

Biblical Fall of Man in Maupassant's "The Necklace"

EkoRujito D.A
English Language and Literature Study Program
Yogyakarta State University
e-mail: eko_rujito@uny.ac.id

Abstract

The theme of the fall of humanity is one of the most common topics presented in literature. There are many origins concerning this topic, ranging from folklores, myths, epics, to religious stories such as the Bible. The similarities among those narratives concerning the topic are surprisingly evident. This archetypal narrative has occurred in many literary works around the world, both classical and contemporary. This paper is aimed at exemplifying the Biblical allusions and references concerning the story of the Fall of Man in "The Necklace", a short story by Guy de Maupassant. Employing archetypal and mythological approach, this paper is an effort to reveal the occurrence of archetype of the fall of man and its interpretation in the mentioned short story. The analysis encompasses both literal and symbolical presentation of the theme, figures, and events concerning the Fall of Man found in Genesis 1-3 in the short story "The Necklace." The parallels and similarities concerning the topic under discussion found in both texts are interpreted in order to answer the questions of to what extent the short story resemble the Bible (Genesis 1-3) in presenting the topic of the Fall of man.

Keywords: the Fall of Man – Bible – The Necklace

INTRODUCTION

There have been abundant research and studies on Guy de Maupassant's iconic short story "The Necklace" ("La Parure") since the year of its publication in newspaper *Le Galuois* on February 17, 1884, and was then subsequently included in his 1885 collection of short stories *Tale of Day and Night (Contes de jour et de la nuit)*. This story has been extraordinarily popular that most anthologies of short stories never fail to include it as one of the compiled stories. In fact, it was "The Necklace" that helped Maupassant to win his established position as one of the French (even world's) leading story writers. The story has been ironically identified with the author in some ways in the sense that according critics the story is not Maupassant's best work, but most readers have remembered him solely from this particular story.

Not only the number of research, studies, and reviews taking the story as the subject, but also the wide-range of topics discussed and approaches used to analyze the story. The analyses range from sociological to psychological issues, from formalist to post-modernism approaches, and from purely textual exemplification to complex contextual analyses. In short, "The Necklace" has been one of the most studied literary works since the beginning of the twentieth century. Each study sees the work from particular angle and tries to reveal certain aspect of the story. Patricia Badger's *Feminist Analysis on Maupassant's "The Necklace"* (2010) tries to reveal the stereotype presentation of woman in the story and concludes that the story is largely full a manifestation of men's view toward women's attitude in mid-nineteenth

century France. Laljibhai's *Irony and Destiny in Maupassant's "The Diamond Necklace"* (2014) focuses on how the story applies the concept of irony and destiny that lead to the catastrophic ending for the main character. The study comes to conclusion that the story is both realistic and naturalistic in the sense that it presents a realistic depiction of life, yet provides a naturalistic view on how life is governed by undisputable powers beyond human's control. Another study on "The Necklace" is *Class Conflict in Maupassant's "The Necklace": A Marxist Study* by Andrew Cholock (2013). This research explores the class conflict implicitly depicted in the story. The author argues that it is the conflict between the have (the Bourgeois) and the have not (the Proletariat) that plays significant background for the sufferings of the main character. However, there have only been few research on the story focusing on the employment of myths, and no single study that reveals the theme of the mythical Fall of Man in the story. Therefore, in order to contribute to the richness of literary studies and present novelty of analysis, this research aims to reveal the least discussed aspect of "The Necklace"; the Biblical allusion, that is, the work's interpretation of the Biblical story of Adam and Eve, the Temptation, and The Fall.

Narratives about The Fall of Humanity can, in fact, be found in almost every culture and traced in various origins. In general, three major characters are commonly depicted: the Fallen, the Tempter, and the Savior. There are, however, nearly as many interpretations as to the significance of each character as there are accounts of the story itself. Also, there is a well-documented disagreement in classic thought as to whether the Fall was, in fact, a misery resulting from the inevitable fate of human existence, or it was the only way to achieve eventual Grace, whether it was a curse or (the only) possible liberation.

