

CHAPTER1: *Madame Bovary*- A Psychoanalytic Study

Madame Bovary, a highly acclaimed classic by Gustav Flaubert, published in the year 1856 is a satire on the romantic sensibility of the nineteenth century, also takes a dig on the social milieu of France during the period. Flaubert narrates the repressed life of a middle-class woman, Emma Roualt, who suffers from severe depression and lack of fulfillment of desires while desiring a plenitude of wealth. She destroys the happiness of her whole family while chasing her dream of living a rich and content life.

Born and raised in a convent since she was thirteen, Emma had been in the habit of reading stories of love and romance for amusement. A second-rate country doctor named Charles Bovary marries her and since then she is better known as Emma Bovary. She hopes that the marriage would bring a change to her life and left for Tostes. Initially, she was happy, but as years passed by she started getting bored. Her husband's lack of passion and interest towards life produces in her a craving for another love. She wanted a rich life, like those of the bourgeois, but could not achieve it with her husband's petty income and this lead her to more depression. The fascination towards the princesses and characters of the books she had read fuels the flame of a search for a new true love in Emma and over thinking deteriorates her health. "She grew pale and suffered from palpitations of heart. Everything that was tried seemed to irritate her the more....her illness was no doubt due to some local cause" (Flaubert 75). Charles takes her to Yonville and things turn out different for Emma there when she meets Leon. She was attracted towards him, but

when Leon offered her to move to Paris with him she doesn't agree. After Leon leaves she is disturbed again. She was stuck between a spiral of family and desire.

At Les Berteaux, Charles and Emma were invited at the house Vaubyessard to attend a wealthy party. "But towards the end of September something extraordinary fell upon her life; she was invited by the Marquis d'Andervilliers to Vaubyessard" (Flaubert 51). She felt like she was living a dream. At the party Emma tried to look as modest and wealthy as she could. She seemed to avoid her husband to make herself noticeable to other wealthy young men she always desired to marry. Emma's detailed description of the walls of the house, the dresses of the ladies, the food and wine served, the talks and the sophisticated manners in the novels is Flaubert's way of expressing how desirous Emma had been. This party awakened in her the hope that dreams can be fulfilled if one tries hard to achieve them. At Yonville, after Leon was gone, she falls in love with another wealthy man, her neighbour named Rodolphe, who was fast enough to predict Emma's lonely situation. His manly attitude and richness attracts Emma. "She repeated, 'I have a lover! A lover!'" delighting at the idea as if a second puberty had come to her" (Flaubert 181). Charles's reputation as a doctor sink due to an argument with a man called Homais and his earnings slowly goes down. This incompetence on the part of Charles gave Emma more reasons to forget his love and love Rodolphe. She started borrowing money from Lhreaux to buy gifts for Rodoplhe and Rodolphe, after successfully seducing Emma abandons her. This hurts Emma and her health deteriorated again. Charles had already been in debt by the time Emma recovers and worked day and night to make both ends meet. Hoping to cure his wife's unstable health with music, he takes her to the opera to Rouen and once again, Emma's past re-enters her life, she meets Leon. Now, the old love between them flourishes, they start meeting regularly in a hotel. Emma's bankruptcy increases to eight thousand francs when the money-lender Lheurux orders the seizure of her

property by sending her a Court notice she realizes the shame and misfortune she brought upon the family. Her inability to handle the responsibility of a mother and wife curses her. Charles suffers a stroke and is found dead in the garden some days after her suicide. As all of her parents' properties were ceased by the debtors, Berthe was sent by her aunt to a cotton mill to work for her living. Emma's greedy and unsatisfactory mind turns plague for the whole Bovary family. Precisely speaking, her desires were no less than a curse for them.

