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Resistance to Patriarchal Ideology in Maupassant's *Bel Ami*

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Recommendation

It is certified that this thesis titled Resistance to Patriarchal Ideology in Maupassant's *Bel Ami* has been prepared by Khagendra Bhattarai under my supervision. I recommend that the thesis be submitted for viva voce.

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Abstract

Guy De Maupassant's *Bel Ami* is one of the important novels that projects patriarchal values of nineteenth century in France. The study concentrates on how Mme De Merelle, Suzanne Walter, Madeleine resist ongoing patriarchy of nineteenth century of France? How do patriarchal norms and values try to suppress them? Do female characters of the novel succeed to liberate from male domination? Duroy, main character of the novel treats his wife and mistresses as his private property but they resist against his domination. Monsieur Walter tries to control his daughter and forces her to get married with the man whom he knows but Suzanne resists patriarchal values and tries to establish her choice in life. Female characters like Suzanne Walter and Madame de Marelle, Madame Forestier, Madame Walter struggle in the society for freedom of choice but patriarchal norms and values tries to control them from the beginning of their life. Guy De Maupassant describes the position of women by projecting ongoing male dominated society where females are being compared with money, sex and power.

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Chapter I

Maupassant and Gender-Equations in Late Nineteenth Century France

This study analyzes Guy De Maupassant's novel *Bel Ami* (1885) from the perspective of patriarchy. In the novel Madame de Marelle, resists ongoing patriarchal values of the society and tries to establish her female identity. The main plot of the novel is related to patriarchy, power, money and sex of nineteenth century. Georges Duroy is the main male character of the novel whose nickname is *Bel Ami*. The novel describes overall situation of his family and early life. It captures how female characters are suppressed by male as well as how female characters resist male values by using their sexuality. The important part of the plot concentrates on the elopement of Monsieur Walter's daughter, Suzanne. She elopes without her father's permission and resists patriarchal values of the society. Overall episode of the novel shows how patriarchy is going on in French society during the time of Maupassant. The study concentrate on Georges Duroy's family and social status that is guided by the patriarchal norms and values of contemporary time.

Guy de Maupassant was born on 5 August 1850 at the Castle Miromesnil, near Senie maritime) department in France. He was the first son of Laure Le Poittev in and Gustave de Maupassant, both from prosperous bourgeois families. Maupassant's mother faces problem of social discharge due to patriarchal structure of the society. Guy De Maupassant, one of the most influential French short story writers, has also deployed elements of horror in his stories. Although largely commented as realist-cum-naturalist fiction writer, many of his stories present the dark corners of human unconscious in the most horrible way.

The novel is set in Paris in the upper-middle class environment of the leading journalists of the newspaper *La Vie Française* and their friends. It tells the story of Georges Duroy, who has spent three years in military service in Algeria. After working for six months as a clerk in Paris, an encounter with his former comrade, Forestier, enables him to start a

career as a journalist. From a reporter of minor events and soft news, he gradually climbs his way up to political editor. Duroy initially owes his success to Forestier's wife, Madeleine, who helps him write his first articles and, when he later starts writing lead articles, she adds an edge and poignancy to them. At the same time, she uses her connections among leading politicians to provide him with behind the scenes information which allows him to become actively involved in politics. Duroy is also introduced to many politicians in Madame Forestier's drawing-room. Duroy becomes the lover of Forestier's friend Mme de Marelle, another influential woman. Duroy later tries to seduce Madeleine Forestier to get even with her husband, but she repulses Duroy's sexual advances and offers that they become true friends without ulterior motives. Soon afterwards, Duroy receives a letter from Madeleine imploring him to join her and help her bear the last moments of her husband's life. When Forestier dies, Duroy asks Madeleine to marry him. After a few weeks to consider, she agrees. Georges now signs his articles Du Roy in order to add prestige to his name. The married couple travels to Normandy, the region of Georges's childhood, and meets his peasant parents. Finding the reality different from her romantic expectations, Madeleine feels very uncomfortable with his parents and so their stay with them is short. In the newspaper office, Duroy is ridiculed for having his articles written by his wife, just as the late Forestier had his articles written by her. His newspaper colleagues call him 'Forestier', which drives Georges mad and he becomes heavily jealous of Madeleine, insisting that she admit having been unfaithful to Forestier, but she never does.

In order to suppress the stings of jealousy, Duroy starts an affair with Mme Walter, the wife of the owner of the newspaper. He especially enjoys the conquest as he is her first extramarital lover. Later on, however, he regrets the decision, for he cannot get rid of her when he does not want her. Duroy's relations with his wife become estranged; at one point, he takes a police superintendent and three other police officers to a flat in which his wife is

meeting Monsieur Laroche-Mathieu, her lover. They catch the two in the act of adultery, which was then a crime punishable under the law. Duroy used the police as witnesses of his wife's adultery to facilitate their divorce. He did not have her or her lover arrested although the police gave him the option to do so.

Nineteenth century French life is guided by patriarchy and females are treated as male's property. In the same way females also resist patriarchal norms and values and search freedom in life. In the novel, Monsieur Walter tries to treat his daughter as his private property and forces her to get married with the man whom he knows but Suzanne resists patriarchal values and tries to establish her choice in life. The main purpose of this study is to analyze the novel from the prospective of feminism and to probe into late nineteenth century French social norms that defines gender relations and favors the male over the female.

The study is concentrated on these research questions such as how Madame de Marrelle and Suzanne Walter resist the ongoing patriarchy of nineteenth century France? How did patriarchal norms and values try to suppress women in nineteenth century French society? What was the tool that enabled the female characters of the novel to assert them in spite of the dominant patriarchy? In the novel, female characters like Suzanne Walter, Madame de Marrelle, Madame Forestier and Madame Walter, at the beginning, struggle for freedom of choice but at the end they resist the domination upon them. Madame Walter and Madame de Marelle quit the relation with George Duroy because he tries to suppress them by assuming their lover. Suzanne Walter refuses her father's proposal to marry the man whom he knows and she manages to elope with Duroy. Monsieur Walter tries to behave his daughter as his private property and forces her to get married with the man whom he knows. At the end of the novel, Madame de Marrelle and Madame Walter resist duroy's domination upon them by quitting the relation with him.

Since the publication of this novel many critics and scholars have written about the writer and his writing. Patricia Waugh writes about Maupassant:

Guy De Maupassant, one of the most influential French short story writers, has also deployed elements of horror in his stories. Although largely commented as realist-cum-naturalist fiction writer, many of his stories present the dark corners of human unconscious in the most horrible way possible. (21)

Guy de Maupassant (1850-1893), an important proponent of naturalistic school, is generally considered to be the greatest French short story writer. A man of creative manipulation of the events that he came across, he has written stories that cover wide range of issues. Morris Sharpia writes about the plot of novel as, “The story chronicles journalist Georges Duroy’s corrupt rise to power from a poor ex-NCO to one of the most successful men in Paris, most of which he achieves by manipulating a series of powerful, intelligent, and wealthy mistresses” (13). It tells the story of Georges Duroy, who has spent three years in military service in Algeria. For instance, most of the characters chosen for the analysis for this work are driven by unfulfilled quest. They suffer from some deranged mental state, and try to fulfill the vacuum. Victor Sage writes:

In Maupassant short stories, the Gothic narrative traces the encounter of the human subject with the mysteries and horrifying supernatural that lies beyond the human experience, often speak of insanity and dark side of the narrator and it becomes clear that the author had a fascination with the mental illness that grew with time (3).

