I AM NOT FOR SALE:
NEVER HAD SHE SO
MUCH RESPECT FOR
HERSELF OR SO MUCH
SCORN FOR OTHERS
Je suis à plaindre, mais pas à vendre! (P. 442)

J... jamais elle n'avait eu tant d'estime pour elle-même
ni tant de mépris pour les autres.

(p. 443)

Never had Emma so much respect for herself or so much scorn for others. That was how she felt after the village notary’s disrespectful treatment. She cried out in distress that she was not for sale. The psychic comportment of Emma’s being can be traced from this juncture. The crucial question arises from this point, and that is, who is Emma and the question is not as to who only is Emma but also who really is Emma and perhaps better put forth as who is the real Emma? among her many false portrayals.

Flaubert’s novel Madame Bovary was considered blasphemous, put to trial and prosecuted for the leading character, Emma’s immoral character. Most of the anger directed against Flaubert was based on the notion that he had supposedly written about the sinning of a woman whose life and deeds matched that of a real life provincial woman, a story that had roamed the lips of many in France of those times.

People objected to Madame Bovary’s waltzing and even Flaubert’s use of extreme
details in his description of Justin's awestruck sensations upon seeing Madame Bovary's undergarments. The prosecutor felt that Madame Bovary was supposed to waltz and waltz very well but at the same time it appeared as though she waltzed but not in too moral a way.

*Its commencèrent lentement, puis allèrent plus vite. Its tournaiet: tout tournait autour d'eux, les lampes, les meubles, les lambris, et le parquet, comme un disque sur un pivot. En passant auprès des portes, la robe d'Emma, per le bas, s'ériâit au pantalon; leurs jambes entraient l'une dans l'autre; il baissait ses regards vers elle, elle levait it les siens vers lui; une torpeur la prinaint, elle s'arrêta. (p. 86)*

*They began slowly, then moved more rapidly. Everything was turning around them... passing near the doors, the hem of Emma's dress flared out against her partner's trousers. Their legs intertwined; he looked down at her, she raised her eyes to him; a numbness overcame her, she stopped. (p. 70)*

The prosecution felt that people did waltz a little in the above way but that did not necessarily make it any the more moral. Also Flaubert's use of detailed description got mostly misinterpreted and was greatly misunderstood. Apparently for the prosecution the beauty of Madame Bovary was the beauty of enticement, and her poses, voluptuous.

Also, it was the billowing of Madame Bovary's dress and its clinging to her bodice as she held the basin while his servant was being bled that first captivated Rodolphe. Emma had also committed adultery with Léon, the local clerk. It is the same woman who realizes in horror and utter disgust that never had
she so much respect for herself or so much scorn for others. That is Emma who felt that she could fight all men, spitting in their faces could crush them all. It was she who could engage in amorous adultery who could be enveloped in an immense rage of revenge against all men and relish the hatred fanned by warlike emotions.

Be it at the convent or with Charles or even with Rodolphe or Léon it was this Emma who had appeared as a misunderstood being. Her passions and feelings misunderstood, Emma had moved from one house to another in search of her childhood dreams of pure feelings.

Even at her father’s farm, Les Bertaux Emma had felt the emptiness in her life. She had often wondered at her unhappiness. The story of Emma’s being rather the becoming of her being hinges on her immense sense of independence that she exhibits in her rage against the village notary at the end of the novel. Emma’s provincial status as a village doctor’s wife only restrains the opposites in her wants and her instiable desires. On the one hand the character traits of being a provincial woman and desiring an aristocratic life are binary opposites. But, on the other hand, the opposites combine to give a positive humanist portrait of a woman trying to be.

Her initiation into a life of fantasy began during her formative years in a convent at Rouen. Within the high walls of the Ursuline convent, she had begun building her dream world of romance with images and colours taken from the books and the fragrance of the altar and the light of the church candles.

After her marriage, the first hammer blow to her ideal world of fantasy came on the very first day. As she went up to the bedroom she found a bouquet
of orange blossoms tied with satin ribbons in a water bottle near the window. The reality of her married life with a widower dawned upon her. It sparked off her innate sense of unhappiness and she knew that something was wrong somewhere and this was not what she had expected her life to be. An absolutist by nature, thought and being, Emma wondered what would happen to her bouquet if by chance she died. Charles in all his simplicity took the bouquet to the attic. Knowing it to be the other one's bouquet, Charles had been in sensitive enough to let it lie there carelessly and had not removed it from the bedroom before Emma's arrival. Emma looked at it and knew that this was not her absolue world of authenticity. The person whom Emma had hoped to include in her possessive world of absolute values now seemed to be a far away person of detached feelings. His simplistic carelessness appeared insensitive for Emma and she started her marital life on a note of melancholy and sad forebodings of her future in store with such a man. Emma began her life of involvement and non-involvement with a person who did not understand her, satiated in the luxuries and comfort of having a wife. Charles had been married once. It had been a marriage of convenience, for the woman concerned was much older. Moreover the elder Madame Bovary was enticed into getting her son married to this lady for rumour had it that she had a fortune to her name. After the marriage to Charles, the expectations of the fortune was squashed as a false rumour and Charles got saddled with a wife who gave neither comfort nor money; rather she made life more miserable for him with her increased nagging. After the death of this first wife Charles on the look out for a wife decided to ask for Emma's hand in marriage from old Roualt who was most happy. And so the marriage took place at Les bertaux.

Emma's beauty and grace had seemed suitable for Charles to ask for her hand. At the same time it had not seemed necessary for him to delve into her being - 133 -
and look for her innate desires. Emma the pure being entered marriage with the notion that this was to be her perfect world of happiness. For Charles though it was marriage that counted. He had been wanting to get married and had wanted a wife. Emma on the other hand had wanted marriage, love and passion. The tenderness of feeling and handling with care that she had expected of Charles was not to be had from the unsophisticated country doctor. Her marriage began on a note of despair for she knew that she was trapped in a world of broken illusions. Emma receded back into her world of illusions guarding it with a fierce sense of possessiveness. She felt that it was only in her dreams that she could exercise her independent absolute values. *Racinian* tragedies portray Titus and Berenice as personae who came into the world of adjustments and compromises. Cleopatra decided to end her life because to adjust would mean leaving her independence of absolute values. Tragic heroes are those who came before their time in the history of this world. There are those who are also tragic for they came after their time in history. Most end their lives in the pursuit of their values in their defiance of this world and in trying to keep their sense of individualism. Some also end their lives in vain.

*What is most tragic about Flaubert's *Madame Bovary* is that Emma's tragedy is so very commonplace. It is as if what happened to Emma could happen to anyone like Emma or a little like Emma. What is more tragic is that the realism of the times camouflage the individualistic humanism in characters like Emma.*

Emma's dream world had begun developing at an early age. She had read *Paul and Virginia* and had dreams. At the tender age of thirteen, her father, the farmer Roualt, had got her admitted in an Ursuline convent. In the beginning
Emma hardly missed her old home, her father's farm, Les Bertaux. The long corridors and the glow of the candles in the chapels evoked unknown sensations in her that only heightened the colours and hues of her illusions. Her innate ability to build a world of her own inspired her to borrow colours from the chapel and paint her colourful world of dreams. She had seen the farms of the provinces. She had been a farmer's child. But from a tender age she had that desire to be different. She wanted to live differently and she enjoyed her stay at the convent for it was different from the placid life at the farm. The kindness of the nuns instilled the tenderness of feeling that she craved for. At the same time, she also had that sense of independence which wanted to break loose from all kinds of fetters that tied her to rigidity and discipline. Colours thus got imprinted on the scaffolding of desire in her imagination. The blueness of the church glass panels and the paintings of Jesus and the Virgin Mary only helped to increase the depths of her uncontrollable romantic illusions. She enveloped herself in the haze of the kindness of the nuns and the soft whispers of the priests. On the one hand, knowingly she enjoyed the life within the closed doors of the high-walled convent and on the other hand, unknowingly she built on a structure of her dreams brick by brick. Consciously she wrapped herself in her dreamworld of impressions from the stolen books and unconsciously she rejected the discipline imposed by the authoritarian sisters. When the nuns ordered her to obey she refused and resented them because she immediately hated the threat to her world of dreams. Whether that world of passion, romance and un fettered desire would be a sincere world of feelings Emma did not know. But in all her sincerity, she refused all kinds of social rigidity and left the convent, with enough distaste for it and its severe order. The only good memories of her stay at the convent world be the passionate dreams of living with princes and the reading of the stolen books of the circulating libraries that would last her whole lifetime. The imprints on her imagination were to influence all her
actions and in all her sincerity Emma was to remain child-like her whole life.

It y avait au convent une vieille qui venait tous les mois, pendant huit jours, travailler à la lingerie.... Souvent les pensionnaires s'échappaient de l'étude pour l'aller voir. Elle savait par cœur des chansons galantes du siècle passé, qu'elle chantait à demi-voix, tout en poussant son aiguille. Elle contait des histoires, vous apprenait des nouvelles, faisait en ville vos commissions, et prêtait aux grandes, en cachette, quelque roman qu'elle avait toujours dans les poches de son tablier, et dont la bonne demoiselle elle-même avalait de longs chapitres, dans les intervalles de sa besogne... Pendant six mois, à quinze ans, Emma se graissa.... donc les mains à cette poussière des vieux cabinets de lecture (p. 61-62).

.... Quelques-unes de ses camarades apportaient au couvent les keepsakes qu'elles avaient râcus en étrennes. Il les fallait cacher, c'était une affaire; on les lisait au dortoir. Maniant délicatement leurs belles reliures de satin, Emma fixait ses regards éblouis sur le nom des auteurs inconnus qui avaient signé, le plus souvent, contes ou vicomtes, au bas de leurs pièces. Elle fremissait, en soulevant de son haleine le papier de soie des gravures, qui se levait à demi plié et retombait doucement contre la page. (p. 64)

There was an old maid who came to the convent for one week every month to work in the laundry... The girls would often steal out of class to visit her. She knew the romantic songs of the past century by heart and would sing them softly as she plied her needle. She told stories brought in news of the outside world, ran errands in the city, and would secretly lend the older girls some novels that she always kept in the pocket of her apron, of which the good creature herself devoured long chapters between tasks... For six months, at the age of fifteen, Emma soiled her hands with these dusty remains
of old reading rooms... Several of her friends brought to the convent keepsake books they had received as gifts. They made a great to do about hiding them. They would read them in the dormitory. Handling their lovely satin covers delicately, Emma would focus her dazzled eyes on the names of the unknown authors, who usually signed their pieces Count or Viscount...... the tissue paper covering the illustrations.... fall back gently against the page. (p. 56-57)

The nuns at the convent showed obvious bewilderment at Emma's sudden rebellion to order and conformity. The girl who attended the catechism class regularly and attended mass religiously was not expected to rebel in such ferocious a manner. The sisters who had been so sure of her vocation were forced to ask her father to take her away lest she influence the other inmates of the convent. This ill-treatment meted out to her only increased Emma's hatred for the convent and its authority. This ill-treatment of Emma was to dog her for the rest of her life. She had expected tender understanding from the otherwise kind sisters who refused to acknowledge her dreamworld. She had wanted to give a legitimacy to her world of sincere and absolute values which the others decried as illegitimate and false. In a sudden turn of character Emma, the one who looked for softness in feelings and ideas turned a hard and stubborn rebel whom the nuns wanted to balk under their authoritarian pressure. Emma desperately wanting to guard her world of independence turned an indomitable rebel and the sisters decided to leave her outside their social world of accepted norms of conformity and order. It appeared to them that it was she, Emma, who might create the rupture in their closed world that might bring about the downfall of their systematic discipline taking in its wake other fellow inmates turning them into comrades with likeminded ideas. Anticipating a deluge of destruction that could have only left some broken portraits of nunnic prudery in its wake, the sisters decided to stall this impending praxis of sorts.
The good sisters, who had been so sure about her vocation, realized with great astonishment that Mademoiselle Roualt seemed to be eluding their influence. They had, in fact, lavished on her so many prayers, retreats, novenas, and sermons, had so well preached the veneration that is owed to saints and martyrs, and given so much good advice about bodily modesty and the salvation of her soul that she responded as do tight ly reined horses; she stopped short and the bit slipped from her teeth. (p. 59)

What disciplinary action destroyed, tenderness and understanding could have done for Emma. If the sisters had looked beyond an adolescent Emma's faults and tried to positively interpret her schizophrenic behaviour the picture of a sincere romantic child-like Emma would have become transparent. At all levels of relations tragedy occurs for Emma. Tragedy struck first at the convent and the otherwise tender relation between the nuns and Emma gets severed. Such relations become non-relations for her for she begins understanding at a tender age that no one really understands her. But, the romantic that she was, Emma tries hard with all her sincerity to make each subsequent relationship
a lasting sincere relationship. Tragedy strikes not because of Emma but because the other never live up to her ideas; each relation is broken, is marred because she feels deceived by the insincerity of the others. Emma's behaviour with others thus is always in a state of flux, ranging from love, passion, steadfast loyalty and desire to extreme rage and hatred. All through the novel, her erratic manners and behaviour would be bewildering to all, even to Charles.

She would have liked the Bovary name, which was hers, to be famous, to see it displayed in the bookstores, repeated in newspapers, known by all in France. But Charles had no ambition whatsoever! A doctor from Yvetot, with whom he had recently found himself in consultation, had insulted him slightly, at the very bed of the patient, in front of the assembled relatives. When Charles told this to her that evening, Emma became furious at the other doctor. Charles was touched. He kissed her on the forehead with a tear in his eye. But she was exasperated
with shame and felt like hitting him. She went into the hallway to open the window and breathe in some fresh air to calm herself. "What a sad creature! What a sad creature!" She said to herself in a low voice, biting her lips.

Civilization is about madness and non-madness and also about normalcy and abnormalcy. The order of things like the system in the convent had to be maintained at the cost of Emma who was blamed for possibly bringing about a kind of disorder amongst the students who were all of an impressionistic age group. Interesting to note is the fact that the inmates were all girls and the nuns could not afford, any disorder to encroach upon them. Emma who was thought to be fluctuating in behaviour between a state of normalcy and abnormalcy was thus discarded. The possible subverting catalyst for the system was thus repressed by the holy sisters of the church and the sacred order.

This temperament, positive in the midst of its enthusiasms, which had loved the church for its flowers, the music for the romantic lyrics, and literature for its passion-inspiring stimulation, rebelled before
the mysteries of faith in proportion to her growing irritation against
the discipline, which was antipathetic to her nature. When her father
came to take her from the convent, they were not sorry to see her
go. The Mother superior even found that towards the end Emma
had become quite irreverent toward the community. (P. 59)

But unfortunately for the sisters they had not been able to teach Emma a lesson
good enough so that she would be unable to repeat her rebellious performance
again and again. What appeared abnormal to the others was transparent and
clear to Emma herself. What was madness to all was normal to Emma. She
wanted to live a life of her own in which she detested outside influence and
interference of any systematic order, be it in the form of Charles, the nuns,
the village folk or anyone. Her sense of independence later gets converted
into an immense sense of desire in which she envelopes herself seeing no other
way of escape from her captive livelihood pattern of a village doctor's wife.
What began at a tender age in a convent surfaces yet again and again at every
juncture in the novel, with Rodolphe, with Léon or with the village notary.

For the ever optimistic Emma marriage appeared as a dream coloured with
her bright imaginary shades. Life sparkled in numerous tinges of gold and
silver because she had kept alive her dream of a life with her prince. All the
passion and desire that she had felt in all those past years now seemed to
be culminating onto her life as a married woman. The sense of betrayal that
had dogged her in all her relations now seemed to be vanishing. Her deep
sense of longing and her earnest yearning for a life of her own suddenly appeared
that it might bear fruit. A long never ending wait for the fruition of her dreams
appeared to have ended. She glorified in her happiness that she had been
successful in her stubborn endeavour to realize her individualism. In the depths
of her soul, that violent rage and the coldness towards her unfeeling surroundings seemed to have subsided. And she entered the threshold of marriage with the confidence of a successful individualist who had managed to ultimately realize her long possessed vision. Emma who wanted poetry and tenderness in her relation with Charles found only a mature, unfeeling middle-aged husband as a partner in her dream journey. Her journey towards the realization of her dream world was suddenly stalled as she realized that she had somehow got trapped with the wrong partner. Even if the mistake had been her's or someone else's or of destiny, it caused enough damage to her broken self. The shattering of her illusions about marriage only lent enough venom to further tighten the walls around her mental citadel of dreams. She guarded the entry points with the ferocity of a betrayed being who was human and who wanted to humanize others and in the process give a human shape to her dreams.

*Peut-être aurait-elle souhaité faire à quelqu'un la confidence de toutes ces choses. Mais comment dire un insaisissable malaise, qui change d'aspect comme les nuées, qui tourbillonne comme le vent? Les mots lui manquaient donc, l'occasion, la hardiesse...*

*Si Charles l'avait voulu, cependant, si l'en doute, si son regard, une seule fois, s'était venu à la rencontre de sa pensée, il lui semblait qu'une abondance subite se serait détachée de, son cœur, comme tombe la récolte d'un espalier quand on y porte la main. Mais, à mesure que se serait davantage l'intimité de leur vie, un détachement intérieur se faisait qui la déliait de lui. (P. 68)*

*She might have wanted to confide all these things to someone. But how do you describe an intangible uneasiness that changes shape like a cloud and blows about like the wind? Words failed her - as*
well as the opportunity and the courage. If Charles only suspected, if his gaze had even once penetrated her thought, it seemed to her that a sudden abundance would have broken away from her heart, as the fruit falls from a tree when you shake it. But as their life together brought increased physical intimacy, she built up an inner emotional detachment that separated her from him. (P. 60)

The humanist that Emma was, she also expected the same humanistic attitude from all others. She who felt pain for Jesus stumbling with his cross at mass in her convent also expected understanding and care from the sisters of the convent. The attitudinal problematic that Emma faced was due to the vast differences in the perceptions of her look and the gaze of the others. She looked at life in a human way that encompassed wanting to live like a princess and feeling for the poor so that she gave away clothes in sudden spurts of charity. On the other hand, all the others who came in contact with her vibrant self, misread, her wants. Emma could never let any of the others erase the dreams from her imagination. So deciding not to submit to them she looked upon them as enemies who only wanted to decimate her dreams. The uneasiness that accompanied her only made her increasingly more detached as she glided farther and farther away from Charles. For Charles though, the possession of a wife like Emma brought immense pleasure and satisfaction.

*Emma d'autre part,savait conduire sa maison. Elle envoiayait aux malades le compte des visites dans des lettres bien tournées qui ne sentaient pas la facture... Il rejaillissait de, tout cela-beau coup de considération sur Bovary. Charles finissait par s'estimer davantage de ce qu'il possédait une parcille fêmme. (P. 70)*
On the other hand, Emma did know how to run the house. She sent patients statements of their visits in well-written letters that didn't look like bills.... All this reflected favourably on Bovary. Charles ended up by thinking all the more highly of himself for possessing such a wife. (P. 61)

Emma began her habits of listlessness and boredom that seemed to never leave her alone. She would go out for walks with her small greyhound. Her life had become a silent tomb with the spider spinning its web in her heart.

After she had several times struck the flint on her heart without eliciting a single spark... But her life was as cold as an attic with northern exposure, and boredom, that silent spider, was spinning its web in all the dark corners of her heart. (P. 62-63)

Quand elle eut ainsi un peu battu le briquet sur son cœur sans en faire jaillir une, étincelle,... Mais elle, sa vie était froide comme un grenier dont la lucarne est au nord, et l'ennui, araignée silencieuse, filait sa toile dans l'ombre à tous les coins de son cœur. (P. 74)

She awaited that extraordinary event to happen to her but which never seemed to happen. But towards the end of the year the doctor and wife were invited to the home of the Marquis where a ball had been arranged. The thought of a ball and meeting real life aristocrats about whom she had read so much reinvigorated Emma's dreams. With a passionate zeal to taste the lives of whom she had dreamt, Emma arranged for her dress and her make up.
Emma existed as a village doctor's wife and at the same time she did not. What appeared to others was not the real Emma. The intensity of her sincerity had not even touched any of the others. The depths of her individualism had not been faced by anyone. The intense human being that she was, Emma needed intensity in her relationships for sustenance that could be provided by Charles, her husband. Charles's intimacy with Emma had only made her more detached.

*Sa pensée, sans but d'abord, vagabondait au hasard, comme sa levrette, qui faisait des cercles dans la campagne, jappait après les papillons jaunes, donnait la chasse aux musaraignes, ou mordait les coquelicots sur le bord d'une pièce de blé. Puis ses idées peu à peu se fixaient, et, assise sur le gazon, qu'elle fouillait à petits coups avec le bout de son ombrelle, Emma se répétait : - Pourquoi, mon Dieu! me suis-je mariée? (P. 72-73)*

*Her thoughts, at first unfocused, wandered at random like her greyhound, who ran around in circles through the countryside.... Then her thoughts would start to crystallize. She would sit on the grass into which she would dig the tip of her parasol with brief thrusts and would ask herself: "Why God, why did I get married?" (P. 63)*

She had felt being touched physically and knew that in facts she had not been touched at all. In all her relations this was to happen to Emma again and again. The purity of her soul could not be defiled. And she was to wrinkle with age inside. If her heart could only be turned inside out, the crackled wrinkled face of an old woman would be visible. On the outside, Emma's violent desires, her increased physical beauty only added to the spinning webs around her heart that was invisible to all around her.

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'Angst' comes though in various connotations. Madame Bovary is also a narrative of torment and immense anguish. The undercurrent of deception that runs all along with Emma as she moves from the one house to another makes her a more complex being. Emma's tragedy lies in the difference between her manifest being and her immanent being. Her social desires mark her as an easy going person. Her outer form comouflages the other inner form, that of an immensely puritannical being. Emma's torment persists because none understands the inner spirituality of her soul and her spirit. Emma is unable to stop anywhere in spite of her non-relations with people with whom she had so desperately wanted to establish permanent chords of feelings. Her paradox between the two selves makes her a broken being with the two halves that threaten to rip apart her being throughout the novel. She is broken between her urge to remain prutannical in the Flaubertian sense of the term, while her other half wants to break the shackles of her said village life. Lucien Goldmann has mentioned a similar kind of a situation in Racinian tragedies. The Racinian "hidden God" too is two - faced. Racine's "hidden god" looks at the tragic situations but does nothing about it. If there is such a god in the Flaubertian schema, then he too remains hidden - he too looks at the deep anguish of love - that Emma goes through. He also looks at the sorrow that Emma Roault passes through before her marriage and does nothing about the torment that Emma Bovary undergoes after her marriage. Emma is broken between her two selves, one being Emma and the other being non-Emma. Flaubert had intended writing on Madonna. Emma's puritannical inner spirituality is also like the purity of Madonna. Emma's manifest being resembles the wrinkled deceptive face of Paiva, the society courtesan of the times. She has urges towards both and can not be both at the same time. The extreme pulls on the strings of her heart makes Madame Bovary the most misunderstood novelistic heroine of
the century. The two warring selves create chaos in her psychic compartment until she gives in to end her mortal life not as an act of self defeat but in a triumph an exit of sorts. In her existence she had lied defiantly and when her spirit leaves her earthly body it is still sublime, undaunted and fearless.

Madame Bovary is both the village doctor's wife and the Virgin Mary in the Flaubertian religious sense. Emma is unable to rid herself of her spiritual virginity and spiritually she remains a virgin all her life. Flaubert's novel Madame Bovary is also about bridging the gaps between two beings. Tragedy strikes because Emma tries bridging the gaps between two non-beings. The others who come into her life look at her and their gaze only touches her outer self. Her inner spiritual being is to remain untouched. None of her relations are satisfying permanent relations because she needs to establish contact with not only the outer selves of the beings but essentially with the spiritual selves of those beings who always seem to fail her. All of Emma's physical relationships are to be non-relationships. The chord of harmony is never touched; neither in marriage nor in her licentous adulterous life. Dischord and tension between the spiritual Emma and the physical beings in her life is repeated again and again. Flaubert was blamed for writing a blasphemous and licentious book but he actually talks of purity at the highest levels. He points out that marriage - a union of minds - if not achieved can be the greatest tragedy for a spiritually alive person like Emma who can be blamed for adultery by society in any age, place, clime or time. Even in her extra-marital love life, Emma had tried to incorporate the others into her rhythm of life full of sacred feelings. And each time her rhythm gets disrupted when they leave her unable to cope with her mental strength that came from the purity of ideas and thoughts.

The independent soul that Emma had been from a tender age, her Chagrin
or deep anguish began after the marriage

Ah! oui, reprenait Félicité, vous êtes justement comme la yuérine. la fille au père yuerin, la pêcheur du pollet, que j'ai, connue à Dieppe, avant de venir chez vous. Elle était si triste, si triste, qu'à la voir debout sur le seuil de sa maison, elle vous faisait l'effet d'un drap d'enterrement tendu devant la porte. Son mal, à ce qu'il paraît, était une manière de brouillard qu'elle avait dans la tête, et les médecins n'y pouvaient rien, ni le curé non plus. Quand ça la prenait trop fort, elle s'en allait toute seule sur le bord de la mer, si bien que, le lieutenant de la douane, en faisant sa tournée, souvent la trouvait étendue à plat ventre et pleurant sur les galets. Puis, après son mariage, ça lui a passé, dit-on.

Mais, mois, reprenait Emma, c'est après le mariage que ça m'est venu. (P. 168)

"Ah, yes," Felicit would continue, "you're just like mademoiselle Guérine's daughter, the pollet fisherman I knew in Dieppe before coming to you. She was sad, so sad that to see her standing on her doorstep would remind you of a winding sheet hung in front of the door. It seems her trouble was a sort of fog in her head, and the doctors couldn't do anything about it, and the curé couldn't either. When it became too bad for her, she would go off all alone to the seashore, and the customs officer on duty would often find her flat on her belly on the shingles crying away. It went away after her marriage they say". "But with me" Emma said, "it began after my marriage". (P. 119)
sense of mediated desire. The manifest story told by Flaubert called for condemnation from most quarters of society while the immanent story of her tormented being remained untold, unheard and unaccepted by them. Goldmann claims that the dichotomy between the "intrinsic" and "extrinsic" values brings about the essential problematic in the life of a novelistic hero. Capitalistic ideals of money did away with the "intrinsic value" that was prevalent in the barter system. The "extrinsic values" of things dealt with in a bourgeois system revolved around capital gains. Homais and Lheureux represent the opposing faction to Emma's authentic intrinsic self. The essential difference between the self and the other remain in the novelistic world of Madame Bovary. Subterfuge appears intentional by Flaubert in Madame Bovary. There are enough passages in the text which highlight his essential dilemma about Emma's existential humanist problems, her puritannical problems and his urge to paint the portrait of the bourgeois inauthentic ideals. His concern appears not with bourgeois absolutist values but with the contorted picture of bourgeois society and its mediated effect on provincial life.

With Charles, Emma realized that she had in actuality really got trapped.

