# صورة المراة المضطهدة في رواية مدام بوفاري لكوستاف فلوبيرت

## الخلاصة

يهدف هذا البحث الى اضهار ضعف المرأه في رواية "مدام بوفاري" لكوستاف فلوبيرت. في واقع الامرأان ضعف المرأه لم يكن مقتصراً على ابطال روايات فلوبيرت. و بالامكان ان نعزو هذه الصفة الى معظم الشخصيات الانثوية الرئيسية في القرن التاسع عشر. يمكن القول ان لا احديضاهي فلوبيرت في عرضه لهذا الضعف. يقدم فلوبيرت شخصية محبطه تفتقر للقوة و الارادة كمثال للمرأه المضطهدة في القرن التاسع عشر. يؤكد فلوبيرت على موضوع شامل في "مدام بوفاري" وهو بحثه في طبيعة مجتمع فرنسا في القرن التاسع عشراً حيث ينقل الى ذهن القارئ خصائص المجتمع الموغلة في القدم و التي تعكس انهاط تفكير المجتمع القديمة. ان تفكير (إيها) في صورة المرأه التي لا تستطيع ان تكون عليها يدعو القارئ الى اعادة التفكير في رغباتهم. ان تقييم فلوبيرت لقوى المجتمع يجبر قراءه على التفكير جوهرياً في بيئتهم و بحث كل ما يقبلون به. و آخيرً يقدم فلوبيرت لقرائه قصة مقنعه عن الزيف و الكراهية و التعاسة في نفس الوقت الذي يركز فيه على كيفية النظر للحياة و اهميتها.







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easy prey to deceit in love as well as in life. She lives in present, but is unable to resist the slightest impulse of life.

Nothing can protect Emma from approaching fate. Like a courageous woman in one of her romance books, Emma urgently chooses to harm herself. She reinforces this choice with the defense that Charles and her girl will be in an ideal situation without her. This reflects that she was not happy and she will not be happy. In her life, she has been unable of affection and pursues a deceitful picture of love, bringing about her misery. In regard to her attempts to find a perfect romantic life, Emma sees that she does not live up to greatness in some way. Consequently, her determination is to desert herself to her sorrow by taking her own life.

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Despite the fact that he has romantic moments in his affair with Emma, he has common sense, ready to venture once again from the circumstance and ready to place it with regard to reality. For instance, after Emma has been indebted for the merchant, she asks him to steal money from his boss. Leon refuses because he knows that there are consequences for this so he thinks practically, not like Emma who thinks emotionally. Flaubert depicts Emma as irrational or emotional like many women in her time and place. They were not practical or rational like men and this was because men at that time had a good experience in life because their life was not confined to the domestic sphere and they got a high level of education in comparison with women whose education and experience were limited.

#### Conclusion

In Madame Bovary Flaubert depicts the situation of woman in unmerciful patriarchal society. The tragedy of Emma Bovary is the result of the gap between reality and fantasy. She cannot understand herself as well as the life around her. She is dreaming of a perfect life as the life of heroine she read in romantic novels. She deceives herself that the marriage will provide a perfect life as the life of the heroine in a love story. The kind of marriage in her time as well as the naïve husband made her life miserable, unlike what she expected before. Emma tries to live by her dreams and when that fails, she dies by them. She imagines herself peacefully in her sleep, but what really happens is ugly and dreadful as she becomes violently ill.

Emma is more ardent than passionate. She loves life, pleasure. She loves herself more than she loves man; she wants to make lovers rather than a lover. It is true that she loves Radolphe with all fervor of her body, and with him she experiences the moment of her complete, perfect and brief fulfillment. Her illness after Radolphe's desertion is sufficient to cure her from this love. She does not die from love, but from weakness and total inability to look ahead, a naiveté which makes her an

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some favorable position.

