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Stifling Class Consciousness in Society in both
Faulkner's *Barn Burning* and Maupassant's *The*
***Necklace*: a Comparative Study**

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Dedication

All thanks and grateful to Allah that with his blessing this dissertation has been completed, and now, I begin:

To the most precious people in my life, my dear mother, 'MaMti', who is my friend, and my sister, the one who has always been my source of strength and hope. Your love and kind words and wise advices were the light that guided me through the difficult moments. Thank you for your patience and prayers for my success, this for you.

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ABSTRACT

This study investigates the stifling of class consciousness in William Faulkner's *Barn Burning* and Guy de Maupassant's *The Necklace*. Both stories present characters from marginalized social backgrounds who experience class oppression and exploitation. The study aims to explore how capitalist ideology prevents the development of true class awareness through mechanisms as false consciousness, ideological repression, hegemony, alienation, and commodity fetishism. Through using a Marxist lens, the study examines how the characters's understanding of their social position is distorted by dominant ideologies that maintain existing class hierarchies. The analysis also highlights the different methods used to suppress class consciousness in *Barn Burning* and *The Necklace*, and the impact this suppression has on the characters. Finally, the research reveals how literature reflects the influence of ideology in shaping human understanding and preventing social change.

Key words: Class Consciousness, Marxism, Stifling, Capitalist Ideology. Class oppression

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General Introduction

General Introduction

1. The Background of The Study

Marxism is a social, political, and economic theory in Europe, emerged in the half of 19th century in which it was a period of the industrial and political revolutions of the previous century. The social, economic, and philosophical ideas of Marxism are explained by German philosopher and economist Karl Marx. His work examines the historical effects of capitalism on labor, productivity and economic development, and argues that a worker revolution is needed to replace capitalism with a communist system. However, capitalism is defined as a mode of production in which the means of production are owned by private ownership in order to make profit. According to Karl Marx and Friedrich Engels capitalism is an exploitative system that built on economic inequalities, class division, and exploitation in which the workers are forced to work harder to survive. Marx saw the exploitation of the working class within a capitalist system and claims that this system should be changed, he called working class members to develop what is known as class consciousness which is necessary for revolution and social change. According to Marx and Engels (1846), class consciousness emerges when workers recognize their exploitation within the capitalist system and unite to challenge the ruling class (bourgeoisie). However, this awareness is not always fully developed, as many individuals remain trapped in false consciousness, accepting the dominant ideology and believing that their position is natural or unchangeable. The two short stories *Barn Burning* and *The Necklace* are both depiction of these Marxist concepts. Faulkner in *Barn Burning* shows how poor families, like the Snopes, remain trapped in cycles of poverty and oppression. In other hand, Guy De Maupassant in *The Necklace* examines the social realities of 19th century France, highlighting the influence of the bourgeoisie on the social, political, ideological structures that shape society and how dominant ideology shapes individual behavior and perception of class.

This research focuses on how these stories portray the early signs of class consciousness and how social and ideological factors contribute to its repression. Through the psychological and social forces that shape the characters's perceptions of class oppression, the study aims to show how literature can illustrate the causes that prevent oppressed individuals from fully recognizing and resisting their social positions.

2. The Statement of The Problem

Although the main characters in *Barn Burning* by William Faulkner and *The Necklace* by Guy De Maupassant belong to lower class and suffers from social and economic oppression, they show a signs of early class consciousness, even if this awareness may be distorted, incomplete, or misdirected. This study tries to explore the stifling of class consciousness and explain the ideological and social factors that prevent this awareness from developing into a collective force capable of resisting the dominant bourgeois ideology.

3. The Motivation of The Study

The reason behind choosing the concept of class consciousness because it is the first step toward achieving real social change and preventing all forms of exploitation in different societies. Without this awareness, individuals remain unaware of the systems that oppress them and continue to accept inequality as normal or unchangeable. And because of that the study aims to emphasize the importance of awakening social awareness as a necessary step for justice, equality in society.

4. Aim of The Study

The aim of this study is to examine how class consciousness is stifled in William Faulkner's *Barn Burning* and Guy de Maupassant's *The Necklace* through Marxist lens. The research focuses on analyzing the characters' social positions, their responses to classoppression, and the ideological forces that prevent them from developing full awarenessof their class positions. Through comparing both stories, the study aims to reveal how literature can illustrate the psychological and social mechanisms that suppress resistance and maintain the existing class hierarchy.

5. Significance of The Study

This study is significant because it highlights how literature can represent not only social inequality, but also the mechanisms that prevent the development of class consciousness. Through examining *Barn Burning* and *The Necklace* through a Marxist lens, the research shows how characters who suffer under oppressive systemfail to fully recognize or resist their positions due to internalized ideologies and social pressures, and understanding these literary works helps to reveal how capitalist structures maintain control not just through power dominance, but also throughideological influence. This study also contributes to show that the stifling of class awareness is evident in literature. In addition, the research reinforces the importance of Marxist criticism in exposing the hidden power in literary texts.

6 . Research Questions

1. In what ways is class consciousness stifled in *Barn Burning* and *TheNecklace*?

2. How do elements like false consciousness, alienation, class struggle, ideological repression, and commodity fetishism affect the character's perceptions of their class positions?

3. How do the narratives reflect the influence of dominant ideology in both stories?

7. Methodology

This study adopts the Analytical Method, which focuses on close reading and critical interpretation of literary texts. It examines how class consciousness is stifled in *Barn Burning* and *The Necklace* using Marxist literary theory. Through the analysis of characters, ideological elements, this methodology allows for a comprehensive understanding of how class consciousness is distorted, and repressed in the texts.

8. Structure of The Dissertation

The dissertation is divided into two main chapters:

Chapter One, provides the theoretical framework, including the historical background of Marxism, and key Marxist pioneers, the social backgrounds of the authors and stories, and key Marxist concepts such as class struggle, false consciousness, alienation, hegemony, and ideological repression.

Chapter Two, includes the practical section of the study. It focuses on the comparative analysis of *Barn Burning* and *The Necklace*, and how class consciousness is stifled in both stories.

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Theoretical Part

Chapter One

Historical and Authorial Backgrounds

Chapter One:Historical and Authorial Backgrounds

Introduction

This chapter introduces the theoretical framework of this study by presenting the historical background and key principles of Marxist theory. It begins with an overview of the origins of Marxism and the contribution of its main pioneers Karl Marx, Friedrich Engels, and Vladimir Lenin whose ideas shaped the foundation of Marxist thoughts. It also explores how Marxist theory that developed into a tool for literary criticism such in works of scholars like Terry Eagleton and Lois Tyson.

In addition, the chapter provides the historical and social background of the two authors William Faulkner and Guy De Maupassant which identify the social realities of their time influenced their literary works.

Finally, it outlines the key Marxist concepts that will be used in the practical analysis, as class struggle, false consciousness, ideological repression, hegemony, alienation, and commodity fetishism. These concepts will guide the analysis of how class consciousness is stifled in *Barn Burning* and *The Necklace*.

The production of ideas, concepts and consciousness is first of all direct interwoven with the material intercourse of man, the language of real life. Conceiving, thinking, the spiritual intercourse of men, appear here as the direct efflux of men's material behaviour . . . we do not proceed from what men say, imagine, conceive, nor from men as described, thought of, imagined, conceived, in order to arrive at corporeal man; rather we proceed from the really active man . . . Consciousness does not determine life: life determines Consciousness(Marx and Engels47).

Marx and Engels (1845) argue that human consciousness is shaped by economic and social conditions, rather than developing independently of material realities. They state that “*Consciousness does not determine life: life determines Consciousness*” (Marx and Engels 47), emphasizing that people's ideas, beliefs, and values are a result of their economic and social environment. This perspective forms the foundation of Marxist theory, which examines how

economic structures, class struggle, and social relations shape human society and cultural production, including literature.

