

I. Introduction

This study tries to find out the cause behind woman character Tony's victimization in Mann's *Buddenbrooks*. To identify this victimization this study is centered to the study of Patriarchal norms and values which circulates patriarchal ideology into the consciousness of Tony to exercise gender discrimination. The established family's tradition, rules, regulations, social codes and conduct, male female relations and their attitude are the central issues of this novel. Tony is stultified by patriarchal norms and values. Since she is born and brought up in male dominated environment, she cannot see and think independently from her own perspective, that is why she is unaware of the cause of problems in her life. She sees everything from the perspective of male authority of her family. She does not have the right to choose and decide for her life, because it may not serve, the selfish purpose of the Buddenbrook family, i.e. material success. The encroached ideology which assigns gender roles from within never allows free practice of creativity and consciousness in her life. Despite her several bitter experiences in life, Tony is unable to see all these things as the result of patriarchal ideology and gender discrimination. Her inability to turn her eyes upon her identity and individuality leads her life towards the submission to patriarchy.

Mann has depicted the late-nineteenth century German middle-class family in his novel *Buddenbrooks*. That was the time of rising economy in Germany, so the people of that period were more money-oriented than earlier. Besides, industrialization and commercialization had weakened the value of human relations. People knew that the world was changing rapidly with the new findings in different spheres of human knowledge. Darwin and his German populaizer Haeckel were read for their theories of evolution and survival of the fittest, Schopenhauer for his cultural

and philosophical pessimism, and Nietzsche for the primacy he gave to life. In this social landscape, the gender-based theories of character developed at the end of the eighteenth century by male theorists were coming under scrutiny. The ideology of male-female dichotomy held sway throughout the nineteenth century and was reinscribed in countless novels, etiquette manuals, popular magazines and, of course, schools and families. This ideological framework relegated middle class women to a private sphere where they were to evidence a selfless devotion to family. There was a realm marked not by intellect but by a natural physicality and piety. Educational and professional opportunities for women were extremely limited. Middle class men lived under no stringent gender-appropriate codes that defined a polar-opposite realm. Since middle class men were to act rationally in the public sphere, their education aimed at developing a well defined, autonomous, energetic, and rational self.

By the late nineteenth century, these gender-based prescriptions for the middle classes came under scrutiny by different groups for different reasons. At this juncture the differences in the history of men and women with respect to the idea of an individuated, autonomous self surfaced in stark relief. The continued viability of the reigning middle class conduct of an independent, integrated male self active in the public sphere were questioned. Some writer appeared to be activist through the representation of radical female protagonist struggling against patriarchal norms and values. But author such as Thomas Mann pictured the deadning effect of patriarchal ideology and gender discrimination through the representation of victimized female protagonist, Tony in his first novel *Buddenbrooks*.

Buddenbrooks, while most certainly not received as a revolutionary novel advocating social change, was nevertheless viewed as reflecting an autobiographical and thus social reality of an increasingly problematical, tradition-bound, middle class

life. For many years, Mann had to contend with the accusation that he had fouled his own nest. Mann consciously chose to portray Tony as destroyed by the family values. This point is underscored when the facts of Tony's fictional life are compared with those of the real-life model-Mann's aunt, Elisabeth Mann. Since the similarities between the fictional stow and biographical portrait are so close, Mann is successful in showing the real status of contemporary German middle class daughter. Since Mann was born in Middle class family, he could not dare to present Tony as a radical heroin. Mann diminishes Tony, attempts to distance the reader from her and lessens reader identification with her, thereby preventing *Buddenbrooks* from being read as social agitation because of social fear. He may have recognized this as a dangerous possibility after reading about his predecessors while working on *Buddenbrooks*. Despite his fear, Mann thus does not avoid the real possibility that Tony's stow be read as a call for women's emancipation from the stultifying social codes and gender discrimination that preclude Tony's individuation. Since Mann is considered to be a social realist, he must believe in social change and intend to affect such change through the critical study of Tony's victimization. Despite the author's fear of society to present Tony's exploitation radically as a call for women's emancipation, an individual reader may understand Tony Buddenbrook as a tragic victim of gender and class prescriptions based on patriarchal ideology, and may consequently be moved to feel and to act politically.

This study centers on *Buddenbrooks* analyzing the familial and social environment that make a female protagonist unable to express her will and interest freely. Gender discrimination is the main issue that is seen throughout the novel. Why and how Tony, the central female character, cannot revolt against the male domination is the prominent question. This study aims to move around these issues. It

will explore how Mann has been able to depict contemporary male-female relationship in his novel. Text itself will be first basis to prove the hypothesis. To analyze the impact of patriarchal ideology into the consciousness of Tony and the resulted grief from gender discrimination, gender study under feminism will be helpful. To support the study, some other texts and authors will be included in the main body. I will avoid all other theories because this study takes gender issue as the main area of study. But the commentaries and articles related to the thematic aspect of the novel will be incorporated as secondary materials.

To make the study systematic, division of chapter is essential. So the first chapter has included a general introduction of the text, author and hypothesis. Analysis of gender studies will be in the second chapter. In the third chapter, the text will be seen from theoretical insight. The findings of the research will be presented as conclusion in the fourth chapter.

Literature Review

Thomas Mann was born in 1875 in Germany. He was awarded Nobel prize in 1929 for literature. He wrote this novel *Buddenbrooks* at the age of twenty five. Although the novel was written in such a young age, many people have found it as the work of some experienced writer. The novel was published in 1901. After its publication, it became successful to pull the attention of many critics. These different critics have interpreted the novel from different angles.

J.G. Robertson praises Mann for reaching to the depth of the human motives. He analyses this novel from modern psychological point of view and explain in this way:

The reading public no doubt recognized it as a picture of contemporary society, but it is the skillful psychological analysis of the motives of

each characters, the power of accurate and superb handling of language, that make this novel supreme in its class and helped to give it international fame. (605)

According to Robertson, Mann has shifted emphasis from the descriptions of the external world to the psychological analysis of human mind and reaction to circumstances. Before external change can become clear, a confused inner conflicts tears apart the individual character involved. One half of him inwardly resists the other all the way. How he feels is amply conveyed through narrative techniques that draws us into the characters unspoken thoughts and inner experience, above all in the case of the central character Thomas Buddenbrook. In this sense, this book deals with the one essential aspect of human existence: man's difficulty in adapting hardships and changes in social status. It is a story of the Buddenbrook moral values among individuals who belonging to the same family, can be astonishingly different in their understanding of their life and their grasp of reality. It is for this reason is fundamentally an allegory about man and his internal turmoil with the major challenges of life, a careful crafted story with psychological insight.

J.P. stern finds different autobiographical elements in the novel. He interprets the novel from autobiographical perspective especially on the basis of its setting and characters. He writes:

Its subtitle "The Decline of the Family", its setting, no named, is the patrician world of the free city of Lubeck into which Mann himself was born and in which he grew up. Like several other stories, the novel reflects Mann's own mixed parentage (his father a senator, came from Hanseatic stock while his mother was born in Brazil of a part, German,

part Creole family), and the family whose life over three and a half generation he describes closely resembles his own. (50)

Thomas Mann was born in 1875 in the old Hanseatic town of Lubeck. His father was a businessman and the family lived in the typical atmosphere of the late nineteenth century, very middle class, prosperous and apparently very stable. But this stability was ended with the death of his father. In Stern's view, Jean the father of Thomas Buddenbrook represents Mann's father. As Mann's father was a practical and rational businessman who did not permit his sons to incline towards artistic field so is the case of Jean with his sons. On the other hand, the mixed parentage in the case of Mann is reflected through the presentation of Thomas Buddenbrook. And the hardships Mann underwent in his life are presented through Thomas Buddenbrook and his son Hanno. On this basis Stern justifies that this novel is no more than his autobiography.

Janssens Konorsch another critic finds the influence of Nietzsche and Schopenhauer's philosophy in Mann's *Buddenbrooks*. He explains their influence on Mann in this way:

Nietzsche's philosophy of decadence and Schopenhauer's metaphysics of the human will, that were to take an increasingly important place in Mann's work from *Death in Venice* to *Doctor Faustus*, certainly found their first seed-bed here in *Buddenbrooks*, [. . .] Thomas turning to philosophy – I do not know what it was . . . he says to himself quite stunned from his reading experience 'I only know it was 'too much, too much for my bourgeois brain . . . (part 10, Chapter 5)²² – is a telling sings of his decadence [. . .]. (524)

These two philosophers' influence can be seen in Mann through his representation of the novel's central character Thomas Buddenbrook. According to Konorsch, Thomas

Buddenbrook is a broken man, his efforts to revive his firm having long since failed. He has lost hope of his son succeeding him and accomplishing what he has failed to do. His relationship with his wife becomes more and more difficult, intellectually and emotionally. It is at this point that he comes across "The World as Will and Representation". He is filled with a great surpassing satisfaction. It soothes him to see how a mastermind could lay hold on this strong, cruel, mocking life and enforce and condemn it. The core of our true nature, says Schopenhauer, is not the personal self whose false sovereignty we guard so fuitely, that self is not real but Maya, illusion. Thus the more Thomas struggle, so more he suffers from failures in his life. Therefore his attraction towards death develops. In this context, Konorsch justifies that Thomas' attraction towards Schopenhauer's pessimistic philosophy is the developing psychology of decadence in Thomas Buddnbrook.

