



About the Author



A master of the short story, **Guy de Maupassant** (1850–1893) wrote tales that are both realistic and pessimistic and that frequently offer unforeseen endings. Following military service, Maupassant settled in Paris and joined a circle of writers led by novelist Emile Zola. With Zola’s encouragement, Maupassant published his first short story, “Ball of Fat,” which earned him immediate fame and freed him to write full time. “The Necklace” is his most widely read work.

Tool Kit
First-Read Guide and Model Annotation

STANDARDS
Reading Literature
By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.

The Necklace

Concept Vocabulary

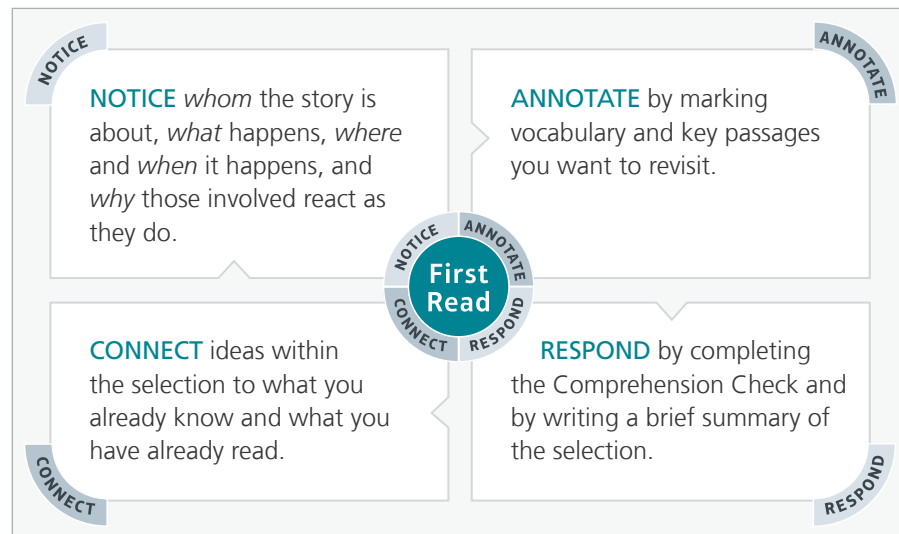
You will encounter the following words as you read “The Necklace.” Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (6).

| WORD | YOUR RANKING |
|-------------|--------------|
| refinement | |
| suppleness | |
| exquisite | |
| gallantries | |
| resplendent | |
| homage | |

After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

First Read FICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.





The Necklace

Guy de Maupassant
translated by Andrew MacAndrew

BACKGROUND

In the late nineteenth century, a type of literature known as Realism emerged as a reaction to the idealism and optimism of Romantic literature. Realism sought to describe life as it is, without ornament or glorification. “The Necklace,” an example of Realist fiction, tells the story of an average woman who pays a significant price to experience a glamorous evening. As in all Realist fiction, there is no fairy-tale ending.

SCAN FOR
MULTIMEDIA 

- 1 **S**he was one of those pretty, charming young women who are born, as if by an error of Fate, into a petty official’s family. She had no dowry,¹ no hopes, not the slightest chance of being appreciated, understood, loved, and married by a rich and distinguished man; so she slipped into marriage with a minor civil servant at the Ministry of Education.
- 2 Unable to afford jewelry, she dressed simply: but she was as wretched as a *déclassée*, for women have neither caste nor breeding—in them beauty, grace, and charm replace pride of birth. Innate **refinement**, instinctive elegance, and **suppleness** of wit give them their place on the only scale that counts, and these qualities make humble girls the peers of the grandest ladies.
- 3 She suffered constantly, feeling that all the attributes of a gracious life, every luxury, should rightly have been hers. The poverty of her rooms—the shabby walls, the worn furniture, the ugly

NOTES

refinement (rih FYN muhnt) *n.*
politeness; good manners

suppleness (SUHP uhl nihs) *n.*
smoothness; fluidity; ability
to adapt easily to different
situations

1. **dowry** (DOW ree) *n.* wealth or property given by a woman’s family to her husband upon their marriage.

NOTES

CLOSE READ

ANNOTATE: In paragraph 3, mark details related to size, luxury, and antiquity.

