

Tribhuvan University

Female Identity Crisis in Gustave Flaubert's *Madame Bovary*

**A Thesis Submitted to the Central Department of English
in Partial Fulfillment of the Requirements for the Degree of
Master of Arts in English**

By

Milan Kumar Karki

University Campus

Kirtipur

February 2009

Tribhuvan University

Faculty of Humanities and Social Sciences

This thesis entitled "Female Identity Crisis in Gustave Flaubert's *Madame Bovary*" submitted to the Central Department of English, Tribhuvan University, by Mr. Milan Kumar Karki has been approved by the undersigned members of the Research Committee.

Members of the Research Committee

Internal Examiner

External Examiner

Head

Central Department of English

Date: _____

Acknowledgements

Inspiration always plays a pivotal role in every step of life for the success. I would like to extend my heartfelt gratitude to my respected teacher and supervisor Dr. Revati Neupane whose assistance and guidance helped me to accomplish my study.

Credit goes to Dr. Krishna Chandra Sharma, the Head of the Central Department of English, T.U., for granting me the opportunity to carry out this research work. Likewise, I acknowledge my gratitude to Dr. Sanjeev Upreti and Birendra Pandey for their invaluable suggestions.

I am deeply indebted to my parents Mr. Baburam Karki and Jeevan Karki, for their great economic help and moral encouragement. I sincerely thank my brother Kiran, Tinku, Pinku, Binod, friends Prakash, Rabin, Navin, Aakash, Deepak, Punya, Hari, Madan, Mohan, Khem, Yubraj, Jeevan, Basu and Suman for their great help and suggestion.

I would also like to extend my thanks to Mr. Binod Karki and Cyber Palace, Kirtipur for typing this research in time.

February, 2009

Milan Kumar Karki

Abstract

In *Madame Bovary*, Flaubert's female character (protagonist) undergoes unexplicable chain of events questioning her identity. Flaubert's prime time 1857 and onwards marks the Victorian society when females were bridled by the rein of patriarchy. Flaubert being stirred by the pang and excruciating impulse of females, delineated how the women were made the scapegoats of patriarchal norms and values with deceptive simplicity. His female character's (Emma) fiasco is not the result of the fatal flaw which was predestined but due to the norms and etiquettes imposed upon her by the patriarchal society. Flaubert, in his *Madame Bovary*, leaves no stone unturned to project the identity crisis of Emma. She is utterly betrayed and spurned by characters such as Charles, Rodolphe, Leon, Lheureux and Monsieur Guillaumin and others who are the representative of that society. Emma's failure emanates and ends as she cannot stand the most unsympathetic treatment by the scape-graces menfolk. The novel also demystifies the male-female relationship sustaining under the duress.

Contents

Letter of Approval

Acknowledgements

Abstract

I.	Flaubert's life and his work	1-11
II.	Historical Background	12-14
	Trends of Feminism	14-18
	Patriarchy	18-21
	Existential Feminism	21-27
III.	Female Identity Crisis in Flaubert's <i>Madame Bovary</i>	28-43
IV.	Conclusion	44-46

Works Cited

I. Flaubert's Life and His Work

Gustave Flaubert, one of the French novelists of the realist school was born in 1821 in Rouen in the family of doctors. His father Achille Cleophos Flaubert, a chief surgeon at the municipal hospital thrived money investing in land. Flaubert's mother Anne Justine Carolline a daughter of a physician plays a cardinal role in author's life. Flaubert started to write during his school year. When he was at the age of 15 he won a prize for an essay on mushrooms. In his teenage he fell in love with Elisa Schlesinger, who was a married woman and ten years older than him, inspired much of his early writing. His bourgeois background Flaubert found early burdensome, and eventually his rebel against it led to expulsion from school. Flaubert's diagnosis of a nervous disease changed his life. He failed the law exam and devoted most of his life to literature.

Flaubert was one of the greatest iconic writers who ever lived in France is known commonly admitted his grandeur primarily relies upon freak vigour and exactitude of his style. Flaubert oeuvre presents the multiplicity of themes and reactions. In his *L'Éducation Sentimentale* (1869) was a panorama of France set in the era of Revolution of 1848. The ironic title, *A Sentimental Education* means the education of feeling and refers to the failure of Flaubert's generation, to achieve its ideals.

Flaubert wrote his famous novel *Madame Bovary* which took five years to complete. It appeared first in the *Revue* (1856) and in book form next year. Flaubert was prosecuted through the escaped conviction which was not a common result during the official censorship of the Second Empire.

The circumstances of Flaubert's life have nothing in common with those he created for his most famous character Emma Bovary. Though admired by his French contemporaries, Flaubert was deeply hurt by the moral outrage *Madame Bovary* provoked at its publication in 1857. The novel depicted extra marital sex and Flaubert and his publisher were put on trial for violation of public morals. They were acquitted, but the experience intensified. Flaubert's hatred of middle-class morality.

Madame Bovary was published in two volumes in 1857, but it appeared originally in the *Revue De Paris* (1856-57). The novel created an outrage. Flaubert was even tried and acquitted on charges of immorality for it. The novel is about a story of an unhappy love affair of the provincial wife Emma Bovary. The character of Emma was important to the author- as society offered her no escape. The realistic depiction of adultery was condemned as offensive to morality and religion.

The setting of *Madame Bovary* is crucial to the novel for several reasons. First, it's 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. It has been calculated that

the novel begins in October 1827 and ends in August 1846. This is around the era known as the "July Monarchy", or the rule of king Louis-Philippe. This was a period in which there was a great up-surge in the power of the bourgeois middle class. (5)

Flaubert detested the bourgeois. Much of the time and effort, therefore, that he spends detailing. The customs of the rural French people can be interpreted as social criticism.

Flaubert's curious modes of composition favored and were emphasized by these peculiarities. He worked in sullen solitude, sometimes occupying a week in the completion of one page, never satisfied with what he had composed, violently tormenting his brain for the best turn of a phrase, the final adjective. His incessant labors were rewarded, his private letters show that he was not one of those to whom easy and correct language came naturally the letters also undermine Flaubert's self-image of remorseless worn and austere living: not just in the sexual escapades during trips to Paris, but in his undiminished activism in various causes. Much energy goes into lobbying, both in person and by letter. He gained his extraordinary perfection with the unceasing sweat of his brow. Many critics consider Flaubert's best works to be models of styles.

Madame Bovary may be said to have established the realistic novel which was dominant in France for the next thirty years. The novel was to be an "exact record of contemporary society, based on the same kind of research and documentation which the historians and biographers employ for his work" (7). Like the coherent writers of the period he left no stone unturned to reflect the society.

Flaubert's own love affair, the liaison with that possessive blue stocking, Madame Louise Colet, dragged along for some nine years ended only in 1853. It is scarcely surprising that Louise Colet, for whom love was an emotional cathartic, found it impossible to understand a man who, as he ingenuously explained, wanted to regard her as a 'sublime hermaphrodite'.

Though Flaubert's age marked by the social and political upheaval of the French Revolution followed by the Napoleonic regime and the short limited restoration of the Bourbons, some chief trend of eighteenth century like Rousseau's emotionalism and

concept of individualism as the central figure were still there. The rationalism of Voltaire, the materialism of the Encyclopaedists were operated again after 1850 in new strength and form.

The period of late eighteenth and early nineteenth century, the society was highly male dominated. Woman had not got completely out of the shell of patriarchy. In particular, although opportunities were still far from equal education for girls and women have expounded at its all levels. Though the period was patriarchal, women in this period had made great achievements in their style, political rights and in domestic structure. Women began to revolt against the norms and values of the patriarchal society. Emma in this novel, *Madame Bovary*, goes against the moral values of the French society by having an extramarital affair which was considered a serious crime in that period.

Flaubert lived in an age where the middle class had been increasing in power and the aristocracy had been declining. The social structure of that period altered fundamentally and had given literature new patrons with new tastes. Besides this, the Industrial Revolution, particularly after 1830, created an urban proletariat whose influence on literature was twofold. As reader they called into existence a mass of popular and lively fiction including the adventure and the crime novel. And as subject, they offered writers a whole new field for observation and comment.