Above lines describes the plot scenario of the novel which is guided by gothic element. Characters of the novel are guided by psychological problem. Henry James writes:

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provide him with behind the scenes information which allows him to become actively involved in politics (71).

Duroy is also introduced to many politicians in Madame Forestier's drawing-room. Duroy becomes the lover of Forestier's friend Madame de Marrelle, another influential woman. Duroy later tries to seduce Madeleine Forestier to get even with her husband, but she repulses Duroy's sexual advances and offers that they become true friends without ulterior motive. The novel indicates the situation of women. Sharpia, Morris explains:

Rendezvous of Bel-Ami with Mme Walter in the Church of the Trinity suggests strongly that of Ldon Dupuis with Emma Bovary in a cathedral. Both Du Roy and Leon arrive ahead of time-L6on discovering that it was nine o'clock by looking at the cuckoo clock of the hairdresser; Du Roy, that it was three o'clock by consulting his watch. To while away the time, Leon walks three city blocks, and decides to return. Du Roy, also, walks slowly along the dock, until he concludes that it would be better to return. Both wait impatiently for the arrival of their lady-loves, Leon being startled by a rustling of silk over the flag-stone; Du Roy, by the noise of a dress (21).

Mme Walter filled her eyes with the splendors of the tabernacle and breathed its incense, in order to fortify herself, but her efforts only increased the tumult of her heart. Mme Walter shut her eyes in order not to see Du Roy, endeavored to drive his image from her mind, but instead of the celestial apparition for which she hoped, she perceived always the curly moustache of the young man. In his short stories, this device reduces itself to the fiction of an assembly of guests, one of whom related the narrative. Not like Mme Walter for the sake of impersonality, but for dramatic effect, Maupassant often resorted to this device. It had the advantage that the author was able to depict the effect of his narrative upon an audience, whose remarks, reported at the close of the story, were usually in the same strain

Even Maupassant occasionally fell from grace, however, and used materials that were in no sense drawn directly from life, but were borrowed from Balzac, Bourget, and especially Flaubert, as I attempt to show in a forthcoming paper on the Literary Relationships of Maupassant. So far as realistic theory was concerned, Maupassant might easily have written tales as wildly fantastic as the melodramas of Maturin and Lewis (33).

Maupassant is fond of treating the subject of the eternal feminine. The protagonist Georges Duroy becomes involved with a financial speculation on the French government's possible expansion in North Africa. The apparently insignificant objects which surround us must not simply be considered passively in their ornamental immediacy. *Bel-Ami*, and consideration of this earlier novel will allow us to get a better idea of what disavowal might entail. Let us begin by considering a first episode, which gestures towards. Protagonist Georges Duroy returns home for a romantic dinner with his wife Madeleine. They have only recently been married, and their union retains sufficient passion for the gallant Duroy to have brought home with him a bouquet of roses. Leuwers Daniel indicates:

The bouquet episode in *Bel-Ami* seems to demonstrate this perfectly. The truth is out there: the floral manifestation of Madeleine's concealed adultery and Duroy's status as a cuckold is effectively on the mantelpiece, potentially visible to all. The roses, which are of course the privileged symbol of romance, become even more symbolically over determined when they are positioned (11).

Duroy's masculinity is threatened, and this gender trouble is well rendered. His inversion of sexual positions is in fact a running theme of the novel, but while Duroy considers it perfectly normal that his wife should ghost-write the articles, he contributes to the newspaper *La Viefranfaise*, and he appears in this scene to become briefly aware that something is amiss in the gender politics of his household. There is then something about this moment of seeing which allows Duroy to glimpse just now that which escapes him at all

other times. Maupassant's curious indication is how Duroy sees Madeleine. Duroy's anxiety seems finally to have evaporated from the moment Madeleine observes 'voilà ma cheminée garnie maintenant', as if the completion of Madeleine's arrangement and her oddly ceremonial verbal acknowledgement of its purely ornamental status have rein targeted him into that intended spectatorial position from which the obscene detail is no longer visible. Chapli Peggy highlights the situation as, "Duroy has recently created for himself a fictional dynastic name, 'Du Roy de Cantel', and had perhaps fancied himself a surrogate son to the noble Vaudrec, he arguably feels slighted, even disinherited, by Vaudrec, for whom he has developed certain affection" (22).

However, there is the threat posed to Duroy's masculinity by the fact that it is his wife who inherits. His anxiety in this respect is amply illustrated when Madeleine alone receives an invitation to attend the offices from the field. Duroy's situation is really rather worse than that of the Freudian little boy: after all, while the latter confronts and disavows only the threat of castration, Duroy's symbolic castration has already come to pass. He is emasculated by the very fact of Madeleine's inheritance, regardless of the adultery it may or may not signify. In this regards, Chapli Peggy says:

Duroy, the nimble disavower, who will emerge as 'king' from these crises of knowledge, going from success to success by remaining ignorant of failure. He is the model of the well-adjusted subject, and equally the allegorical figure of the historical shifts to which the social taboo is susceptible: thus while he begins by disavowing Madeleine's adultery, he coolly lays plans to surprise her in flagrante delicto later on in the novel, when divorce has become more useful than continuing marriage (23).

Women's use of family ties to launch artistic careers of their own is accepted and implicitly encouraged. This reflects an evolution in the understanding of women's position in

the public sphere from the 1880s to the early years of the twentieth century. It is also be attributable to the fact that *Famine* was meant to appeal to an exclusively female readership.

While most members of the French laboring class experienced great hardships during the nineteenth century, women were presented with a very unique set of circumstances, making their experience unlike that of men. Aside from the general trials of the time, such as inadequate nutrition, hard work and poor hygiene, French women were also charged with the responsibility of the home, their husbands, children, parents and often times in-laws. They were asked to manage all of these tasks while being second-class citizens with little protection or respect. A brief overview of their home lives, including love, marriage and children, will shed much more light on the struggles of nineteenth century French working women.

Working women in France filled a variety of occupations, but generally not in the same sphere as their male counterparts. Working women of this time generally did work outside the home. They would manage household affairs and the children. Many women did, however, perform tasks for pay inside the home. It was not uncommon for women of this time to work as seamstresses, embroiderers or laundry maids. These occupations allowed them to remain in the home while also providing a supplemental income.

Feminist criticism comes in many forms, and feminist critics have a variety of goals. Though it came out in its full shape only in the 1960s, behind it lies two centuries' struggle for women's rights. This struggle was marked by books such as Mary Wollstonecraft's *A Vindication of the Rights of Women*, John Stuart Mill's *The Subject of Women*, and Margaret Fuller's *Women in the Nineteenth Century*. Through their books, these writers' present very important lines of women's thought.