"... elle se persuada sans peine que la passion de Charles n'avait plus rien d'exorbitant, Ses expansions étaient devenues régulières; il l'embrassait à de certaines heures. C'était une habitude parmi les autres, et comme un dessert prévu d'avance, après la monotonic du dîner...., Emma se répétait :- Pourquoi, mon Dieu! me suis - je marie? (P. 72-73)

She convinced herself without difficulty that Charles's passion ... had become routine; he embraced her at certain hours. It was one habit among others, like the established custom of eating dessert after the monotony of dinner...
would ask herself: My god, why did I get married?" (P. 62-63)

Emma found no emotional attachment towards Charles and slowly with time built up an inner emotional detachment. She found no sustenance in Charles's flat conversation. He could not even explain a term about horse riding that she had read in a novel which seemed ridiculous to Emma. Charles on the other hand seemed to be convinced that she was happy and Emma felt increased disgust and anger for the happiness she gave him. Charles admired Emma's sketches and marveled at the dexterity with which she played the piano. At the same time Emma yearned to fall in love with the spiritual Charles. She craved for Charles to touch the depths of her puritanical soul. Religiously she recited all the passionate poetry that she knew by heart. She found her sighs having no effect on Charles and subsequently also found her ownself as placid afterwards with the calm of mind and all passion spent. Charles had cured a gamekeeper and Emma got a small Italian guy hound in return. She would take it out to a walk to escape the drudgery of her existence for she felt like a trapped bird within a closed cage. Her thoughts too ran around in circles like her encaged self. First she would look around to see if anything had changed since her last visit.

"Sa pensée, sans but d'abord, vagabondait au hasard, comme sa levrette, qui faisait des cercles dans la campagne, jappait après les papillons jaunes, donnait la chasse aux musaraignes, ou mordillait les conquelicots sur le bord d'une pièce de blé."....

.... Mais elle, sa vie était froide comme un grenier dont la lucarne est au nord, et l'ennui, araignée silencieuse, filait sa toile dans l'ombre à tous les coins de son coeur. (P. 73-74)
Her thoughts, at first infocused, wandered at random like her greyhound Djali who ran around in circles through the country side, yapping at yellow butterflies, chasing shrew mice, and nibbing the poppies on the edge of a wheat field.... But her life was as cold as an attic wth northern exposure, and boredom, that silent spider, was spinning its web in all the dark corners of her heart.

Emma remembered the school days when prizes were given to her, she would be dressed in her white dress and the music master would greet her. She felt that loss of those happy days of innocence. Even those few moments of happiness that she had felt seemed to be so far away, a distant memory to her. She regrets having left those last remains of happiness so far behind - Comme c'était loin, tout cela! comme c'était loin! - How far it all was! How far!

Emma took her little grey-hound to a walk to escape to the routine of her family life. Emma would get fearful seeing the dark colonnade of trees standing out against a golden horizon and would come back to Tostes with rapid steps. But her thoughts unfocussed would have by then run around like her pet and the reality of her encaged life would have struck the death blows to her passionate throbbing heart by then. She would come back and suffer intense existential depression - sitting in her armchair she would not say a single word the entire evening.

... une peur la prenait, elle appelait Djali, s'en retournait vite à Tostes par la grande route, s'affaisait dans un fauteuil, et de toute la soirée ne parlait pas. (P. 75)
Fear came over her, she called to Djali, went rapidly back to Tostes by the highway, collapsed into an armchair, and did not say one word the entire evening. (P. 64)

The acuteness of her pain would touch no one in her household. Emma's tragedy is also about no one sharing her sorrow. She goes through life with the heroic choice of bearing the burden of her anguish alone. She was to remain a loner all her life.

Foucauldian analyses of Don Quixote's adventures brings to light a new angle to the hero of Cervantes' epic novel. Foucault says that each exploit of Don Quixote must be a proof: it consists not in a real triumph - which is why victory is not really important - but is an attempt to transform reality into a sign. Emma Bovary too intends transforming reality into some kind of a sign. In a curious juxtaposing of her imagination to unreal bourgeois values her kind of reality too gets transformed. Every episode, every decision, every exploit of Emma would be in the true likeness of all the signs that she had read and traced from the books stolen into her convent. In a total conjunction of her emotional void and her life in dysjunction, the legible signs would no longer resemble visible people. Her mediated metaphysical desire would then shift to a confused state from books to beings and then to objects and things that would remind her of those visible people and her dreams of living like them.

Emma got her chance of a lifetime to actually mingle with royalty at Vaubyessard, the chateau of the Marquise d' Andervi illiers. The Marquise had come to Tostes to thank the doctor and had immediately noticed Emma.
.... "Or, les cerisiers poussaient mal à Vaubyessard, M le Marquis demands quelques boutures à Bovary se fit un devoir de l'en remercier lui-même, aperçu Emma, trouva qu'elle avait une jolie taille et qu'elle ne saluait point en paysanne, si bien qu'on ne crut pas au château outrepasser les bornes de la condescendance, ni d'autre part commettre une maladresse, en invitant le jeune ménage." (P. 76)

Now, cherry trees did not grow well in Vaubyessard; the marquis asked Bovary for a few slips, made it a point to thank him in person, noticed Emma, thought she had a pretty figure and a manner not at all like a peasant's, so much so that he did not feel he was going beyond the bounds of condescension nor on the other hand that he was making a mistake by inviting the young couple to the château. (P. 64-65)

The Château's foyer being high ceilinged and paved with marble tiles somehow reminded Emma of the church - "... Il était pavé de dalles en marbre, très haut, et le bruit des pas, avec celui des voix, y retentissait comme dans une église. (P. 77)

Emma gloats in envy looking at the potraits of the illustrious ancestors of the Marquise. The light from the billiard room highlighted bits and parts of the figures in the potraits altogether making each look grotesque in the interplay of light and shade.

Emma was dressed like an actress. She admired the old duke for here was someone, who had lived at the Court and slept in the bed of queens, she thought. At the sound of the violin Emma almost ran down the stairs. Emma glanced
at the men with indifferent glances, with their genteel manners and a restrained brutality that came from the handling of thoroughbred horses and fallen women. All around her men talked about Italy and all those places of her dreams. As the air in the ballroom grew heavy, people moved to the billiard room. A servant had broken two windowpanes while trying to get onto a chair and the glass had got shattered. Madame Bovary saw some peasants staring at her with their faces pressed to the window. That rang a bell in Emma's memory and she remembered Les Bertaux. The unreality of her evening somehow filtered in through the broken panes with the stare on the faces of the peasants. The semiotic sign again marks a curious foreboding of significance in Emma's memory of this unreal life.

Un domestique monta, sur une chaise et cassa deux vitres; au bruit des éclats de verre, madame Bovary tourna la tête et aperçut dans le jardin, contre les carreaux, des faces de paysans qui regardaient. Alors le souvenir des Bertaux lui arriva. Elle revit la ferme, la mare bourbeuse, son père en blouse sous les pommiers, et elle se revit elle-même, comme autrefois, écrémant avec son doigt les terrines de lait dans la laiterie. Mais, aux fulgurations de l'heure présente, sa vie passée, si nette jusque alors, sévanouissait tout entière, et elle doutait presque de l'avoir vécue. Elle était là; puis autour du bal, il n'y avait plus que de l'ombre, étalée sur tout le reste. (P. 84-85) A servant climbing on a chair broke two windowpanes; at the noise of the shattered glass, Madame Bovary looked round and saw some peasants, their faces pressed to the window, staring at her from the garden. Then the memory of Les Bertaux came back to her. She saw the farm again, the muddy pond, her father in a smock under the apple trees, and she saw once more herself in the dairy skimming...
the cream from the milk cans with her finger. But in the splendour of the present hour, her past life, so clear until now, was disappearing completely, and she almost doubted that she had lived it. She was here, and outside the bathroom there was merely shadow cast over all the rest.

One of the dancers came a second time to dance with Emma. He was being addressed as the viscount. During the dance Emma felt numbness overcome her. Love and desire imagined as a storm by Emma seemed to come to her in those few moments during the dance.

Charles on the other hand was completely bored and thankfully dragged himself up the staircase to bed. He had stood for five hours watching the game of whist and had understood nothing about the game. With music in her ears, Emma could only be sleepless. In the morning the Marquis himself took Emma around to the stables. The floor of the saddle room shined like a drawing room floor. After taking leave of their host Emma and Charles took their buggy down the road to Tostes. On the heights some horsemen with cigars in their mouths passed by them. They laughed between themselves and Emma thought one of them was the viscount. About half a mile later Charles stopped to tie a cord around the broken beech band. Charles picked up a cigar case from the ground between the legs of the horses. The cigar case was edged with green silk and had a coat of arms on it which was usually emblazoned on a coach door. Since it still had two cigar in it Charles decided to keep it for use after dinner. At Tostes, after dinner Charles tried one of the cigars and ended up spitting due to the smoke. As he ran off to gulp some water Emma threw it into a cupboard.
The next day Emma began reminiscing her wonderful ball dance with the viscount and wondered whether her life would ever be the same again. She had dreamt about such a happening since her convent days but the realization of it had somehow carved a permanent niche in her heart. She had seen, enthralled and satiated in the luxury of the real thing. Her existence had been formerly an eternal wait for that satiation of her illusions. It had come, swept her and had abandoned her in one night. The cruelty of her abandonment seemed to envelop Emma. Time seemed to have stopped still in the viscount's arms. Time also had propelled her back to her old life at Tostes.

Emma somehow could not understand the distance between the morning at Vaubyessard and the one at Tostes. And she utters in deep regret -

*Comme le bal déjà lui semblait loin! Qui donc écartait, à tant de distance, le matin d'avant - hier et le soir d'au - jourd'hui? (P. 90)*

*How far away the ball already seemed! Why should there be such a distance between yesterday morning and tonight? (P. 73)*

Emma went back to her old life walking about in the same garden, and going around the same alleys, she stopped in front of the flowers and stared in complete bewilderment at these old familiar faces and scenes -

*Son voyage à la Vaubyessard avait fait un trou dans sa vie, à la maniere de ces grandes crevasses qu'un orage, en une seule nuit, creuse quelquefois dans les montagnes.*

*Her trip to Vaubyessard had made a gap in her life like one of those*
crevices that a storm sometimes carves out in the mountains in a single night.

Emma knew that her life had been altered by that single night at Vaubyessard. Her trip had made a gap, a dent like a crevice that a storm carves in the mountains in a single night. She tried to calm herself and religiously packed her clothes. The soles of her satin slippers had become yellowish with the floor wax of the ballroom. Emma felt a similarity with her heart where the colours of the dance were stuck and she knew that it could never be rubbed off. Emma remembered the ball with reverence. And slowly the visible faces became invisible in her memory; she no longer saw the details but the regret remained.

*Ce fut donc une occupation pour Emma que le souvenir de ce bal.*

*...Et peu à peu, les physionomies se confondirent dans sa mémoire, elle oublia l'air des contredanses, elle ne vit plus si nettement les livrées et les appartements; quelques détails s'en allèrent, mais le regret lui resta. (P. 91)*

*And so the memory of the ball became a preoccupation for Emma... Little by little the faces blurred in her memory, she forgot the quadrille tunes; she no longer saw the livery and the rooms so clearly; some of the details faded away, but the regret remained. (P. 73)*

Foucault states that the fundamental task of classical 'discourse' is to ascribe a name to things, and in that name to name their being. "...If language exists, it is because below the level of identities and differences there is the foundation provided by continuities, resemblances, repetitions and natural criss-crossings.
Discourse dissipates the murmur, but without it could not speak...

Emma's despair at having left Vaubyessard is evident in these lines. Her life had a continuous saga of deep anguish and pain. The few moments of happiness that she had felt during the prize giving ceremony at the convent seemed too far away. The realization of her illusion had been done with and now even the happiness that she had enjoyed at the ball too appeared too far off to recall.

The discourse pattern in Madame Bovary speaks for itself with or without the murmur from the lips of Emma. The discourse that flows throughout the text knits the strong feminine utterances at fairly random junctures. The feminine discourse in Madame Bovary throws open the points and counterpoints of subversion that are in abundance. The strong existential questions that Emma asks mark those points of reference that highlight the redundant state of accepted femininity of the century.

'Counterpoints' a term picked out of the language of western classical music has been used in the analysis of A Morphology of the Russian Folktale. Counterpoints add richness to the narrative. In Flaubert's Madame Bovary counterpoints could be the stops or the gaps between each rebellious utterance of Emma. The narrative gaps between such points as in a musical scale could then be the counterpoints in the text. A combination of the deep anguish ridden passages could thereby constitute the underlying feminine discourse as in a musical ensemble. As each episode flows on to the next, Emma's life pattern could be traced in a filmic setup. Her actions are carried out in rapid succession. The tension of her concocted illusion being so taut that she is unable to stop anywhere and is carried away by the force of her momentum. The reader
response of one and a half century has been varied, ranging from deep hatred for Emma to sympathy, pity and scorn for her ridiculous dreams.

Emma Bovary read, reread, misread and misunderstood has withstood the threat of other novelistic heroines as the most adulterous woman written about in the pages of West European literature. What has been overestimated is her apparent appetite for passion and she has time and again been represented as desire incarnate. Emma's intelligence as a woman has so far been underestimated, silenced and overlooked. Her conscious protests against men who found her saleable mark the points of subversion in the text. If a voyeuristic peep is taken at Emma, then the keyhole effect will not allow the readers to enjoy the pleasures of adulterous desire; one will see the protests of a lonely woman. Amongst the literature of protest, Emma Bovary cuts a niche in her innocent appeal that she was not for sale; she had never been for sale. She had withstood pain had withered inside but had survived each pain ridden disillusioning relation. She had emerged a survivor with her innate want to live inspite of her philosophical vacillations, her internal complexities and positing one absurd image after another.

Gaultier observes in his famous essay, entitled "Bovarysm", that in order to reach their goal, which is to see themselves as they are not, Flaubert's heroes find a 'model' for themselves and 'imitate' from the person they have decided to be, all that can be imitated, everything exterior, appearance, gesture, intonation and dress. The characters of Cervantes and Flaubert as observed by Rene' Girard in his book, Mesonge romantique at verite romanesque are imitating, or believe they are imitating, the desires of models they have freely chosen.

Emma Bovary was already close to her Parisian mediator. Traveler's tales,
books and the press bring the latest fashions of the capital even to Yonville.
Emma comes still closer to her mediator when she goes to the ball at the Vaubyessard's,
shen penetrates the holy of holies and gazes at the idol face to face. But this
proximity is fleeting. Emma will never be able to desire that which the incarnations
of her "ideal" desire; she will never be able to be their rival; she will never
leave for Paris. And that is why the memory of the ball becomes a preoccupation
for Emma. There is a constant reflection of things, feelings, from books to
beings, transferring the whole series of experiences to objects.

"Souvent, lorsque Charles était sorti, elle allait prendre dans l’armoire,
entre les plis du linge ou elle l’avait laissé, le porte cigares en soie verte." (P. 91)

Often when Charles had gone out, she would take the green silk
cigar case out of the cupboard from between the piles of linen where
she had left it. (P. 91)

She would sniff the tobacco of the cigar case and dream about Paris.

Elle s’acheta un plan de Paris, et, du bout de son doigt, sur la carte,
elle faisait des courses dausa capitale. Elle remontait les boulevards,
s’arrêtant à chaque angle, entre les lignes des rues, devant les carrés
blancs qui figurent les maisons. Les yeux fatigués à la fin, elle fermait
ses paupières, et elle voyait dans les ténèbres se tordre an vent desbecs
de gaz, avec des marchepieds de calèches, qui se déployaient à grant
fracas devant de péristyle desthéâtres. (P. 92)

She bought a plan of Paris, and moving the tip of her finger on the
map, she would wander about the capital. She would go up boulevards, stop at each corner between the street lines, in front of the white squares that signified houses. Towards the end she would shut her tired eyes and see in the shadows the gas jets of carriages flickering in the wind, with the lowered tailboards unloading their passengers amid great tumult in front of the theatres. (P. 74-75)

Emma subscribed to a woman's magazine The Sylph of the Salons. She read about Paris that world of her fantastic dreams. As for the rest, it was lost.

In the afternoon Emma would stay upstairs in her chambers. In her utter frustration and boredom she usually looked at herself in the mirror, tried reading books and would end up dreaming between the lines. She wanted to live and die in Paris. Elle souhaitait a la fois mourir et habiter Paris. (P. 97) Emma shrugged with disbelief at Charles staid unambitious monotonous life style. She wanted to be recognized as the wife of a decorated doctor but would be forced to sit heating the tongs or watching the rain fall in complete ennui and meaninglessness. She would be tired and feel even more heavily the boredom overcoming her again.

Mais, pour elle, rien n'arrivait, Dicn l'avait voulu! L'avenir était un corridor tout noir, et qui avait an fond sa porte bien fermée. Elle abandonna la musique.... À quoi bon? à quoi bon? La conture l'irritait. - J'ai tout lu, se disait - elle.... Des sarabandes à n'en plus finir se déroulaient dans sa tête, et, comme une bayaèère sur les fleurs d'un tapis, sa pensée bondissait avec les notes, se balançait de rêve en rêve, de tristesse en tristesse..... Est-ce que cette misère durerait
toujours? est-ce qu'elle n'en sortirait pas? Elle valait bien cependant toutes celles qui vivaient heureuses! (P. 100, 101, 104, 106)

But it was god's will that nothing should happen to her. The future was a totally dark corridor with a solidly locked door at its end. She gave up her music, why play? Who would listen to her?.... What for? For what reason? Sewing irritated her?

I've read everything," she told herself.... her thoughts leaped with the notes, swinging from dream to dream, from sadness to sadness... Would this misery last forever? Would she never be out of it? She certainly deserved as much as all those women who were lining happily. (P. 79, 81, 83)

Sometimes Emma told Charles about things she had read. But, deep down in her heart, Emma waited for something exciting to happen to her. On the surface she went on living which actually was the monotony of non-living. She wanted to go out travelling or return to live in her convent. The placidity and the calm which she was forced to put as a false facade extracted the soulful bliss of existing with her dreams.

Au fond de son âme, cependant, elle attendait un événement. Comme les matelots en détresse, elle promenait sur la solitude désavie des yeux désespérés, cherchant au loin quelque voile blanche dans les brumes de l'horizon. Elle ne savait pas quel serait ce hasard, le vent qui le pousserait jusqu'à elle, vers quel rivage il la mènerait, si l'était chaloupe ou vaisseau à trois ponts, chargé d'angoisses ou son ré veil, elle l'espérait pour la journée, et elle ecout ait tous les
Deep down within her she was waiting for something to happen. Like sailors in distress, she gazed at the solitude of her life with despairing eyes, seeking some white sail in the far-off haze of the horizon. She did not know what this change would be, what wind would bring it to her toward what shore it would take her, whether it was a launch or a triple-deck ship, laden with anxiety or filled to the port-holes with joy. But each morning when she awoke she hoped for it that day, and she would listen to every noise, leap out of bed, be amazed that it hadn’t come; then, at sunset, growing continually sadder, she would look forward to the next day. (P. 79)

Emma awaited that year’s invitation to the ball at Vaubyessard. When no letter arrived she stooped back to her identical days of empty disappointment. She gave up music and her drawing, seeing only darkness in front of her. She found no need even to read. She would sit and watch the rain fall. Sometimes when the weather would be good she would go down to the garden. Then she would come back; and feeling the warmth of the fire would get heavily enwrapped in the overcoming boredom. Emma would hear the tunes and like a dancing girl on a flowered carpet, her thoughts would leap with the notes, swinging from dream to dream, from sadness to sadness. Mealtime was the time of worst suffering for Emma. The bitterness of her existence seemed to envelop and swallow her in that tiny room, more so, for Charles never saw her misery.

Emma had become difficult and fickle in her tastes and distastes. Her father
came to visit them and she was surprised at her feeling of relief when he left. She began approving perverse and immoral things that surprised even Charles. She cursed god for the injustice meted out to her - became pale and suffered heart palpitations. Often she would talk in a feverish state and then suddenly would remain silent and motionless. In order to lose weight she began drinking vinegar and lost her appetite. Charles ended up assuming that her illness was due to some local cause and decided to shift his practice somewhere else.

Subsequently he decided upon Yonville whose doctor had run away. Emma began preparations for moving. While emptying a drawer she pricked her finger on an iron wire. She found her wedding bouquet yellowed and dusty with the ribbons dangling. She threw it into the fire and watched it burn; it looking like a red bush aflame. Her marriage was symbolically over, and when they left for Yonville, she discovered that she was pregnant.

One day, as she was straightening up a drawer in preparation for moving, she pricked her fingers on something. It was an iron wire from her wedding bouquet. The orange blossoms were yellow with dust and the silver - bordered satin ribbons were fraying at the edge, she threw it into the fire. It flared up faster than a dry straw. Then it looked like a red bush on the ashes, slowly disintegrating, she watched it burn. The little cardboard berries burst, the brass wires twisted, the braiding melted; and the shriveled paper petals fluttered on the grate like black butterflies, then flew up the chimney. (P. 83-84)

Un jour qu'en prévision de son départ elle faisait des rangements dans un tiroir, elle se piqua les doigts à quelque chose. C'était un
fil de l'œ de son bouquet de mariage. Les boutons d'oranger étaient jaunes de poussière, et les rubans de satin, à liséré d'argent, s'éloignaient par le bord. Elle le jeta dans le feu. Il s'enflamma plus vite qu'une paille sèche. Puis ce fut comme un buisson rouge sur les cendres, et qui se rongeait lentement. Elle le regarda bruler. Les petites baies de carton éclataient, les fils d'archal se tordaient, le galon se fondait; et les corolles de papier, racornies, se balançaient le long de la plaque comme des papillons noirs, enfin s'envolèrent par la cheminée. (P. 107-108)

For Bakhtin, in order for popular carnival to become politically effective it must 'enter' the institution of literature. In Rabelais and his World he argues that it is only in literature that popular festive forms can achieve the self-awareness necessary for effective protest. The power of the carnival to turn things upside down is facilitated by bringing it into dialogic relation to official forms. Within the private sphere of the bourgeois family rather than the public, but provincial market place, is the hysteric protest incommunicable? The disruptive possibilities of hysteria and the "hysterical" text have been debated within feminism, mostly notably in the discussion between Catherine Clément and Hélène Cixous in The Newly Born Woman, where they disagree about the hysteric's ability to 'break' the family mould. For Bakhtin, carnivalesque time looks to the past and the future. Unlike the official feast in which the link with time has become formal and change and moments of crisis are relegated to the past, popular festive forms harness the "timelessness" of past events in order to project an utopian time. Like the mixing of languages in Rabelais, what seems to be valuable about carnival is its awareness of the discontinuity of history, or history as crisis.

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For Catherine Clément in *The Newly Born Women*, the hysteric does not simply recall childhood events but represents in her symptoms and her discourse the repressed past of patriarchal history. For Clément, the hysteric, in her kinship with the witch and the sorceress which Freud also notes, reinscribes the repression of women. Each figure, sorceress and hysteric, articulates the possibilities for protest available at different historical times. They are linked through their repetition of the crisis of the women who came before them, the hysteric "resumes and assumes the memoirs of the others." Just as Bakhtin saw popular festive forms enriched by their introduction into literature, the publication of texts which assume the memories of previous women's crises may be one way to open the provincial, familial nature of the hysteric's protest. The hope is that by creating a collective past, women will be able to break up the present.

In both the early Lukács and Girard there is a theory that the novel form revolves around a problematic hero because of an original lack of fit between their inclination, their truth, and the structure of the world around them, the truth of the world, between a subjectivity that is expansive and a world too narrow. In Flaubert's *Madame Bovary* it is woman who is the symbol and vehicle of this problematicity. In such a world, it is her internal conflicts or her conflict with such a narrowing world which makes the story. Male figures even when artistically forceful, are static and mostly uncontradictory, too predictable and therefore unable to generate narrative tension.

Sartre's existentialism states that if God does not exist, there is at least one being in whom existence precodes 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. The first principle of existentialism states that man is nothing
but what he makes of himself. Man first exists that is, that man first of all is the being who hurls himself toward a future and who is conscious of imagining himself as being in the future. The man who involves himself and who realizes that he is not only the person he chooses to be, but also a law-maker who is, at the same time, choosing all mankind as well as himself cannot help escape the feeling of his total and deep responsibility. Alienation implies that we ourselves choose our being. Alienation and anguish go together. Despair means that we shall confine ourselves to reckoning only with what depends upon our will, or on the ensemble of probabilities which make our action possible. We have to disengage ourselves because no God, no scheme, can adapt the world and its possibilities to one's will. When Descartes said, *Conquer yourself rather than the world*, he meant essentially the same thing. Jacques Derrida, an admiring and grateful disciple of Michel Foucault says that total disengagement from the totality of the historical language is responsible for the exile of madness, liberation from this language in order to write the archaeology of silence. The misfortune of the mad, the interminable misfortune of their silence, is that their best spokesmen are those who betray them best, which is to say that when one attempts to convey their silence itself, one has already passed over to the side of the enemy, the side of order, even if one fights against order from within it, putting its origin into question. Emma Bovary is anguish herself. She had herself chosen her being and in doing so she had enveloped herself in deep anguish. It is her misfortune that she became the best spokesman of those termed mad because she betrayed those who advocated silence. She had fought from within the structure, the order putting into question the very base, the origin of such an order.

What power has the past to upset present cultural norms? The question hinges on the status of negativity, on the relationship between the excluded and the
law, for Clément, between the imaginary and symbolic. In Beyond Good and Evil, Nietzsche claims for his own age an unique preparedness - "for a carnival in the grand style, for the laughter and high spirits of the most spiritual revelry, for the transcendental heights of the highest nonsense and Aristophanean derision of the world. Perhaps this is where we shall still discover the realm of our invention, that realm in which we too, can still be original, say as parodists of world history and god's buffoons - perhaps, even if nothing else today has any future, our laughter may yet have a future." By introducing the category of mediation, and even by exaggerating its importance, Girard has elucidated the analysis of the structure that involved not only the most important form of degradation in the fictional world but also the form that is from a genetic point of view, probably the first, that which gave birth to the literary genre of the novel, the novel itself having emerged as the result of other derived forms of degradation. As the story of a degraded search for authentic values in an inauthentic world, the novel is necessarily both a biography and a social chronicle. For Girard, the novelist has left the world of degradation and rediscovered authenticity, vertical transcendence at the moment he writes his work. That is why he thinks that most great novels end with a conversion of the hero to this vertical transcendence and that the abstract character of certain endings is either an illusion on the part of the reader, or the result of survivals from the past in the consciousness of the writer. Girard believes that the ultimate conversion of Don Quixote or Julien Sorel is a discovery of authenticity, vertical transcendence.

Thus, the novel in the sense given it by Girard appears as a literary genre which is always involved in which authentic values cannot be present in the work in the form of conscious characters or concrete realities. These values exist only in an abstract conceptual form in the consciousness of the novelist.
in which they take on an ethical character. But, abstract ideas have no place in a literary work, where they would form a heterogenous element. The problem of the novel, is to make what in the novelist's consciousness is abstract and ethical, the essential element of a work in which reality can exist only in the mode of a non-thematized and mediatized absence or, which is equivalent, a degraded presence.

