklace and *her* refers to Mathilde.

The personal pronouns "*I* and *we*" and their inflexions serve first of all to determine a perspective or a point of view. For the first person, they are the speaker’s “voice” in the narration). "*You"* refers to the person who is spoken to (the addressee of the direct speech or of the current narrative voice). The pronoun *I,* in particular, refers to the “origin” of the narrative coordinates, the center of the deictic field. It is the pivot around which narration turns, either implicitly or explicitly. One important function of the personal pronouns is to determine the “point of view” of a narrative. Additionally,

the pronoun*" we"* in a narrative text expresses more than just a first person; it connotates the positive traits and is associated with *“*people like us*”*. Similarly *"You*" or *"They*" always implicitly carry the meaning: “people such as you” or "people like them”. The distal deictics "*he/she/it/they/that/there/then…*" may express a mental distancing that can be paraphrased as “admiration”. The pronouns *I* and *We* + verb are more appropriate for expressing a subjective viewing time (VT) that is associated with the speaker/s. (See Appendix, Lines, 171 – 157, 261 – 270.)

B. Kinds of speech

a. Direct Speech (DS).

b. Indirect Speech (IS).

c. Free Direct Speech (FDS).

d. Free Indirect Speech (FIS).

C. Speech and Thought Presentation

If the speech is reported directly, deictics as mode, tense, and punctuation marks play an important role in the presentation of events, thoughts and ideas of characters' voices; for example, the exclamation mark is a graphological indication of intonation and tone of voice (Mey, 1998).

The most common type of novel narration for "FIS" is relatively formal, third person, and past tense. Hence the present simple tense in "DS" becomes past simple and the near deictic *here* becomes the remote *there* and the exclamation mark "!" or the question mark "?" is omitted. In other words, we have three types of back shifting:

1. tense shift
2. person shift and
3. deixis shift.

In Free Indirect Discourse, the third person pronoun and the past tense are used. These are best successfully used to convey metaphor and interpretation. In order to understand the functions of the modes of speech presentation, readers need to relate it to the Narrative Report (NR) via the Narrator's Report of Speech Acts (NRSA).The narrative reports of events, ideas, and scenes are obviously complete under the control of narrator. In (NRSA), the narrator's control is greater than in (Indirect Speech). In Indirect Speech what the character said is reported. In (NRSA), only the kind of speech acts that he/she needs to be indicated are reported (ibid, 1998).

D. The Relationship between the Author and the Reader (Addresser or Addressee)

This subsection of part two shows the relationship between the author and the reader (addresser or addressee) which, the researchers believe, determine the action line of the plot drown in advance by the author. The actor (Latin) means a person who adds, creates, organizes, and establishes. Simply he/she means, God. You can't argue with the author, unless you are an active consumer of the discourse or unless you are able to co-create a new text. The text does not exist unless it is read well. The creation of fictional space depends on competent readers as well as competent authors (ibid.1998).

The addresser and addressee relationship can be revealed in different ways:

1. The official author (for whom the researchers use the term "addresser") who writes a message for the official reader (addressee).
2. With relation to fiction, readers find what Waine Booth (1961) has termed "the implied author" and "the implied reader". The implied author does not write the text, but it is his values and concepts that are found in the text, "the extractable meanings and the moral and emotional content" (p. 71).

In the process, the "implied author" creates the "implied reader" who in turn appreciates those values and concepts. (Mey1998). These values, benefits or concepts may be in the form of a set of felicity conditions, which are equivalent to "Model Reader" (Searle 1969:11).

3. The third way of interpreting the addresser and addressee relationship is in terms of the "instantial author" and the "instantial reader". The term "instantial" is used to refer to the people who actually compose and read the text at any given time; they are to be called the "author" and the "reader" respectively (ibid: 1994:160).

Part II

This part comprises the basic aim of this study through which the researchers try to focus on the role the various deictics and tenses, which, of course, include the various types of speech and their importance in determining the story line and the main function of the chosen text. In short, the researchers include the analytical part of the whole study. The following paragraphs are all about the analysis of the story regarding the two dimensions the researchers considered, the macro and micro elements.

Analysis of the Story

Paragraph One (LL 1-5: The author begins his story with the third person singular *she* which is a cataphoric reference to "Madame Loisel". The pronoun"*she*"is a pointer to indirect discourse (ID). It is the narrator's voice who is describing the woman. The pronoun"*she*"is in the subject position in each sentence of the first paragraph, that is, it is in the theme position. This matches with Mey's suggestions (1998:p20). Such usage of the single pronoun with past verbs and without referring, or even mentioning the title adds a lot to the overwhelming meaning of the paragraph which is " lack of identity," "lack of appreciation" and "lack of being loved or known by a man of high status" (i.e. a person of wealth and distinction.) Likewise, there is parallelism in the same paragraph in the three sentences containing the subject *she* and verbs in the past tense. Such parallelism highlights the meaning of the paragraph and reveals Madame Loisel's life.

In addition, the usage of "one of those", the back-shifting of "one of these", *she* and *he* (the pronouns shifting) along with the words "little clerk" express simplicity and lack of luxury which she does not imagine and does not admire ; they show negation and lack of achieving one's dreams. They reveal remoteness and show distal references. This usage of back –shifting agrees with Mey's findings (1994:163). See Appendix, Paragraph One, LL 1-5).