Flaubert shows Emma playing a decisive role where she is just a victim of her desires and the societal restrictions towards it. Her eagerness towards the instant solution of desires brings the doom. "Desire in the novel is such a dominant theme that the most everyday descriptions seem to lose their original meaning and relate to some kind of strong urge" (Grande 77). Emma was involved in her own dreams, dreams of an open sky where she would be wealthy and possess a great fortune. She is desperate to live the life of a bourgeois; riding horses, attending balls, moving to Paris and so on. These are linked with one another to form the series of events that circulate around her and thus, she is in the midst of a sea of desires without anyone to direct her. "In Madame Bovary, Emma is excited by the vision of the count riding horses. Will ride horses herself and will become the creature that more than one man mounts. As Emma falls in love, Rodolphe increasingly tames and 'subjugates' her" (Strauss 75). She had become a slave to her own desires and couldn't free herself from it till the end. Her imprisonment was her middle-class life and she sacrifices everything to get rid of it.

Emma's initial problem, and basically the cause of her suffering, seems to stem from her confusion of what to desire. In the Ursuline convent where she has been raised from the age of thirteen, she reads romantic novels, which lead her from

pious ideals to romantic ideals as depicted in works of fiction. She loved and adored some specific heroic characters, such as Bayard, Heloise Clémence Isaure, and Joan of Arc; or privileged women such as Agnès Sorel, the mistress of Charles VII, and La Belle Ferronnière, the mistress of François I. She also admired Louis XI, the strict and powerful ruler. Emma's favourite heroes are extra-ordinary and dramatic ones, people who have no signs of attachment and relations to the small towns of France. Her childhood tendency to merge religious and romantic feelings develops into a lifelong obsession and part of her tragedy derives from her inability to distinguish between these emotions. (Grande 80)

The admiration of certain specific characters and writers of literature that she used to read offer a highly symbolic meaning towards the thoughts of Emma. Life at convent had been very influencing on Emma and almost all girls in France during the nineteenth century. Religious and pious ideals of an individual were developed during these days. But Emma had divided interests. "When she went to confessions, she used to invent petty sins, so as to stay there longer kneeling in the darkness, her hands together and her face against the grille, listening to the murmur of the priest. The analogies of betrothed spouse, heavenly lover and eternal marriage that she heard repeatedly in sermons excited an unwonted tenderness in her soul" (33). When she listened to stories of love and romance from the elderly spinster who visited her, she seemed to move away from the real reason of being in the convent.

The novels that Emma and her companions read at the convent were "solely concerned with love affairs, with lovers and their beloveds, damsels in distress swooning in secluded summer houses, postilions slain at every posting-house, horses ridden to death on every page,

gloomy forests, wounded hearts, vows sobs tears and kisses, gondolas by moonlight, nightingale in woods, and ‘gentleman brave as lions, meek as lambs, unbelievably virtuous, always immaculate turned out, who weep bucket of tears’ (15). Emma never denied her impulses and desperately tried to fulfill them at any cost. These childhood instances shaped Emma’s romantic inclinations from which she could not refrain herself. Her interest towards a bourgeois life took shape during her childhood itself and thus it never stopped growing. Talking on Freud’s views of the growth of unconscious, Ernest Jones says, “he regards the mental processes and particularly the wishes of, early childhood life as the permanent basis of all later development. Unconscious mental life is indestructible and the intensity of its wishes does not fade away” (Jones 14). Emma’s mind and heart were solely surrounded by thoughts of luxury, wealth and a gentleman who would entertain her and accompany her to balls and parties. “Deep down in her heart she was waiting and waiting for something to happen...she gazed out wistfully over the wide solitude of her life...every morning when she awoke she hoped it would come that day” (56). In order to get rid of the depressions, there is a shift in her object of desires that is parallel to the defense mechanism called projection in Freud’s theory of psychoanalysis.

Food symbolism has been used by Flaubert in order to show Emma’s concern towards living a rich life. She was eager to prepare dishes and decorate the dining table aroma in the most fashionable French way. Collas describes the over-enthusiastic Emma here as:

When a neighbour came to Sunday dinner, Emma always managed to think up some attractive dish. She would arrange greenages in a pyramid on a bed of vive leaves; she served jellies not in their jars but neatly turned out on a plate; she spoke of buying finger bowls for dessert. She made sure to hide the middle-class dining

table manners and made it look more sophisticated and rich. But once a food lover, now grows a hatred towards those habits. But, drinking of milk and tea is not only a regression. It is the way Emma chooses to undernourish herself. (Collas 36)

