

**THE INFLUENCE OF SETTING IN FIGURATION OF THE MAIN
CHARACTER
IN THE 'MADAME BOVARY' NOVEL
BY GUSTAVE FLAUBERT**



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**THE INFLUENCE OF SETTING IN FIGURATION OF THE MAIN
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Pada hari ini, 23 November 2011 panitia ujian skripsi menerima dengan baik skripsi yang berjudul:

THE INFLUENCE OF SETTING IN FIGURATION OF THE MAIN CHARACTER IN THE 'MADAME BOVARY' NOVEL BY GUSTAVE FLAUBERT

yang diajukan dalam rangka memenuhi salah satu syarat ujian akhir guna memperoleh gelar sarjana Jurusan Sastra Inggris program studi Kesusastraan pada Fakultas Sastra Universitas Hasanuddin.

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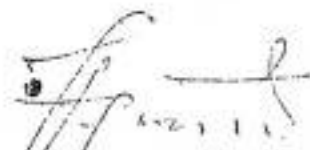
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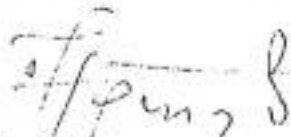


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The Writer

ABSTRAK

NIRWANA. *Pengaruh Latar Terhadap Pembentukan Karakter Tokoh Utama Dalam Novel "Madame Bovary" oleh Gustave Flaubert.* (Dibimbing oleh Sudarmin Harun and Husain Hasyim)

Skripsi ini bertujuan untuk: (1) mendeskripsikan unsur-unsur structural yang membangun novel *Madame Bovary*. (2) menjelaskan keterkaitan unsur penokohan dan unsur-unsur yang lain yang membangun novel *Madame Bovary*. (3) mengungkapkan pengaruh latar terhadap pembentukan watak tokoh utama dalam novel *Madame Bovary*.

Analisa yang digunakan dalam skripsi ini adalah pendekatan strukturalisme. Hal ini dilakukan dengan menganalisa unsur intrinsik: alur, karakter, seting, dan tema cerita. Analisa strukturalisme ini digunakan untuk menemukan unsur-unsur pembentukan karakter pada tokoh utama. Untuk menemukan unsur-unsur pembentuk karakter, penulis menggunakan teori sosial.

Hasil dari penelitian ini menunjukkan adanya keterkaitan antara unsur-unsur structural yang membangun cerita seperti alur, latar, dan penokohan. Struktur cerita *Madame Bovary* karya Gustave Flaubert mengungkapkan pengaruh latar terhadap pembentukan watak tokoh utama.

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CHAPTER I

INTRODUCTION



1.1 Background

Literature is a part of the society, because it concerns with all human activities and expresses all sorts of human feeling, emotion, and view of life. Studying literature can help us to make some conclusion about what is better and worse in life, or at least gain an insight into some of the universal problems of mankind. Literature is important to us because it speaks to us, it is universal, and it affects us. Even when it is ugly, literature is beautiful.

Literary work, especially novel, usually concerns with fictitious people or events that are produced through the imagination of the author. Although the source of imagination or inspiration sometimes comes from reality, for instance, living society or politics, the result are mixed with the author's interpretation of those events. One of the purposes of literary works must have aesthetic values, because these values will attract society's attention to read, because basically each literary works will be good if being read and the message that wants to be extended by the author can be understood to the reader.

The writer decides to choose novel to be analyzed than any other kind of literatures because it is easier to understand or get the meaning and the message than drama or poetry. Besides that, novels close to the reality in this world and tell about the situation or possible situation of human. It is a very interesting subject

to discuss since it is based on the author's imagination and creative works that talk about the events of contemporary life and tell about ordinary man and woman in possible situations as human beings.

Madame Bovary, first published in 1857, is considered Flaubert's masterpiece and one of the most influential French novels of the nineteenth century. It is widely regarded as Flaubert's most important work, and is also considered socially relevant because it inadvertently served to inspire, if not signal the dawn of feminism. Flaubert's adulterous heroine, the author's alter-ego of sorts, was happy in her transgressions, her actions seemingly justified by her dull and lifeless marriage.

There are many literary works devotees who choose women's themes in their research, one of which is Anggun Cita "*Analisis Prinsip Kesopanan dalam Novel Madame Bovary*", which examines the principles of politeness in conversation novels, and the reason for choosing the theme by the writer about women especially in education because they are interested in problems that are faced by women characters in novels like *Madame Bovary* – Gustave Flaubert as the influence of literary works that she read. Another reason for choosing the theme is because the writer is interested in Emma Bovary's "rebellious" attitude against the accepted ideas of the day-patriarchy.

During the early years of their lives children are naturally dreamers. Young girls and boys often imagine what their adult lives will be like. These dreams and imaginations typically are incredibly implausible. As we all know,

these dreams rarely come true. At some point in their development, children mature and set more realistic goals for themselves. This, in part, is the issue addressed by Gustave Flaubert in his novel *Madame Bovary*. Each of the three parts of *Madame Bovary* show modern readers that Romantic ideals are incapable of providing anyone with a satisfactory life and that the longer a person holds onto those ideals, the worse their life will become. Before discussing how Flaubert demonstrates this point, it is important to understand a little bit about the Romantic era and the Romantic ideals that Flaubert was criticizing. The Encyclopedia Britannica lists;

A deepened appreciation of the beauties of nature; a general exultation of emotion over reason and of the senses over intellect; a turning in upon the self and a heightened examination of human personality and its moods and mental potentialities; a preoccupation with the genius, the hero, and the exceptional figure in general, and a focus on his passions and inner struggles; an emphasis upon imagination as a gateway to transcendent experience and spiritual truth; and a predilection for the exotic, the remote, the mysterious, the weird, the occult, the monstrous, the diseased, and even the satanic.

as some characteristics of Romanticism (Romanticism). These ideals were in response to the Neoclassical movement which, in contrast to Romanticism, placed a higher value on order and thought.

The writer choose only specific aspects under the title "*The Literary Works Affect of Main Character in Madame Bovary*". The title indirectly refers to the Emma's character and theme of the novel. These points are explicitly analyzed in detail in the next chapter of this thesis.

1.2 Identification of the Problems

1. Background circumstances which affect the character of the dominant figure, both the physical settings of social and cultural background.
2. Linkage with the background of other significant elements in order to build a totality of meaning.
3. The relationship between the main characters with other characters who also give effect to the main character's personality.

1.3 Scope of the Problems

The writer realizes that there are many aspects in *Madame Bovary* novel. From those aspects, the writer considers that the interesting aspect to be analyzed is the affect of setting in main character, Emma's life.

1.4 Statement of the Problems

- 1) How do the image elements of plot, setting, and characterizations build the novel *Madame Bovary* ?
- 2) How to link elements with grooves and background characterizations ?
- 3) How the background of the formation of characters the main character in the novel *Madame Bovary* ?

1.5 Objective of Writing

1. To analyze image elements of plot, setting, and characterizations that builds the novel *Madame Bovary*
2. To explain link elements with grooves and background characterizations
3. To explain the background of the formation of character, the main character in the novel *Madame Bovary*

1.6 The Sequence of Chapters

The first chapter is the background of the study. It includes the explanation about the reason why the writer choosing novel, which is *Madame Bovary* by Gustave Flaubert and determined the affect of literary works as the object to be analyzed. Besides that there also appear the identification, scope, and state of problems, objective of writing and sequence of chapter.

Chapter II is the literary review, the meaning of another aspect that connected. It explains the theories that use in this research and aspects those talks in.

Chapter III talks about the other aspects that dealing with research methodology which consisted of primary and secondary data collection, data analysis, and research procedure.

Chapter IV is analysis, where the writer explains and elaborates the ideas of the problem about this novel *Madame Bovary*.

Chapter V as the last is the conclusion in which the writer concludes the analysis and makes suggestion to others who want to analyze the same novel.

CHAPTER II

LITERARY REVIEW

In this chapter, the writer explains some theories that will be used and the elements of the story.

2.1 Previous Study

There are two studies exploring this title. Atdnan Susanto S (2006) *Pengaruh Latar Terhadap Karakter Tokoh dalam Drama "The Importance of Being Earnest"* to know about how the setting influences the characters of figures in the drama because the event like this usually exist in our society, same with the study of Muhammad Rusli A (2005) *Pengaruh Latar Terhadap Pembentukan Watak Tokoh Utama dalam Novel Lingkar Tanah Lingkar Air*.