The gamut of Victorian society divulges the rule, etiquettes and restraints inherent in that milieu. Holding bourgeois principle, Flaubert brings in altar, his woman protagonist who have the ideal of romantic and quixotic perception of reality. It cause her to ignore her child, deceive her husband, surrender to promiscuity and

goes so deeply in debt that she offers her body in payment. Emma's distorted vision of the real world also binds her to the intentions of those who use her.

In the novel Emma is married to Charles Bovary in the hope that all her dreams will be fulfilled. She had dreamed of love and marriage as a solution to all her problems. But marriage doesn't live up to Emma's expectations. What she finds after marriage is her husband's incompetence, laziness of becoming a good doctor struck Emma in a country town without much money. As a result she is left with two choices either to take a lover or to be submissive in a dull marriage. Emma's choice to commit adultery is only a means of exercising power over her own destiny. The only currency Emma possesses to influence others is her body, a form of capital she can trade only in secret with the price of shame and the added expense of deceptions. Even to pay off her debt, men offer the money in return for sexual favours. Even her act of suicide is made possible by a transaction funded with her physical charms, which are dispensed toward Justine.

To heighten and project the situation of the then French society, Flaubert's intrinsic principle is to show how false or perverted values dehumanized those who hold such values. Such as Bovary idealizes romance believing flirtation, secret letters, balls are the very soul of love. She also praises things- money, chic fashions, and sumptuous surroundings. The dinner she attends in Rouen is a microcosm of the *haut monde* in which she wants to live.

Above all Flaubert is hell-bent to show the insatiable desires and the pursuit of an extravagant life of women and the fiasco when one is unable to attain it. Flaubert, a man haunted by an apocalyptic vision of beauty, to which he dared not abandon himself, lest

by so doing he should compromise his austere ideal of artistic perfection that ideal of complete impersonalite which for him was the essence of great art.

Madame Bovary shows the powerlessness of a woman in the particular society where a woman is no more than a plaything or a commodity in the hands of men. The women are living in wretched condition that even to take her own life she must resort to sexual power using Justine's love for her to convince him to do what she wants. A woman is left with no other choices either to live as a submissive wife or commit suicide.

Emma quest for the incarnation of love, for the real life equivalent of dashing heroes encountered in her reading of eighteenth century sentimental literature, ends with the beggar recalling perhaps candide's search for happiness that had ended in the company of toothless, and repulsive eunegonde, Emma's final convulsions, as she sees the face of the beggar rising before her in the eternal darkness of death, is a hideous mockery of the convulsions that precede the 'petit mort' of sexual intercourse.

Madame Bovary is forward looking, revolutionary and controversial for its time. The novel was influenced in the shaping of future work of realism and modernism in the nineteenth and twentieth century. Flaubert is sympathetic of the societal imprisonment of the nineteenth century French women. Judy Richardson in the essay *A Read Aloud for Romantic and Realist* says:

Flaubert wrote in an age when romanticism was waning and realism was taking hold. The popularity of Byron had diminished. Flaubert himself was a bourgeois and observed carefully the culture of his time. His character illustrates romanticism and realism. (5)

Madame Bovary is written as an ode to the trials and tribulations of women in a strictly patriarchal society like Emma's. While the men are self-defined, women are defined by their husbands, fathers and sons. Flaubert's heroine is primarily a woman of gestures, a mime of the grandly operatic emotions she yearns to feel. Emma's desire to have extramarital affairs because she felt that her life was needlessly boring and she deserves better. She build up these fantasies of amazing men who travelled the world, and went on adventures and were rich and powerful. But in the end, they use her and leave her. And as a result being a depressed, broken commit suicide.

Flaubert's takes female point of view in *Madame Bovary*. By employing Emma's voice, he depicts the role of the eighteenth century women. Denis Wimer compared Emma and to Mary Shelley's *Frankenstein*. Both Emma and the monster are bound by the limitations placed upon them. Emma has been encouraged by the nuns to be idealistic and ambitious, but they have provided her with such a limited education that she is confined rather than liberated. Frankenstein creates a monster with a damaged brain; the creature is therefore limited.

Flaubert's command of style, his ability to enter the consciousness of his character say things that they couldn't have put their fingers on without him, shares something important with the utilitarian structures of daily life in nineteenth century France. Flaubert's severe stylistic economy heavily depends on its terse, efficient quotation of bovarism in the novel. Flaubert's *Madame Bovary* demonstrates the deep fascination with the thoughtless banalities of bovarism in his careful, even tedious crafting to the novel.

Flaubert's work gained acclaimed by the new school of naturalistic writers during 1870's. His narrative approach, that the novelist should not judge, teach or

explain but remain natural, was widely adopted. Flaubert himself was detested the label realist and other labels. His last years were shadowed by financial worries. Flaubert died of a cerebral hemorrhage.

Gustave Flaubert attacked the merchant class in *Madame Bovary*, the story of a woman imprisoned by her middle class surroundings. In addition to criticizing the middle class, Flaubert novel was reacted against romanticism. In the novel Emma's failure is not completely her own. Her character demonstrates many ways in which circumstances rather than free will determined the position of woman in the nineteenth century. Flaubert suggests at times that her dissatisfaction with the bourgeois society she lives in is justified.

Most of the events in the novel *Madame Bovary* were based on actual events and people from Flaubert's life. The bovaries were based on the Delamares. Doctor Lariviere was based on Flaubert's father and the maid, Felicite was based on Flaubert's nurse Julie. Flaubert's constant attention to detail and his use of actual events as a basis for the book led to his literary masterpiece, *Madame Bovary*.

The issues like adultery, sex sparked to great deal if discussion about morality and acceptability of certain topics. Flaubert's attitude towards adultery and sex were considered unacceptable and indeed of censorship. However, the trial ended with the court voting and complete acquittal on the grounds that there were so few passages that questioned morality. Even though the novel was published, all of these issues mentioned were considered censurable material and were tries heavy and seriously.

Madame Bovary is a honey pot for critics and also considered as a milestone in the history of freedom of expression. There are certain instances throughout the novel that exemplify Flaubert's style as ludicrous and scandalous. He ventures deeper

into certain sexual relations that occur between Emma, and her lover. More importantly he seems to glorify adultery and disgrace marriage.

Some of the critics like F.C. Green alludes to the negative reception of *Madame Bovary* by contemporary society as the novel “brought unwelcome notoriety [and Flaubert] had to defend himself against a stupid charge of immorality”. (V)

Commenting on the novel, another critic Anthony Thorlby finds anti-realism spirit in *Madame Bovary*: Though *Madame Bovary is* accepted as the master piece of realist writing [Flaubert] personally declared that "it was in hatred of realism that I undertook this book" (35).

Quoting Flaubert’s own view about *Madame Bovary* Francis Steegmuller appreciates Flaubert for attempting a truthful document in artistic form. He writes:

He thought about politics and society that caused him to make, with regard to *Madame Bovary*, a claim he was never to make with regard to any of his utterances on society or politics or art: “Everything are invents is true, you may be perfectly sure of that... [M]y poor Bovary, without a doubt, is suffering and weeping at this very instant in twenty villages of France. (322)

Some of the critics accuses Flaubert as a misogynist due to his portrayal of Emma as the victim of the male superiority. William C. Vanderwolk in his essay *The masculine: Gender and creativity in Madame Bovary* writes, “Flaubert’s correspondence reveals him to be misogynist, his reflection on women and sex consisting mainly of vulgarities transmitted to male friends and condescending homilies sent to Louise Colet” (210). Despite the massive outpouring of historical and

historiographical writing during the nineteenth century, few writers question the possibilities for writing history more than Flaubert.

Geoffrey Brereton regarding *Madame Bovary*, says that it is the “story of a provincial doctor’s wife who attempts to escape from the monotony of her environment by illicit love-affairs, [and it is] one of the cruelest comment even written on the Romantic Morality” (202). Brereton emphasis on Flaubert’s critical insight regarding generally received notions.