Emma's life followed a series of depressions and they seemed to start from her father. He never thought Emma of any good in his farming business, her fantasies worried him and so he married her away as soon as Charles proposed. Charles was a doctor, lived in Tostes and Emma was not unhappy as she thought she had found a man of her dreams now. But when, she finds that Charles's income was partially enough for the house, her interest towards him and the marriage changed. Her childhood dream of marrying a rich man is unfulfilled. Sigmund Freud in his essay *Creative writers and Day Dreaming* gives an example of a child's interest towards play in order to explain how "phantasies" (As Freud terms it) replace childhood games. He says, "As people grow up the, they cease to play, and they seem to give up the yield of pleasure which they gained from playing. But whoever understands the human mind know that hardly anything is harder for a man than to give up a pleasure which he has once experienced. Actually, we can never give anything up; we can only exchange one thing for other" (Creative 422). This replacement is evident in Emma, when she could not leave her fantasies and live in the present. After marriage, certainly there are some social changes that a person has to adapt to if he/she wants a smooth married life, but Emma was unlike others. She had numerous fantasies. "The motive forces of phantasies are unsatisfied wishes, and every single phantasy is the fulfillment of a wish, a correlation of unsatisfying reality. These motivating wishes vary according to the sex, character and circumstances of the person who is having the phantasy." (Freud, *Creative* 423). Fantasies are so strong that once one penetrate through it, there is no other way out; it's another real-like world. Her fantasies take her to a world where every dream of hers is fulfilled and thus she likes to

remain there. Paris was the place of her dreams and she was so fascinated by it that, “she bought a plan of Paris and with the tip of the finger on the map she walked about the capital. She went up the boulevards, stopped at every turning between the lines of the streets, in front of the whitened squares that represented the houses” (Flaubert 66). Freud’s observes that, when a person cannot fulfill his/her desires towards something they find out other ways to satisfy the feeling of fulfillment through day dreaming and this is what Emma really does most of her time. Day-dreaming replaced her thoughts and she travelled places in it. Her day-dreaming sessions were visiting places, buying rich clothes and attending wealthy parties and balls at large palaces with a handsome gentleman beside her. As she could not visit Paris she, visits it in her dreams, feels the hustle and bustle of the great streets of Paris and satisfies herself. Likewise, she fascinates herself with the thought that the next year she would again be invited to the ball at Vaubyessard and waits for it. It is repression that Emma uses to feel the desires fulfilled in the unconscious mind. It is a defense mechanism employed by the ego so that the mind doesn’t regain conscious and face the utter reality around. In this phase, a patient keeps thinking about various things and object that keeps the longings and desires away for a certain period of time. “She took in ‘La Corbeille’, a lady’s journal, and the ‘Syphedre Salons’. She devoured without skipping a word, all the accounts of first nights, races, soirees, took interest in the debut of a singer, in the opening of a new shop...She confused in her desire the sensualities of luxury with the delights of the heart, elegance of manners with delicacy of sentiment” (Flaubert 66-67). She was fascinated by the books of Eugene Sue, Balzac and George Sand. The biography of the writers that she read influenced her. One of her favourites, George Sand, originally known as Amantine Lucile Aurore Dupin, is famous for her romantic affairs with many writers of the time. Emma admired the biographies of such writers and claimed herself to be or look like one of them. She had no other

way to align her desires than to read and play the piano. The novel has a rich use of metaphor and Flaubert has used implicit indications to many subsequent thoughts of Emma. Reading was earlier her passion, but after marriage, it remained a mere pastime for her, as she was not in a healthy state of mind to concentrate. Her displacement of objects to fulfill her desire didn't last long and she gave up her household chores as well as pastime habits. Freud calls day-dreaming an escape from the real world because it creates an id satisfying world where everything is so contended. It was indeed the only thing she could ever do as it relieved her from the unwanted thoughts and thus worked as a temporary relief from her unfulfilled fantasies.