Marxist literary criticism considers texts as a product of their historical and economic contexts, discussing how literature reflects and reinforces social hierarchies and class struggles. A key concern in Marxist thought is the development of class consciousness, which is essential for individuals to recognize their oppression and exploitation which is the key concern of Marxist theory. However, achieving class consciousness is often stifled because of dominant ideologies that consider this concept a first step to achieving a social change that will be there ending because it mirrors them and expose them as harmful ideologies that exploit individuals, and this is the aim of Marxism that emerged as a reaction to an ideology called Capitalism which is a harmful ideology for Marxist theory that must be changed (Marx and Engels 1845).

1. Origins of Marxism and Its Foundation Pioneers

Marxism emerged as a socioeconomic and political theory in mid-nineteenth century Europe by Karl Marx and Friedrich Engels and then adopted to become a literary theory. Marxism has become one of the most influential ideologies in history, providing a critical perspective on capitalism, class struggle, as well as economic exploitation. Marx and Engels introduced their revolutionary ideas in *The Communist Manifesto*(1848), in which they presented their ideas about historical materialism, the necessary dissolution of capitalism, and the role of class struggle in shaping history(Marx and Engels14).The central principle of Marxism is the belief that economic structures determine social relations, culture and ideology. This principle, known as Historical Materialism, which claims that societies develop through class conflicts that emerge from the conflict between the ruling and oppressed classes (Marx and Engels16). For Marx, sees capitalism as an exploitative system where the bourgeoisie (owners of the means of production) exploited the proletariat (working class). Which creates social inequalities that increase revolutionary tensions(Marx and Engels18). Marxist's founders are:

Karl Marx(1818-1883) was a German philosopher, economist, and political theorist. He is considered as the father of Marxist theory, his most important works include *The Communist Manifesto* (1848), *Das Kapital* (1867), where he analyzed capitalism and claims that is an exploitative system, he argued that workers (Masses) are separated from the products of their labor and must work hard in order to survive, which creates the conditions for revolution(Marx 30). Marx introduced concepts like class struggle, historical materialism, and class

Chapter One :Historical and Authorial Backgrounds

consciousness, he believed that the proletariat (working class) would develop class consciousness, leading to a revolution that would change capitalism to establish a classless society based on shared ownership (Marx 45).

Friedrich Engels (1820-1883) was a German social scientist, he played a significant role in shaping Marxist theory and collaborate with Marx in *The Condition of the Working Class in England* (1845), where he describes the suffering of the working class during the rise of industrial capitalism in Britain (Engels41). Engels explained the concept of false consciousness. He contributed to the development of Marx's later writing's and kept his legacy after his death.

Vladimir Lenin (1870-1924) was a Russian revolutionary leader and political thinker who adopted Marxist theory to the conditions of Russia. In his work *What Is to Be Done?* (1902), Lenin argued that the working class needed political leadership to achieve revolution. He introduced the idea of Vanguard party, a group of revolutionary intellectuals to lead the proletariat (Lenin23). He developed the theory of imperialism as an advanced stage of capitalism, where powerful notions exploit weaker ones to maintain economic dominance. Lenin's adaptations gave Marxism a practical direction and influenced many political movements in the 20th century.

This founders Marx, Engels, and Lenin establish the foundations of Marxist theory, and helped to shape political movements, cultural, and literary analysis.

Marxist ideas were adapted to literary criticism by modern thinkers like Terry Eagleton, Raymond Williams, and Lois Tyson. These scholars applied Marxist principles to literature, and ask how texts reflect or challenge dominant ideologies. As Tyson (2006) explains that class divisions often have more impact on people's lives than differences in race, gender, or religion (Tyson 57). Saunders (1990) notes that the ruling class maintains power through both force and ideology (Saunders 22).

Literary criticism adopted Marxist theory as a tool for analyzing social inequality, power dynamics, and economic exploitation in literature. Many literary works critics human exploitation highlighting the struggles of the working class against capitalist oppression. Literary critics argue that literature can either reinforce capitalist ideologies or resist them. According to Eagleton (2002), "genuine equality means not treating everyone the same, but attending equally to everyone's different needs." His work, along with Williams' *Marxism and Literature* (1977) and his own *Literary Theory: An Introduction* (1983), highlights the role of literature in either maintaining or challenging social power. Marxist literary criticism often focuses on:

How literature reinforces or subverts capitalist values.

How characters experience class struggle and social inequality.

Whether characters are aware of their class position or accept it unconsciously.

Finally, Marxism defines ideology as a system of beliefs shaped by cultural norms and used by the ruling class to maintain dominance. Whether in the form of capitalism, religion, or nationalism, these belief systems act as tools of social control (Tyson2006). By linking economic power to culture and ideology, Marxism remains a powerful method for analyzing both society and literature.

2.Key Marxist Concepts in Literary Analysis

2.1.Capitalism

a dominant economic system since the industrial revolution, in which the means of production (factories, machines, and resources) are owned by private ownership in order to make profit. According to Karl Marx and Friedrich Engels capitalism as an exploitative system that built on economic inequalities, class division, and exploitation in which the wealth and power remained in the hands of the bourgeoisie (capitalist class) while the proletariat (working class) is forced to work harder to survive(Marx and Engels18).

2.2. Class Consciousness and False Consciousness

Class consciousness is one of the most crucial concepts in Marxist theory, which refer to the working class's awareness of its economic and social oppression. According to Marx and Engels (1846), class consciousness emerges when workers recognize their exploitation within the capitalist system and unite to challenge the ruling class (bourgeoisie) (Marx and Engels 28). This awareness is a necessary step for challenging oppression and achieving revolutionary change. However, many workers fail to develop class consciousness due to what Engels named false consciousness. False consciousness occurs when the ruling class manipulates ideology to make the working class accept their exploitation as natural or acceptable (Engels 58). Marxist theorists argue that capitalism uses systems like education, religion, and Mass Media to maintain false consciousness, preventing workers from recognizing the real source of their suffering it shown in Abner Snoop's and Madame Loisel's experiences (Tyson 103).

2.3.Alienation

Alienation is a fundamental concept in Marxist theory, particularly in Karl Marx's analysis of capitalism. It refers to the isolation of workers from their labor, their products, their community, and even themselves. Marx develops this concept in *Economic and Philosophic Manuscripts of 1844*, capitalism alienates individuals in four key ways:

1. Alienation from Labor, which Workers do not control their work; they perform repetitive tasks determined by capitalists.
2. Alienation from the Product, which Workers do not own what they create; the ruling class profits from their labor.
3. Alienation from Others, in which Capitalism supports competition rather than collaboration, breaking down community ties.
4. Alienation from Oneself, which individuals lose their sense of identity, creativity, and purpose in a system that reduces them to laborers (Marx 11).

2.4. Commodity Fetishism

Marx's concept of commodity fetishism explains how capitalism transforms objects into symbols of power, status, and identity (Marx 163). A concept in Marxist theory that describes how, in a capitalist system, social relationships between people are hidden behind relationships between commodities. Marx first introduced this idea in *Capital, Volume 1*, explaining that commodities seem to have value on their own, separate from the labor that created them. This perception covers the exploitation of workers and makes economic inequality appear normal rather than a result of social and economic structures.

In literature, characters often seek material possessions to escape poverty or gain social status, and this makes them fail to recognize how capitalism exploits them.

2.5. Class Struggle

Class struggle, a central principle of Marxism, manifests in literature as a conflict between economic oppression and resistance. According to Marx and Engels, class struggle has existed in every stage of history, from feudal lords vs. peasants to capitalists vs. Workers (Marx and Engels 21). Conflict theory is developed by Karl Marx in his book *The Communist Manifesto*, which Marx and Engels stated that: "The history of all hitherto existing society is the history of class struggles" (Marx and Engels 1848). Further, class conflict is thought to play a fundamental role in the history of class societies and it is the origin of all the society's classes. Generally, this class struggle or class conflict is conflict between the proletariat and the bourgeoisie. The proletariat is the social class which doesn't have means of production that the bourgeoisie has (Forster, 1974).

In literature, class struggle manifests as a conflict between economic oppression and resistance. Writers use their narratives to critique class structures, expose exploitation, and highlight the material forces shaping society. Thus, historical materialism not only provides a framework for understanding economic history but also serves as a lens for analyzing literature's role in reflecting and challenging class dynamics.