QUESTION: Why does the author use these particular details?

CONCLUDE: What image do these details paint of the life Madame Loisel desires?

exquisite (EHKS kwih ziht) *adj.*
very beautiful or lovely

gallantries (GAL uhn treez) *n.*
acts of polite attention to the needs of women

upholstery—caused her pain. All these things that another woman of her class would not even have noticed, tormented her and made her angry. The very sight of the little Breton girl who cleaned for her awoke rueful thoughts and the wildest dreams in her mind. She dreamed of thick-carpeted reception rooms with Oriental hangings, lighted by tall, bronze torches, and with two huge footmen in knee breeches, made drowsy by the heat from the stove, asleep in the wide armchairs. She dreamed of great drawing rooms upholstered in old silks, with fragile little tables holding priceless knick-knacks, and of enchanting little sitting rooms redolent of perfume, designed for teatime chats with intimate friends—famous, sought-after men whose attentions all women longed for.

4 When she sat down to dinner at her round table with its three-day old cloth, and watched her husband opposite her lift the lid of the soup tureen and exclaim, delighted: “Ah, a good homemade beef stew! There’s nothing better . . .” she would visualize elegant dinners with gleaming silver amid tapestried walls peopled by knights and ladies and exotic birds in a fairy forest; she would think of **exquisite** dishes served on gorgeous china, and of **gallantries** whispered and received with sphinx-like smiles while eating the pink flesh of trout or wings of grouse.

5 She had no proper wardrobe, no jewels, nothing. And those were the only things that she loved—she felt she was made for them. She would have so loved to charm, to be envied, to be admired and sought after.

6 She had a rich friend, a schoolmate from the convent she had attended, but she didn’t like to visit her because it always made her so miserable when she got home again. She would weep for whole days at a time from sorrow, regret, despair, and distress.

7 Then one evening her husband arrived home looking triumphant and waving a large envelope.

8 “There,” he said, “there’s something for you.”

9 She tore it open eagerly and took out a printed card which said:

10 “The Minister of Education and Madame Georges Ramponneau² request the pleasure of the company of M. and Mme. Loisel³ at an evening reception at the Ministry on Monday, January 18th.”

11 Instead of being delighted, as her husband had hoped, she tossed the invitation on the table and muttered, annoyed:

12 “What do you expect me to do with that?”

13 “Why, I thought you’d be pleased, dear. You never go out and this would be an occasion for you, a great one! I had a lot of trouble getting it. Everyone wants an invitation: they’re in great demand and there are only a few reserved for the employees. All the officials will be there.”

14 She looked at him, irritated, and said impatiently:

2. **Georges** (zhawrzh) **Ramponneau** (ram puh NOH)

3. **Loisel** (lwah ZEHL)

15 “I haven’t a thing to wear. How could I go?”

16 It had never even occurred to him. He stammered:

17 “But what about the dress you wear to the theater? I think it’s lovely. . . .”

18 He fell silent, amazed and bewildered to see that his wife was crying. Two big tears escaped from the corners of her eyes and rolled slowly toward the corners of her mouth. He mumbled:

19 “What is it? What is it?”

20 But, with great effort, she had overcome her misery; and now she answered him calmly, wiping her tear-damp cheeks:

21 “It’s nothing. It’s just that I have no evening dress and so I can’t go to the party. Give the invitation to one of your colleagues whose wife will be better dressed than I would be.”

22 He was overcome. He said:

23 “Listen, Mathilde, how much would an evening dress cost—a suitable one that you could wear again on other occasions, something very simple?”

24 She thought for several seconds, making her calculations and at the same time estimating how much she could ask for without eliciting an immediate refusal and an exclamation of horror from this economical government clerk.

25 At last, not too sure of herself, she said:

26 “It’s hard to say exactly but I think I could manage with four hundred francs.”

27 He went a little pale, for that was exactly the amount he had put aside to buy a rifle so that he could go hunting the following summer near Nanterre, with a few friends who went shooting larks around there on Sundays.

28 However, he said:

29 “Well, all right, then. I’ll give you four hundred francs. But try to get something really nice.”