Donna K. Reed finds dissatisfactions of the contemporary bourgeois civilization in later generations of Buddenbrook children. He writes:

Each generation of Buddenbrook sons, outdated and outlived becomes increasingly more self-conscious about code of civility handed down from its forefathers. To differing degrees they become melancholy brooders. Because they can neither abandon nor live upto the inherited ideal, they are trapped in frustration and guilt. (216)

Almost all Buddenbrook children are reluctance to carry on the responsibility of their forefathers. But the long-standing history and glory of Buddenbrook family doesnot allow them to cross its boarderline. In Reed's view, cultural or parental superego is so strong in characters that they are forced to suppress their basic instinct. Some characters like Christian, Hanno and Gerda often attempt to fulfill their instinctual needs without caring the established tradition of family. But they also cannot

completely forget the reality of Buddenbrook history. The daily practical and rational business life becomes intolerable for them. Therefore they want to give outlet to their instinctual needs through art and music. They attempt to relieve themselves. Again it is against the ethical demand of Buddenbrook tradition. The more they distance themselves from the glory and tradition, so more they become self-conscious about the norms and values handed down onto them from their forefathers. And they become melancholy brooders. Reed clarifies that this kind of dilemma in characters is the cause of their dissatisfactions of the contemporary bourgeois civilization.

George Lukacs interprets Mann's works from Marxist perspective and he finds critical realism in Mann's works. He writes:

While the great bourgeois realist, say from Fielding to Tolstoy, presented bourgeois life itself, Thomas Mann gives us a totality of the inner problems of contemporary bourgeois life [. . .] bourgeois society makes him choose his characters and plots from the standpoint of these inner problems rather than directly from everyday life. Thus the class struggle between proletariat and bourgeois is not reflected immediately in his work. But the ideological, emotional and moral problems, all the typical reflexes of bourgeois society upon which class struggle leaves its mark emerge as a result in a more complete, more comprehensive totality. (163)

According to Lukacs Mann occupies a special position in the history of critical realism. He not only presents outer reality of bourgeois life but also he reaches to the depth of bourgeois mind and unmask it critically. Mann's works includes class struggle but it is not explicit in comparison to other writers. The class struggle between proletariat and bourgeois is implied in his works. Moral, ideological and

emotional problems of bourgeois people are reflected in his works. In this sense, Lukacs says that Mann is as much the great historian of life in bourgeois society as Balzac or Stendhal.

J.P. Stern also puts the same opinion about Mann's critical attitude reflected in his works. He writes:

For him, creation is itself partly a critical act, a scrutinizing of the values the world – it is, I believe still our world – lives a questioning of what is valuable in experience and true to its facts. Consequently the heroes of his tales are often men and women who, from their station in life and their limited point of view, contribute to that criticism and scrutinizing of values which is his preoccupation. (4)

In Stern's view, Thomas Mann is one of the few novelists of his age whose major works were written with the full and explicit cooperation of his critical intelligence. Thus his writing challenges established critical perceptions. The distinction between creativeness and criticism loses much of its force in a work which is itself quite manifestly a criticism of life.

T.J. Reed interprets the novel from realistic point of view and he explain it in this way:

Thomas Mann's knowledge of Lubeck – of place, ethos, atmosphere, ethnic and social types – was intuitive. His experience did not reach far enough back for it to be anything else. The realism of *Buddenbrooks* is thus one of live connection, rather than (as with so much nineteenth – century fiction) of massive documentation. (x)

According to T.J. Reed, Mann is able to represent those phenomena with such depth of insight because he had been so deeply part of them and they of him. The young

writer sometimes needed historical information to supplement his intuition, and asked older members of the family. Mann has presented the reality of nineteenth century German society through the reflection of local commercial practice, the city's political institutions, procedures for divorce, the personal vicissitudes of family members in the novel. German and European events come up unforcedly in conversations, at the dinner table, in the billard room, during the barber's morning visit. But in Reeds' view, they are subsidiary, second-hand, remote, the real social material is the interplay of local families, the fate of family members, tragic-comedy or existential crisis on a personal scale, the normal cycle of birth and growth and death, and beneath it all the family's gradual decline over four generations. In the forty years it covers from 1835 on, little seemed to have changed in Lubeck. Far out on the northern littoral, it was not much affected for better or worse by the growth of German economic power in its new industrial form, or by Germany's rise to new political power after the first unification in 1871. In this context, Reed justifies that the realism of *Buddenbrooks* is one of live connection rather than massive documentation.

The researcher has found the observations of the different critics from different angles: autobiographical, Marxist, psychoanalytical and the like. The researcher does not fully agree with any of the criticism which do not properly study the women's condition under the contemporary social and economic reality, therefore, wants to demonstrate *Buddenbrooks* having a grave issue of gender discrimination that forces women to a selfless devotion to family and their lack of individuality.

II. Feminism

Patriarchal Ideology

In the long run of human history, women are always considered to be an inferior race. Many mythologies talk about women but they are made subordinate to men. In Bible, Eve is taken as a cause of losing the heavenly dwelling of human spiece. But Adam's fault is not shown. From the time immemorial, men is in superior position. The superiority of men is reflected in the writing of many writers and philosophers as well. These philosophers are fully guided by the male biasness because they want to give continuity to the same notion of male superiority in each and every sphere of human life. Aristotle said "The female is female by virtue of certain lack of qualities" (qtd. in Indreni 90). Similarly, in middle age St. Thomas Aquinas thought that a women is "an imperfect man" (90). Thus these philosophers took women as incomplete human being. It justifies that since they are incomplete by birth, they are subordinate to men. In the present era too, the philosophers like Sigmund Freud gave continuity to earlier philosophers' attitude towards women with his idea of 'penis envy'. Despite these male biasness, today's women are more conscious about their status in their family and society. Therefore, they want to liberate themselves from the long-standing history of subjugation.

This world is defined by men for men. Women are seen primarily as property, as modern servant's within and outside the home, and as marginal to be fundamental issue of historical struggle and change. Women have been taught to define the central and primary task of their lives as marriage and motherhood. They have been conditioned to view happiness and contentment within restrictive and limiting contexts. Often the absence of severe problems with a male rather than the presence of a rich and challenging life, is seen as the good life for women. Men somehow

manage to be husbands, fathers and workers. Females are supposed to aspire others. The basic cause is that our civilization is pervasively patriarchal. It is male-centered and controlled, and is organized and conducted in such a way as to subordinate women to men in all cultural domains: familial, religious, political, economic, social, legal and artistic. From the Hebrew Bible and Greek philosophic writings to the present, the female tends to be defined by negative reference to the male as the human norm. They are defined as an other, or kind of non-man, by their lack of the identifying male organ, of male powers, and of the male character traits. Women themselves are taught to internalize the reigning patriarchal ideology and so are conditioned to derogate their own sex and to cooperate in their own subordination.

Ideology is a set of beliefs or assumptions which makes us experience our life in a certain way and makes us believe that that way of seeing ourselves and the world is natural. Ideology distorts our view of the true 'conditions of existence'. It distorts reality in one way or another and falsely presents as natural and harmonious, which is artificial. If we succumb to ideology we live in an illusory world. In such condition we are so blind to the real state of affairs around us that we terribly delude ourselves. Like many other abstract terms, it has have several meanings. During the Napoleonic period in France, the word was given a negative connotation, referring to the so-called airy speculations of revolutionary writers. In the early nineteenth century, ideology referred to the laws governing the origin and nature of ideas. Today, the term most commonly designates the system of ideas, beliefs and attitude which underlie the way of life in a particular group, class or society.