The story about the fall of humanity is, in fact, not necessarily (or exclusively) Biblical story. Even before Abrahamic religions, it had been one of the most commonly reconstructed themes among ancient narratives. Before the incident of the apple in the Garden of Eden, there were ancient myths of Prometheus the Bringer of Fire, Pandora's Box, and Cupid and Psyche, stories in which the desire and attainment of forbidden objects (knowledge) leads to pain and misfortune for mankind. In other word, it becomes in Carl Jung's terminology, an archetype, that is, definite forms in the psyche which seem to be present always and everywhere, even in the Bible. The Biblical Fall undoubtedly has been interpreted and reinterpreted to serve particular purposes of the authorities to support their own world views.

To read "The Necklace" as an interpretation of the Bible's story of the Fall will inevitably lead to the assumption of the existence of parallels between the two texts. To put it simpler, Loisel and his wife are the writer's interpretation of Adam and Eve and the tragedy in their life is his version of the Bible's Fall of Man. The analysis, of course, will not adhere this simple assumption. Instead, it aims at revealing the complex symbolical parallelism between the story and the Bible in the issue of humanity's fall, fate versus free choice, and the consequences of the fall.

LITERATURE REVIEW

The main source for the Biblical reference of the Fall used in this paper is the Genesis 1-3 in which the stories of the Creation, Adam and Eve, and the Fall are found. Greater portion is given to Genesis 2 in which the creation of Eve, the important figure in the coming story of the Fall, and Genesis 3 in which it is depicted how Satan tempts Eve to eat the forbidden fruit and God's wrath as the result of the disobedience. Book and scholarly papers regarding this topic are used in order to produce a more comprehensive insight of the

analysis. Among the books used in this paper are Ronal A. Simkins' *Creator & Creation* (1994), Michael Kalopoulos's *Biblical Religion: The Great Lie* (2003), Jeffrey M. Bradshaw's *In God's Image and Likeness: Ancient and Modern Perspectives on the Book of Moses* (2010), Thomas Aquinas' *Summa Theologica* (1947) and Theodore Ziolkowski's *The Sin of Knowledge* (2010). Scholarly papers regarding this topic are including Richard M. Davidson's "The Theology of Sexuality in the Beginning" (1988), Tim Langille's "Myth Making in the Bible and the Ancient Near East: The Yahwist Primeval Creation Myth" (2003), Catherine Akca and Ali Gunes's "Male Myth-Making: The Origins of Feminism" (2009), and J. E. Rockwood's "Eve's Role in the Creation and the Fall from Mortality" (2009).

The analysis on Biblical story of the Fall also takes account literary works concerning the subject and Milton's *Paradise Lost* provides the richest insight concerning the topic since it has close resemblance in the presentation of the figure of Eve to Maupassant's Mathilde. Since the analysis will operate in the symbolic presentation level, two dictionaries of symbols are used: J.E. Cirlot's *A Dictionary of Symbols* (2001) and Michael Ferber's *A Dictionary of Literary Symbols* (1999). *The Handbook of Critical Approaches to Literature* (Guerrin et al., 2004) is employed as the main reference concerning the literary theories used in this paper, particularly the discussion on archetypal and mythological criticism. The short story used in this research is taken from *Complete Maupassant Original Short Stories* (e-book version, 2002).

FINDINGS AND DISCUSSION

"The Necklace" is a story depicting a couple living a simple life, and by a slight but serious mistake, having to face unimaginable hardship. For the husband, the simple life is not necessarily a miserable one. In fact, it is a small paradise. His home, with his beautiful wife, is the oasis of his menial work in the Ministry of Education. He is a humble husband who says in satisfaction, "Ah, the good *pot-au-feu*! I don't know anything better than that," to a bowl of soup-tureen (p.342). Meanwhile, to the wife, their humble situation is a torture. In fact, everything is a torture for her. She suffers endlessly from "the poverty of her dwelling", from "the bareness of the walls", from "the shabby chairs", from "the ugliness of the curtains" (p. 341). She becomes a day-dreamer dreaming of "silent antechambers hung with Oriental tapestry, illumined by tall bronze candelabra, and of two great footmen in knee breeches who sleep in the big armchairs, made drowsy by the oppressive heat of the stove. She thought of long reception halls hung with ancient silk, of the dainty cabinets containing priceless curiosities and of the little coquettish perfumed reception rooms made for chatting at five o'clock with intimate friends" (p. 242). What happens next is a dream chasing which ends in misery.