30 As the day of the ball drew closer, Madame Loisel seemed depressed, disturbed, worried—despite the fact that her dress was ready. One evening her husband said:

31 “What’s the matter? You’ve really been very strange these last few days.”

32 And she answered:

33 “I hate not having a single jewel, not one stone, to wear. I shall look so dowdy.⁴ I’d almost rather not go to the party.”

34 He suggested:

35 “You can wear some fresh flowers. It’s considered very chic⁵ at this time of year. For ten francs you can get two or three beautiful roses.”

36 That didn’t satisfy her at all.

37 “No . . . there’s nothing more humiliating than to look poverty-stricken among a lot of rich women.”

38 Then her husband exclaimed:

4. **dowdy** *adj.* shabby.

5. **chic** (*sheek*) *adj.* fashionable.

- 39 “Wait—you silly thing! Why don’t you go and see Madame Forestier⁶ and ask her to lend you some jewelry. You certainly know her well enough for that, don’t you think?”
- 40 She let out a joyful cry.
- 41 “You’re right. It never occurred to me.”
- 42 The next day she went to see her friend and related her tale of woe.
- 43 Madame Forestier went to her mirrored wardrobe, took out a big jewel case, brought it to Madame Loisel opened it, and said:
- 44 “Take your pick, my dear.”
- 45 Her eyes wandered from some bracelets to a pearl necklace, then to a gold Venetian cross set with stones, of very fine workmanship. She tried on the jewelry before the mirror, hesitating, unable to bring herself to take them off, to give them back. And she kept asking:
- 46 “Do you have anything else, by chance?”
- 47 “Why yes. Here, look for yourself. I don’t know which ones you’ll like.”
- 48 All at once, in a box lined with black satin, she came upon a superb diamond necklace, and her heart started beating with overwhelming desire. Her hands trembled as she picked it up. She fastened it around her neck over her high-necked dress and stood there gazing at herself ecstatically.
- 49 Hesitantly, filled with terrible anguish, she asked:
- 50 “Could you lend me this one—just this and nothing else?”
- 51 “Yes, of course.”
- 52 She threw her arms around her friend’s neck, kissed her ardently, and fled with her treasure.
- 53 The day of the party arrived. Madame Loisel was a great success. She was the prettiest woman there—**resplendent**, graceful, beaming, and deliriously happy. All the men looked at her, asked who she was, tried to get themselves introduced to her. All the minister’s aides wanted to waltz with her. The minister himself noticed her.
- 54 She danced enraptured—carried away, intoxicated with pleasure, forgetting everything in this triumph of her beauty and the glory of her success, floating in a cloud of happiness formed by all this **homage**, all this admiration, all the desires she had stirred up—by this victory so complete and so sweet to the heart of a woman.
- 55 When she left the party, it was almost four in the morning. Her husband had been sleeping since midnight in a small, deserted sitting room, with three other gentlemen whose wives were having a wonderful time.
- 56 He brought her wraps so that they could leave and put them around her shoulders—the plain wraps from her everyday life whose shabbiness jarred with the elegance of her evening dress. She felt this and wanted to escape quickly so that the other women, who were enveloping themselves in their rich furs, wouldn’t see her.

resplendent (rih SPLEHN duhnt) *adj.* dazzling; gorgeous

homage (OM ihj) *n.* something done to honor someone

6. **Forestier** (fawr ehs TYAY)