2.2 Intrinsic Elements

Intrinsic elements in literature view things that appear in literature text. The point of intrinsic element implicates that the point of literature is an independent entity, exist or not in literature text.

a. Character and characterization

Character is an important aspect in a fictional work because through character the story can be written or constructed. Character is the one who share his/her experiences to create or develop the conflict in story. Character is an important one for a good writer to construct his/her works play. Sean Monahan

defines character from his book "*Literature with Style*" (Monahan, 1986:47) "A character is a person in a story or a play".

Type of characters as quoted above are mentioned as the static and dynamic characters. The static character is the character that does not undergo the change which starts from the beginning to the end, while dynamic character is the character that undergoes emotional change at the end of the story. Both static and dynamic character give the interlink role in constructing the unity of a story. This is possibly related to the functional as the integral unity in a literary work.

Characterization is the creation of the image of imaginary persons in drama, narrative poetry, the novel, and the short story. Characterization generates plot and is revealed by actions, speech, thoughts, physical appearance, and the other characters' thoughts or words about him.

b. Plot

Plot is a selection and arrangement of incidents by the author in a novel, short story or drama to form the action and give the story a particular focus. According to Perrine (1983: 41) "Plot is sequence of incidents or events of which a story is composed".

Charter (1987: 1366-1367) divides plot into five parts:

- Exposition: The part in which the author introduces the characters, scene, time, and situation;



- Rising action: The dramatization of event that complicates the situation (complication) and gradually intensifies the conflict;
- Climax: A point where the rising action (complication and conflict) come to further development and to a moment of crisis.
- Falling action: A point where the problem of conflict proceeds toward resolution.
- Resolution: A solution in the story that performed in ending.

c. Setting

Setting is the total environment and period for the action of the literary work. It includes the time, place, climatic condition, and historical period during the action in the story takes places. According to Abrams in Fananie (Fananie, 2000: 97), "In a literary work, setting is one of the most important elements which build the story, because this element will describe the general situation of a literary work". Generally, setting is identified as the time and place where the story take place, as it is stated by Sudjiman (1991: 84) that "*Setting adalah segala keterangan dan petunjuk yang berkaitan dengan waktu, ruang, dan suasana terjadinya peristiwa dalam karya sastra*".

d. Theme

An important element that constructs the story in a literary work is a theme. Its existence depends on the other elements such as character, plot, and setting. Other elements like character, plot and setting, can be united and have meaning if they are composed according to a theme.

2.3 French Literature in the 19th Century

The upheavals of the French Revolution and the Napoleonic era were accompanied by new intellectual trends. *Romanticism*, greatly influenced by the philosophy of Rousseau, was heralded in the writings of Germaine de Staël and François René, vicomte de Chateaubriand. The principal figures of the Romantic period include Victor Hugo, Alphonse de Lamartine, Alfred, comte de Vigny, Alfred de Musset, Gérard de Nerval, Prosper Mérimée, Alexandre Dumas, Père, and Théophile Gautier.

The period that saw the transformation from romanticism to the realism of Gustave Flaubert was spanned by the writings of the great 19th-century novelists Stendhal, George Sand, and Honoré de Balzac. The romantics and realists alike wrote of the painful discovery of self-awareness and the torments of the inner life and, in differing degrees, concerned themselves with contemporary social mores. Hugo and Balzac both wrote much-imitated historical novels. Balzac's multivolume panoramic description of French society, entitled *La Comédie humaine*, stands as a unique literary monument to individual genius and a remarkable portrait of an era. The outstanding critic of the era was Charles Augustin Sainte-Beuve, whose literary essays were models of perceptive criticism.

In the later part of the century major writers of fiction included Alphonse Daudet and Guy de Maupassant, renowned for his short stories. The movement toward *naturalism* had its foremost French representative in the prolific novelist Émile Zola. The plays of Eugène Labiche, Émile Augier, the

younger Alexandre Dumas, and later of Edmond Rostand won popularity in France and abroad. Major the 19th-century French writers of history include Augustin Thierry, Jules Michelet, and François Guizot. Hippolyte Taine and Ferdinand Brunetière were outstanding critics, and Anatole France is considered the leading satirist of the age.

In poetry the *Fleurs du mal* (1857) of Charles Baudelaire had enormous influence, both at the time it was published and for many decades thereafter. In the later 19th cent. several circles, or schools, of literary figures became a prominent feature of Parisian letters: the *Parnassians*, led by Charles Marie Leconte de Lisle; the group around the *Goncourt* brothers; the *symbolists*, who were followers of Stéphane Mallarmé; and the *decadents*, who sought to glorify Baudelaire and Arthur Rimbaud. The great poets of the age, including Paul Verlaine, Rimbaud, Péguy, and later Paul Valéry, worked for the most part outside such groups.

2.4 Patriarchy

Patriarchy, hypothetical social system in which the father or a male elder has absolute authority over the family group; by extension, one or more men (as in a council) exert absolute authority over the community as a whole. Building on the theories of biological evolution developed by Charles Darwin, many the 19th-century scholars sought to form a theory of unilinear cultural evolution. This hypothesis, now discredited, suggested that human social organization "evolved"

through a series of stages: animalistic sexual promiscuity was followed by matriarchy, which was in turn followed by patriarchy.

The consensus among modern anthropologists and sociologists is that while power is often preferentially bestowed on one sex or the other, patriarchy is not the cultural universal it was once thought to be. However, some scholars continue to use the term in the general sense for descriptive, analytical, and pedagogical purposes.

2.5 Author biography

Gustave Flaubert was born on December 12, 1821, in Rouen, France. His father, Achille-Cleophas Flaubert was a doctor and an important Rouen citizen, and his mother, Anne-Justine-Caroline Fleuriot, was a physician's daughter. Gustave began to develop his writing skills at an early age and wrote plays, which he put on for his family at the age of nine or ten. He loved to study history and was a wonderful reader. As an adolescent of fifteen, Flaubert fell in love with an older married woman, Elisa Schlésinger, and remembered her ever after as a pure and innocent love. The young man was sent to Paris, France, to study law. He had easy access to prostitutes (people who receive money for performing sexual acts), and this led to venereal disease (a sexually transmitted disease) from which he never recovered.

In 1894, Flaubert completed the first version of his novel *La tentation de Saint Antoine* (1874; *The Temptation of Saint Antony*). Flaubert's friends Maxime Du Camp and Louis Bouilhet declared the work a failure and persuaded him to abandon historical subjects in favor of a novel that would be contemporary in

content and realistic in intent. Flaubert subsequently began *Madame Bovary*. Although he had contempt for his bourgeois subject, he nevertheless strove to achieve stylistic perfection in the novel by working slowly and carefully for more than five years, often producing only one page in several days. Various sources have been cited as possible inspirations for the novel's plot, among them an anecdote related by Maxime Du Camp, and the autobiography of Flaubert's friend Louise Pradier, wife of the painter James Pradier. Other critics have concluded that Flaubert's imagination was in fact the primary source for the novel, pointing to the author's famous declaration: "Madame Bovary, c'est moi." *Madame Bovary*—Flaubert's first published novel, despite having previously completed several other manuscripts—initially appeared in installments in *La Revue de Paris* from October 1 through December 15, 1856. Although critics recognized the novel as a work of immense significance, the French government was of a different opinion: Flaubert, his printer, and his publisher were all tried for blasphemy and offense against public morals. All were eventually acquitted, however, and *Madame Bovary* acquired an elevated notoriety as a result of the publicity generated by the trial. Despite the novel's success, biographers have noted that Flaubert came to resent the fame of *Madame Bovary*, which greatly overshadowed his subsequent works.

2.6 France middle-class in social condition in the 19th century

This class fought for rights in a society controlled by the aristocracy. As productive owners of growing businesses, most of them were drawn toward the

aristocratic lifestyle. To them, image meant everything. The number of servants a family had was important to the bourgeoisie and indicated the wealth of a family.

- Occupations of Middle Class Members

The people of the Middle Class had many different jobs. They included bankers, money lenders, industrial entrepreneurs, doctors, dentists, engineers, architects, chemists, accountants, surveyors, managers of private and public institutes, manufacturers, teachers, nurses, and merchants.

- Behavior

Good behavior was expected of everyone in the Middle Class. Strict codes of conduct were upheld. Self discipline, hard work and personal achievement were stressed. Everyone was raised to know right from wrong. The people who did get into trouble, or were said to have committed some kind of crime, were assumed to be responsible for their own actions. Getting drunk and gambling were denounced.

- The Proletariat

The larger part of France in the nineteenth century was the proletariat. Their lives depended on physical labor. They could not afford to own servants. Some were still small landowning peasants and had to hire farm hands to turn a profit. Due to industrialization, agriculture declined. Most workers migrated to Paris to find work. Although the workers worked in the urban area, they still found a way to visit their families in the countryside.