Although the setting and circumstances are definitely different, and so is possibly the motif, the story undoubtedly bears close resemblance to the mythical narrative of Adam, Eve, and the Fall. In the Bible, Eve, tempted by the serpent eat the forbidden fruit, approaches the Tree of Knowledge, and later asks Adam to partake the fruit, and has to suffer miserable life afterwards. Similarly, Mathilde, tempted by chance of tasting *grandeur* life, thoughtlessly crosses the limit of her (and her husband's) ability to afford such kind of lifestyle and has to experience unimaginable hardship afterwards as the consequence of her deed. A close reading of the story will provide insight how the Biblical story of Adam and Eve is paralleled and interpreted in several ways.

The Temptation and the Forbidden Fruit

What is so tempting about the Tree of Knowledge so that Eve disobeys God's direct order for not eating it? In Genesis 3 it is narrated, "When the woman (Eve) saw that the fruit of the tree was good for food and pleasing to the eye, and also desirable for gaining wisdom, she took some and ate it" (Genesis 3:6). Thus, albeit the Serpent's persuasive remarks ("For God knows that when you eat from it your eyes will be opened, and you will be like God, knowing good and evil"), it is Eve's freewill that makes her eat the fruit. She is certainly aware as she says to the serpent, "We may eat fruit from the trees in the garden, but God did say, 'You must not eat fruit from the tree that is in the middle of the garden, and you must not touch it, or you will die'" (Genesis 3:5). Yet she approaches the tree and eats the fruit. Because Eve clearly understands God's restriction, it is not due to fated ignorance that she eats the fruit offered by Satan, but rather by a choice informed by deception. To this point, she is an ungrateful individual. Having everything in the Garden of Eden does not stop her from desiring more.

What tempts Mathilde to borrow that luxurious diamond necklace so that she forgets who she really is and to what class and life she actually belongs? Certainly her dream of escaping her monotonous and colorless life is the ultimate motif of her deed. She thinks she was born for luxury, for princes, for elegant castles and mansions, not for this poor dwelling, shabby clothes, and ordinary husband. Her dream is to be "envied, charming, sought after" (p.341). Thus, she utters a cry of joy when her husband advises her to borrow some jewels. She seems to forget that her husband just sacrificed his saving of 400 francs he spared to buy gun for himself. She has choice to refuse the money and not to borrow the necklace, but her ceaseless dream of luxury blinds her and causes her to desire more. Her life is humble, but she is not poor, at least compared to "the little Breton peasant who did her humble housework" (p.341). She has a loving husband who, though not rich, has a steady job. Thus, as Eve comes to a choice to eat the fruit, Mathilde chooses to go for her dream and surrender to her desire.

It is interesting to find that further elaboration of the motif behind being surrendered to the temptation in "The Necklace" also bears Biblical allusion. In John 2:16, the roots of temptation are, "the lust of the flesh, and the lust of the eyes, and the pride of life". In Genesis 3:6 Eve is tempted to eat the fruit after she thinks, "that the fruit of the tree was good for food and pleasing to the eye, and also desirable for gaining wisdom, she took some and ate it". The lust of flesh can be interpreted as to satisfy the body's natural appetite, as the fruit seems good for food. The lust of the eyes is manifested in the desire of beautiful earthly objects, as the apple is pleasing the eye. Meanwhile, the pride of life is associated with the love for flattery. Mathilde's desire for "delicious dishes served on marvelous plates and of the whispered gallantries to which you listen with a sphinxlike smile while you are eating the pink meat of a trout or the wings of a quail" (p.342) is a manifestation of the lust for flesh. Her endless longing for "of silent antechambers hung with Oriental tapestry, illumined by tall bronze candelabra, and of two great footmen in knee breeches who sleep in the big armchairs, made drowsy by the oppressive heat of the stove.....of long reception halls hung with ancient silk, of the dainty cabinets containing priceless curiosities and of the little coquettish perfumed reception rooms made for chatting at five o'clock with intimate friends" (p.41-342) represents the lust of the eyes. The pride of life is manifested in her desire of "being sought by famous men, being envied by all women, and being charming" (p.342).