As Lukács says, the novel is the only literary genre in which the novelist's ethic becomes an aesthetic problem of the work. The novel, for the first part of its history, was a biography and a social chronical reflected to a greater or lesser degree the society of the period. The legacy of Hegel's totalization can be felt in historicisation. Hegel inspired the young Lukács of the Theory of the Novel written in 1920. At a distance of forty years René Girard's analyses are often very close to Lukács's². Whereas for Heidegger, any idea of progress and retreat is to be eliminated, Girard confers on his terminology of the ontological and the metaphysical a content much closer to the positions of Lukács than to those of Heidegger, by introducing between the two terms a relation governed by the categories of progress and regression. What Hegel, Lukács, Bakhtin and also perhaps Girard appear to have in common is a vision of history conceived as the history of consciousness. History is treated as a kind of Bildungsroman, that sees the ontogenic growth of individual people from birth to maturity, a kind of collective biography from pre-history to the present. Moreover all four appear to share the same sense of what it is that defines maturation: it is the development of consciousness in the specific form of self-consciousness. Hegel suggests that the novel is characteristic of a late stage in the history of consciousness. But, it is Lukács and Girard who give the most sustained accounts of the novel's role in the Hegelian scenario of the rise of the self-consciousness. As in Lukács, so in Girard, the story begins
at one state of human consciousness and ends at another.

In Hegel, Lukac's and Girard, development in consciousness means greater awareness of one's self as an unique self. Such individuality is radical and the novel's problematic hero finds out "through experience that a mere glimpse of meaning is the highest life has to offer."

In Bakhtin's history, the criteria by which higher degrees of consciousness can be judged are not singularity and unity as in Hegel, Lukac's, Girard but rather multiplicity and variety. In Hegel, Lukac's and Girard there is also the unitary and constantly upward moving surge of progressive consciousness, whereas Bakhtin conceives history as a polyphonic contest between monologue and dialogue with the possibilities of reversions always present. Girard makes the self's discovery of itself - of "vertical transcendance", in Bakhtin, it is the self's discovery of the other in the novel as the characteristic text of a particular stage in the history of consciousness.

Hegel, Lukac's, Girard work with what is essentially a base/superstructure model, but it is the opposite of Marx's version of base/superstructure. The former sees the movement of developing Mind as the great engine of change in the universe bringing about some kind of a reification; Mind is the whole of which all particulars events are always only a part. Thus the course of history is through the struggle of mind to free itself from all that is brute matter to pure mind.

Bakhtin conceives history of greater or lesser awareness but it is a sequence that has no necessary telos built into it. In Girard's Hegelian scheme the move from the degraded search to the vertical transcendance is irreversible while
Bakhtin's history has an open-endedness built into it having no clearly defined end. Each reads the novel as if it were a clock, but they fundamentally disagree about the time that the clock tells.

The dialectical concept of cognitive development for the human race is similar to Piaget's for the individual child: the growth of consciousness is stadial and irreversible (what happens at a later stage is enabled by what happened at earlier stages in a progression that never repeats itself). The novel "arises" suddenly in the modern period because the cognitive conditions that make it possible were lacking in earlier ages. The novel as a specific kind of text merely reflects developments occurring at the base level of Collective Mind. Thus the novel is merely an index, a number on the face of a clock, not part of the motor that turns the hands.

Deception is Flaubert's prime concern in Madame Bovary. When the Hirondelle carrying Charles and his family stopped in front of the inn it was the clerk Léon who noticed Emma's attractive presence. The fire seemed to illuminate her skin and Léon watched in silence. Since he was bored in Yonville Emma seemed to be the only interesting person for Léon. After dinner upon their arrival Emma moved to her new home.

*From the moment she entered the hall, Emma felt the cold plaster falling over the shoulders, like a damp cloth...*

*Emma, dés le vestibule, sentit tomber sur ses épaules, comme au linge humide, le froid du plâtre.... C'était la quatrième fois qu'elle couchait dans un endroit inconnu. La première avait été le jour de son entrée au convent, la seconde celle de son arrivée à Tostes, la troisième*
a la Vaubyessard, la quartrième, était celle-ci; et chacune s'était trouvée faire dans sa vie comme l'inauguration d'une phase nouvelle. Elle ne croyait pas que les choses puissent se représenter les mêmes à des places différentes, et, puisque la portion vécue avait été mauvaise, sans doute ce qui restait à consommer serait meilleur. (P. 133-134)

It was the fourth time she was sleeping in an unknown place. The first had been the day she entered the convent, the second her arrival at Tostes, the third at Vaubyessard, the fourth here; and each of them had turned out to mark a new phase in her life. She did not believe that things could turn out the same in different places, and since her life so far had been bad, maybe that which was to come would be better. (P. 98)

Emma noticed the clerk in the square the next day morning. Meanwhile her child was due and Emma in her child like eagerness awaited motherhood for it smelt of something new, something unexperienced and something bewildering. She wanted pink silk curtains and feeling frustrated at unable to do as wished due to monetary constraints, her stimulant maternal tenderness somehow got subdued. Emma desperately wanted a son. She fainted when she heard that she had given birth to a daughter.

Elle souhaitait un fils; il serait fort et brun, elle l’appellerait Georges; et cette idée d'avoir pour enfant un mâle était comme la revanche en espoir de toutes ses impuissances passées. Un homme, au moins, est libre; il peut parcourir les passions et les plus lointains. Mais une femme est empêchée continuellement. Inerte et flexible à la fois, elle a contre elle les mollesses de la chair avec les dependances de
She hoped for a son: he would be strong and dark and she would call him Jéorges. The thought of having a male child was an anticipatory revenge for all her earlier helplessness. A man, at least, is free. He can explore passions and countries, surmount obstacles, taste the most exotic pleasures. But a woman is continually held back. inert and flexible at the same time, she has both the susceptibilities of the flesh and legal restrictions against her. Her will, like the veil of her hat that is tied by a ribbon, reacts to every wind; there is always some desire to respond to, some convention that restricts action. (P. 101)

Emma's feminist instincts are vividly portrayed in the above lines. Her disgust and her frustration at the constraints of being a provincial woman in the nineteenth century is evident. Her want to vindicate her suffering through the birth of a son is similar to Draupadi's wrath. What she feels for herself is perhaps true of all women of all times. In a moralistic society with rigid codes for women, there could be only one way of giving back and avenging her anguish and pain. Moreover Emma felt that a son would be free, free to travel distant places and all those lands that she had wanted to visit. She did not want another woman, a being born out of her flesh and blood to suffer the same pain and fate that she was going through.

Emma called her girl 'Berthe' because she had heard the Marquise call some young woman by that name. On her way to the wet nurse Madame Bovary met Léon who had taken the same route on purpose. While coming back to
Yonville they had to pass by a river. Emma felt that yearning and langour in her soul. She intensely wanted to love. Leon bored with life in Yonville decided to frequent Emma's dinner table more often. Emma and Léon on one hand wanted to talk about serious matters and on the surface resorted to talk about the newest Spanish dance company in Rouen. There was murmur in her soul; and Emma and Léon subdued their voices. *It did not occur to them to discuss the sensation or discover the cause.* Both wondered whether they had nothing else to say to each other.

_N'avaient-ils autre chose à se dire? **Leurs yeux pourtant étaient pleins d'une causerie plus sérieuse,** et, **tandis qu'ils s'efforçaient à trouver des phrases banales,** ils sentaient une même langueur les envahir tous les deux; c'était comme un murmure de l'âme, profond, continu, qui dominait celui des voix. Surpris d'Étonnement à cette suavité nouvelle, ils ne songeavaient pas à s'en raconter la sensation ou à en découvrir la cause. **Les bonheurs futurs, comme les rivages des tropiques,** projettent sur l'immensité qui les précède leurs, mollesses natales, une brise parfumée, et l'on s'assoupit dans cet enivrement, sans même s'inquiéter de l'horizon que l'on n'aperçoit pas. (P. 148)_

_Had they nothing else to say to each other? Yet their eyes were full of more serious statements; and while they sought for commonplace sentences, they each felt the same languor. It was like a murmur of the soul... profound and continuous, dominating that of the voices. Surprised at this unexpected sweetness, it did not occur to them to discuss the sensation or discover the cause. (P. 107)_

There appears a consistent pattern in Emma's responses to her great disappointments.
On each occasion there is a repetition and an intensification. After the ball at Vaubyessard, which both illumined her life and poisoned it by seeming to reveal a real world in which romantic dreams might be satisfied but one closed to her, she falls into a psychosomatic decline, a mental torpor with real physical symptoms of ill health. After Léon leaves for Paris, the same thing happens; Flaubert himself points to the parallel: *The bad days of Tostes began again.* At the end she commits suicide. Critics have pointed out that just before she goes to get the poison, she experiences a sense of disorientation, with hallucinations of fiery balls exploding in the air. Emma reads Rodolphe's parting letter alone in the attic. Looking out of the window, she is tempted to kill herself. The abyss before her, the glancing light and blue heavens, the ground of the square below that appears to be moving, the floor that seems to 'tip "like a tossing boat", all impel her to let herself go. She is stopped by the sound of Charles' voice calling. Jules comes close to throwing himself off a bridge. Sartre relates the passage in *Novembre* which like this merges the idea of the childhood sense of being lost, or dissolved in nature. The young man lies down near the sea and is tempted to let the waves wash over him. "The voices of the abyss were calling him, the waves were opening like a tomb ready then to close over him and to wrap him in their liquid folds." Both the "abyss" and the "sea" have been retained in Emma's near delirium state even though she stands in an attic overlooking the village square. Sartre recalls the significance of Emma's being at a height from which she would throw herself down - Flaubert's theme of verticality and fall. Flaubert tells us that Emma developed "brain fever", a nineteenth century designation for any illness which involved loss or distortion of consciousness, particularly when it followed after some kind of psychic shock. Sartre points to another, less dramatic resemblance between Gustave and his heroine: their love of luxury. Flaubert is quite explicit in showing how Emma's dreams of love were inextricably bound up with longings
for luxurious surroundings. The ball at Vaubyessard awakened her to the possibility of the real existence of both love and luxury and intensified their interdependence. Flaubert himself did not live in luxury but Sartre argues that he envied those who did. The word "mistress" conjured up for him associated ideas of passion and wealthy splendour. He longed to have the superfluous in order that he might be freed from the power of need. Sartre claims that in his nostalgic regrets at the collapse of France in 1870 there was a barely concealed longing for its past luxuriance — "Even every material elegance is finished for a long time."

Madame Bovary is not a "provincial adulteress" she is Sartre says, Saint Anthony and she is "a myth". Like Flaubert, she is an "imaginary person" but she lives in a world as real as the author could make it, the "invented real". For Flaubert, "to imagine the real" would be to derealize an actual event by giving it a meaning which it did not have for those who lived it, to make it serve as a vehicle to convey a more universal truth perceived by the author. It would be to tell a story in which the most important things were those that were not said, in which "l'indisûble" would be communicated. All this must be done with no distortion of everyday reality in the details of the narrative and without moral commentary by the author, who must remain impersonal. Flaubert liked to think of himself as a "writer" rather than as a "novelist". Sartre suggests that perhaps one reason for this was reluctance to consider a mere "teller of tales" — "The novel will be the mirror of the world". It must tell a story, but "this story must be at the same time a totalization of the world. This is the case with Madame Bovary. The world reveals its nothingness in her and in her death."

As a story the book unfolds a clear temporal sequence, as a totalization it
seems to deny the passage of time. "Since the events about to be recorded here, nothing has changed at Yonville." The tale seems to be told us long after the central characters are dead. The last sentence, which informs us of the honour Homais has just received is in the present tense; this is the laugh that eternally mocks all higher aspirations. In the midst of her happiness with Rodolphe, Emma asks herself why she should feel so sad. Death and emptiness seem to be present everywhere. Some-times the narrative and style seem to be at odds with each other, ultimately they come together.

The "omniscient author" may reflect the writer's ideas, but the author and the narrator are not the same. This Sartre explains is "because the author as person invents where as the narrator tells what happened .... The author invents the capricious narrator who merely tells a story." Wayne Booth in Rhetoric of Fiction talks about the problems of "the authorial voice" and points out that the narrator whether he intrudes with "dear reader" commentary or intends to be impersonal as he is omniscient is always a unique creation for the specific book in which he appears. He (or she, for the authorial voice need not be sexless simply because it is not individualized) sets the tone for the book and is the point of view as surely as if we were dealing with a fictional first person narrator. Any narrator, Sartre says, is a mediator who stands between the book's "environment" and the reader. The narrator who most closely resembles the author communicates to us only that aspect of his or herself which the author chooses to offer. In the case of Flaubert, who had resolved "not to write himself in", the ideal of total impersonality is already betrayed in the choice of the narrator who is assigned the role of chronicler.

The problem of the narrator in Madame Bovary is a complex one. Most of the time he seems to be the typical omniscient recorder of both outward
events and internal reflection, the pure "authorial voice". But when we first meet him, he is presented as an eyewitness, one of "us" who were in the classroom on the day of Charles Bovary's first day at school. There is a suggestion of the relaxed tone of one who talks with us; the novel as a whole shows traces of an oral style. There is considerable shift in the narrative point of view beyond the initial movement from "we" to the omniscient author. There are two forms of the present witness even in the opening pages. At first the narrator seems to be one of the boys in the class at Rouen who sees Charles as a new student and stranger. Then suddenly we are given a quick survey of his family background and childhood, something which might have been provided by a member of the class who later became more closely acquainted with the Bovary family. The narrator proceeds to tell us very intimate things about Charles whom he knows very well. It is as though an impersonal "we" (what in English is called the "editorial we") had emerged out of the personal "we" of the schoolroom. But the chatty citizen of Rouen returns from time to time. He is implied in the sentence "nothing has changed at Yonville", and is probably present in the last sentence of the book: "He has just received the cross of honour". Sometimes there seems to be a lack of precise placement; at the ball the viscount and Emma dance down to the end of a long gallery and disappear. From whose point of view? asks Sartre. There are also many modulations of tone. The book is "polyphonic" he adds. Critics note Flaubert's predilection for the indirect reporting of Emma's reactions (le style indirect libre). Rather than giving us internal monologue or stream of consciousness, he will tell us about her thoughts and feelings in such a way that one cannot be quite sure what is a fact, what is Emma's own reflection, what is the narrator's commentary. When Emma, the evening after being with Rodolphe, looks at her altered reflection in the mirror, the indirect style seems to give authenticity to her perception. In the statement, "she longed to die and love in Paris", there "is the narrator's
ironic summation of the contents of her reflections. The person who speaks to us out of the "we" is never individualized. He represents a collective point of view on how Charles looked to his peers - just as later we are told how Emma's conduct is regarded by the gossips in Yonville. Not formally but practically it is little more than an extended use of the indirect style applied to a group. As such it amounts to simply one move of the viewpoints that add up to constitute the all-embracing comprehension of the impersonal observer. It is important that *le suvrol* should include all points of view, not become simply one more of them.

Jonathan Culler in a study of Flaubert that acknowledges a heavy debt to Sartre and *The Family Idiot* argues that already in his juvenile works, Flaubert recognized a basic dilemma; if he maintained a purely authorial stance, his examples were obviously instances created to prove a point, hence carried no authority; a first-person confessional, on the other hand, could express only a biased judgement, therefore could not pronounce objective judgement on reality as a whole. In one sense *Madame Bovary* is the solution. The author, by alternation between complicity and detachment, presents simultaneously a subjective, temporal experience and an impersonal non-temporal judgement on all human affairs. The inconsistencies (as a realist would call them) are a deliberate means to force upon us the constant realization that we are reading a novel and that a real life cannot be read as a novel any more than Emma could realize her dreams as the literary heroines did. Shifts in the narrative point of view force us to recall that we are reading a work of art just as Culler argues, Flaubert's sentences are deliberately designed to call attention to themselves as language. Flaubert wishes us to realize that unity, eternal meaning, and beauty belong in the realm of the unreal. Flaubert is also insistent on the superiority of the imaginary. Sartre refers "to the cab episode as* the malignant intention
of the author... It's the end of dramatic illusion: there are no longer characters, just puppets manipulated by a director. "Dominick La Capra states - "The fiacre scene seems to be written from no one's point of view: it is almost 'pure text', writing." To accomplish this would have required the suppression of the coachman's comic bewilderment and indeed to make the description\textsuperscript{13} nothing but the itinerary of a coach on a certain day in a particular place, and it would hold no interest.

Sartre has expressed what is typical of reader's response to the characters in \textit{Madame Bovary} - "Reading Flaubert one is plunged into persons with whom one feels with them, and then somehow they suddenly reject one's sympathy and one finds oneself again antagonistic to them." Sartre explains this as the result of Flaubert's self-dislike. As his own creations and at times his self-projections, they are subject to the same sadomachistic attitude he sustained in his personal relations with the world. "He also tortures them because they are not him and he is anyway vicious and sadistic and wants to torture others."

Although the last sentence may be an "overstatement, it does seem that Flaubert's characters (including the good Félicité) are punished by sufferings in inverse proportion to their merits. Flaubert's irony in \textit{Madame Bovary} prohibits any total empathy with any of the characters. Culler points out that Flaubert preferred "verbal rather than situational irony." When Flaubert provides an ironic situation, he seems impelled to call our attention to it with an authorial comment, almost as though he could not let the situation speak for itself. Usually the irony is subtle and is a function of the style itself, resulting from the deliberate use of words and sentences with a plurality of meanings. At times it is also delicate. A word or image will have the effect of slightly undermining the mood or tone of a passage, like the self-deprecating smile of one who puts himself forward. There is nonverbal communication between Léon and Emma on the
first evening at the hotel. The moment of silence is filled with an infinite sweetness, and the prevailing tone is one of tenderness, yet it includes an image so strange as to be almost bizarre. *They sensed a humming in their heads as if something resonant had reciprocally escaped from the fixed pupils of their eyes.* The mixture of sensation and origin becomes ludicrous if one stops to analyze. Is this Flaubert's intention? Perhaps he also intended that it would be so without spoiling the dominant effect of the passage when read quickly, the ambivalence is characteristic of the entire novel. There is lack of communication that generally exists between characters and that paradoxically is conveyed by means of their conversations. Direct speech is comparatively rare. When it occurs, there is no true reciprocal dialogue, but rather "an alternation of monologues", at best "a simultaneity of discourse not understood rather than communication". Mostly it is at cross-purpose. Emma's abortive visit to the curé is an example, when the curé interprets her *je souffre* as referring to purely physical ailing and tells her to ask help of her husband. Emma and Charles outdo each other in offering to take on the burden of the trip to Rouen to consult Léon about the power of attorney. Most of what is said is insincere - Rodolphe's wooing at the fair, his impassioned protestation on their last night together, which owes its unusual intensity to his secret resolve to leave her. When it is a true message, it is by means of a hidden conversation which has nothing to do with the actual words spoken, for example, Emma's first meeting with Léon. There are a few occasions when the words are sincere but then they are not taken as such - as when Rodolphe fails to believe in the depth of Emma's love for him because he has heard the same banal phrases from other lips obviously false. In the characters' relations with one another words destroy; only the rare nonverbal moment of communication unites. The author's words simultaneously describe a world which the overtones, the "silences between the words", undermine.
Flaubert has a way of introducing descriptions just when something is about to happen. He keeps us on the edge of the event just long enough so that what finally happens seems somehow diminished. Sartre says, "It is the descriptions which prepare the event and annul it because they suggest to us that which makes us fall into reverie." Landscapes serve less as an environment for the characters than to refer us to a cosmic emptiness. They seem at most to annihilate persons and events. There are several occasions in which Flaubert uses the word 'vide' (empty) in describing his settings, usually, for sky or meadow, once for Emma's room at Yonville.

The challenge of conveying in words the quality of physical things always appealed to him as one worthy of the artist's powers. For Flaubert any form of mimesis is a transformation of the real into the unreal, and this is the artist's task. Sartre recognizes that descriptions in the novel are never there for their pictorial interest and only partially for the sake of guaranteeing verisimilitude. In one of his notes Sartre sums up Flaubert's method by referring to music, "all objects are nothing more than collected impressions ready to be modulated according to the rhythm of the sentence.... All things appear then as musical notes on which one will only have to compose the sympathy, things which will be orchestrated into a totality, a correspondence between objects and minds which will make the very story, this novel, this poem."

This purpose of descriptions is aesthetic, and half-philosophical. They do not represent the focus of the characters' attention, but are a means whereby the author directs the reader's response.

"(Description) becomes for Flaubert the unique experience by which it seems possible to express the movements of life. It is analysis and expression of
feelings which things symbolize, or support, the two being confused with one another. It is objects which carry the story insofar as they are seen by us, presented to arouse our emotion, our memories and our revery.

Flaubert's use of objects as symbols has long been recognized. The cigar case, the grey hound, Hippolyte's wooden leg, the statue of the curé which breaks during the move from Tostes to Yonville are among the most famous examples. It is the Hirondelle, the coach which first brought Emma to Yonville, which took Léon away from her when he left for Paris, which later carried her to him in Rouen. Its name, "The Swallow", is gently incongruous, it symbolizes ironically Emma's longing to soar, to fly from banality to a world in which dreams are fulfilled without travesty. The awakened memories, of which Sartre speaks, may refer to connotations for the reader which come from outside the novel, but may also be echoes of earlier passages. There is also Flaubert's use of Emma's parasol in two deliberately contrasted passages in part (I). The first occurs very early when Charles still comes only as her father's physician.

There is a thaw, everything is melting. The parasol of dove-coloured shot silk through which the sun shone, lighted the white skin of her face with shifting hues. She smiled beneath the tender warmth, and drops of water were heard, falling one by one on the taut stretched silk. (P. 40)

Une fois, par un temps de dégel, l'écorce des arbres suintait dans la cour. La neige sur les couvertures des bâtiments se fondait, Elle était sur le seuil; elle alla chercher son ombrelle, elle l'ouvrit. L'ombrelle, de soie gorge-de-pigeon, qui traversait le soleil, éclairait de reflets mobiles la peau blanche de sa figure. Elle souriait là - dessous à la chaleur tiède; et on entendait les gouttes d'eau, une à une, tomber sur la moire tendue. (P. 33-34)
Nothing is spoken, all is tender, warm, gentle, the tension is only of burgeoning promise. One day, after the marriage, Emma goes for a walk out to a deserted pavilion. The walks are mouldy, the shutters rotting on their rusty bars, nettles surround the stones amid the remains of the garden. She gives vent to her inward tension by making sharp jabs in the ground with the tip of her closed parasol as asks herself, "My God, why did I marry?" It is no accident that Emma carries her umbrella on both occasions. Sartre lists a number of objects that add overtones of broken hopes, futility, despair by their reappearance in the story that of the arbor, the grey-hound, riding whips, and, of course, the bridal bouquet, the cigar case, and the mirror.

From Flaubert's initial description of Yonville, Culler quotes sentences which he feels "might well stand as touch-stones of Flaubert's revolutionary achievement. the thatched roofs.... etc." Culler shows that these sentences are marked by three anomalies: first their function is not truly grammatical. In the first sentence he argues, "The point of arrival has nothing to do with the point of departure." Each sentence "appears to fritter itself way, as it runs down toward the minute and trivial." There is "no obvious thematic purpose." Second, "the sentences have no apparent function." They give us a collection of disparate facts. They tell us nothing to differentiate Yonville or to serve the story. Finally, the particularity of details suggests immediate and specific observation, but the mode is one of generalization - the withered pear tree that "some times clings" the chicks that regularly come to pick up the cider-soaked bread. No narrator seems to hold this all together. it is "a written text, which stands before us cut off from a speaker." Culler finds here the real meaning of Flaubert's impersonality.

Culler quotes other passages from Flaubert that show this same kind of movement "into inanity". Typically, the details in descriptions are presented without indicating
what is important, almost in a flat listing. The piling up of items that are neither unified nor meaningful, that neither set a mood nor reveal a character, nor establish a definite perspective is centrifugal. It has been the common assumption of novelists, confirmed recently by phenomenologists, that everyone inhabits a "life world" overlaid with meaningful connections. To convey the quality of the world as lived by unique individuals has been a major concern of fiction writers. What is different about Flaubert\textsuperscript{16} is that he tries to look at the world as no individual, real or fictional, would ever look at it but rather as it would be seen by a nonhuman observer who comprehend human activities without sharing human interests\textsuperscript{17}. In contrast with Sartre, who says that \textit{Madame Bovary} treats of two realities, Culler might say that it refuses to be about any reality. Culler insists Flaubert's novels "are novels" and must be "read as novels" and that "The novel is writing, not a world". Yet, Culler like Sartre\textsuperscript{18} recognizes that even in his persistent contrast between the novel and real life, Flaubert comments on the nature of our relation to the real. On Charles Bovary's famous headpiece: Sartre says\textsuperscript{20} that its "mute ugliness has depths of expression. [It] is an image of Charles, and a sign alluding to his parents." Culer sees in this description the writer mocking his own enterprise as though searching for symbols which could not be found. Culler as much as any other critic in the period since \textit{The Family Idiot}\textsuperscript{20} was published, has proved the fruitfulness of Sartre's mark for Flaubertian studies\textsuperscript{20}. La Capra\textsuperscript{22} who contrasts Sartre's "totalizing dialectic" with a structuralist textual criticism, says - "Madame Bovary as a text might have deconstructed the very type of discourse with which Sartre\textsuperscript{23} apparently would have tried to comprehend it." This view seems to rest on the mistaken belief that one can legitimately read a book by Flaubert as if it were written by Alain Robbe-Gillet or Michel Butor. To wish that one might write a book about nothing is not the same as to decide to write a work in which the text itself is the subject.
Adopting Baudelaire's title for his poetry, Sartre sarcastically calls Flaubert a "flower of the least evil". This reference is to the pessimism that led Flaubert to reject any hope of a good society and to accept all too easily. The Second Empire as the least bad of all possible alternatives. Sartre continually refers to the world of literature as unreal, to beauty as nonbeing, he insists that to be a writer, in Flaubert's case, was to choose the imaginary and to prefer art above life. His diatribe against the Knights of Nothingness includes the grudging admission that they have produced some of the most beautiful works in the French language. Flaubert hopes that art might deliver him from the world while Sartre wants literature to delivery the world to us. Flaubert, Sartre claims, liked to think of the artist as a member of an unacclaimed, but precious elite, as one of "God's aristocrats". Sartre longed for a future age when there will be no longer professional writer because everyone will write. Flaubert's "absolute art" is its own end and reason for being - it seeks to lift itself above its period to be universal and eternal. "We write for our own time" declares Sartre. Literature is a means, at its best it is a form of praxis, he felt.