Madame Bovary is also criticized as the spiritual wasteland as well as from the existential point of view. It becomes obvious as Roger Clark, in the Introduction ‘of the novel says, “Forced to exist in this spiritual wasteland, surrounded by an army of hollow men, creator and character [...] A feeling of existential disgust” (XIII).

According to George Saintsbury, Madame is a “history[y] of [a] whom[a]n whose conduct no theory of morality, however lax, can possibly excuse [and who is] brought to ruin by [her] love of material luxury” (VII). He focuses on the negative aspect of the female protagonist.

The primary source of observation and analysis will be the text itself. For secondary sources, available critical reading and evaluating from authentic sources on the text and author will be thoroughly studied. Existential Feminism of Simone de Beauvoir will form the theoretical tool to prove the hypothesis.

The first chapter deals with an introductory aspect of the dissertation. The second chapter delves into the theoretical modality that is to be effectively applied in the analysis of the novel. Therefore, it provides an introduction that is Existential Feminism and its development. The third chapter presents an analysis of the novel on

the basis of the theoretical modality defined and developed in the second chapter. The fourth chapter concludes the research work. Standing on the firm foundation of the analysis of the text done extensively in the third chapter it tries to prove hypothesis stated in the thesis proposal.

II. Historical Background

When we endeavor to track down the development of the philosophy of feminism, we must delve into the works of the ancient Greek writers in the work of Sappho and invariable in Aristophanes' *Lysistrata*. Aristophanes *Lysistrata* depicts women as taking over the treasury in the Aeropohs and the use of sexuality as a weapon in an attempt to put an end to a distinctly masculine project of Peloponnesian war. In Geoffrey Chaucer's *Wife of Bath* who flagrantly values 'experience' over authority. In the middle ages, Christine De Pisan ventured to enter into a debate with predominant critics of her time. The seventeenth century earned the writers like Aphra Benn and Anne Bradstreet who were pioneers in gaining access to the literary profession. Mary Wollstonecraft's also went beyond her dissenters friends, whose views remain strictly patriarchal and also argued that the idea of enlightenment should be extended to women primarily through access to education. And nineteenth century observed the mushrooming of numerous major literary figures ranging from De Stael, George Eliot, The Bronte Sisters, Margaret Fuller to Emily Dickinson. Modernist writers who garnered color of feminist literary criticism are: Hilda Dollitk, Katherine Mansfield, Virginia wolf and Gertrude Stein.

After 1960's feminist literary criticism is closely related with the movement called political feminism which denotes social, economic and cultural freedom and equality between males and females. Feminism and feminist criticism are profoundly political in claiming that the personal and the political cannot be separated. They are also political in the more traditional sense of trying to intervene in the social order with a programme that aims to change existing social condition. So feminist literary criticism indicates a revolt against patriarchy.

Feminism is school of thought which tries to dismantle the patriarchal social norms and values opposed to the law of equality to liberate women. It is the voice against the inadequacy, the distortions as well as ideologies of the males. It is a massive complaint against patriarchal monopoly. It is the commitment to eradicate the ideology of domination to establish a healthy and equal society for both male and female. Feminist theory is "the extension of feminism into theoretical or philosophical ground. It aims to understand the nature of inequality and focuses on gender politics, power relations and sexuality" (12). Feminism may be defined as movement seeking the reorganization of the world on the basis of gender equality in all human relations.

The feminist movement put social-historical circumstances as determining factor in the production of literature firmly on the map. Feminism was involved right from the beginning in literary studies, and for good reason. Feminism saw very clearly that the widespread negative stereotyping of women in literature and film.

Feminism has been focused right from the beginning on gender because a thorough revision of gender roles seemed the most effective way of changing the power relation between man and women. Feminism has politicized gender by showing its constructed nature and put it firmly on the agenda of the late 20 century. Female literary studies focused on especially on female themes, genres, even styles, but also on the origins and development of larger female traditions. It has rediscovered forgotten female authors , has rehabilitated ignored ones, and has its efforts to let women speak for themselves unearthed much writing of a personal nature , such as letters , travel journals and diaries that as contributed to a redefinition and expansion of the literary field . Feminism has expanded the canon , has rehabilitated such forgotten genres as that of the ‘sentimental’, domestic novel, and

has, within the larger literary tradition constructed a dynamic canon of writing by women.

Trends of Feminism

Since from the inception of civilization women writers were raising inchoate voice against the so-called male dominated society. They articulated their effusions regarding freedom and liberty in various forms. Feminist criticism displayed its color in various form and have had multifaceted goals. Some feminist critics try to rediscover the works of women writers overlooked by a masculine-dominant culture. Others have revisited books by male authors and reviewed them from women's point of view to understand how they both reflect and shape the attitudes that have held woman back.

Feminism could be divided into liberal, radical and revolutionary phase in the early feminist theorizing that is into those who argued for equality as men those who argued for equality as men those who celebrate woman's supposed difference from men and who wished to deconstruct the system of gender difference. As a wing of feminism, liberal feminism has been focused on female subordination. Liberal feminism like J.S. Mill and Harriet Mill believed that "women should be recognized as fully rational and worthy of the same civil liberal and economic opportunities as men" (2). The main standpoint of liberal feminists is that people are created equal by God and deserve equal right.

Alison Jaggar and Paula Rothenberg Struhl, in the introduction of their book *Feminist Framework*, outline four basic feminist frameworks or theoretical orientations:

Feminist(moderate feminist), seeks opportunities for women's advancement in the existent society through institutional changes in education and the workplace; Marxist Feminism locates the source of women's oppression in the general problems of a capitalist society and the remedy, therefore, in its dissolution; Radical Feminism locates the source of women's oppression not in any particular economic system, but in the nature simplification of gender itself and Social Feminist, an amalgam of the last two, which holds both economic and gender/sex factors equally responsible. (453)

Liberal feminist has made its initiation to support the humanist ideal of androgyny. Christable Pankhurst, a liberal feminist, simply facets of female subordination, but were casually related to what she increasingly saw as the central aspect of oppression, their sexual exploitation by men. According to Pankhurst's scrutiny, the idea shared by feminists is the struggle for women's right is part of sex war in which, unless they offer total and unconditional support, all men are to be considered the enemy.

Liberal feminists believe that personal rights should be predominating over the concerns for the social good. This political view goes back to the early feminism of John Stuart Mill, who believed that government should stay out of private affairs of the citizen. The oppression liberal feminists identify involves the injustices fostered by gender roles which favor men over women. The liberal feminist want to free women from oppressive gender roles. This focus bears a similarity to the existentialist position which seeks equality of rights and freedom between men and women.

Most prominent liberal feminist like Virginia Woolf, in her essay "*A Room of One's Own*" has explored the situation of women writers. Her main concern is about

the women's right that women must have money and room of her own if she is to write fiction. She is talking about the plight of a women writer not the issues of feminism in general. She, by rejecting feminist issue, hopes to achieve a balance between a male self-realization and female self-annihilation. She imagines a society which men and women would come together in purpose and desire.

Woolf believes that women have to develop their own sector of art and literature to express the feelings, emotions which are different from male's experience. Woolf held for radical changes that would or should occur as women's freedom and their suppressed values began to affect conceptions of power, family and social life in the past shaped by men. Woolf addresses the question of why a sister of Shakespeare would not likely have been able to write anything let alone a play. Judith Shakespeare became a primary symbol of women's cultural deprivation.

Woolf has given greater vent in her writings to her anger, but as the kind of writer she believe herself to be., she would have rejected this notion as a betrayal of her art and also of the effectiveness of her polemic, which gains much of its rhetorical strength from its ironic, and sometimes sarcastic tone. She attacks the patriarchal society which has prevented women for realizing their creative possibilities. Being a precursor of modern feminist criticism, she has written good deal about women writing. Though Woolf never adopted a feminist stance, she continually examined the perils faced by women writers.

Virginia Woolf believed that women had always faced social and economic obstacles to their literary ambitions. By adopting the Bloomsbury sexual ethic of 'androgyny', she accepted a serene withdrawal from the struggle between male and

female sexuality. Woolf claims that "women live like Bats or Owls, labor like Beasts, and die like Worms..." (819).