The object of the temptation is what so called the forbidden fruit. In the Bible the forbidden fruit is what the Tree of Knowledge of Good and Evil bears. In Genesis 2:9 it is

narrated that, "In the middle of the garden were the tree of life and the tree of the knowledge of good and evil." Then, God commands the man (Adam), "You are free to eat from any tree in the garden; but you must not eat from the tree of the knowledge of good and evil, for when you eat from it you will certainly die" (Genesis 2: 16-17). This is the source of Christian belief of the forbidden fruit, by which it literally means "a must not eat fruit". The existence of the Tree of Knowledge of Good and Evil is the antithesis of the other one, the Tree of Life. Eating it will result in death, as opposed to being immortal as result of eating the tree of life. Thus, it is forbidden since it brings fatal consequence.

The legend of the prohibited divine food can be found in the mythology of all peoples and is of course to be found in the plethoric Greek Mythology (Kalopoulos , 2003: 23-24, Tangile, 2003:9). The sacred trees are present in a vast variety of legends in Greek myth. The story though that matches the story of the Garden of Eden to an astonishing degree is the tale of the divine apples of the Hesperides, a food also utterly forbidden to mortals. From the tale of the Hesperides there is absolutely nothing missing from the typical images of the biblical Eden. Genesis 2 and 3 never mentions particular fruit that the tree produced, but numerous works of art commonly depict it as an apple. This might stem from the Latin name of apple *Malus* which has meaning of either apple or evil. Kalopoulos states that apples are also symbolic of temptation. In Greek mythology, Gaia, or Mother Earth, presented a tree with golden apples to Zeus and his bride Hera on their wedding day. These golden apples became involved with many tales of love, bribery and temptation ranging from the abduction of Helen of Troy to the defeat and marriage of Atlanta (2003: 22-23).

In the Bible, the reason God forbids Adam (and Eve) eating the fruit from the Tree of Knowledge of Good and Evil is solely because it will cost them death (Genesis 2:16-17). There is no further explanation why the fruits is forbidden. In fact, it is Satan who reveals the truth about the Fruit as he says to Eve, "You will not certainly die," the serpent said to the woman. "For God knows that when you eat from it your eyes will be opened, and you will be like God, knowing good and evil" (Genesis 3:4-5). Thus, the tree, in fact, bears certain secret, a particular truth. Mythically in many traditions, sacred trees are identified with a human king, or with the mother of a king, whether human or divine. Like the two figures witnessing the investiture, two others near the trees raise their hands in worship and supplication, suggesting a parallel between the tree and the king himself. Like the tree, the king is an "archetypal receiver and distributor of divine blessing" (al-Khalesi, 1978:45). The relation, thus, is clear here. The tree (and the fruit) is forbidden since it contains the elements of God, or even God himself.

The object of the temptation in "The Necklace" is undoubtedly luxurious worldly life, manifested symbolically in the diamond necklace. Mathilde's desire to taste elegant life gives her a strong drive to do what she should not do; buying an expensive dress, borrowing the diamond necklace, and above all, denying everything she has in real life. Even after she spends 400 francs from her husband's saving for a piece of dress, she still manages to complain, "It annoys me not to have a single piece of jewelry, not a single ornament, nothing to put on. I shall look poverty-stricken. I would almost rather not go at all" (p.343-344). She want all those luxurious things, because she thinks she deserves them. Her conscience is occupied with those of worldly possession and her motto is clear that, "No; there's nothing more humiliating than to look poor among other women who are rich" (p.344).

The diamond necklace is then the ultimate presentation of the worldly possession Mathilde desires to have. Etymologically diamond comes from the Sanskrit *dyu*, meaning

'luminous being'. Like all precious stones, it embodies the general symbol of treasure and richness (Cirlot, 2001:81). It is interesting, however, as put by Cirlot, that diamond also symbolizes moral and intellectual knowledge, just as what Satan tells Eve about the forbidden tree. If Apple, as mentioned before, is symbol of temptation (Ferber, 1999:12-14), so is diamond. In the Bible, the fruit (that later associated with apple) is the object of Eve's temptation that leads her to tragic ending, as the Apple of Discord Golden presented in the wedding of Peleus and Thetis that causes disputes among Hera, Athena, and Aphrodite that later lead to outbreak of Trojan War (Ferber, 1999: 13). This analogy of temptation leading to ruin can be explicitly seen in "The Necklae", in how Mathilde's desire of possessing the diamond and going to the ball leads her to a tragic ending as she has to suffer from ten years of hardship.