Where Sartre departs from other critics is in his insistence that Emma has but one love. Freud sees in sublimation a higher disguised and less direct satisfaction of a purely biological need. What Emma cannot be forgiven for is her temporary belief that Charles or Léon or Rodolphe or anyone could be the fulfilment of what she desired. Sartre claims that her liaison with Rodolphe represents heavenly love, the amour with Léon the earthly. He argues that Emma loved Rodolphe, but that what she felt for Léon was at first purely imaginary (before he went to Paris) and afterwards only lust, that relation with Rodolphe was founded on truth while the intrigue with Leon was based on a lie (she did not tell him about Rodolphe), that her sexual union with Rodolphe was 'natural'
whereas her relation with Léon involved an exchange of sex, a perversion depravity

Flaubert with artistic economy has used two characters where an inferior novelist might have employed three or even four. Emma's Flaubertian - "Sentimental education" progressed through four definite stages - Léon (1), the timid clerk at Yonville; Léon (2), the self confident clerk who returned to Rouen after Paris; Rodolphe (1) in the period leading to Emma's cooling towards him and their near break; Rodolphe (2) after the fiasco of the clubfoot operation had brought Emma back to him. When Sartre contrasts Emma's relations with the two men, he tends to concentrate almost exclusively on Rodolphe (1) and Léon (2) ignoring evidence from the early days with Léon and the later ones with Rodolphe. In doing so he does violence to the text, and also misses evidence which might provide further support for his major thesis; that Emma increasingly betrays the imaginary for the real. Sartre makes three basic observations: (1) Emma's never consummated love remains wholly in the imaginary; (2) there is some true communication between the two, which is expressed non-verbally; (3) what is communicated in addition to unacknowledged sexual desire is their commonplace romanticism.

Since Léon at this stage never found the courage to declare himself, any expression of his or of Emma's feelings must of necessity be indirect. They are conveyed by descriptions of small actions and gestures. Emma herself interprets Léon's behaviour and is sure that he loved her. Messages are sent and received. What is genuine is expressed non-verbally. "It was like a murmur of the soul, profound and continuous dominating that of the voices". The passage quoted suggests that what Léon and Emma felt for each other in this early period was real. Flaubert suggests that as human loves go, it was real. Emma did not immediately try to see him as a romantic hero as she did with the viscount.
at the ball. She was slow to recognize her own feelings as Flaubert tells us in a homely tender image... "She did not question herself to know whether she loved him..." Flaubert says that inwardly Emma seethed with hatred of her husband and desire for Léon. The role she chose to play was that of the inaccessible loyal wife. "I am a virtuous woman" she said to her reflection in the mirror, and this was the image she offered to Leon up to the moment of his departure. We may sneer at his cowardice; we may even argue that if Léon had been bolder, she would have put up little resistance. The fact remains that with Leon (1) she has not yet betrayed the imaginary by taking steps to make it real. After he goes, she is embittered and frustrated; she is wholly disillusioned. Sartre seems to recognize this when he observes that her dreams of what might have been, made the reality of Yonville unbearable.

Sartre is primarily interested in contrasting Emma's and Rodolphe's liaison with the fulfilment of her passion for Leon after his return from Paris. Flaubert has proved numerous details to show that he wanted to stress the parallel development of both. The question is whether he wished primarily to contrast them or to play up their similarity. Is his intention to mark Emma's degradation or to stress the meaningless of repetitions of patterns that is inherent in human endeavours? Sartre stresses the former almost to the exclusion of the latter, but there is evidence that Flaubert was doing both.

Most of the writers in France took no part in the events of 1848. Flaubert was in Paris, in February stood with Louis Bouilhet and watched some of the fighting around the Palais Royal. In a Sentimental Education he is content to proclaim all parties wrong. During the shooting Frederic and his mistress take refuge amidst the historic treasures at Fontainebleau. Yet, despite their contempt for their own class, Flaubert and his fellow writers were forced to
lead an outwardly bourgeois existence if they were to have the freedom to devote
themselves wholly to art. Sartre maintains that despite their intention to denounce
the real in favour of the imaginary, they provided precisely the point of view
on the world which satisfied their readers. Flaubert in fact "created the need
by satisfying it".

The final section of the Family Idiot "Neurosis and Programmation in Flaubert 14:
The Second Empire", while still far removed from the sort of complete informative
narrative customary in biographies, is concerned with the years after the publication of
Madame Bovary particularly with the 'liberal period' of Napoleon III (1861-
70).

It is an oversimplification to say that Madame Bovary centers on the conflict
between the realistic and the romantic attitudes. Sartre has remarked that
the novel is post-romantic, that it is the story of "a soul brought to death by
romanticism". But it is the story of "a soul brought to death by romanticism".
But it is a work "against Romanticism by a man profoundly influenced by it."
"Madame Bovary is less the trial of a romanticism for which twenty years of
excess have destroyed its power to believe in its own illusions, of a literature
reduced to admitting that it is only literature." This statement is fundamental
to Sartre's reading of the novel. The essential conflict in Madame Bovary
has nothing to do with romanticism and realism either as literary movements
or as lifestyles. It is the tension between the real and the imaginary, which
is quite a different thing. Sartre also says:

"Saint Anthony's temptations are imaginary. He would be damned if he took
them for realities. Madame Bovary is damned because she does not remain
in the imaginary, and seeks to make it real [le realiser]."
Emma's fault is not that she prefers the imaginary to the real, but that she betrays the imaginary by substituting the real in its place, by setting for the real in the hope that she may find the imaginary in it. Sartre points out that her stolen readings at the convent resemble those of Gustave and his classmates at the lycee. They read Byron and Chateaubriand. We are told that even before she met Charles, Emma considered herself disillusioned, with nothing left for her to learn or to feel. The description suits the adolescent biases better than it does Emma. This is one place where the "cest moi" fits a little too closely. In any case, nobody would suggest that good books might have saved Emma. Even within the limits of realist interpretation, it is a confusion between the regions of the real and the imaginary which is responsible for her unhappiness. And here Emma's mistake lay in her inability to accept the real. Sartre notes that Madame Bovary and Don Quixote have the same subject. Other critics have recognized Cervantes' influence on Flaubert. Harry Levin states that Flaubert's target was "to set forth what Kierkegaard had spied out, to invade the continent of sentimentality, to create a female Quixote-mock romantic where Cervantes had been mock-heroic". But Sartre lays stress on the resemblance, not in the satiric intent of the two authors, but in the qualities of the hero and heroine - the grandeur of their aspirations, their fallen greatness, the tragedy that dignifies their foolishness - and their essential rightness in the face of common sense. Sartre's view then of the novel's theme is that Flaubert, in his story of Emma Bovary, is simultaneously making a metaphysical affirmation and demonstrating what he believes to be a psychological truth.

Before settling on Madame Bovary, Flaubert toyed with three other scenarios for a novel. Anubis, would have told the story of a deceived woman who thought she was embraced by a god when in actuality she had sexual intercourse
with one of the priests. The exotic theme, much modified, was realized in Salammbo. The second was the tale of a Flemish Virgin, which Flaubert outlined in a famous letter to Mlle Leroyer de Chantepie, the story of a provincial woman, growing old in bitterness but attaining to the highest state of religious mysticism and purely imaginary physical passion. The third Don Juan was to deal with both heavenly and earthly love and as don Juan united with a nun, he seeking in her something more than the physical and she hoping to find in him something substantial to fulfill the sensual impulse that formed part of her passionate reaching toward god but was never appeared. Sartre recognizes that all three projected novels have the same theme: love that cannot be satisfied. He finds echoes of the second two in Madame Bovary.

So far as religion is concerned, Flaubert is careful in not blaming the nuns, the sisters of the convent. Bart says - that on the expedition to Normandy Flaubert had commented on the mingling of religion and the erotic in the cult statues and in the worshipper's attitude, particularly toward the Virgin. Sartre points out that in Flaubert's view any aspiration toward the infinite was diminished and distorted the moment it was incarnated in finite myths, doctrines, or forms of ritual.

Emma is at first attracted to the religious life, falling into a sort of "mystic languor" which is evoked by the flowers at the altar, the incense and candles, music, nuns, the erotic imagery of the Catholic service. Emma is impatient with doctrinal instruction and rebels against discipline. The later woman is here in embryo and she has already revealed her inability to separate spiritual aspirations from sensuousness. On her death bed, she bestows on the crucifix her "fullest kiss of love." Even at this "purified" moment Flaubert forces us to feel that the spiritual and sensual impulses are inextricably mimed.
Most of the time, Emma and Léon chatter incessantly, at the inn on the night of their meeting, in their whispered conversations as Charles and Homais dozed by the fire after the cardgames. Concerning the first of these occasions, Sartre commented in some details early in Volume I in discussing the child Gustave's disorientation in language. Sartre writes:

"Emma and Leon will speak of nature because the situation requires - by social custom... it is simply that Nature is invoked at a certain stage in sexual relations. At the same instant thousands of couples are saying the same things in the same terms. It is essential for these still platonic lovers to feel, thanks to this silly prattle, a 'communion of souls' with their future mistresses. In short, the verbal connections are physical, they are modulations of a chant. The purpose of this conventionalized lover's speech is to replace caresses, impossible at this stage, to prepare them, and by this communication of breaths before embracing to awaken a feeling of reciprocity. The meaning is there in the vocables, prefabricated. It is needed not for itself but in order that the future lovers, in sharing a taste, may create the equivalent of a shared desire."

The romantic longings that Emma and Léon express are reminiscent, even in the specific details and actual choice of words, of the lyrical utterances of the hero of November. Sartre's attitude towards the pair is mostly cynical, but he does acknowledge a certain reciprocity. Sartre makes his most impressive point in a long and truly brilliant discussion of the contrast between the two scenes in which Emma first gives herself to her lovers. With Rodolphe it takes place in the woods. Sartre does not deny that Rodolphe is a cheap seducer nor that Emma is in bad faith. Yet he feels that when their union is first consummated, the author's irony is momentarily suspended. Flaubert's description suggests
that Emma's sexual fulfilment is in harmony with the surrounding nature, there are pantheistic overtones. "She surrendered herself. The shadows of evening were falling. The horizontal sun, passing through the branches, dazzled her eyes. Here and there, all around her, in the leaves or on the ground, luminous spots were quivering as if humming birds in flight had scattered their features. Silence was everywhere, something sweet seemed to come forth from the trees. She felt her heart, whose beats were beginning again, and the blood circulating in her flesh like a river of milk. Then she heard from far off, beyond the woods on other hills, a vague, prolonged cry, a voice which was long drawn out, and she listened to it silently, as it mingled like music with the last vibrations of her throbbing nerves."

"... elle s'abandonna. Les ombres du soir descendaient; le soleil horizontal, passant entre les branches, lui éblouissait les yeux. Ça et là, tout autour d'elle, dans les feuilles ou par terre, des taches lumineuses tremblaient, comme si des colibris, en volant, enssent éparpillé leurs plumes. Le silence était partout; quelque chose de doux semblait sortir des arbres, elle sentait son cœur, dont les battements recommençaient, et le sang circulant dans sa chair comme un fleuve de lait. Alors, elle entendit tout au loin, au-delà du bois, sur les autres collines, un cri vague et prolongé, une voix qui se traînait, et elle l'écoutait silencieusement, se mélangant comme une musique aux dernières vibrations de ses nerfs emus. (P. 242 - 243)

This time Emma has not been talking about nature, but its presence is felt. There is no human chatter. As Sartre puts it, "she has no words in her head". It is in total silence that she is aware of the sights and sound that seem to mingle with her own being. Sartre finds a beauty and innocence in it all that seem to absolve Emma. He says of Rodolphe, "This deceiver is the dupe
of the world, its chosen instrument whereby it may, on the occasion of a totally
maculate conception attain in this woman a self-awareness." As for Emma," she "is very close to realizing the prayer of the last Saint Anthony: to be matter."

Sartre thinks that Flaubert sustains the sense of authenticity until Emma stands before her mirror at home that night. Even here the subtle movement from the indirect reporting of her reactions (le style indirect libre) to direct speech protects the genuineness of what has occurred. Emma recalls the fields, the surrounding trees, the rustling of the foliage and call of birds. She wonders at her own reflection - "Never had her eyes been so large, so black, of such depth." The indirect style leaves us uncertain Sartre says, as to whether her reflected face is really modified by the experiences she has undergone or whether she imagines it. Suddenly she speaks aloud. "I have a lover! a lover!" And all becomes altered. She sees herself, not as she was in the forest, but as in a book, one of the countless heroines whose passions she wanted to experience as her own. Sartre says that the development of the story of Emma and Rodolphe continues to stress the association with nature. When he comes to meet her, they meet in the garden at night. When she sometimes makes a surprise visit to him at dawn, she comes with the freshness of the morning dew on her hair. "It was like a spring morning entering his room." Flaubert goes on to say, "something stronger than herself impelled her to him." Sartre feels that at this point something of a "heavenly love" remains in Emma's impulse, even if it is kept alive through the imaginary. In sharp contrast with the forest scene, Emma's and Leon's first sexual union takes place in a tightly curtained cab. Deception and self-deception are present. Flaubert writes, "She did not confess her passion for another, he did not say that he had forgiven her." This is the lie that Sartre claims rests at the basis of their relation. Yet one feels that there is truth in the midst of their talk, and here occurs one of Flaubert's significant
nonverbal exchanges, which Sartre does not mention. "They were, no longer speaking ... They had first joined hands and the past, the future, reminiscences and dreams, were all mingled and confused in the sweetness of this ecstasy." In the hotel room the two were trying to idealize each other, each one trying to deny the primacy of carnal desire, to transcend the physical toward beauty and purity. Sartre points out that during the whole evening the two strove valiantly to support each other's self-image and their mutual dignity as free beings not at the mercy of generic, biological impulses.

The next morning the scene at the Cathedral is deliciously comic, - Léon offering the gift of violets, Emma offering and then taking back the letter of farewell, Léon furiously impatient with the beadle's sight-seeing tour, Emma clutching at it with relief, clinging to "her expiring virtue". Once they have entered the cab, everything changes. Sartre says - "What does Flaubert do? He obeys his creatures. They have drawn the curtains so as to be seen by anyone?... Nobody shall see them. Not even the author."

But the cab will be seen by everybody in Rouen. Emma will be carried away by the momentum of the carriage wheels as the paradigmatic narration abandons itself to fatality. A voice directs the coachman, a veiled woman emergess, the man is not seen.

The populace of Rouen sees the closed vehicle which like a tomb move, round and round crazily, passing and re-passing the same spots in random motion. The vehicle is suddenly a monstrous mechanism to be moved by a mysterious interior voice. The driver cannot understand this "frenzy of locomotion". Sartre points to the double entendre in the words and adds that the joltings of the cab are obviously meant to suggest physical movements... "Thus the two lovers,
transformed into a furious vehicle,... no longer have any thing to protect them... As the driver, unguided, continues to repass the same places,... which they wished to hide is transformed into an obscene exhibition " The satire intends beyond the couple inside, it is directed at the whole human species.

To point out the contrast with Emma's first love scene with Rodolphe in the woods, Sartre comments on the symbolism of the closed curtains. This pair is totally isolated from nature. "Drawn curtains: Communication refused. It is the opposite of the 'baisade' with Rodolphe."

Sartre does not mention a still more obvious symbol. At one point the cab is going along a field of red clover. A hand reaches out and scatters tiny pieces of paper. The fragments of Emma's farewell letter float through the air and come to rest on the flowers 'like white butterflies'. These broken resolutions are Emma's farewell letter float through the air and come to rest on the flowers 'like white butterflies'. These broken resolutions are Emma's sole contact with nature on this occasion. Emma is ridiculous because she thinks the infinite and unreal can be grasped in the finite relationships in the real world. Yet clearly, Flaubert feels that she is better than the mediocre men she tried to love. Anyone who has experienced a desire for more than this world can offer my say with Flaubert, "Madame Bovary, c'est moi."

Sartre seems to have weighted the scales by discussing the evening, preceding the seduction by Léon and omitting a comparable preliminary scene for Emma with Rodolphe - their meeting at the agricultural fair. The counterpoint in this passage where Flaubert interlaces the sentences, even the phrases and words of Rodolphe's insincere protestations with the high-flown rhetoric of the politician's speeches is more openly mocking than the later conversation in the hotel room.
Flaubert writes, "Rodolphe was no longer speaking. They looked at one another..." Sartre finds it significant that this nonverbal moment of true feeling is put side by side with the announcement of the name of the old women who was to receive a medal for fifty-four years of service at the same farm. Léon Emma was the Angel and the Mistress. At times he felt uneasily that he was the one possessed by her, but this half-resentful attitude belonged to reflective moments away from her. In her presence, he experienced the same kind of self-effacement, the fulfilling loss of self that Emma felt with Rodolphe. Léon felt a sense of being absorbed into her, blended with her and there is something faintly reminiscent of the symbiotic relation of mother and infant. Flaubert is not suggesting that physical union with the right person at the right moment or a mystic union with nature represents a genuine fulfilment of our aspiration for the infinite, as though after all there might be a way to overcome the "being too small for oneself" and to appease the unsatisfiable desire. Emma's experience in the forest does indeed bear a resemblance to Djalioh's melting into nature, to Jule's ecstatic moment of insight, and to Gustave's childhood trances. But Flaubert sternly refused to entertain pantheism on the level of true concept or philosophical truth. All of these experiences depend heavily on the imaginative insight of the subject. Emma, did not yield to Rodolphe until after he had returned to the romantic words that he knew she wished to hear. If this moment was privileged, it was not because it revealed a truth about the human being's relation to the surrounding world but because illusion and the natural surroundings for once worked together to create a moment of beauty.

While Emma embarrassed both men with her presents, it was Rodolphe that she gave the hand-sewn cigar case that in her own mind, identified him with the Viscount and herself with the Viscount's mistress. There is difference between Emma's morning visits to Rodolphe when she seemed to bring with her the
spring morning, and her theatrical gesture of buying roses to throw over Léon as he lay in bed. There is a marked difference too between the unexpected, stolen meetings with Rodolphe and the regularly scheduled Thursdays with Léon. There is also a progressive use of the mirror as symbol. At the time of Emma's initial encounters with Léon, she murmurs to her reflection, 'I am a virtuous woman." After she has first given herself to Rodolphe, the words are, "I have a lover." Earlier partly under the spell of Emma's idealistic romanticism, Rodolphe had restricted his love-making to 'respectful forms'. Very delicately, Flaubert shows how Rodolphe introduced Emma to new expressions of eroticism. Emma shows her ready to settle for lust. As Sartre say "she takes her ass for her heart." Flaubert has included one passage which seems to be a deliberate travesty of the half-pantheistic ecstasy she experienced in the scene in the forest. "He made of her something supple and corrupt. Hers was an idiotic sort of attachment full of admiration for him, of voluptuousness for her, a beatitude that benumbed her and her soul sank in this intoxication and drowned in it, shriveled up, like the duke of Clarence in his butt of malmsey." The conventions of the day forbade Flaubert to be explicit in physical details. Malmsey is a sweet, heavy wine. Without question Flaubert has included a masculine element in his portrayal of Emma, which is never more evident than in her relations with Léon. Whereas she was pupil to Rodolphe in the art of corruption, Emma was teacher to Léon. Flaubert tells us that Léon "was becoming her mistress instead of her being his." At the masked ball wth Léon, Emma wears the costume of a man, it is only the morning following this occasion that she realizes the full intent of her degradation, that she was in the company of "women of the lowest class". Emma maintained the aggressive role with Léon. She played at being his mother, assuming an air of great authority and experience, calling him child. Emma regularly wore a monocle "like a man". Flaubert describes Emma and Charles as seeming to have exchanged the usual roles of man and
woman in their manner on the morning after their wedding night. "It was he
whom you would have taken for the virgin of the evening before while the
bride allowed nothing to be revealed from which you could guess anything."
With Rodolphe she once scandalized the people of Yonville by holding a cigarette
in her mouth as she walked with him and by one day wearing a waistcoat cut
like a man's.

Baudelaire in his review of Madame Bovary recognized both that Flaubert had
incarnated himself in his heroine and that in doing so he bestowed upon her
certain masculine traits. Insofar as possible he "stripped himself of his own
sex and made himself a woman." In her energy and ambitions, and even as
a "dreamer" "Madame Bovary remained a man. Like Pallas in armour sprung
from the brain of Zeus, this bizarre and androgynous being retained all the
seductions of a virile soul in a charming feminine body." Baudelaire claimed
that Emma was masculine in her sensuality and her pursuit of pleasure. Possibly
from the nineteenth century male's point of view this was so. Sartre takes
the same attitude, viewing the entire relation of Emma to Léon as based on
a perversion' of their natural sex roles. Emma's "masculinity" stressed by
Sartre appears a bit exaggerated. That she would have had an intense yearning
for the more free and adventurous life that she imagined to be open to a man
is only natural for any woman in a society which opens more doors for men
than for women. This is more true for Emma, who always believed that an
alteration in her situation - whether another man or a different city - would
perhaps allow her to realize her dreams Flaubert explicitly says this in the course
of describing Emma's pregnancy. "She wished for a son; he would be strong
and dark, and she would call him gorges, and this idea of having a male as
her child was like long hoped for revenge for all her past misfortunes. A man
at least is free he can explore passions and countries overcome obstacles,
When she learns that she has borne a girl, Emma faints. Decades before Freud, Flaubert writes of a woman who, frustrated in her own desires, hopes to compensate by vicariously living the life of her son. The motivation he supplies is a cultural one, not the famous "penis-envy" hypothesized by Freud. The passage shows a sensitive Flaubert's attitude towards women and circumstances that seldom resembled that of his attitude towards women outside of fiction. There is nothing masculine in Emma's relations with Rodolphe. The only suggestions of an exchange of sex roles with Charles is the description of the pair on the morning after the wedding - which says that Emma's experience was disappointing to her but nothing on that morning suggests that she was the aggressive partner. Perhaps for Charles the enhanced experience meant more to him than to her. With the weak and relatively inexperienced Charles, Emma the pupil of Rodolphe naturally dominates, but this is hardly to say that she does not remain fully feminine unless one is to cling to an outdated view of what feminine sexuality is. Flaubert may have derived satisfaction from imagining as fully as possible what it would be like to be a woman. The conventional equation of femininity and passivity may have held a special appeal for him. Beyond what Sartre has pointed out Emma's union with Rodolphe in the forest, find a special significance in the fact that the pantheistic aspect is inextricably linked with a feminine sexual fulfilment. But it is possible that in Flaubert's mind passive receptivity to those visionary movements and his imaginary femininity were closely associated. On the while, however, it is his deepest aspirations towards beauty, the eternal land the more than humanly real that he both incarnates. To put this self in a woman may reflect this aspect of his character was more feminine than virile. His complaint was that women possessed a large degree of the artist's innate special sensitivity, but that they almost inequitably betray it by linking it with
the particular erotic. That is Emma's error. But at the same time it was not Rodolphe but fate that destroyed Emma, the same fate of human circumstances that blights all aspirations for something beyond the wretched condition to which we are born. Flaubert once remarked that his Emma Bovary was now weeping in twenty villages in France. But it would be a mistake to see her as a victim of a social milieu or as a recognizable type of discontented woman, a never matured, romantic, adolescent girl. She is more universal than that and her protest is more dignified than that. Flaubert projected an important part of himself into his created character and thereby avoided what might have been a fate comparable to hers. If Emma was destroyed by literature, Flaubert saved himself by it.

There appears a pattern in the practices relating to the various repressions and the "feminization" of women to the practice of excision in America, or foot-binding in China. Gayatri Spivak, countering Derrida, reiterates with her customary lucidity what French women had through poetic texts, been saying in the chapter: Unmaking and Making in to the Lighthouse (p. 32):

The clitoris escapes reproductive framing. In legally defining woman as the object of exchange, passage, or possession in terms of reproduction, it is not only the womb that is literally "appropriated"; it is the clitoris as the signifier of the sexed subject that is effaced... (An) at let symbolic clitoridectomy has always been the "normal" accession to womanhood and the unacknowledged name of motherhood. (Gayatri Spivak Chakravarty, "French Feminism in an international frame," Yale French Studies, 62, 1981, P. 154-84)

The words of Simone de Beauvoir in The Second Sex, ring true -
Women's drama is the conflict between the fundamental demand of any subject of that always posits itself as the essential and the exigencies of a situation which always constitutes her as inessential.

'The Second Sex' inspired by period Sartre, had drawn upon the Hegelian dialectic of the master and slave to account for women having arrived at the position in which Julien Beuda could write:

"Man is the subject, the Absolute; woman is the other. In after year, when she had become Freuds with the group of Questions feministes, Simone de Beauvoir would borrow from Sartre's new, neo-Marxist category of 'scarcity' (as developed in the critique de la raison dialectique) to explain how it was against a background of scarcity, of there not being 'assex' not enough that the 'same' could appear as a 'counter-man' as an other. Woman remained defined as another being 'biologically destined' to repeat life instead of risking her life through war: it is not by giving life, but by risking his life, that man becomes elevated above the animal, that is why, in the history of human kind, superiority has always been granted not to the sex that gives birth, but to the sex that kills."

The Second Sex was dedicated to exploring how for the phrase 'woman is the other' one could substitute the phrase 'woman becomes the other': on ne nait pas femme; on le devient.

Again quoting Spivak from 'In Other Worlds'.

It I were reading the relationship between her knowledge and her power, I would remark here on her match-making on her manipulation of men through
deliberate self-suppression. But I am interested only in establishing that she relies little on language, especially language in marriage. Her privileged moments (a privilege that is often nothing but terror), are when words disappear, or when the inanimate world reflects her. One such terrifying moment of privilege is when the men cease talking and the sea's soothing song stops: and Virginia woolf catches the essence of Mrs. Ramsay. They had ceased to talk: that was the explanation (27-28).

When Mr. Ramsay and his wife speak to each other or read together, their paths do not cross. Mrs. Ramsay knows marriage brings trouble, yet when she speaks of marriage, it is with complete and prophetic optimism. Her own privileged moments are when words break down, when silence encroaches or when the inanimate world reflects her. In the end she turns her refusal of discourse into an exclamation of triumph, the epitome, in this book, of a successful conjugal (copulative) relationship.

In Emma Bovary, there is no manipulation of men through deliberate self-suppression. Yet, like Mitro Marjani of Krishna Sobti or Mrs. Ramsay, Emma wanted a successful, conjugal (copulative) relationship. Emma Bovary is the best creation of Flaubert's imaginaire. Perhaps she is what Flaubert would have like to be someone unlike what he was in real life. Emma is a woman and also not identical to the other provincial women. Thus realism plays a game of camouflage. For Emma in her vivaciousness is really like the emancipated women of the late twentieth century. Emma in her want to get the best of both world's represents the feminist, realist mode of the woman of 1980s. She is the sublime part of the author, the impression of which remains after four hundred pages of great literature. What comes through as the real Emma in her cry of distress when she tells the notary - Monsieur! I am to be pitied, but I'm not for sale!

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is her authentic self with an intensified indignation about her outraged honour.

\textit{Never had she had so much respect for herself or so much scorn for others.}

A kind of warlike emotions was transporting her. She wanted to fight all men, spit in their faces, crush them all... (P. 284)

In the first version of the Tentation, the narrator and his surrogate Antoine disappeared - "died" - and gave their places to a spectacle that faced them as an independent reality. The citational character of the work, its rhetorical order, the conventional, cliche nature of the visions, the emphasis on the problem of incarnation - all contributed to making Antoine a passive and empty figure. In the person of Antoine, the self does not express its original, individual desires through language, but instead is seen as predetermined and passively manipulated by a world of discourse that is exterior and anterior to it. In contrast to the Memories or Novembre, where the narration repeatedly reached a narcissistic impasse and had to stop and start afresh (using each time a new mode of narration), the text of the first Tentation flows without interruption and without end: the difficulty in generating the text has been overcome. But this textual richness is accompanied by a psychological poverty, the superabundance of the text is counterbalanced by the emptiness of the self whose story the text is supposed to recount.