57 Loisel held her back.
 58 “Wait a minute. You’ll catch cold out there. I’m going to call a cab.”
 59 But she wouldn’t listen to him and went hastily downstairs.
 Outside in the street, there was no cab to be found; they set out to
 look for one, calling to the drivers they saw passing in the distance.
 60 They walked toward the Seine,⁷ shivering and miserable. Finally,
 on the embankment, they found one of those ancient nocturnal
 broughams⁸ which are only to be seen in Paris at night, as if they were
 ashamed to show their shabbiness in daylight.
 61 It took them to their door in the Rue des
 Martyrs, and they went sadly upstairs to their
 apartment. For her, it was all over. And he was
 thinking that he had to be at the Ministry by ten.
 62 She took off her wraps before the mirror so that
 she could see herself in all her glory once more.
 Then she cried out. The necklace was gone; there
 was nothing around her neck.
 63 Her husband, already half undressed, asked:
 64 “What’s the matter?”
 65 She turned toward him in a frenzy:
 66 “The . . . the . . . necklace—it’s gone.”
 67 He got up, thunderstruck.
 68 “What did you say? . . . What! . . . Impossible!”
 69 And they searched the folds of her dress, the folds of her wrap, the
 pockets, everywhere.
 70 They didn’t find it.
 71 He asked:
 72 “Are you sure you still had it when we left the ball?”
 73 “Yes. I remember touching it in the hallway of the Ministry.”
 74 “But if you had lost it in the street, we would have heard it fall. It
 must be in the cab.”
 75 “Yes, most likely. Do you remember the number?”
 76 “No. What about you—did you notice it?”
 77 “No.”
 78 They looked at each other in utter dejection. Finally Loisel got
 dressed again.
 79 “I’m going to retrace the whole distance we covered on foot,” he
 said, “and see if I can’t find it.”
 80 And he left the house. She remained in her evening dress, too weak
 to go to bed, sitting crushed on a chair, lifeless and blank.
 81 Her husband returned at about seven o’clock. He had found
 nothing.
 82 He went to the police station, to the newspapers to offer a reward,
 to the offices of the cab companies—in a word, wherever there
 seemed to be the slightest hope of tracing it.

Then she cried out.
 The necklace was gone;
 there was nothing
 around her neck.

CLOSE READ

ANNOTATE: In paragraphs 66–68, mark the punctuation that suggests hesitation or speech that is broken up in some way.

QUESTION: Why does the author use these punctuation marks? What emotions do they convey?

CONCLUDE: How does the punctuation add to the effect of the dialogue?

7. **Seine** (sayn) river flowing through Paris.

8. **broughams** (broomz) *n.* horse-drawn carriages.

- 83 She spent the whole day waiting, in a state of utter hopelessness before such an appalling catastrophe.
- 84 Loisel returned in the evening, his face lined and pale; he had learned nothing.
- 85 “You must write to your friend,” he said, “and tell her that you’ve broken the clasp of the necklace and that you’re getting it mended. That’ll give us time to decide what to do.”
- 86 She wrote the letter at his dictation.
- 87 By the end of the week, they had lost all hope.
- 88 Loisel, who had aged five years, declared:
- 89 “We’ll have to replace the necklace.”
- 90 The next day they took the case in which it had been kept and went to the jeweler whose name appeared inside it. He looked through his ledgers:
- 91 “I didn’t sell this necklace, madame. I only supplied the case.”
- 92 Then they went from one jeweler to the next, trying to find a necklace like the other, racking their memories, both of them sick with worry and distress.
- 93 In a fashionable shop near the Palais Royal, they found a diamond necklace which they decided was exactly like the other. It was worth 40,000 francs. They could have it for 36,000 francs.
- 94 They asked the jeweler to hold it for them for three days, and they stipulated that he should take it back for 34,000 francs if the other necklace was found before the end of February.
- 95 Loisel possessed 18,000 francs left him by his father. He would borrow the rest.
- 96 He borrowed, asking a thousand francs from one man, five hundred from another, a hundred here, fifty there. He signed promissory notes,⁹ borrowed at exorbitant rates, dealt with usurers and the entire race of moneylenders. He compromised his whole career, gave his signature even when he wasn’t sure he would be able to honor it, and horrified by the anxieties with which his future would be filled, by the black misery about to descend upon him, by the prospect of physical privation and moral suffering, went to get the new necklace, placing on the jeweler’s counter 36,000 francs.
- 97 When Madame Loisel went to return the necklace, Madame Forestier said in a faintly waspish tone:
- 98 “You could have brought it back a little sooner! I might have needed it.”
- 99 She didn’t open the case as her friend had feared she might. If she had noticed the substitution, what would she have thought? What would she have said? Mightn’t she have taken Madame Loisel for a thief?

9. **promissory** (PROM uh sawr ee) **notes** written promises to pay back borrowed money.

100 Madame Loisel came to know the awful life of the poverty-stricken. However, she resigned herself to it with unexpected fortitude. The crushing debt had to be paid. She would pay it. They dismissed the maid; they moved into an attic under the roof.