Likewise radical feminist is a term still current but perhaps more in use in the 1960s and 1970s. It is in its insistence upon the fundamental and all embracing significance of gender differentiation that radical feminism's radicalness is normally taken to consist along with (often but not always) a rejection of most or all form of collaboration with men or with organizations containing men. Radical feminism is often associated with a commitment to lesbianism. Radical feminism tends to be universalizing rather than to focus upon the socially, culturally and historically specific characteristics of Patriarchy, although to this it needs to be added that radical feminists have led important campaigns against specific forms of oppression. Eve Kosofsky Sedgwick has commented, in criticism of radical feminism, that

it tends to deny that the meaning of gender or sexuality has ever significantly changed; and more damagingly, it can make future change appear impossible, or necessarily apocalyptic, even though desirable. (147)

Some radical feminists celebrate women's biological attributes as source of superiority rather than inferiority. Kate Millet used the term 'Patriarchy' to describe the cause of women's oppression. She says that 'patriarchy subordinates the female to the male or treats the female as an inferior male'. Radical feminism recognizes the oppression of women as a fundamental political oppression wherein women are categorized as an inferior class based upon their sex. It is the aim of radical feminism to organize politically to destroy this sex class system.

Similarly, Socialist feminism appears to adopt some of the same tenets of Marxism, but instead of focusing on economic determinism as the primary source of oppression, the socialist feminist sees the oppression as having psychological and social roots. They share a genuine concern for women that transcends politics. Their focus is on people, not profits. To the socialist feminist, the prostitute is a victim of the corruption of a society which accompanies class distinctions. The oppression of class in a materialistic society degrades people by categorizing them in a particular class and objectifying them so that they are merely parts of a mechanism that can be replaced by other parts of the same description. In both the socialist feminist and Marxist feminist perspectives prostitution is discouraged, but neither school of thought seeks a legal remedy for its elimination. They believe that the cause of prostitution is in the structuring of society, and that is where the solution will reside.

Furthermore Marxist Feminist focuses on the relation between reading and social realities. Karl Marx argued that all historical and social developments are determined by forms of economic production. Marxist feminist attack on prevailing capitalist system of the west, which they view as sexually as well as economically exploitative. In Marxist feminist personal identity is not seen as separate from cultural identity. Marxists are often attacked for underlying or misunderstanding the nature of quality in art. Lillian Robinson responding to such criticism with a counter attack on formalism. Feminist critics, she contends 'is criticism with a cause, engaged criticism, it must be ideological and moral criticism, it must be revolutionary' (148).

Patriarchy

The term literally means the 'rule of the fathers'. A patriarchy is a society in which formal power over public decision and policy making is held by men.

Depending on the context the term may be scientific, political, philosophic or even poetic. Patriarchy refers not only to a society where men hold power, but rather a society ruled by a certain kind of men wielding a certain kind of power- a society that reflects the underlying values of the traditional male ideal. Patriarchy has determined in very large part the nature and priorities, the place and image of women within it, and the relation between the sexes.

Patriarchy is an embodiment of the masculist ideal. The masculist society has perceived men to be the only fully and primarily human creatures whereas they regard women as the secondary creatures. Masculinity manhood is symbolized by the astrological symbol which represents Mars, the ancient god of war. In this regard, Mark Feigen Fasteau, a lawyer and feminist says,

Men are brought up the idea that there ought to be some part of them, under control until released by necessity that thrives on violence. This capacity, even affinity, for violence, lurking beneath the surface of every real man, is supposed to represent the primal, untamed base of masculinity. (47)

In the patriarchal society women have two identities, if she accepts the traditional gender role and obey the patriarchal norms, she is 'good' woman, if she does not; she is 'bad women'. These two attributes identified women as 'Angel' and 'Bitch'. According to patriarchal ideology, 'bad' women violate patriarchal sexual norms in some ways; sexually boisterous in appearance or they commit promiscuity.

Sandra Gilbert and Susan Gubar, in their essay, *The Madwoman in the Attic*, argued that women writers have achieved a distinctive voice by subverting the patriarchal literary norms and values. The female stereotypes of 'angel' and 'monster'

(madwoman) are simultaneously accepted and deconstructed. They tend to limit women writers freedom by constructing them as exceptionally articulate victims of a patriarchally engendered plot.

Aristotle, in his essay, *Poetics* regard women as a 'misbegotten males'.

Aristotle analysis of woman as misbegotten male is one of a whole genre of theories, popular through the centuries, treating womanhood as a partial or defective instance of manhood. He further says that females are weaker and colder in nature, and we must look upon the female character as being a sort of natural deficiency.

In the patriarchal society, women are represented as being at once a manifestation of the divine and an incarnation of evil. Patriarchy creates hierarchy between male and female. Women are attributed with negative qualities like passive, submissive, emotional, dependent, tender, timid etc. But the feminist claim that these attributes are constructed or self created by patriarchy. The stereotypes of women are contradictory and conflicting. In this regard, Sheila Ruth says that the 'stereotyping is an overgeneralization of characteristics that may or may not have been observed in fact'. She further says,

One stereotypic image of a 'libber' is a woman incapable of fulfilling the traditional role requirements for femininity; incapable of 'catching a man', homely, dirty, aggressive, strident, shrill, sexually promiscuous unkempt, ii-clothed, middle or upper-class, childish, making speeches, carrying banners, and burning underwear. (18)

Basically Patriarchy denies the women's right as citizens and as human beings. The right to vote, the right to earn a substantive living commensurate with

effort, the freedom to determine whether to bear children- the denial of those and other freedom constitutes the concrete instances of oppression.

The term Femininity and Masculinity denotes one's gender refers to a complex set of characteristics and behaviors prescribed for a particular sex by society and learned through the socialization experience. Sheila gives an example in this regard:

A little girl, given dolls to play with, prohibited from engaging in wild play, dressed in frilly or constricting clothing, and rebuked for so-called unlady like behaviors, is reinforced in those behavior patterns here called feminine, and learns to be passive, fragile, nurturing. (17)

Woman's place in patriarchal society is precarious and unstable. She is the object of love and hate, fascination and horror. Simone De Beauvoir, in her essay, *The Second Sex*, says that patriarchal society creates myth about the women generalizing their individual experiences, stereotypical images. Her book deals with the great collection of myths of women especially in the works of many male writers.

Existentialism Feminism: Simone De Beauvoir

Existentialism is a branch of philosophy best known from French writers during the 1940s and 1950s, especially Beauvoir, Sartre, and Albert Camus. It is a philosophy that emphasizes direct experience, feeling, awareness, choice, commitment, and honesty. It strives for living 'authentically', true to one's own values and insights, living fully, freely, taking responsibility for one's understanding, and ultimately moving beyond the confines of the brute here and now as determined by the concrete social environment.

The term is sometimes used narrowly in connection with the work of Jean Paul Sartre; however it refers more generally to the work of several nineteenth and twentieth century philosophers. If most of the thinkers rejected the existentialist label and preferred to describe their work as 'existential philosophy' or as 'a philosophy of existence'. If existentialism could be summarized in three words, they might be 'freedom', 'responsibly' and 'authenticity'. Existentialism claims that 'human beings are responsible for creating their lives according to their own values and not by following towards – by reflecting clearly on their situation and relationships and by acting authentically'.

Simone de Beauvoir, key figure of the movement, in her essay *The Second Sex*, attempts to demonstrate the ambiguity of women's situation and to challenge deterministic patriarchal discourses governing women's subjectivity. The key issue of Beauvoir in her essay was to articulate how women might become transcendent authentic subjects in their own right. Women become her gender by learning to conform to patriarchal society's requirement that she exists inauthentically for example 'as a passive body for consumption by the male gaze and by abandoning their freedom and devoting herself to the roles of wife and mother'.