How does this analysis of the early works contribute to our understanding of Madame Bovary? Of all the works of Flaubert, \textit{Madame Bovary} is the one that has always invited analysis in terms of the entire oeuvre. The first of his works to be published and to enjoy recognition, it has always been acclaimed as the first "mature" work, with maturity understood as a break with his previous, so-called romantic view of life and art. Possibly the reason for this view of maturity is to be found within Madame Bovary itself, where characters (Charles
or Léon, for example) outgrow romantic, "poetic" dreams and accept prosaic (novelistic, bourgeois) reality. Charles and Léon can thus be seen as deliberate, though ironic, self-portraits. But the parallel evolution of characters and author suggests another possibility: if, characters in a novel "grow" according to narrative constraints, then the process of "embourgeoisement" is in fact determined by narrative rather than socio-cultural pressure. Can we not then interpret the development of Flaubert's work - that is to say, the passage from the first Tentation to Madame Bovary - in the same terms? On this interpretation Madame Bovary and Flaubert's realism in general could be seen as growing out of the unsolved problems of the earlier works. In what follows one can examine Madame Bovary from this particular point of view-as an attempt to remedy the central flaw of the first Tentation. I will claim that where the first version of the Tentation, following the first Education sentimentale, tried to circumvent the narcissistic impasse, Madame Bovary attempts to generate a narration by accepting and radicalizing the narcissistic predicament in order to save a self, even if it is an imaginary one. Instead of beginning a new mode of narration, as most critics claim it goes, Madame Bovary marks a return - with important modifications, - to the early works.

Madame Bovary can be interpreted as an elaboration of those scenes in Flaubert's early works in which the narrator, having eliminatd the all-too-menacing mirror image, tries to create a story around a specter that replaces it. Like that specter, Emma is an imaginary character: a character whose life, desire and even body are created and shaped by others. Never allowed to gain life and independence, she remains a character deprived of the capacity to fully become a narrator.

The imaginary nature of Emma's existence can be understood in different but
complementary ways. Most obviously, her existence is "doubly bookish". Not only is she a fictive character in a book, but as a character - as a desiring subject - she has been created by literature: "And Emma tried to find out what one meant exactly in life by the words bliss, passion, ecstasy, that had seemed to her so beautiful in books"; "Then she recalled the heroines of the books that she had read.... She became herself, as it were, an actual part of these imaginings". (P. 117) The theme of the dangers of reading, the corrupting influence of literature (a cliche theme, of course), is the most obvious expression of Emma's imaginary existence.

That a character's desire should be determined by a previous text is not in itself something new in Flaubert. We saw this happen in both the early works and the first version of the Tentation. But in the early works the non-originality of desire was recognized and felt as a menace (by the narrator-hero of the Memoires of Novembre, by the hero-artist Jules of the first Education), and in the Tentation it was exploited (by the narrator and his various surrogates) as a way of generating a text. What characterizes Madame Bovary and distinguishes it from those works in that Emma - unlike the narrator - is not aware of the borrowed nature of her desire. Her inability to see repetition, to recognize cliches as cliches - her blindness to the fact that her desire is the desire of the other - manifest her narcissism.

On the level of plot Emma's imaginary existence is conveyed by the fact that she is always seen and chosen - created as an object of desire - by others. As most critics have observed, in the first encounter between Emma and the various men who shape her life, we are not given Emma's point of view. Instead of a description of Charles, Léon, or Rodolphe as seen by Emma, we have a description of Emma as seen by the desiring eyes of Charles, Léon, or Rodolphe.
We are not told what Emma's feelings, impressions, or desires are when she first meets these men. We are told of her feelings toward Charles only after the consummation of their marriage: *Before marriage she thought herself in love,... The uneasiness of her new position, or perhaps the disturbance caused by the presence of this man, had sufficed to make, her believe that she at last felt that wondrous passion; her love for Léon is described only when she realizes he loves her: *Looking from her bed at the bright fire that was burning, she still saw, as she had down there, Leon standing up... She thought him charming; she could not tear herself away from him.... Is he not in love? she asked herself; but with whom? with me!* (P. 73) we get a glimpse of her feelings towards Rodolphe only at the end of the Comices, when, on hearing Rodolphe only at the end of the Comices, when, on hearing Rodolphe's words, something gave way in her.... The sweetness of this sensation revived her past desires, and like grains of sand under a gust of wind, they swirled around in the subtle breath of the perfume that diffused over her soul. (P. 106) This fact of narrative technique should not be taken lightly; it means that in terms of the novel, Emma does not exist as a desiring subject before she is made such, first by literature, then by the men who choose her. Rather than being an autonomous subject whose desire originates within herself and whose consciousness of herself is independent of other people, Emma exists only as an object of desire created by the others (men and literature). This "inessentiality" is emphasized by her never being the "first one" for any of the men around her: she is Charles' second wife, one of many mistresses for Rodolphe, and Léon's only after he has lost his virginity to some working girl in Paris. She is not even the first victim of Lheureux (who shapes her life financially rather than erotically). Being second means filling in the place left by someone else, fitting into a preexisting slot. Just as the theme of reading shows that the self is produced by the order of language that precedes it and
determines it, so the plot inscribes Emma in a circle of exchange where she is not an autonomous subject but an object of substitution.

Emma is, then, in spite of her hyperactivity, as passive as the Saint Antoine of the first version. His temptations, orchestrated by a medieval Devil, were the "clichés" of the old morality plays, her dreams, like his, are stereotypical and banal, and her "temptations" are always controlled by others. Why is it, then, that we feel that Emma is so different from Saint Antoine of the first version, that whereas he is an empty figure, a pretext for the unfolding of images, she is a real woman? The reason is that unlike Antoine, whose attention always moves from one image or temptation to the next without lingering too long on any of them, Emma succumbs to temptation and fixes her attention on successive single images.

In the first Tentation constant movement from one image to another, from one possible life to another, generated a text, but at the same time prevented it from being the story of a self. A self can come into being as a self (can have a story) only by arresting its attention on one image, fixing its flow at one "possible life." To have an identity, it must be narcissistic, must enter into an exclusive, specular relation with the image that its desire has created or that has created its desire. Emma, like Félicité of Un Coeur simple later on, repeatedly tries to anchor her shifting existence in a single image, be it Charles, Léon, Rodolphe, God, or Largardy. But because the relation that constitutes her as a desiring self is specular and exclusive, its end means her death. Just as the narrator in the Memories or Novembre was shaped by the narcissistic cycle and therefore periodically reached an impasse, then had to stop and start afresh, so too in Madame Bovary Emma's life is punctuated by points of rupture, "little deaths," followed each time by a new departure.
But, again, Emma's particularity is her refusal to recognize the repetition in her life. A product of the desire of the other, a fragment in a chain of substitutions that constitutes her as a desiring subject, ironically she experiences each successive desire as something totally new, as something that has not happened before and cannot happen again - hence, as an "original" desire. On the one hand, every new lover is a totally new beginning, and it is as if nothing has existed before; on the other hand, all her lovers tend to collapse into a single image of a lover: *Then something gave way in her... It seemed to her that she was again turning in the waltz under the light of the lustres on the arm of the Viscount, and that Leon was not far away, that he was coming... and yet all the time she was conscious of Rodolphe's head by her side.* (P. 105-106)

What Emma experiences each time as newness and originality is precisely what never stops repeating itself; it is the *virginity* of the prostitute in Novembre - the inability ever to possess what she is possessed by. But unlike Marie of Novembre, Emma cannot recognize this repetition: she is not in the least conscious of her prostitution. Thus, though Emma's story is similar to Marie's (both tell of the impossibility of satisfying desire) and also to Helen's in the Tentation (both tell of a growing sensuality, of a gradual "incarnation"), Emma remains only half aware of her "story" and, unlike the other two, cannot narrate it herself.

Every character in Flaubert is potentially a narrator. But Emma's imaginary existence (her narcissism) prevents her from fully realizing this potential. In the same way that the narrators (of the Memories, Novembre, the Tentation) create characters by doubling, by externalizing a part of themselves, magically
evoking the other, so does Emma:

But while writing to him, it was another man she saw, a phantom fashioned out of her most ardent memories, of her favorite books, her strongest desires, and at last he became so real, so tangible, that her heart beat wildly in awe and admiration, though unable to see him distinctly, for, like God, he was hidden beneath the abundance of his attributes. He dwelt in that azure land where silken ladders swung from balconies in the moonlight, beneath a flower-scented breeze. She felt him near her; he was coming and would ravish her entire being in a kiss. (P. 211)

Emma creates by doubling herself, by projecting images, spectacles. But she can never go very far in giving these images life and specificity. Even in this passage, which marks the greatest concretization she ever achieves (he became so real, so tangible), the image of the lover, the idealized other ("another man") remains vague and abstracts. The description "he dwelt in that azure land..." reminds us of the description of Helen before she became "real" (I was the moonlight, I penetrated the foliage, I rolled over the flowers, I illuminated with my face the azure ether of summer nights), (P. 394) before she became specified in time and place, with a body, with a history. The images Emma conjures up do not "come to life" because she cannot let them become concrete, specific, that is, different from and independent of her. Emma dreams not too much but too little - too little not in terms of the practical welfare of a provincial woman but in terms of the possibility of creating fiction, of coming into being as a narrator.

Emma does not understand why her dreams never come true ("Why was her life so unsatisfactory," she asks herself. She tends to blame her unhappiness
on "fate" (If fate had willed it), her bad luck, her particular situation in time and space—her reality. But we already know that in Flaubert "reality" is whatever has been externalized and differentiated enough to be come totally different from the self that gave rise to it. That Emma's dreams do not come to life is therefore the fault not of her reality but of her dreaming. Her dreams could come to life if she let them take on some life. But Emma always arrests her dreams before they become concrete and specific, independent of and different from her, real. Emma's dreams, in other words, do not have plots; the images she projects remain so amorphous, so lacking life and concreteness, that they cannot act at all and so, of course, can neither fulfill her desires nor provide her with a story to narrate. This becomes clear when we compare Emma's dreams with one of the dreams of the narrator-hero in Novembre.

In Novembre the "I" narcissistically doubles itself for the sake of erotic satisfaction: "I called to Love! My lips trembled and went out as if I had scented the breath of some other mouth" (P. 61). But the hero does not stop here. The "double" becomes more and more real, concrete, alive, independent, so that when the hero goes back to the city, he "sees" women who "seemed to smile on me, to invite me to silken loves; ladies in wraps bent from their balconies to see me, saying: 'Love us! Love us!". Finally, this generalized femininity becomes even more concrete and particularized when it is incarnated in the figure of Marie: "There was Woman, everywhere... When I came to the street at last, after I walked for a century, I thought I should choke... I went forward, forward... Finally I entered a room... A woman was seated... She was wearing a white dress" (P. 63-65). The dream comes true (and the price, will have to be paid).

But Emma's dreams never become stories: With Walter Scott, later on, she
fell in love with historical events, dreamed of grand-rooms, old oak chests and minstrels. She would have liked to live in some old manor-house, like those long-waisted chatelaines who, in the shade of pointed arches, spent their days leaning on the stone, chin in hand, watching a white-plumed knight galloping on his black horse from the distant field (P. 26). This dream, like every other "vision" in Flaubert, is *en abîme*: Emma sees herself as a lady of the manor who sees a knight coming towards her. But what is curious about this dream (and characteristic of all Emma's dreams) is its complete immobility, it is a frozen tableau, wholly lacking in action. Emma sees herself, but not, basically, as different from herself. Though the lady lives in an "old manor-house" and wears gowns with "long-waisted" bodies, she shares Emma's predicament and "activity", and spends her day dreaming, looking, expecting someone to come to her, waiting for her dream lover to become real. This in itself is not entirely surprising or new; after all, Saint Antoine, lying passive next to his hut, saw himself lying in a boat. But the similarity in the positions of the two Antoines was complemented by the difference - the activity of the next relay, where the Saint was seen walking in Alexandria, killing and destroying, conversing with the Emperor. In Emma's dream the lack of action and mobility, the lack of difference, characterizes all relays. The dream lover is seen coming to ward the lady but never actually reaching her - he is frozen on his black horse, and no matter how fast he gallops, he never arrives; he never comes true.

In her narcissism, then Emma can neither see herself as different from herself nor give life to something that is independent of and different from herself. When she looks at keepsakes, what she sees are not different "possible lives," but different settings ("behind the balustrade of a balcony," "in carriages, gliding through parks," etc.; for an activity that is always the same: dreaming, looking,
desiring. In her dream of a honeymoon with a dream lover, the only activity she can imagine is that of going toward another place ("to fly to those lands with sonorous names"), and after one arrives (but where?) the only activity possible remains that of desiring: "One looks at the stars, making plans for the future" (ibid). Even when, just before she is to go away with Rodolphe, this dream of a perfect honeymoon seems about to come true, the situation is no different: she dreams about going away, and when, in the dream, they do arrive, nothing actually happens. They would row in gondolas, swing in hammocks, and their existence would be easy and free as their wide silk gowns, warm and star-spangled as the nights they would contemplate. However, in the immensity of this future and she conjured up, nothing specific stood out; the days, all magnificent, resembled each other like waves; and the vision swayed in the horizon, infinite, harmonized, azure, and bathed in sunshine (P. 142). Emma can conceive of herself only as what she is: desiring, expecting, going toward something. If she never actually arrives, if her dreams and expectations never come true, it is because she always stops too short; At the end of some indefinite distance there was always a confused spot, into which her dreams died. (P. 41)

Emma's dream about Paris is a particularly striking example of her incapability of generating difference the dream is divided into distinct pictures, each of which is slightly more animated than the previous one, so that we engage in the typical Flaubertian movement towards materialization and concretization. The world of the ambassadors is simply the world of reflections, with its "polished floors" and "drawing rooms lined with mirrors". The only activity is that of "moving" (going elsewhere?). It is a totally specular world in which nothing can happen to ruffle its surface and break the reflection (hence, it is also a world of mystery and dissimulation). In the world of the duchesses, the women's
activity is limited to being pale and wearing English point on their petticoats, and though the men are slightly more active, their activity is marked by futility (they "don't get anywhere"): "The men, their talents hidden under a frivolous appearance, rode horses to death at pleasure, spent the summer season at Baden, and finally, on reaching their forties, married heiresss" (ibid). The world of the "writers and actresses" is clearly more alive (one eats there!) though again its activity is rather close to home: "They were ... full of ambitious ideals and fantastic frenzies" (ibid). What comes next? We might expect something more active still, something that will finally become fully alive (will develop into a story, into a plot), but no: "As for the rest of the world, it was lost, with no particular place, and as if nonexistent" (ibid). This is what always happens to Emma's dreams: they always expire - die into "a confused spot" - when they arrive at a place where an activity other than looking, going elsewhere, dreaming, contemplating, desiring (that is, other than repetition without difference) would allow them to reveal difference and independence, become real. This place where the dream has to expire, that "rest of the world" she cannot bear to make precise, is "all her immediate surroundings" (ibid). The locus of difference is, paradoxically, not "elsewhere," not far away, but right next to her, within arm's reach. That which surrounds her is what is different from her, independent of her, not subject to her control (hence, antagonistic, hostile); this is real - being whatever escapes the control of narcissistic projection.

The reality that is totally independent of Emma is crystallized in the figure of Homais. Though Homais probably speaks more than any other character in the novel, we are very seldom presented with his inner thoughts and feelings, either through direct discourse or through narrative description. This is because Homais, as an incarnation of "reality," cannot be represented as an individual: he does not have an interiority; he is totally empty, desexualized; he is the
As a representation of reality, Homais is totally excluded by Emma. He is the only important character in the novel who does not play a role in her drama, who is entirely superfluous to the main line of the story: her love relations and her gradual entanglement in monetary difficulties. Even at the very end of the novel, when Emma tries to borrow money from Guillaumin and goes so far as attempting to seduce Binet, the possibility of establishing some relation with the pharmacist never occurs to her. Though they live as neighbours and meet very often, they appear to be to tally unaware of each other. We never see Homais looking at Emma; we never see her through his eyes (as we do through the eyes of Charles, Léon, and Rodolphe). Occasionally, we hear his "opinion" of her: "You are prettier than ever. You'll make quite an impression (vous allez faire des flots) in Rouen", or "She is a real lady! She would not be out of place in a sous-prefecture!", (P. 76) but these opinions are always impersonal pronouncements rather than revelations of his private thoughts. About Emma's view of Homais we know evenless: we never see him through her eyes; we never hear her opinion of him or her feelings towards him. We do know what Emma and Léon think of Madame Homais - because she exists as an object that can conceivably be desired (Léon thinks of this possibility, though negatively. Homais, however, simply does not exist as a subject or as an object of desire.

The independence and autonomy that Homais enjoys, as an incarnation of reality, explain his menacing power - "he was becoming dangerous" - and justify his role as the impersonal agent of Emma's death. Even though he is not involved directly and actively in Emma's destruction (as is Lheureux), the poison that kills her has to come from his pharmacy.
It is this menacing quality of reality that explains Emma's refusal to think about or accept what is close to her, though this is the only way to make her dreams come true. And indeed, Homais, as an incarnation of reality, is not only external to Emma's existence and a threat; he is also represented as the place where Emma's desires are fulfilled. Whereas she is frustrated in her desire for a son, he is the father of two; whereas she falls further and further into debt, he is economically successful. He is famous, his name is known to all; he achieves the reputation that Emma would like to have, and that she tries to achieve, vicariously and without success, through Charles: Why at least, was not her husband one of those silently determined men who work at their books all night, and at last..., at sixty..., wear a string of medals on their ill-fitting black coat. She would have wished this name of Bovary, which was hers, to be illustrious, to see it displayed at the booksellers', repeated in the newspapers, known to all France. (P. 44)

Homais fulfills these desires: He busied himself with great questions: the social problem, the moral plight of the poorer classes, pisciculture, rubber, railways, &c.... He by no means gave up his store. On the contrary, he kept well abreast of new discoveries. "The crowds.... threatened at times to smash the window of the pharmacy... so great was Homais' reputation in the neighboring villages"; "He has just been given the cross of the Legion of Honor.

Emma's failure and frustration are the result of her narcissism, of her imaginary existence, which does not allow any real difference. The only difference Emma can permit is that of scenery, of setting, so that although she retains her sameness and holds the projected image in specular subordination to herself, she can
still create the illusion of difference. Her preoccupation with the smallest details of clothes and scenery, furniture or accessories, points to her desire to create an illusion of difference where actually only sameness and repetition exist. What characterizes her both as a "dreamer" (a potential, though abortive, narrator) and as a character is her belief that a change in decor is sufficient to create a difference in experience.  

Emma's attempt to create a semblance of difference explains the necessity of her entanglement with Lheureux. In her drama of desire, the objects of "setting" that he helps her acquire function as fetishes, as metonymic substitutes for what has never existed. Like fetishes, they perform a double task: they try to hide an absence and, in doing so, declare it. This basic inner contradiction, of which Emma is not aware, is what prevents the illusion of difference from providing real satisfaction. And because her desire is never fulfilled, she continues to buy, gets deeper in debt, until Lheureux, like Rodolphe and Léon, deserts her, bringing about her ruin, her death.

The theme of financial ruin is present in the novel from the outset: Charles' father squanders his wife's dowry, Héloïse is ruined by the bankruptcy of her banker, the doctor whose position and house Charles takes in Yonville was ruined by his extravagant expenses, Tellier, the owner of the Café Français, is gradually ruined by Lheureux. In her monetary dramas, as in her love story, Emma can only repeat. Just as she is born into a world of discourse that creates her as a desiring self, (so is she born into a socioeconomic world of squandering and ruin which she cannot help imitating). Just as in her narcissistic world true difference is not allowed, and accessories serve to create a physical (and hence "real") semblance of difference, so in the socioeconomic world in which she finds herself, money is the imaginary way of creating a "real" (sensuous)
difference, where actual change cannot be brought about.\footnote{42}

This parallelism between the stories of love and of monetary entanglement articulates the inner contradictions of narcissism of which Emma is a victim: beginning as a mode of existence in which the self does not allow any loss of itself, narcissism ends up as a squandering that wastes the self away and annihilates it: \textit{What happiness she had known at that time, what freedom, what hope! what a wealth of illusions! It was all gone now. She had lost them [elle en avait dépensé] one by one, at every stage in the growth of her soul, in the succession of her conditions.} (P. 124) This inner contradiction explains why Emma, who always wants to coincide with herself and to minimize any difference between herself and the mirror images she creates, also desires to mingle and get confused with the other to the point of complete annihilation.\footnote{43}

Thus, for example, during the ball at the château of Vaubyessard, "she would have wanted to know their lives, to penetrate into them, to blend with them [s'y confondre]" or, during the visit to the church, "she would have liked to be once more lost [confondue] in the long line of white veils". The desire to unite with the other, to mingle to the point of complete fusion, is the obvious of the desire not to permit any difference to emerge, to abolish the space of difference.

Emma's need to create a semblance of difference explains not only her financial ruin (the plot of the novel), but also the particular quality of her dreaming (her existence as a potential narrator).\footnote{44} In this respect, Emma's attention to the smallest detail of setting turns her narcissistic dreaming into "realistic" description. This so-called romantic heroine actually resembles a realistic narrator for whom the smallest detail of decor is important because it creates the illusion of reality, what Barthes called "l' \textit{effet du réel}". Emma's "vraisemblance"
(or "reality") as a character and her "realism" as a would-be narrator both result from her narcissism. Her fixation on one image each time (on one possible life) and her refusal to recognize the otherness and repetition within her, are precisely what enable her to emerge as a self with a consistent character. The self can exist as a self only if it remains unaware of the imaginariness of its existence, the moment it becomes aware of its imaginary existence and sees its own lack of integrity and originality, it is annihilated as a self (Emma remains a self because she does not see the otherness in herself, for the same reason, she is unable to project or create "reality" - otherness that escapes narcissistic control. As a narrator, there of, she must create an "illusion of reality" by employing the devices of realism-the attention to detail and setting.

After Jakobson's influential study on aphasia as a linguistic problem, realistic prose has been equated with the preference for metonymy over metaphor. It would be more exact to say that in the kind of realism Emma practices, the main effort is to metaphorize the metonymical; a counter-movement—of metonymizing those metaphors—betrays the existence of a narrator who, manifests his distance from Emma in various other ways, too.

Emma's metaphorizing can be seen in her attempt to transform signifiers into signifieds. In Emma's universe, objects and accessories, whole scenes, clothes, physical traits, all function as signifiers: "persecuted ladies faiencing in lonely pavillions,.... somber forests, heartaches, vows, sobs, tears and kisses, little boat rides by moonlight, nightingales in shady groves"—all these are signifiers whose signifieds are "bliss," "ecstasy," that is to say, other signifiers. Emma attempts to present these signifiers (bliss, passion, ecstasy) as signifieds. The "exotic elsewhere" (Paris or Italy) is also a signifier (Paris, "a boundless name") that Emma transforms into a signified, in order to guarantee the truth and reality
of the chain of signifiers— that is, give to this chain an appearance of non-arbitrariness. This readiness to see a signifier as a signified, the arbitrary as necessary, is dramatized in the plot when Léon makes Emma accept the ride in the carriage by explaining that "everybody does it in Paris".

Emma's entire relation to the world of signifiers into which literature introduces her, her great stake in dreaming up different settings for her plots, her relation to the world of objects around her, can all be summarized as an attempt to represent the arbitrariness of metonymic substitution as necessary and organic, that is, as metaphoric. But this attempt is handled ironically, showing that metaphor is in fact metonymy: Did not love, like Indian plants, need a special soil, a special temperature: Sighs by moonlight, long embraces, tears flowing over yielded hands, all the passions of the flesh and the languors of tenderness seemed to her inseparable from the balconies of great castles where life flows idly by, from boudoirs with silken curtains and thick carpets, well-filled flower-stands, a bed on a raised dais, and from the flashing of precious stones and the golden braids of liveries. (P. 42)

The passage (in free indirect discourse) tries, on the one hand, to metaphorize the metonymic, to present the relation of contiguity as necessary. This is done through a metaphor: in the same way that plants need a special soil, love needs a certain setting. The relation between "love" and "setting": "is therefore not arbitrary but necessary. Actually what one finds on the side of "love" is just as much of a setting as the "setting": "moonlight, sighs, tears." So within this metaphorization of the metonymy, one finds a metonymization of metaphor. In other words the comparison attempts to show that the relationship between the signified "love" and its signifiers is not arbitrary. What the comparison actually betrays, however, is that "love" is itself just a signifier, and the relation between
of Madame Bovary includes more than Madame Bovary. To analyze the larger context in which Emma's existence is embedded, it will be interesting to note that the character of Emma marks a certain return to the narcissistic stance of the early works, where the subject enters into a dual and exclusive relationship with one image. This dual relationship causes the subject's death and annihilation—Emma dies repeatedly in the novel—and as a result, the narration cannot continue except by starting afresh with a new dual relationship. But in spite of this similarity with the early works, Madame Bovary is not really the same as Les Memories d'un fou or Novembre. Madame Bovary has a particular character as a novel because it combines an awareness of the necessity and inevitability of projecting multiplicity with the desire (on Emma's part) to transform this multiplicity back into unity. Emma refuses to view multiplicity as a succession (where one's attention continuously shifts from image to image, where substitution is unending, where there is no first or last), and attempts, instead, to view multiplicity as a totality, to encompass it in a single admiring, fascinated gaze. What results from this combining of multiplicity with simultaneity is a parceling out, a fragmentation, of the spectacle. For example, in the scene of the ball at the château of Vaubyessard, we read, "Along the line of seated women painted fans were fluttering, bouquets half-hid smiling faces [le sourire des visages], and gold-stoppered scent-bottles were turned in half-clenched hands, with white gloves outlining the nail and tightening on the flesh at the wrists. Lace trimmings, diamond brooches, medallion bracelets trembled on blouses, gleamed on breasts, clinked on bare arms". (P. 35-36) There are no distinct, complete, unified figures because the scene, one the one hand, offers
a multiplicity of images while Emma, on the other, refuses to view this multiplicity as a sequence (in the way Jules or Saint Antoine had done). Rather, she tries to encompass the multiplicity in one gaze, transform it into one image that will give her back her own reflection as a unified, idealized figure.

Emma's story itself is structured as a sequence in which one object of desire is substituted for another. Her story has a succession, but it is a succession that Emma refuses to be fully conscious of. And since she deliberately tries to ignore the very existence of the sequence, its order cannot depend on her. Hence there is no attempt in the text to represent her successive encounters (with Charles, the Viscount, Léon, etc.) as responses to an internal psychological necessity. Rather, they are represented as totally fortuitous, the result of pure chance. However, when we look a bit more closely at this "chance," we see that a better name for it is "Charles." It is Charles who is invited to the ball at Vaubyessard where Emma meets the Viscount; it is Charles whom Rodolphe is seeking when he first catches sight of Emma, and it is Charles who meets Léon at the Opera in Rouen where Emma is present at Charles' insistence.