Many women writers have been writing since the Medieval Period. Nevertheless, since all the female writers may not be feminists, the earlier women writers followed the male

tradition in their literary works and arts. Upto the nineteenth century women were expected to cultivate domestic virtue, so their place was home. We can find some aspects or features of feminism in the writings of Bronte sisters, Eliot and Jane Austin in the Victorian period. Though during the Victorian period, feminism was not introduced as it is developed today, we can see some aspects of feminism in the writings of the women of the period.

After the 1960s feminist literary criticism is closely interrelated with the movement called political feminism which denotes social, economic and cultural freedom and equality between males and females. So, feminist literary criticism indicates a revolt against patriarchy. Therefore, feminism indicates the attempts against the patriarchy.

Although Mary Wollstonecraft was the first feminist in the sense that she claimed women's rights through her remarkable essay *A Vindication of the Rights of Women*, Virginia Woolf's role in the modern context is a significant one. Her *A Room of One's Own* and other important essays and fictions on women authors as well as on cultural, economic and educational disabilities raised women's awareness against what she called the 'patriarchal' society. Another most important precursor of feminist theory was Simone de Beauvoir. Commenting on her classic work M.H. Abrams says:

A much more radical critical mode was launched in France by Simon de Beauvoir's *The Second Sex*, a wide ranging critique of the cultural identification of women as merely the negative object, or 'Other' to man as the defining and dominating 'subject' who is assumed to represent humanity in general, the book dealt also with "the great collective myths of women in the works of many male writers (230).

Simon de Beauvoir, in *The Second Sex* (1949), established with great clarity the fundamental questions of modern feminism. According to her, all the male writers assume the females as a negative 'objective' or other to man who is supposed to be the dominating and defining subject. Subject, here means that man is supposed to represent humanity in general.

Not only this, the book also deals with the great collection of myths of women especially in the works of many male writers.

As mentioned above feminist criticism comes in many forms and feminist critics have variety of goals. Some feminist critics try to rediscover the works of women writers overlooked by a male -dominated culture. Others have revisited books by male authors and reviewed them from women's point of view to understand how they both reflect and shape the attitudes that have held women back. Still others have been interested in more fundamental question involving the psychological and linguistic development of women in a patriarchal or male-dominated culture.

Since the early 1970s, three strains of feminist criticism categorized as French, American and British have emerged. French, American and British feminists have examined similar problems from somewhat different perspectives.

To analyze the issue of nineteenth century feminism in Guy De Maupassant's novel *Bel Ami*, the study has been divided into three chapters. All the three chapters concentrate on how Duroy treats his mistresses and how Monsieur Walter treats his daughter as his private property. The first chapter presents the general introduction of this research including the background to the present study, views of the critics on the author, and his writing and an introductory outline of the research. A theoretical guideline of the analysis has been mentioned in second chapter. In the same way conclusion has been mentioned in the third chapter.

Chapter II

Bel Ami : A Narrative of Feminine Concerns

From the beginning of the novel Maupassant present the world of nineteenth century where female were struggling for their existence and resist patriarchy by using their female power. During the time male relatives treated their female relatives like sister, daughters and wives as their personal property. However Suzanne Walter, daughter of Monsieur Walter, resists ongoing norms and values of the contemporary society and tries to establish her choice in life through resisting patriarchy. Suzanne's situation is similar to the position and idea of that French feminist Simone de Beauvoir. She argues:

When a woman tries to define herself, she starts by saying 'I am a woman'. No man does so. This fact reveals the basic asymmetry between the terms 'masculine' and 'feminine'. Man defines the human, not woman . . . Being dispersed among men, women have no separate history, no natural solidarity, they have not combined as other oppressed groups have. Woman is riveted into a lop- sided relationship with man, he is one she is the other (135).

As pointed above women have to define themselves as a woman and as a human. Women have not their own history and culture. They are always dominated by the male member of the society. They are behaved as the second sex. That's why directly or indirectly females started revolting against the suppression and patriarchy. Madame Forestier also faces same problems in her life which is outputs of the ongoing patriarchal values of the society. The following lines of the novel indicate the situation as:

You must understand what I'm saying. For me, marriage is not a shackle but an association. I insist on being free, completely free to act as I think fit, go where I please, see whom I choose, whenever I wish. I could never accept any authority or jealousy or questioning of my conduct. Of course, I should

undertake never to compromise the name of the man whom I married or expose him to odium or ridicule. But the man would also have to undertake to look on me as an equal, an ally and not as an inferior or an obedient, submissive spouse. I know these ideas of mine aren't everybody's but I'm not going to change them. So there we are. (228)

Above lines highlight the patriarchal values system of nineteenth century where male relatives tries to control females. While proposing Madame Forestier for marriage she clearly states her thought towards marriage. She knows everything about the marriage system and how males control their wives and she tries to persuade Duroy. The above lines clarify that Madame Forestier insists on being free and she does not entertain domination and jealousy upon her, so she is resisting the patriarchal norms. Monsieur Walter behaves with his daughter on the parameter of nineteenth century patriarchy which undermined desire of women and loaded the desire of males. However, Suzanne tries to resist patriarchy which is based on the desire of freedom. The idea is similar to the philosophy of Beauvoir who emphasizes the fact that women need access to the same kinds of activities and projects as men places her to some extent in the tradition of liberal or second-wave feminism. She demands that women should be treated as equal to men and laws, customs and education and must be altered to encourage this. However, *The Second Sex* always maintains its fundamental existentialist belief that each individual, regardless of sex, class or age, should be encouraged to define him or herself and to take on the individual responsibility that comes with freedom.

Maupassant, in the novel *Bel Ami*, tries to highlight the selfhood of women that always ready to resist ongoing patriarchy of nineteenth century. It is similar to the philosophical concept of Beauvoir asserts various concrete demands necessary for woman's emancipation and the reclamation of her selfhood. First and foremost, she demands that

woman be allowed to transcend through her own free projects with all the danger, risk, and uncertainty that entails. In order to ensure woman's equality, Beauvoir advocates such changes in social structures such as universal childcare, equal education, contraception, and legal abortion for women-and perhaps most importantly, woman's economic freedom and independence from man. In order to achieve this kind of independence, Beauvoir believes that women will benefit from non-alienating, non-exploitative productive labor to some degree. In other words, Beauvoir believes that women will benefit tremendously from work. As far as marriage is concerned, the nuclear family is damaging to both partners, especially the woman. Marriage, like any other authentic choice, must be chosen actively and at all times or else it is a flight from freedom into a static institution.

Maupassant brings various references of French society that is related to the rights of women and marginalizes people and projects, how patriarchy creates problem in overall system of the Paris mainly in middle class family. Monsieur Walter's relationship with his daughter, Duroy's relation with his mistresses and his wife Madame Forestier are the main plots of the novel that projects how women were treated by male in nineteenth century French society. The lines indicates the situation as:

Hallo, You all right?

He did not turn around.

She went on: Well, Have you lost the use of your ears since last Thursday?

He made no reply and assumed a scornful air suggesting that he could not possibly have anything to do with such a trollop, even by speaking to her

livid with rage, she laughed and said: 'so you have lost your tongue. Perhaps friends bitten it off (136).