Simone de Beauvoir in *The Second Sex* establishes the fundamental questions of modern feminism. When a woman tries to define herself, she starts by saying 'I am a woman'. This reveals the basic asymmetry between the terms 'Masculine' and 'Feminine'. Women are reverted into a lop-sided relationship with man; he is the One, she is the Other. De Beauvoir argues that:

Women have been made inferiors and the oppression has been compounded by men's belief that women are inferiors by nature. The

abstract notion of 'equality' receives lip-service but demands for real equality will usually be resisted. Women themselves, not sympathetic men, are in the best position to assess the true existential possibilities of womanhood. (135)

Existentialist feminist like, Simone de Beauvoir, in her essay *The Second Sex*, portrays the characterization of woman's oppression as 'unique' to ponder her analysis of how women became the Other. Central to existentialism was a questioning of existing customs, values and beliefs, and a rejection of the idea that an individual's fate is irrevocably experiences or economic conditions.

Satre, one of the eminent French Existentialists, is considered as the proponent of twentieth century atheistic existentialist. Satre put himself in the group of anti-religious existentialists and describes existentialism as a means of facing the consequences of the world that is devoid of any absolute power like God. Satre writes:

It states that if God does not exist, there is at least one being in whom, existence precedes essence, a being who exists before he can be defined by any concept, and that this being is man, or, as Heidegger says human reality. What is meant here by saying that existence precedes essence. It means that , first of all, man exists, turns up, appears on the scene and only afterwards, define himself. (15)

Satre stresses upon the subjectivity of the individuals. But the individual is not free from other beings. When he became conscious of Cartesian Cogito, 'I think therefore I am', he also becomes aware of other that constitutes his whole beings. The central tenet of Satre's existentialism, "says Robert C. Solomon", 'Is the freedom of

human consciousness, freedom to act, freedom to value, and freedom to make itself (89). Satre, as Heidegger says that only being exists. He argues that emotions can be understood only if it is said in the context of this total "human reality" (289).

Satre's straight forward vision of existentialism lays, emphasis upon the existence of individual 'first of all men exists, turns up, appears on the scene, and only, afterward defines himself' (13). Satre says 'It is the feelings of freedom and responsibility that is the source of man's anguish (15). Anguish is an emotion of all men life problems.

In patriarchal society, woman is the Other, she is marginalized, defined by her differences from male norms and values, which mean defined by what she lacks that men have. Therefore, woman who behaves like a woman is not her own instinctual behavior rather she has taught to do so. Regarding the women's existence, Simone de Beauvoir states 'One is not born, but rather becomes a woman'. She projects in the favour of women she states that females are taking 'Other' - 'Object's and male are 'self' and 'power'

Beauvoir began work on the Second Sex in 1946 at a time when the majority of French women were still being pressurized into becoming wives and mother, had little control over their own fertility and expression of their sexuality, were discriminated against their financial autonomy and were discriminated against the labour market. Beauvoir argues that:

Women have been assimilated to their body and sexed identity and traditionally confined to the roles of wife and mother. Marriage and motherhood have consequently been artificially promoted as the most

important roles for woman in society and this has been inscribed, in the laws, customs, beliefs and culture of society. (52)

According to Beauvoir, to be human is to be mortal. So we cannot choose death, as it is part of our facticity. Similarly she refutes the notion that we exist for death. Unlike Heidegger she does not accept that we live authentically for only which we recognize that we are 'being towards death'. Instead 'being' as such has no end, only our projects can direct our existence towards a particular aim.

In her portrayal of Heterosexual sex, Beauvoir represents the woman as passive, while her male partner is predatory and aggressive. The man expresses his active subjectivity in sex, whereas the woman is equated with passive viscosity. The object of desire rather than the sexual initiator or peer- a prisoner of either clitoral pleasure or virginal pleasure (associated with man and motherhood). Beauvoir argues that heterosexual sex is predisposed to be symbolic of wider gender inequalities and hence a conflict- laden encounter devoid of reciprocity. She says that this is not inevitable if "Women finds in the male both desire and respect, if he lusts after her flesh. While recognicity she remains free in the submission to which she consents" (66).

Beauvoir analyzes the female condition of Otherness or alterity. It is natural, she argues, for people, either individually or collectively, to understand their existence in terms of fundamental duality. De Beauvoir argued that woman is always situated as the other to man. The man is always the subject –self, the 'I', whilst the woman is always the object. In this regard she further says that:

I (self) and things not myself (other). The mature adult juxtaposes her or his own needs and perceptions against those of others, understanding

at the sametime that the other person is doing so as well. To me, I am self, you are other; but to you, you are self, I am other. (140)

Beauvoir characteristically emphasis the need for relationship. She says that Others are both obstacles to freedom and liberty. They attempt to block freedom by recognizing the meaning that one makes. She writes:

The existential crisis is most often thought of as the realization that each individual must act for herself, make her own decisions, and actions- alone, without the help of parents or the pregiven meaning of religious or social mores. (27)

Furthermore, she says that the crisis involves the problems of the Other. Crisis occurs because others do not seem to realize or notice that life has no predetermined meaning or they fail to take up the meaning one makes. Those others can take one over by force. The crisis of being alone occurs, in part, in failing to make genuine connections with others.

In *The Second Sex*, Simone De Beauvoir examines the difficulties faced by women who try to live autonomously. Their behavior often judged by sexual and professional double standards:

The independent woman of today is torn between her professional interests and the problems of her sexual life; it difficult for her to strive a balance between the two; if she does, it is he to be in a constant state of tension. (65)

For existentialist, the absence of God has much larger significance than the metaphysical of creation. Without God there is no purpose no value and no meaning

in the world. That is the foundation proposition for existentialism. A world without purpose, value, or meaning is literary senseless, worthless, meaningless, empty and hopeless.

The existence of human beings is grounded on a conviction that life is meaningless. Reflecting a tasteless, monotonous world, the performance proceeds the absence of action, in that protagonist suffer not to affirm spiritual like but to reveal the absence of hope. The values and purpose that objectively don't exist in the world can be restored by an act of will. To live one's life, one must exercise the freedom to create a life.

III. Female Identity Crisis in Flaubert's *Madame Bovary*

The patriarchal institutions of nineteenth century society required women to be objects in marriage and in motherhood existing as vessels of maternity and sexuality with little opportunity for individuality. They were supposed to be good daughters, wives and mothers moving only from the protection of their husbands. Moreover, the strictly conventional French society had confined women within the narrow boundaries of domesticity. They were expected to be chaste and obedient to their husbands, and motherly and protective to their children.

The Rouen society of 1857 was pervasively and persistently repressive towards women. The women should give birth to the child and look after them and properly by managing time and by casting aside their individual self their interest. Their main purpose was to please their husband and maintain their role properly.

As a married woman, Emma, at the beginning of the novel, does not appear much satisfied with her marital life. It means lacking a true happiness. Her friendship with Rodolphe makes her realize her status in society in connection to other people. Emma expects fulfilling her longing of a free self in accompany of Rodolphe. She hopes for both the achievement of individuality and fulfillment of sexuality through him. Rodolphe was like the man Emma had mostly dreamt of.

Madame Bovary, the protagonist of this, piece is driven by too many thoughts from the inception of the story. She replicates traditional woman hankering for freedom and liberty she pines to achieve materialistic adenic world which is quite different from the world she lives in. Flaubert asserts:

She had dream[t] of the little bamboo- house, the nigger Domingo, the dog Fidele, but above all of the sweet friendship of some dear little brother, who seeks red fruit for you on trees taller than steeples, or who runs bare foot over the sand, bringing you a bird's nest. (29)

Emma although brought up in nineteenth century society, expects freedom beyond the frontiers that proves to be stigma of the then society. In the story Emma retrospect's an array of events those laid bricks to build a house of her material fiasco. She had dreamt of perennial married life, husband, celestial lover, and eternal marriage that recur in sermons, stirred within her soul depth of unexpected sweetness (29).

Emma's frustration culminates and tries to put someone in the shadow of her husband. She tries to reveal all these things to someone. How can she tell her unfathomable uneasiness? This inarticulate feeling can be felt when she says:

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 her 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. (33)

By and by Emma's love towards Charles relinquishes and she finds Charles no more amicable. The astrangement becomes wider between male characters like Charles and fellowmen. She intends to cast a nasty blow against patriarchal norms and values. But all her effort goes in vain. She

Recited all the passionate rhymes she knew by heart, and, sighing, sang to him many melancholy *adagios*; but she found herself as calm

after this as before, and Charles seemed no more amorous and no more moved. (35)

Eventually, Emma spawns dramatic world and she excretes the injustice of God when she witnesses the clumsier waist and commoner ways of duchesses at Vaubyessard. She 'leant her head against the walls to weep; she envied stirring lives; longed for masked balls, for violent pleasures, with all the wildness that she did not know, but that these must surely yield' (54). She becomes nauseated with the mediocritic Charles and his ways of treatment towards her.