Charles Bovary's mother, Madame Dubuc, better known as Madame Bovary Senior, was extremely possessive of her son. She had always desired to remain her son's favourite and that no women could replace her position in her son's life. Charles too, never found any fault in his mother. He loved her the most and hated to hear anything against her. But, after the arrival of Emma, she feared that he would value her less and feels jealous of Emma. There was an evidently special relation shared between the mother and the son which Sigmund Freud terms as 'Oedipus complex'. It is the love and the extra emotional bond that a boy shares with the parent of the opposite sex, i.e his mother. In the novel, Madame Dubuc and Charles are seen to fulfill the criterias of the complex. Flaubert says:

In Madam Dubuc's time the old woman felt that she was still the favourite; but now the love of Charles for Emma seems to her a desertion from her tenderness, an encroachment upon what was hers, and she watched her son's happiness in sad silence, as a ruined man looks through the windows at people dining in his old house. She recalled to him as remembrances her troubles and her sacrifices, and,

comparing these with Emma's negligence, came to the conclusion that it was not reasonable to adore her so exclusively...Charles knew not what to answer: he respected his mother, and loved his wife infinitely; he considered the judgement of one infallible, and yet he thought the conduct of the other irreplaceable.(49)

Earlier when Charles had passed his medical exams, the second time by cramming, his father, Monsieur Bovary was upset but the mother was the happiest. His first marriage too, was arranged by his mother with a widow of forty-five and an income of twelve hundred francs. Money mattered to Madame Bovary Senior and so she had brought home a boss for Charles. Her bossiness was too much for Charles to bear still he is nowhere seen to make any complaints against his mother for it. Freud's demonstration of a son sharing a special bond with the mother seems to be applicable to some extent as we study the characters- Charles and Madame Bovary senior. Flaubert has targeted the social, familial and personal relations while he describes the conscious and unconscious of the characters.

"The manifestation of abnormally repressed mental processes is to be understood only by consideration of the action of intraphysical conflict" (Jones 4). Unable to cope up with the situations around her, Emma undergoes conflicting situations unable to decide the good and worse for her. She suffers seizures and kept pitying her own life. These disturbances and irresistible thoughts that Emma goes through falls under the characteristics of a neurotic individual in terms of psychoanalysis. While she undergoes the disturbed situation, her daily habits and social life is also affected. She gets aggravated at the smallest things and screams at Charles for every single blunder he commits, be it in work life or personal life. While confirming her insanity, Flaubert says:

Then the lusts of flesh, the longing for money, and the melancholy of passion all blended themselves into one suffering, and instead of turning her thoughts from it, she clung to it the more, urging herself to pain, and seeking every-where occasion for it. She was irritated by an ill served-dish or by a half-open door; bewailed the velvets she had not, the happiness she had missed, her too exalted dreams, her narrow home. (Flaubert 123)

These lines describe a difficult Emma; the longing for love, sex and money made her neurotic. Her family didn't matter to her neither did the child. The 'lusts of flesh' here denotes her desire for another man, her dissatisfaction with Charles and the lack of uniformity between a husband and wife. She was so fed up of being submissive that, while she was pregnant, she wished for a son. "She hoped for a son, he would be strong and dark; she would call him George; and this idea of having a male child was like an expected revenge for all her impotence in the past" (Flaubert 101). The discrimination that she faced as a woman in the society that she lived affected her way too much. Here, Flaubert gives a feministic insight through Emma's words that, unlike woman, the man had the freedom to live and decide on his own. A woman desiring sexual satisfaction is neglected and while she steps into adultery, is blamed for being lustful. The fear of being defamed left Emma and she focused only on meeting her true love. While we study Emma's unconscious psyche, she is surrounded with all kinds of fantasies. Her real life was no more appealing and, she wanted to move far away from it. After marriage, "During the first days she occupied herself in thinking about changes in the house. She took shades off the candle-sticks, had new wallpaper put up, the staircase repainted, and seats made in the garden round the sundial..." (Flaubert 37). Her daily routine was planned in the early days of her married life and she even helped Charles in handling his patients. Her desires were growing and when Charles

could not fulfill them, she steps out of the house. She spent days counting on when she would be able to attend another such ball at the Vaubyessard. "From the beginning of July she counted how many weeks there were to October, thinking that perhaps the Marquis d' Andervilliers would give another ball at Vaubyessard. But all September passed without letters or visits" (Flaubert 71). Emma was falling deep down into a period of depression while trying every way to live her dreams. The term 'marriage' was something filled with joy and romance to her in her teens, but in everything was in vain and she realizes that the definition of love and marriage differed in books and real life. She exclaims:

Good Heavens! Why did I marry?" She asked herself if by some other chance combination it would have been possible to meet another man; and she tried to imagine what would have been these unrealized events, this different life, this unknown husband. All surely could not be like this one. He might have been handsome, witty, distinguished, attractive such as, no doubt her Id companions of the convent had married. What were they doing now?. (Flaubert 50)

By this time, the neurosis had already got the better of her and now she was uncontrollable. The dissatisfactory arguments (according to her) put forward by Charles seemed unacceptable and gradually she gave up taking care of herself. The loss of appetite and the discomfort she had started feeling at Tostes indicates how desperate she was for a change in her surroundings. Though Charles shifted her to another place, with the hope of curing her, it was of no use because the illness was in her heart she would take high time to recover from it. "She was eaten up with desires, with rage, with hate....What exasperated her was that Charles did not seem to notice her anguish. His convictions that he was making her happy seemed to her an imbecile insult, and his

sureness on this point ingratitude” (Flaubert 122-123). Being a small doctor, Charles was highly busy in making a good fortune for his wife and their future children, but Emma could never notice them because she was all the time busy wondering about ways to get rid of the sluggishness of a middle-class life. Hatred had surrounded her so much that the tenderness and sweetness that a woman generally possesses had vanished from her and she has now just remained with lots of boredom and unfortunate decisions in life. She seems to move away from motherhood. “On him alone she concentrated all the various hatreds that resulted from her boredom, and every effort to diminish only augmented it; for this useless trouble was added to the other reasons for despair, and contributed still more to the separation between them” (Flaubert 133). Emma’s immense desire for another life, and ofcourse, a better husband eventually took the better of her. The shift from a loving wife to a neurotic person is implicitly depicted by Flaubert as he knew that it would be a difficult and immoral in the eyes of society to speak of a woman turning neurotic due to the lack of sexual satisfaction.

Emma’s love relations with two more men other than her husband, Leon and Rodolphe, indicate her obsession with sexual satisfaction. These two men seem to fulfill the boredom she underwent. Leon was young and handsome, also attracted towards Emma even though she had a child and this raised a confidence in Emma that she was still beautiful enough to attract young gentlemen. Her flirty attitude increased day by day and thus, she entered into another world, a world of adultery leaving behind her responsibility towards her family, husband, child. The adultery that Emma commits, though, partly fulfills her desires, but it still leaves her unsatisfied. This partial fulfillment of desires leads an individual to project the desires to certain other things that are related to the desires in some way or the others. The need of money and a new life-partner led Emma to shift her desires from her husband to other young men. Her always appreciated

beauty was the only thing she could think of, and now, when nothing worked, she was ready to use it as her weapon to gratify her desires. The unromantic Charles was becoming boring day by day and so it was time for her to cherish her youth with someone new, who was romantic and enthusiastic towards life. She already had the image of a new husband in her thoughts, like the heroes in her books, who would be able to satisfy her. The disenchantment that had arisen in her took her away from everyone she loved. Adultery is socially unacceptable and Emma is engaged in it not once, but twice. She could not hold herself and the pleasure and satisfaction that it gave her didn't allow her to return. This illness that she faced is neurosis, and Freud confirms that a neurotic person is unable to think beyond his/her fears and desires. Her thoughts were covered by a layer of fog, a fog of her own vague desires, which affected her for the whole life. Both her extra-marital affairs failed; her lovers were lustful. Rodolphe was one such thirty-four years old greedy man who understands her situation at the very first meet. He says "I think he is very stupid. She is tired of him, no doubt. He has dirty nails, and hasn't shaved for three days. While he is trotting after his patients, she sits there botching socks. And she gets bored! She would like to live in town and dance polkas every evening. Poor little woman! She is gaping after water on a kitchen-table" (Flaubert 147). Emma had become an easy to impress person and so any random man could predict her mental state. Easily taken away by Rodolphe's words of sorrow and desolation, Emma started falling for him thinking, he, too suffered the same fate and they could go along well. "Ye! I have missed off many things. Always alone! Ah! If I had some aim in life, if I had met some love, if I had found someone!" (Flaubert 157) says Rodolphe. Poor Emma had already fallen into his love trap, and was desperate to see him around. Once when he was away for six weeks, she feels very disturbed. On the other hand, Rodolphe was testing her interest in him by disappearing for weeks. His predictions about Emma were true, as Emma had turned pale with