The declarative verb 'let' and the strong punctuation mark (semi-colons) (L.4) draw our attention towards her fate, towards her real life which is getting married to a little clerk in the ministry of education. It is something embossed upon her; something against her wish. It is acceptance of the available. The verb 'let' is a less formal way of saying 'allow'; what comes after the semi colons emphasizes what is before it.

Paragraph Two (LL.6–12): The author's (narrator's / addresser's) voice starts with *Her* which is an anaphoric reference and a cataphoric reference at the same time. It is anaphoric in the sense that it refers to *she* and cataphoric in the sense that it also refers to 'Madame Loisel. The pronoun *her* which is the narrative voice completes the meaning of the first paragraph. It is the voice of the author; he is comparing the heroine with the highest lady in the land. The verbs used are stative to show two facts: her bad poor real life and the rich super luxurious life. The adjectives and nouns used are of Latin origin in order to show nobility and romanticism associated with other rich women.

Paragraph Three (LL 13-25): This paragraph starts with the cataphoric reference she which refers to Mathilde, the heroine of the short story. Again, this pronoun reveals more about her suffering, i.e. it is linked with the verb suffered twice. Besides, this paragraph contains things which she hates, and those she imagined.This paragraph also shows a conflict between what she actually has and what she imagines. The words used to describe her real life are simple and of Old English (OE) origin, whereas the words used to describe her imaginations are of Latin and French origin. This technique of choosing the kinds of words emphasized the conflict and the bitter struggle she's leading. The (OE) origin words used show simplicity, trifling, poverty; they have something in common with the cataphoric references, She-Her. So stative and (OE) origin words versus French and Latin origin words promote the conflict between her real life and what she imagines. (Illustrative examples of old English and words of Latin origin can be seen in the appendix paragraphs three, four and five page22).

Paragraph Four (LL 26-33): This paragraph is a continuation of paragraph three; especially, the part which deals with her imagination, while paragraph five is a continuation of paragraph one in the sense that both describe her real life; both use stative verbs and (OE) origin words which are typical to her simplicity and poverty. The words "no, little, nothing" and "refused to visit her friend" lead to negation, loneliness and lack of identification which in turns add a lot to her endless suffering, despair and regret. This interpretation of the cohesive devices in reaching the intended meaning is in accordance with Searle 1969 and Booth 1961.

The sentence line 42, ‘Here is something for you, darling,’ he said. One can notice the change both in the discourse from narrative to directive and in voice, (her husband is talking to her). We have the pronoun ‘*You*’ which is the addressing pronoun. *‘You’* shows that we are in a direct discourse. Likewise, we have the simple present tense which is joined with the adverb of place *‘here’* (not *‘there’*) which reveals closeness and intimacy as well as identification. Through (LL. 45 – 47) readers can notice the author’s shift in voice i.e., it is now her voice when reading the letter.

LL. 50-60 form a dialogue between the couple which contains another shift both in the discourse and voice; such shift means changes in tense, deictics and pronouns. The present instead of the past, the pronoun *‘I’* and *‘You’* instead of *‘She’* and *‘He’* and the demonstrative pronoun *‘this’* instead of *‘that’* reveal a kind of intimacy and love even if it is from one part as the case in the story.

The lines (95-121) include voice shifting from the narrator (the writer) to her husband, then to her friend and back to her. In addition, there is shifting from the narrative voice which contains words, nouns, pronouns, demonstratives and other elements which show remoteness, into ‘direct discourse’ through which one can see words of intimacy, closeness, hope and desire.

The foregoing lines (95-121) and the following ones from (122-138) reveal Mathild's longings to escape from her real life; they contain pronouns and deictics different from those used at the beginning of this story. The heroine is achieving her dreams (the life she imagines). Such dreams are achieved at the party. Madame Loisel (the heroine) was victorious in the sense that she got what she imagined; She got what she sought for; she was the prettiest of all the present women; all men stared at her, inquired about her name and wanted to dance with her. This is ironic because living a false life (life of imagination; life of dreams) may cause damage to a person’s life. A person should be content of what he/she has; a person should live within his/her means; a person should cut his cloth according to his bed. Her refusal to put an old garment on her shoulder and the fine clothes she was wearing at the party promote the struggle between "the life she led "which is similar to the old garment and the false life she led at the party which is similar to her dream and imagination. This can be seen by looking at (L 141). "She didn't listen to him and descended the stairs rapidly. In this line, there is a back shift, which contains pronoun, voice and tense, which in turn, show another curve in her life (going back to her real miserable life.)

Based on the afore-said analysis, the researchers deal with the text via two-way pragmatics, that is, from world to text and back. Such movement from world to text and back is not a simple pendulum swinging back and forth; it involves interpretations and conceptualizations. Thus, pragmatics tries to "recontextualize" the text by placing it in its totally social and cultural context. (Sell, 1991:64).

Consider the following quoted sentences along with their illustration that can reveal the way the researchers analyzed the story:

1. "She left about four o'clock in the morning." This explains her longing to live long at the party where she can feel and touch luxury and share them with people of distinction.
2. "Her husband has been dozing… " L. 132 and those sentences related to her (LL. 126-130) express two actions; one occurs before the other. The simple past verbs are related to her state at the party while the past perfect progressive which is related to her husband's case at the party reveals a real conflict between the couple." The husband escaped from the life of luxury whereas she neglected her husband and insisted on living those luxurious moments, which (at the end) will destroy her whole life.

This minor conflict which is shown through the two past tenses (simple and perfect) leads to the major one, which is the "conflict between reality and dreams." The conflict between what is available and what is dreamt of. This is the real irony (life) that she understood, liked and acted by.