2.6. Hegemony

refers to the cultural and ideological leadership exercised by the dominant class, which gains the consent of the oppressed through values, norms, and beliefs rather than force. “The State is the entire complex of practical and theoretical activities with which the ruling class... wins the active consent of those over whom it rules.” (Gramsci 244). This shows how power is maintained not just through coercion but through consensus, making the ideology of the ruling class appear natural and universal.

2.7. Ideological Repression and Ideological State Apparatuses (ISA)

Ideological repression refers to the subtle control exercised through institutions like the family, education, religion, and media, which reproduce dominant ideologies and sustain class relations. “Ideological State Apparatuses... include institutions such as the family, school, church, and media, which work subtly to shape individuals’ beliefs, values, and behaviors to conform to the needs of the ruling class.” (Althusser 85). Instead, of direct violence, ideological control convinces individuals to accept their roles and the legitimacy of the social order.

3. Historical and Authorial Backgrounds of the Stories

3.1. William Faulkner Background

William Faulkner (1897_1962), born on September 25, 1897 in Mississippi, emerged as one of the most notable American writers of the 20th century. He was born in New Albany, Mississippi, and spent much of his life in the south, particularly in Oxford, Mississippi, which made a great impact on his works. His works aimed to explore the complexities and struggles of southern life influenced by the culture and history of the post-civil war southern United States, which he focuses on themes as race, class, tradition, and the deep moral and psychological burdens of history that reflect the struggles of the Reconstruction era and its impacts. Faulkner is known for his use of experimental techniques, including stream of consciousness, shifting narrative perspectives, and non-linear timelines, which challenged Reconstruction Era and its impacts. Faulkner is known for his use of experimental techniques, including stream of consciousness, shifting narrative perspectives, and non-linear timelines, which challenged traditional storytelling conventions. These elements shaped many of his works, including the creation of Yoknapatawpha County, a fictional representation of the South that serves as the setting for many of his stories. He earned the Nobel Prize in Literature in 1954 for his unique contribution to the modern American novel, which he remains one of the most influential figures in 20th century literature. He wrote 19 novels and over 125 short stories and two volumes

Chapter One :Historical and Authorial Backgrounds

of poetry and screen plays for Hollywood, some of his most works include *The Sound and the Fury* (1929), *AS I Lay Dying* (1930), *Light in August* (1932), and *Barn Burning* (1939).¹

3.2 . William Faulkner and The Historical Burden of The South

Faulkner's works reflect the destruction, poverty, racial tensions, and environmental struggles of the post-civil war American South which it is the period that he lived in. It argues that Faulkner's Mississippi is deeply rooted in plantation history, the failure of Reconstruction, and the economic hardships of the early 20th century which forms much of his fiction. Faulkner's works does not romanticize the Old South but instead it exposes its dark realities, including the exploitation of land and people. After the Civil War, Reconstruction (1865-1877) failed to rebuild the South, leaving behind economic problems, racial violence, and class struggles. As in *Barn Burning*, Faulkner shows how poor families, like the Snopes, remain trapped in cycles of poverty and oppression, unable to escape from their past. Historian Don Doyle notes that Faulkner viewed Southern history not nostalgically but as a tragic "burden on his people", that passed through generations. Faulkner's Mississippi landscape is characterized by floods, ruined plantations, and oppressive social hierarchies that reflects the struggles of his characters, his fictional Yoknapatawpha County represents both real Mississippi and the South's unavoidable past. Faulkner's work challenges Southerners to face the realities of their history rather than believing in false myths of a glorious past.²

3.3 . Guy De Maupassant Background

Guy De Maupassant (1850-1893), was a French writer known for his short stories and novels. He was born on August 5, 1850, in near Dieppe, France. His parents separated when he was young, and he was raised by his mother, who had a strong influence on his literary development. He first studied in Le Havre, where he finished his studies. He began law school in Paris, but his education was interrupted when he joined the army during the Franco-Prussian War (1870-1871). After the war, he worked as a government clerk in Paris. Through his mother's connections, he became a student (protégé) of Gustave Flaubert, who introduced him to writers like Émile Zola and Henry James. Between 1880 and 1890, Maupassant wrote around 300 short stories, six novels, and travel books including "*Bel-Ami*" and "*Pierre et Jean*". His stories often narrate the lives of various social classes, including peasants, bureaucrats, and soldiers, reflecting the realities of French society during that period. Tragically, Maupassant

¹Lowe, John. William Faulkner. Oxford Bibliographies, Oxford University Press, 31 Mar. 2016, doi:10.1093/obo/9780199827251-0084.

²Ford, Rachel V. William Faulkner's Southern Landscape. Undergraduate honors thesis, University of Arkansas, 2016, pp.5-7,11. ScholarWorks@UARK,

suffered from syphilis, which led to his mental illness. He spent his last years in a private asylum and died on July 6, 1893, in Paris at the age of 42. His legacy remains influential in the development of the modern short story in which he was called the father of modern short story.³

3.4. Guy De Maupassant and 19thCentury France

Guy De Maupassant lived during a time of significant social, political, and economic transformation in 19th century France, his works reflect the challenges of this era particularly in class divisions, war, and industrialization. One of the most significant events of his time was the Franco-Prussian war (1870-1871), which led to France's defeat and the rise of the Third Republic, (1870-1940) this war influenced him especially in his short story *Boule de Suif* (1880), as he had served in the war. Maupassant's stories often reflect the struggles of peasants, clerks, and the bourgeoisie, highlighting a society where wealth and appearances determined social status. His novel *Bel-Ami* (1885), explores class aspirations and corruption, while *The Necklace* (1884), exposes the illusions of wealth influenced by Realism and Naturalism. Overall, his works remain significant for their realistic portrayal of human nature, social ambition, and the struggles of individuals in a capitalist society. They critically examine the social realities of 19th century France which was marked by war, class tensions, industrialization, and shifting power dynamics that shaped his literary critical thinking(perspective).⁴

Conclusion

In conclusion, this chapter has identified the theoretical framework necessary for analyzing class consciousness in *Barn Burning* and *The Necklace*. And presents the historical context of Marxism and the contribution of its key pioneers, and the social backgrounds of Faulkner and Maupassant that reveals how their works reflect the struggles of individuals under capitalist structures. The key Marxist concepts such as false consciousness, class struggle, hegemony, ideological repression, alienation, and commodity fetishism, will serve as tools in the following analytical chapter to explore how class consciousness is stifled in both stories.

³Turnell, Martin, and René Dumesnil. "Guy De Maupassant." Encyclopædia Britannica, 12 Feb. 2025, <https://www.britannica.com/biography/Guy-de-Maupassant>. Accessed 13 Feb. 2025.

⁴Kuhn, Gielle. Exploring French Short Stories: Guy de Maupassant's Writing Style and Social Justice. Andrews University, 2016, pp. 12-13, 15-16, 30-31.

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Practical Part

Chapter TWO

*Analysis and Comparison of Class
Consciousness*

Chapter TWO: Analysis and Comparison of Class Consciousness

Introduction

This chapter applies a Marxist framework to examine how class consciousness is fragmented, distorted, and suppressed in William Faulkner's *Barn Burning* and Guy De Maupassant's *The Necklace*. It investigates how ideological structures such as family, material illusion, and social norms contribute to the stifling of awareness about oppression. Each story is explored individually to identify Marxist key concepts including class consciousness, false consciousness, alienation, hegemony, commodity fetishism, ideological repression, and class struggle, highlighting how the characters internalize or resist these forces. The analysis aims to reveal how capitalist ideology functions not only through systems of control, but through psychological mechanisms that prevent the emergence of social awareness or change. In *Barn Burning*, Abner Snopes shows anger toward the upper class but lacks real awareness of his social position, while his son Sarty starts to question this system. In *The Necklace*, Mathilde Loisel is blinded by her desire for wealth and status, which leads her to ignore her real class situation. These characters show how false beliefs can block class awareness and prevent social change.