sadness when he wasn't near. He addresses her not Madame Bovary, but Emma and says, "Ah! You see, that I was not right to come back; for this name, this name that fills my whole soul, and that escaped me, you forbid me to use! Madame Bovary! Why all the world call you thus! Besides it not your name; it is the name of another" (Flaubert 174). Here, a question of identity for Emma is raised intentionally by Flaubert. Indeed she is known by the name Madame Bovary and not Emma. Her marriage had changed her identity and she had to adjust in a new place with a new name and among the earlier factors that tortured her, she found another reason to worry about. Flaubert describes Emma's degeneration from a religious girl since her convent days to one who is engaged in adultery, commonly called a prostitute. Adultery can never be accepted within the ethics of a good woman, and now, Emma has fallen into the category of those women who traded their body for wealth. Rodolphe finally leaves her calling her too clingy and dependent on him. She had just found the love she desired and when suddenly he leaves her she is again broken down and suffers from the palpitations of heart. "Rodolphe never intended to sacrifice anything for Emma, his intention was to lie, use, and deceive (like the father of lies described in the Gospels). He begins by instilling fears into her about her reputation. Emma becomes ill with paranoia" (Young 1). But, Emma loved Rodolphe and found it difficult to control herself after the loss of her newly found love. Flaubert has considered Emma's adultery as a consequence of her dissatisfactory married life, and that brought her doom, but in real it is her pride and greed. She was never grateful to whatever she had and wanted more. She is seen constantly complaining of every small thing, the place, Charles's job and becomes a slave to her own passions.

Id, ego, super ego are the main factors that regulates Emma's short life. Starting from her marriage with Charles, her ego pre-dominates her because she wanted to escape the middle-class life at her father's house and the only possible key to it was getting married with a high-profiled

and wealthy man. In order to fulfill her dream and knew that she required a marital establishment in the eyes of the society. Later on, while she leaves Leon, it is her superego that controls her moral decision. Her id wanted Leon to satisfy her, but the superego indicates her that extra-marital affair, or adultery is wrong in the eyes of the society. In order to abide by the moral standards of the society, she kept aside the wishes and swayed along with Charles but not for a long time. When it comes to Rodolphe, her id once again confines her to the pleasure principle and this time, she could not control herself. Unaware of the consequences, she consummates her love with him. This conflict among the three states of mind leads her to where she should have never been. When she was in need of a huge amount of money, everyone she went for help wanted sexual favour in return, but, as she had realized the truth, she denies them. Nothing could free her from the guilt she had been suffering from, but for one last time, she controlled herself, and adhering to the moral virtues of a woman she relieves herself from it by committing suicide

Her ego seemed to restrict her from living her dreams and her extra-marital affairs. Her id seeks gratification of desires and so there are no chances of the involvement of the ego or the superego in the starting phase of adultery because Emma is nowhere seen to think of the consequences of the immoral deeds. Had she thought of the consequences that would befall on her family and herself, she would have taken her steps back and adjusted with her simple husband. The working of the unconscious is obvious since her convent days. The way, Emma had been slipping off from the religious ideals to a romantic and imaginary world, everyone in the convent thought it would be better for her to go home as she could be a bad effect on the other girls in the convent. Emma's ego stops her nowhere, even when she surrendered to adultery in spite of having a child. She had already planned to elope with Rodolphe, and in this case, in the conflict between her Id and Superego, Id wins and she finally stays firm of the fact that, she would run away to Paris with