The name “Madame Loisel” was first mentioned, when she got the fine clothes and the necklace; the author mentioned her name little purposefully to draw one's attention towards her achieving some identity and appreciation i.e., her victory at the party among rich men and women. This may be another “irony” which is measuring identity and appreciation in relation to materials (jewels and clothes) and not to personality and morals.

Here, the author wants to show the readers that life shouldn’t be measured materialistically as Madame Loisel thought; identity, appreciation and love can be achieved by other measures such as content and satisfaction.

Being far away from her house, her poverty and her husband, “little clerk”, means very little to her identity while being close to fine clothes and jewels, men of distinction and wealth means a lot to her identity. In other words, being at home, with her husband means lack of identity while being at the party means presence of identity. Being at the party equals her dreams and imaginations, whereas being at home equals sufferings and despair. Such contrast equals the contrast between the pronoun "*she"* and “Madame Loisel” ; it equals the two lives that she led (i.e. the life she imagines and the life she is leading.

In the paragraph that follows the one which talks about the party, the writer’s voice dominates, the narration through which the author uses *“they”* instead of *“we” “those”* instead of *“these”*, the past instead of the present means that she is going back to her previous life as these “deictics” show and illustrate remoteness. In the sentence *“They walked sadly to their apartment* “LL. 148-149”, the word *“sadly”* connotes two meanings, one is related to *“she”* and the other to *“he”*. On her part, *“sadly”* means heaviness and hesitation; she wants to stay at the party where she finds her dreams and imagination. To him, “sadly” means that he is afraid that he might not go to work on time. This is a clear contrast between the couple’s life and thoughts). This interpretation can be clearly seen in the sentence *“it was the end for her. As for him, he was thinking that he must be at the office at ten*." (LL. 149-150). The anaphoric *“it”* refers to the end of the time at the party which means going back to her poverty and misery. In contrast, her husband was thinking of his work. This reveals imagination and dreams versus reality.

Using the pronoun *"She"* represents the past and the present for her: when she was single, she was suffering continuously from poverty; what adds to this suffering is her family; "a family of artisans" (her past life) still acts as a burden over her, it adds a lot to her suffering: a past of suffering and lack of identity, and a present of extreme suffering and lack of identity.

Being at the party among people of wealth and distinction means a lot to her. It means triumph; it means achieving her dreams and getting rid of her sufferings. For the first time, she was addressed as "Madame Loisel". For the first time, she was sought after by people of distinction. (e. g the Minister) this is shown by the author's technique of changing the pronoun *"she"* into "Madame Loisel". Besides, the words / adjectives and nouns used are of Latin and French origins to refer to nobility and closeness and intimacy which she always thinks of possessing (See appendix, page 24 paragraphs 2 and 3).

The party with wealthy people represents the home of identity where she always wanted to be. In contrast, the other home is that of intention (inside her) or the inward home, which represents the home of suffering and misery where she is always living. This can be clearly revealed by pronouns, deictics, shifting from "narrative discourse" to direct discourse and the subtle selection of words from "OE" origin or from Latin or French origins". Such devices may help to determine the line of the story, which in turns, is shaped by the author-reader relationship. Leaving the party means going back to her previous unbearable life of regret; losing the necklace means a great fall, more poverty, more suffering and more hopelessness. This can be clearly seen from "LL. 150-230" through which the author is successful in directing the dialogue between the couple, shifting from the narrative and indirect discourse (the narrator's voice) to the direct discourse (the characters' voices).

The repetition of the pronoun *"I"* which expresses "self" in the following form "I…. I… I…" shows extreme excitement. What adds to the state of excitement is the repetition of the strong exclamation mark "!" The reader can also notice the author's clever choice of the words "lacking strength, huddled on a chair, dumb founded" which refers to her expressed heaviness, lack of active movement and passivity. These words which are related to *"she"* add a lot to the starting point of the story *"she"* and to the end focus, which is "imitation" (false necklace). See L.280.

Thus, the researchers can say, "losing the necklace" means "losing hope" which, in turn, equals the poverty and suffering in which they live. The words *"begged", "haggling", "insulted"* and *"fighting for every half penny"* show weakness, heaviness, losing dignity and identity. Moreover, the ten, bad, laborious, miserable and fearful years of debt which the couple had to lead after losing the necklace are parallel to her life before getting married to the little clerk, or even worse than that; both lives are full of regret, suffering, endless fear, mischief and misery. This emphasizes that "her past" is like "her present" and "her present" is like "her future" i.e. her life (the story line) is like a circle, which starts with suffering, and ends so. It starts with *"she"* lack of identity, and it ends with tragedy (false necklace which cost only 500 francs} Appendix (LL. 280-281), while the one which the couple had bought coast 3600 francs. This is parallel to reality and imagination. So, the end of this story echoes its beginning in the sense that it starts with "*she*" (lack of identity) and ends with "false necklace" (imitation).

The fact that she has two lives (the life she was leading and that she was dreaming of) and two homes: the real home (where she led a miserable life) and the party (the home of imagination where she could see her dreams, ambitions and wishes In this sense, we have two contrasts and parallelisms. A contract between the two lives and another between the homes. Likewise, we have two parallelisms (two lives and two homes).

The end-focus in the text (imitation or false necklace) links back with the opening theme (she). Together, they encapsulate the message, the meaning and the insight of the whole story.