These lines signify that the protagonist of the novel is behaving strangely with his former mistress after getting attached to Madame de Marelle. When he had not enough penny in his

pocket he used Rachel as his mistress but now she is strongly avoided by Duroy just because he has another mistress. She is living in a patriarchal culture are guilty of the same action and thus are in some ways complicit in their own subjugation because of the seeming benefits it can bring as well as the respite from responsibility it promises. Women deny the original thrust of their freedom by submerging it into the object; in the case of the first, the object is herself, the second, her beloved and the third, the absolute or God. Maupassant explains the situation as, "Look, Mado dear, be honest and admit it. You did cuckold him, didn't you? Confess that you cuckold him....." "You really are stupid. How can anyone answer that sort of the question?" (266). Even though Duroy seems to know that Madame Forestier had extra marital affairs she refuses to admit that. The main idea of Beauvoir revolves around the idea that woman has been held in a relationship of long-standing oppression to man through her relegation to being man's "Other." In agreement with Hegelian and Sartrean philosophy, Beauvoir finds that the self needs otherness in order to define itself as a subject; the category of the otherness, therefore, is necessary in the constitution of the self as a self. However, the movement of self-understanding through alterity is supposed to be reciprocal in that the self is often just as much objectified by its other as the self objectifies it. What Beauvoir discovers in her multifaceted investigation into woman's situation, is that woman is consistently defined as the other by man who takes on the role of the Self. As Beauvoir explains in her Introduction, woman "is the incidental, the inessential, as opposed to the essential. He is the Subject; he is the Absolute-she is the other." In addition, Beauvoir maintains that human existence is an ambiguous interplay between transcendence and immanence, yet men have been privileged with expressing transcendence through projects, whereas women have been forced into the repetitive and uncreative life of immanence. Beauvoir thus proposes to investigate how this radically unequal relationship

emerged as well as what structures, attitudes and presuppositions continue to maintain its social power.

Beauvoir's greatest contribution to philosophy is her revolutionary magnum opus, *The Second Sex*. Published in two volumes in 1949 (condensed into one text divided into two "books" in English), this work immediately found both an eager audience and harsh critics. *The Second Sex* was so controversial that the Vatican put it (along with her novel, *The Mandarins*) on the Index of prohibited books. At the time *The Second Sex* was written, very little serious philosophy on women from a feminist perspective had been done. With the exception of a handful of books, systematic treatments of the oppression of women both historically and in the modern age were almost unheard of. Striking for the breadth of research and the profundity of its central insights, *The Second Sex* remains to this day one of the foundational texts in philosophy, feminism, and women's studies. On the basis of the Beauvoir emphasizes female creativity and studies of particular writers and works. Deirdre Bair highlights:

However, each of them contributes to woman's overall situation as the other sex. For example, in her discussion of biology and history, she notes the women experience certain phenomena such as pregnancy, lactation, and menstruation that are foreign to men's experience and thus contribute to a marked difference in women's situation. However, these physiological occurrences in no way directly cause woman to be man's subordinate because biology and history are not mere "facts" of an unbiased observer, but are always incorporated into and interpreted from a situation. In addition, she acknowledges that psychoanalysis and historical materialism contribute tremendous insights into the sexual, familial and material life of woman, but fail to account for the whole picture. In the case of psychoanalysis, it denies the reality of choice and in the case of historical materialism; it neglects to take into account the existential importance of the phenomena it reduces to material conditions (34).

In the continuation of the feminist works Simone de Beauvoir expresses her idea on the basis of French society during the time of mid-twentieth century was in many ways a source of new feminist theory. In the process of analyzing American feminism, Bryson views, “Women had been slow to gain the legal and political rights won earlier in America and much of Europe, and the entire political culture was dominated by strong patriarchal assumption” (150). As opposed to the British and American feminism, French feminism is more theoretical and less practical. She developed the concept of existential feminism in her famous book *The Second Sex*. It was notorious for its frank and sweeping account of women’s oppression, especially coming at a time when abortion and contraception were still illegal or inaccessible in most of the countries. Beauvoir’s work deals with the constructed epic account of gender division throughout history, examining biological, psychological, historical and cultural explanations for the position of women to a second and lesser sex. She says:

Patriarchal society, for example, being centered upon the conservation of the patrimony, implies necessarily, along with those who own and transmit wealth. The existence of men and women who take property away from its owners and put it into circulation. The men adventurers, swindlers, thieves, speculators – are generally repudiated by the group; the women, employing their erotic attraction, can induce young men and even fathers of families to scatter their patrimonies without ceasing to be within the law (966).

She examines the polarization of the imprinted dominance of the patriarchal in the society from ancient time to the modern. She has also depicted the deviance of the male role at their home with their fathers, brothers, husbands or lovers and in institution as guardian angels. She also examines the very early time where there is no division.

Nineteenth century French society is highly influenced by French revolution such as liberty and equality, however, situation of the women was dominated by patriarchy and they

were not treated as equal as men. Guy De Maupassant, in the novel *Bel Ami*, projects the situation how patriarchal values of French society reflected in relations to Georges Duroy's wife and his mistresses, Monsieur Walter and his daughter, Madame Walter, Mme De Marrelle and their husband. The lines of the novel indicates the situation as, "Yet she did not want to give in; and she was gripped by the sort of hysterical feeling that makes women drop, screaming, trembling and writing on to the floor . She was shaking in every limb and feared that she was going to fall over and be found squirming and shrieking amongst the chairs"(300). Madame Walter is married to monsieur Walter so that she is very much worries to be the mistress of Duroy. She overwhelmed by the feelings of Duroy and her husband because she wants to be a faithful, honest wife but she is falling for Duroy at the same time.

A society can be called patriarchal to the extent it valorizes male values at the cost of female ones and helps perpetuate the domination of women at the hands of men. Patriarchy, understood in its literal sense, means the rule of the father. This sociological and anthropological meaning retains its relevance in the political and philosophical movement of feminism too. But feminists would like to contend that patriarchy would refer not simply to a society where men hold power, but rather to a society ruled by a certain kind of men wielding a certain kind of power. The context is similar in the novel. Even though Madame Forestier is a talented and genius woman, she did not write articles for the newspaper instead she writes for her husband. This very theme of the novel indicates how woman were being treated in nineteenth century France. She could write under her name and could be very famous but she writes for her husbands, Duroy and Forestier.

Patriarchy denotes a culture whose central and driving ethos is an embodiment of male or rather masculinist ideals and practices conforming to those ideals. Patriarchy has determined to a considerable and virtually indelible extent the nature and quality of human societies across the world irrespective of time and space, the values and priorities, and the

place and image of women within the societies, and the relation between the sexes.

Feminism, therefore, as socio-political movement which aspires to enhancing healthy and just relations between the two sexes, has to expose how masculinist ideals have been

dehumanizing, subordinating women on the basis of grossly unfounded myths and norms.

The lines of the novel portrays the situation as: Madame Walter's love became so nauseating to him that he reached the stage of being unable to bear it any longer, [.....]. He felt an urge to abuse her, to insult her, to hit her, to tel her bluntly: 'For god's sake I'm fed up, you are boring me (318). Duroy at the beginning for the power and position in the newspaper La Via Francaise pretends to be the lover of Madame Walter and after seducing and getting position in the paper (Mme Walter is the wife of the boss of the paper) he wants to get rid of her at any cost. He uses Madame Walter as objects, fulfils his desire and finally gets rid of her. This very nature of Duroy indicates how women were being thought and used at the time of Maupassant.