101 She came to know all the heavy household chores, the loathsome work of the kitchen. She washed the dishes, wearing down her pink nails on greasy casseroles and the bottoms of saucepans. She did the laundry, washing shirts and dishcloths which she hung on a line to dry; she took the garbage down to the street every morning, and carried water upstairs, stopping at every floor to get her breath. Dressed like a working-class woman, she went to the fruit store, the grocer, and the butcher with her basket on her arm, bargaining, outraged, contesting each sou¹⁰ of her pitiful funds.

102 Every month some notes had to be honored and more time requested on others.

103 Her husband worked in the evenings, putting a shopkeeper's ledgers in order, and often at night as well, doing copying at twenty-five centimes a page.

104 And it went on like that for ten years.

105 After ten years, they had made good on everything, including the usurious rates and the compound interest.

106 Madame Loisel looked old now. She had become the sort of strong woman, hard and coarse, that one finds in poor families. Disheveled, her skirts askew, with reddened hands, she spoke in a loud voice, slopping water over the floors as she washed them. But sometimes, when her husband was at the office, she would sit down by the window and muse over that party long ago when she had been so beautiful, the belle of the ball.

107 How would things have turned out if she hadn't lost that necklace? Who could tell? How strange and fickle life is! How little it takes to make or break you!

108 Then one Sunday when she was strolling along the Champs-Élysées¹¹ to forget the week's chores for a while, she suddenly caught sight of a woman taking a child for a walk. It was Madame Forestier, still young, still beautiful, still charming.

109 Madame Loisel started to tremble. Should she speak to her? Yes, certainly she should. And now that she had paid everything back, why shouldn't she tell her the whole story?

110 She went up to her.

111 "Hello, Jeanne."

112 The other didn't recognize her and was surprised that this plainly dressed woman should speak to her so familiarly. She murmured:

113 "But . . . madame! . . . I'm sure . . . You must be mistaken."

10. **sou** (soo) *n.* former French coin, worth very little; the centime (SAHN teem), mentioned later, was also of little value.

11. **Champs-Élysées** (SHAHN zay lee ZAY) fashionable street in Paris.

NOTES

CLOSE READ

ANNOTATE: Mark the shortest sentence in paragraph 100.

QUESTION: How is this sentence different from the others in the paragraph?

CONCLUDE: What effect does this short sentence create that a longer sentence might not?

CLOSE READ

ANNOTATE: Underline the repeated word in paragraph 108.


QUESTION: Why does the author repeat this word?

CONCLUDE: What is the effect of this repetition?

- 114 “No, I’m not. I am Mathilde Loisel.”
- 115 Her friend gave a little cry.
- 116 “Oh! Oh, my poor Mathilde, how you’ve changed!”
- 117 “Yes, I’ve been through some pretty hard times since I last saw you
and I’ve had plenty of trouble—and all because of you!”
- 118 “Because of me? What do you mean?”
- 119 “You remember the diamond necklace you lent me to wear to the
party at the Ministry?”
- 120 “Yes. What about it?”
- 121 “Well, I lost it.”
- 122 “What are you talking about? You returned it to me.”
- 123 “What I gave back to you was another one just like it. And it took
us ten years to pay for it. You can imagine it wasn’t easy for us, since
we were quite poor. . . . Anyway, I’m glad it’s over and done with.”
- 124 Madame Forestier stopped short.
- 125 “You say you bought a diamond necklace to replace that
other one?”
- 126 “Yes. You didn’t even notice then? They really were exactly alike.”
- 127 And she smiled, full of a proud, simple joy.
- 128 Madame Forestier, profoundly moved, took Mathilde’s hands in
her own.
- 129 “Oh, my poor, poor Mathilde! Mine was false. It was worth five
hundred francs at the most!”

Comprehension Check

Complete the following items after you finish your first read.

1. At the beginning of the story, why is Madame Loisel unhappy with her life?
2. What steps does Madame Loisel take to dress for the party in a way she feels is appropriate?
3. What does Monsieur Loisel do to pay for the replacement necklace?
4. What does Madame Loisel learn about the borrowed necklace at the end of the story?
5.  **Notebook** To confirm your understanding, write a summary of “The Necklace.”