- Marriage

While many other classes had begun to let go of the age old tradition of marrying for economic reasons, in the late 1800s, aristocratic marriages were done in much the same way they had for centuries. Young girls were kept out of the public eye until their parents decided it was time for them to "come out." At such time, young—and sometimes quite old—bachelors courted the girls. When a young girl's parents decided that a suitable bachelor had been found for their daughter—meaning he had the right financial and familial background to suit them—the couple's parents began negotiations on a dowry and elaborate legal marriage contract.

Finally when the matters of the dowry and contract were settled, the couple was married lavishly. The couple was lucky if they loved each other or grew to respect one another, but infidelity was common, and love was not a requirement when aristocrats married off their children.

- Economic

A great divide between the most upper and lowest classes maintained intact during the 19th century because of the different class levels that were continually evolving in the middle class. Specialization and occupational opportunities allowed some bourgeoisie to achieve such great wealth, they possessed almost the amount of the aristocracy. Others of the same class were

making little more money than rural peasants. Such diversity within the middle class distanced the aristocracy from the working class more than ever.

2.6 Structuralism Approach

Structuralism approach is known since 1950s in France. This approach focused the point of view to the intrinsic point. This approach believes that literature's project is all about the intrinsic material, example like novel that contain character, plot, setting, and theme. Structuralism is one kind of approach where the literature product reputed as the autonomous element with interrelated unsure inside.

Structuralism is a mode of thinking and a method of analysis in social science and humanities. Methodologically, it is analyzes the large-scale system by examining the relations and functions of the smallest elements. In literature, structuralism applied most effectively in the narratology, based on the story that occurred in the writing objects.

Structuralism approach identified when the other aspect of intrinsic elements is related each other and have no relation with another elements outside the product, (Mahmud, 1986:22) says;

Yang pertama berpangkal pada teori strukturalisme, dengan dan menganggap karya sebagai struktur, yaitu satu keseluruhan yang bulat yang terdiri atas bagian-bagian dimana arti bagian maupun keseluruhan ditentukan oleh saling hubungan antara bagian dengan bagian atau bagian dengan keseluruhan. Disamping itu strukturalisme mengenal transformasi antarbagian dan pengaturan diri, self regulation, antarbagian. Dalam teori strukturalisme, karya dianggap otonom, lepas dari segala sesuatu di luarnya.

In literature, structuralism is more about the literary text with the larger structure, which may include the particular genre, intertextual connection, narrative structure, and pattern. This approach believes that there must be a structure, specific rules, and a grammar of literature in every text, which can make the reader easier to interpret a text as an experience, related with what Todorov (2001) says:

In literary theory, structuralism aims to analyze the narrative material by examining the underlying invariant structure. According to structuralists, every text has a structure so it could be claimed that there is a grammar of literature. Structuralistic literary criticism argues in essence that the novelty value of a literary text can lie only in new structures, rather than in the specifics of plot, character development or voice. Today structuralism is less popular, being often criticized for lacking historicity and for favoring deterministic structural forces over the ability of individual people to act.

CHAPTER III

METHODOLOGY

3.1 Method of Collecting Data

In order to accomplish the purpose of the writing, the writer uses two kinds of data resources, which are categorized as follows:

a. Primary Data

The writer read the novel and then listed the women main character, her rebellious and adultery, events, setting and found the development of main character in the plot of novel.

b. Secondary Data

In this writing, the writer used library research in order to find the data and the reference, which were relevant to the subject. Besides, the writer also used some relevant articles and electronic text (e-text) from internet as the other information.

3.2 Method of Analyzing Data

In analyzing data, the writer used textual approach (intrinsic) and extrinsic where the novel itself as the main source. In this case, the writer used structuralism approach to make the analysis about the affection of literary works in text easier.

3.3 Procedure of writing

All the processes of this analysis were:

1. To read the novel carefully as the main sources.
2. To identify the problems that the writer finds in reading the novel. To decide the subject analysis that relates to the women main character, women rebellious and adultery, setting, and development of women character in the novel.
3. To gain and collect all data and information that have relevance to the subject from the other references.
4. To clarify the data that have been found in the novel.
5. To analyze and describe the data that has been found in the novel.
6. To writer down the results of the analysis.
7. To conclude the results of the analysis.

CHAPTER IV

ANALYSIS

In this chapter, the writer reveals the analysis of the statement of the problem in the first chapter. The thesis uses genetic structuralism approach, which is known as elements of analysis contains two points of view, intrinsic element of analysis contains two points of view. Intrinsic element and extrinsic element. The intrinsic element includes plot, character, theme, and setting implication which are included in novel *Madame Bovary*. In other point, the author examines the intrinsic element which supports the purpose of this writing. The intrinsic elements are;

4. 1. Intrinsic element

As already been mentioned previously, The writer starts to analyze by using intrinsic elements in which comprehend of plot, character, theme, and setting in *Madame Bovary*.

4.1.1 Plot

Plot is an important part of fiction elements. The plot is the sequence of events that occur within a story. It is very important because the clear plot helps the reader in understanding the content of the story. A good plot reveals perfect correspondence between characters and actions. It is divided into four essential elements that are: exposition, conflict, complication, and climax.

Exposition

The first part is exposition. It contains full explanation and information of the earliest strong of the character in the story. The exposition in Madame Bovary is when Emma wishes for romantic love, wealth, and social status that she cannot attain because she is married to a middle-class doctor.

Charles soon falls in love with Emma, the daughter of a patient, and the two decide to marry. After an elaborate wedding, they set up house in Tostes, where Charles has his practice. But marriage doesn't live up to Emma's romantic expectations. Ever since she lived in a convent as a young girl, she has dreamed of love and marriage as a solution to all her problems.

before marriage she thought herself in love; but the happiness that should have followed this love not having come, she must, she thought, have been mistaken. And Emma tried to find out what one meant exactly by the words felicity, passion, rapture, that has seemed to her so beautiful in books (Flaubert, 1857:47).

As their marriage progresses Emma's feeling of detachment from her husband grows greater. She feels that a man should have all the answers to life and be experienced in a wide variety of things but she discerns that Charles is complacent, boring and uninterested in culture.

She seems resentfully. "...Good heavens! Why did I marry?" (Flaubert, 1857:60).

After she attends an extravagant ball at the home of a wealthy nobleman, she begins to dream constantly of a more sophisticated life. She grows bored and

depressed when she compares her fantasies to the humdrum reality of village life, and eventually her listlessness makes her ill.

What exasperated her was that Charles did not seem to notice her anguish. His conviction that he was making her happy seemed to her an imbecile insult, and his sureness on this point ingratitude. For whose sake, then was she virtuous? Was it not for him, the obstacle to all felicity, the cause of all misery, and, as it were, the sharp clasp of that complex strap that bucked her in on all sides (Flaubert, 1857:145-146).

Rising Action

The rising action in this novel occurs when in the new town of Yonville, the Bovarys meet Homais, the town pharmacist, a pompous windbag who loves to hear himself speak. Emma also meets Leon, a law clerk, who, like her, is bored with rural life and loves to escape through romantic novels. Romantic feelings blossom between Emma and Leon.

Thus a kind of bond was establish between them, a constant commerce of books and of romances (Flaubert, 1857:133).

She had a board with a balustrade fixed against her window to hold the pots. The clerk, too, had his small hanging garden; they saw each other tending their flowers at their windows (Flaubert, 1857:133).

Leon grows tired of waiting and, believing that he can never possess Emma, departs to study law in Paris.

And thus she seemed so virtuous and inaccessible to him that he lost all hope, even the faintest. But by this renunciation he placed her on an extraordinary pinnacle. To him she stood outside those fleshly attributes from which he had nothing to obtain, and in his heart she rose ever, and became farther removed from him after the magnificent manner of an apotheosis that is taking wing. It was one of

those pure feeling that do not interfere with life, that are cultivated because they are rare, and whose loss would afflict more than their passion rejoices (Flaubert,1875:143-144).

This apprehension soon changed into impatience, and then Paris from afar sounded its fanfare of masked balls with that laugh of grisettes. As he was to finish reading there, why not set out at once? What prevented him?... (Flaubert, 1857:158).

His departure makes Emma miserable.

The next day was a dreary one for Emma. Everything seemed to her enveloped in a black atmosphere floating confusedly over the exterior of things, and sorrow was engulfed within her soul with soft shrieks such as the winter wind makes in ruined castles. It was the reverie which we give to things that will not return, the lassitude that seizes you after everything was done; that pain, in fine, that the interruption of every wonted movement, the sudden cessation of any prolonged vibration, brings on (Flaubert, 1875: 120).