Maupassant presents situation of masculine society in the novel that projects the male beliefs, attitudes, standards and values and perceptions for all human perceptions. Alice Schwarzer describes:

Masculinism has been the root cause behind women's social and intellectual disenfranchisement. And the major problem with this is that masculinism is unconsciously embed even in the female psyche. As Sheila Ruth writes, the goals of feminism acquire the status of a supremely noble ideology, a sort of spiritual dignity. As she records the goals of feminism are: to change women's sense of themselves; to change women's aspirations, based on an increased sense of worth and rights, their presence in the world; to alter the relations between women and men, to create true friendship and respect between the sexes (67).

Above lines indicates the masculine power that is related to the power of sex that gives all people, women and men, a renewed sense of human worth, to restore to the center of human endeavours.

Madame Forestier resists patriarchy and demand freedom while answering the marriage proposal of Duroy, that idea is similar to the philosophy of De Beauvoir who projected her idea in *The Second Sex*. To her, marriage is an oppressive and exploitative economic arrangement which reinforces sexual inequality and binds women to domesticity which is also another stage of women's subordination. Deirdre Bair examines:

A man is a man because he possesses the phallus; a woman is, simply not a man. Therefore, a woman is a lack, a negative – she lacks the phallus that confers subjectivity. This lack of the female self can also be detected in art and literature, where women frequently appear as objects of men's desires or fears – metaphorical virgins or whores – but never complete autonomous individuals. Women are always associated with the passive body, and men with the active mind and this idea later became central to feminist literary criticism (321).

Bair analyses Beauvoir's work in a critical way. The domination of women as an object is male notion of superiority due to the lack of phallus. This lack is also presented in art and literature written primarily by men. So, to stop this, women should have their own literature where they can foster women's dignity and avoid such kind of misconceptions. The lines of the novel indicates the situation,

“Yes and no. I have been told that she is living quietly tucked away in Montmartre. But - there is abut-for some time I have been reading political articles in *La Plume* which are terribly like Forestier's and Du Roy's. They are written by someone called Jean Le Dol, young, good looking, intelligent, the same sort of man as our friend Georges and he knows Madeleine”(409).

Madeleine never writes on her name but she writes for her husband and even after getting divorce with Georges she wrote for her another husband. Above lines from the novel clearly states at that time women are regarded as inferior and they did not get chance to write themselves instead they need to take help of man although they are intelligent. Patriarchal norms and values of that time did not allow women to be free and write on their name. Due to patriarchal values of the society she could not project her female power. She is captured by male provision of the society that recover women's history is seen by feminists as an endeavor that 'mystifies' oppression, disguising it as something that has created for women a special world of opportunities more important from the British point, the universalizing and essentialising tendencies in both American practice and French theory disguise women's oppression by highlighting sexual difference, suggesting that a dominant system is important to political change. All of them have examined similar problems from somewhat different perspectives. It is tended to focus their attention on language and said that the language they use is always patriarchal--male dominated and phallogocentric. That's why critics argue, if they really want to write something of their own, they should have their own language. Since they lack their own language in writing, they are bound to express the male values. Thus whether they speak or keep silent they suffer. Madeleine, Madame De Marrelle, Suzanne, Madame Walter also face same problems in their life.

The novel highlights Suzannewho falls in trap of patriarchy and being the possessions of male. The father or parents of the girls would dole out enough money to the daughter for her future use. This used to be a great attraction to the bridegroom's side. So, more often than not, the bridegrooms-to-be would search for a wealthy family with only one daughter. The intention was more to get connected to the family than to find a matching spouse. Thus, marriage was rendered a sort of business deal for getting entrance into higher circle of people.

It was purely business deal, a money-minded approach to the most fundamental of human relationship—marriage. It is an affront for any sensitive human being, let alone the female kind, to hear of such transaction-like approach to relationship and establishment of a home on conjugal basis calculated from material profit viewpoint.

The father thinks it his duty to educate his daughter about succumbing her will to that of his. One is well reminded of what Mary Wollstonecraft wrote about this very issue back in the eighteenth century. It is relevant to cite her here.

He turned around to face me. “From now on,” he said at last with a stern look, “you must consider what your husband’s opinions are. Yours do not matter so much anymore. Do you understand?” I nodded eagerly, grateful that my father had taught me this useful lesson in such a subtle way. And then he said I would stay in his house for the next week so I could shop for my dowry (178).

The reality is exactly the same in a patriarchal society, the ideas, opinions and desires and aspirations of a female are not counted. They have to be subsumed under the patronizing will, plan and opinions of her husband. This is a point of criticism in the novel. The way the mother revisits those memories make it clear to the reader that she is disapproving of those opinions of her father who wanted his daughter to totally lose her identity and personality and will so as to be a pleasant and civilized wife to her husband. The lines of the novel indicate the situation as:

The women had looked up and were watching him three little working class girls’ a slovenly , unkempt middle-aged music mistress with a permanently dusty hat and a dress which never fitted properly; and a couple of middle class housewives with their husbands, regular customers of this cheap little restaurant (25).

The idea is similar to the idea of Wollstonecraft that is related to the bitter experience of the educational system of patriarchal society that deliberately made women inferior by emotional and sentimental type of texts. She criticizes this low type of education for women.

Thus, the feminist movement made aware to the female about the educational system of patriarchal society that made the female bankrupt in thinking. Thus the feminist movement made conscious to female and encouraged to deconstruct the patriarchal education in order to reconstruct the system of education that is beneficial to the whole community equally both female and male. Maupassant explains the situation through the novel. Madame Walter after falling in love with Georges keeps extra marital affair. Madeleine, having caught in adultery does not feel sorrow instead she happily accepts the divorce proposal by Georges. Suzanne elopes with Duroy refusing her parents' marriage proposal. Madeleine wants to live with freedom that, "My dear Monsieur Duroy, for me a man in love no longer exists. He becomes an idiot and dangerous idiot at that. I stop having any close relationship with men who love me or claim to, first because they bore me and secondly because I feel as suspicious of them as I would of a mad dog that may suddenly have a fit"(141).

Suzanne lives in trap of her father that makes her to resist patriarchy. She was looking out over the horizon, her head full of the idea of eloping. She would go far, far away from this with him, she was going to elope. The situation is not in favor of Suzanne because she is guided by the idea of her father. The relation between Georges and his mistresses are determined by the value system of patriarchy that creates problems in their lives. In this regard, the lines project the circumstances as, "He stood back and hit her so hard across the face that she went reeling and fell down against the wall" (406), "It goes without saying, Monsieur Du Roy, that your wife can not accept this legacy without your consent"(399). The lines show the problems that is similar to the problems that indicate by feminists, however, they are proud of their femaleness and have made a vital tool to femininity to perceive their

existence. Viewing the discrimination upon women by patriarchal culture and society. The following lines of the novel explains the situation as:

The world will never understand that Vaudrec made you his sole legatee and that I agreed to it. Accepting all that money like that would be an admission... On your part that you had had a scandalous affair with him and on my part a shameful acceptance of such a situation. Do u realize how people would interpret our acceptance? (343)

Above lines indicate the situation of Georges and Madeleine whether accepting or not accepting the will left by Vaudrec. The will is left for Madame forestier but Georges refuses to accept it because he thinks that the society will treat him negatively, the people will think Madeleine was Vaudrec's mistress and they will laugh at him. So he convinces his wife to change the will type.