Patriarchal ideology refers to the conscious and unconscious presuppositions about male superiority. The function of this patriarchal ideology is to distort women's view of their conditions of existence and to present it as natural. It makes women

experience their life in a certain way and makes them believe that the way of seeing themselves and the world is natural. Women cannot go against it due to the naturalization of patriarchal norms and values. Thus patriarchy very cleverly wins the apparent consent from women. Grounding on gender concept, patriarchy exaggerates the biological difference between men and women. There are various vested interests like social, economic, political etc. behind this patriarchal ideology. Patriarchy does not use its direct force rather it uses school, media, church and other social institutions for the fulfillment of its vested interests. Kate Millet explains the function of patriarchal ideology in the following way:

Patriarchal ideology exaggerates biological difference between men and women, making certain that male always have the dominant or masculine roles and that women always have the subordinate, or feminine's 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 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 a sense of inferiority. (qtd. in Tong 96)

The gender concept is a main tool for patriarchy to legitimize its domination over women. In the name of biological difference between men and women, patriarchy wins the heart of women to feel themselves weak and subordinate to men. It employs various weapons to hegemonize their mind so that women can not cross the established patriarchal boundary. Social, educational and religious institutions are organized in such a way that all of them circulate and reinforce patriarchal ideology. Mostly such institutions are handled by the men with a view to circulate their

established beliefs and ideas in the interest of themselves. This organizational control is pervasive and subtle and determined by the ideology they are based on. These institutions impose a definition of a situation or an event, to formulate ideas and define morality etc. These components are so ingrained into the psyche of men and women that cultural definition of women as weak, vulnerable and dependent are hardly questioned. According to Angela R. Miles and Geraldine Finn:

Discrimination against women is a profound and subtle sickness that has lodged itself deep in the subconscious of both men and women as well as in the structures of our societies. This makes it one of the hardest inequality to fight because it grips women from within and without. (302)

Love is another weapon of patriarchal ideology to reach the depth of women's heart. Though both sexes are influenced by the ideology of romantic love, there exists a decisive difference in the ideology's impact upon women. For men, love enhances adult life and work. For women, the meaning of love frequently translates into a serious addiction to nurturing others which robs her of the self. Patriarchy hides the realities of power through love. Therefore it is a confidence trick on the part of patriarchy to show loving and sympathetic attitude towards female. Commenting on love Millet argues, "Love, too, can be but a confidence trick, part of a patriarchal ideology designed to hide the realities of power, not until patriarchy has been overthrown and sexuality radically transformed can men and women relate in any way as equal human beings" (qtd. in Bryson 186).

We are affected by gender in patriarchy from the moment we are born. Boys are often socialized to deny their feelings and to prove their worth by dominating or competing with others. Control or power over others, especially over women and

girls, and violence may be seen as signs of masculinity. Such socialization undermines the human dignity of everyone. Men and boys are often trained to continue patriarchal beliefs and ideas. Girls are often socialized to deny their interest and to prove their worth by always placing the needs of others. Passivity and silently accepting injustice may be seen as signs of femininity. Such socialization undermines human dignity and fosters victimization. Thus "patriarchy's chief institution is the family (qtd. in Bryson 198). The family is indeed a central part of society's power structure. It sustains patriarchal power in the public world and is itself a source of women's oppression. It is a social institution in which women's labour is exploited and oppressive gender identities and modes of behaviour are learned. The family's main importance is an agent of socialization, the primary social institution through which young children learn the values and expectations of society. In this way, it is within the family that boys and girls first encounter patriarchal ideology and the sexual division of labour, and it is through the example and admonition of their parents they are first taught the role, temperament and status appropriate to their sex. Therefore, having been learned at such an early age, women are unable to think about their inferiorized position later in their adult life.

The basis of women's oppression lies not only in family and physical domination, but also in male-controlled culture, religion, language and knowledge that limits the ways in which women can think and causes patriarchal assumptions to be internalized by women as well as by men. By the use of such man-made language women cannot think and express except than what the patriarchal norms and values assigns to them. In this context Dale spender argues, "Male control is also exercised at the level of the very language we use, for this is not a neutral medium of

communication, but involves a way of structuring our thought that is based on men's perceptions and cannot accommodate women's experience" (qtd. in Bryson 223).

Women's knowledge and understanding of their own situation has been suppressed over centuries because of this kind of language. It makes them completely blind towards their own condition and it teaches them to sacrifice their whole life for the betterment of their family and society. The possible creativity of women is killed by the use of such language since it structures women's thought in terms of patriarchal ideology. The embodied masculine assumptions, their vested social and economic interests as well as power relationships circulate through language. After the long use of it, women naturalize it. But in reality, patriarchy is getting a golden opportunity to impose its assumptions without the use of any direct intervention.

Patriarchy considers women not different from his slave. In patriarchy, women should deny their self in the service of others. Such mythology has been systematically constructed and profoundly entrenched about women's natural capacities, inclination and choices as a means of legitimizing the exploitation.

Angela R. Miles explains:

Women have always served others and have been told that their glory and fulfillment is to be found in the denial of themselves in that service, that they find through losing themselves. It is this self-denial in service that is stressed by reactionary definitions of women and becomes a key element of an ideology which disarms and silences women, chaining them in a world built by them for others. (178)

This mythology of self-denial for achieving glory is rooted in a patriarchal system that creates and promotes a false- consciousness about the nature and potential of women. It undermines women's sense of value and significance in the world. At the very core,

it teach adult entitlements are not for them, and helps to drive women into service-provider. Women's service has not been only forced servitude to their masters, it has been also the caring and nurturing of each other and their children. It extends for beyond what is forced from women as subordinates to become in many cases freely chosen expression, of love and support which are not the self-denial but the expression of women's selves in the world. At the same time, it oiles the wheels of an oppressive system and eases the lot of their rulers and subversive set of values and ways of living life.

Focusing on the power relationship, Shomma A. Chatterji writes:

[. . .] especially in patriarchal and patrilineal societies where men hold everything in absolute control. However, in many cases, the power questioned is disguised very cleverly so that women are made to feel that they are powerful, even when they are not. This is achieved within patriarchy for the convenience of its 'safe' and continuous sustenance through time and place. (10)

Patriarchy hides its power position and makes women feel themselves superior or powerful. The distortion of reality is a main function of patriarchy. It distorts the reality to maintain its status quo. Sometimes, women are permitted to participate in different places which helps them to feel equal to men. It also gives various examples of the power of goddess which also encourages a sense of power in women. But in reality, it comes to be untrue. They are only the victim of patriarchal ideology.

Patriarchal ideology makes women feel equal to men in every sphere of human life. It tries to make reality and appearance similar in the perception of women. Women are also guided by the same notion of powerful position both in their family and society. At last the authentic reality is different. They live the world of illusion. It is all of the

function of patriarchal ideology which helps to save and continue the sustenance of patriarchy.

It is deep in the human psyche that 'woman' as an essence whose 'nature' is determined biologically and whose sole destiny is to reproduce the human species. In this context K.K. Ruthven writes:

For that is precisely the ideology – anatomy is destiny – which makes a woman feel it is somehow 'unnatural' of her to place any activity above her role. It also ensures that men encounter only a little competition at work from a few female 'freak' and none at all from majority of the 'real' women, who stay at home to bring up families in their 'proper' sphere. In order to change that situation you have to conceive of 'women' not as an essence which precedes the social organization of life, but as a category or construct produced by a society and mediated in the discourse which it circulates about itself.

(36)

There is a false concept that women as an essence whose nature is biologically determined and their destiny is only to reproduce children. But Ruthven says that they are produced in each society for particular social and economic purposes. The dominant construct of women in our society was produced originally to serve the interests of patriarchy. Patriarchy assigns these traditional roles of reproducing and domesticating themselves within house and kitchen. Thus, it is not a question of deciding what a women is by nature, but of examining what they are assumed to be in the society or culture in which they live, how these assumptions came about, and whose interests they serve. To change the women's situation, one should find out the root cause of women's victimization, which is nothing more than patriarchal ideology.

This analysis of patriarchal ideology reveals that women are made inferior race from ancient to the present time. The upholders of the male/female dichotomy define men as rational, women as emotional, men as strong both mentally and physically and women as weak and sentimental, men as theoretical and women as practical. This list of differences goes on. Patriarchy legitimize hierarchy, exploitation and violation through which women are systematically subjugated, disempowered, silenced and marginalized. The pressure to adopt sex-appropriate behaviour is a proof of how the patriarchal socialization process controls women in several ways: it defines women, it defines the external world; it provides women's definition of others and their relationship with themselves. This establishes the assumption that the determinant factor of a women's identity and their participation in social relationship is their association with man, while her social position is determined by her relationship with men. Women are compelled to naturalize all these patriarchal concepts about gender differences. Patriarchal ideology is used as an instrument to exercise gender discrimination. It has a pervasive and deeply rooted influence on the way women think, speak, see themselves and view the world in which they live. Females are bound to naturalize the patriarchal ideology because they cannot get chance to think and go beyond it whatever they do, it is under the limitation of social norms and values that serve the interest of patriarchs. Patriarchy assigns various traditional roles which they should carry on throughout life. Women are oppressed by patriarchy economically, politically, and psychologically; patriarchal ideology is the primary means by which they are kept so. So women think that to serve the male members is their duty, because they are born to serve men. They take it as their worship and to go against it is the sinful act. But men, who think themselves to be knowledgeable and rational, discriminate women on the basis of gender to fulfill

their selfish interest. Gender discrimination has been practiced from the very beginning of human civilization and patriarchal ideology has been used as a tool to naturalize females their duties, rules, regulations, and social values. Females are unconscious of their exploitation and let themselves to be exploited further on the basis of patriarchal ideology. Gender discrimination and patriarchal ideology has integral relation since gender discrimination is completely based on patriarchal ideology. Thus "[. . .] patriarchal ideology works to keep women and men in traditional gender roles and thereby maintain male dominance" (qtd. in Murfin and Raj 90).