Soon, at an agricultural fair, a wealthy neighbor named Rodolphe, who is attracted by Emma's beauty, declares his love to her. He seduces her,

"...this name that fills my whole soul, and that escaped me, you forbid me to use! Madame Bovary! Why all the world calls you thus! Besides, it is not your name; it is the name of another" (Flaubert, 1857:206).

"No, I love you, that is all! You do not doubt that! Tell me- one word- only one word!" (Flaubert, 1857:207).

And they begin having a passionate affair.

The day following passed with a new sweetness. They made vows to one another. She told him of her sorrow. Rodolphe interrupted her with kisses; and she looking at him through half-closed eyes, asked him to call her again by her name-to say that he love her. They were in the forest, as yesterday, in the shed of some woodenshoe maker... (Flaubert, 1857:215).

Charles, however, suspects nothing. His adoration for his wife and his stupidity combine to blind him to her indiscretions. Soon enough, though, the jaded and worldly Rodolphe has grown bored of Emma's demanding affections.

...Then, sure of being loved, he no longer kept up appearances, and insensibly his ways changed (Flaubert, 1857:224).

He had no longer, as formerly, words so gentle that they made her cry, nor passionate caresses that made her mad, so that their great love, which engrossed her life, seemed to lessen beneath her like the water of a stream absorbed into its channel, and she could see the bed of it. She would not believe it, she redoubled in tenderness, and Rodolphe concealed his indifference less and less (Flaubert, 1857:225).

Refusing to elope with her, he leaves her. Heartbroken, Emma grows desperately ill and nearly dies.

...he has gone on a journey, or is to go (Flaubert, 1857:271).

She fainted again. They carried her to her bed. She lay there stretched at full length, her lips apart, her eyelids closed, her hands open, motionless, and white as a waxen image. Two stream of tears flowed from her eyes and fell slowly upon the pillow (Flaubert, 1857:273).

She was seized with giddiness, and from that evening her illness symptoms. Now she suffered in her heart, then in the chest, the head, the limbs; she had vomiting, in which Charles thought he saw the first signs of cancer (Flaubert, 1857:276).

Climax

The climax of this story starts when By the time Emma recovers, Charles is in financial trouble from having to borrow money to pay off Emma's debts and to pay for her treatment.

to begin with, he did not know how he could pay Monsieur Homais for all the physic supplied by him, and though, as a medical man he was not obliged to pay for it, nevertheless blushed a little at such an obligation... (Flaubert, 1857:277).

Still, he decides to take Emma to the opera in the nearby city of Rouen. There, they encounter Leon. This meeting rekindles the old romantic flame between Emma and Leon, and this time the two embark on a love affair.

they sat down in the low-ceilinged room of a tavern, at whose door hung black nets. They ate fried smelts, cream and cherries. They lay down upon the grass; they kissed behind the poplars; and they would fain, like two Robinsons, have lived for ever in this little place, which seemed to them in their beatitude the most magnificent on earth... (Flaubert, 1857:335).

As Emma continues sneaking off to Rouen to meet Leon, she also grows deeper and deeper in debt to the moneylender Lheureux, who lends her more and more money at exaggerated interest rates. She grows increasingly careless in conducting her affair with Leon. As a result, on several occasions, her acquaintances nearly discover her infidelity.

Emma's primary creditor, Lheureux, insists that she pay him back and obtains a court order to seize all her property.

she declared she could not give him any. Lheureux burst into lamentations and reminded her of all the kindnesses he had shown her (Flaubert, 1857:354).

in fact, of the two bills signed by Charles, Emma up to the present had paid only one. As to the second, the shopkeeper at her request, had consented to replaced it by another, which again had been renewed for a long date. Then he draw from his pocket a list of goods not paid for;

to wit, the curtains, the carpet, the material for the armchairs, several dresses, and drivers articles of dress, the bill for which amounted to about two thousand francs (Flaubert, 1857:354-355).

"but if you haven't any ready money, you have an estate" (Flaubert, 1857:355).

Falling Action

Driven to despair, Emma seeks financial help everywhere, but can find none; she eats a handful of arsenic and dies.

...so well did her memory guide her, seized the blue jar, tore out the cork, plunged in her hand, and withdrawing it full of a white powder, she began eating it (Flaubert, 1857:410).

her chest soon began panting rapidly; the whole of her tongue protruded from her mouth; her eyes, as they rolled, grew paler, like the two globes of a lamp that is going out so that one might have thought her already dead but for the fearful laboring of her ribs, shaken by violent breathing, as if the soul were struggling to free itself... (Flaubert, 1857:423-424).

After Emma's death, Charles loses everything. He finds out about his wife's infidelities and dies a broken man. Emma's daughter, Berthe, is sent to work in a cotton mill.

4.1.2 Character

The analysis below expounds some characters of the novel that have a huge contribution and some important influence in making problem in Madame Bovary are Emma, Charles Bovary, Monsieur Homais, Léon Dupuis, Rodolphe Boulanger, Monsieur Lheureux.



a. Emma

Sometimes it seems like Emma's "real" life is actually the one she lives in her imagination. She's a compulsive dreamer, and she truly seems to believe that the fantasy worlds she experiences in novels should be – and can be – real, given the right resources (as in, vast wealth). The problem with Emma's active imaginary life is that it doesn't quite jive with the world outside her mind; she simply refuses to believe that her idealistic, unrealistic, and childishly romantic conceptions of things like love, marriage, and, well, life in general aren't real. The vast difference between the world she longs to live in and the world she *actually* lives in gradually makes her bitter and cynical, but no wiser.

... she felt herself transported to the reading of her youth, into the midst of Walter Scott. She seemed to hear through the mist the sound of the Scotch bagpipes re-echoing over the heather. Then her remembrance of the novel helping her to understand the libretti, she followed the story phrase by phrase, while vague though that come back to her dispersed at once again with the bursts of music... (Flaubert, 1857:292).

Though Emma is fully capable of being a good wife and responsible mother on the outside, she just refuses to acknowledge that that's all her life is destined to be.

Emma, on the other hand, knew how to look after her house. She sent the patients' accounts in well-phrased letters that had no suggestion of a bill. When they had a neighbour to dinner on Sundays, she managed to have some tasty dish... (Flaubert, 1857:57).

She genuinely feels as though her marriage with Charles is what ruined her entire life, and blames him for ever coming along and marrying her. She periodically settles down and attempts (often with adequate results) to be docile and domestic, but it never really catches hold – she always drifts off and wonders what other directions her life could go in. What really disturbs Emma about married life is how consistent it is – which proves that she could never have been happy, regardless of who she married, or where she lived. The constant sense of intrigue and excitement she longs for is difficult to sustain in any walk of life, but she's sure that it's marriage that's keeping her down. The baby, Berthe, makes matters even worse – Emma feels even more pressured and entrapped by the child, and has difficulty mustering up even the slightest smidgeon of genuine affection for the poor kid.

before marriage she thought herself in love; but the happiness that should have followed this love not having come, she must, she thought, have been mistaken. And Emma tried to find out what one meant exactly in life by the words felicity, passion, rapture, that has seemed to her so beautiful in books (Flaubert, 1857:47).

if Charles had but wished it, if he had guessed it, if his look had but once met her thought, it seemed to her that a sudden plenty would have gone out from heart, as the fruit falls from a tree when shaken by a hand. But as the intimacy of their life became deeper, the greater became the gulf that separated her from him (Flaubert, 1857:55-56).

In an attempt to board the thrilling, non-stop-roller-coaster of Life that she hopes to ride all the way to Unending Bliss, Emma becomes an enthusiastic mistress, first to Rodolphe, then to Léon. However, even adultery isn't satisfactory for her after a while. Clearly Emma is not interested in real

relationships of any kind –, the steamy affairs that never lose their risqué qualities and over-the-top passions. For this reason, Emma ends up just being an annoying mistress to both of her lovers; they're irritated by her carping demands, and by her childish view of love.

At last he (Rodolphe) declared with a serious air that her visits were becoming imprudent-that she was compromising herself (Flaubert, 1857:217).

He (Leon) did not dare to question her, through every experience of suffering and of pleasure. What had once charmed now frightened him a little. Besides, he rebelled against his absorption, daily more marked, by her personality. He begrudged Emma this constant victory. He even strove not to love her...(Flaubert, 1857:369).

This is by far the most infuriating aspect of Emma's personality. Her comprehension of commerce is truly abysmal, yet Charles, ever conciliatory, allows her to take care of their affairs. What? Really? However you add it up, Emma's money troubles are unavoidable. She makes matters worse by simply pretending that nothing's going on, which is never a good idea.