The Fall

The consequence of falling for temptaion, and thus of disobeying God's command, is exact and undisputable. God unleash wrath to everything and everyone, to the serpent, to Adam, to Eve, and even to soil, as the result of Adam and Eve's disobedience. The serpent is cursed to forever, "walk on your belly, and eat dust all the days of your life" (Genesis 3:15). To the man (Adam) God said, "Because you listened to your wife and ate fruit from the tree about which I commanded you, 'You must not eat from it,'

 "Cursed is the ground because of you;
 through painful toil you will eat food from it
 all the days of your life.
It will produce thorns and thistles for you,
 and you will eat the plants of the field.
By the sweat of your brow
 you will eat your food
until you return to the ground,
 since from it you were taken;
for dust you are
 and to dust you will return" (Genesis 3:17-19).

The curse befallen upon the woman (Eve) is no less severe as God sentence her with, "pains in childbearing very severe, with painful labor you will give birth to children. Your desire will be for your husband, and he will rule over you" (Genesis 3:16). Despite being expelled forever from the Garden of Eden, thus from eternal life, Adam and Eve were introduced to pains, toils, and hardship of mortal life. Milton put this in his *Paradise Lost*:

 Of Man's first disobedience, and the fruit
 Of that forbidden tree, whose mortal taste
 Brought death into the world, and all our woe
 (Book I:1-5)

The interpretation for God's wrath is that men will forever be the breadwinner for women, and women will suffer from childbearing, household tasks, and subordination to men. This Biblical view upon life and the relation between men and women has, in fact, been the justification for division of labor in various societies around the world and for the subordinated and marginalized position of women.

The loss of the necklace is a turning point for Mathilde and her husband's life. Surely life has been difficult and unfriendly for the couple. Yet, they have never been in real hardship. Loisel has a steady work and Mathilde does not have to do the entire household tasks herself. She was busier dreaming of a ladylike life, while her husband was out for work, than doing jobs a wife should do. She even had a servant in their dwelling. But now she has to figure out a way to replace the lost necklace. She finds out the lost necklace costs forty thousand francs. The lady in the diamond store says they could have it "for thirty-six" (p.347). It is far beyond their reach, but it should be obtained, at whatever cost. Then, the fall of their humble life follows. Since Loisel possesses only eighteen thousand francs which his father had left him, they should get the rest from somewhere, and "somewhere" here means unthinkable undertakings. Loisel, like Adam, has to face the consequence of his wife's deed in a real painstaking hardship, as narrated in the following short but solid paragraph:

He did borrow, asking a thousand francs of one, five hundred of another, five louis here, three louis there. He gave notes, took up ruinous obligations, dealt with usurers and all the race of lenders. He compromised all the rest of his life, risked signing a note without even knowing whether he could meet it; and, frightened by the trouble yet to come, by the black misery that was about to fall upon him, by the prospect of all the physical privations and moral tortures that he was to suffer, he went to get the new necklace, laying upon the jeweler's counter thirty-six thousand francs (347).

As for Mathilde, the punishment is even more severe, considering her initial state of life she had before she lost the necklace. The hardship is both physical and psychological and it drastically changes her life. She does everything she would only imagined before:

She came to know what heavy housework meant and the odious cares of the kitchen. She washed the dishes, using her dainty fingers and rosy nails on greasy pots and pans. She washed the soiled linen, the shirts and the dishcloths, which she dried upon a line; she carried the slops down to the street every morning and carried up the water, stopping for breath at every landing. And dressed like a woman of the people, she went to the fruiter, the grocer, the butcher, a basket on her arm, bargaining, meeting with impertinence, defending her miserable money, *sou by sou* (p.347).

She is not the same Mathilde ten years ago, in the ball, when she, "was prettier than any other woman present, elegant, graceful, smiling and wild with joy. All the men looked at her, asked her name, sought to be introduced" (p.344-345). She looks old now with "frowsy hair, skirts askew and red hands and "talks loud while washing the floor" (p.348). She realizes all of this is the logical consequence of her mistake. She knows the very reason she and her husband have, every month, "to meet some notes, renew others, obtain more time" and the reason her husband has to work, "evenings, making up a tradesman's accounts, and late at night he often copied manuscript for five sous a page" (p.347). It is from this kind of understanding that she can recall the past event and wonder, "What would have happened if she had not lost that necklace? Who knows? Who knows? How strange and changeable is life! How small a thing is needed to make or ruin us! (p.348).