"Fate" in the novel is not Rodolphe ("Rodolphe who had been the agent of this fate", but Charles—and like fate, he is blind to the consequences and meaning of his acts. He never suspects what he does. And yet he is not totally passive (as Emma is, chosen and deserted by the men Charles throws in her way); he is in fact the active force that keeps the novel going. He is the blind orchestrator of the series, of the sequence of events that constitutes both Madame Bovary and the life and death of Emma.

Charles' place and role in the novel have been much discussed. The problem he presents is both structural (why does the novel start and end with him) and psychological (why does he no longer have an inner life in the middle part
of the novel) 47 The structural and the psychological are related, however, and the combined "problem" can be explained by the basic structure of the Flaubertian text, which requires a character-narrator to retreat to the margin of the text and "die" so that the spectacle he has projected can come in life.

The Charles of the beginning of the novel (before meeting Emma) is a rather typical Flaubertian hero, both in his capacity to dream and in his "stupidity", his inability to understand words and objects (he is thus similar in one respect to Jules and in another to Henry of the first Education). His marriage does not fulfill his expectations and his disillusionment is followed by the night visit to the Bertaux. This visit, with its long, detailed description (totally irrelevant to terms of plot), emerges as the classical scene in which the Flaubertian hero, amidst the typical landscape and totally enclosed within himself, doubles himself and is about to create a story:

Still sleepy from the warmth of his bed, he let himself be lulled by the quiet trot of his horse. The flat country stretched as far as eye could see, and the tufts of trees around the farms seemed, at long intervals, like dark violet stains on the vast grey surface, fading on the horizon into the gloom of the sky. Charles from time to time opened his eyes but his mind grew weary, and sleep coming upon him, he soon fell into a doze wherein his recent sensations blending with memories, he became conscious of a double self, at once student and married man, lying in his bed as but now, and crossing the operation theatre as of old. The warm smell of poultices mingled in his brain with the fresh odour of dew; he heard the iron rings rattling along the curtain-rods of the bed and saw his wife sleeping... (P. 78)

This scene of doubling and creation is followed by the appearance of Emma,
who gradually dominates the narrative, so that it is no longer Charles' story but hers. This should remind us of the movement of the narration in Novembre, where the doubling of the narrator is followed by his meeting with Marie, which results in the transformation of the narration from the story of the narrator's life into the story of Marie's life.

Charles' career, then, is the common one in Flaubert: it repeats the move from what one can call the interests of the character (narcissistic doubling) to the interests of the narrator (death of the self, which permits the story to unfold). That some of the characters (Charles, Léon) turn into satisfied bourgeois is a representational necessity, as is the growing sensuality (materialization, incarnation) of other characters, like Emma. Charles' lack of psychological depth and "personality", his stupidity, results from his having retired to the margin of the novel where, blind and empty, unconscious, he can push the plot forward by arranging opportunities for Emma to have love affairs, can give life to his surrogate character and create a story.

But Charles is not present at the very beginning of the narration. And he himself is seen (created, projected) by a narrator who soon after creating him, disappears, dies as consciousness or memory: "It would be impossible for any one of us to remember any-thing about him". The relationship between the narrator who says "we" and "Charles" is far from simple. Though it is the "we" that opens the narration with the act of "seeing" Charles ("We were in class when the headmaster came in, followed by a Flaubert's emphasis), this "we" is not simply a rhetorical amplification of the creating-I (eye), a repetition of the "I" of the Memoires or Novembre. For, as Thibaudet has shrewdly observed, it is the outsider, mocked by others (Memoires: "I lived there lonely and bored, bothered by my masters and mocked by my companions"). But whereas the
Memoires presents the existence of a hostile, antagonistic world from the point of view of the "I" who suffers because of his superiority ("They, laugh at me! they, so weak, so common, with such limited minds, me, whose mind was inundated at the limits of creation (moi, dont l’esprit se noyait sur les limites de la creation); at the opening of Madame Bovary the antagonism between the "I" and the hostile world is presented from the outside, from the point of view of a world that sees the difference of the "I" as ridiculous.

Thus in the relation between the "we" and "Charles," the "I" can be located in either or both. We cannot determine which comes first, whether the creative-I is "Charles," the dreamer who presents the outside world as hostile and antagonistic (in a scenario similar to that of the Memoires), or whether it is the "we" presenting the other that is differentiated from it as different—hence stupid and ridiculous.

The relation of the "I" to "Charles" and the "we" is therefore analogous to the relation of the narrator to Jules and Henry in the first Education sentimentale: in the first Education the narrator, in stead of creating a character that will be his mirror image, saw himself as divided into two different forces-characters; in Madame Bovary the creating-I (whom we can call, using Booth's term, the implied author) is split between "we" and "Charles". But whereas in L'Education sentimentale the two different points of view are clear and distinct and we simply alternate between them, in Madame Bovary we have both points of view simultaneously and cannot always tell which is which.

The indeterminacy of narrative perspective in Madame Bovary is complemented by an indeterminacy of narrative voice, created by the dominance, in this novel, of free indirect discourse. Free indirect discourse is an utterance whose speaker cannot be determined: the speaker may be the narrator, or one of the characters,
or both, or neither. The chapter in which Emma's education is described, for example, starts with a straightforward narration: "She had read Paul et Virginie, and she had dreamed of the little bamboo-house". The point of view of the narrator who describes Emma is clearly distinct from the "vision" (dream) of Emma; we know we have a narrator who talks about a character from whom he is distinct. But a few lines later the balance starts to shift, and instead of a narrator who takes a distance from the character he talks about, we see the narrator merging with the character: "But above all [she had dreamed] of the sweet friendship of some dear little brother, who seeks red fruit for you". The appearance of "you" situates both narrator and reader within the narration and thus abolishes the distance between narrator and character. However, in this phrase, the vision (the dream) is still clearly attributed to Emma. Not so in the following phrase, with the direct evocation "And you, too, were there, Sultans with long pipes", where it seems as if it is the narrator who sees the Sultans, rather than (or together with) Emma. A few lines later the distinction between narrator and character disappears completely: "Emma was secretly pleased that she had reached at a first attempt the rare ideal of delicate lives (existences pâles), never attained by mediocre hearts" (ibid). We can no longer tell whether the narrator, in talking, about "the rare ideal of delicate lives," is quoting Emma (reporting her words, or her feelings, or her thoughts) or speaking in his own voice or expressing his own opinions and feelings. This merging of voices—which we call free indirect discourse—blurs the distinction between different points of view, different projections; it is the mode of narration that accounts for large portions of the novel (the chapter that follows the one from which I have just quoted—part I, chapter 7—is written almost entirely in free indirect discourse).

The fusion of the narrative voice and the voice of a character in free indirect
discourse is possible only because, on another level, the narrator and the character are clearly distinguished (for example, the narration is not in the first person). Free indirect discourse, therefore, stabilizes and freezes, so to speak, the alternation between different points of view—hence the enormous difference between a work like Novembre or even the first Education, and a work like *Madame Bovary*, though all three, as I have shown, have the same basic structure. In the early works the constant oscillation between clearly differentiated points of view created a rhythm of mystification and demystification, but in *Madame Bovary*, where free indirect discourse accounts for a large portion of the text, this alternation is impossible. We have a thing and its opposite at the same time.

Problems of narration are usually discussed under the heading of either "narrative voice" or "point of view". One finds Uspenski's distinction among points of view on the spatio-temporal, ideological, psychological, and phraseological planes more accurate, in as much as it allows us to differentiate not only between "who sees". Such distinctions are needed because we cannot a priori assume that these planes coincide. In my discussion of Flaubert up to now I have emphasized the importance of the act of seeing—projecting images, creating a spectacle—as constitutive of the act of narration; voice seems to be secondary, added to make the vision accessible to an audience (the reader, another character). However, the complex relation between language and experience has already suggested that such a separation is oversimplified: what one "sees" is always to some extent shaped by language, by what one (or someone) says. Although there is great methodological merit in keeping questions of vision, voice, knowledge, distance, and the like separate from one another, we should also realize that in Flaubert's texts such distinctions are not always possible. More specifically, in *Madame Bovary* narrators can differ from each other in one respect and
yet be indistinguishable in another respect, so that we cannot identify a distinct "voice" or a distinct "vision". What characterizes Madame Bovary is not simply the existence of different narrators, but our inability to pinpoint portions of the text as originating with a specific narrator. We do not alternate between different narrators but are always in the presence of a narration that according to one criterion (vision, voice, omniscience, distance, and so on) belongs to one narrator, but according to a different criterion belongs to another. The source of the narration is undecidable, and instead of having multiple narrators (each of which can still have a distinct identity), we have an "exploded" narrator who does not have a distinct set of characteristics and cannot therefore be opposed to another narrator, or to a character.

As we have seen, the novel starts with an ambiguous narrator: "we" who sees Charles or Charles who sees "the world". But this complex subjective narrator is also complemented by an omniscient narrator who narrates the detailed story of the life of Charles Bovary and who identified himself as different from the "we"—as not belonging to the community of students: "There was a burst of laughter from the boys which... thoroughly put the poor lad out of countenance"; "Quiet was restored. Heads bent over desks". The scene is narrated alternately from two contradictory points of view (subjective and objective, internal and external), so that even if we can determine the source of specific details, the scene as a whole cannot be attributed to a single narrator. The same technique is employed in other places—for example, in the wedding chapter. (Part I, Chapter 4)

The two different narrators (omniscient and non-omniscient, external and internal) cannot, however, be clearly distinguished in the way they see—that is, cannot be clearly distinguished qua narrators. Examples of this similarity in vision
between otherwise different points of view are the descriptions of Charles and Heloise in the first part of the novel.

The description of Charles seems to be presented by the narrator "we": it starts with a reference to "the new boy (who) was taller than any one of us"; Flaubert's emphasis) The description of Charles' first wife is presented by the other narrator, the one who knows all the details of Charles' life, from before his birth to the present moment, and who serves the "we" Both these descriptions, however, follow precisely the same method: they move from top to bottom, attempting to give a total, unified picture. Thus, the description of Charles:

His hair was cut square on his forehead like a village choir boy, he looked reliable, but very ill at ease. Although he was not broad-shouldered, his short jacket of green cloth and black buttons must have been tight about the armholes, and showed at the opening of the cuffs red wrists accustomed to being bare. His legs, in blue stockings, looked out from beneath yellowish trousers, drawn tight by suspenders. He wore stout, ill-cleaned, hob-nailed boots.

Similarly, the description of Heloise:

She had long teeth, wore in all weathers a little black shawl, the edge of which hung down between her shoulder-blades; her bony figure was sheathed in her clothes as if they were a scabbard; they were too short, and displayed her ankles with the laces of her large boots crossed over grey stockings.
This method of description differs totally from others used in the novel—for example, the impressionistic portrayal of the main residents of Yonville, who are described (presumably by the omniscient narrator) with two or three revelatory details, mainly of clothing. Homais, for instance, is "a man in green leather slippers, slightly pockmarked, and wearing a valvet cap with a gold tassel".

Things are even more complicated because the description of Heloise may equally well be attributed to Charles, since the passage in question is in free indirect discourse. The description is preceded by Charles' thoughts and feelings, after which comes the phrase "and then the widow was thin; she had...", which makes it possible for us to interpret the whole description as expressing Charles has a very different way of perceiving. He never attempts to unify details into a total picture but retains a fragmented view, as can be seen in his associative, fragmentary perception of Emma: "Her nails were shiny, delicate at the tips, more polished than the ivory of Dieppe, and almond-shaped. Yet her hand was not beautiful, perhaps not white enough, and a little hard at the knuckles... Her real beauty was in her eyes. Although brown they seemed black because of the lashes.

In fiction, the way characters are named is usually a clear indication of narrative voice (or of point of view on the phraseological plane)⁵⁴. In Madame Bovary, however, the way characters are named may change from sentence to sentence, indicating such a shifting point of view that no single narrator could be the source of the passage as a whole. For example, in a short paragraph dealing with the insufficiency of Charles' education at the hands of the village priest, the subjective point of view (Charles could not go on like this" and references to Charles as "the child" is contrasted with an external point of view ("Charles could not go on like this" and references to Charles as "the child [le gamin]")
is contrasted with an external point of view (Charles' parents are called "Madame" and Monsieur") to produce the following: "Charles could not go on like this. Madame took strong steps. Ashamed, or rather tired out, Monsieur gave in without a struggle, and they waited one year longer, so that the child could take his first communion". Similarly, concerning the lessons given Charles by the priest, we read:

*Or else the curé, if he had not to go out, sent for his pupil after the Angelus. They[on] went up to his room and settled down; the flies and moths fluttered round the candle. It was close, the child fell asleep, and the good man, beginning to doze with his hands on his stomach, was soon snoring with his mouth wide open. On other occasions, when Monsieur le Curé, on his way back after administering the holy oil to some sick person in the neighborhood, caught sight of Charles playing about the fields, he called him, lectured him for a quarter of an hour, and took advantage of the occasion to make him conjugate his verb at the foot of a tree.*

Not only does the way of naming change, preventing us from pinpointing the narrative voice, but it also bears an arbitrary relation to our acquaintance with the characters' thoughts and feelings. What we called point of view on the psychological plane. An example of such conflict appears in the first part of the novel, where the reader sees Emma through Charles' eyes and is given direct access to his thoughts; yet the way Charles is named in those passages suggests an external, distant narrator. One such description ends as follows:

*And just showing the tip of the ear [her hair] was joined behind in a thick chignon, with a wavy movement at the temples that the country doctor saw now for the first time in his life.*
The point of view in Madame Bovary changes so rapidly that it is impossible to attribute a chapter, a paragraph, and sometimes even a sentence to one narrator. In addition, the phraseological, psychological, ideological, and spatio-temporal planes do not coincide, so that even if we can determine who feels, thinks, or sees a certain detail, we cannot conclude with certainty who speaks. Whereas Emma is the narcissistic creator who opts for preserving an (imaginary) self at the price of aborted narration and perpetual death, the entire novel in which she is but one character is made possible by a succession, or even an indeterminacy, of points of view. By combining these two modes of creation, Madame Bovary can become a fully developed narrative and at the same time be centered on a self with a stable (even if only imaginary) identity.

We have seen that Emma is represented as a narcissistic character who refuses to see the repetition in her life, the lack of originality of her desire, the imaginary nature of her existence. This mode or representation creates an ironic juxtaposition of levels whereby the text says—let the reader understand—what Emma herself is not aware of. In other words, the larger context in which Emma's existence is embedded can be seen as demystifying her narcissistic attitude. But at the same time the indeterminacy of point of view fragments the narrator to such an extent that he can not be seen as a coherent entity, distinct from the characters; and that of the narrated character merge. Thus the novel must be read on two levels simultaneously. On one level, Emma's narcissistic attitude is treated ironically, but on another level this demystifying activity is in itself undermined: the narrator cannot be seen as more authoritative and insightful than the character whose mystification and error he exposes because he himself cannot be clearly distinguished from that character. The separation between narrator and character necessary for sustaining the authority of an ironic discourse is undermined.
In Madame Bovary the implied author both takes an ironic distance from his character and shows the impossibility of this ironic distance. The relation between narrator and character in Madame Bovary is characterized by neither (or by both) identification nor (and) clear separation and difference.

Jonathan Culler’s article shows an interesting insight. Percy Lubbock declared in The Craft of Fiction that Madame Bovary "remains perpetually the novel of all novels which the criticism of fiction cannot overlook," and the reasons he cites would make it a particularly appropriate point of departure for a critical conference. "There is no mistaking or mis-reading it," he continues:

"He is not one of those who present many aspects, offering the support of one or other to different critical doctrines; Flaubert has only one word to say, and it is impossible to find more than a single meaning init. He establishes accordingly a point in the sphere of criticism, a point which is convenient to us all, we can refer to it at any time, in the full assurance that its position is the same in everybody's view; he provides the critic with a motionless pole."55

Lubbock, like other critics before and since, uses Madame Bovary as the defining example of the novel. It establishes a powerfully convenient point in the sphere of criticism because it is "a book in which the subject is absolutely fixed and determined, so that it may be possible to consider the matter of its treatment with undivided attention. "To use Madame Bovary as the supreme example of the craft of fiction thus depends on the fact that its subject may be taken for granted as absolutely fixed and determined, and the subject, of course, is Emma Bovary: "The book is the portrait of a foolish woman, romantically inclined, in small and prosaic conditions," or again, "a foolish woman in narrow circumstances." This might seem unexceptionable, but it is clearly not absolute.
What Lubbock calls foolishness can be described in other ways. Naomi Schor, for example, in an article on "Ecriture, parole et difference dans Madame Bovary" identifies Emma as "the portrait of the artist, but of the artist as young woman," of whom she claims that "what she needs in order to write are not the words nor the pen but the phallus."

Emma can also be read in terms of what Freud calls "the difficult development to femininity." Attempting to follow Freud's third road, the road to "normal feminine sexuality," Emma accepts marriage and motherhood. "The feminine situation is only established," writes Freud, "if the wish for a penis is replaced by one for a baby, if that is, a baby takes the place of a penis.... Her happiness is great if later on this wish for a baby finds fulfillment in reality—quite especially so if the baby is a little boy who brings the longed-for penis with him." Flaubert presents Emma's thoughts about her child: "She hoped for a son; he would be strong and dark; she would call him George; and this idea of having a male child was like an expected revenge for all her impotence in the past."

The passage goes on to contrast the conditions of men and women, and when Charles announces, "It's a girl!... She turned her head away and fainted." "The difference in a mother's reaction to the birth of a son or a daughter," writes Freud, "shows the old factor of lack of a penis has even now not lost its strength." Schor concludes, "What Flaubert understood very well, long before Freud, is that for mother-hood fully to appease penis-envy, the child must be male (a condition which would condemn the majority of women to certain neurosis). But Flaubert also knows, and says, that what is envied is a social role and condition.

Thus the subject of Madame Bovary need not be absolutely fixed and determined as a foolish woman, or even, in another phrase of Lubbock's, as "a woman of her sort, rather meanly ambitious, rather fatuously romantic." Moreover,
we could see Emma not as a person with a given character but as the product of a role and position defined by the title of the novel and by its other occupants. The first Madame Bovary, Charles's mother, is presented in a paragraph that follows a long description of the ineffective, self-indulgent, wasted father,

*His wife had adored him once on a time; she had loved him with a thousand servilities that had only estranged him the more. Lively once, expansive and affectionate, in growing older she had become (after the fashion of wine that, exposed to air, turns to vinegar) ill-tempered, grumbling, irritable. She had suffered so much without complaint at first, when she had seen him going after all the village harlots, and when a score of bad houses sent him back to her at night, weary, stinking drunk. Then her pride revolted. After that she was silent, burying her anger in a dumb stoicism that she maintained till her death. She was constantly going about looking after business matters. She called on the lawyers, the judges, remembered when notes fell due, got them renewed, and at home ironed, sewed, washed, looked after the work-men, paid the accounts, while he, troubling himself about nothing, eternally besotted in a sleepy sulkiness from which he only roused himself to say nasty things to her, sat smoking by the fire and spitting into the cinders.* (P. 576)

In the case of the first Madame Bovary, also trapped by marriage, what might be regarded as her character is explicitly described as the product of a situation which offers only restricted alternatives. Emma's predicament may be viewed in the same way, but in the critical tradition and beyond, considerable pressures are exerted in the other direction. Madame Bovary is used to define a psychological type, a cultural essence, a basic stereotype. The most extreme example is Jules de Gaultier's *Le Bovarysme*, which grants that the novel presents Emma as
partly determined by circumstance but argues that we must nevertheless assume that the internal necessity ruling her chooses these circumstances and that her "need to see herself as other than she is constitutes her true personality; it attains in her an incomparable violence and manifests itself by a refusal to accept or content herself with any reality whatsoever. One could cite dozens of less extreme critical reactions which perform the same conversion of existence into essence and of culture into nature. Claudine Gothot-Mersche in her introduction to the standard edition of the novel declares that "Emma considers herself superior to her fate." Circumstance is converted into destiny, while her reactions are distilled into her nature, which is then made a cultural type, a major feminine stereotype.

Criticism, says Roland Barthes in *Essais critiques*, is not "a homage of the truth of the past or to the truth of the other, but construction of the intelligibility of our time." The celebration of Madame Bovary as the novel of novels is closely connected with the celebration of Emma as a model of human nature. For Lubbock, it is the fixity of the subject the enables Madame Bovary to be analyzed as the supreme example of the craft of fiction, and fixity means essence. The events of Emma's story, he argues, are not part of the subject; they illustrate it. Her situation and behaviour are themselves of no interest. "There was not the stuff in Emma, more especially, that could make her the main figure of the drama; she is small and futile, she could not well uphold an interest that would depend directly upon her behaviour. But for a picture, where the interest depends only on what she is—that is quite different. Her futility is then a real value." Futility is a real value, it seems, when it can be made an essence, a model of feminine nature. Doubtless we are close here to the famous image that celebrates the masterful masculine surgeon dissection and explaining the feminine organism.
Madame Bovary has been used and will continue to be used to "construct the intelligibility of our time." Contemporary readings which question what others have taken as given, and which explore the numerous and powerful elements in the text that contest or undo these traditional hypostatizations, are more than new or alternative interpretations. They are attempts to transform the cultural concepts that Madame Bovary has been used to establish.

There are, of course, other interests at work in the use of Madame Bovary as the supreme example of the novelist's art. Zola, who took it as the code of a new novelistic practice—"the code of the new art had been written"—saw it as a rejection of prior novelistic convention ("the absence of any novelistic element") in favor of what he calls "the exact reproduction of life" but which we have learned to identify as "I effet de reel"—a reality-effect. By more recent accounts, Madame Bovary yields the code, not of naturalism, but of modernism—I'm thinking particularly of the criticism focused on point of view—and, most recently, the code of postmodernism. If Nathalie Sarraute's famous claim that Flaubert's novels were devoid of subject, rid of character, plots, and all the old accessories seems undiscriminating, we nevertheless have in other contemporary readings of Flaubert accounts of how he subverts in postmodern fashion the modernist techniques that he also inaugurates. Thus, if, as Raymonde Debray-Genette has suggested, Flaubert's scattered description of Emma is modernist (because of its rejection of Balzacian set-piece descriptions which introduce characters), one can also argue that Flaubert breaks with this modernist practice by reintroducing achronic, set-piece descriptions—of Charles's cap, of the wedding cake, of Yonville—that are constructed in such a way as to disrupt the attribution of meaning and foreground themselves as writing. Or, to take a second case, Madame Bovary is sometimes cited as a splendid example.
of modernist narrative technique, with subtle distinctions of perspective and frequent shifts in point of view, but it has also been possible to reveal here ironic disruptions of point of view and, indeed, its radical indeterminacy. 64 "Working with an irony impregnated with uncertainty," writes Barthes, Flaubert "achieves a salutary discomfort of writing: he does not stop the play of codes (or stops it only partially), so that (and this is doubtless the proof of writing) one never knows if he is responsible for what he writes (if there is a subject behind his language), for the very being of writing (the meaning of the labor that constitutes it) is to keep the question who is speaking? from ever being answered." 65 It is as if Barthes were saying: with Flaubert "the code of postmodernism had been written."

Culler however, stresses on another use of Madame Bovary as model of the postmodern. In a paper delivered at the colloque de Cerisy on Flaubert and later expanded in his book Nouveaux Problemes du roman, Jean Ricardou developed a provocative argument concerning this motionless pole. Distinguishing under the labels "progressiste" and "revolutionnaire" what in a conference on postmodernism should be called the modern and the postmodern, he claims that the test of a revolutionnaire is whether it contributes to or undermines representation. He cites as a révolutionnaire technique in Madame Bovary what he calls "Roussellian activity," in which "it is the words that select or determine the descriptions and narratives." 70 At the beginning of the novel, he argues, action and description are directed by the name Charles Bovary. Words beginning in C and B are prominent in the description of the casquette, which is presented as an emblem of Charles himself. "Charbovari," the form in which the nouveau shouts his name, gives us a char and a bovine root, a ri that determines rire and ridiculus sum, which he is charged with conjugating twenty times, but above all "Charbovari" give us the charivari which follows hard upon the enunciation
of the name: "Le nouveau... lança ce mot: Charbovari. Ce fut un vacarme qui s'élança d'un bond". ("The new boy... shouted... the word 'Charbovari.' A hubbub broke out, rose in crescendo.") A charivari is a vacarme.

Ricardou opts for a genetic hypothesis: the name comes first and directs description and event; as would be confirmed by Maxime Du Camp's famous story of Flaubert in Nubia suddenly crying, "J'ai trouvé, Eureka, Eureka, je l'appellerai Emma Bovary" ("Eureka, Eureka, I've got it! I'll call her Emma Bovary"), which gives us not only the name but also the setting, the department of the Eure, from Eureka, and the village of Ry, destined to be transformed into Yon ville.

However, it is striking that the textual evidence one can accumulate seems equally compatible with an expressive or representation perspective, in which names do not direct action or description but express themes that are developed at these levels. Names in Madame Bovary are surprisingly meaningful: Homais is homo, Emma is Femina or femme; at another level, Emma Bovary is celle qui aima Bovary. This highly allegorical procedure extends to the names of minor characters, which continue the bovine motif: the mayor of Yonville, as Roger Bismut points out, is M. Tuvache, and Leon eventually marries a Mademoiselle Leboeuf. This sort of details seems to be recuperating for thematic representation proper names, which usually denote without representing. Can this possibly be, as Ricardou claims, a revolutionary, antirepresentational procedure?

Culler says, there would be two ways of making such an argument. The first would be to show that this almost comically allegorical procedure violates conventions about names in modernist fiction, in an apparent reversion to earlier modes of signification. The claim would be that the postmodern Flaubert is invested in procedures that look regressive in relation to modernist techniques. Just as his elaborate and absurd set-piece descriptions resist the perspectival functionality
of modernism and harken back to the excess and display of premodern novels striving to be epical, so the significance of names in *Madame Bovary* is allegorical rather than synecdochic.

The second argument would be based on the claim that the proliferation of bovine elements undermines their representational quality, making them elements which refer to one another and to the mechanical process that produces them rather than to a theme. Shoshana Felman makes an analogous argument a propos of "Un Coeur simple" and of parrots rather than cows: "As repetitive elements multiply, the referential 'foundation' is dislocated: as repetition is repeated, the linguistic sign detaches itself both from its meaning and its referent." Once we are watching for it, we can see the bovine species proliferate. The story commences with bovine Bovary, still young, a jeune veau meets la jeune Roualt. The novel opens 'Nous étions à l'étude, and in the opening scene, Nous meets veau (later, of course, le jeune veau meets la jeune Rouault). There are further manifestations of veau. Each week Charles's mother sends him "un morceau de veau," on which he lunches every day. The ball, the great event in the life of the Bovars, takes place at Vaubyessard, and when they return home they at "veau à l'oseille." Finally, the artist who helps Charles chose a monument for Emma is called Vaufrylard, which according to Ernest Feydeau, was one of Flaubert's own names. In each of these cases we have a minor, insignificant details, apparently-working, through its very triviality, to connote the real, yet where we expect the real, we get more veal.