In the analysis of capitalist society, Marxism distinguishes between two main classes: the Bourgeoisie and the Proletariat, where an individual's class status was determined by whether they owned or lacked control over the means of production. Class consciousness is the working class's awareness of its economic and social oppression. On the other hand, Marxist sociologists use false consciousness to describe how capitalist societies maintain class divisions through material, ideological, and political systems that hide the reality of exploitation. As a result, the working class (proletariat) and other lower groups adopt and reinforce the ruling class's ideology, often without recognizing their own oppression. This is what these stories explore:

1. Overview of *Barn Burning*

Barn Burning is a short story published in 1939, set in the Southern United States during the late of 19th or early 20th century, a time period characterized by significant social and economic changes. The South was still recovering from the impact of the American Civil War and Reconstruction era. The region was deeply divided by race and class, with a clear contrast between the wealthy landowners and poor farmers. The narrative follows a ten-year-old boy, Colonel Sartoris "Sarty Snopes", who is trapped between loyalty to his father, Abner Snopes, and his growing awareness of social injustice. Abner is another character, who is a poor tenant

farmer, in which he has a history of burning barns as an act of rebellion against the wealthy landowners that he feels angry towards them. The story begins in courtroom, where Abner Snopes is accused of burning a barn but they release him due to lack of evidence. The Snopes family is then forced to move to a new farm, where Abner begins working for Major de Spain, a wealthy landowner. After the family arrive, Abner ruins Major de Spain's expensive rug on purpose by dragging his muddy boots in the rug. When he asked to clean it, he damages it further and Major De Spain fined him by twenty bushels of corn. As the story progresses, Abner felt angry and humiliated, which leads him to plan to burn Major de Spain's barn as a revenge. Meanwhile, Sarty starts developing a class consciousness, and becoming aware of the divide between landowners and tenant farmers and became aware of their social class. He begins to question in his father's behavior and rebellion and the impact they have on their family. Which made him struggles to choose between family loyalty and morality. Finally, in the climax, he decides to warn Major de Spain about his father's intentions. But indirectly leading to Abner's death, when gunshots are heard. The story ends with Sarty walking away leaving behind his family and his father's violence in order to search for a different path in life.

2. Analysis of *Barn Burning*

2.1. Class Consciousness

The story opens in a courtroom where it takes place in a store, where Abner Snopes is accused for burning a wealthy landowner's barn. His young son, Sarty sits in the back and feels hungry, uncomfortable by the smell of food in order to give his testimony. As Faulkner's writes:

The boy, crouched on his nail keg at the back of the crowded room, knew he smelled cheese, and more: from where he sat he could see the ranked shelves close-packed with the solid, squat, dynamic shapes of tin cans whose labels his stomach read.

(Faulkner 1)

This quote shows Sarty's physical hunger and poverty of his family that is shown in his focus on the smell of "cheese". The courtroom, instead of being a space of justice becomes associated with food and material need. His distraction from the trial reflects his class position and limited understanding of justice. This is an early sign of class consciousness, in which he feels unfairness but cannot understand it clearly.

This scene shows the socio-economic inequality and the class divisions between the classes in which poor people like the Snopes's family are treated inequality as when Sarty was sitting in the back which he could not see his father and the judge's seat, the narrator states:

He could not see the table where the
Justice sat and before which his father
and his father's enemy (our enemy he thought
in that despair; our! mine and his both! He's my
father!) stood, but he could hear them, the two of them
that is. (Faulkner 1)

In this quote shows Sarty's separation from the seat of justice in which he has a feeling that the man who is judging his father is judging him too. His inability to see the judge represents how justice is inaccessible to the poor and the inequality between them, while his thought "enemy" reveals the beginning of an early form of class consciousness. But he does not understand the economic structure, he emotionally feels there is a divide between the poor and the powerful .

During the trial, Abner stands silent while he faces the landowner and the judge, he refuses to speak and his behavior shows his resistance to the authority of the court and a perception that justice will not be in the side of people like him as the narrator states: "*because his father had said no word yet*" (Faulkner 1). This quote shows Abner's silence and his attitude in court reflects his resistance and refusal to court legality not a sign of fear. His disability to speak signals mistrust of the legal system and a personal awareness of his class position and that the system is in the side of the landowners. This behavior is an early form of class consciousness in which he knows the system is not equal but he does not express this in political or collective way .

During the trial, the father is described standing stiffly in his usual coat, not a formal that suits the courtroom, while he remains silent and shows carelessness of the trial as the author writes: "*His father, stiff in his black Sunday coat donned not for the trial but for the moving, did not even look at him*" (Faulkner 2). In this quote, Abner's wearing the coat for "the moving" rather than the trial shows that the trial is meaningless for him as if it is just another day or ordinary routine for him, this reflects that he has an awareness of societal hierarchy and his behavior and coldness is a reflection to how oppression has shaped his character and his view of justice which is another sign of early form of class consciousness formed by lived experiences of suffering and humiliation.

2.2 False Consciousness

In this quote the inner conflict of Sarty continues to be suppressed in the scene, when Abner later forces Sarty to be loyal to the family, as the author writes: "You got to learn. You

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got to learn to stick to you own blood or you ain't going to have any blood to stick to you" (Faulkner 5). In this quote, Abner wants his son to be loyal to the family even if this means participating in wrong acts as burning barns and stifles his son's awareness through emotional pressure which he makes family loyalty at the first place even at the cost of morality and justice. This reflects false consciousness, which shows how individuals internalize values as the father teaches his son blind loyalty which prevent Sarty from recognizing or understand the unfair system they live in it.

In this scene, Abner is punished by the court for damaging Major De Spain's rug, he is required to pay ten bushels of corn as reparation. This punishment reflects the economic power of the landowners over the tenant farmers like Abner as Faulkner states:

"I hold you in damages to Major de Spain to
the amount of ten bushels of corn over and
above your contract with him, to be paid
to him out of your crop at gathering time.
Court adjourned". (Faulkner 13)

This quote, reflects Abner's acceptance of oppression, he sees the landowner's control as normal and unavoidable which shows how capitalist ideology functions not just through force, but by shaping how people think and accept their social position and even though the fine is unfair and clearly hard to pay, despite this but the family accepts this decision as something normal and no one in the family asks why the wealthy hold all the power and control or why the poor are always suffering. Instead of seeing poverty and punishment as part of an unfair social system they accept them as something natural or unchangeable in this way, there acceptance reflects how capitalist ideology makes inequality seem natural in which the legal system appears as a tool in the hands of the ruling class reinforcing the landowner's power, and it shows how justice is used to oppress the poor which this represents a form of legal injustice. This is false consciousness as Marx and Engels described.

In this quote, Sarty remembers a moment from the past when he was in the court and had a desire to tell the truth, but he stops because he knew his father would punish him. As he experiences an inner conflict between his telling the truth and his fear from his father. And this is reflected in this quote as the writer states:

If I had said they wanted only truth,
justice, he would have hit me again."
But now he said nothing. He was not

crying. He just stood there. (Faulkner 5)

This quote shows that Sarty understands the meaning of justice, and knows that his father's actions are wrong, but he is afraid to express it or to speak because of his loyalty to him and his fear. In this way, the father represents a repressive authority that makes his understanding of justice silenced by emotional and social pressure. Instead of following what he feels is right, he suppresses his thoughts to remain loyal to his family. This is false consciousness because he cannot act according to what he knows is morally true but his loyalty prevents him from recognizing the larger systems of injustice.

2.3 Alienation

In this quote as the writer states: *"I'll have a word with the man that aims to begin tomorrow owning me body and soul for the next eight months"* (Faulkner 6). This quote shows a deep sense of alienation. In which Abner sees himself not as a human being but as property as he says *"body and soul"*, that will be used by the landowner. According to Karl Marx, this is a clear form of alienation in which the labor becomes an object and shows how labor under capitalism strips individuals of dignity and identity. Despite recognizing his exploitation, Abner does not express class consciousness or connect his suffering to the system, instead Abner acts through personal revenge such as burning barns.