In fact, Bovary might succeed. Nothing proved to Emma that he was not clever; and what a satisfaction for her to have urged him to a step by which his reputation and fortune could be increased! She only wished to lean on something more solid than love (Flaubert, 1857:229).

b. Charles Bovary

Emma's husband, Charles Bovary, is a very simple and common man.

Charles's conversation was commonplace as a street pavement, and everyone's ideas trooped through it in their everyday garb, without exciting emotion, laughter, or thought... (Flaubert, 1857:56).

He is a country doctor by profession, but is, as in everything else, not very good at it. He is in fact not qualified enough to be termed a doctor, but is instead an *officier de santé*, or "health officer".

Thanks to these preparatory labours, he failed completely in his examination for an ordinary degree. He was expected home the same night to celebrate his success. He started on foot, stopped at the beginning of the village, sent for his mother, and told her all. She excused him, threw the blame of his failure on the injustice of the examiners, encouraged him a little, and took upon herself to set matter straight. It was only five years later that Monsieur Bovary knew the truth; it was old then, and he accepted it. Moreover, he could not believe that a man born of him could be a fool " (Flaubert, 1857:14).

Charles is really just a normal guy. He's neither good nor bad; his biggest faults are simply that he's wishy-washy and not so bright. He can't even conceive of ever being dishonest himself, and therefore he never suspects anyone else of being dishonest to him. On the positive side, he's incredibly loyal, sweet, and supremely forgiving.

...he called her 'my wife', tutoyed her, asked for her of everyone, looked for her everywhere, and often he dragged her into the yards, where he could be seen from far between the trees, putting his arm around her waist, and walking half-bending over her, ruffling the chemisette of her bodice with his head (Flaubert, 1857:41).

Unfortunately, Charles just married the wrong woman (or women).

What *does* befall Charles is truly heartbreaking. First of all, the guy goes from a domineering mother to a domineering first wife, to a domineering *second* wife. Sure, he really should have more of a backbone – but in the long run, he

really just doesn't want to hurt anyone's feelings. He loves the two main women in his life, Emma and his mother, *so* much that he can't separate his judgments from his emotions. He is, after all, a creature entirely devoid of ambition. He is also a pretty bad father to poor little Berthe once Emma dies.

c. Monsieur Homais

Homais is a chemist also a middle-class businessman at heart, but his ambitions never let him stop climbing the social ladder. He strives to be something more than just middle-class, and he attempts to pose as a cultured man to give himself an air of refinement.

A man slightly marked with small-pox, in green leather slippers, and wearing a velvet cap with a gold tassel, was warming his back at the chimney. His face expressed nothing but self-satisfaction, and he appeared to take life as calmly as the goldfinch suspended over his head in its wicker cage: this was the chemist (Flaubert, 1857:98).

He's an unstoppable networker, and always has time to talk with someone important; even in the middle of Emma's gruesome death throes, Homais has the presence of mind to invite the two visiting doctors, Canivet and Larivière, over to his house for an extravagant lunch.

His relentless brown-nosing gets his places, and he ends the novel as a tremendously influential man. When he receives the Cross of the Legion of Honor in the novel's closing line, all of his ambitions are fulfilled – and characteristically, he achieves this last honor simply by sucking up to the right people and talking himself up.

Since Bovary's death three doctors have followed one another at Yonville without any success, so severely did Homais attack them. He has an enormous practice; the authorities treat him with consideration, and public opinion protects him.

He has just received the cross of the Legion of Honour (Flaubert, 1857:456).

d. Madame Homais

The wife of Monsieur Homais, Madame Homais is a simple woman whose life revolves around her husband and children, of which she has four. Caring for four children is no trivial task, especially without electricity, hot running water, or any form of public schooling beyond occasional classes offered by the parish priest. Furthermore, in addition to her own four children Madame Homais cares for Justin, a teenage relative who lives with the Homais family and who helps Monsieur Homais out in the pharmacy. She also takes care of a boarder: a young male student by the name of Léon Dupuis. With that many people in the household, Madame Homais can be excused for having a live-in maid to help with at least some of the cooking, cleaning, and mending. Even with the maid's help, Madame Homais works very hard. Since the pharmacy is quite successful, she could perhaps get away with having her own horse or dressing in the latest fashions, but she does not. Instead, she takes in a boarder to earn extra money.

As to the chemist's spouse, she was the best wife in Normandy, gentle as a sheep, loving her children, her father, her mother, her cousins, weeping for their woes, letting everything go in her household, and detesting corsets; but so slow of movement, such a bore to listen to, so common in appearance, and of such restricted conversation, that although she was thirty, he only twenty, although they slept in rooms next each other and he spoke to her daily, he never thought that she

might be a woman for another, or that she possessed anything else of her sex than the gown (Flaubert, 1857: 128).

Madame Homais does not dress fashionably or even well, whereas Emma is always dressed in the latest expensive fashions that are more lavish than what anyone else in Yonville seems able to afford. Madame Homais dotes on her children, while Emma ignores and despises her daughter unless she's acting out a maternal fantasy.

Emma despises Madame Homais for her simplicity, unless she's in the mood to pretend to idealize good mothers. Madame Homais, however, seems unaware that Emma dislikes her. Even when other people gossip about Emma, Madame Homais defends her. That naive loyalty is rewarded with nothing but contempt most of the time.

e. Léon Dupuis

First befriending Emma when she moves to Yonville, Léon seems a perfect match for her. He shares her romantic ideals as well as her disdain for common life.

The dinner of the evening before had been a considerable event for him; he had never till then talked for two hours consecutively to a 'lady'. How then had he been able to explain, and in such language, the number things that he could not have said so well before? He was usually shy, and maintained that reserve which partakes at once of modesty and dissimulation (Flaubert, 1857:115).

He worships Emma from afar before leaving to study law in Paris. A chance encounter brings the two together several years later and this time they begin an affair. Though the relationship is passionate at first, after a time the mystique wears off.

Financially, Léon cannot afford to carry on the affair, so Emma pays more and more of the bills. **"Emma lived all absorbed in hers, and troubled no more about money matters than an archduchess" (Flaubert, 1857:370).**

Eventually she assumes the whole financial burden. Léon does not seem to find Emma's financial aggression disturbing or inappropriate, although when Emma asks him to pawn some spoons she'd received as a wedding gift from her father, Léon does become uncomfortable. He objects to the heavy spending, but does not press too hard when Emma overrules him. He's content to be the recipient of Emma's largesse, and to not think too much about where the money is

coming from. He also does not feel particularly obligated to reciprocate later, when Emma asks him for help in her hour of financial need.

Over time, Léon becomes disenchanted with Emma, particularly after her attentions start to affect his work. The first time she arrives at his office, he's charmed and leaves work quickly. After a while, the interruptions have an effect on his work and his attitude to the other clerks.

Eventually someone sends word to Léon's mother that her son is "ruining himself with a married woman", and Léon's mother and employer insist that he break off the affair. Léon does, briefly, but cannot stay away from Emma. His reluctance is tempered with relief because Emma's pursuit of him has become increasingly disturbing. When Emma's debts finally come due, she attempts to seduce Léon into stealing money from his employer to cover her debts. At this point, he becomes genuinely afraid. He fobs her off with an excuse and disappears from her life.

at last Leon swore he would not see Emma again, and he reproached himself with not having kept his word, considering all the worry and lectures this woman might still draw down upon him, without reckoning the jokes made by his companions as they sat round the stove in the morning. Besides, he was soon to be head clerk; it was time settle down. So he gave up his flute, exalted sentiments, and poetry; for every bourgeois in the flush in his youth, were it but for a day, a moment, has believed himself capable of immense passions, of lofty enterprises. The most mediocre libertine has dreamed of sultanas; every notary bears with him the debris of a poet.

He was bored now when Emma suddenly began to sob on his breast, and his heart, like the people who can only stand a certain amount of music, dosed to the sound of a love whose delicacies he no longer noted (Flaubert, 1857:378).

f. Rodolphe Boulanger

Rodolphe is a wealthy local man who seduces Emma as one more addition to a long string of mistresses. Though occasionally charmed by Emma, Rodolphe feels little true emotion towards her.

"Yes, I think of you constantly. The memory of you drives me to despair. Ah! forgive me! I will leave you! Farewell me towards you. For me does not struggle against Heaven; one cannot resist the smile of angel; one is carried away by that which is beautiful, charming, adorable"

it was the first time that Emma had heard such words spoken to herself, and her pride, like one whose reposes bathed in warmth, expanded softly and fully at this glowing language.

"but if I did not come, " he continued, " if I could not see you, at least I have gazed long on all that surrounds you. At night-every night-I arose; I came hither; I watched your house, its glimmering in the moon, the trees in the garden swaying before you window, and the little lamp, a gleam shining through the window-panes on the darkness. Ah! You never knew that there, so near you, so far from you, was a poor wretch!" (Flaubert, 1857:206).