Flaubert shows his ingenuity in showing Emma's character with utmost simplicity. Emma at bottom of her heart waits for something to happen:

Like shipwrecked sailors, she turn[s] despairing eyes upon the solitude of her life, seeking afar off some white sail in the mists of the horizon...sprang up with a start, wondered that it did not come ; then at sunset, always more saddened, she longed for the morrow. (50-51)

She longs for pyrrhic world full of fantasies and fairy atmosphere but in reality it is just like holding a sun on a palm. In many instances Emma pours her flagging ambition and detests commonplace heroes and moderate sentiments, there are in Nature.

The portion of her life she already lived had been dreary and she thinks that which remained to be lived would be better. The first is the day of going to the Convent; the second of her arrival at Tostes; the third at Vaubyessard; and Rouen is the forth. Each one marks as it is the inaugonition of her new phase in her life. She

does not believe that the things could present themselves in the same way in different places.

Her excruciating impulse can be realized when her desire of having a male child becomes futile like ladder against the wrong wall. Flaubert asserts:

She hoped for a son; he would be strong and dark; she would call him Georges; and this idea of having a male child was like an expected revenge for all her impotence in the past. A man, at least, is free; he may travel over passions and over countries, overcome obstacles, taste of the most far-away pleasures. But a woman is always hampered. At once inert and flexible, she has against her the weakness of the flesh and legal dependence. (74)

Flaubert throws a sting of satire on the Victorian etiquettes of morality of the then society. She hankers to have a male child to avenge for her impotence of being female. She envies the rights enjoyed by males and nags about her weaknesses of flesh and legal dependence.

She introspects that the position of woman of the then society is defined in terms of flesh and fragility. She ventures to cast a nasty blow against male chauvinist society by conceiving a male child but all her attempt goes astray. Mentally stricken Emma's psyche divulges when Charles says 'It is a girl! ... She turned her head away and fainted'. (75)

She toys with the idea of giving birth to a son she can name him George. It is most unfortunate for Emma then that her child is born a female. It makes a sense that she would imagine a boy child as, primarily a self extension. Alas Emma is not

blessed with this consolatory child. Instead she names her daughter Berthe. But again she fails to be satisfied; her daughter, Berthe, does not live up to the son George, and it can be assumed that Emma immediately resigns herself to the idea that Berthe will have a life as dark and somber as hers is.

Flaubert meticulously observes Emma's inarticulate psychological bent-up of mind as she shrinks to hold her baby. She does so because the baby is a girl or female. She feels that she could not retaliate the patriarchal society because the baby girl also has to face the doomed life which she is facing. She asserts 'how ugly this child is! Take her away.'(97-99)

To heal the bruises of her past with she tries to rejuvinate by establishing relationship with Leon and ' a kind of bond [is] established between them, a constant commerce of books and of romances' (83) Both of them tries to take a flight towards utopian and romantic world. Moreover, Emma is seemed like an English Weather where she recalls her past at the same time she tries to relish with neo experiences waiting ahead.

By and by she falls in love with Leon and tries to find out solitude that is disturbed in the past. She becomes disgusted with Charles mediocrity and his half-becked personality. She seems hedonistic and try to excel for perfection which she does not find after being tied in nuptial knots.

The more she recognizes her love with Leon the more she crushes down, that it may be not evident that she may make it less. Like a Damocles Sword hovering over her head she cannot forget her memory lane and driven by idleness and fear and a sense of shame also. To reinforce this Flaubert says:

She thought she had repulsed him too much, that the time was past, and that all was lost. Then pride, the joy of being able to say to herself, 'I am virtuous, and to look at herself in the glass taking resigned poses, consoled her a little for the sacrifice she believed she was making'. (90)

What exasperate, her is that his conviction that he was making her happy seems to her an imbecile insult and his sheerness on this point in gratitude, 'the obstacles to all felicity, the cause of all misery, and, as it were, the sharp clasp of that complex strap that buckled her in own all sides' (90). She tries to escape from this loathing hypocrisy. Flaubert peeps into Emma's world and finds that

she was seized with the temptation to flee somewhere with Leon to try a new life; but at once a vague chasm a full darkness opened within her soul, she was left broken, breathless, inert, sobbing in a low voice with flowering tears. (91)

She neither can cross the threshold of Victorian morality nor can she cling to that by giving up all her desires. Time and again she is strangled by the scap-graces of patriarchal society. She becomes quite stoic but she never wants her voluptuous desires go unsatisfied.

Some insinuating impulse drives Emma that makes her realize the true worth of life. Through the mouthpiece of Emma Flaubert says that ' It was after marriage that it began'(91).

As a wife of Charles Bovary, Emma is always searching for more. Emma hankers for life of luxury and passion of the kind she reads about in Romantic novels.

But life with her husband is unutterably disgusting and she embarks on love affairs to realize her fantasies. She desires passion, comfort, money, love. She ties in nuptial knot with Charles as a means of escape, to be a wife of a country doctor seemed much more appealing than her life on a country farm. However, she soon discovers that her husband, while he adores her becomes inconsiderate towards her interest.

Existentialist philosophy sprawls all over the novel depicting the ordeal Emma undergoes which is yet to overcome. Flaubert is hell-bent to unveil the status, inarticulate pang, will and woes of woman of the then society. On the facade she lives a normal life but inwardly some unquenchable desire nibbles her mind and heart.

Charles on the other hand shows some feature of being affiliated to patriarchal cadre. He says:

Nothing much only wife was a little moved this afternoon. You know women-a nothing upsets them especially my wife. And we should be wrong to object to that, since the nervous organization is much more malleable than hours. (100)

According to Charles, women have stony heart and they are not stirred by simple problem.

Flaubert retrospect's Emma's past life and thinks why doesn't she seize the day of fortune. She was married to Charles but the material prosperity she hankered for was with Leon. She was in the state of impasse. She didn't want to breach the credential ladden up on her by that society. She puts her life at altar at the cost of her material thirst.

Emma's unquenchable thirst for satisfaction both financial and romantic builds. She forms a friendship with a young man Leon who offers her intellectually stimulating conversation and access to widely literary cannon. Although there is evidently mutual interest, Emma doesn't commit adultery at this stage. And it is revealed that she is pregnant.

Eventually Emma is laid into adultery in an attempt to restore some *Joie-de-vivre*. Her first affair is with a wealthy Rodolphe but he cherishes her as a novelty and not a person. After he tires of her she send a note informing her that the affair has ended. This causes her a lot of distress. But after recovery she reencounters at the opera with Charles. Charles makes the mistake of returning home, leaving Emma and Leon to act on their mutual lust. Leon has become all that Emma desires in man. Charles lack of prescience typical of him and serves as a poignant reminds reminds that he is utterly oblivious to Emma's misery- He takes a mechanical approach to life. Lacking both in ambition and intimacy- essentially he pushes Emma into Leon arm. Of course Emma forays into adultery are not entirely to be blamed on Charles; it seems that all men she meets contribute to her ennui by tantalizing her with fleeting glimpses of a romantic life she so naively desires. She utters that:

Yet I love him, she said to herself. No matter! She was not happy- she never had been. Whence came this insufficiency in life-this instantaneous turning to decay of everything on which she leant? But if there were somewhere a being strong and beautiful, a valiant nature, full at once of exaltation and refinement. (233)

Emma attempts to leave no stone unturned to realize her fantasies. She even goes to the extent of underestimating Charles. To reinforce this statement Flaubert

asserts, "she maintain one day, in a position to her husband, that she could drink off a large glass of brandy, and, as Charles was stupid enough to dare her to, she swallowed the brandy to the last drop" (104).