The pronoun “she” (the first word of the story) represents a lady unknown by people of wealth and distinction; which means lack of identity and lack of reality which leads to the final end–focus “imitation” (unreality). So all the words used to refer to Mathilde such as: *“she, artisan family, a little clerk*" represent suffering, and poverty which Madame Loisel hates. Then the circle of her life continues as follows: Madame Loisel achieving identity at the party resulted in the loss of the false necklace which represents loss of hope and loss of identity again, which in turn, led to going to poverty and endless suffering. These windings in the Loisels' life, via which a person can reach the aims behind writing the whole story, can be represented and seen clearly in these diagrams which the researchers consider as graphic representations that can help in reaching a satisfactory understanding of the story.

A text can be coded or broken down into manageable categories on a variety of levels such as: word, word sense, phrase, sentence, or theme, which can be regarded as a sort of facilitation for readers to reach in-depth understanding. In an attempt to help the readers reach this aim, the researchers refer to the following diagrams.

Chart I

It is an illustration of the following diagrams. It shows a clear summary of the heroine's life. It shows the life the Loisels led; the ups and downs; the rising in one's life and the falling as well. Moreover, it tells about the continual conflict between Mathilde as a poor girl and Madame Loisel, the dreamy and unrealistic woman.

Chart I

Rhythm

A: Equals actuality; Mathild's real life in a poor family of artisans.

I: Equals unreality (Mathild's dreams and imaginations}

A: Getting married off to a little clerk. (a husband who is not better than her parents)

I: The party, the place where Madame Loisel achieved identity and received love from men of wealth and distinction.(part of her imagination)

A: Having no jewels, no clothes (Mathild's poverty)

I: Borrowing the necklace and buying the clothes (the marks of luxury and great people).

A: Losing the necklace, going back to poverty, suffering, debts (a life which is worse than before). Then back to a worse "She". The beginning echoes the end. Mathild's life which includes a lot of ups and downs can be seen via the coming graphic representations.

Diagram II

It illustrates the previous chart, but in form of rectangles, squares and lines.

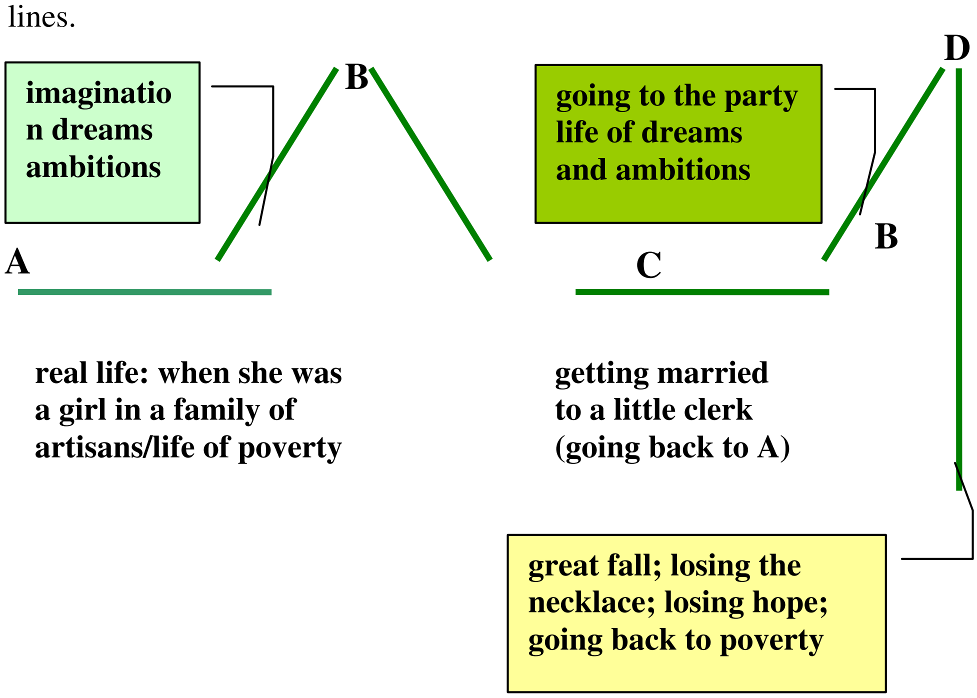
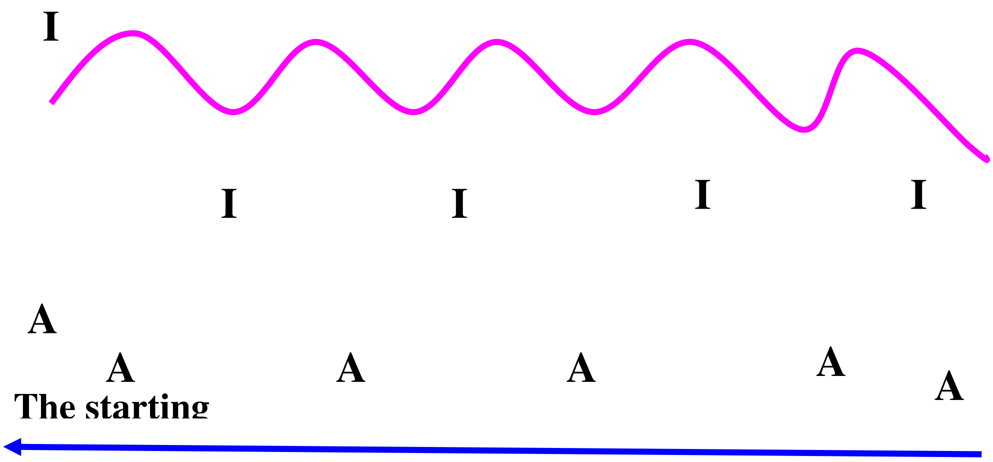


Diagram III

It shows a continual struggle between reality and dreams. Where the **(As)** stand for reality and actual doings while the (Is) stand for the unreality or all the false actions in Mathild's life.