French society behaves women as property of men, however, the female characters in the novel resist and search freedom in their lives. In patriarchal society men defined women as other and men as universal because of sex difference. The radical feminist insisted that the root of women's oppression were buried deep in patriarchy was sex/gender system. Madame Walter says Georges, "You ought not to have seduced me, and treat me like this, you ought to have left me as I was, a happy and faithful wife. Do u remember what you said to me in the church and how you forced me to come in this flat?"(321). These lines indicate that George at the beginning pretends to be her lover and seduces her and after getting what he had wanted from her, he throws her as if she is a damaged used object. This kind of behave by Duroy clarifies how women were treated. Duroy does not care about her and he uses her just to rise in good position and for sexual satisfaction. Patriarchal values of life treats women as a puppet which describes in the novel as, "Look, Mado dear, be honest and admit it. You did cuckold him, didn't you? Confess that you cuckold him"(265). These lines spoken by Duroy

to Madame Forestier conveys the meaning that there is not such clue and proof but Duroy continuously tortures her for being unfaithful to her former husband although at the same time he is engaged to three women. This shows bias attitude of male towards female.

The idea is similar to the idea of Kate Millet that sex is political primarily because the male-female relationship is determined by it. The patriarchal ideology exaggerated biological differences between men and women, making certain that men always had the dominate, or “masculine” roles and that women always had the subordinate ones. This ideology became the tool for the men to oppress women. Men with the superior concept of masculine gender oppressed women through institution such as academy, the church and the family. This conversation between Duroy and Madeleine clarifies the above discussion, “Well here’s yours. It was given me by Laroche earlier this evening. That man is merely paying off his debt. And he still owes me a lot more” (277).

Laroche handed a precious gift on the occasion of new year but Duroy being male could not accept a gift given by Laroche to his wife and tortures her and blames her as if she is having an affair with him. By using series of wealthy mistresses Duroy earn name and fame in the society and at the same time he misbehaves and dominates his mistresses as if they are not valuable, as if they are just fun. Males have thought themselves as the ruler of the world. From the historical time they have made women inferior. The patriarchal society thought that man’s existence is possible without women. Because man is the subject, absolute whereas woman is an incidental and inessential being. Alice Schwarzer, quotes Millet’s “*Sexual Politics*” in *Feminist Thought* about the male’s superiority in patriarchal society. He says:

Patriarchal ideology, according to Millett, exaggerates biological differences between men and women, making certain that men always have the dominant, or “masculine,” roles and that women always have the subordinate, or “feminine,” ones. This ideology is

particularly powerful because through conditioning, men usually secure the apparent consent of the very women they oppress. They do this through institutions such as the academy, the church, and the family, each of which justifies and reinforces women's subordination to men with the result that most women internalize the sense of inferiority to men (96).

Feminism as a political movement started questioning such longstanding, dominate, male phallogocentric ideologies. Feminists by awakening women tried to establish common ground. The lines highlight that, "You see, you are lying...you rotten beast. And with tears in her eyes, she angrily tore herself out of his arms..."(129). Madame De Marelle after being cheated by her lover she scolds him and resist his dominating behavior. Patriarchal socio economic and cultural values of nineteenth century reflects in the novel. In French society gender and sex is defined on the basis of power relationship of males and females. Females have projected as paradigm of femininity. In this regards Duroy explains, "All women are whores, One must use them and not give many thing of oneself. The world belongs to the strong, I must be strong. I must rise above everything" (267).

He had several mistresses and even after his marriage Duroy is having extra marital affairs with Madame De Marelle and Madame Walter but he is at the same time blaming his wife instead of having good reason and referring all women as whore. This very idea is guided by the ongoing patriarchy in France.

Women have no special rights in the society that, "women followed their duties made by patriarchal society without any question and they never tried to challenge it. The modern feminist critic Virginia Woolf questions, "Whether part of the housework was her task" (34). The male structure society compelled women to think that was their destiny and women did not think necessary to revolt against this thinking. Thus, it became easy for men to convince women that their role in life was to be wives and mothers and to serve the family. In the novel too, Madame Walter even if being rich and wife of the owner of the newspaper La Via

Francaise, engages in household activities and does not do outdoor works. Likewise Madame De Marelle keeps her feet all the time at her home except meeting her friends some time. Madeleine, even having intelligent mind cannot be the reporter of the paper and writes for her husband. Male behaves female as personal property and behaves whatever he likes. In the novel Duroy sometimes act as if he truly loves his mistresses but when he gets what he wants he tortures them. He fights with Mme De Marelle several times but when he dies for sexual appetite he succeeds to convince her and seduces her. He repeatedly uses her and Mme Walter just for his benefits, he treats them as nonliving thing, as a pet. After being able to convince Mme De Marelle to meet her in his room for the first time he overjoyed and dances deep inside his heart, that is described in the novel as, “He smiled, well pleased with what he saw; then he took leave of his reflection with a very low, ceremonious bow, the kind of bow which you reserve for people of high degree” (58).

Female desire is being suppressed by male. When a woman gets married she has to remain faithful to her husband and she has to keep her mouth small and her feet at home serving the family. The same situation is illustrated in the novel *Bel Ami*. The situation is similar to the idea of Adrine Rich that “Men, suggested Rich, have convinced women that unless a woman is a mother, she is not really a woman. Indeed, patriarchy has kept women convinced that mothering is their one and only job” (87). In a society where men have determined social values and the structure of institutions. Henrietta L. Moore shows the discrimination in economic structure of male governed society between male and female. Moore writes, “Elite men can maximize their social and economic resources and opportunities but Elite women were denied” (12). In a patriarchal society, females have been exploited and marginalized in every domain. So the field related to employment and economy did not remain aloof. The lines of the novel describe the situation as follows:

Confused by the reflection, he was first of all making off in the wrong direction, but going through two further empty reception rooms he reached a sort of little boudoir draped with blue silk patterned with buttercups, in which four ladies were talking in an undertone, seated round a circular table on which there were cups of tea (144).

These above lines refer that Madame Walter although being rich stays at home just gossiping with her friends. Her husband is boss of the paper but she stays at her home doing nothing. Likewise Madeleine and Madame De Marelle are also engaged in house hold activities and gossip with their friend even having intelligent mind.

In nineteenth century French society women demanded freedom and equality, however, traditional long run male value system of life did not allows women to do so,inside or outside of family without men permission. Women beauty and happiness is guided by the desire of a man and male guide value system of life. Georges explains, “I must see you if only for a minute every day, at your home or somewhere else, I must touch your hand, I must breathe the air where your dress has passed, I must look at the lovely line of your figure, at your beautiful big eyes that are driving me mad” (292).