Emma's look for satisfaction outside the limits of residential life constitutes her as a sensible lady. Truth be told, Flaubert's depiction of her is a negative picture of the condition and socialization of the contemporary woman (Berg 29). Despite the fact that she knows that she lived in a Patriarchal domain, she regularly boasts custom. Charles notices in one of his first visits to Les Bertaux, the ranch that Emma lives on with her dad that Emma carries: "a pair of tortoise-shell eye glasses attached, in masculine fashion, to two buttonholes of her bodice" (Flaubert 29).

From a women's activist point of view, Emma's restricted experience brings about her confusion and in this manner, the occasions paving the way to Emma's suicide can be said to be caused by a severe man centric culture. Emma is not so much a feeble heroine but rather one who chooses suicide to escape or defy male centric abuse and social restrictions. Contradicted to the male point of view of the ruined, malevolent woman, Flaubert depicts the heroine as compassionate and as a victim of her own dream (Higonnet 14). From a feminist point of view, Emma's disobedience to society, and her last demonstration of resistance at last (her suicide) are efforts to obtain freedom; something, a woman cannot get. Like Emma, Leon is interested in romantic books, but he can differentiate between reality and fiction, does not live with fancies and can in this way handle his duties. Leon, as a man, can hold a job outside home which keeps him grounded in reality and encourages him to understand that life is not to be totally driven by emotions; adults have to separate between reality and dream. He realizes that there is a time and a place for imagination and desire. His sentimental nature appears amid his contact with Emma... "They were so completely lost in the possession of each other that they thought themselves in their own house and that they would live there till death, like two spouses eternally young".(Flaubert 431)



The Image of the Oppressed Woman in Gustave Flaubert's Madame Bovary cific methods of life and partialities and of her social environment as a tiny world where the conceivable outcomes of achieving anything are few. Presently she has brought another female into the world to endure a similar destiny. Yonville, the Bovarys' new home, soon becomes gloomier than Tostes (their old home). (Liosa, 140)

Emma's destruction lies in her discussions with Leon, a young fellow she meets upon their arrival to their new house. Leon is the son of a prosperous family. He is a delicate, sentimental and intelligent man. He is quickly attracted to the dazzling, despairing Emma. (Maraini 36). They are interested in music, musical drama, travel, and writing. Together, they look at the most recent magazines and they walk to visit Emma's little girl at the nursemaid's home, a routine with regard to everything except the poorest moms of the time.. "Leon did not know what to do between his fear of being indiscreet and the desire for an intimacy that seemed almost impossible." (Flaubert 159)

Emma's affair with Rodolphe is like the romantic stories she read in the parts the lovers play. Emma takes on the appearance of a sexually submissive what to disguise from the world, and from herself, her dynamic sexual attempts and intellectual ambitions, which in her reality were the privileges of men. (Kaplan 236). Appropriately, Emma assumes the part of the consistently powerless female while Rodolphe is the manly hero.

As a lady, there are few times that Emma can express her strength. Charles has mocked at her remarks and esteemed her sentiments to be affection rather than worthy estimations. The main position in which Emma can find herself is as a mother. Berthe knows to mind her mom, similarly as Leon surrenders to her desires now. Emma is a brilliant lady, who realizes that she does not have the energy of free idea like any man; accordingly, she exploits the little part that permits her





Emma got very angry with the man; Charles was touched, and kissed her on the forehead, a tear in his eye. She was mortified, she felt like hitting him. She ran into the passage, opened the window and took a breath of fresh air. (Flaubert. 75)

Charles totally misreads Emma's intentions. Trusting her to be resentful for his behalf, Charles cannot guess that Emma is rather incensed with him and humiliated for his inadequacies. Each episode of this sort is additional evidence to Emma that she will never encounter the better things in life, never ascend in society, she will not satisfy the desires she deserves. This scene additionally portrays the man's predominance over a woman in their society. Charles, the weak person, shows the way that a man disparages his wife. It is clear that Emma's assessment is not really esteemed, for he essentially kisses her when she expresses her feeling, as a mother may treat a youngster. His misunderstanding of her and his lack of respect for her feelings make Emma sink further into gloom:

A man, on the contrary, should he not know everything, excel in manifold activities, initiate you into the energies of passion, the refinements of life, all mysteries? But this one taught nothing, knew nothing, wished nothing. He thought her happy; and she resented this easy calm, this serene heaviness, the very happiness she gave him.(Flaubert 68)

Emma's profound contrast to the ordinary woman is clear in many incidents in this novel. She wants to travel, to encounter sentimental love, to be free from the chains of a regular marriage and to express her wish to be pregnant with a boy. When she is informed that her child is a girl she is blacked out, for she has in her mind the image of the suffering woman and the rigidity with which the society treat her. This expresses that being a woman means that she will face her doom.

Emma's catastrophe is that she is not free. She sees her bondage not just a result of her social class, but also because the bourgeoisie system as represented by spe-



It will be essential that Flaubert's aim in writing Madame Bovary is to keep the reader reserved from Emma's dreams in the cloister. In particular, in the case if the reader joins Emma, the irony that the novel notifies will be decreased: it is impossible to be ironic to what the reader sincerely consents. Flaubert tries to endure all his congruous imaginativeness to keep the reader far away from Emma as she swings to the poor imaginative world she found in reading romantic novels in the convent. (B.F Bart 2)

Basically, the society in the 19th century imposes a constrictive poor condition for the woman. Their social roles were beloved, wife or mother. So women frequently possess minimal or no physical, social, or educational opportunity for claiming emancipation. This certainly makes a problem for a woman whose desires need more outlets than their rigid society permits. Furthermore, it likewise makes a real dilemma for Emma Bovary in Gustave Flaubert's novel Madame Bovary.

Emma's interest in the sentimental lifestyle seems uncommon to the 19th-century woman."Emma might have been an example for many women in different societies. Throughout the nineteenth century woman was deprived from her dreams, imaginations, and her right to gain an independent job. (Mariana 75)

In the imaginative world she gets from reading romantic novels makes her lose her real identity or replace her psyche by the psyches of the heroines in romantic stories or mistresses that lines of verse describe. The romantic novels change her life in a negative way. (p 25).

Charles does not imagine that his wife will be miserable or that she yearns for things he is incapable of providing her with. Since Emma thinks that Charles is unromantic, she cannot live with him. The absence of understanding between them enlarges the gap between them:





tion of marriage is odd to 19th-century rigid society. She doesn't imagine that her marriage will cause destruction or disappointment. Her marriage is a doom as the common marriages of her time. She expects that her marriage will be as romantic as she has read in romantic novels:

Then she recalled the heroines of the books that she had read, and the lyric legion of these adulterous women began to sing in her memory with the voice of sisters that charmed her. She became herself, as it were, an actual part of these imaginings, and realised the love-dream of her youth as she saw herself in this type of amorous women whom she had so envied." (Flaubert. 267)

In that book the highly romantic love story that the heroine lives influences Emma to search for this kind of love. Emma was unable to separate reality from dream. She spends all of her life dreaming about a perfect marriage. The kind of marriage in 19th century France is not a romantic one. The marriage in Emma's time is an arranged marriage made by two families, it is not a result of a love story between man and woman as a romantic story portrays to the readers. As a result, Emma should face her destiny of being a woman living in a very rigid society so she bores her life, and starts to seek love outside her husband's home. Emma's sentimental life in her dream should face the reality but this causes destruction to her.

The impact upon Emma of her reading in the cloister in her adolescent and the parade for sentimental visions which she gets from them makes Emma unable to reconcile between what is real and what is fantasy.

Despite the fact that Flaubert views himself to be romantic on the most fundamental level, he is an anti romantic writer, as might be found in the degree to which romance books assumed a part in ruining Emma Bovary's character and demolishing her life. He likewise filled in as one of the prior models of the realistic school of writers.( Jonathan 684)



The Image of the Oppressed Woman in Gustave Flaubert's Madame Bovary rangements not to be thought of as just a farmer's daughter. In preparations for the ball, Emma ... "made her toilet with the fastidious care of an actress on her debut. She did her hair according to the directions of the hairdresser. "(p. 82). Charles, in great spirits and glad for his flawless spouse, tries to kiss her shoulder, for she looks so wonderful; however, Emma apprehensively reproaches him to allow her alone before he wrinkles her dress. (Mahmuda 54). Down in the assembly hall, Emma at first just looks in bliss at the refined partygoers. Emma is invited to dance and she behaves very well that she draws the attention of the attendants.