Gender Discrimination

The concept of gender is pervasive in society. Gender determines masculinity and feminity based on cultural difference and it is rooted in a system of beliefs. The initial meaning of the word gender is the condition of being male and female. Therefore it is about men and women. However, the meaning in patriarchal society has expanded. Now, gender also refers to the socially constructed roles, responsibilities, norms, expectations and stereotypes accorded to women and men. It concerns social relations between men and women. It varies from culture to culture and over time. Gender is not biologically determined but it is learned, which implies that gender roles can be changed. Gender is a universal and yet very sensitive issue because of its impact on personal identity and ultimately on power values which are culturally determined. Gender constitutes by its nature, the very axis of power relationships that determines the social, familial and institutional locations of women and men. It tends to reinforce the dichotomous categories of feminine and masculine underlying patriarchy.

Gender categorizes male and female as two different sexes. It is conceptualized as hierarchical in our family and society. Although there is not difference between man and woman in human term but our society, culture and system being male-centered, interprets woman as inferior, passive emotional and ignorant. Man is taken as superior, active, intelligent and human. This kind of juxtaposition between man and woman makes women to be regarded as disadvantage group. There is benefit for men in exercising gender discrimination, something pleasant to men but women suffer due to gender discrimination.

Commenting on the condition of women, Simon de Beauvoir writes:

Now woman has always been man's dependent, if not his slave; the two sexes have never shared the world in equality. And even today woman is heavily handicapped, though her situation is beginning to change. Almost nowhere is her legal status as the same as man's and frequently, it is much to her disadvantage. Even when her rights are legally recognized in the abstract, long-standing custom prevents their full expression in the mores. (24)

Women are made dependent on men. Their condition is made equal to slave. As women grows up in their family and society, they are assigned various appropriate roles to their sexes. Discrimination is everywhere in our environment. All the social and legal institutions are in the hand of men. Therefore there is legal status of men. Men's rights are concrete but women's rights are abstract. Again, the long standing custom which is in favour of men prevents women's full expression. Simone de Beauvoir being radical feminist comments directly on the condition of women. This kind of situation which is difficult, unhealthy and uncomfortable has the root cause of gender discrimination. The concept of male and female is gendered concept made to

benefit men and to displace women. So, to improve the depicted situation of female by Simone de Beauvoir the concept of gender discrimination must be stopped.

Virginia Woolf also comments on this issue:

It is vain to say human beings ought to be satisfied with tranquility: they must have action; and they will make if they cannot find it. Millions are condemned to a stiller doom than mine, and millions are in silent revolt against their lot. Nobody knows how many rebellions ferment in the masses of life which people earth. Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties and field for their efforts as much as their brothers do; they suffer from too rigid a restraint, to absolute a stagnation precisely as men would suffer; and it is narrow minded in their more privileged fellow creatures to say that they ought to confine themselves to making puddings and knitting, stocking, to playing on the piano and embroidering bags. It is thoughtless to condemn them. Or laugh at them, if they seek to do more or learn more than custom has pronounced for their sex. (822)

Since women are also human, they have thoughts and feelings. They want to express these thoughts and feelings. But our society and family do not permit them. They are supposed to remain calm. They should follow the prescriptions which are prescribed by men. They cannot revolt against it. Therefore, in such family and society they should remain passive throughout whole life. They confine themselves to making puddings and knitting, playing on the piano and embroidering bags but they can't go outside their house. At the heart of everything what Virginia Woolf has said

is due to gender discrimination. The notable thing is that women are equally strong, powerful and active as men are.

Our family and social structure both are patriarchal. Women in such patriarchal structures are treated as an object. They are commodified in the hand of their male authority. In this context Lynne Woehrle argues:

In patriarchal social structure women are viewed as property. Many historical precedents in western legal code are based on this objectification of women's bodies as property of men. We still have not shaken patriarchal roots that pass a woman from her father to her husband to her son. It is this objectification of woman from her father as property that makes it possible to believe that violence against women is a plausible means for gaining power over woman. (46)

Women are property of men to pass from father to their husband and to their son. Women are objectified, instrumentalized and colonized by male in family and society. They are not regarded as human beings like male. These properties are passed from father to husband to son. In this sense, women's identity is not static. It is changeable according to her relationship with male authority. Before her marriage, she remains under her father and after her marriage, she remains under her husband. After the death of her husband, her son takes the authority over her. Thus, she passes her whole life remaining subordinate to men. Females in our family and society are taken to be commodity to be handed from one man to another. Their position is like the position of object due to gender discrimination.

In gender-based family and society, women should express themselves according to the appropriate roles to their sexes. Otherwise, they are labeled with different derogatory name. Naney Henley and Joe Freeman write:

Female voices are expected to be soft and quiet even when men are using loud voices. Yet it is only the "lady" whose speech is refined. Women who do not fit this stereotype are often called loud a word commonly applied derogatorily to other minority groups or out groups. One of the most popular derogatory term for women is "shrill", which after all simply means loud (out of place) and high pitched (female).

(85)

Family and society assume that female voice must be soft, slow and low-pitched. If any woman speaks in high-pitched then she is criticized as shrill. This is one characteristic of gender discrimination remained in family and society. So, females are supposed to speak always in low-pitch. In this case, female voice is not the problem. But the essence of gender discrimination is the pointed problem. Men can talk and express their views without any hesitation. They themselves talk in loud voice but they accuse women of being immoral in talking in loud voice. The discrimination is not only in social, economic and political sectors but also in producing tone. By constructing different derogatory word and labeling female's voice with them is another way of dominating women and making them subordinate to men.

There is a prevalent concept in family and society that women cannot think in reasonable way. If they thought and came up with new ideas, either it is deviated or rejected by saying silly ideas. Referring to this condition of women Betty Friedan writes:

A bitter laugh was beginning to be heard from American women. They were admired, envied, pitied, theorized over until they were sick of it, offered drastic situations or silly choices that no one could take

seriously. They got all kinds of advice from the growing army of marriage. (47)

Females are offered very silly choices, because they are counted as silly. The social and family attitude towards women is that they are unable to think in logical way. Therefore, their choices need not to be taken seriously. Since men are reasonable, their ideas are to be taken seriously. In this way, gender discrimination is practiced in female choices. Being female, her choices are silly and are not serious. In our family and society, if a woman chooses a husband without her father's permission, her choice is counted as silly. Her father says that she is still small to make such choice.

Therefore, he rejects her idea of marrying the person whom she likes the best. He chooses another person who will be economically supportive to him. Thus, our family and society do not allow any woman to cross its established boundary. They should remain within its framework by accepting injustice and passivity throughout their life.

In the eighteenth century middle class family, women's position was below than human status. They were there only for the happiness of their male authority. In this context Wollstonecraft writes:

To be a middle class lady is to sacrifice health, liberty, and virtue [. . .]
Because they are not allowed to exercise out doors lest they tan their lilly-white skin, they lack healthy bodies. Because they are not permitted to make their own decisions, they lack liberty. And because they are discouraged from developing their power of reason given that a great premium is placed on indulging self and gratifying others, especially men and children they lack virtue. (qtd. in Bryson 14)

Through these lines, Wollstonecraft presents true picture of the condition of contemporary women. In these families women were considered to be the toy of man

his rattle which must jingle in his ears whenever, dismissing reason, he chooses to be amused. She should remain someone else's happiness or perfection. Women were treated as mere means, as someone who exists not for herself but as an appendage to someone else. The public world was the world for men in that society. Men could do business and visit different places. His prestige was measured by his ability to earn property. But women were not permitted to walk outside their house. Due to it, they were unable to develop their faculties of mind. The domesticized life made women nothing more than doll. Freedom and power of reasoning were not their rights. Their rights were to nurture their children and gratify their male authority. They were compelled to be busy only in private spaces like kitchen and room. This gender ideal was there not to value women but to devalue women.

Position and space for women is not in this world due to gender discrimination. The space is said to be made only for male. Thus there is male's chain to surround women and to deprive them from social and economic position. Women being surrounded by the world of others are devalued in the public space. Women are compelled to be busy at their domestic work to ease their lord for the ruin of their own.

The history of women is the history of subordination. Simon De Beauvoir writes:

Throughout history they have been subordinated to men, and hence their dependency is not the result of a historical event or a social change – it was not something that occurred. The reason why otherness in this case seems to be an absolute in his part is lacks the contingent or incidental nature of historical facts. (22)

In this way, women are discriminated, repressed, slaved and chained without social, historical, scientific, cultural events or facts. The main cause of these types of discrimination is the concept of gender. In this concept human being is divided into two types: male and female or man and woman. So to solve the problem of women as mentioned by Beauvoir we must first solve the problem of gender discrimination.