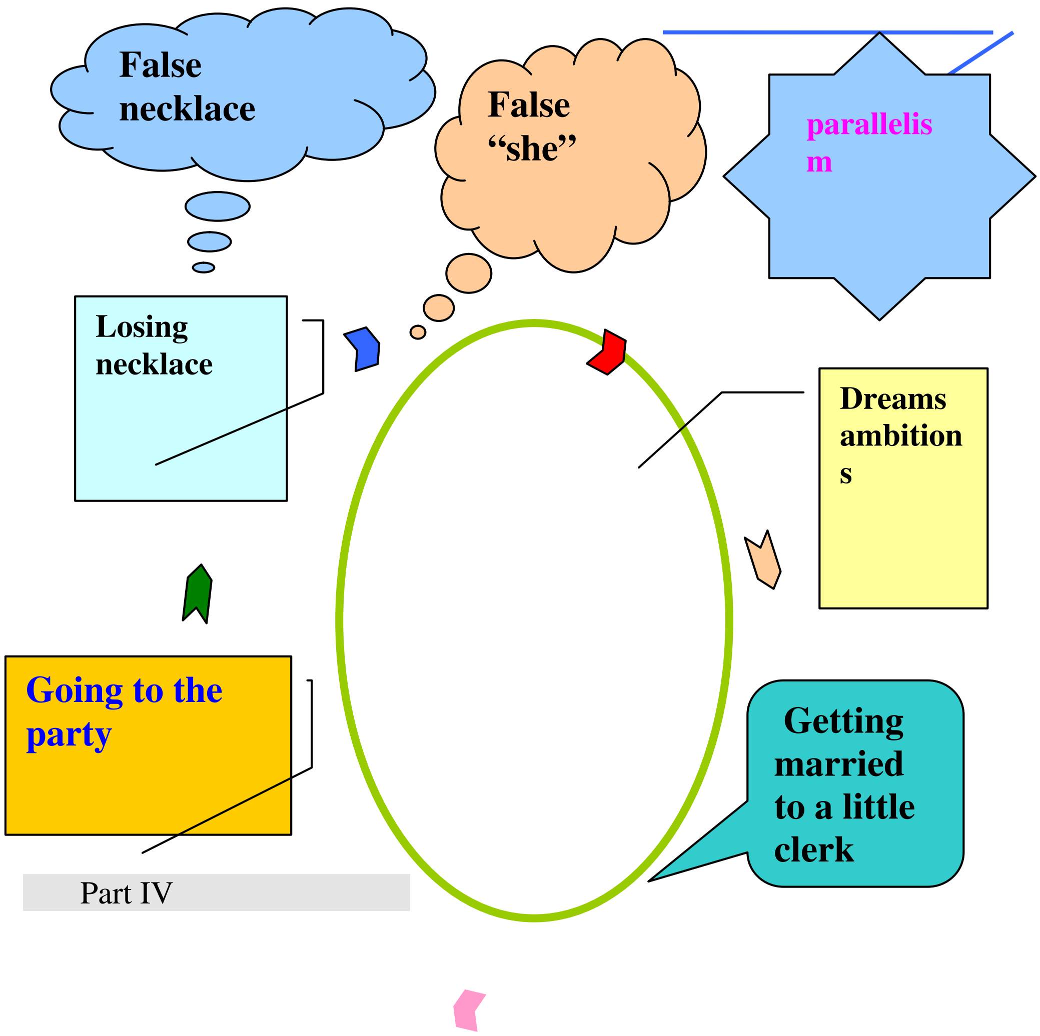
Echoes

Such interaction leads to the great “long” (the meaning and insight of the story): -

“Had she lived realistically, she would have saved time, money and suffering" and this gives us a lesson which might be summarized as: "A person should live within his/her means."

Diagram IV

It summarizes the whole life that Mathilde led in form of a circle of limitless suffering.


False necklace
False “she”
parallelis m
Losing necklace
Dreams ambition s
Going to the party
Getting married to a little clerk
Part IV

Conclusion

Thus the whole story becomes a continuous circle of suffering; it starts with (she) and ends with (a false necklace) which is a parallel to her unreal life. The micro elements (all forms of pronouns plus the verbs) can help readers (active ones) reach the intended meaning of the author (part of macro elements)

Based on the foregoing analysis of Maupassant's story, "The Necklace", the researchers concluded that the "macro approach" (pragmatic function ; the successful communication between the readers and the author) of the text analyzed as decided by the author, determines the micro approach encompassed and vice versa. This goes in accordance with Van Dijk's 1977:238.

The communication function of the language used in the discourse is due to both the competent author and the competent reader. The "negotiation success" that the author has drawn up depends greatly on the sort of the reader the author is able to create.

The macro approach (the lesson we learn from the story (i.e. we should live within our means) has determined the other "micro approach" used, i.e. the sort of pronouns, the kind of tense and the kind of discourse used.

The action line of the plot (circular) which is the pragmatic function of the story through which is shown that the end-focus (imitative necklace) reflects/echoes the starting – point of the story "*she*". How can readers conclude these interpretations? Of course, we as readers can catch up with these interpretations through the subtle approaches being used by the author and his creative readers.