Who is to blame for the Fall? When God asked Adam, "Who told you that you were naked? Have you eaten from the tree that I commanded you not to eat from?" (Genesis 3:11), Adam clearly blames Eve by saying, "The woman you put here with me—she gave me some fruit from the tree, and I ate it" (Genesis 3:12). This Biblical interpretation leads to long believed assumption that Eve is the cause of the damnation, and that women are prone to

temptation. Women are, therefore, seen both vulnerable to temptation and a temptress herself, a threat to the moral welfare of mankind. Through her desire to taste of the forbidden fruit of the tree of life and knowledge, proffered by the serpent with its phallic connotations, woman caused innocence to be forfeited (Akca and Gunes, 2009: 1-2).

Mathilde fits this Biblical description about woman. She cannot control her desire and thus falls for temptation. It is important to notice, however, that in the story it is Loisel, the husband, who provides the access to the temptation, first by giving her the invitation (p.342), and second, by advising her to borrow a jewelry from her wife's friend (p.344). Only after Loisel's introduces his wife to "the temptation", Mathilde dares to unleash her fantasy up to the point that her husband can no longer control. While in the Bible, Eve is born into subjection, totally dependent to Adam, as beautifully paraphrased by Milton "My Author and Disposer, what thou bidst/ Unargu'd I obey; so God ordains, / God is thy Law, thou mine ..." (Book IV:636-38), Mathilde is presented as taking control. However, the essence of the narration is still basically Biblical; the woman falls for temptation and takes the man into the doom. Mathilde's lust for the flesh, lust for the eyes, and pride for life also causes her husband consequences.

Seeing the situation objectively, however, both Loisel and his wife contribute equally in the fall. He can choose not to give 400 francs if he wants since he knows it is a lot of money for them. Yet, he does everything because of his love to his wife. Adam knew that eating the fruit was a serious violation of God's command. Yet, he did not refuse when Eve offered him to taste it. Thus, there is no tempting or coercing on the part of the woman and apparently no hesitation on the part of the man. They became mutually responsible for the transgression (Rockwood in Anderson and Cornwall (eds), 1991:19). Despite the fact that Adam recognizes the severity of Eve's disobedience, he still allows her to convince him to eat the fruit. In *Paradise Lost*, Milton shows how and why Adam parte eating the fruit and accept the consequence of the deed:

How can I live without thee [Eve], how forgo
Thy sweet Converse and Love so dearly join'd,
To live again in these wild Woods forlorn?
Should God create another Eve, and I
Another Rib afford, yet loss of thee
Would never from my heart; no no, I feel
The Link of Nature draw me: Flesh of Flesh,
Bone of my Bone thou art, and from thy State
Mine never shall be parted, bliss or woe. (Book IX: 908-916)

From Innocence to Experience

Before the Fall, Adam and Eve dwelled in the Garden of Eden filled with perfection and pleasure. There was no death, nor even pain. The garden God created was magnificent, with all kinds of trees and animals, with a river separated into four head waters one of which was filled with "gold, aromatic resin and onyx" (Genesis 2:10-14). Adam was the master of the garden as God assigned him to take care everything in it (Genesis 2:15). He was even granted a companion that later he named her Eve. However, the hints about what was going to come were already present. Heaven and Earth were already created. This is significant since when Adam and Eve were expelled from the Garden of Eden, they were sent to Earth.

Also the existence of the two trees, the Tree of Life and the Tree of Knowledge of Good and Evil. Had God not created the tree and given command to Adam to stay away from the forbidden tree, Satan would have not tempted Eve to eat its fruit. Thus, Adam and Eve's expulsion from the Garden of Eden is an evitable consequence of the existence of the forbidden tree.

If the temptation was unavoidable, thus so was the Fall, what meaning does it bear? In the Garden of Eden Adam and Eve lived in purity and innocence. Adam and his wife were both naked, and they felt no shame. Like children and infants, they could not differentiate between good and evil and knew no shame. Genesis narrates this, "Adam and his wife were both naked, and they felt no shame" (2:25). The state of innocence is also signified by the existence of the two trees. Bradshaw (2010:3) asserts that the presence of the tree of life in the garden assumes that the human creature is mortal, for the tree offers the creature the opportunity of immortality. Whether the human creature is aware of its mortality, on the other hand, is a different issue that is dependent upon the interpretation of the tree of knowledge.