The concept of gender is not biologically determined. It is not predetermined fact but it is artificial, man-made to discriminate women. Simon de Beauvoir explains:

One is not born, but rather becomes a woman. No biological, psychological, or economic fate determines the figure that human female presents in society, it is civilization or a whole that produces this creature, intermediate between male and eunuch, which is described as feminine. Only the intervention of someone else can establish an individual as an other. In so far as he exists in and for himself, as sexually differentiated. (203)

The defect of human civilization is that it creates division between man and women. Civilization as a whole gives birth to gender concept. Gender helps to divide human beings as male and female. So, discrimination takes in process of division. Our civilization is defective in the sense that it generates the conscience of "self" and "other". Thus, the concept of female is gendered concept because it introduces man as self and woman as other on the second. So man becomes the first and the woman becomes always second in this civilization order which is highly defective. Whole civilization or culture is male centered, therefore women's position is discriminated, deviated, displaced and destructed by male on the basis of gender. One is affected directly from his civilization and culture. This culture or civilization composes one individual. Our culture and civilization is male-centered, therefore composes woman

as subordinate being, especially subordinate to male. woman is defined as an "other" and "the second" because 'man' is the "self" and first. Beauvoir focuses on our civilization and culture and says that it is defective because it is highly gendered. She wants to change whole civilization and culture which helps to destroy the concept of gender discrimination.

To sum up, gender discrimination is pervasive both in our family and society. Women are marginalized in social, political, economic and legal field. They are unable to live human life because of it. They are forced to sacrifice their aims and pleasure for the betterment of their family. Females are accounted as subhuman, inferior, passive, ignorant, weak but males are regarded as human, superior, active, knowledgeable. Therefore, women are surrounded by men's domination. Women are the object like dead but men are the subject, the self having independent identity. Female's identity is subordinated with man's identity, or females are counted as not having their independent identity. Female's fundamental rights are cut off, therefore they are excluded, exiled, distorted and deviated due to male supremacy. Gender discrimination is the root cause of this. Gender discrimination is still in practice directly or indirectly in family, society and culture. Therefore, unless this problem is not cured, it will not only defect females but also will be defective in humanity as a whole. Females should be given the opportunity to develop their personality. They have also hopes and aims which do not get chance to be fulfilled, rather they are killed without getting manifestation. Women are also human being who can contribute and cooperate to men in building their future. But men are not caring the valuable aspect due to the inherent gender concept.

III. Patriarchy and Gender Discrimination

From long history back, family and society both are patriarchal in which men and women or two different sexes are treated in different manner. Men are considered to be rational, superior and well-decision maker but women are considered to be irrational, inferior and dependent on men. Women's identity is not separate. They are made subordinate to their male authority. They are assigned various roles which they should carry on for the interest of their family. They work hard in their kitchen but they do not get proper respect for their job. They are objectified and instrumentalized for the fulfillment of men's will. Boys are trained to lead their life to the peak of progress but girls are socialized to lead their future life looking neither to the left nor to the right, but, rather following a straightforward and trustworthy tradition. Such kind of discrimination not only was in past but it is practiced in the present era too.

In the nineteenth century German middle class family, this type of discrimination between men and women was in practice. Men could progress in public life which encouraged them to feel superior before their women. Women's life was limited within house and kitchen. Therefore they were deprived of developing career. It made them dependent on their father and husband. If they did not obey the order and decision of their father and husband, they were outcaste from family and society in the name of being immoral. There was a concept in both men and women that they should fulfill the duty assigned to their sexes. This type of concept forces women to a private sphere where they were to evidence a selfless devotion to family. There was a realm marked not by intellect but by a natural physicality and piety. Educational and professional opportunities for women were extremely limited. Middle class men lived under no stringent gender-appropriate codes that defined a polar-opposite realm. Since middle class men were to act rationally in the public

sphere, their education aimed at developing a well-defined, autonomous, energetic, and rational self. These gender-based prescriptions for the middle class women created the self-less lives of women at home in the family. Patriarchy also formed heteronomous lives in these middle class family. Middle class girls were to be educated to develop an autonomous self, able to function in the public sphere as well as at home were not their subjects of interest. Quite opposite to it, they encouraged their sons to take the responsibility of their father. They thought that men's progress in life could provide sufficient shelter to women in the family. In this sense, the fate of these nineteenth century German daughters was in the hand of their father and husband but not in their own hand.

Tony the female protagonist, in the novel *Buddenbrooks* is the representative of the nineteenth century German middle class daughters. She undergoes this discrimination based on patriarchal ideology throughout life. She gets birth in the Buddenbrook family in the midst of its gender-based rules, regulation, codes and conduct which shape Tony to lead her future according to the assigned duty and destiny. Despite her inability to experience discrimination, she suffers from it early in her childhood. She becomes the source of pleasure and amusement for her family. Her grandfather and other members tease her and get satisfaction in her childishness. But they do not seem to be careful about its psychological impact on her that might possibly arise in the course of life. This kind of carelessness on the part of family's members is the best example of gender discrimination in the contemporary German family where girls were taken no more than the play thing and the source of pleasure. It is within her family Tony is taught about different cultural values. Her grandfather teaches about Catechism, preaching of Christian codes and conducts. What is noteworthy in this passage is that none of the adults stop Tony's mindless reeling off

of the passage in order to engage her seriously about its meaning. Her grandfather teasingly encourages because her childish confusion entertains him and the other family members. Since Catechism itself is the product of patriarchal ideology, Tony is taught about duty and morality through the article prescribed by Catechism. The slow impact of her reading of religious article is seen in her experiences. "She first repeated, 'What does this mean', then slowly said, 'I believe that God made me, [. . .]'" she rattled of the whole article as prescribed by her Catechism [. . .]" (1). Her grandfather encroaches his ideology into the consciousness of Tony with the help of Catechism. Her grandfather's intention is that he wants to make her pious and obedient so that she will never cross the established belief system. Tony begins to be shaped by the middle class patriarchal ideology. Ida Jungmann, Tony's young governess, limited in her knowledge, instills in Tony a sense for social hierarchies. The women role model in her family are patriarchal women since they have already internalized patriarchal norms and values. In this sense, whatever they teach and guide Tony is in patriarchal order. Her family's male authorities have been able to use women as the appropriate tool to transmit its ideology into Tony's consciousness. Tony's grandmother, mother and governess cannot be role model since they, too have been broken by living the female ideal of housewife.

In patriarchal family and society, girls are trained to follow the steps that are taken by their mother. Women are allowed to work in house and kitchen. But there is restriction for them to participate in public field. The public field is for men as house and household activities are just for women. Father in such family encourages his daughter to be the example of everyone in cleaning and dusting. Tony's grandfather and grandmother cannot bear her distraction towards such household activities. Therefore they often give the example of their niece, Thilda who works in kitchen so

that Tony will recall the duty and destiny as the daughter of advanced Buddenbrook family. Her grandfather gives his little niece a pat on the cheek and says, "That's the thing, Thilda. Work and pray, everyday. Our Tony should follow your example. She tends all too much idleness and haughtiness" (8). This statement of grandfather carries the same notion of gender concept into the mind of these two little girls, Tony and Thilda. Tony is forced to learn these lessons several times. The whole environment around her is built in such a way that she cannot remain aloof going beyond it. Her grandmother has also internalized whatever her husband says and assigns her. She also feels that Tony should be a clever and practical wife. She says, "Tony will try to grow up to be a clever and practical wife" (8). Parental authority doesn't show any zeal in the future life of Tony. They prescribe the duty that she should follow in her life. She is taught about marriage and motherhood in such early age. But any general people free from gender biasness can think that it is not the time to talk about such thing, rather it is the time to encourage her in study so that she will be able to set up her independent identity and individuality. But her family attempts to mold her mind to fit its tradition. This type of behavior of authorities toward Tony is unjustifiable in any civilized family and society. Only patriarchal family and society practice this type of attitude towards their daughter as in the case of Tony.

Sons are treated in different manner in the patriarchal family and society. The general concept is that they should follow on the steps of their father. Father does not hesitate to spend more money for the study of his sons. He has already made his mentality that they should go to public fields and compete with others for the achievement of their ambition. Buddenbrook family wants its sons to make the future heir of family's history and glory. They have been given proper position in the family

and the business firm. The family and social attitude towards sons is always positive and inspiring. Hoffstede, a close friend of Tony's grandfather says:

Thomas-now, there's a serious, steady intellect; he'll have to go into commerce, no doubt of that. Whereas Christian seems to go off in all directions at once, does he not? Something of an incroyable, though there is no concealing my engouement. He will go on to study, a fancy he is a lad of wit and brilliant gifts. (10)

Thomas and Christian, the two brothers of Tony, are encouraged to study but Tony is always reminded of her duty as a daughter in the Buddenbrook family. Instead of encouraging her along with brothers, she is discouraged to make any risk and challenge in her life. The inherent interest in her family's authorities seems to make her submissive so that they could use her as mere means any time they need. There is worry about the future of sons but not of daughter. If they worry about her, it is only for the dowry she will take away from their house to her husband's house. This type of prejudice between son and daughter becomes the root cause of obstacle for Tony's consciousness about her identity and individuality.