After the family arrive to the new house that Abner will work in it, he entered the house without permission and stood in the rug intentionally as the author writes:

He just stood stiff in the center of the rug,
in his hat, the shaggy iron-gray brows twitching
slightly above the pebble-colored eyes as he appeared
to examine the house with brief deliberation. With the
same deliberation he turned; the boy watched him pivot
on the good leg and saw the stiff foot drag round the
arc of the turning, leaving a final long and fading smear.
(Faulkner 8)

In this quote, Abner shows no reaction in what he is doing, his behavior shows his alienation from both his work and his social environment. He stands "stiff" as he performs his task automatically, leaving a "long and fading smear" on the rug, which symbolizes his rejection of the work. This reflects alienation where labor becomes hardship, not a means of

dignity as Marx describes. Although, this act of stepping on the wealthy landowner's rug may seem like a form of rebellion but in reality, it does not come from an understanding or a desire to change the class system, it just prevents him from developing class consciousness, because true rebellion is born from an awareness that poverty and injustice are connected to systemic structures not from individual anger.

2.4 Ideological Repression

This is reflected in this quote: *“You got to learn. You got to learn to stick to your own blood or you ain't going to have any blood to stick to you”* (Faulkner 5). This quote reflects two concepts false consciousness and ideological repression but in different way. In ideological repression shows how the family, as one of the ideological state apparatuses (ISA), plays a role in stifling class consciousness. Abner wants his son to be loyal to the family even if this means participating in wrong acts and it is important than morality or truth. He is stifling his son's thinking and uses emotional pressure to keep him far from questioning or resisting injustice or his destructive actions. According to Althusser, this is ideological repression that make people follow authority without questioning through values and ideas taught within the family .

Sarty had an inner conflict between his morality and loyalty to his family especially his father, as the author writes: *“If I had said they wanted only truth, justice, he would have hit me again”* (Faulkner 5). This quote Sarty reveals how control and emotional pressure prevent him from saying what he knows to be right in which his father stops him from thinking or speaking freely. This shows how ideology works not just through ideas but through control and punishment within the family. Instead of seeing his father's actions as part of a social injustice he sees it his negative behavior. Which this repressed Sarty emotionally and mentally and this keeps him far from developing true class consciousness.

After several actions of humiliation, Abner decides to burn De Spain's barn and integrate his son Sarty in this action. As the writer states:

Go to the barn and get that can of oil we were oiling the wagon with,” he said. The boy did not move. Then he could speak“ .What . . .” he cried.
“What are you..”“Go get that oil,” his father said.
“Go. (Faulkner 15)

This quote shows how Abner integrates his son into actions that do not express revolutionary consciousness, rather than that it reflects how the class consciousness is stifling

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within the family. Instead of encouraging critical thought or awareness of injustice, he is forcing his son to follow his path. This reflects how the family can be a tool of ideological repression by reproducing distorted values. In other hand, the act of ordering the mother to hold her son, prevents the child from choosing different choice. This scene shows how family helps maintain and limited the development of independent class awareness.

2.5 Class Struggle

This quote reflects it as when Abner looks at Major de Spain's house which is large and white mansion, and makes a comment that shows his resentment toward the wealthy landowner and social inequality as Faulkner writes:

He stood for amoment, planted stiffly on the stiff foot, looking back at the house. Pretty and white, ain't it?" he said. "That's sweat. Nigger sweat. Maybe it ain't white enough yet to suit him. Maybe he wants to mixsome white sweat with it. (Faulkner 8)

In this quote, Abner refers to the fancy white house that symbolizes the wealth and power of the landowner class in which he says that the house was built by the labor of black slaves in the past and now it continues to build by the hard work "sweat" of poor white tenant farmers like him. This comment reflects Abner's awareness of class inequality that the rich maintain their wealth by exploiting the labor of the poor, but unfortunately instead of using this awareness to challenge the system or to seek justice. He turns it into personal resentment and rebellion which does not lead to any real change. This shows class struggle, when not supported by clear understanding or collective action, can work against the development of true class consciousness.

2.6 Hegemony

This shown in this quote, which narrates after warning Major de Spain about the barn, Sarty runs away alone into the woods. He does not return to his family and keeps walking without looking back, leaving behind his father and his family as the author writes:

He went ondown the hill, toward the dark woods within which the liquid silvervoices of the birds called unceasingthe rapid and urgent beating ofthe urgent and quiring heart

of the late spring night. He did not lookback.

(Faulkner 18)

This moment reflects the power of hegemonic ideology as Sarty chooses to leave his family after deciding to warn De Spain, believing he is doing a moral act which is preventing a crime. However, his sense of right and wrong has been shaped by the dominant class's values and ideas. His choice to not looking back reflects his escape from the path of anger and destruction represented by his father but it does not lead to a deeper understanding of class oppression. Although his action seems to be resistance, however, it is not guided by class consciousness but by moral sense. In the end, Sarty walks away from both violence and injustice without any form of collective awareness. This shows how hegemony suppresses class consciousness not only by shaping individual's thought but by isolate them from any potential resistance or social change.

3. Overview of *The Necklace*

The Necklace is a short story by Guy de Maupassant, published in 1884 in France and sets in Paris during the late of 19th century. *La Parure* is the original French title of "*The Necklace*" which is not the exact meaning of it, although that's how always been translated, which actually means "*The Set of Jewel*" or "*The Finery*" in English. It narrates a story of Mathilde Loisel, middle-class women, who dreams of wealth and luxury despite her humble lifestyle. She is married to Monsieur Loisel, a humble clerk who tries please her but Mathilde remains dissatisfied with her life believing she deserves more than what she has. One day, Monsieur Loisel surprises her with an invitation to a prestigious ball, hoping to make her happy. However, Mathilde became anxious because she has nothing suitable to wear. To solve this her husband gives her a money he had saved to buy a beautiful dress, but Mathilde still dissatisfied, she decides to borrow a diamond necklace from her wealthy friend, Madame Frostier, to complete her appearance. At the ball, Mathilde is the center of attention and she was enjoying the evening. However, after returning home, she discovers that she has lost the borrowed necklace. the couple searches everywhere but couldn't find it. To avoid the embarrassment, they decide to replace the necklace without telling to Madame Frostier, which made them borrowing money. As a result, they spend Ten years in poverty, struggling to repay the debt. One day, after years of suffering Mathilde meets Madame Frostier and confesses the truth, Madame Frostier is shocked and tells Mathilde that the original necklace was fake and it worth only almost nothing of what they spent to replace it. The story ends with the revelation that Madame Loisel had lost her beauty and youth, becoming old because the struggles to replace a fake necklace, and that her obsession with material and wealth had cost her a great price.

4. Analysis of *The Necklace*

4.1 Class Consciousness

The story begins by introducing the protagonist Mathilde Loisel and her background in which the author describes Mathilde as a beautiful woman, but highlights that she was born “by mistake of destiny” (Maupassant1) in a family of clerks which belongs to the lower class (proletariat), a status that is determined by the economic condition. Maupassant writes:

She was one of those pretty and charming girls who are sometimes, as if by a mistake of destiny, born in a family of clerks. She had no dowry, no expectations, no means of being known, understood, loved, wedded, by any rich and distinguished man; and she let herself be married to a little clerk at the Ministry of Public Instruction.
(Maupassant 1)

This quote shows Madam Loisel’s inner conflict, she feels that is born in a poor family was a mistake of destiny not a result of a structured class system, she sees her beauty and charm does not suit her social class. She believes that she meant for a higher class. This feeling of not belonging reflects an early and fragmented class consciousness of social inequality. However, she does not understand the social and economic forces behind her status. This feeling of injustice later turns into false consciousness when she accepts or internalize the values of the upper class that she had a desire to be part of it.