As Emma becomes more and more desperate, Rodolphe loses interest and worries about her lack of caution. He eventually ends their relationship, but not before going through a collection of letters and tokens from previous mistresses, all of whom ended up wanting either love or money.

Perhaps she'll think I'm giving it up from avarice. Ah, well! So much the worse; it must be stopped (Flaubert, 1857:267).

...

"what an imbecile I am! He said with a fearful oath. No matter she was a pretty mistress!"

And immediately Emma's beauty, with all the pleasures their love, came back to him. For a moment he softened; then he rebelled against her.

for, after all, he exclaimed, gesticulating, "I can't exile myself-have a child on my hands".

He was saying these things to give himself firmness.

"and besides, the worry, the expense! Ah! No, no, no, no! thousand times no! that would be too stupid" (Flaubert,1857:263).

When Emma asks Rodolphe for help at the peak of her financial crisis, after refusing the sex-for-money exchange offered by the wealthy Monsieur Guillaumin, she essentially attempts to initiate a sex-for-money exchange with Rodolphe. She pretends at first to have returned out of love, then when the timing feels right she asks him for money, using an obvious lie about why she needs a loan. She therefore comes across as among the most mercenary of Rodolphe's past mistresses. Rodolphe therefore sees no need to help her, though he could perhaps not afford to lend her enough money to keep her creditors at bay even if he desired to.

g. Monsieur Lheureux

A manipulative and sly merchant who continually convinces Emma to buy goods on credit and borrow money from him. Lheureux plays Emma masterfully and eventually leads her so far into debt as to cause her financial ruin and subsequent suicide.

It was Monsieur Lheureux, the shopkeeper, who had undertaken the order; this provided him with an excuse for visiting Emma. He chatted with her about the new goods from Paris, about a thousand feminine

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trifles, made himself very obliging, and never asked for his money. Emma yielded to this lazy mode of satisfying all her caprices. Thus she wanted to have a very handsome ridding-whip that was at an umbrella-maker's at Rouen to give to Rodolphe. The week after Monsieur Lheureux placed it on her table.

But the next day he called on her with a bill for two hundred and seventy francs, not counting the centimes. Emma as much embarrassed; all the drawers of the writing-table were empty; they owed over a fortnight's wages to Lestiboudois, two quarters to the servant, for any quantity of other things, and Bovary was impatiently expecting Monsieur Derozeray's account, which he was in the habit of paying every year about Midsummer.

She succeeded at first in putting off Lheureux. At last he lost patience; he was being sued; his capital was out, and unless he got some in he should be forced to take back all the goods she had received. (Flaubert, 1857:249).

Lheureux's reputation as an aggressive money lender is well known in Yonville. Had Emma or Charles had the wit to make inquiries about him or even to listen to the gossip, they would have realized that Lheureux had ruined at least one other person in town through his stratagems. Yet the only "friend" they trust, Homais, is fully aware of Lheureux's treachery but disinclined to warn Emma or Charles. So both Emma and Charles end up borrowing money from Lheureux without each other's knowledge.

4.1.3 Theme

Read as a social commentary, the novel depicts Flaubert's view of the conventionality and banality of the French middle class during the nineteenth century. *Madame Bovary* reveals the mechanisms of middle-class society, the way in which it creates a form of fatality. The portrayal of gender roles has also received attention in recent years. Several critics have emphasized the novel's

depiction of a society in which women received a relatively useless, "ornamental" education, with Emma Bovary's largely superfluous social position being viewed as one of the sources of her malaise and unhappiness. The fictional world of *Madame Bovary* is marked by the over-differentiation of the sexes which characterizes patriarchal society. Other important themes in the novel include the blurred relationship between fantasy and reality and the duplicitous nature of language and meaning. Emma's fruitless search for the heightened passion that she has read about in novels illustrates a dichotomy between language and real-life experience. Many critics have therefore interpreted the novel as a skeptical commentary on the escapist Romantic literature of the era, emphasizing Flaubert's demystification of Romantic and sentimental stereotypes. Others, however, have offered a more ambiguous reading of Flaubert's commentary on the Romantic imagination. A product of the Romantic temperament in conflict with practical, conventional bourgeois society, Emma Bovary can be interpreted as a victim both of her banal circumstances and of her own impressionability.

4.1.4 Setting

The setting of *Madame Bovary* is crucial to the novel for several reasons. First, it is important as it applies to Flaubert's realist style and social commentary. Secondly, the setting is important in how it relates to the protagonist Emma.

Flaubert put much effort into making sure his depictions of common life were accurate. This was aided by the fact that he chose a subject that was very familiar to him. He chose to set the story in and around the city of Rouen in Normandy, the setting of his own birth and childhood. This care and detail that Flaubert gives to his setting is important in looking at the style of the novel. It is this faithfulness to the mundane elements of country life that has garnered the book its reputation as the beginning of the literary movement known as "literary realism".

Flaubert also deliberately used his setting to contrast with his protagonist. Emma's romantic fantasies are strikingly foiled by the practicalities of the common life around her. Flaubert uses this juxtaposition to reflect on both subjects. Emma becomes more capricious and ludicrous in the harsh light of everyday reality. By the same token, however, the self-important banality of the local people is magnified in comparison to Emma, who, though impractical, still reflects an appreciation of beauty and greatness that seems entirely absent in the bourgeois class.

a. Setting of Time

The story set around 19th century. It has been calculated that the novel begins in October 1827 and ends in August 1846 (Francis Steegmuller). This was a period in which there was a great up-surge in the power of the bourgeois middle class. Flaubert detested the bourgeoisie. Much of the time and effort, therefore, that he spends detailing the customs of the rural French people can be interpreted as social criticism.

b. Setting of Place

Madame Bovary is planted firmly in the French provinces. This is actually a significant part of the novel; Emma, our heroine, spends much of her time lamenting the fact that she's stuck in the sleepy little towns of Tostes and Yonville. The biggest city she ever gets to is Rouen, a smallish city famous primarily for its beautiful cathedral.

In the novel, Paris itself represents the culmination of all of Emma's dreams – she imagines that life there is everything she longs for it to be, with beautiful things, beautiful people, and beautiful feelings. What she has instead is dull small town life, and her bitterness about its limitations contributes largely to her discontent.

- Rouen

Charles took his high school in Rouen and also took his medical study. Charles also got married with his first wife, his mother's chosen. Rouen also is a place where his first wife is dead. "...At Rouen she saw some ladies who wore a

bunch of charms on the watch-chain; she bought some charms..."(Flaubert, 1857:81-82).

- Tostes

Tostes is the place where Charles already being a doctor and find his new wife, Emma. "Where should he go to practice? To Tostes, where there was only one old doctor." (Flaubert, 1857:15).

- Yonville

Yonville is the second place where Charles and Madame Bovary live. In the novel noted that they decided move to Yonville in order to Madame Bovary's recovery. "On the evening when the Bovarys were to arrive at Yonville, Widow Lefrancois, the landlady of this inn, was so very busy that she sweated great drops as she moved her saucepans..." (Flaubert, 1857:98). Yonville also the place where Emma met with Leon and falling in love with him. Yonville is the town where she bore her daughter.

4.2 The linkage element characterizations with elements of groove

One important element in a literary work that helped build a story is the plot. The existence of such events can because grooves intertwined. Basically the story line is formed by a series of stages of events that establish the story is presented by actors in a story. In the novel Madame Bovary visible support element in building a story line so that the event or events experienced by the characters feel alive.

She now let everything in her household take care of itself, and Madame Bovary senior, when she came to spend part of Lent at Tostes, was much surprised at the change. She who was formerly so careful, so dainty, now passed whole days without dressing, wore grey cotton stockings, and burnt tallow candles. She kept saying they must

be economical since they were not rich, adding that she was very contented, very happy, that Tostes pleased her very much, with other speeches that closed the mouth of her mother-in-law. Besides, Emma no longer seemed inclined to follow her advice; once even, Madame Bovary having thought fit to maintain that mistresses ought to keep an eye on the religion of their servants, she had answered with so angry a look and so cold a smile that the good woman did not interfere again" (Flaubert, 1857:88).

Toward the end of February old Rouault, in memory of his cure, himself brought his son-in-law a superb turkey, and stayed three days at Tostes. Charles being with his patients, Emma kept him company. He smoked in the room, spat on the fire dogs, talked farming, calves, cows, poultry, and municipal council, so that when he left she closed the door on him with a feeling of satisfaction that surprised even herself. Moreover she no longer concealed her contempt for anything or anybody, and at times she set herself to express singular opinions, finding fault with that which others approved, and approving things perverse and immoral, all of which made her husband open his eyes widely (Flaubert, 1857:107-171).