Each and every event in the story in the life of Emma Bovary serves as a brick built up a house of her psychological as well as social fiasco. Rodolphe, who has lustful eyes towards Emma, weaves his own dream to seduce Emma. Her gorgeous appearance forces him to fall in her feet. He creates his own myth about Emma's life,

And she gets bored! She would like to live in towns and dance Polks every evening. Poor little woman! She is gaping after love like a carp on a kitchen table after water. With three words of gallantry she adore one, I'm sure of if she would be tender, Charming! Yes; but how to get rid of her afterwards? (108)

Rodolphe, being the icon of patriarchal society tries to seduce her by creating apocryphal sentences so that Emma is lured. Rodolphe regards Emma as an erotica to quench his sexual thirst: "he sees between the black cloth and the black shoe the fineness of her white stocking, that seemed to him as if it were a part of her nakedness."(131)

Emma's vapourish intension finds no outlet. To realize her dream, she takes recourse to adulterous woman of the stories and enjoys vicariously. She recalls the heroine of the books she had read:

And the lyric legion of those adulterous women began to sing in her memory with the voice of sisters that charmed her. She became herself, as were, an actual part of these imaginings, and realized the love-

dream of her youth as she saw herself in this type of amorous women whom she had so envied. Besides, Emma felt a satisfaction of revenge. Had she not suffered enough? But now she triumphed, and the love so long pent up burst forth in full joyous bubbling. She tasted it without remorse, without anxiety, without trouble. (134)

Her cancerous emotion goes on burning vigorously. She finds Rodolphe as an appropriate figure which she had dreamt off. In such a condition that it would not spoil her family. But how can a person put his feet on two boats. She should relinquish one of her status i.e. as a wife or as a eternal lover. She cannot break both of those personalities. She does not want her morality be protruded from so called Victorian Society. From these events we can emphatically assert that Emma has been entirely engulfed in the snare of Patriarchal society.

At first love with Rodolphe intoxicates her and his fears takes possessions of her but now that he is indispensable to her life. She fears to lose anything of this, or even that it should be disturbed.

In part one chapter 7, Emma finally admits to her self is boring her to metaphysical death. Her habit of presenting a gift to men folk also symbolizes as a token of love. In the same way she clandestinely trysts and arranges for rendezvous to meet Mr. Rodolphe. She ventures to wip out Charles at the cost of Rodolphe and from the inception Charles appears clump, mediocre, naïve and bovine. His half-becked excellence in medical line nauseates Emma. From the first Emma seems to be a perfectionist and tries to hold sun on palm. This tendency, at last turns out as a shovel for digging her own grave. As a Victorian woman she has been dying from starvation for love (sex), luxury, felicity. She never achieves what she had thought of rather she

undergoes and faces a fusillade of questions that challenges her morality. All those attempts she makes turn out to be pathetic and ironical. She betrays Charles by committing forgery as a submissive wife, seduced by Rodolphe as an adulterous woman and Beck's for love with Leon as naiveté. These strings of split personality of Emma projects that she is no less bold woman of her society.

Despite being boisterous, she incessantly, is whisked into such events in which she faces hurdles. In one instance, Emma is caught red handed in the kitchen talking to Rodolphe. Madame Bovary gets exasperated because her *nou-veauriche* attitude is proliferating that activity is unfavorable to that society a married woman giggling with a stranger. Emma tries to solace her mind and heart by pouring it to Rodolphe, Flaubert heralds an impending crisis but lets us know like a sip of tea till to the last drop. He writes:

She clung to Rodolphe. Her eyes full of tears, flashed like flames beneath a wave; her breast heaved. 'Take me away' she cried, 'carry me off! Oh, I pity you!' And she threw herself open his mouth, as if to seize there the unexpected consent it breathed forth in a kiss. (158)

This laconic expression divulges that Emma wants to go for an escape with Rodolphe. From her perspective Rodolphe is the one who can read her heart.

Flaubert shows his perspicuity in delineating Emma's forlorn dreams. Flaubert narrates:

Then one day they came to a fishing-village, whose brown nets were drying on the shore beside the huts. There they would stay and live in a low house with flat roof, shaded by a palm-tree, at the bottom of a gulf on the edge of the sea. They would sail in gondolos, swing in

hammocks; there life should be as soft and as easy as their silken garments; as passionate and starry as the nights at which they would gaze. However, in the immensity of this future that she conjures up, nothing special stands forth; the day, all magnificent, resembled each other like waves, and it swayed in the horizon, infinite, harmonized, azure, and bathed in sunshine. (160)

Her unfathomable desires know no bound and she tries to relish that sentiment with Rodolphe. Rodolphe instead, dots her with the intention to explore her flesh. As we have stated earlier, he also belongs to the chip of the old blocks. Emma tries to transcend like a Phoenix, alleviate from the normal way of living but she is bruised, scarred, even mutilated by her society and fellowmen. She pines to live a life of her own but she has to live a life which her society leads her.

Emma finds herself as a spec which can be easily swayed to an unknown world even by the breeze of wind. Rodolphe smells rat in Emma's character or he simply tries to spurn her. He reflects himself as a chauvinist and acts the remaining with the domain of patriarchy. After, he explores (sexually) Emma, he neglects her. He tries to relinquish his love towards Emma. He says, "What an imbecile I am! No matter she was pretty mistress for after all I can't exile myself - have a child on my hands" (164). And immediately Emma's beauty with all the pleasure of love, came back to him for a moment he softens then he rebels against her.

Emma Bovary is an ultimate inveterate dream wiver who eventually falls prey to her predestined doomed youth. After she is spurned by Rodolphe she becomes bed-ridden being unable to stand Rodolphe's betrayal.

When the story rings up its changes Emma falls between the devil and the deep blue sea. She turns bankrupt and she cannot pay off the amount she had

borrowed to buy gift. Rodolphe whom she has deep faith that he would escort her in the rest of her life utterly shuns her.

The excruciating impulse drives her to abyss of encourigible and invincible. She can neither satiate for the errors she had committed nor she can pay off her loan Charles, who does not know about Emma's lurking trysts he shows his hell-bent attitude to free Emma. The theme of existential crisis reaches its apotheosis when Emma is on the funeral pyre. Why she commit such coward act? What is the responsible factors which lead to her death? These host of question baffles our mind and tickles us to find out the genealogical truth of her act.

The string of events such as relationship with Rodolphe, forgery, reunion with Leon, Monsieur Guillaumin attempt to seduce her, sipping arsenic are all events leading to her death.

Emma, in her deathbed, recollects splendid vision dwelt in her memory as the most beautiful thing it was possible to dream. She feels that death is knocking at the door, and feels defeated as if the vanquished soldier escaped from the cantonment:

Her soul, tortured by pride, joy of weakness, she say within-herself the destruction of her will that must have left wide entrance for an in-roads of heavenly grace. There existed, then, in the place of happiness still greater joys - another love beyond all loves, without pause and without end, that would grow eternally. (175)

She amid the illusion of her a state of purity and floating above the earth mingling with heaven, to which she aspires and wants to become a saint. She brings chaplets and wears amulets. By this time she knows the meaning of utopian ambition she desired of. She thinks that "Men have none of these holy missions, and I see no where any calling" (193).

The statement emphatically asserts about Emma's diluted impression towards manhood. She thinks that men and their characteristics are archetypical in nature. They are the embodiment of chauvinism. They run only after flesh and bridle women by their patriarchal rein.

In one stance she tells to Charles that she would return in the evening moreover Charles expects her and in her heart she feels "Already that cowardly docility that is for some women at once the chastisement and atonement of adultery" (203). Although she seems radical but she submits unwillingly that is bestowed upon her.

As the story unfolds she unknowingly falls in love with Leon as soon as she joins the theatre. Like other men-folk she smells rat in Leon's faith, she recollects her past experiences with Rodolphe. With her sweet melancholic voice she reveals that Leon is also a representative of the society in which Rodolphe is part of. She fears that like Rodolphe, Leon will also betray her. To reinforce this meaning she concedes "You will leave me! You will marry! You will be like all the others" (221). Here 'Others' she means Rodolphe and like all men. She says that they are all evil.