The Garden of Eden, thus, signifies the initial state of innocence, and it requires the forbidden fruit, the fruit of the Tree of Knowledge of Good and Evil, to exalt men to the experience state. Before Adam and Eve ate the fruit, they did not possess the knowledge of good and evil, and like little children, they were not legally responsible for their actions. In this sense, the Fall is an evitable stage towards experience, that is, knowing the good and evil. Interpreting the significance of the Fall as a required step toward maturity, Simskins argues:

All humans must eventually mature into adults. To remain in childhood indefinitely is tantamount to denying one's own humanity, for only in adulthood do humans find their fulfillment. For this reason, the human couple is not content to live in the status quo world of the garden of Eden. As humans, the man and woman inevitably mature. Yet the human couple's adult status is incompatible with life in the garden. Rather than being their natural home, the Garden of Eden simply serves as the liminal setting for their rite of passage. Through their acts in the garden, the man and woman are transformed into real humans living in a real world. (1994: 134).

After expelling Adam and Eve from the Garden of Eden, God said, "The man has now become like one of us, knowing good and evil. He must not be allowed to reach out his hand and take also from the tree of life and eat, and live forever" (Genesis 3:22). This verse once again affirms that the Fall is undoubtedly fated, since God knows that men are not meant to live in immortality. The Fall was thus a blessing, a God's gift to humanity in order that humans would exalt themselves to glory. In *Paradise Lost*, Milton rejoices the Fall as it will bring glory for God and goodness for humans:

Goodness Infinite, Goodness immense,
That all this good of evil shall produce,
And evil turn to a good; more wonderful
That that which by creation first brought forth
Light out of Darkness! Full of doubt I stand,
Whether I should repent me now of sin
By me done or occasion'd, or rejoice
Much more that much more good thereof shall spring
To God more glory, more good will to men

From God, and over wrath space shall abound
(Book XII 1,469-478)

The Fall is, thus, paradoxical because while it is, at any rate, not from something exalted, noble, good and is therefore a disgraceful and shameful act, yet without it Incarnation, redemption and glorification would not be possible. The paradox of this paradoxical situation lies in the fact that the very event which is responsible for man's degradation and shame is at the same time necessary for his deliverance and ultimate exaltation. Thomas Aquinas calls the Fall the *Felix Culp*, the Happy Fall, that Eve's supposed transgression, though causing humanity's estrangement from Eden, allowed for the greater experience of divine Love and salvation through Christ (Aquinas III.1.iii). If the Fall is necessary and predestined, the temptation (the fruit) and serpent (the tempter) are then also part of the fate.

The whole episode of the Fall in the Bible have been interpreted symbolically regarding to the employment of rich symbols in it. The serpent, in Eliadian terms, is a source of knowledge, prophecy, and universal wisdom, and these are polemic traits of Adam and Eve, the human naked animal state, the innocence beings. Interestingly, the serpent, a symbol of universal wisdom, appears to be offering the humans universal wisdom. The "knowledge of good and evil" is probably not meant to be understood as a dualism. It appears to be a more ambivalent knowledge, an all-encompassing knowledge, which includes everything between the two poles, good and evil. The type of knowledge, represented by the serpent, is what separates the humans from their creator (Batto, 2000: 621-631). The serpent is a living metaphor, representing anything in God's good creation that is able to facilitate options for human will and action. In the story, the tree (an integral part of God's good creation) becomes the temptation, while the serpent (also an integral part of that creation) facilitates the options it presents (Fretheim, 1994:149-150).

