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Forestier's widow, and took office La Vie Française. It's It's then the lover of Mrs. Virginie Walter, the wife of the owner of the newspaper. He ends up catching his wife in the act of adultery, so he separates her. At the end of the novel, he marries Suzanne, the Walters' daughter. Then editor-in-chief of La Vie Française, he was a powerful man with women. Mrs Clotilde de Marelle, George's first major mistress, loves to have fun and love. She's a bohemian bourgeois who doesn't care about the money he spends, for example, on Georges Duroy. She loves this deeply and her love is mutual. They break four times, but the end shows that their idyll is not over. Clotilde is married to Mr de Marelle, who, given his frequent absences, will allow his wife to take many lovers. Charles Forrester, Duroy's former partner and Mrs. Forrestier's husband before his death. A man who has succeeded in the press and who helps Georges find a job at La Vie Française newspaper. Madeleine Forestier, an original figure in modern journalism, is the wife of a friend of the hero, Charles Forestier. Blonde and seductive woman, she's an ambitious double hero. Gifted and married to Forestier by an old friend of her family, she knows how to get interesting information and get it in shape for her journalist husband. After the latter disappears, Madeleine marries Duroy, from whom she becomes a fist. They have intense and short passions, mislead each other and then break up. At the end of the book, Madeleine lives a very remote life in the Montmartre area. According to Bel-Ami's colleague, de Varen, he fell in love with another up-and-coming. Madeleine Forestier is the most modern character in the novel, described as an attractive and determined woman. Manipulative and independent, she chooses her relationships, uses men to succeed and enters the world of politics thanks to Laroche Mathieu. However, she holds some of the mystery because she will hide until the end the true nature of her relationship with the Earl of Vaudrec who will bequeath her all her property. Mr. Walter, director of La Vie Française newspaper and a powerful financier. He will enrich himself by investing in the Moroccan Stock Exchange at low prices before the country's annexation in order to resell much more expensively when the country becomes French. His new estate will help buy a luxury hotel where he resides and market the painting of Jesus by walking in the waves that the entire bourgeoisie will want to observe. With this event he became one of the rich businessmen of the moment. Laroche-Mathieu, Minister for Foreign Affairs and a lover of Madeleine Forestier. Georges despises him from Who lied to him about the Moroccan relationship. It will remove him from his position as denouncing him in one of his articles on the blatant act of adultery. Saint-Pstein, the journalist under Forrester's command, who will be his loyal servant. He learned the trade of journalist Georges Duroy in his debut newspaper La Vie Française Jacques Rival, the Parisian columnist, the Paris incarnation of appearances. Norbert de Varenne, pessimistic poet, lonely, haunted by death, one of maupassant masks. Ms. Virzini Walter, the daughter of a banker, is married to Mr. Walter, the boss of la Vie Française newspaper where Georges Duroy works. She is described as a tall, beautiful woman with distinguished manners and serious looks. Then Bel-Ami, at the beginning of her love, painted her beautiful and young, talks about the fat lifting of the breasts, a certain look of a quiet mother. Crazy in love, she becomes Belle-Ami's mistress and makes him head of the newspaper's Echoes. Then, when he wants to leave her, he refuses and offers him money. Murdered with her passion, she can't bear to see him leave with her daughter. Suzanne Walter, a romantic and naïve teenager, defined herself as a victim of the upstart. She is described as a fragile blonde doll, very small but slim, with a slim waist. Belle-Ami marries her at the end of the novel, in her mother's despair, very close to Belle-Ami. Urban life has locked her in her daydreams, in her poetic fictional lives that lived as happy lies. She was a naïve girl with a brand new heart, helpless, with her imagination and fragility, who loved to laugh at others with Georges. Laurine, the wife-child and daughter of Mrs. de Marelle, who gives Georges Duroy the nickname Bel-Ami, who will then adapt to almost everyone with whom he is close. Laurine usually kept going, having a lot of fun with Georges, to the point of being jealous when he marries Madeleine Forestier. Rachel, who does not make Bel-Ami pay and who later ridicules him in front of Mrs. de Marelle, but who will always continue to carry him to her heart after his various disappointments. He is the first person with whom Bel-Ami has sex in the novel. Louis Langremont, a reporter for La Plume who later fought in a duel against Georges Duroy, but without seriousness as he neither touched. Bel-Ami analysis is a work of realistic current. It does, however, have certain characteristics of naturalism, but does not fully meet Zola's definition of this. Maupassant's view of journalism describes journalism through the newspaper La Vie Française and does not give a very positive picture of it. It's an environment of inertia: journalists go through part of the to play bilboquet, Dilroy has plenty of free time to go see his mistresses. It is also a means of complacency: journalists do not always go to the field to check their information, such as Saint Potin always tightening the same information, changing exactly the titles, and not directly interviewing the personalities, preferring to rely on the words of the hotel concierge. At the beginning of the novel, Saint Potin explains to Duroy who learns the trade that it is simply necessary to give the articles an appearance of seriousness and write what the reader wants to read. Maupassant also describes journalists as subject to money and power. Thus, Walter, the director of the newspaper, is more of a businessman than a newspaper editor: his publication serves above all to support his economic activities and to occupy political power. Other journalists also appear to be easily corrupt and interested in the speculation started by the director. Journalists play a double game with political power: they can make and undo ministries, push a future minister to the fore (Laroche-Mathieu owes his ministerial position to the newspaper's activism in his favour), but journalists can also be manipulated by the same force. This is the example of Duroy, who almost dictates his article by the new minister and who will find that he was deceived in the matter of France's intervention in Morocco. Description of the society of the 19th century Maupassant describes above all the lives of the affluent, the bourgeoisie, the elite of journalism and politics. These are people who go out often, go to the theatre, invite friends to their homes, participate in social evenings. This society places great importance on money, social success and power. The author argues that it is not necessary to be highly intelligent to be admired by all and climb the social ladder, as long as, like Georges Duroy, you bet on his appearance and suggest that one is cultivated. Maupassant describes a society where it's all about appearance and where it doesn't progress without betrayal. The author also has a very harsh view of politicians, described as opportunistic and ready for all tricks to further enrich themselves and conquer power. Madeleine Forestier's character, Madeleine Forestier, is inspired by critics, journalist and novelist Mathilde Kindt. This section may contain unpublished work or unverified returns (February 2017). You can help by adding reports or deleting new content. The meets Madeleine Forrester Forrester dinner at the house of Charles, his journalist friend. It's his wife. She is the first woman Droy meets (except Rachel, the girl of joy). However, it was with Clotilde de Marelle that he had his first relationship. This is the beginning of the social ascent of Duroy, who finally discovers a woman of the world, harder to seduce, but more interesting and above all more useful. Madeleine is described as a very beautiful blonde young woman with a soft waist with a fat chest, grey eyes, a thin nose, strong lips, and a slightly fleshy chin with irregular and seductive elements, full of kindness and malice. In addition to her youth and beauty, she is intelligent and vibrant. She writes most of her husband's articles and is passionate about politics. Ms. de Marelle said of her: She does everything. He knows everything, he knows everyone without looking like he doesn't seem to see anyone. He gets what he wants, what he wants, and when he wants. Oh! She's fine, skilful and interesting like no other. This is a treasure for a man who wants to succeed. At this first dinner, he immediately recognizes Duroy's personality. He knows he'll go away because he feels his talent as a seducer and journalist, especially when he talks about his travels to Africa. She incubates him with a protective and smiling look, with the look of a connoisseur who seems to say, You're going to make it. Madeleine is a calculated woman who won't let herself be fooled. She's the one pushing Duroy to flirt with Mrs. Walter, the boss's wife. When her husband dies, she accepts Dilroy as her second husband, knowing that she will still be able to lead her old life with him. It also makes it clear to him that she is committed to the freedom and independence of This man should commit himself to seeing in me an equal, an ally, not an inferior and submissive wife. words of a new and inappropriate feminism for the time when the husband dominates the couple and where the wife is not the equal of the husband. And, as happened to the wives and wives of the 19th century, she cheated on her husband. It was in the secretary of state's company that Duroy caught her in the act of adultery. He's taking the opportunity to break up because he's covets his boss's daughter. Madeleine, as of today, no longer appears as a flawless woman, but will continue to write for newspapers like La Plume, under the pseudonym of a young publisher, her new lover... Adaptations In Cinema 1919: Bel-Ami, Italian film directed by Augusto Genina 1939: Bel-Ami, German film directed by Willi Forst The Private Affairs of Bel Ami, American film directed by Albert Levine 1947: El buen mozo, La historia de una canalla, a Mexican film directed by Antonio Momplet 1952: The Long Teeth, a French film directed by Daniel Gélin 1955: Bel-Ami, Franco-German-Austrian film directed by Louis Daquin 1966: Bel Ami 2000 oder wierf-hrt man einen Playboy?, Austrian film directed by Michael Pfleghar 1974: The Rabid Sheep, a Franco-Italian film directed by Michel Deville 1976: L'Emprise des caresses (Bel Ami), a French-Swedish film directed by Bert Torn 2012: Bel-Ami, Italian-British film directed by Declan Donnellan and Nick Ormerod, with Robert Pattinson in the tv role of the same name in 1968: Bel-Ami, a German TELEVISION film directed by Helmut Kutner 1971: Bel-Ami, British television film directed by John Davies 1978: Bel Ami, Spanish soap opera directed by Francisco Abad 1979: Bel Ami , Italian TELEVISION film directed by Sandro Bolchi 1982 : Bel-Ami, French soap opera directed by Pierre Cardinal 2002: Bel Ami, the uomo che piaceva alle gives, Italian mini-series in two episodes directed by Massimo Spano 2005: Bel-Ami, French-Belgian television film directed by Philippe Triboit Notes and References This article is partly or entirely from the article entitled Virginia Walter (see list of authors). This article is partly or entirely from the article entitled Clotilde de Marelle (see list of authors). This article is partly or entirely from the article titled Madeleine Forestier (see list of authors). This article is partly or entirely from the article titled Georges Duroy (see list of authors). This article is partly or entirely from the article titled Suzanne Walter (see list of authors). In the book's foreword, published by Gallimard in 1973, Jean-Louis Bory mentions, for example: Bel-Ami chronicles the career of a Maupassant who would have no literary talent - Nelly Sanchez, 19th century female art critic: Mathilde Stevens [1] - Ch. 2. External links in other wikimedia projects: Bel-Ami, in Wikisource Authority Announcements: National Library of France (data) WorldCat Communication in Dictionary or Generalized Encyclopedia: Encyclopedia Universalis Announcement for data.bnf.fr Bel-Ami in free audiobook for guydemaupassant.fr Bel-Ami, audio version Full text of Bel-ami (HTML format) Full text in the English portal of Literature Portal of France in the 19th century This document comes from . .

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