4.2 False Consciousness

Mathilde’s awareness of her lower social class begins as a form of dissatisfaction with her social reality but quickly transforms into illusion that she has an appearance that does not match her social position, she believes that she has beauty, charm, and intelligence that can made her to be in the upper class, and she feels that she “fallen” from her upper class although she never was. Maupassant shows this inner conflict when he states:

She dressed plainly because she could not dress well ,but she was as unhappy as though she had really fallen from her proper stationsince with women there is neither caste nor rank; and beauty, grace, and charmact instead

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of family and birth. Natural fineness, instinct for what is elegant, suppleness of wit, are the sole hierarchy, and make from women of the people the equals of the very greatest ladies. (Maupassant 1)

This quote shows that Madam Loisel does not understand the causes of her suffering. Instead of seeing her social position or poverty as a result of social inequality of a certain system, she believes that beauty, charm, and material defined individual's value and even happiness. This reflects false consciousness because she accepted the values of the bourgeois class, rather than questioning why this bourgeois values defines individual's social status or why it is a symbol of wealth. She just dreams to be suitable to it by imitating it. This made her identity shaped by appearance rather than social awareness, and this prevents any development of true class consciousness.

False Consciousness is also revealed in the scene, where Mathilde expresses her feeling of deprivation due to the absence of material symbols of wealth such as jewelry and luxurious clothing as the author writes:

She had no dresses, no jewels, nothing. And she loved nothing but that; she felt made for that. She would so have liked to please, to be envied, to be charming, to be sought after. She had a friend, a former school-mate at the convent, who was rich, and whom she did not like to go and see any more she suffered so much when she came back. (Maupassant 1)

In this quote Madam Loisel defines her value and her status through physical appearance that depends on materials. She believes that without clothes or jewelry that she has no value or she is not worthy and even she is invisible. She also avoids visiting her wealthy friend because as she says: "she suffered so much when she came back." This behavior shows how Mathilde has adopted bourgeois values that defines individual worth by material appearances. She sees her poverty as a personal source of shame and inferiority, by accepting these values without understanding her true class position which she becomes a victim of false consciousness which prevents marginalized individuals from recognizing systemic injustice and leads them to imitate the upper class instead demanding social changes.

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At the ball, Mathilde success in appearing as wealthy women and experiences a temporary escape from her reality in which she dances with passion and confidence, and loves that she was surrounded by upper class individuals as the narrator states:

The day of the ball arrived. Mine. Loisel made a great success. She was prettier than them all, elegant, gracious, smiling, and crazy with joy. All the men looked at her, asked her name, endeavored to be introduced. All the attaches of the Cabinet wanted to waltz with her. She was remarked by the minister himself. She danced with intoxication, with passion, made drunk by pleasure, forgetting all, in the triumph of her beauty in the glory of her success in a sort of cloud of happiness composed of all this homage, of all this admiration, of all these awakened desires... (Maupassant 3)

This quote represents the climax of Mathilde's false consciousness, as she does not only act as wealthy women but experiences it as if it were her own reality. Her fascination with the place and the interaction of others with her expresses her false feeling of belonging to a social class does not actually belong to and forgets her real identity as a wife of clerk because she believes the illusion that the necklace and dress made. This reveals the extent to which ideology has succeeded in distorting her class consciousness, instead of recognizing her true position and the social conditions that stifle her ambitions and dreams, she aspires to belong to the same class who contribute to her marginalization. Furthermore, this temporary immersion in a borrowed identity leads to her alienation as she becomes emotionally separated from her real social reality. The interaction that she receives from her the individuals of upperclasses further distances her from her true oppression and reinforces the illusion that appearance can determine social value and this reinforce the dominant ideology in suppressing class consciousness.

After losing the necklace, Mathilde is forced to work hard to repay the debt, which made her suffering in her life and leaves in poverty. However, she does not attempt to understand the causes of her suffering but rather than that she accepts her fate silently as the author writes:

She came to know what heavy housework meant and the odious cares of the kitchen. She washed the dishes, using her rosy nails on the greasy pots and pans. She washed the dirty linen, the shirts, and the dish-cloths, which she dried upon a line; she carried the slops down to the street every morning, and carried up the water, stopping for breath at every landing. And, dressed like a woman of the people, she went to the fruiterer,

the grocer,...(Maupassant 5)

This scene reveals that Mathilde is suffering for repay the debt, but despite years of physical hardship and deprivation, she never develops any critical awareness. Instead of questioning the cause of her suffering or blaming the obsession with class appearance, she accepts her suffering as a matter of “fate”, or just bad luck. This shows the continuity of her false consciousness because she does not see her suffering as a result of class structure or social values but as a punishment. This highlights how deeply dominant ideology has an influence on her awareness, and prevents her from achieving any real understanding of her position in society.

4.2.1 Monsieur Loisel’s False Consciousness

Although Monsieur Loisel appears as a kind and understanding character in the whole story, his character reflects a form of false consciousness as described in Marxist theory. Instead of recognizing his true social position and the limitation of his class, he is misled by bourgeois values and believes that social class can be determined through appearance and participation in upper class activities. His efforts to help his wife do not come from a critical awareness of social reality but from an acceptance of social norms that serve the upper classes. As it shown in these quotes as Maupassant states:

Instead of being delighted, as her husband hoped,
she threw the invitation on the table with disdain,
murmuring“: What do you want me to do with that”?
“But, my dear, I thought you would be glad. You never
go out, and this is such a fine opportunity. I had awful trouble
to get it. Everyone wants to go; it is very select, and they aren't
giving many invitations to clerks. The whole official world will be
there. (Maupassant 2)

This quote reflects Monsieur Loisel’s false consciousness, as he believes that an invitation of the Ministry of Education to attend upperclass party is considered an achievement and a valuable opportunity to please his wife. This belief reflects his inner acceptance of class symbols as important things. Without realizing that such an invitation does not and cannot change their true social position or change the dissatisfaction of his wife about their life. He fails to see that his wife is not seeking for a symbolic experience but feels deprivation because of their social position, his reaction shows that he has internalized bourgeois values rather than

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questioning the unfair social structure or how ideology distorts his awareness of their actual social reality.

After receiving the invitation, Mathilde becomes stressed about the ball. Her husband wants to please her in which he offers her money to buy a new dress that he was saving for hunting trip as the writer states:

He had grown a little pale, because he was laying aside just that amount to buy a gun and treat himself to a little shooting next summer on the plain of Nanterre, with several friends who went to shoot larks down there, of a Sunday. But he said:” Allright. I will give you fourhundred francs. And try to have a pretty dress. (Maupassant 2)

In this quote, Monsieur Loisel represents false consciousness but in different way. Rather than helping his wife to develop awareness of their social limitations, he supports her to appear wealthy and spend his savings in order to help his wife to buy suitable dress for the ball. He does not realize that his desire to please his wife reinforces bourgeois values, which distorts their awareness of social reality.

When Mathilde worries that she cannot attend the ball without jewelry, her husband suggests borrowing a necklace from her friend Madame Forestier. As the author writes:

But her husband cried :“Howstupidyouare!
Go look up your friend Mme. Forestier, and askherto lendyousome jewels. You’re quite thick enough with her to do that. (Maupassant 2)

The suggestion of borrowing the necklace emphasize the continuity of Monsieur Loisel’s false consciousness in which he supports her to find a solution to complete her appearance, rather than guide her to challenge the social norms that pressure his wife. His actions reveal how he is trapped in false consciousness, unable to see the system that marginalizes him and his wife.

4.3 Commodity Fetishism

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This quote depicts Mathilde's fascination with the luxurious necklace, which she sees it as the opportunity to belong to the upper class. In which this reflects commodity fetishism as the narrator states:

All of a sudden she discovered, in a black satin box,
a superb necklace of diamonds; and her heart began to
beat with an immoderate desire. Her hands trembled
as she took it. She fastened it around her throat, outside
her high-necked dress, and remained lost in ecstasy at
the sight of herself. Then she asked, hesitating, filled
with anguish. (Maupassant 3)

This quote shows how the necklace becomes more than just jewelry, it becomes a symbol of upper class and wealth. Her happiness come not from the necklace but from what it can represents for her. And this made her falls in the illusion of commodity fetishism that affects her vision to her value.