In "The Necklace" before they lost the diamond necklace, both Loisel and his wife are not fully aware about the truth of their life. Surely both know they are poor, but they know nothing about the real hardship. Loisel is a loving husband, hard worker, gladly living his humble life without noticing his wife's dreams. Even little thing like soup-tureen never fails to please him. Thus no wonder he is so excited when he came home to his wife bringing an invitation from the Minister of Public Instruction. Although his attitude can be interpreted as gratitude, it can also signify his innocence toward the real situation, about who he really is, and toward his surroundings. The same goes to Mathilde. She surely knows she is living the life she does not chose and, thus, wants to escape. She suffers not from who she is, but from who she is not. She fails to comprehend her true reality, preferring to believe that she deserves much better life than what she has now. She falls into a state of narcissism by admiring and valuing herself so highly that, while dreaming about all luxuries she does not have, she convinced herself that she is, "loved nothing but that. She felt made for that. She would have liked so much to please, to be envied, to be charming, to be sought after" (p.342). The narcissistic Mathilde finds its parallel in Milton's Eve as she gazes her own reflection in the water:

As I bent down to look, just opposite,
A shape within the wat'ry gleam appeared
Bending to look on me, I started back,
It started back, but pleased I soon returned,

Pleased it returned as soon with answering looks
Of sympathy and love [. . .] (Book IV: 460-465)

Further, Mathilde is innocent assuming that only by wearing a diamond necklace and dressing lady-like she could really belong to the upper class. Her insistence to dress glamorously springs comes not only from her dream of high class lifestyle, but also from her failure to recognize her own identity as member of middle class. When she is in Madame Forestier, she completely forgets that she is there only to borrow some jewelries. She acts as if she really belongs there, busy selecting the jewelries. After trying some jewelries and nothing seems to please her, she keep asking, "Haven't you any more?" (p.344). Only after she loses the necklace, she finally realizes the truth about her identity, about who she actually is, just like Eve realizes her nakedness after eating the forbidden fruit. Now she is fully aware of her being poor, of being in the brink of catastrophe as she is waiting for her husband, "...on a chair in her ball dress, without strength to go to bed, overwhelmed, without any fire, without a thought (p.346).

Considering how the lost necklace changes Mathilde's (and her husband's) life, ten years of hard work to pay the debt is, thus, not only a consequence of falling to temptation, but, more importantly, a redemption. She leaves, though not entirely, her fantasies about who she is not and more content with her real situation. In other word, she undergoes a significant shift from a state of innocence to a state of experience, from ignorance to knowing good and evil. She knows the truth of being poor and lives with it as the lines run, "Thereafter Madame Loisel knew the horrible existence of the needy. She bore her part, however, with sudden heroism. That dreadful debt must be paid. She would pay it. They dismissed their servant; they changed their lodgings; they rented a garret under the roof" (p.347). After the ten years of toil, "She had become the woman of impoverished households—strong and hard and rough (p.348). This is her transformation, the self-discovery after the fall.

CONCLUSION

Guy de Maupassant's "The Necklace" can be perceived as an allegorical story of the oldest archetypal theme in the story of mankind. Though not explicitly stated by the author, the story symbolically depicts one of the most common and everlasting topic in world's narratives; the fall of humanity. The Biblical reference of the story (especially from Genesis 1-3) is obvious, although not as direct as Milton's *Paradise Lost*. The episodes from the Bible concerning the Fall of Man find their reoccurrence in the tragedy experienced by Loisel and his wife, the two characters in "The Necklace". The parallels are both literally and symbolically. The objects temptation in both narratives, though manifested in different objects, signify relatively similar meaning. Both apple and diamond are symbols of perfection and temptation. The consequence of falling for temptation in both texts results in the fall and suffering. Although presented in different manner and intensity, the fall in both stories represent the transformation from innocence to experience state. These finding once again prove that certain types of archetypes (symbols, images, figures, plot) occur and reoccur in many narratives throughout times and cultures.

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Eko Rujito Dwi Atmojo is currently a lecturer at Yogyakarta State University (UNY) in Yogyakarta. He achieved his Master degree in 2003 from Gadjah Mada University (UGM) in Yogyakarta, majoring in American Studies. He has been teaching English literature and his interests include myth and symbols and their presentation in literary works. He has written several papers, including “Continuity and Change of American Value of Individualism Reflected in FDR’s Innaugural Addresses”, “WASP and American Identity”, “Barbie: Antara Etos Kemandirian dan Kapitalisme Amerika”, “Archetypal Heroes: Patterns of Hero’s Journey in 2013’s Holywood Action Movies”, and the recent paper entitled “Biblical Fall of Man in Maupassant’s “The Necklace”. Currently he is working on a paper entitled “The Quest and the Holy Grail: A Mythological Analysis on Fitzgerald’s *Great Gatsby*”.