Expressing love towards Mme Walter, Duroy praises her physical beauty and he is not interested in her inner beauty. He likes her just because she is beautiful, her figure is hot and she has beautiful big eyes but he does not even keep interest in her inner beauty. Freedom of expression is one of the liberties that women have at least nominally enjoyed for a considerable period of time. In this regard Madeleine explains, “Oh you can still come all the same. Nobody’s ever in love with me for long”(141). These lines by Madeleine expresses her freedom of choice that she doesn’t like to be in relation because when a woman is engaged than she is controlled by her male partner.

For a long period women's publications had been among the materials removed from the public and school libraries. As a result they could not write. Virginia Woolf is quite unsatisfied of this situation she raises question about this precarious situation. She says:

The most superficial enquiry into women's writing raises a host of . Why, we ask at once, was there no continuous writing done by women before the eighteenth century? Why did they then write almost as habitually as men, and in the course of that writing produce, one after another, some of the classics of English fiction? And why did their art then, and why to some extent does their art still, take the form of fiction? (33)

Feminist content was the basis for the censorship of publications. Women needs and interests were ignored and neglected. In the novel *Mme De Marelle's* husband goes out every month for many days and he does not even think about his wife's desire. Suzanne wants to marry Duroy but her parents refuges her love, Madeleine, after being married to Georges, tortured, manipulated and snatched her property. Wolf sees domination and restriction upon women by male culture and male oriented society. She finds women as an object for pleasing male.

Now and again, with her open hand, she brushed away the more persistent of these clouds and sometimes she would slice through them with a sharp movement of her forefinger and then solemnly watch the two barely perceptible sections of haze slowly vanish.

In a patriarchal society, the law, constitution and the executive body were bias against women. These institutions were male-oriented and from these institutions females were oppressed and suppressed. Male defined woman as other. Because of male-structured society, woman had no from voting of right, to the right of expression.

In such a miserable women's existence, she feels necessity to deconstruct male made culture and male oriented society in order to be free from any type of bondage. She writes:

Feminists have explicitly articulated the ways in which men have constructed female sexuality to serve not women's but man's needs, wants, and interests- what women must do [...] is to reconceive female sexuality, this time in the image and likeness of women. Although this reconception is difficult, it is potentiality empowering. Liberated from the Procrustean bed of male-defined and male controlled female sexuality women are discovering the richness and diversity of the female body sensing within it the power of what some formal women spirit rising. (72)

Women's identity crisis has been the issue of several women writers all over the world. The bias society oppressed and suppressed women bitterly and obliged women to internalize their inferiority. But feminism a political movement awakened them to dismantle all the disciplines of patriarchal society to address the absence of women in various academic areas by uncovering women's achievement. The lines of the novel describes, "If you don't help me, I shan't be able to get it done. I'll tell her that you forced me, literally forced me, to come up and see her" (66). She lives in the guide lines of Duroy as; "She's a bohemian, in fact, a real bohemian. That's why her husband doesn't like her very much. He only sees her faults and doesn't appreciate her good qualities" (72). Due to patriarchal values of life, women of the time are victimized and searches their selfhood by resisting patriarchy.

"We will wait and see, we will get to know each other better. You must give it a lot of thought as well. [...] it's important for you to know exactly what sort of person I am so that you don't continue to think of me in the way you spoke about last night unless you have the right sort of character to understand me and bear with me" (217).

Authority also practices on the basis of male values system of power exercise as, "I'm going to give you a letter of introduction to the head of section one at police Headquarter- two – who will put you in touch with one of his staff"(78). It is directly or

indirectly related to the political movement, awakened women to bring a change in a society for women's right of liberty, equality, property, education and so on. The lines further highlight the situation as, "Me and man in love no longer exists. He becomes an idiot and a dangerous idiot at that. I stop having any close relationship with men who love me or claim to, first because they bore me and secondly because I fell as suspicious of them as I would of a mad dog that may suddenly have a fit"(141).

This female awareness movement helped to change the condition of women. Similarly it inspired women to publish their books and articles to challenge the old assumption that prevented women to be a writer and created new territory where women will have the equal space like men. In a patriarchy, women were constrained by society and culture. But female awareness encouraged women to challenge what it means to be female in a male governed society. The novel shows the socio economic and cultural situation of France where women are treated as second class citizen, however, France have already finished the revolution and guarantee of liberty and equality. In this context, the lines highlight as, "Men who had never held a foil in their lives were waving their walking sticks and making little lunges and parries" (285). It brings betterment of women's status be effected through such political change as the radical reform of national educational systems. Such change would benefit all society. So, she attacks the sentimental novels of her time for their pernicious influences on women's intellectual development that, "Her lips were wildly beseeching God; but her ears were listening to Georges' footsteps dying away beneath the distant vaulting of the church" (300). Patriarchy creates problems in the life of the women in French society like Mme Walter struggles to escape from the state of faithful wife for the sake of her love, "She was clutching his black robe so that he could free himself and he was looking uneasily around in case some devout or spiteful eye might see this women kneeling at his feet" (301).

Everything women see or hear in sentimental novels serves to fix impressions that call forth emotions giving a sexual character to the mind. The lines highlights as, “The recollection of memory of their caresses, of her kindness and niceness, of the sound of her voice sent a thrill through his body and a sudden of her voice, sent a thrill through his body and sudden desire to go back to her again” (415).

Due to the traditional education system, women are compelled to study such novels, which aren't intellectual but are sentimental. Due to the impact of these novels, women cannot exercise their intellectuality but are trapped in the sentimentality which leads them to a concept that a knowledgeable man is nothing in comparison to brave rake. These novels have direct beneficial effect on their lives. So, they want to marry with rake. A woman chooses a rake that easily rouses her emotion which she learns from the sentimental novels. Women subjected by ignorance to their sensations, and only taught to look for happiness in love, refine on sensual feelings and adopt metaphysical notions respecting that passion, which lead them shamefully to neglect the duties of life, and frequently in the midst of these sublime refinements they plump into actual vice (398).

They read such novels and make an ideal picture of male and female in their mind. They are not taught how to appreciate or how to tackle with society. So, they cannot make good decision and choose a rake, luxury and brave person. In this regards, the lines of the novel explains. “Without speaking, they interrogated each other in a passionate attempt to lay bare what was in in their two mind [.....], sniff round and spy on each other without ever fathoming the murky depths of their two souls (341).

Rejecting a feminist consciousness, she hoped to achieve a balance between a male ‘self-realization’ and female ‘self-annihilation’. Her ultimate belief was that women could freely developed their artistic talents if they achieve social and economic equality with men. But in the novel Duroy is considered as the head of the house even though the house belongs

to Madeleine and about the will by Vaudrac, Duroy asserts, "It's impossible for me to agree to allow my wife to accept a legacy of that sort from a man who is already rumored to have been her lover, Forestier might perhaps have tolerated such a situation but I won't" (342). French revolution also noticed the property rights of the women that is related in the novel as form of ornaments as, "Which do you prefer, a necklace, a bracelet or earrings? But the sight of all the glittering trinkets of gold and precious stones made her pretence of indifference evaporate and her eyes sparkled as she eagerly looked their dress and other social codes were not freed from political legacy, "Most of the women were not in everything dress so that it could be seen that they had come here just as they might have come to any private exhibition. Those who were intending to stay for dancing, were wearing low-cut sleeveless dresses" (353).