In the above quotation clearly we see how the storyline serves to explain to readers that her character changed circumstances because of the situation. Her search for emotional satisfaction and romantic fulfillment is self-centred and ultimately detrimental run her in to wild, frivolous, and addicted to material comforts.

4.3 The linkage element with background characterizations

Characters who experience events in a story feel more alive when equipped with presenting the place, time, and the atmosphere covering the event. With this background, the story seems like in real life. Nevertheless, should not be forgotten that literature is a result of the creation by the author that the underlying appreciation, observation, and experience daily life that is processed in such a way so as to form an imaginative reality.



In the Novel of Madame Bovary, the setting is mostly focused on the social setting, the condition and the way of the characters live.

Madame was in her room upstairs. She wore an open dressing gown that showed between the shawl facings of her bodice a pleated chemisette with three gold buttons. Her belt was a corded girdle with great tassels, and her small garnet coloured slippers had a large knot of ribbon that fell over her instep. She had bought herself a blotting book, writing case, pen-holder, and envelopes, although she had no one to write to; she dusted her what-not, looked at herself in the glass, picked up a book, and then, dreaming between the lines, let it drop on her knees. She longed to travel or to go back to her convent. She wished at the same time to die and to live in Paris (Flaubert, 1857:81).

The next day was a long one. She walked about her little garden, up and down the same walks, stopping before she beds, before the espalier, before the plaster curate, looking with amazement at all these things of once-on-a-time that she knew so well. How far off the ball seemed already! What was it that thus set so far asunder the morning of the day before yesterday and the evening of to-day? Her journey to Vaubyessard had made a hole in her life, like one of those great crevices that a storm will sometimes make in one night in mountains. Still she was resigned. She devoutly put away in her drawers her beautiful dress, down to the satin shoes whose soles were yellowed with the slippery wax of the dancing floor. Her heart was like these. In its friction against wealth something had come over it that could not be effaced (Flaubert, 1857: 75-76).

As noted above, clearly explained how the setting of the Novel explained the readers of character's life condition and habitual. Emma, the main character that always dreams about the beautiful, perfect, and wealth live in her world because of the book that she has read.

4.4 Background influences on the development of main character

After analyzing the structural elements of the novel *Madame Bovary*, that element of plot, setting and characterizations, then we may see the relevance of these elements. The linkage was mainly seen in plot elements and characterizations with background elements premises characterizations. Having analyzed the characterizations with background elements and viewed the links between the two elements, then the writer is trying to reveal the effects on the formation of character background elements of the main character.

As noted in the previews explanations, could be seen that Emma, the main character, is fully contaminated by the story of the literature that she has read. How beautiful life in the story, the perfect love story, and the luxury of life that full of money in the story of literature. The perfect life in the story drives her crazy of the perfect life and love story. Moreover, her desire to get her perfect new life is seems supported by her condition in where she lives.

At the very beginning, when Emma is described during her school days, she seems to be portrayed as a saint-like figure. She is the perfect Catholic student who invented little sins so that she could stay longer in confession and knew her catechism well (page 34-35). However, after she is married and begins to live with the desire for more than she has, she becomes more devilish.

She always talks about her "suffering," and she becomes almost a drama queen about everything. This comparison, with her past being the quickest idea,

reflects the transition that has sparked new feelings within her, and appears to be the catalyst for her change in attitude toward life.

Emma falls into a routine in her life and she becomes restless and bored by the monotony of it all. Though she has all the things that people would consider valuable and successful in life, like a husband, money, and a home, she is empty inside. It reminds me of the saying that wealth cannot buy happiness. It must come from within, and Emma cannot find her own self.

After the ball, her change in perspective begins as curiosity. She is spotted looking at the men in town. She takes out subscriptions to magazines that wealthy people read and begins borrowing books from the lending library. She even goes as far as to name her daughter based on the ball, she remembered at La Vaubyessard she had heard the marquis call a young woman Berthe. She immediately decided on this name. She had been toiling for so long to come up with a name, but she ultimately decides to use Berthe because it resembles high class to her (page 87).

It develops a bit more when she takes an interest in Léon. She spends long days with him, talking, strolling, and getting to know him. While her husband is away doing his duties as a doctor, she is becoming infatuated with another man. She blushed when Léon saw her with her daughter. After the ball, she never seems this taken with her own husband, and the blushing to me represents a childhood crush. He is like a fantasy to her, a taste of what she cannot have. The ball showed

her that, and was a turning point in her life, but meeting Léon turned it from daydreams into obsession (page 90).

The thing that really shows Emma was when Madame Bovary and the viscount danced the waltz.

They began slowly, then went more rapidly. They turned; all around them was turning—the lamps, the furniture, the wainscoting, the floor like a disc on a pivot. On passing near the doors the bottom of Emma's dress caught against his trousers. Their legs commingled; he looked down at her; she raised her eyes to his. A torpor seized her; she stopped. They started again, and with a more rapid movement; the Viscount, ragging her along disappeared with her to the end of the gallery, where painting, she almost fell, and for a moment rested her head upon his breast (Flaubert, 1857: 71).

Madame Bovary talks about wanting more and finding love, that is the perfect foreshadow of just that. This paragraph is also very symbolic of a sexual nature. Also the imagery that Flaubert creates makes the reader feel as if they are a witness to this much seen and came feel everything. The point that could be part out is where Charles is not a witness to this waltz can foreshadow how blind he is to his wife's true desires.

Then there is a passage, though, that bring up about the last few hours of her life. Charles finally finds out what she's done to herself, and he asks:

"Why was it? Who drove you to it?"

She replied. "I had to be, my dear,"

"Weren't you happy? Is it my fault? I did everything I could!"

"Yes...that's true... You've always been good!"

And she passed her hand slowly over his hair. The sweetness of this sensation deepened his sadness; he felt his whole being dissolving in despair at the thought that he must lose her, just when she was confessing more love for him than ever. And he could think of nothing; he did not know, he did not dare; the urgent need for some immediate resolution gave the finishing stroke to the turmoil of his mind (Flaubert. 1857:414).

This moment is so bittersweet because it's the one moment Emma is starting to realize how wonderful Charles was to her and what she missed out on while she went on all her escapades. When people are on the brink of death, the reality of what they've endured throughout their lives comes out, and Emma is spurred to admit her feelings. At this moment, I also realized that Charles' fate is really tied to Emma's. He lives his life solely to please her and take care of their child, as all of his actions are made to benefit the family as a whole. After Emma dies, I knew it was a moment of foreshadowing for Charles' future.

CHAPTER V

CONCLUSION

5.1 Conclusion

Based on the discussion of the influence of the background to the formation of the main character, then it can be concluded as follows:

1. Any element of plot in this story will help us know the nature of each character. For instance, state figures Emma changed because of the situation. In the novel Madame Bovary apparently supports element in building a story line that event or events experienced by the characters feel alive.
2. The existence of linkage elements with grooves and background characterizations help us in building the story so that events or experienced by the characters as if in real life.
3. The existence of background influence that affects the formation of good character, background character, Emma physical, and social setting ?

5.2 Suggestion

The writer suggests to other who wants to analyze the same novel, *Madame Bovary* by Gustave Flaubert, to elaborate both intrinsic and extrinsic aspects.

In this novel, there is so many interesting things that can be found, such social conflict and patriarchy. There are so many things that can be elaborats, like the characters, theme, and the plot. The kinds of that, it is not a difficult thing to analyze from this novel. So the writer suggests to others who have an interest in other things of this novel, can analyze one of these novel as the primary data of their thesis.

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APPENDIX

Sinopsis of Madame Bovary

Madame Bovary begins in 1830 in northwest France. There, Charles Bovary is a dull Normandy farm boy of 15 who is ridiculed by his schoolmates. After his parents decide he is to be a physician, they enroll him in medical school at Rouen, and he struggles through—just barely—and establishes a practice in the Normandy town of Tostes. His mother matches him with 45-year-old Heloise Dubuc, a plain-Jane widow with money, and they settle down into a humdrum life in which Heloise dominates the household.

Emma Roualt is an attractive student at a convent school who dreams of ideal love, dashing heroes, and life in high society, the kind of life she reads about in romance novels. When her mother dies, Emma quits school and returns to her father's farm at les Bertaux in Normandy. One day, her father breaks his leg, and Dr. Bovary travels 18 miles to les Bertaux to treat him. While there, he is attracted to Emma, and she to him, believing he is the magic prince who will fulfill her dreams. When he returns to look in on Monsieur Roualt, the relationship between Bovary and Emma blossoms.