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the story?

Research to Explore Choose something from the text that interests you, and formulate a research question.



THE NECKLACE

Close Read the Text

1. This model, from paragraph 4 of the text, shows two sample annotations, along with questions and conclusions. Close read the passage, and find another detail to annotate. Then, write a question and your conclusion.

ANNOTATE: These details are like those one would find in fairy tales.

QUESTION: Why does Madame Loisel have fairy-tale fantasies?

CONCLUDE: Madame Loisel is like a child dreaming of being a princess in a story.

ANNOTATE: This long sentence is two sentences connected by a semicolon.

QUESTION: Why does the author structure this fantasy sequence in this way?

CONCLUDE: The long, continuous sentence shows how immersed Madame Loisel is in her fantasy.

... she would visualize elegant dinners with gleaming silver amid tapestried walls peopled by knights and ladies and exotic birds in a fairy forest; she would think of exquisite dishes served on gorgeous china, and of gallantries whispered and received with sphinx-like smiles while eating the pink flesh of trout or wings of grouse.

Tool Kit

Close-Read Guide and Model Annotation

2. For more practice, go back into the text, and complete the close-read notes.
3. Revisit a section of the text you found important during your first read. Read this section closely, and **annotate** what you notice. Ask yourself **questions** such as “Why did the author make this choice?” What can you **conclude**?

Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Notebook Respond to these questions.

1. (a) **Interpret** How do visits to her rich friend affect Mathilde?
(b) **Analyze** Why does Mathilde react the way she does? Explain.
2. (a) **Compare and Contrast** What strengths do Mathilde and her husband, respectively, bring to their marriage? (b) **Speculate** Will Mathilde tell her husband the truth about the necklace? Explain.
3. **Make a Judgment** Which contributes more to Mathilde’s misery—her circumstances or her desires? Explain.
4. **Essential Question:** *What do our possessions reveal about us?* What have you learned about materialism from reading this story?

STANDARDS

Reading Literature

Analyze how an author’s choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.


Analyze Craft and Structure

Author’s Choices: Literary Devices Irony is a discrepancy or contradiction between appearance and reality, between meaning and intention, or—as in “The Necklace”—between expectation and outcome. In **situational irony**, an event occurs that contradicts the expectations of the characters, the readers, or the audience.

Situational irony often involves a **surprise ending**, or an unexpected resolution to a story’s plot. In all stories, writers plant clues that lead readers to have certain expectations of what characters will do or experience. In stories that have situational irony and surprise endings, some of those clues may be subtly false. When a surprise ending is effective, a story’s resolution violates readers’ expectations, but does so in a way that is both logical and believable. Readers may be startled by the ending but on reflection find that it makes sense.

CITE TEXTUAL EVIDENCE
to support your answers.

Practice

 **Notebook** Respond to these questions.

1. Fill in the chart to show how the story events lead to situational irony.

| SITUATION | WHAT IS EXPECTED | WHAT HAPPENS |
|--|------------------|--------------|
| Mathilde’s husband hands her an invitation to a glittering ball. | | |
| Mathilde is a great success at the ball. | | |
| The flighty Mathilde is faced with debt and hardship. | | |
| Madame Forestier meets Mathilde on the street. | | |

- How might Mathilde’s life have been different if she had told Madame Forestier the truth right after the ball? Explain.
- (a) How is the irony of the necklace symbolic of a larger irony in Mathilde’s life?
(b) How does Guy de Maupassant enhance this symbolism through the use of irony and surprise ending?
- Is the surprise ending in “The Necklace” believable? Why or why not?



THE NECKLACE

Concept Vocabulary

refinement

exquisite

resplendent

suppleness


gallantries

homage

Why These Words? These concept vocabulary words are all related to elegance or high social status, which is what Mathilde Loisel desires. For example, she yearns for *refinement* and *suppleness* of wit as qualities of the “grandest ladies.” In her daydreams, she visualizes the *exquisite* dishes served at elegant dinners.

1. How does the concept vocabulary sharpen the reader’s understanding of Mathilde Loisel’s character?
2. What other words in the selection connect to this concept?