Virginia Woolf belongs to such era which was the era of growth, unrest upheavals and regular changes in every step of life. Her book *A Room of One's Own* (1929) has been proved to be influential in the domain of literary feminism. In this book she discusses directly the situation of women writers through modern history. Her central argument is that women don't have money and a room of her own, that is they do not have separate space for writing. She attacks that a patriarchal society has prevented women from realizing their creative possibilities. Woolf wrote a good deal about women's writing. She is an important precursor of modern feminist criticism. Though she never adopted a feminist stance, she continually examined the problems faced by women writers. She believed that women had always faced social and economic obstacles to their literary ambitions. Reputation of the women are linked with men's dignity that mentioned in the novel as, "I have just overthrown the minister of foreign affairs, I'm going to change the cabinet, that's what, it's time to kick that swine out. I have just caught Laroche in adultery with my wife"(385).

French social values are guided by the patriarchy as, “He would never go very far with this woman who would always give his house a bad name, who would continually compromise herself and whose whole manner revealed her intriguing nature” (359). Madame Walter expresses her love towards Du Roy but that creates problems in life and raises questions on her morality. Woolf addresses the question of why a sister of Shakespeare would not likely be able to write anything, let alone a play. She would have been discouraged by everyone. She would have had none of the material resources-breadth of human experience, money time-to do so. Woolf says, women need exercise for their faculties and field for their efforts as much as their brothers do. Therefore, she declared that libraries can be locked out but freedom of women’s mind cannot be locked. The novel indicates the circumstance that shows how French society is guided by patriarchal values.

In society everything were determined by patriarchal values, the lines of the novel highlights the situation as “But tell me what I’ve done wrong? You’re behaving like a blackguard. What have I done? (363). After falling so deeply in love with Georges, she tries hard to convinces her lover but the male ego centered Georges never listen to her and leaves her at the mouth of death. Dearness and loveliness of the women is based onthe desire of men. The lines explain as, “My dear woman, love doesn’t last forever. Easy come, easy go. But when it goes on as it did between us, it’s like having a milestone round your neck. I’ve had enough” (364). Upper middle class society of France was motivated by patriarchy. Woolf says, “There should be balance in their writing. And she says the concept of androgyny should be developed” (342).The fact that you are not only inducted into the world of Duroy and can grasp the issues of the day as France argues with itself over its imperial ambitions is because of the way De Maupassant builds up the picture.

Overall analysis of the novel highlights the two different situations of the women, one is very related to the output of the French revolution that encourage female character to resist

patriarchal power and demand liberty and equality to men that idea philosophically derive from Simon de Beauvoir and another idea is based on the guidelines of Virginia wolf who talks about the situation of women. Maupassant's *Bel Ami* explains the both idea through analyzing characters and plot of the novel.

Chapter: III

Patriarchy under Question in Bel Ami

Through the novel *Bel Ami* Guy De Maupassant projects the overall scenario of nineteenth century France where women were searching their space in both outside and inside of the house. Due to influences of French revolution and ongoing political movement of France women of the time demanded to share rights with men, however, traditional patriarchal values of the society tries to control the women and behaved women as property of men. In the novel writer presents the situation of female characters like Suzanne Walter, Madeleine, Madame de Marelle and Madame Walter who struggle for freedom in life by using their female sexuality.

Maupassant traces the encounter of characters on the basis of debates of patriarchy and feminism. From the begging of the novel various hardships, dishonor and torments women have to face in such a traditional society. It is pondering for its immediacy and appeal, for it touches upon some of the most compelling issues such as the predicament of women in an anti-female society, the representation, misrepresentation of women as an object to be possessed and taken care by men, as well as a broader pondering upon the political reality of a country defeated by socio political situation of nineteenth century France.

Even though contemporary French patriarchy try to suppress women, they find a way to resist against domination upon them, Madeleine, a free and broad-minded woman resists against the domination upon her by her husband Duroy. The bold attitude towards marriage and male of her clearly defines her resistance.

Lines spoken by Madeleine about marriage, indicates that she is not going to entertain if she is treated as inferior or submissive spouse. She wants an equal life as her husband and she wants to be free. A bias attitude towards women which is guided by ancient time in the heart of male is highlighted in the novel and at the same time she is resisting it by

clarifying that she does not accept any kind of authority or jealousy of her conduct. She keeps extra marital affairs with the foreign minister Laroche. Duroy being her husband, spies her and catches her red handed in room while having sexual activity with her lover Laroche but she acts very normally and accepts the divorce. She does not confronts with her husband even after knowing that Duroy has affairs with Mme De Marelle and Mme Walter because she respects the freedom of her husband and she wants to be treated as same.

At that time women used to remain at home doing household activities but resisting that she urges for freedom for an equal identity. De Marelle struggles in the society for freedom of choice but patriarchal norms and values tries to control her from the beginning of her life. Her husband remains out of the house most of the time so to fulfill her sexual desire she keeps extra marital affair. But in many times her lover abuses and dominates her in very unnatural and unkind way, and in such time she does not remain silent and wages a talk war against her lover.

Mme De Marelle resists the domination upon her by her lover. She does not keeps her mouth shut and revolts against the torture against her. Georges behaved with De Merelle as if she is his pet. Madame Walter even though being wife of wealthy family does not do official works but resisting patriarchal ideology she makes a lover and tries to fill her hunger of love. And she resisting domination upon her by her husband. Suzanne, a young daughter of Madame Walter and Monsieur Walter, refuses to marry De Cazolles and elopes with her lover.

Guy De Maupassant describes the position of women by projecting ongoing male dominated society where females are compared with money and beauty rather than internal capacity of the women. Like the concept of Virginia Wolf Maupassant projects that women struggles in their life for separate identity than men and use their female sexuality that male guided societal never gives excuse and the life of women becomes as life of tragic

hero. In the same way, another French feminist Simon de Beauvoir explains that women would be natural things not only cultural so patriarchal traditional values of the society only tries to control the women ,however, women are succeeded to establish their rights in the society by using female sexuality. Both hope and reality are projected in the novel by describing overall scenario of the French society.

The very position of being recognized only as somebody's wife and not by their own name or on their own distinct designation is an issue worth contending for the feminist writers and theorists. It seems at first as if Madame de Marelle also seems to be accepting the tradition of making the women lose their identity. She has a beautiful name called Clotilde but she is called by her husband related name, so in the case of Madeleine. They are still trying to find out their identity in the novel, the female characters in the novel are searching their freedom in many ways and many places, at their home, with their husband, with their parents, with their lover. Madeleine, after her adultery act, leaves Georges and lives with another handsome man. She finally resists patriarchal domination by quitting the relation with her husband who used to torture her. Suzanne eloping with her lover Duroy, questions the patriarchal values that woman should marry a man whom their parents decide as if women don't have heart to be loved and to love. She sides with the oppressed female race and in fact raises a strong condemnation against the inhuman suppression of women by men in France in nineteenth century.

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