Mann exposes the family's self-serving interest behind the façade of familial love and caring. Every member of family seems to be positive in attitude towards her. "It does not matter' Tom said, 'She can sit however she likes, she'll always be Tony Buddenbrook'" (92). Thus patriarchy creates false consciousness in Tony. It even does not hesitate to convince Tony that she is assuming equal power to her brothers in her family. She is made to feel pride in being the daughter of the advanced family. She thinks superior in comparison to other lower class people and internalizes her family's power in her response as well. "If you don't happen to know, I'm Consul Buddenbrook's daughter'" (62). Patriarchy poisons her consciousness through its

loving and caring appearance. The slow poisoning of her mind eventually leads her to deny herself for the economic benefit of business firm.

The circulation of patriarchal ideology can be viewed in the gift-giving as well. "[. . .] for Thomas a new sealskin school bag; for Antonie, a large doll with—real how extraordinary ! – real hair, [. . .] (56). The intention of patriarch remains not to attack on the physical body of Tony but to attack on the thinking pattern of her. Her father wants to divert Tony's consciousness from her autonomous self to fit family and business firm's norms and values. Her father understands it too well that she is just like unripen clay which can be molded in anyform its maker wants.

Nowhere can Tony find a viable way to grow, to create an autonomous, multifaceted, integrated self capable of leading a meaningful life. She is denied access to masculine pursuits, out door activities, politics, even rational thought. She gets the few extra familial opportunities open to women but she is made unable to experience it as one sided and deadning. The liberal and social texts offered her are those of romantic love and dutiful filial piety. Patriarchy has circulated its set of ideas through the representation of women as weak vulnerable and submissive in these offered books. Therefore her family allows her to read the novel *Serapion Brethren* which talks about a daughter's duty towards family and society. It is her socialization to obey the tradition of family and society. She has internalized these romantic texts along with patriarchal belief system too well as her only tools for forging a self that can know, interpret and respond to the world. The social graces she learns from Sesemi Weichbrodt's school also imposes the same patriarchal notions. Sesemi is praisied by middle class authorities "for she took only older girls and provided just three years of instruction, [. . .]" (84). Since Sesemi herself is shaped by the patriarchy, she cannot instruct these middle class girls from different perspective except than patriarchal

perspective. The middle class women's manner and behaviour are the subject of discussion in Sesemi's school. Patriarchy indirectly operates its set of idea through Sesemi's instruction but Sesemi herself is unaware of it. Thus the education Tony receives is one befitting a girl from patrician middle class but not one providing her with the tool to develop an autonomous self capable of acting in the public sphere or questioning social strictures. The Krogers have modeled for Tony a love of luxury. Her immediate family works in concert with other socializing instances to initiate Tony into a social script that eventually becomes the source of her identity.

Generally women's outdoor activities are closely observed by patriarchal authorities. Their parents want such daughters remaining within their house. Buddenbrook family also doubts on the nature and conduct of grown up Tony. The narrator narrates the suspicious attitude towards the young blooming Tony in this way:

[. . .] it came out that Tony-Antonie Buddenbrook-had gone for a walk beyond the town gates with a young high-school friend of her brother's, just the two of them. Frau Stucht, the same woman who moved in the highest social circle, had seen them and happened to mention to the mollendropfs, from whom she was buying some used clothing, that mamselle Buddenbrook was getting to be quite grown up. And the wife of senator mollendropf had merrily repeated the story to the Consul. The walks were forbidden. (81)

Such narrow-mindedness on the part of her authorities prevents her from developing relationship and sharing ideas with men and women in her society. Her company with a high school boy becomes unbearable in the eyes of her father. Other women who have internalized the gender biasness also report her manner and behaviour to her

father, Consul. Once the Consul knows all these things about Tony, he forbids her walks in public world. He placed her under the strict supervision of traditional school which teaches nothing more than social graces. Thus women are to exist in the private sphere and men in the public. These expectations become the inescapable social determinants of her life.

In Buddenbrook family almost all women are patriarchal women in the sense that they have internalized the norms and values of patriarchy, which can be defined, in short, as any culture that privileges men by promoting traditional gender roles. In such family, women's every activity is minutely observed. Mother also encroaches these things which she inherited as a daughter in her father's house. Women are criticized and complained if their manners of speaking, eating, dressing and sitting are not according to the established tradition. Therefore women have compulsion to move themselves according to such notion pervasive in family and society. Tony's mother complains Tony on the ground that her sitting style is not appropriate to her sex. "Tony, your pose is not exactly *comme il faut*", Elizabeth remarked, and Tony took one elbow from the table, without raising her eyes from her book" (92). Even Tony cannot sit as she likes. She should be always careful about her manner in her family. It is her duty to obey her parent and their order. Otherwise the established tradition takes her as the evil and bad girl.

Women are not allowed to think and come up with new ideas which help them to live a happy life. Their choices are not taken seriously in patriarchal family. Tony also faces the similar situation in her father's house. Despite her unwillingness to marry with Grunlich, her father compels her to marry with him. For him, Grunlich is the best match for his daughter, Tony. But her choice to marry with the scholar Morten, a would be doctor, is worthless in his eyes. He rejects it as childish folly. He

says, "You're a child, don't you see, and you wouldn't have known anymore about him if he had been here for fifty two weeks rather than four. You're a little girl who's seen nothing of the world and has to depend on the eyes of other people, who only want the best for you" (101). It reflects the type of women patriarchal authority envisions: an innocent, dutiful daughter, a self-less almost life-less, wife and mother who knows nothing of the external world. Her father sketches the sum roles available to her: wife, mother, and of course child. These are the preformed scripts that are to provide the text and context of Tony's identity. Men think themselves knowledgeable and well decision maker. They have the right to decide about one's future. Such notion is in Tony's father as well. He claims himself an experienced person who cannot commit any mistake in his life. Despite he has chosen a match for Tony, still he does not hesitate to take Tony as child. On the other hand he cannot understand the feeling and emotion of Tony towards Morten. He remains strict in his decision since this marriage could be beneficial for the both family and firm. In this sense, her father motivates her to depend on him who only want the best for her. But the reality is different. He has his underlying interest for economic support from Grunlich which he thinks that it is only possible after his daughter's marriage with Grunlich.

Her brother Thomas is also guided by the economic interest. He very cleverly brings Herman Hagenstrom, the family's rival, in his discussion and appeals Tony's materialistic tendencies: "No, I think it's best we not cast any stones. And if you want to balance the scales with the Hagenstroms, then you had best marry Grunlich" (115). Her brother motivates her psychologically to marry with Grunlich. Thus it is clear that patriarchal ideology has circulated in Thomas' motivation as well. Through the discussion of her father it is also clear that he gives no thought to Tony's needs for individual, personal development, but he gives importance to the name of family. The

sons and family name are protected at the expense of her future well being. Her father says, "These are definitely not good time for merchant [. . .] our daughter is of a marriageable age and has the opportunity of making, a match that anyone can see is both advantageous and honorable and she should do it!" (110). Tony's development is deliberately circumscribed by her family. She exists to imbue her father and brother's life and business firm with sunshine and light. Thus parental love masked by the term 'my daughter' and 'my child' are in reality an animalistic power struggle where her father attempts to mold her, to impose his and his sons will on Tony. This parental love is based on objectification and instrumentalization of her.