Practice

 **Notebook** The concept vocabulary words appear in “The Necklace.”

1. Use each concept word in a sentence in which sensory details reveal the word’s meaning.
2. Challenge yourself to replace the concept word in three of the sentences you just wrote with a synonym. How does your word change affect the meaning of your sentence?



WORD NETWORK

Add words related to materialism from the text to your Word Network.

STANDARDS

Language

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.
- Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.
- Consult general and specialized reference materials, both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.

Word Study

Latin Root: -splend- In “The Necklace,” to support the statement that Madame Loisel is the prettiest woman at the party, the narrator describes her as *resplendent*, or “dazzling.” *Resplendent* is formed from the Latin root *-splend-*, which means “bright” or “shining.”

1. Write the meanings of these words formed from the root *-splend-*: *splendor*, *splendid*, *splendiferous*. Consult a print or online dictionary if needed.
2. Use each of these three words in a sentence. Include context clues that reveal shades of meaning among the words.

Conventions

Punctuation Writers, such as Guy de Maupassant, use punctuation marks, including semicolons, to clarify the logical relationships between or among ideas. A **semicolon (;)** is used to join two closely related independent clauses that are not already joined by a coordinating conjunction. The second clause may or may not begin with a **conjunctive adverb**—such as *also*, *however*, *therefore*, or *furthermore*—or a **transitional expression**—such as *as a result*, *for instance*, or *on the other hand*.

Here are examples of correct use of semicolons, with and without a conjunctive adverb or a transitional phrase.

Example: Madame Loisel desperately wants to attend the party; everyone worth impressing will be there.

Example / Conjunctive Adverb: Her husband spends hours searching the streets; nevertheless, he comes home empty-handed.

Example / Transitional Expression: The Loisels borrow 18,000 francs; as a result, they spend the next decade deep in debt.

TIP

CLARIFICATION

When the second independent clause begins with a conjunctive adverb or transitional expression, place a semicolon before the conjunctive adverb or transitional expression and a comma after it.

Read It

- Mark where a semicolon should be inserted in each of the following sentences based on “The Necklace.”
 - Everyone wants an invitation to the party they are in great demand.
 - There are no cabs to be found outside in the street consequently, the Loisels set out to look for one.
 - There is nothing around Madame Loisel’s neck the necklace is gone.
 - The necklace turns out to have been much less valuable than Madame Loisel thought in fact, it was merely a piece of cheap costume jewelry.
- Reread paragraph 100 of “The Necklace.” Mark the semicolon, as well as the two independent clauses it separates.

Write It

Write three sentences of your own to describe Madame Loisel—her character, her dreams, and her experiences in the story. Use a semicolon in each sentence.



THE NECKLACE

Writing to Sources

A diary is a form of autobiographical writing because it describes the writer's own experiences and expresses his or her thoughts, feelings, and observations. Many diaries are composed as daily segments or entries. Most are not written for publication or even to be read by anyone else. However, some literary diaries are written with other readers in mind.

Assignment

Just before the final meeting between Mathilde Loisel and Madame Forestier, the narrator of "The Necklace" ponders what might have happened to Mathilde in other circumstances:

How would things have turned out if she hadn't lost that necklace? Who could tell? How strange and fickle life is! How little it takes to make or break you!

Adopt the perspective of Mathilde Loisel, and write a **diary entry** in which you explain how your life changed after the party. Use elements in the story, but also feel free to add new elements from your own imagination. Pay particular attention to the role that poverty and hardship begin to play in Mathilde's life. Be sure to mention the contributions Mathilde's husband makes.

Vocabulary and Conventions Connection Include several of the concept vocabulary words in your diary entry. Also, try to use at least one semicolon to join closely related independent clauses.

| | | |
|------------|-------------|-------------|
| refinement | exquisite | resplendent |
| suppleness | gallantries | homage |

Reflect on Your Writing

After you have written your diary entry, answer these questions.

1. Have you written consistently from the perspective of Madame Loisel?
2. Is your portrayal of Madame Loisel's thought process consistent with the way it is portrayed in the story? Explain.
3. **Why These Words?** The words you choose make a difference in your writing. Which words did you specifically choose to make your diary entry consistent with Madame Loisel's personality?

STANDARDS

Writing

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Speaking and Listening

• Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

• Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.