Rodolphe. She says, “What ill would come to me? There is no desert, no precipice, no ocean I would not traverse with you. The longer we live, the more it will be like an embrace, everyday closer, more heart to heart. There will be nothing to trouble us, no cares, no obstacles. We shall be alone, all to ourselves eternally...” (Flaubert 221). Her fantasy of starting a new life with Rodolphe gave her a new reason again to laugh and cheer herself, because the boredom that she had encountered had been taking away all the charm out of the once beautiful and enthusiastic Emma. All her life, she seemed to do what her id pleased her, but towards the end of the novel, when she finds herself, drowned in debt, no option was left in her hands to escape from it but surrender all her husband’s property to the money-lender, her superego comes into action. This was the time her Id could be of no help, and she could neither face her ego. “To get money, she began selling her old gloves, her old hats, the old odds and ends, and she bargained rapaciously, her peasant blood standing her in good stead”(Flaubert 321). When the thought of being left with nothing haunted her, she gave away all she had in the hope of collecting money sufficient to pay off Lheureux’s eight thousand francs. All her fashionable objects, her hats, her gloves, which she earlier purchased to look rich slipped off her hands one by one.

Her ego faces danger when she receives the Court notice with an order to pay a sum of eight thousand francs within twenty-four hours to Lheureux. She visited Lheureux thinking it must have been some kind of joke to threaten her, but no, everything was real. Emma had to pay his the money lawfully or all her property would be seized. He even threatened her to tell her husband everything about the debts and the receipts. While she begged money from every wealthy person she knew, some of them like Monsieur Guillaume tried to take advantage of her. The depression that Emma had been suffering due to excessive desires had multiplied itself and could find no way to escape. But more than that, she is filled with shame to face her husband Charles because she

ruined his life while craving for her needs. She ate arsenic and wrote a letter to Charles, asking his forgiveness, but it was really too late. She had put everything to stake, even her daughter's life. Her psychological illness provoked her to create a circle of ignorance and stupidity towards all sane things and relations around. The Superego in Emma functioned very late as her inconsideration towards the social and moral ethics is absent throughout the novel but only on her death bed.

Emma's desires are a paradigm of Freudian neurosis and it is evident each time Emma displays her inner self. The longing for true love drives her to sadness, desolation and despair and she succumbs to that illness. No doubt, she was following her own desires, for which she was desperate since her childhood, but the desire turned into abnormality and madness which was harmful for herself as well as everyone related to her. "Emma indulges in adultery, makes sexual relationships with her lovers in a futile hope of getting back that lost unity and oneness but always receives disappointment in turn. Neither Rodolphe, nor Leon is able to fulfill her and make her whole" (Kaur 82). She worsens the already worsened situation and thus, the novel ends with an unhappy note, the consequences of her desires was hard to pay.

On the other hand, Charles whom Emma considered to be an unloving and uncaring husband, ordered everything great for her burial decoration. Emma's desires and wealthy expectations never made him upset or worried because he had believed in her. But her betrayal hurt him. Flaubert expresses Charles's grief:

From respect or a sort of sensuality that made him carry on his investigations slowly, Charles had not yet opened the secret drawer of a rosewood desk which Emma had generally used. One day, however he sat down before it, turned the key

and pressed the spring. All Leon's letters were there. There could be no doubt this time. He devoured them to the very last, ransacked every corner, all the furniture, all the drawers behind the walls, sobbing, crying aloud, distraught, mad. He found a box and broke it open with a kick. Rodolphe's portrait flew full in his face in the midst of the over-turned love letters.(386)

Days later when he met Rodolphe, he just expressed one thought, a phrase, the only phrase by him in the entire novel, "It is the fault of fatality" (Flaubert 387) and probably this is the last thing that he addresses someone because the next day, he lies dead in his garden.

The death of Emma doesn't bring an end to the story rather there is another death, her husband's. He is the innocent sufferer of Emma's activities along with his daughter, but in some sense, Flaubert has justified Emma's suicide for being the victim of societal provokes. But, probably she is also the victim of her own desires. Nothing seems to force her from outside but an exploration of her psychological state gives rise to several reason for Emma's neurosis

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