Emma faces many hurdles and errie when she has to pay off her bills. She is exploited in the hands of Leureux and at that time there was no one to shoulder her anxieties. She leaves nothing to sustain her identity in her society. But she could not do anything to save her identity. Then, she goes to the extend of

[...] selling her old gloves, her old hats, the old adds and ends, and she bargained rapaciously, her peasant blood standing her in good stead. Then on her journey to towns she picked up knick-knacks second-hand, Chinese porcelain, and trunks; she borrowed from Felicite, from

Madame Lefrancois, from the landlady at the 'Croix Rouge,' from everybody, no matter where. (236)

Moreover, Leon, whom Emma trusts a lot becomes indifferent and "He began to think his mistresses way were growing odd, and that they were perhaps not wrong in wishing to separate him from her" (237). And he was "ruining himself with a married woman" (238).

Emma turns bankrupt, spurned by men, cannot quench her voluptuous desires and at last she wishes to take flight like a bird, she could fly somewhere far away to the regions of purity, and there grown young again.

Emma does every possible thing in order to save her house being auctioned. She is utterly exploited by Monsieur Guillaumin when she begs him for money to pay off her bill. Instead he takes advantage of her distress. He held

out his hand, took hers, covered it with a greedy kiss, then hold it on his knee and played deficately with his fingers whilst he murmured a thousand blandishments. His insipid voice murmured like a running book; a light shone in his eyes through the glimmering or his spectacles and his hand was advancing up Emma's sleeve to press her arm. She felt against her cheek his painting breath. He seized her by her waist. (249)

She has never felt so much esteem for herself nor so much contempt for others. She will have liked to strike all men, to spit in their faces, to crush them, and she walks rapidly straight on pale quivering, maddened, searching the empty horizon with tear dimmed eyes, and as it were rejoicing in the hate that was choking her.

She suffers a lot in her love and felt her soul passing from her, as wounded men, dying, feel their life ebb from their bleeding wounds. She does every possible

thing to revolt against the conventional patriarchal society with its strict moralistic values imposed on women but at last compelled to surrender herself to the dominant patriarchal society by committing suicide.

All the male characters represent the icon of patriarchy and Emma is a common woman who suffers from the rules and etiquette imposed upon them. Women in the then society were the object of relishing sexual satisfaction. They are to submit and are not allowed to raise voices. Emma being the representative woman of the then Victorian society had certain dreams and desires to cope up with her living but the patriarchal society doesn't allow her so. In each and every step of her life her dream fails and she suffered a lot in the hands of male. At first she is married to Charles with a hope that all her dreams while she has dreamt since from her childhood might be fulfilled. She thought marriage as a solution of all her problems. But after marriage her dream remains only dream not the reality. Charles whom she had married is dull and mediocre. He could do nothing to make his and her life better. As a result, she resorts to take a lover. But both Rodolphe and then Leon only play with her emotions, feeling and used her as a commodity. She is left with no other choices than to commit suicide. Her only fault is that she fails to realize that both of them are treating her as a sex object rather than a cherished lover.

IV. Conclusion

The way of representation of women in Flaubert's *Madame Bovary* clearly shows the identity crisis of women. Most of the male characters in the novel projects the feature of chauvinism and exploitation towards women. It is because in the early nineteenth century, the Victorianism was at apotheosis and males inherited the simulacrum of patriarchy as such male writers could not turn deaf ear towards females pang and anxiety. So Flaubert is hell-bent to divulge existential crisis of female in stereotypical manner with deceptive simplicity.

When we analyze any text we must give observance to its historicity or context, and Flaubert's novel is no exceptional to this idea. Although his female protagonist, Emma, tries to break the shell of patriarchy and live freely but she is so entrapped in that male dominated society that she cannot even breathe on her own accord. These are the ways by which Flaubert depicts emotional as well as psychological crises his women characters undergo.

In Flaubert's *Madame Bovary*, the existential crisis of female is evident. In this novel, Emma Bovary, the protagonist of the novel, suffers a lot in the hands of male. The person with whom she trusts a lot betray her leaving her no other rather than to commit suicide. At first, she is married to Charles thinking that marriage is a solution to all her problems. But marriage doesn't live up to her romantic expectations. What she find Charles, after marriage, is dull and mediocre who could do nothing better to make his and her life better. He could not become a good husband and good father to Berthe. He could not give what a wife expects from a husband like love, money, and time.

Charles conviction that he was making her happy seem to her an imbecile insult. Because of his mediocrity and dullness she is forced to take a lover. Disgusted

with her husband incompetence, she throws herself passionately into her affairs with Rodolphe. Rodolphe was the perfect man whom she usually dreamt of. But Rodolphe's love with Emma is just for sexual pleasure not a true love. She fails to see the inside-out of Rodolphe. He exploits her sexually and mentally. He uses her as a commodity. Her only fault is that she fails to realize that Rodolphe is treating her as a sex object rather than a cherished lover. The betrayal of Rodolphe nearly leads her to death.

Again the reunion with Leon cherishes a love in her heart. But the affair with Leon doesn't last long. To accentuate her dire situation she tries to bring meaning to her life with material goods, shopping becomes Emma's way of defining her life while all her plans sour. The more she shops, the more she owes, and the more in debt she becomes the more she panics and it is a cycle that can only end in despair. Leon could not give her financial aid to help her and make her situation better. Instead he runs away from her leaving her in worse condition. He like Rodolphe played with her emotions, feelings and left her no choice rather than end herself. In mounting despair Guillaumin offers to give her financial aid in turn for sex. She became ready to prostitute herself to Rodolphe for a financial favour from him. Even to take her own life, she must resort to sexual power, using Justin's love for her to convince him to do what she wants. But all of them try to take advantage of her condition. At last she commits suicide sipping arsenic.

Above all existential crisis is at the helm of Flaubert's novel. The approaching of male characters to female is exploiting in nature which has made the text the property of existential crisis. The text invariably shows the early nineteenth century (Victorian era), the time when women were raising inchoate voice against patriarchy. The males of the then period could not resist the opposing voice, so they goes on

exploiting women in a way they used to do before .Thus woman in the novel have become the victim of existential crisis which Flaubert meticulously delineated.

Works Cited

- Beauvoir, Simone De. "The Second Sex." *Critical Theory Since Plato*. Ed. Hazard Adams. New York: HBJ, 1992.
- Beauvoir, Simone De. *The Second Sex*. Harmondsworth England: Penguin, 1972.
- Brereton, Geoffrey. *A Short History of French Literature*. 2nd ed. Middlesex, Eng.: Penguin, 1954.
- Flaubert, Gustave. *Madame Bovary*. Trans. Eleanor Marx Aveling. New York: Pocket Books, 1857.
- Gaarder, Jostein. *Sophie's World*. Trans. Paulette Moller. New York: Berkely Books, 1996.
- Green, F.C. Introduction. *Salammbô* by Gustave Flaubert. Trans. J.C. Chatres. London: J.M. Dents and Sons, 1931. v-xiii.
- Ruth, Sheila, *Issues in Feminism*. Houghton Mifflin: Boston, 1980.
- Saintsbury, George. Introduction. *Madame Bovary by Gustave Flaubert*. London: J.M. Dents & Sons, 1924. vii-xxviii.
- Sartre, Jean Paul. *Being and Nothingness*. Trans. Hazel E. Barnes. New York: Pocket Books, 1956.
- Seldon, Raman. *A Readers Guide to Contemporary Literary Theory*. Harvester Wheatsheaf: New York, 1986.
- Stegmuller, Francis. *Flaubert and Madame Bovary: A Double Portrait*. London: Hamish Hamilton, 1958.

Thorlby, Anthony. *Gustave Flaubert and The Art of Realism*. London: Bowes and Bowes, 1956.

Tidd, Ursula. *Simone de Beauvoir*. Routledge: New York, 2004.

Vanderwolk, William C. "Writing the Masculine: Gender and Creativity in *Madame Bovary*". *Roman Quarterly*. 37.2 (1990): 205-215.

Woolf, Virginia. "A Room of One's Own." *Critical Theory Since Plato*. Ed. Hazard Adams. New York: JCP, 1992: 819.