Reaching this point (being able to draw the line of the story and reach the author's communicative function of the text) means that the author has a complete control (authority over his/her reader). Attaching up with this conclusion means that the author is successful in building a fictional space or many fictional spaces where both the author and his/her readers co-operate to co-create the co-text (the perlocutionary act).

Due to the author's imagination (authority) and the reader's co-operation (activity in participation), three fictional spaces have been made up (past i.e. her past "she", "present" getting married off to the little clerk; poverty again and future "imitation".

The fact that the style produced by "Maupassant" and consumed actively by the readers (The opening of the story with "she" which shows remoteness, and the end-focus which includes the "Irony", (the false necklace), helps the readers (active readers) to be able to share the author's intention (the lesson he/she wants to teach human beings).

In this way, the author- reader relationship (the successful negotiation) is realized. Therefore, subtle authors use the micro approaches (linguistic components) in a useful way to help build up the "macro approach" the author wants to establish. The "micro approach" is the means to reach "the macro approach" and the other way round could be true. This conclusion is in harmony with which are in accordance with other researchers' studies such as: (Stubb: 36 as quoted in Christopher and Mercer 2001, Kearns 2000, Van Dijk, 1977 and Fotion, 1971).

One major theme of the story as the researchers understood it (cut your cloth according to your bed) is realized only through the narrative voice as well as through the characters' voice. For example, the last lines which contain important anaphoric references (*mine/it/her*) to mean the lost necklace and Mathilde) and the word *imitation* which is related to five hundred francs (tragic end) help in shaping the rhythm as well as the line of the story. In other words, the micro approaches help in shaping the "macro approach" (the communication function). Had Mathilde lived realistically; had she been content of what she had possessed, she would have been spared.

The successful negotiation which depends on the competent reader/s and author/s shows that the language is a living thing which keeps growing and changing through our usage, simplification, elaboration and interpretation. Examples are the cohesive devices such as the cataphoric or anaphoric pronouns which are used to achieve such successful negotiation and avoid repetition. They are also used for facilitation. (Facilitating device).

Consequently, the writer performs certain speech acts and the reader interprets them. The linguistic communication occurs when two conditions are satisfied:

1. The writer tells the readers a message (a certain attitude, belief or desire) which he intends them to grasp and recognize that he has this intention.
2. Readers recognize the writer's intentions. (e. g the rhythm and the line of the story as intended by the author and interpreted by the reader. The "tracking" used by the author, (especially when using nouns instead of pronouns and when using names of places) helps and directs the readers to understand the discourse.

Conclusion and Recommendations

Based on the analysis of the afore-said short story, the researchers have stressed the following points: The "macro approach" (pragmatic or communicative function) and the "micro approaches" are inseparable; they are overlapping. For the "micro approaches" (pronouns, tense, back shifting, forward shifting…. etc…. etc) produced by the author as a style or a technique, and of course, consumed by the reader, provides an interesting environment for the reader/s to co create a new text through which the "macro approach" can be seen clearly. In this respect, the language of the literary text is contextually more controlled than referring to separate utterances or paragraphs.

Consequently, it is valuable that students should learn these components and grasp them well, as they help to minimize the misunderstandings of transferring the idea of the target text. Hence, it seems important as well to suggest that the teachers of literature devote certain time, when necessary, to pinpoint all the micro and macro elements and guide their students to the close overlapping relation among them if appropriate and thorough understanding is required.

Furthermore, what is communicated can only be determined via the decontextualized knowledge and the contextualized knowledge because they are interdependent and overlapping. As a result, relying only on one aspect, e.g. grammar rules, in order to cocreate a communicative sentence, and overlooking other components, will result in communication breakdown.

Because of the overlapping relation between all the componenets of language,teachers should vary their techniques in such a way to have a balance between the in-word approach and the out-word approach especially when dealing with literary texts or comprehension passages.

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Appendix

"The Necklace"

SHE was one of those pretty and charming girls born, as though fate had blundered over her, into a family of artisans. She had no marriage portion, no expectations, no means of getting known, understood, loved, and wedded by a man of wealth and distinction; and she let herself be married off to a little clerk in the ministry of education.

Her tastes were simple because she had never been able to afford any other, but she was as unhappy as though she had married beneath her; for women have no caste or class, their nimbleness of wit are their only marks of rank, and put the slum girl on a level with the highest lady in the land.

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. The sight of the little Breton girl who came to do the work in her little house aroused heart-broken regrets and hopeless dreams in her mind.

She imagined silent antechambers, heavy with oriental tapestries, lit by torches in lofty bronze sockets, with too 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.

When she sat down for dinner at the round table covered with a three day – old cloth, opposite her husband, who took the cover off the soup tureen, exclaiming delightedly" : Aha ! scotch broth ! what could be better,"? she imagined delicate meals, gleaming silver, tapestries peopling the walls with folk of a past age and strange birds in faery forests ; she imagined delicate food served in marvellous dishes, murmured gallantries, listened to with an inscrutable smile as one trifled with the rosy flesh of trout or wings of asparagus chicken.

She had no clothes, no jewels, nothing. And these were the only things she loved; she felt that she was made for them. She had longed so eagerly to charm, to be desired, to be wildly attractive and sought after. She had a rich friend, an old school friend whom she refused to visit, because she suffered so keenly when she returned home. She would weep whole days, with grief, regret despair and misery.