When such strata of *Madame Bovary* seem to be under the direction of these two names with the same vowels, Vaufrylard and Bovary, we might conclude that it is not a realist novel so much as a vealist novel. But the question is whether this puzzling proliferation of veal is, as Ricardou would have it, révolutionnaire.
One might argue that this procedure of placing veal in the proper names where it shouldn't be and mocking the serving dishes where it should be exploits representation and plays between the representational and the nonrepresentational in a move that is, not an attack on representation, but a parodic use of it. If we ask about the relation of such a procedure to revolution, the answer must be that it reveals the veau in revolution: revolution is a turn of the veal.

What indicates most surely that we should not read this pattern simply as a revolutionary attack on representation is the fact that if we were tempted to reject this realism as a decadent critical invention, the most decisive evidence we could cite to show its genuine presence in the text would be two thematic representations. If we set out to question the pertinence of puns—veal / nous / nouveau, charbovari / charivari—we would be brought up short by the behavior of Dr. Larivière, whose authoritative position in the novel every critic asserts. When called to Emma's deathbed, the doglike, decisive, efficacious surgeon finds that there is "plus rien à faire," nothing more to do, but he does perform one act as he leaves Yonville. Madame Homais, like the other villagers, has been pestering him with questions about health. Homais, she thinks, has a problem with his sang. "Oh! c'est pas le sens qui le gène," replies Lariviére. "Et, souriant un peu de ce calembour inapercu, le docteur ouvrit la porte". ("Oh! Sense [blood] isn't his problem.' And smiling a little at his unnoticed pun the doctor opened the door."

That his only act and moment of pleasure should be a calembour inapercu at the expense of a Yonvillais would seem to establish the status of calembours in the novel, and this is confirmed by the only information given about Vaufrylard, the artist who bears Flaubert's name. Charles and Homais go to Rouen to look at funeral monuments, "accompagnés d'un artiste peintre, un nommé Vaufrylard,
ami de Bridoux, et qui, tout le temps, débita des calembours" ("accompanied by an artist, one Vaufrylard, a friend of Bridoux's, who never ceased to make puns"). The convergence of these two figures on this point is a powerful thematic representation of the artistic and satirical function of *calembours*. So what would confirm the revolutionary, antirepresentational technique of the novel is a convergent pair of thematic representations.

We thus have a complicated situation with several interacting possibilities: (1) the insertion of representation in proper names might be postmodern in its deviation from modernism, (2) repetition of apparently representational elements might undermine representation, and (3) representations of the value of *calembours* substantiate the importance of an antirepresentational technique of repetition. Certainly the phenomena are not postmodern or revolutionary in the sense that they leave behind what they challenge. This general predicament is noted by Blanchot in a comment on Flaubert as revolutionary:

> Let us not forget that if Flaubert was assuredly at a turning point, we too are ourselves given over to the requirements of "turnings," this movement of turning oneself is turning away which we do not yet have the theoretical means required to elucidate, sometimes conceiving of it as a movement of historical evolution, at other times becoming aware of it in structural terms and recognizing in it the enigma of any relation—that is to say in the end, of all language.

The revolution of Madame Bovary's vealism is a turn of or in that text but also a relation to us as we turn, turn away, or turn it in a revolution that can be seen as a turning back on modernism as well as a turn beyond it. Flaubert's vealism puts us in the position of trying to interpret—without adequate means—
the collision and collusion of the representation and antirepresentational: a postmodern situation.

In his account in La Condition post-moderne, Jean-François Lyotard speaks of an incredulity concerning meta-récits or meta-statements which means that a méta-récit will be taken as a récit about which further méta-récits will be attempted; and he stresses the importance in the postmodern society of the present and future, of information circuits whose positions can be interchangeably occupied. In effect expanding Andy Warhol's claim that in the future everyone will be famous for ten minutes, he argues that the postmodern condition involves a greater interchangeability in language games of the positions of sender, receiver, and referent.

We can see here an extension of familiar postmodern méta-récits such as Barthes's argument that "the goal of literary work (of literature as work) is to make the reader no longer a consumer but a producer of the text" or the demonstrations of psychoanalytic and deconstructive readings that the reader comes, through a transferential process, to be entrapped by the text in the very act of mastering it. The postmodern méta-récits are literalized as récits in a recent use of Madame Bovary that falls outside the regular critical canon but which is nevertheless pertinent here: a text entitled "The Kugelmass Episode," by that master of the postmodern, Woody Allen.

Kugelmass is a professor of humanities at City College, unhappily married for the second time, up to his neck in alimony and child support, and longing for romance and adventure. In the most intense version of reader-response criticism so far invented, Kugelmass achieves an affair with Madame Bovary (he has exchanged his analyst for a magician who can help to enter the text). This
reader becomes an active participant in the text, as long as he can get into the right chapter—before Emma meets Rodolphe, who would be too much competition. Not only has this reader become a producer of the text, he has also become a referent: "What he didn't realize was that at this very moment students in various classrooms across the country were saying to their teachers, 'Who is this character on page 100? A bald jew is kissing Madame Bovary?"

To explore further permutations of textual positions—possibilities not envisaged in Le Plaisir du texte—one should consult Allen's volume, Side Effects. Kugelmass occupies all the roles, even writing a new script for Emma in Manhattan. After this unhappy experience he attempts to renounce changes of textual position, but the system of possibilities exerts a powerful force, and as the story closes, he is drawn into a final attempt to enter a text. This time, however, something goes wrong. There is an explosion; Kugelmass "has not been thrust into Portnoy's Complaint, or into any other novel, for that matter. He had been projected into an old textbook, Remedial Spanish, and was running for his life over a barren, rocky terrain as the word tener ("to have")—a large and hairy irregular verb—raced after him on spindly legs." This is a scene where words have the initiative ("l'initiative aux mots") as Ricardou puts it in his chapter on Madame Bovary: a chapter which he calls, in a title that would apply better to "The Kugelmass Episode," "Problèmes de la belligérance textuelle à partir de Madame Bovary." Allen's episode, which ends with textual belligerence on the barren rocky terrain of postmodernism makes clear that the pleasures of Madame Bovary described here as post modern pleasures involving a polymorphous interchangeability of textual positions—depends upon representation, even as they parody and displace it. And when Kugelmass finds himself, not in Flaubert's novel with its seductive and exploitable representations, but in what Allen specifically calls a textbook, where aggressive words are in charge, this is an experience
vividly experienced, if not understood, by the postmodern reader Kugelmass represents.

Dennis Porter says while discussing Barthes that one of the more interesting developments in narrative theory over the past decade or so has been a renewal interest in pleasure. Subsequent to the structuralist enterprise there have grown up a reader-centered, a psychoanalytic, a new textual, and a feminist criticism which in their different ways have been attentive among other things to the experience of the reader reading a literary text and to the subject positions the reader is required to assume. For those interested in that experience and those postions, the guiding critical questions have been, neither "What does the work tell us, and how well is it made?" (new Criticism) nor "What does the model narrative structure of which this particular work is an example?" (structuralism), but "What does this work do to us as we read it, and how does it do what it does?" (reader response) and, to paraphrase Roland Barthes, "How is this text to be unmade, exploded, disseminated?" (poststructuralism). As the result of such inquiry, we have come to appreciate more fully that reading literary works is not like breathing. It is, on the contrary, a complex learned activity with a corporeal and psychic as well as a social dimension, and one that we choose to engage in under certain conditions for a variety of reasons, paramount among which is the pursuit of pleasure. Through an interest in the way a reader is both constituted by and processes a text, we have been led back to ask the question why it is we enjoy reading literary works at all.

Probably the most suggestive account of the varieties of pleasure to be derived from reading, if not the most comprehensive and systematic, remains Barthes's The Pleasure of the Text. The Pleasure of the Text is, of course, in itself a characteristically allusive piece of writing that raises almost as many questions.
as it suggests answers. But it is a work that conveniently gathers together much that has been thought about literature in France over the past decade or so and reformulates it with a provocative incisiveness. It has, in fact, something of the character of a manifesto of the postmodernist sensibility that draws on Lacanian psychoanalysis, deconstructionism, and French feminist theory. Consequently, I have chosen to put Barthes's thought to the challenge of Madame Bovary, a novel that for many readers still has a canonical stature as the most fully developed example of classic French realism. The exchange is suggestive not only for the challenge Barthes's book throws down to reread a monument but also for the questions that Flaubert's novel in its turn raises about postmodernist narrative theory.

As far as The Pleasure of the Text is concerned, it will be remembered that Barthes distinguishes there between two major categories of texts, the texte de plaisir and the texte de jouissance, and makes a passing reference to a third category, the texte de désir, that he mentions only to dismiss. Further, a hierarchy of literary value based on these three categories is established whose two extremes are more easily defined than the middle term. The despised texte de désir takes the form of a popular work of erotica or a detective story that represents not so much a scene of sex or violence as its imminence—"its expectation, its preparation, its rise". At the other extreme a texte de jouissance is one which "leaves you in a state of loss, which disturbs... which causes the reader's historical, cultural and psychological foundations to wobble... provokes a crisis in his relation to language". As for the middle category, the texte de plaisir, the range of sensations encompassed by the word plaisir itself suggests the ambiguity of the concept. Plaisir is the general term which includes the particular experience of jouissance but which also needs to be distinguished from it. In Barthes's scheme, the former generalized concept
of plaisir refers to an "excess of the text" and includes such notions as "euphoria, satisfaction, comfort, the sensation of fullness into which culture freely enters."

It does not include "shock, agitation, loss", which are exclusive to jouissance.

On the one hand, there is, in Stephen Heath's phrase, "a pleasure (plaisir) linked to cultural enjoyment and identity, to the cultural enjoyment of identity, to a homogenizing movement of the ego; on the other, a radically violent pleasure (jouissance) which shatters—dissipates, loses—that cultural identity, that ego.

Isolated from Barthes's work, such categories appear to have a peculiarly abstract quality of a kind that one associates with pre-Freudian psychologizing in spite of the obvious Lacanian derivation. They also suffer from the imprecision inherent in definitions founded on the effects of a text on a reader—what is experienced as "euphoria" by one reader may be felt as "shock" by another. Yet in practice Barthes's categories are useful because they go further than any other contemporary critical text in introducing the idea of a range of qualitatively different pleasurable emotions that may be excited in a reader by a work of literature.

From Barthes's point of view, the highest level that a traditional work of prose fiction such as Madame Bovary might attain is that of a texte de plaisir. However, the effort to rethink the responses that Flaubert's novel excites in the light of Barthes's theory shows how at least two of the categories are present at the same time and that there are occasional intimations of the third.

One can say, Madame Bovary is a texte de désir. That is to say, like popular romantic fiction, it has an erotic theme and engages the reader in the progress of not one but three love affairs—named respectively Charles, Leon and Rodolphe—the second of which is suspended in medias res in order to be resumed in a spirit of intenser expectation after the third has run its predictable course.
As in the popular romance which takes the crooked path to coupling or in the detective story that goes the long way round to an unveiling and the reconstruction of an original scene of suffering, Flaubert's novel alternately promises and postpones gratification. *Madame Bovary* offers an example of the familiar tension-building device of trebling, but it is complicated here by an overlapping—the affair with Léon begins and ends after the affair with Rodolphe—and in each case the author lingers over scenes of anticipation, preparation, and arousal. The titillation of deferment is particularly marked in the affair with Léon, but in each case there is an important element of the suspense that is inherent in narrative structures at all levels and that may be exploited more or less thoroughly. Before they are anything else, the novels of James and Proust are also novels of desire whose complex sentences are paradigms of halting progression toward an anticipating end. And in *Madame Bovary* many of the celebrated early episodes that involve Emma are designed to arouse desire in a reader through the lingering evocation of female sensuality. But after Emma's wedding there is no representation of the night of love. Moreover, the climactic moments in the subsequent affairs with Rodolphe and Léon are also deliberately elided—the first, in the words, evokes the sharpness of sensations after the act; and the second, in the closed cab, is represented from outside as grotesque pantomime.

The only scenes which follow Emma through preparation to a kind of consummation are those evoking her suicide and death. In this case, suspense as an unresolved narrative sequence that alternates in the reader fear of the worst and hope for the best sustains reader concentration down to Emma's final paroxysm. Thus Emma is represented in the labour neither of love nor of childbirth but in that of death. Flaubert exploits for his own purposes a strange morality that imposed a taboo on the representation of sex, yet finds no indecency in
At the same time that it is a texte de désir, Madame Bovary is also a texte de plaisir. That this is the case it confirmed early on through scenes that are not simply designed to stimulate desire; they are more than brief stopping places on the journey to fulfillment. The story of Emma is, in fact, chiefly told through the device of matching scenes of expectation with others that represent apparent plentitude and final disillusionment. Those equivalences which in the poetic function of language Jakobson found projected from the axis of selection onto the axis of combination are constituted here by scenes à faire in paired relationships. As a result, the linearity of basic narrative is overlaid in Flaubert's novel by a complex patterning that on the level of the action is cyclical in nature. As she moves from anticipation to fulfillment to disillusionment, Emma is made to repeat herself before the alerted eyes of the reader. Moreover, Flaubert's novel is rich in such equivalences at all levels from that of episode, scene, paragraph, and sentence down to word and phoneme. Consequently, the work's texture is thickened to a point where its linear sequences come close to being overwhelmed by complex cross-references. It frequently happens that the reader ceases to be impelled by the dynamism of the end-oriented forces of desire and is invited to enjoy the play of the text; in Jakobson's terminology, the reader is distracted from the referential function by the pull of the poetic function of language.

It will be remembered that in Barthes's view one sign that we are in the presence of a texte de plaisir is the apparent excess of signifier over signified. And the realist subject matter of Flaubert's novel is not enough to prevent a characteristic indulgence in such excess on a number of fronts. The classic example, in fact, sits astride the entrance to the text and presents its challenge to each fresh
critical probe of the work's significance. I refer, of course, to the description of Charles's hat that can, if one is so inclined, be reduced to narrative sense, recuperated by reference to plot and character, but whose verbal extravagance on the printed page always remains uncomfortably in excess both of any referent in the world.

The description of Charles's hat is a verbal pièce montée, which is introduced as "one of those hats of a composite kind." In other words, the hat that is produced at this early point in the novel faces the reader with the category of the monstrous. A monster according to the Concise Oxford is: 1. "[A] Misshapen animal or plant. 2. [An]. Imaginary animal compounded of incongruous elements." And Charles's hat is just such an imaginary beast. In brief, Flaubert's apparently realist novel begins, not with an "effet de réel," not with the ordinary, but with the extraordinary. Flaubert imagines a hat that is five different hats in one. In its composition, he knowingly confuses a variety of shapes and orders; it is familiar and exotic, organic and inorganic, formless and geometric. The description combines references to three animals—a rabbit, an otter, and a whale—to food, fur, gold, and an acorn. In other words, largely as the result of the juxtaposition of disparate elements, a verbal context is established such that beyond the derived meanings of baleine ("whalebone stiffners"), boudin ("roll") and gland ("tassel") their concrete sense reasserts itself. The effect is particularly marked in the sentence beginning "Ovoide et renflée de baleines, elle commençait par trois boudins circulaires" (Oval and reinforced with whalebone, it began with three circular rolls)—a line of print that manages to combine references to eggs, whales, and blood-sausages. At the same time because of its exposed position at the opening of the sentence, the peculiar sonority of ovoide ("oval") forces itself briefly on the reader's attention. Two full-sounded back vowels echo each other across the labio-dental fricative, and the second
(o) is followed by a glide into the high thin front vowel, which is terminated by the voiced dental stop consonant, [d]. Further, that prominent ovo anticipates the ova of the mumbled "Charbovari" a few lines later. And it is the spelling of the name which provides a further clue to the ways in which Madame Bovary occasionally promises to transcend plaisir in the direction of jouissance.

After a composite hat, a composite word, the monster here is metalingual. The linguistic sign is suddenly made to lose its self-evident discreteness, and the code itself is put into question. Moreover, one might urge against Culler that at the center of the hat paragraph itself Flaubert seems to invite the kind of symbolic interpretation that the object's eclecticism apparently mocks. Like a pun or a misspelling, words whose referents seem limited to other words are, capable of provoking the sudden sense of loss which can follow the collapse of an order. Depending on one's point of view, therefore, speech may appear as beyond culture and thrillingly carnivalesque or shockingly irresponsible. At such moments, one is reminded that Madame Bovary is the product of the same mind that conceived the outrageous figure of the Garçon, bred different monsters in the Tentation de saint Antoine, and typically reinvented an adjective in his youthful correspondence to express the world's outrageousness, "Henaurme" (He-normous"). That splendid orthography is in itself an example of the way in which the extravagance of a signifier may lead to one of those vertiginous moments when the word subverts the word.

Similar if less spectacular effects are to be found throughout the novel, including the apparently straightforward episode which describes the operation Charles performs on Hippolyte's clubfoot (part 2, chapter 11). On the level of the signified, the extravagance here is in bêtise made visible in its actions upon others; it is in particular an example of the macabre which begins with the
verbal construction of another monstrous object, namely the strangely material box destined to contain the deformed foot: "a kind of box that weighed about eight pounds and in which there was no shortage of iron, wood, metal, leather, screws, and nuts". At the same time, the episode turns out to be a characteristically disturbing and comic example of linguistic self-reflexiveness in which categories are collapsed and cultural identities are blurred. In short, the register of the reader's pleasure alternates between plaisir and jouissance.

As so often in Madame Bovary, long sections of this chapter are constituted of pastiche in one form or another. The narrator's voice is not absent, as was once thought, but it tends to disappear because it is only one voice among many others, a tissue of voices. That hierarchy of discourses which characterizes classic realist narration and which is dominated by the privileged discourse of the narrator is temporarily subverted. The technique used is that of quotation, both direct and indirect, handled in a less obvious way than in the comices agricoles section.

In the form of a foregrounded intertextual exchange that is related to the novel's central theme of the duplicity of language ("La parole est un laminoir"), the chapter begins with Homais reading about the operation and, assisted by Emma, talking Charles into performing it, with Charles reading up on the relevant medical literature and with Homais talking Hippolyte into undergoing the operation: "While he Charles was studying equinus, varus and valgus, that is to say, strephocatopody, strephendodopy and strephexopody (or, more precisely, the different malformations of the foot, downwards, inwards or outwards) with strephydopody and strephanopody (or, in other words, torsion below and straightening above), Mr. Homais used all kinds of arguments in exhorting the boy to undergo the operation". The passage is characteristic above all because it reveals a word-merchant's delight.
in words as material objects independent of any referent. Thus the page is briefly overwhelmed by the alien wordhoard of the medical lexicon. The echoing Greek syllables in particular amount, in the context of French, to a formidable obstacle for the tongue and are also experienced as a comic cacophony by the ear. Moreover, there is interlinguistic irony in the fact that Flaubert takes the opportunity to turn the tables and make Greek for once seem "barbarous." Such prose in any case may be said to provoke a crisis in the reader's relation to language insofar as it objectifies speech in its material strangeness. It effects a shift out of the geometrical space of theatrical representation or narrative tableaux into non representative music, Barthean stereophony.

Further, in the rest of the chapter the circulation of words continues, either in the form of dialogues in direct and indirect speech or in the form of musings in discours indirect libre or in the form of reproductions of the written word. Flaubert quotes a nineteenth century druggist, an incompetent medical man, an unhappy house-wife, a parish priest, a chorus of village characters, a medical tex-book, and a newspaper article. Yet the voice of his hidden narrator is finally made to emerge from the network of borrowed words in order to confront the reader with the reality of a gangrenous leg: "A livid tumefaction spread over the leg with here and there phlyctena whence oozed a black liquid". The task of the words here is different. It derives from the familiar Flaubertian intention of making his reader feel the material impact of what is evoked or, in other words, to disguise the fact that this reality, too, is only verbal. Moreover, in order to achieve such an effect, Flaubert steps outside the circle of quotations and reverts to realist reportage, employing a privileged narrative discourse that presents itself as the discourse of knowledge. Such sentences are an expression of his continuing trust in the power of words to communicate with the force of experience. Thus, in spite of the fact that so much in this chapter
is put into inverted commas, by no means everything is self-reproducing speech. Madame Bovary is not simply an echo chamber in which all combinations of words have the appearance of having come from somewhere else. The conception of the novel itself as a Dictionary of Received Ideas will have to wait for Bouvard et Pécuchet, but Flaubert's first major work sometimes points in that direction.

On such occasions as those just referred to, then, and there are many others, Madame Bovary hints at the form a sustained texte de jouissance might take. From time to time it invites what Barthes has called reading "a la derive" ("adrift"): "Drifting occurs whenever I do not respect the whole, whenever apparently borne away here and there at the whim of the illusions, seductions, and intimidations of language, like a cork on a wave, I remain still, pivoting upon that intractable jouissance which binds me to the text (to the word)" (The Pleasure of the Text).

As far as Flaubert is concerned, the paradox, of course, is in the fact that the great craftsman of fiction, the inventor of the novel as grand poetic design, should have created a work that seems to encourage irresponsible readings, readings which do not "respect the whole," but which dismantle what was so carefully laid together. Yet such insidious encouragements are only intermittent and are perhaps perceptible chiefly to those who share something of the postmodernist sensibility. For the most part Flaubert submits the fragmenting potential of his text to the traditional discipline of end-oriented narrative. Consequently, excess as a characteristic of a texte de plaisir mostly takes quieter forms in Madame Bovary than those mentioned above and is carefully delimited as an episodic unit within an advancing action. A famous passage suggests how:

*Elle le reconduisait toujours jusqu'à la première marche du perron.*

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Lors qu'on n'avait pas encore amené son cheval, elle restait là. L'ombrelle, de soie gorge-de-pigeon, que traversait le soleil, éclairait de reflets mobiles la peau blanche de sa figure. Elle souriait là-dessous à la chaleur tiède; et on entendait les gouttes d'eau, une à une, tomber sur la moire tendue. (P. 580)

[She always accompanied him outside as far as the first step of the stairs. When his horse had not been brought up, she waited there. They had said goodbye; no further words were spoken. The open air surrounded her, carelessly... The silk sunshade was pigeonbreast in colour, and the sunlight passed through it to illuminate the white skin of her face with shifting hues. She smiled as she stood there at the gentle warmth, and drops of water could be heard, falling one by one on the taut silk].

At first glance the passage appears to be a tableau of the kind associated with classical realism, namely, a word painting that in its transparency offers itself as an equivalent for a slice of already given reality. It turns out, however, that the passage is an example of the way in which representation may achieve the status of a "text", of a "writable" potential within a "readable" work. Such potential is experienced first of all by a reader as a consciousness of thickened verbal texture, of the materiality of the medium.

On a first reading the passage gives the impression of a plein-air Impressionist canvas. That is to say, it imitates a scene from life that appears to be flooded with light and air. Yet, as we all know, if one comes too close to an Impressionist canvas, the represented scene suddenly disintegrates into a chaos of brush strokes. One step too many leads the observer out of the illusion of a dappled world and into the presence of paint. And a comparable attention to the verbal
medium of Flaubert's scene may give rise to a similar effect. The passage is perceived to exist simultaneously on a referential and a material level. A form of play occurs that is dependent on the double nature of the linguistic sign. And it becomes clear at such moments that if Flaubert was, in fact, the first novelist to write as a poet, the first to pay systematic attention the acoustic substance of words, it is because he was the novelist of the "gueuloir." He put his prose to the test of declamation. In formalist terms, he worked the verbal texture of his fiction so hard his linguistic signs became palpable; by trying out his words in the mouth he foregrounded in his text those sound values that are the units of word-units, thus disclosing phonemic equivalences which communication usually dissimulates. On the one hand, therefore, the passage evokes erotic expectation on the representational level. On the other hand, it is a tissue of patterned sounds that generates a concurrent pleasure in the reader, not because of some supposed imitative harmony, of a posited natural connection between sound and sense, but because as we read—and to read Flaubert properly is to read him as he wrote, aloud—we are obliged to play the instrument constituted by our organs of speech. Flaubert's text is a score to be played in the mouth.

Like any texte de plaisir, like the Sarrasine that Barthes analyzes in S/Z, the passage speaks to the reader on a number of levels in the same way as the novel which contains it. From the beginning it displays the referential and sequential qualities of realist narrative, but by the third sentence the complex interrelatedness of the concepts and sounds is clear. Word music begins to subvert word painting. Repetition in the form of assonance, alliteration, rhyme, words, and syntactic structures insists on a recognition that impedes the forward momentum of the narrative. The two consciously unremarkable opening sentences suggest a potential for union in the play of the gender-specific personal pronouns.
and the personal adjective—"Elle le reconduisait" ("She always accompanied him"), "son cheval, elle restait là" ("his horse, she waited there")—a union that takes a grammatical form with the opening "On" ("They") of the third sentence. But it is the second half of that third sentence which reveals how in a texte de plaisir pleasure is located as much, if not more, in the play of the signifiers as in the signifieds, in the decomposition and recomposition of acoustical images in unaccustomed proximity as in the concepts they speak.

".... le grand air l'entourait, pâle-mêle les petits cheveux follets de sa nuque, ou secouant sur sa hanche les cordons de son tablier, qui se tortillaient comme des banderoles" ("The open air surrounded her, carelessly lifting the soft little curls at the nape of her neck or raising on her hips her apron strings which twisted in the wind like streamers.") As is often the case in Flaubert, the semicolon preceding this passage signals the fixing of the attention; it is a sign of the intention of linger and savor sensation through and across words. On this occasion, the author makes use of the capacity of language to isolate a part in the absence of a whole—in painting before cubism a breast was never detached from its body. And Flaubert isolates a part in order to focus with fetishistic relish not so much on a woman as on the nape of a neck and a hip. In such a context the linguistic signs constituted by nuque ("nape") and hanche ("hip") are calculated to excite desire on the conceptual level.

The opening clause—"le grand air l'entourait" ("the open air surrounded her")—breaks down into two sequences of three syllables, both of which begin with an [l] and end with an open[e], either followed or preceded by the liquid [r]. All the phonemes used occur at least once in each sequence with the exception of the [g]—the voiced dental consonant [d] recurs in the unvoiced form [t]. Liquid consonants, open [e]s and the nasal [a]s dominate. And the same sounds
are repeated in the following phrase, "levant pêle-mêle les petits cheveux follets de sa nuque" ("carelessly lifting the soft little curls at the nape of her neck"), the [l] no less than five times, the open [e] three, the [a] once. Moreover, in this phrase the open [e]s and the [l]s combine in "pêle-mêle" to form a back-to-back rhyme which is introduced by two bilabial consonants, so that a closing of the mouth is followed by an opening of the mouth and a final rise of the tongue behind the teeth. The phrase, "les petits cheveux follets de sa nuque," with the play of the [l]s, is most marked for its series of fricatives—[f], [v], [r], [s]—and the surprise of the velar positive [k], a of new sound. Fricatives dominate in the next phrase, no less than four in the following four words. Also, the word "hanche" which ends the series repeats the open nasal sound before sliding into the palatal [f]. In the final dozen words of the sentence, the sound texture is chiefly dominated by the phoneme [k] that originally appeared in "nuque," by the voiced and unvoiced dentals, [d] and [t], and by open or nasalized [e]s.