At the end of the story, Madame Forestier reveals to Mathilde that the necklace she lost was fake, which exposes that she had lost ten years from her life for illusion she built her life on, as the author writes: "*Mme. Forestier, strongly moved, took her two hands. "Oh, my poor Mathilde! Why, my necklace was paste. It was worth at most five hundred francs!"*" (Maupassant 6). In the end of the story exposes that Madame Loisel's life was destroyed by an illusion, as she believed that wearing an expensive object would make her a member from the upper class and they will treat her as wealthywomen. This reflects commodity fetishism as the necklace was treated as a symbol of wealth and hides the reality of her class position and distorts her understanding of social reality, which changed the true source of her suffering which is not the loss of the necklace but the internalized belief that her value depends on wealth and appearance.

4.4 Ideological Repression and Hegemony

The concept of ideological repression is presented when Mathilde expresses her suffering and her belief that she was meant for a life of luxury, as the writer states:

She suffered ceaselessly, feeling herself born
for all the delicacies and all the luxuries. She
suffered from the poverty of her dwelling,
from the wretched look of the wall.

(Maupassant1)

This quote reflects the concept of ideological repression as presented by Marx, which shows how Mathilde's identity has been shaped by bourgeois ideology. She believes that her life is meaningless without wealth and luxury, not because of any social awareness, but because of her beauty and intelligence. Instead of recognizing the class system, she sees her suffering due to destiny. This shows how ideology represses individuals not by physical force, but by shaping their thoughts and emotions. Her worth depends on her social appearance. This ideological repression in which the system does not need to punish her physically but rather than that it needs to convince her mentally.

In one hand, this quote highlights Antonio Gramsci's concept of hegemony, Mathilde internalizes the values of the upper class, admiring wealth and beauty, and believes she belongs to different class. This internalized belief system makes her collaborate in her marginalization, as hegemony works through subtle mechanisms that distorts consciousness which makes oppression seem natural and unchangeable. Thus, through ideological repression and hegemonic influence, Mathilde remains trapped in a social system that exploits her, while believing that her suffering is a result of personal fault rather than structural inequality.

4.5. Alienation

Mathilde and her husband spent ten years to repay the debt in which Mathilde loses her beauty and charm and changed to be poor women that works hard to survive, as Maupassant states:

She came to know what heavy housework meant
and the odious cares of the kitchen. She washed
the dishes, using her rosy nails on the greasy pots
and pans. She washed the dirty linen, the shirts,
and the dish-cloths, which she dried upon a line;
she carried the slops down to the street every morning,
and carried up the water, stopping for breath at every
landing. (Maupassant 5)

This quote shows how Mathilde becomes physically and emotionally disconnected from herself. The suffering that she experienced made her no longer dreams or desires of luxuries

and wealth, she only wants to survive. This reflects Marx's idea of alienation in which her suffering is not just physically but she has become alienated from her own self.

4.6. The Absence of Class Struggle

Although *The Necklace* deals with several themes, it does not show any form of class struggle, because Mathilde does not try to resist the social system or change her position by emerging class consciousness. Instead, she internalizes the value of the wealthy and dreams to become like them. Even she spent ten years work hard and suffering, she never questioned of the system that made her suffer.

This shows how false consciousness and ideological repression prevent them from seeing the real reasons behind their struggles.

5. Comparative Analysis: *Barn Burning* and *The Necklace*

This section of the analytical chapter compares William Faulkner's *Barn Burning* and Guy De Maupassant's *The Necklace*, using a Marxist framework to examine how class consciousness is prevented in the characters and stifled by dominant ideological structures. Although the two stories differ in setting, style, and characters backgrounds in which one of them taking place in the American South, while the other in French society. Both of them depict characters who are affected by social and economic inequalities. This section aims to explore how capitalist ideology distorts the character's awareness of their reality and prevents the emergence of any real class awareness or resistance by comparing the key Marxist concepts that appeared clearly in each story as class consciousness, false consciousness, hegemony, ideological repression, commodity fetishism, and alienation.

The comparison reveals that in both narratives, the system succeeds not through physical force, but through psychological and ideological mechanisms.

In *Barn Burning*, class consciousness begins to emerged in both Abner Snopes and his son Sarty. Abner expresses his dissatisfaction with the landowner class through acts of rebellion such as damaging a rug or burning barns. However, his resistance is not come from critical awareness of his exploitation or in a structural understanding of oppression. Instead, it is emotional, personal, and destructive. Rather than developing a clear awareness of class struggle or questions the system that exploits him, he directs his anger toward his landowners. His actions reflect distorted class awareness of his class position but this awareness never transformers into true class consciousness. This misdirection reflects false consciousness, which helps in stifling his consciousness and misled him about the truth of his life, which led him to a violent path that made him commit rebellious acts of revenge that isolate him and harm others. His sense of injustice is real, but it is shaped by damaged dignity and shaken pride.

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On the other hand, Sarty shows a more emotional and confused form of awareness. He feels the injustice that his family faces especially in the courtroom or his father is treated by the landowner De Spain. He notices how the legal system favors the wealthy and how the world is unfair to the poor like them. However, every time he shows independent thinking, he is silenced by ideological tools especially through his father's authority and emotional pressure as family's loyalty that is a form of ideological repression that affects his moral conflict of justice to stay blindly loyal to his father. In the story his family represents how ideology redefines justice for individuals and morality as betrayal. Sarty's internal conflict between justice and loyalty to his family, but it is never allowed to develop into social awareness, even his final act of warning De Spain is moral rather than revolutionary. In this way, *Barn Burning* shows how the family and emotional loyalty are used as tools to suppress class consciousness in children to keep them trapped in circles of submission and silence, and the consequences of violent revenge and anger in blinding individual insight.

In *The Necklace*, class consciousness is stifled in psychological and internalized form in which Mathilde Loisel is not pushed by external forces to stay in her class but rather than that she stayed there by her own beliefs. She believes that wealth and luxury define person's value, and that her beauty is the reason to become member in the upper class or to have a better life. This belief is a result of bourgeois ideology, which links identity and value to appearance and material. Her suffering in the end because of her obsession with wealth and luxury is a result to false consciousness. She does not blame the system that marginalizes her, instead, she blames fate without referring to the illusion that appearance can change reality as in the ball scene when she feels that is existed and worthy not for who she is but for what she looks and this is just for a brief moment. She believed that wearing a necklace and a dress makes her another person, but the harsh reality returns her to reality when the necklace is lost and discovering it was fake, even this events and suffering she never questions the ideology that pushed her to borrow it in the first place and accept to work for ten years in silence, and accept her fate without realizing that her suffering was unnecessary which this is aim of ideology that convinces her that her suffering is personal not structural.

In one hand, her husband Monsieur Loisel who reinforces this process of the ideology, he desires to help her not by questioning their place in society but by showing her the way to pretend that is wealthy, and gives her his savings for a dress, and suggests borrowing jewelry, and sees the ball as a great opportunity, those acts show that is trapped in false consciousness.

In the two stories, class consciousness is stifled not because the characters are incapable of understanding their social reality but because the system gives them tools to misunderstand

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it. As in *Barn Burning*, those tools are as emotional pressure of family loyalty, fear, and dignity. In *The Necklace*, the tools are beauty, illusion, physical appearance which false consciousness plays a central role in keeping characters distracted in both stories. As a result of this no character develops a real critique of their class position that prevents any collective action or resistance.

Finally, these narratives reveal the competency of ideological control in capitalist society, it does not need any physical forces as punishment to keep people trapped in their social position as poor. It needs to convince them that their status is natural, deserved, and unchangeable. Both stories demonstrate that capitalist ideology succeeds not only through domination but through seduction whether fear and violence as in *Barn Burning*, or desire and illusion as in *The Necklace* in which the characters remain trapped within a system they cannot understand and prevent any collective resistance. Their distorted awareness reflects the success of the ideological mechanisms that suppress class consciousness and maintain social control and hiding the truth that it is harmful but in making individuals stop searching for it and believes that it is normal.

Conclusion

At the end, in both *Barn Burning* and *The Necklace*, class consciousness fails to develop in the characters. The analysis shows that Abner, Sarty, Mathilde, and her husband are all victims of ideological mechanisms through emotional loyalty, obsession with material symbols of status. In Faulkner's story, functions through emotions and family authority, while in Maupassant's narrative, it functions through illusion and desire. In both cases, capitalist ideology does not use physical oppression individually, instead it shapes thoughts and emotions to maintain the existing class order. These stories demonstrate that the success of ideological control not in power but in convincing individuals to accept their position as natural and unchangeable which this prevent them from developing the awareness that is needed to challenge it.