One evening her husband came home with an exultant air, holding a large envelope in his hand " .Here's something for you" he said. Swiftly she tore the paper and drew out a printed card on which were these wards:

"The minister of Education and Madame Ramponneau request the pleasure of the company of Monsieur and Madame Loisel at the Ministry on the evening of Monday, January the 18th." Instead of being delighted, as her husband hoped, she flung the invitation petulantly across the table, murmuring:

"What do you want me to do with this" .?

Why darling, I thought you'd be pleased. You never go out, and this is a great occasion. I had tremendous trouble to get it. Every one wants one; it is very select, and very few go to the clerks. You will see all the really big people there."

She looked at him out of furious eyes, and said impatiently:

"And what do you suppose I am to wear at such an affair?"

He had not thought about it; he stammered:

"Why, the dress you go to the theatre in. It looks very nice, to me….' He stopped, stupefied and utterly at a loss he saw that his wife was beginning to cry. Two large tears ran slowly down from the corners of her eyes towards the corners of her mouth.

“What’s the matter with you? What’s the matter with you?” he faltered.

But with a violent effort she overcame her grief and replied in a calm voice, wiping her wet cheeks:

“Nothing. Only I haven’t a dress and so I can’t go to this party. Give your invitation to some friend of yours whose wife will be turned out better than I shall.”

He was heart-broken.

“Look here, Mathilde, ” he persisted. ”What would be the cost of a suitable dress, which you could use on other occasions as well, something very simple?’

She thought for several seconds, reckoning up prices and also wondering for how large a sum she could ask without bringing upon herself an immediate refusal and an exclamation of horror from the careful-minded clerk.

At last she replied with some hesitation:

“I don’t know exactly, but I think I could do it on four hundred francs.”

He grew slightly pale, for this was exactly the amount he had been.

saving for a gun, intending to get a little shooting next summer on the plain of Nanterre with some friends who went lark-shooting there on Sundays.

Nevertheless he said“ : Very well. I’II give you four hundred francs.

But try and get a really nice dress with the money.”

The day of the party drew near, and Madame Loisel seemed sad, un-easy and anxious. Her dress was ready, however. One evening her husband said to her:

“What’s the matter with you? You‘ve been very odd for the last three days”.

"I'm utterly miserable at not having any jewels, not a single stone, to wear," she replied. 'I shall look absolutely no one. I would almost rather not go to the party."

"Wear flowers ",he said" .They're very smart at this time of the year.

For ten francs you could get two or three gorgeous roses."

She was not convinced.

"No … there's nothing so humiliating as looking poor in the middle of a lot of rich women."

"How stupid you are!" exclaimed her husband . Go and see Madame Forestier and ask her to lend you some jewels. You know her quite well.

enough for that ".She uttered a cry of delight .

"That's true. I never thought of it."

Next day she went to see her friend and told her trouble.

Madame Forestier went to her dressing -table, took up a large box, brought it to Madame Loisel, opened it, and said:

"Choose, my dear."

First she saw some bracelets, then a pearl necklace, then a Venetian

Cross in gold and gems, of exquisite workmanship. She tried the effect of the jewels before the mirror, hesitating, unable to make up her mind to leave them, to give them up. She kept on asking:

"Haven't you anything else ?"

"Yes. Look for yourself. I don't know what you would like best"

Suddenly she discovered, in a black satin case, a superb diamond necklace; her heart began to beat covetously. Her hands trembled as she lifted it. She fastened it round her neck, upon her high dress, and remained in ecstasy at sight of herself

Then, with hesitation, she asked in anguish:

"Could you lend me this, just this alone?"

"Yes, of course."

She flung herself on her friend's breast, embraced her frenziedly, and went away with her treasure.

The day of the party arrived. Madame Loisel was a success. She was the prettiest woman present, elegant, graceful, smiling and quite above herself with happiness. All the men stared at her, inquired her name, and asked to be introduced to her. She danced madly, ecstatically, drunk with pleasure, with no thought for anything in the triumph of her beauty, in the pride of her success, in a cloud of happiness made up of this universal homage and admiration, of the desires she had aroused, of the completeness of a victory so dear to her feminine heart.

She left about four o'clock in the morning. Since midnight her husband had been dozing in a deserted little room, in company with three other men whose wives were having a good time.

He threw over her shoulders the garments he had brought for them to go home in, modest every day clothes, whose poverty clashed with the beauty of the party-dress. She was conscious of this and was anxious to hurry away, so that she should not be noticed by the other women putting on their costly furs.

Loisel restrained her.

"Wait a little. You'll catch cold in the open. I'm going to fetch a cab."

But she did not listen to him and rapidly descended the stericase. When they were out in the street they could not find a cab; they began to look for one, shouting at the drivers whom they saw passing in the distance.

They walked down towards the Seine, desperate and shivering. At last they found on the quay one of those old night-prowling carriages which are only to be seen in Paris after dark, as though they were ashamed of their shabbiness in the daylight.

It brought them to their door in the Rue des Martyrs, and sadly they walked up to their own apartment. It was the end, for her. As for him, he was thinking that he must be at the office at ten.

She took off the garments in which she had wrapped her shoulders, so as to see herself in all her glory before the mirror. But suddenly she uttered a cry. The necklace was no longer round her neck !

"What's the matter with you?" asked her husband, already half undressed.

She turned towards him in the utmost distress.

"I.…I… I've no longer got Madame Forestier's necklace" …..

He started with astonishment.