From the point of view of phonetic analysis, the most striking features of the last three sentence is the frequent repetition of the two phonemes [el], either alone or combined with the nasal [3] in "ombrelle" ("sunshade")—"Elle était sur le seuil; elle alla chercher son ombrelle; elle l'ouvrit." ("She stood on the threshold. She went to fetch her sunshade. She opened it.") The combination of the two phonemes (E) and (l) involves, of course, an opening of the mouth followed by a darting forward of the tongue against the teeth. In the word "ombrelle" the production of the two phonemes together is preceded by the full sound of the rounded nasal vowel, a shift forward in the mouth to the bilabial stop consonant [b] and a swift movement back again to the resonant velar [r]. In short, the production of the five phonemes of the word "ombrelle" involves considerable motor activity on the part of the organs of speech, so much so
that as a result of repetition the sound values achieve a substantiality we can almost taste. It is at such movements that one is forced to recognize that speaking is, like eating, an oral activity capable of engendering a similar range of pleasures.

That Flaubert is the novelist of the "gueuloir" is confirmed finally by the second half of the final sentence—"et on entendait les gouttes d'eau, une à une, tomber sur la moire tendue" ("and drops of water could be heard, falling one by one upon the taut silk"). Within the space of little more than a dozen short words, Flaubert uses six of the eleven regular vowels of French and two of four nasals, most of them more than once, and one, [y], no less than four times. The effect is the same as that of playing musical notes in sequence at different points of the scale on an instrument whose range of sonorities is unusually wide. If one isolates the phrases beginning "gouttes d'eau, une à une," for example, and concentrates on the vowels, one notes a slide down the rounded back vowels from [u] to [o], followed by a shift forward of the point of articulation to the rounded middle vowel [y]. Further, in this play of similarity and difference, the postponed infinitive "tomber" finds an echo first in the opening nasal phoneme of "moire" and then in the resonant last word of the paragraph "tendue". Moreover, both "tember" and "tendue" are two-syllable words, and both begin with the unvoiced dental [t] followed by two relatively similar nasal sounds, which in their turn are followed by two consonants pronounced well forward in the mouth, [b] and [d]. And they end with two fairly closely related front vowels, [e] and [y].

Flaubert's technical terminology of phonetics is suggestive to the extent that it locates speech precisely in the bodily organs—lips, teeth, tongue, and palate—which produce it, and supplies a word for the manner of its production—fricative,
resonant, sibilant.

In the first place, it has the power of a texte de désir insofar as it is a tableau that generates sexual suspense by representing, not an erotic scene, but its preparation, it is on its most obvious representational level a scene of early courtship. At the same time it is a texte de plaisir to the extent that it is suggestively polysemic and, in effect, manages to represent figuratively what it merely looks forward to literally, namely, physical union. The fact that it is only the wind which touches a bare neck or a hip does not prevent the gesture from being read as delicate foreplay. And from that point on the passage moves successively through images of unfreezing and flowing to the offering of an "ombrelle"—a word that both through the shape of its referent and through the combination of two syllables evoking respectively the concept of shadow and of the female gender may be said to suggest the traditional essence of femininity. From "ombrelle" it moves on to refer to a face expressing pleasure—"sourire" ("smile")—humid warmth and the insistence of drops on a taut membrane—"moire tendue." The erotic charge concentrated in that final "tendue," in any case, is unmistakable. And it is an erotic charge that depends for its power on all the verbal factors isolated above, including, finally, the word's emphatic position at the end of a developing narrative sequence.

The passage is a paradigm of narrative at the level of a texte de plaisir. It moves in a linear fashion from an initial neutral situation to a point of climax via a series of sentences whose syntactic variety is calculated to produce an alternating rhythm of advance and delay. At the same time, like a dream, it embodies effects of displacement and condensation that are, nevertheless, controlled by considerations of secondary revision in the interest of narratability. As a result, it suggests a latent significance that it does not declare; like certain
gauzy Victorian portraits of women, it manages both to profess innocence and to invite the spectator's erotic absorption. Insofar as it is a portrait of a woman, it also serves to remind us how in literature as in film women, have been traditionally produced by and for the male gaze, within a regime of pleasure, in other words, whose characteristic perversions are voyeurism and fetishism. The effect of such production, as Laura Mulvey has noted in connection with film, is to freeze the flow of the action. Where women are concerned, classic realist representation in both the literary and the film media has typically combined spectacle with narrative.

The passage achieves the polysemic suggestiveness of a texte de plaisir, then, but it stops short of jouissance. If jouissance is a symptom recognizable by the loss of self and the collapse of meaning and is produced by the play of detached signifiers, it is not a symptom excited by Flaubert's prose here. His linguistic signs retain for the most part their dual status. They achieve through juxtaposition a new substantiality that one is obliged to stop and taste in the mouth, but they are at the same time under traditional syntactic control, and their location in an unfolding realist narrative limits signification.

More systematically than any other novelist before him, Flaubert obliges his reader to refer his printed words back to their production by the organs of speech. Yet context is not dissolved in pure auto-referential play. Instead, the reader's attention is solicited now by the scene represented, now by the acoustical material of the linguistic signs. The passage has the status of a Monet canvas, not of a Jackson Pollock; to read it carefully is to be absorbed in a game of now you see it, now you don't.

It could hardly be otherwise, since without such a play of the text between
the referential and poetic functions of speech in the sole interest of the latter, the story of Emma would disappear. In short, the price of jouissance is the end of narrative. But it is a price that Barthes, along with other postmodernists, including particularly certain French feminists, has seemed willing to pay. In common with moralists from at least the seventeenth century, Barthes recognizes that novel reading is an erotic activity. However, what he advocates in the theory of jouissance is eroticism with a difference, eroticism that is not end-oriented. The fundamental distinction affirmed in "Diderot, Brecht, Eisenstein" between mathematics and acoustics, on the one hand, and geometry and theatre, on the other, is representation. And it is precisely this distinction which has been taken up by French feminists who, extrapolating from Freud and Lacan, affirm the qualities of (feminine) voice over the phallocentric representation of the (male) gaze.

In any case, whereas narrative has traditionally been constructed according to principles similar to those which Freud viewed as characterizing normal adult sexuality, a texte de jouissance repudiates such principles. It stands in relation to a texte de plaisir as in Freud's theory the sexual perversions do to the genital aim of the mature sexual norm. In the second of the Three Essays on the Theory of Sexuality Freud contrasts infantile sexual life in which "its individual component instincts are upon the whole disconnected and independent of one another in their search for pleasure" with that of the normal adult "in which the component instincts... form a firm organization directed towards a sexual aim attached to some extraneous sexual object." And Freud goes on to speak of "organization" and "subordination to the reproduction function." As the key terms "organization" and "subordination" make clear, it is a view of sexuality that is both directional and hierarchical in its structure and is, therefore, subject to the same structures that Barthes applies to the sentence and a fortiori to
the form of narrative which is the sentence writ large, namely the novel.

In effect, the theory of texuality as elaborated by Barthes in collaboration with a certain French avant-garde amounts to what was once known as a polymorphous perversity of the written word and has more recently been seen as a feminine form of sexuality, an ecriture feminine. In a texte de jouissance the reading aim is diverted from taking pleasure in the parts of a texte in the anticipation of an end to a total absorption in those parts—"like a cork on a wave." The goal of writing has become "a definitive discontinuity" (The Pleasure of the Text). The reader is invited to join in the play of the self-dismantling text in the same way that in the activity of critical deconstruction the text itself is made to collaborate in dethroning its authorial subject and in exposing the failures of authorial intentionality. The ideal of the text is a writing in which nothing is privileged. And a similar purpose is served through the critical subversion of the hierarchies in a canonical text. There is jouissance in a world without categories and identities where everything reverberates with utopian possibility. The utopian character—in the sense of desired but unrealizable—of an unlimited textuality is conceded by Barthes himself: "How could art, in a society that has not yet found peace, cease to be metaphysical? That is, significant, readable, representational? fetishist? When are we to have music, the Text?"

If among nineteenth-century novels Madame Bovary seems particularly receptive to analysis along Barthean lines, it is in part because Flaubert's novel embodies attitudes that are sympathetic to the postmodernist and post-Freudian sensibility. And this is the case not only in the ways suggested above but also in relation to the work's central themes. Madame Bovary knowingly thematizes the question of the relationship between erotic pleasure and the reading process, both in the novel's content, or in its account of Emma's experience in the world,
and in the novel's structure, to the extent that it exploits the mechanisms of popular romance in order in the end to entrap its reader.

First, then, the theme of eroticism and reading is represented directly in a heroine whose experience of life is shown to be less satisfactory than her early novel reading had prepared her for. But this is not simply because men in reality prove to be inferior to the heroic lovers of literature. It is rather because in Emma's case the sharpness of sensations stimulated by the reading activity itself is never quite matched, let alone sustained, in the world. Neither the content of reading-inspired fantasies nor the intensity of feeling aroused by the activity of reading literary romances has, in fact, been suggested with greater precision than in the sixth chapter of Madame Bovary. The sight and touch of "keepsakes" and novels as objects stimulate an anticipatory physiological reaction in Flaubert's adolescent heroine: "Delicately handling their beautiful satin bindings, Emma fixed her dazzled eyes on the names of unknown authors whose signature lay there... She trembled as she lifted with her breath the silk paper of the engravings which rose half-folded back and then fell again gently on the page." Emma's most important discovery will perhaps be that, though they have much in common, making love turns out in the end to be less exciting than reading or writing it. Although she is not let into the secret, it is clear that the only alternative to suicide—the author's alternative—was aestheticism.

Second, the theme of the relationship between erotic experience and reading is embodied in the structure of Madame Bovary. If as was noted earlier, Flaubert consciously employs the mechanisms of the texte de désir, however, he only does so in order to frustrate his reader at the denouement. The promise of fulfillment seems implied by a great many scenes in Madame Bovary; the
early representations of Emma particularly excite expectations in the reader—"the rise"—that the text does not satisfy. In the end, however, apart from the clubfoot operation, the only scene which represents directly down to its denouement a physical action carried out by a body on a body is that of Emma's suicide. Instead of a consummation act of generation, Flaubert inflicts on his reader a scene of self-destruction. As the text makes clear, Emma's suicide is the gesture of a revolt in which the means of death is particularly significant. The cramming of arsenic directly from her hand into the mouth is not only a defiantly self-destructive act, it is also a regressive one. It has in itself the force of an anti-Freudian, radical feminist gesture. By that I mean that there is a return to an oral form of gratification which under the circumstances is the essence of perversity, in Freud's sense, since it is a return that occurs after the disappointing experience of three male lovers, of sexuality under the regime of the phallus. In other words, the mode as well as the choice of Emma's death constitute a bitter comment on male sexuality. Autoerotic gestures are associated with Emma from the beginning—witness the early incident when she pricks her finger and sucks it and the subsequent reference to the movements, of her tongue licking the bottom of a glass. Moreover, such moments knowingly appeal to that voyeuristic reader pleasure which consists in observing someone else taking their pleasure. Nevertheless, the climax of all the rich foreplay of Flaubert's novel is an autoerotic Liebestod that can please nobody. No wonder Lamartine was so upset. The reader gets something significantly stronger than he bargained for. If Flaubert seems for long stretches of his novel to be appealing to the reader of a texte de desir, the denouement reveals that such an appeal is only simulated. Flaubert punishes the reader of Madame Bovary as texte de desir at the same time and he rewards also.

In short, if in the end Flaubert's first and apparently most traditional novel
continues to interest us so much, I suggest it is because a consciousness of the Barthean registers as well as of male desire and female sexuality is embodied in his fiction on a number of levels. Madame Bovary is exemplary because it implicitly acknowledges the existence of the three kinds of reading pleasure that Barthes isolates. It consciously combines the characteristics of a texte de désir and a texte de plaisir and occasionally confronts its reader with the thrilling vertigo of a texte de jouissance. Unlike the latter, however, it always locates its auto-referential digressive elements within a strongly articulated progressive structure. It displays to an unusual degree the features of "organization" and "subordination" that characterize linear narrative, but it does so at least in part because of the powerful centrifugal pull of its parts down to the level of its phonemes. The lesson of Madame Bovary, in fact, is that unlike a run-of-the-mill traditional novel or a nouveau nouveau roman, it manages to maintain a balance of tension such that the reader's interest is invariably divided between local excitements and the expectation of yet greater rewards. The risk run by a texte de jouissance, on the other hand, is similar to that described by Freud in the section of his third essay on the theory of sexuality entitled "Dangers of Fore-pleasure." There is, in Freud's view, "danger" "if at any point in the preparatory sexual processes the fore-pleasure turns out to be too great and the element of tension too small. The motive for proceeding further with the sexual process then disappears, the whole path is cut short, and the preparatory act in question takes the place of the normal sexual aim.

If Madame Bovary continues to exercise a hold over its reader, one would suggest that it is because, in spite of the richness of its preliminaries, "the whole path is not cut short." It still leads its reader on through promise and postponement toward an end. The verbal distractions of Flaubert's texte are multiple and operate on the registers of both plaisir and jouissance. Above all, perhaps,
the story of Emma is accompanied throughout by a sonorous subliminal buzz, by a stereophony which is registered by the reader as a reading in the body. At such moments the reader enjoys the play of language released briefly from the tyranny of sense and representation. Although Madame Bovary submits its reader throughout to the various regimes of pleasure, it comes down in the end on the side of the currently despised phallocentric closure. In spite of Barthes, therefore, Flaubert's novel persuades that the most pleasurable fictional mode one can learn to love is one which navigates between the shores of désir, plaisir, and jouissance without stopping off at any single one. In the back and forth movement between such loss and reappearance is the aesthetic appeal of the narrative itself.
NOTES

1. R. Girard, Deceit, desire and the novel; (p. 63)


3. Flaubert uses the water motif.

4. "Sartre parle de Flaubert," p. 94. In this, his most carefully considered statement, Sartre qualifies by adding, "Actually that is not true." By which he seems to imply that his statement was not entirely true but not wholly false either.

5. Occasionally I have found a remark which is clearly an aside, not intended for inclusion in the work to be written. The most amusing of these is a comment apropos of Rodolphe to the effect that one seduces women by talking to them of themselves, not of oneself. "Rod, does the opposite. Because Flaubert is not a seducer." And is Sartre?

6. Unless otherwise indicated, all quotations without page references in this chapter are taken from Sartre's unpublished and unnumbered notes.

7. Naturally, I do not mean to say that eminent Flaubert critics have restricted themselves to so simplistic a reading of the novel as I have given here, though some of the best (including Henry James) would not essentially disagree with it. Starkie, for example, introduces a slight variation on the realist interpretation by putting it in psychological terms. "Emma Bovary does not know what her possibilities are nor what she is capable of achieving, and that is her tragedy... All Flaubert's characters... possess this failing; and their view of themselves and their ambitions is far beyond their possible powers of achievement, so that they can never attain happiness or content (Flaubert: The Making of the Master, p. 299). Bart reads the book as antiromantic but stresses that while
Flaubert castigates Emma for her false dreams, he is even more scornful of the bourgeois society that produced and damned her. He comes very close to Sartre in recognizing that Flaubert "believed that life was hideous and to be avoided by living in art, in the incessant search for the true perceived through the intermediary of the beautiful," a possibility not open to Emma (Flaubert, p 337). Spencer observes that while Flaubert "discarded the immature Romanticism which, in his view, culminated in unhappiness and disaster," he preserved certain elements of romanticism such as "love of fine language," irony, the "conception of fate," distrust of a hostile world, and scorn for what society called success (Flaubert, A Biography, p 131). Brombert is more concerned with Flaubert's novelistic method than with basic meanings but sees, as Sartre does, that Emma's greatness and her foolish dreams are inextricably linked. "At the moment of her complete defeat in the face of reality, she acquires dignity and even majesty" (The Novels of Flaubert, p 87). R.J. Sherrington, like Sartre, is interested in the devices Flaubert employs to prevent our sustaining an empathetic or even consistent point of view with regard to any of the characters or the narrator, but he does not attempt to relate this procedure to Flaubert's intent to demoralize or to the author's own attitude. Sherrington appears to have exerted considerable influence on the post Sartrean critics whom I have mentioned. Three Novels by Flaubert : A Study of Techniques (Oxford : Clarendon Press, 1970).


10. Bart is particularly perceptive (Flaubert, pp 234-36)


12. Sartre notes that the humor of this scene is augmented by the phallic
imagery of the cathedral. Other critics have commented on the irony of Emma's looking at the scenes of the Last Judgement as she delays the moment of her adultery. I think it is possible that Flaubert had still one other thing in mind. He did not sneer at the half-aesthetic, half-religious emotions stimulated by the music and the splendor of ritual in the cathedral, these were genuine witnesses to our thirst for the infinite. But Emma here is oblivious of the aesthetic in visual art, just as her response to the opera had been not aesthetic in visual art, just as her response to the opera had been not aesthetic but a reaction in terms of her own emotional life as compared with that of the fictitious characters.

13. Sartre uses the word baisade, which is not in decent use in French even though it appears at least as early as the Journal of the Goncourt brothers, who use it in referring to Flaubert's early relation with Louise. The obvious vulgar translations in English seem to not to have quite the same flavor.

14. Flaubert had used the image of black butterflies in describing Emma's burning of her bridal bouquet. Here the connotation is rather of dreams that have been killed.

15. Cf., for example, Culler, who argues that Charles' cliche, because of its banality, serves Flaubert's ironic intention and prevents us from thinking of Emma's fate as tragic (Flaubert : The Uses of Uncertainty, p. 143). The truth is that Flaubert, as pointed out earlier with regard to Emma and Rodolphe, felt that genuine feelings and truth frequently are not communicated for the very reason that they can be expressed directly only through the limitations of banal phrases.

16. My source is Brombert, who cites an earlier article by Jean Pommier. The important point is that the book by Duval that Charles ordered so that he might study the procedure before the operation was a real work by Vincent Duval, "Traite, pratique du pied-bot." This mentions that Dr. Flaubert treated a child's clubfoot unsuccessfully. Brombert believes that Bruneau's attempt to prove, against Sartre, that Flaubert "had a deep love for his father" is unconvincing thought an "understandable
reaction of Sartre's excessive affirmations" (The Novels of Flaubert, pp. 73 and 224-25).


24. Culler, Flaubert : The Uses of Uncertainty, p. 188.

25. Ibid., p. 75. In this instance only I have used Culler's translation, p. 240.


27. Sartre, "Qu'est-ce que la litterature," Situations 2 (1948) : 172.

28. LaCapra, A Preface to Sartre, p. 244, n. 10.


32. Barthes himself is, of course, aware of the provocative originality of Flaubert's writing. He refers in passing to the fact that "a generalized asyndeton takes hold of the whole enunciation so that this very readable discourse is beneath it all one of the craziest one can imagine" ibid., (p. 18).


34. It hardly seems necessary to repeat once more in print what is by now one of the most celebrated artifacts in literature. Yet critical goods manners perhaps require, it. "C'était une de ces coiffures d'ordre composite, où l'on retrouve les éléments du bonnet à poile, du chapska, du chapeau rond, de la casquette de loutre et du bonnet de coton, une de ces pauvres choses, enfin, dont la laideur muette a des profondeurs d'expression comme le visage d'un imbécile. Ovoïde et renflée de baleines, elle commençait par trois boudins circularies; puis s'alternaien, séparés par une bande rouge, des losanges de velours et de poil de lapin, venait ensuite une façon de sac qui se terminait par un polygone cartonné, couvert d'une broderie en soutache compliquée, et d'où pendait, au bout d'un long cordon trop mince, un petit croisillon de fils d'or en manière de gland. Elle était neuve; la visière brillait.

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2 vols. (Paris: Seuil, 1964), 1:575. ("It was one of those headgears of the composite kind in which one can find elements of a fur hat, a shako, a billycock hat, a sealskin cap and a cotton bonnet. It was, in short, one of those poor things whose mute ugliness has the expressive depths of an idiot's face. Oval and reinforced with whalebone, it began with three rolls. There followed in order, separated by a red band, lozenges in velvet and rabbit skin, then came a sort of bag which culminated in a cardboard polygon covered with ornate braid and to which in turn was appended by means of a long, excessively thin cord a tassel of plaited gold. It was new, its peak gleamed.") Subsequent page references in the text are to volume I of the edition.


36 Culler sees the centrality of this cliché theme as the novel's greatest flaw. "If there is anything that justifies our finding the novel limited and tendentious," he says, "it is the seriousness with which Emma's corruption is attributed to novels and romances" (Flaibert, p. 146). As my analysis demonstrates, however, the centrality of this cliché theme is necessary for articulating the relation between character and narrator in the novel. Although the implied author does not perfectly coincide with the character of Emma, he is like her in being a divided subject, inhabited by the language of the other.

37 See, for example, Gothot-Mersch, "Le Point de vue dans madame Bovary," p. 257. See also Rousset, "Madame Bovary," p. 114.

38 This gradual incarnation can be seen both in Emma himself and in the specular images, her lovers: Charles is almost nonexistent as a character, the Viscount is just a shadow (a name), and Léon I is quotation from Lamartine, but Rodolphe and Léon II have concrete material and psychological reality. Both of them have more life of their own, more of an independent existence outside the relation with Emma. A character's independence is correlated with its materiality and incarnation. Similarly, Emma herself moves toward greater and greater sensuality and incarnation, which, as in the case of Helen, is indicated by a descent on the social ladder.
"On the day of Mid-Lent she did not return to Yonville; that evening she went to a masked ball... and in the morning she found herself on the steps of the theater together with five or six other masked dancers, dressed as stevedores or sailors... There were a clerk, two medical students, and a shop assistant: what company for her! As to the women, Emma soon perceived from the tone of their voices that most of them probably came from the lowest class" (672-73; 212).


40 This belief of Emma's is demystified by the narrator. As Bal has shown, the description of the "splendid city" about which Emma dreams when she wants to run away with Rodolphe has strong similarities to the descriptions of Rouen, the chateau of the Vaubyessard, and Yonville. For a detailed analysis of those descriptions, see Bal, pp. 89-111.

41 Marx describes the double status of money, which he sees as both real and imaginary, in Economic-Philosophical Manuscripts (Moscow, 1961), pp. 136-41.

42 Bersani, "Flaubert and Emma Bovary." See also Brombert, The Novels of Flaubert, pp. 62-63.

43 This quality of Emma's dreaming has usually been judged by psychological criteria and found unconvincing (see Genette, "Silences de Flaubert"). Since, in Flaubert, dreaming, projecting images, means creating a narrative, the question we should ask is not whether such detailed dreaming is psychologically "vraisemblable," but rather what kind of narrator it is whose dreams—spectacles—are so detailed.

44 Jakobson, "Two Aspects of Language and Two Types of Aphasic Disorder."

45 A signifier that has been transformed into a signified is Lacan's definition of metaphor (see "L'Instance de la lettre," in Ecrits).


Thibaudet, Gustave Flaubert, p. 90.

Booth, The Rhetoric of Fiction. We can use this term provided we remember that the "implied author" is constructed by an act of reading.

For two recent discussions of free indirect discourse, see McHale and Ginsburg. For a discussion of free indirect discourse in Flaubert, see Perruchot, "Le Style indirect libre et la question du sujet dans Madame Bovary," in Gothot-Mersch, ed., La Production du sens, pp. 253-70.

For a discussion of point of view of Madame Bovary, see, among others, Gothot-Mersch, "Le point de vue dans Madame Bovary"; Mathet; and Prince.


Sherrington, p. 132.

See Uspenski's chapter "Naming as a Problem of Point of View." See also the discussion of this problem in the articles by Mathet and Prince. Prince's point is that "the subjects of attributive clauses often function as point of view indicators" (p. 272). This, however is not enough. What is important is that these point of view indicators clash with others to create, as Mathet persuasively shows, "reptures" in the discourse.


60. Schor, "Pour une thématique restreinte," p. 42.

61. Lubbock, Craft of Fiction, p. 79. If, as Michael Riffaterre argues in his paper in this volume, Madame Bovary presupposes, and is an expansion of, sexist nineteenth-century clichés concerning la femme adultère, then the novel's indication of alternative interpretations of Emma's condition is all the more striking.


65. Lubbock, Craft of Fiction, p. 83.


68. See R.J. Sherington, Three Novels by Flaubert (Oxford: Oxford University Press, 1970) and discussion in Culler, Flaubert.


71. Ibid., p. 87.


73. Shoshana Felman, La Folie et la chose littéraire (Paris: Seuil, 1978), p. 165. Proper names work somewhat differently in "Un Coeur simple. "As Felman shows, they are clichés and citations whose representation inappropriateness works to undermine referentiality. In Madame Bovary the very appropriateness of the proper names produces, through repetition, a parody of the proper.


77. barthes, S/Z, p. 4.


79. Ibid., p. 55.

80. The spelling of French shares with English the advantage of often disguising congruences of sound behind graphic difference. From the point of view of the poetic function of speech, therefore, there is pleasure in the surprise of an identity heard but not seen. Spelling reform would be a disaster for poetry.

81. In a typically suggestive essay, Barthes notes aphoristically on Western theatre: "Thus is founded—against music (against the text)—representation" "Diderot, Brecht, Eisenstein," in Image-Music-Text, p. 69).

82. "The presence of woman is an indispensable element of spectacle in normal narrative film, yet her visual presence tends to work against the development of a story line, to freeze the flow of action in moments of erotic contemplation. The alien presence then has to be integrated into cohesion with the narrative." "Visual Pleasure and Narrative Cinema," Screen 16, no. 3 (Autumn 1975) : 11.

83. "All the feminine texts that I have read are very close to the voice, are very close to the flesh of the language, much more than in masculine
texts" (Helene Cixous). "Investment in the look is not privileged in women as in men. More than the other senses, the eye objectifies and masters. It sets at a distance, maintains the distance. In our culture, the predominance of the look over smell, taste, hearing has brought impoverishment of bodily relations" (Luce Irigaray). Quoted by Stephen Health, "Difference," Screen 19. no. 3 (Autumn 1978) : 83-84.


86 When toward the end of her affair with Leon, Emma feels obliged to conform to her received idea of the role of a mistress by writing letters to her lover, she manages once again to relocate the ideal lover of her fantasy. Once the letter is finished, however, "she collapsed, broken, since these outbursts of vague love tired her more than grand orgies" (p. 672).

87 One is also reminded of Freud's formulation that "poison is nourishment that makes us ill." The New Introductory Lectures on Psychoanalysis, trans, James Strachey (New York : Norton, 1965), p. 122.

88 Commenting on the relationships between male desire and feminine sexuality, Jane Gallop has noted that they both function in the same dimension of metonymy: "The difference is that desire is metonymical impatience, anticipation pressing ever forward along the line of discourse so as to close signification, whereas feminine sexuality is a 'jouissance enveloped in its own contiguity.' Such jouissance would be sparks of pleasure ignited by contact at any point, any moment along the line, not waiting for a closure, but enjoying the touching." The Daughter's Seduction: Feminism and Psychoanalysis (Ithaca, N.Y : Cornell University Press, 1982), pp 30-31.