Tony's romance with Morten represents the only counterforce in this scenario. It is her chance at freedom, intellectual growth and love. Although Mann ironically relativizes this episode by juxtaposing Morten's protestations of revolutionary fervor with his blushing, or by weaving echoes of a trivialized Heine into Tony and Mrosen's ruminations at the Baltic, there can be no doubt that this episode is pivotal in Tony's life. It is here that she encounters for the first time an alternative to the world view embraced by her family and class and experiences the beginning of an independent self, which her father castigates as a move . Tony's romance and her resistance to the loveless but financially expedient marriage to Grunlich are cruelly broken by her family. By acquiescing to her family's wishes Tony effects a symbiosis with her family so strong that it fossilizes her at a child-like stage. All aspects of her identity are henceforth linked to the Buddenbrook genealogy. Her father says:

We are not born, my dear daughter, to pursue our own small personal happiness. For we are not separate, independent, self-subsisting individuals, but links in a chain; and it is inconceivable that we would be what we are without those who have preceded us and shown us the

path that they themselves have scrupulously trod, looking neither to the left nor to the right, but, rather following a venerable and trustworthy tradition. (144)

Her father brings the reference from his family's history and attempts to create superego into the level of Tony's mind. She also wants to remain within the established boundary to avoid possible guilt feeling that might result because of her disobedience towards her father and the whole Buddenbrook generations. The social determinants the clichéd phrases of bourgeois life and motifs of romance novels and the family Bible that have become the language in which Tony speaks and more devastatingly, increasingly thinks. "'Links in a chain', papa had written. Yes yes ! And as a link in that chain, she had a higher, more responsible importance – she was called to help shape, by deeds and personal resolve, the history of her family" (155). Her decline becomes certain because of her idealistically embracing values of patriarchy. She begins to naturalize her papa's written words as the truth of her life. She reads family Bible several times and she feels it is her duty and destiny to follow her family's decision. Such cumulative effect created by again and again reading of the papa's words and family Bible hegemonies her thinking pattern. It is all the function of patriarchal ideology to divert her consciousness from her real condition and to create illusion in Tony. Her family blackmail her by using the entire coercive arsenal at their disposal – a pious Christianity bent to their ends, the pastor's sermon, the cult of family honor, Grunlich's threat of suicide, and appeals to Tony's materialistic tendencies. Familial love and concern are clearly unmasked as self-serving. The family is not interested in helping her to grow as an individual, but rather in accumulating power, prestige, and money.

Pastor Kolling expanded in strong words on a text that said that a woman should leave father and mother and leave to her husband [. . .] for a young woman, a mere child who as yet had neither will nor wisdom of her own, to oppose the loving advice of her parents was an offence such as the Lord would spew from his mouth [. . .]. (112)

Tony's family takes the pastor in its own hand and makes him interpret the religious text to convince her duty and morality as the daughter of family. By justifying the patriarchal assumption that women are unwise and unintelligent, she is made to obey the decision of her superior. Thus religious text and pastor also carry patriarchal ideology into the consciousness of Tony. Henceforth she takes her subordinated role as a call to add the luster of her family. Once she naturalizes Buddenbrook values, she has to go through severe discrimination which is based on patriarchal ideology.

Tony is forced to marry Grunlich according to the will of her father. Before her marriage Grunlich appears to be fond of her. But after her marriage he is not interested in Tony. It is clear that he marries her only for dowry and money to recover the loss that his firm has undergone. He deceives her but Tony is still innocent about all these hidden realities. She is always busy in her house. She should look after her child Erika along with household activities. But Grunlich never pays attention towards these things. Tony, being bored in such things, asks the help to look after his child but he accuses her of not being fond of the child. In reality, he himself is reluctant towards both mother and daughter, Tony and Erika. Tony says, "Fond of children . . . fond of children. There's not enough time. I've all I can do with keeping up the house. I wake up with twenty things that have to be done that day, and go to bed with forty more that still need to be done" (197). Through her statement, it

is justified that Tony remains victim in her husband's house where she is treated as a servant. Husband and wife both share equal contribution to the birth of a child. But it is her assigned role to bring up and look after the child along with cleaning and dusting. Grunlich goes out of house and sets up himself as a business man but Tony is not allowed to visit social circles in her society. Tony suffers from this type of treatment not only in her parents' house but also in her husband's house.

When it came out that Grunlich married Tony just for money, her father appears in the same position when he appeared two years ago before Tony. The same person who enforced Tony to marry with Grunlich persuades Tony to go to his house along with her daughter. He also encourages her to divorce with the bankrupt Grunlich so that he could maintain his status and prestige in his society. Thus Tony is made a puppet in the hand of both male authority. When there is the possibility of economic support and benefit, her father passes her as an object onto the hand of Grunlich. Grunlich also objectifies and instrumentalizes Tony to get money to recover the loss from the advanced Buddenbrook family. In this context, Tony is used as a tool to fulfill their economic interest. Grunlich persuades Tony not to divorce till the last time but when he sees that his interest can not be fulfilled, he rejects Tony and his daughter Erika. Through his statement it is clear that he married her only for money not out of love. "Ha! Fine! Fine!" he screamed. Get out ! Do you think I'll weep great tears for you, You goose? No, no, you're wrong there, my dear. I only married you for money, but since it was not nearly enough, you can just go on home. I'm fed up with you—fed up—fed up!" (225-26).

Women's life is made just like a beautiful glass which can be easily broken anytime men want in such gender based family and society. Once they are rejected from their husband, it is very difficult for them to live in the mother's house. Husband

considers wife as much as he is hungry for it. When he fulfills his hungers they easily let their relationship be broken as in the case of Tony. Tony has to live under male authorities in the course of life. She is made an exchangeable object. She is forced to forget identity and individuality for the glory and history of her family.

Tony has to live in pain and suffering after her broken married life. She thinks about her love for Morten but she is not able to marry with him in this patriarchal family. Her father who claimed experienced and well decision maker two years ago tries to prove himself not guilty of this affair. It is her father who gambles with the life of his daughter for the sake of family's prestige. But still he is not ready to confess it.

I truly believe, before God, that I am guilty of no sin. I believe I did my duty in trying to arrange for you life suitable to your station.

Heaven has decided otherwise. Please don't think that your father acted out of carelessness or gambled with your happiness without due thought. (213)

In the name of duty, her father justifies himself as an innocent in this affair. Though he is responsible for the miserable situation of Tony, he leaves the responsibility to God. In true sense, it is his gambling with the daughter's life. When there is happy and prosperous life, her father takes the responsibility of it. Whenever her married life fails he calls it her destiny and tries to hide the reality of his interest. Because of the mistake on the part of her father, she is compelled to live painful situation throughout life.

Tony as a divorced women has to face many prejudices from men and women in the society. Her farther is worried about his prestige in the society to be the father of a divorced daughter. In this context, the narrator says, "[. . .] he gently explained to her that her only proper course of action now was to live a private life apart from the

social whirl of the town [. . .]" (227). Other families in town criticize Tony and her broken relationship with Grunlich. In this miserable situation one should express his/her sympathy but Tony has to bear complains and criticism both in her family and society. It leads her to reflect on her condition and detest towards men as a whole. But patriarchal structure of family and society immediately forces her to suppress this type of resistance into the subconscious mind.

After the death of consul the authority of both family and firm is handed down onto the hand of Thomas but not onto the hand of Tony. Tony is the eldest daughter of the family but she is not considered capable of handling the business affair. Sons are taken as rational and well decision-maker in the family where as girls are taken as weak and emotional. Therefore there is a tradition in the Buddenbrook family in which the eldest son is considered to be the authority of family and business firm after the death of his father. "My son, show zeal for each days affairs of business, but only for such that make for a peaceful night's sleep'. And then came an exorbitant proof that the old written Bible was indeed his, and that it should be passed onto his first born and from him to his eldest son" (54). It is paradoxical to note that Tony is the Buddenbrook of her generation who might most easily have fit into the world of business due to her temperament, she is, among other things, pert, cheeky and materialistic. These traits bode well for a life in business but Tony has no access to the profession of the father. Her brothers get position in the firm but she is not given chance even in the business firm of the family. Thus Tony has to depend on her brother, Thomas after her father's death. Her every activity is determined by Thomas' desire. Tony is allowed to marry with the second person Permaneder to eliminate the stain because of her first marriage on the family's prestige. She is made to feel that it is her duty to save the history and glory of the Buddenbrook family at any cost. By the

time she marries Permaneder, Tony simply cannot adjust to another set of norms; any flexibility, any nascent sense of identity distinct from the family has been stifled once and for all. It reflects the impact of family's values into the consciousness of Tony. Seen through a difference prism, however, Permaneder emerges as a jovial man who enjoys the pleasure of life-his beer, comfort and sensuality. After his marriage with Tony also, he keeps his illegal relationship with the servant Babette who works in his kitchen. Tony finds him red hand and she feels that she is deceived once again in her life. This type of manner and behaviour of men increases pain in Tony.

Permaneder, seen through the eyes of Buddenbrook, is unacceptable and the marriage is doomed. Tony has to return home. The effect of family's codes in Tony is so strongly imprinted in her mind that she also feels that Permaneder's manner is against her family. Whatever her family thinks appropriate, that is appropriate to Tony. But Tony is unable to see the hidden interest of her family in suggesting her to return to the mother's house. Tony is forced everywhere to live the subordinate life. The curiosity and happiness which she had dreamt in the second marriage also gets shattered because of Permaneder's mistreatment towards Tony.

Tony is read as remaining a child by her family. The Buddenbrook family's repeated description of Tony as child are not unique, following as they do social attitude towards women in general. For Tony as a human being, this adds one more layer of prescriptions to follow. For the family it becomes an expedient way to deal with Tony's behaviour without having to deal with the origins of her behaviour.