General Conclusion

General Conclusion

This dissertation aimed to explore how class consciousness is stifled in both William Faulkner's *Barn Burning* and Guy De Maupassant's *The Necklace* through a Marxist lens. Both stories portray lives of marginalized individuals socially and experience forms of oppression that reflect not only economic system but in addition to deeper ideological influence. Instead of becoming aware of the social system that oppresses them, the characters remain trapped in distorted beliefs and false values that prevent them from understanding their reality. Rather than resisting the existing system, their behavior is directed toward emotional loyalty, material illusion, and symbolic rebellion.

In the first part of the analysis, *Barn Burning* was examined to show how the characters especially Abner and Sarty Snopes had early signs of class consciousness. However, their awareness is suppressed through false consciousness, ideological repression, and alienation in which Abner's violent behavior and Sarty's emotional conflict both reflect a distorted understanding of their position in a class society. Abner does not fight against the system but reacts with personal rebellion, and Sarty, on the other hand, struggles between loyalty and justice but fails to change his feelings into a clear understanding of class oppression. Thus, this makes the family remain in poverty and isolate them from any possibility of collective awareness.

In the second part, Maupassant's *The Necklace* was analyzed to highlight the psychological repression of class consciousness through material desire and illusion, in which Mathilde Loisel as women from middle-class, wishes to be part of the bourgeois not by fighting or equality but by imitating its values. Her obsession with appearance, beauty, and wealth reflects false consciousness and commodity fetishism. Further, after suffering for ten years to replace a necklace that found fake in the end, she does not question the reality of class oppression. Instead, she accepts her tragedy as personal fault and not as a consequence of unfair social order. Her husband reflects false consciousness by trying to please her through sacrifice rather than questioning the system itself.

The comparative part shown that these stories, despite their differences in setting and style explore how class consciousness is not only absent but stifled through different strategies. In *Barn Burning*, stifling takes a violent and emotional form in family. In *The Necklace*, it shapes by internalized ideas of beauty, success, and status. The two forms, lead to the same result that the characters remain unaware of their real position in the social structure and continue to serve the system that marginalized them.

General Conclusion

This research addressed the main research questions and reveals how capitalist ideology functions as a force that shapes and silences awareness. Marxist concepts, as false consciousness, alienation, class struggle, commodity fetishism, hegemony, and ideological repression helped in identifying the invisible mechanisms that maintain social control without physical force. These ideological tools convince the oppressed to accept or normalize their suffering and to blame themselves rather than the system. The characters' disability to develop class consciousness reflects a broader issue of how capitalist societies suppress critical awareness and prevent organized resistance.

To conclude, both Faulkner and Maupassant used fiction to reflect the invisible violence of ideology on the minds of marginalized individuals. Their stories reveal that without awareness of class structure and the forces behind social inequality, individual suffering is often misunderstood, internalized, or misdirected. The dissertation reveals the importance of literature in exposing how ideology works, and why developing class consciousness remains essential for social transformation.



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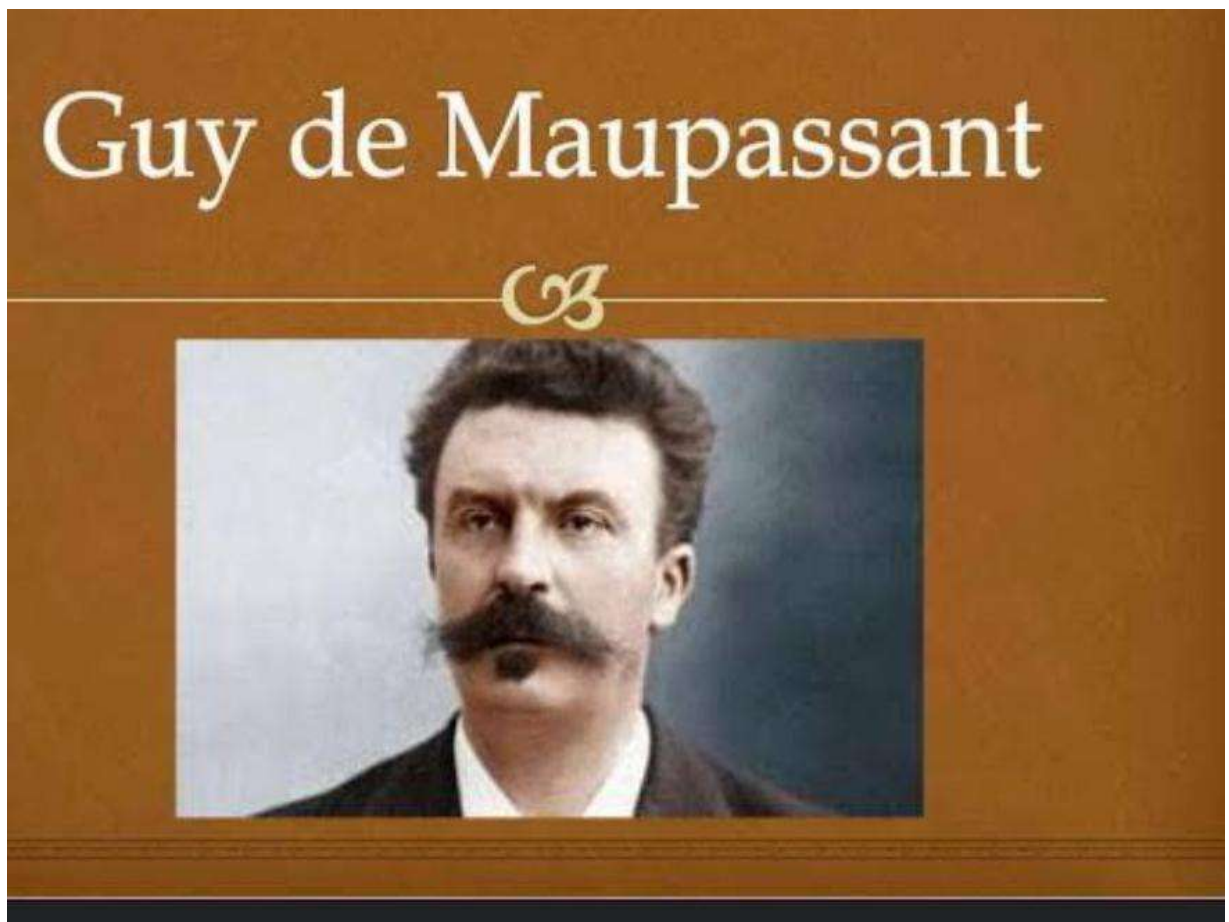
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Appendices



William Faulkner



Guy De Maupassant

الملخص

يتناول هذا البحث قمع الوعي الطبقي في قصتي حرق الحظائر لويليام فوكنر والعقد لغى دو موباسان. تصور كلتا القصتين شخصيات من خلفيات اجتماعية مهمشة تعاني من الاضطهاد والاستغلال الطبقي. يهدف هذا البحث إلى استكشاف كيف تمنع الأيديولوجيا الرأسمالية تطور الوعي الطبقي الحقيقي من خلال آليات مثل الوعي الزائف، والقمع الأيديولوجي، والاعتراب، وفتيشية السلع. ومن خلال استخدام منظور ماركسي، يفحص البحث كيف أن فهم الشخصيات لموقعها الاجتماعي يتشوه بفعل الأيديولوجيات السائدة التي تحافظ على التسلسل الطبقي القائم. كما تسلط التحليل الضوء على الأساليب المختلفة المستخدمة لقمع الوعي الطبقي في حرق الحظائر والعقد، وتأثير هذا القمع على الشخصيات. وفي النهاية، يكشف البحث كيف تعكس الأدبيات تأثير الأيديولوجيا في تشكيل الفهم الإنساني ومنع التغيير الاجتماعي.