"What ! … Impossible !"

They searched in the folds of her dress, in the folds of the coat, in the pockets, every where. They could not find it.

"Are you sure that you still had it on when you came away from the party? " he asked.

"Yes, I touched it in the hall at the Ministry. "

"But if you had lost it in the street, we should have heard it fall. "

"Yes. Probably we should. Did you take the number of the cab? "

"No. You didn't notice it, did you ?"

"No. "

They stared at one another, dumbfounded. At last Loisel put on his clothes again.

"I'll go over all the ground we walked, he said, and see if I can find it. "

And he went out. She remained in her evening clothes, lacking strength to get into bed, huddled on a chair, without volition or power of thought.

Her husband returned about seven. He had found nothing.

He went to the police station, to the newspapers, to offer a reward, to the cab companies, every where that a ray of hope impelled him.

She waited all day long, in the same state of bewilderment at this fearful catastrophe.

Loisel came home at night, his face lined and pale; he had discovered nothing.

"You must write to your friend, he said, and tell her that you've broken the clasp of her necklace and are getting it mended. That will give us time to look about us."

She wrote at his dictation.

By the end of a week they had lost all hope.

Loisel, who had aged five years, declared:

"We must see about replacing the diamonds."

Next day they took the box which had held the necklace and went to the jewellers whose name was inside. He consulted his books.

"It was not I who sold this necklace, Madame, I must have merely supplied the clasp."

In a shop at the Palais – Royal they found a string of diomonds witch seemed to them exactly like the one they were looking for.

It was worth forty thousand francs. They were allowed to have it for thirty – six thousand.

They begged the jeweller not to sell it for three days. and they arranged matters on the understanding that it would be taken back for thirty – four thousand francs, if the first one were found before the end of February.

Loisel possessed eighteen thousand francs left to him by his father.

He intended to borrow the rest. He did borrow it, getting a thousand from one man, five hundred from another , five louis here, three louis there. He gave notes of hand,. Entered into ruinous agreements, did business with usurers and the whole tribe of moneylenderes. He mortgaged the whole remaining years of his existence, risked his signature without even knowing if he could honour it,

and, apalled at the agonizing face of the future, at the black misery about to fall upon him, at the prospect of every possible physical privation and moral torture, he went to get new necklace and put down upon the jewellers counter thirty- six thousand francs.

When Madame Loisel took back the necklace to Madame Forestier, the latter said to her in a chilly voice:

"You ought to have brouht it back sooner ; I might have needed it. " she did not, as her friend had feared ,open the case. If she had noticed the substitution, what would she have thought ? What would she have said ? Would she not have taken her for a thief?

Madame Loisel came to know the ghastly life abject poverty. From the very first she played her part heroically. This fearful debt must be paid off. she would pay it. The servant was dismissed. They changed their flat; they took a garret under the roof. She came to know the heavy work of the house, the hateful duties of the kitchen. She washed the plats, wearing out her pink nails on the coarse pottery and the bottons of pans. She wash the dirty linen, the shirts and dish –cloths, and hung them out to dry on a string ; every morning she took the dustbin down into the street and carried up the water, stopping on each landing to get her breath. And clad like a poor women, she went to the fruiterer, to the grocer, to the butcher, abasket on her arm, haggling, insulted, fighting for every wretched half penny of her money. Every month notes had to be paid off, others renewed, time gained. Her husband worked in the evenings at putting straight a merchant's accounts, and often at night he did copying at two – pence- halfpenny a page. And this life lasted ten years.

At the end of ten years everything was paid off, everything, the usurers charges and the accumulation of superimposed interest. Madame loisel looked old now. She had become like all the other strong hard, coarse women of poor households. Her hair was badly done, her skirts were awry, her hands were red She spoke in a shrill voice, and the water slopped all over the floor when she scrubbed it. But sometimes, when her husbund was at the office, she down by the window and thouht of that evening long ago, of the ball at which she had been so beautiful and so much admired.

What would have happened if she had never lost those jewelles. Who knows? Who knows? How strange life is, how fickle ? How little is needed to ruin or to save?

One Sunday, as she had gone for a walk a long Champs– Elysees to freshen herself after the labours of the week, she caught sight suddenly of a women who was taking a child out for a walk. It was Madame Forestier, still young, still beautiful, still attractive. Madame Loisel was conscious of some emotion. Should she speak to her? Yes, certainly. And now that she had paid, she would tell her all. She went up to her. "Good morning, jeanne".

The other did not recognize her, and was surprised at being thus familiarly addressed by a poor women.

'But … Madame '… she stammered. 'I don't know … you must be making a mistake'. ' No.. Iam Mathilde, Loisel. '

Her friend uttered a cry.

Oh … my poor Mathilde, how you have changed"….

Yes, I've had some hard times since I saw you last; and many sorrows … and all on your account. ' How was that?

'You remember the diamond necklace you lent me for the party at the Ministry ? Yes, well? well I lost it. How could you? Why you brought it back.'

‘I brought you another one just like it. And for last ten years we have been paying for it. You realize it wasn’t easy for us; we had no money … well, it’s paid for at last, and I am glad indeed’.

Madame Forestier had halted.

“You say you bought a diamond necklace to replace mine”?

“Yes. You hadn’t noticed it? They were very much a like. ”

And she smiled in proud and innocent happiness.

Madame Forestier, deeply moved, took her two hands. “Oh, my poor Mathilde ! But mine was imitation. It was worth at the very most five hundred francs.