Thomas reads Tony's letter from Munich as proof that:

Tony Buddenbrook whether as madam Grunlich or as madam Permaneder, was still a child, that she met all these very adult experiences with something like incredulity, and that she experienced

them with a child's sense of importance and-most of all-child's inner power to overcome them. (360)

Tony faces very difficult time "because she was twice divorced. People in the best circle regarded her as an inferior had become fixed in her mind somehow, and she saw disdain and spite where often there was probably nothing more than indifference" (432). The girl who once had a hearty appetite becomes ever more plagued by a nervous stomach as she is forced to swallow repeated disappointments, as she is distanced ever further from Morten and the honey he recommended to keep her healthy. She is left with increasing disjointed fragments of language that reflect the undigested bits of life and knowledge with which she has had contact. Since Tony has never been trained to enter the male world, it is not surprising that she remain child forever. Even as a child, Tony's lack of education surfaces. She must retort to commonplaces when she wishes to express herself. Her body postures reveal a layer of theater, not authenticity, when she assumes the romantic pose of the grieving daughter at her father's funeral, yet, the novel leaves no doubt that she deeply loves her father. Increasingly distanced from outer reality, Tony turns Herman Hagenstrom into a fetish, the source of all evil, and the family Bible as the source of all identity.

Tony places higher hope on her daughter, Erika that she will marry happily and advantageously bringing honor to the family and erasing the memory of her mother's fate. It is clear that Tony cannot think except than the family's interest because of her internalized patriarchal thinking pattern. Though she sees the dream of happy life after the marriage of her daughter, she does not know who will take the benefit of it. She transmits the values espoused by her family into the mind of Erika. She is placed in the same school from where Tony had got her education. She is taught in the manner that Tony had been taught. Therefore it does not help to develop

the faculties of her mind. She learns social graces and manners that she should carry on her life. Buddenbrook family decides Hugo as the best match for her and marriage is celebrated. But Hugo's treatment towards Erika's is not satisfactory. Both mother and daughter live together in Hugo's house. Tony feels Hugo's treatment towards her daughter unjustifiable which she explains through her letter in this way:

[. . .] he demands that Erika always be in a good mood constantly wants her to talk and make jokes, because, when he comes home exhausted and out of doors sorts, he says that's when he need a wife who can divert him by being bright and gay who can amuse him and cheer him up. That's what wives lives are for he says. (444)

Erika's husband takes her just as an appendage. She is forced to remain beautiful before her husband. She is made mere means for refreshing the mood of her husband. Such kind of treatment of Hugo towards Erika is not justifiable. But she has to bear this condition in this gender biased family and society. Thus she is compelled to let her husband the way he want to play over her body. He thinks that she is just his wife therefore she should fulfill his desire at any cost. But the reality is that he is a criminal and he is sentenced for his crime. Both mother and daughter await for his release from the jail. It shows that how women are made dependent on men in family. Despite they know about his crime they still consider him as their husband. After his release, Hugo escapes from the life of Erika. They make several attempts to locate him. "But Hugo was and remained a missing person. And so Erika weinschenk and little Elizabeth continued do make their home with Erikas mother in the bright apartment on Linden Platz" (622).

Tony and Erika live in deserted condition since the hope that was in Hugo has already been shattered. In this patriarchal family they are forced to swallow

disappointments one after another. The happy independent life remains far from their imagination. Tony's one attempt at love is followed by repeated attempts at creating a married home life that could live up to the social demands of the Buddenbrook code. But she is deceived by her husbands in both marriage. Her daughter also suffers from the same condition. It shows that the structure of the society is built in patriarchal attitude which never permit women to live in better and self-autonomous way. Any general individual free form patriarchal ideology realizes that Tony bright, pretty and energetic could have flourished in a different world. With a different man and under a different set of ideas, she might have been flourished as a mother and wife; she may have found a valuable role in the greater world if life-affirming opportunities had been available. Such possibilities might have been available to her had she been a man. Her brothers struggles to carveout a successful place for themselves even while scorning society's structures. Their consciousness about their identity and prestige is due to the greater realm of action open to them as a man. But Tony is made unaware of her stunted development. Her family considers Tony and her daughter's failed life as their destiny. If they were given opportunity to choose and develop their own career, certainly they would not suffer from this miserable situation in their life. Until and unless the social structure as a whole is not changed, women's condition remains the same. Tony, despite she suffers from several bitter experiences in her life, is unable to think about her identity and individuality. Whatever she thinks that is about family and its business firm. Because of the patriarchal domination in every sphere of life, she is made dull. Thus she still hopes better and prosperous life remaining within the same patriarchal structure. It is not possible for her to get what she desires. Therefore it is natural for her to depend on male authorities. Man can marry and easily escapes from his wife's life but woman is made to depend on him. Patriarchal structure has created biasness towards women and it has made them weak, vulnerable and submissive. Tony and Erika cannot do anything but have to bear their misfortune.

Thus twice divorced from her husband Tony lives broken life subordinating to her family and the business firm. She cannot find the root cause of her disappointments. It is the patriarchy which deceives her life but Tony remains unconscious about it and accepts her inferior position as subordinator. "I'm ruined. I won't accomplish anything more. Yes, I'll have to live off your charity, a useless old woman. I never would have thought that I could fail so miserably at being some help to you, Tom" (377-78).

At last, Tony has to live with her daughter. She is unchanged till the last of the novel. The family's treatment between her brother and Tony is different but she is unable to take it as discrimination because of the patriarchal programming of her thinking pattern. Her family takes benefit from her positive attitude towards it. Her thinking pattern is shaped by patriarchy in such a way that she is incapable of questioning the strictures. She remains victim throughout her whole life. The 'moral' in Tony's story are powerful. Tony's life differs qualitatively from her brother's fate since, unlike their fate, hers must be read as primarily socially determined. Throughout life, Tony is unable to think about her independent existence and remains the same. "If Tony, [. . .] always remains the same, then it is because her development was thwarted [. . .]. Tony does not suffer from a surfeit of individuation; she suffers from a lack of individuation" (qtd. in Worley 8). Thus, the family's dominance of Tony, evidenced by her renunciation of Morten, her repeated returns home, her infantilization and instrumentalization are the cause of social and gender codes enforced by the patriarchal ideology.

IV. Conclusion

Thomas Mann is a critical realist who presents the female protagonist Tony as a victim thereby intending his reader to read the contemporary German middle class values critically. Mann also wants his reader to make aware of the impact of patriarchal ideology into our consciousness through the representation of Tony. The material obsession of patriarchs for their social prestige eventually leads them to exercise gender discrimination over her. Thus Mann is successful to portray the real picture of the late nineteenth century German middle class women's lives through the stultified protagonist Tony.

Tony is shaped by the patriarchal belief system. Her bringing up in the patriarchal structure of the family and society doesn't allow her to create viable autonomous self going beyond its boundry. She begins to be programmed by this ideology from the very beginning of her childhood and it continues to assert itself in her world in the attitudes of people in her society. She is a patriarchal woman since she is socially programmed, as grandmother and mother, not to see the way in which she is oppressed by traditional gender roles. Patriarchs have captured her consciousness through the established values therefore she is unable to resist the programming. The patriarchal ideology not only circulates in the motivation of her grandfather, father and brother but also the women role model –grandmother, mother and governess instill the same notion into the consciousness of her. Patriarchy has its influence not only in the structure of her family but also in the book which she reads for pleasure, in the school from where she gets her education and in the Church where she goes to pray for God. Thus she is compelled to take the family and social values which she learns from different institutions as the truth of her life. Once she naturalizes, it results in Tony's blindness towards her identity and individuality. The

hegemonic codes created by patriarchs leave such a greater impact on Tony that she is fossilized at a child-like stage who does not take bitter experiences of her life seriously. She is unable to choose Morten, her lover, as her life partner. Her naturalized patriarchal thinking pattern prepares her mentally to overcome the grief resulted from gender discrimination.

Tony's family's treatment towards her is only to make her subordinate to the patriarchs. She is bound to move according to the will of grandfather, father and brother. Her identity is not separate therefore it is linked with her father and brother. Her father imposes his and his sons' will on her at the expense of her future well being. Her marriage with Grunlich is based on the economic and social interest of patriarchs. Her choice and decision about her life is just childish folly in the eyes of her father. Her marriage with Permanender is also according to the will of her brother. She has to marry the second time to eliminate the stain in family's prestige because of her first broken marriage. Her married life fails since they are completely based on the economic interest of patriarchs. Tony is forced to swallow repeated disappointments in her life. Everyman who comes to her life treat her not as human being but as an object. Such bitter experiences of her life should lead her to find out the cause of disappointments. But her internalization of family and social values programs her to overcome the grief by allowing childish power in Tony. She is forced to remain the same forever. All the foregoing evidences and discussion lead to the conclusion that patriarchal interests for social and economic prestige veiled in family's values results in gender discrimination and enforces Tony to live subordinated and victimized life without allowing a seed of creativity and consciousness about her separate identity and individuality.

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