Meanwhile, the notary overseeing Heloise's financial affairs runs off with a good portion of her money. Her remaining assets, which Dr. Bovary's parents previously thought to be substantial, are meager, and they chastise her for pretending to be well-to-do before marrying their son. The doctor defends her, but

Heloise is deeply wounded. A week later, while hanging out the wash, she coughs blood and dies.

Bovary and Emma Roualt then marry, and she becomes the second Madame Bovary. However, when she discovers her husband's sober simplicity—that he wants little more than to live quietly in Tostes and heal common folk—she is crestfallen. Bovary does try to please her, though. He outfits her in the latest Paris fashions and even takes her to a grand ball in Rouen at the estate of a marquis. Mingling with bejeweled nobles and aristocrats in sumptuous surroundings—and waltzing with a viscount—whets her appetite for more of the same. But when life returns to normal at Tostes, she languishes and falls ill. Bovary and another physician decide that new surroundings will restore her vigor, so Monsieur and Madame Bovary—who has become pregnant—move to Yonville, a small town near Rouen.

On the night of their arrival, they dine with Homais, a pompous local apothecary every ready to display his knowledge of science and other subjects, and Leon Dupuis, a shy law clerk for a local attorney. His looks and interests—he shares her love of music, literature, and art—are a considerable improvement over her husband's, and they enjoy each other's conversation. After Emma gives birth to her child, christened "Berthe," she turns the day-to-day care of the child over to a nurse while she meets frequently with Dupuis. They talk, but little more. Emma dreams of running off with Leon. But she also tries hard to remain faithful. If only Dr. Bovary would offend her in a way that would give her reason to run off. But

he does not. The presence of little Berthe does little to cheer her, for Berthe is a girl; Emma wanted a boy.

One day, a greedy dry-goods merchant named Lheureux calls at her house to show her his wares and announce that he is a moneylender who can meet any needs that arise. He has a scheme in mind: to lend her so much money and to allow her to buy so much on time that she accumulates a debt that will one day permit him to lay claim Dr. Bovary's assets. Prodigal Emma then begins ordering expensive fashions and household items from Lheureux.

Although Emma decides that she loves Leon, she continues to hold fast to her marriage vows and, consequently, becomes frustrated. She consults a priest to discuss her problems and ask for guidance, but he is so busy with parish problems—including unruly children in his catechism class—that Madame Bovary leaves without explaining the purpose of her visit.

Meanwhile, Leon Dupuis sees no future in wooing a married woman even though he loves her, so he decides to move to Paris to study law and experience the city's culture. Emma ends up just as miserable as she was in Tostes.

Then she meets a wealthy bachelor, Rodolphe Boulanger, who owns a nearby estate, La Huchette, on which he oversees a farming operation. When he brings an ailing worker to Dr. Bovary's office for treatment, he and Emma are attracted to each other. Later, at an agricultural show, Rodolphe declares his love for Emma, then keeps his distance from her for six weeks to allow his absence to kindle longing in her. His scheme works, and they go horseback-riding and make love in a forest, then begin trysting—sometimes in the morning at his estate and

sometimes in the evening in the garden in front of the Bovary house after the doctor has gone to bed. Numskull Bovary never catches on to what Rodolphe is up to with his wife even though Emma's affair is the subject of town gossip. What is more, Emma does not know that Rodolphe has a long history as a Lothario. He loves women, then leaves them; they are mere playthings to satisfy his needs of the moment. However, Emma's promiscuity fills her with guilt, so she suspends her affair with Rodolphe, and resumes her role as a devoted wife.

When news of a revolutionary treatment for clubfoot (a congenital affliction that deforms the foot) reaches Yonville, Emma and the apothecary Homais urge Dr. Bovary to perform the procedure on Hippolyte, a clubfooted servant at a local inn. Homais will assist. Emma thinks a successful operation will bring her husband fame and fortune, thereby relieving her guilt, restoring her husband as a hero in her eyes, and enabling her to climb to new heights in society. Homais believes his own reputation will benefit, along with his pocketbook. However, after Bovary and Homais perform the operation, the patient develops gangrene, and a doctor from another town must be called in to amputate Hippolyte's leg. The botched operation is a major embarrassment for Dr. Bovary, for Homais, for Emma, and for Yonville, although Homais denies that he was in any way at fault for the regrettable result.

Emma then rekindles her affair with Rodolphe, throwing herself into it with passion and abandon. She even borrows from Lheureux to buy a riding whip for Rodolphe, building her indebtedness to the unscrupulous merchant to 275 francs. To pay the bill, she intercepts money a patient sent her husband for

treatment. Emma also gives Rodolphe a seal engraved with "Amor nel Cor," a scarf, and a cigarette case. At night, she dreams of running away with Rodolphe to live blissfully in a peaceful seaside setting. In anticipation of the fulfillment of this dream, she orders a cloak, a trunk, and a traveling bag from Lheureux—cautioning him to hold them for her at his shop.

In time, however, Rodolphe, tires of her and sends her a note informing her the affair is over. Devastated, she faints and lapses into an illness characterized by fever and delirium. She recovers within six weeks after teetering on the brink of death.

Dr. Bovary borrows to cover Emma's debts, but he remains indulgent with her and, for diversion, takes her to a Donizetti opera in Rouen. At the opera house, they chance upon Leon Dupuis, who has moved to Rouen. He is a new Dupuis—sophisticated, self-confident, and fashionably stylish—and he and Emma renew their intimacy after Dr. Bovary returns to Yonville and Emma remains in Rouen to go to the opera again. However, this time, the relationship between Emma and Dupuis is no longer platonic only. Meanwhile, Lheureux provides Emma more high-priced merchandise and suggests that she pay for it by obtaining a power of attorney that enables her to use her husband's assets whenever she wishes. Dr. Bovary goes along with the idea, unaware of the extent of Emma's indebtedness, and allows her to travel to Rouen to have Dupuis do the legal work. She and Dupuis meet in a hotel, and from then on they rendezvous often, either in Rouen or in Yonville. Emma visits Rouen weekly under the pretext that she is taking piano lessons there.

One day, Lheureux sees the lovers together in Rouen. How unlucky for Emma. To prevent the merchant from tattling on her, she completes further transactions with him that increase her indebtedness. She also runs up other bills. Meanwhile, the thrill has gone out of her affair with Dupuis; she has eaten of forbidden fruit—and become sated. Her old restlessness and ennui return, and she begins to find fault with Dupuis. She picks at him and demands that he entertain her in lavish style. Sometimes she even provides him the money to fulfill her wishes. But nothing goes right. The ideal man and the ideal life that she seeks suddenly seem out of reach. What's more, her debts catch up with her: A court orders her to pay Lheureux 8,000 francs in cash or an equivalent amount in household furnishings and other property.

When banks refuse to lend her the money to cover the debt, she asks Leon Dupuis for help and angers him when she suggests that he steal the money from his employer, if necessary. To pacify her, he agrees to see what he can do, but Emma is not hopeful. Next, she sees a lawyer, Guillaumin, who once had an eye for her, and asks him for money. He agrees to provide it if she will pay him with sexual favors. Shocked, Emma storms out. Meanwhile, agents of the sheriff have been taking an inventory of the property in the Bovary house, and a notice of confiscation and auction of the property has been posted on a public street. Everyone in town now knows what is going on. In a last desperate attempt to save herself and the Bovary property, Emma offers to renew her affair with Rodolphe if he will lend her the needed money. Ironically, she is doing what she so

righteously refused to do for Guillaumin—offering herself for a price. Rodolphe turns her away.

Emma then goes to the shop of the apothecary, Homais. After an attendant lets her inside, she finds arsenic and swallows it, then returns home and goes to bed. Dr. Bovary, who has been out looking for her to find out why their possessions have been confiscated, also returns home and discovers Emma dying and in great pain. Although he attempts to save her, calling in other doctors, she dies.

In time, Leon Dupuis marries a respectable woman and Bovary settles Emma's debts by selling silver, drawing-room furnishings, and other property. He also discovers the truth about Emma's affairs from incriminatory love letters from Dupuis in Emma's ebony writing desk in the attic. When he ransacks the entire attic, he discovers a box containing a portrait of Rodolphe mixed in with love letters. The discovery shatters him. When he goes to Argueil to sell a horse, he encounters Rodolphe in a café and he tells him he bears no ill will toward him. Then, the next day, while sitting in his garden—the sun bright, the sky blue, the air fragrant with the scent of flowers—he dies. Berthe discovers him when calling him to dinner. Relatives take her in, but she eventually ends up working in a cotton mill.