Emma was impressed by the attendants of the ball. She has such insight and taste that she adjusts effectively to the aristocratic society. Here without doubt Emma sees in the ball a life she has constantly longed for. Emma has the greatest night of her life. In this night she remembers the story of the heroine of the sentimental novels she has read. It is this lethal ball that opens her eyes to her own particular hardships and painfully quickens her desires. Subsequently, it expands Emma's enthusiasm to get a kind of life she doesn't have. This ball makes her weaker than before (James 62).

Her journey to Vaubyessard has made a hole in her life, like one of those great crevices that a storm will sometimes make in one night in mountains. Still, she is resigned. She devoutly puts away in her drawers her beautiful dress, down to the satin shoes whose soles are yellowed with the slippery wax of the dancing floor. Her heart is like these. In its friction against wealth, something has come over it that cannot be effaced.

Flaubert portrays Emma's character in utter contrast to conception of womanhood in 19th century France. Emma Bovary is not satisfied with her marriage because she thinks that the ideal marriage she dreams about or she read in the romantic novels, does not go with the kind of marriage in her time, and this concep-





great shift of woman role . Women struggled to affirm their identity and their important role in society (McMillan 44). They were confined to the household circle. Their roles were to devote themselves to marriage and parenthood. These circumstances give only two options; accepting society prearrangement or refusing these kinds of rules to be free from this tyranny.

Emma's life has been an unfortunate search for love and joy. However, she never appears to be glad about except when she is lost in her fantasies or amidst one of her sentimental books. Just in her dream she is able to encounter the opportunity she yearns for, regardless of whether she is travelling to Paris or other fascinating spots. Since she is a lady, she is considered by the society to be the mentally second rate. Since she is a lady and takes after the patterns of sentimental books, she builds up an overlaid perspective of the world. Her possible end is the one single occasion in her life over which she has had control. Emma's refusal to survive lies in her refusal to bind herself to a dull presence.(p 32)

Emma is a woman who is searching adventure in love. She is a woman fond of reading sentimental stories. In her reading, she wants to replace her real life by an imaginative one. After her marriage with Charles, they are invited to the castle of Vaubyessord whose owner is treated by Charles, for he suffered from an ulcer in his mouth. In this manner, in valuation for Charles' work, the nobleman sends an invitation to him to visit his manor which is considered an important event because it opens a new element in her imaginative life. She sees an aristocratic world as the world of stories she has read.

At the place of her host, Emma is amazed by the fine furniture, the candelabra, the fashionable building, and all that she has ever longed for in her dreams, "The powdered sugar even seemed to her whiter and finer than elsewhere." (Flaubert 82)

In spite of the fact that these luxuries amazed her, Emma makes careful ar-



The Image of the Oppressed Woman in Gustave Flaubert's Madame Bovary restrains. (Flaubert 146.147)

Flaubert takes several opportunities to present the struggles and challenges women faced during 19th century France. Even the female characters in this novel condemned the society for depriving them of their right. For example, when Emma was pregnant she hoped her child would be a boy because she believes that woman's life is under the control of a man. Emma hopes that her child would be a son because she wants to take revenge for her powerlessness in the past.

In this novel, the reader will notice that the man has the power to change the life of Emma. Charles changes her life in both good and bad ways. He does not understand that his wife dreams of a romantic life that she reads about in romantic novels. Charles's inadequacy prevents him from enhancing his social position, in this way he can satisfy the desire of his wife and make her happier. His indolence prevents him from being a better doctor. Charles is Emma's foil. Because of this, Emma is trapped in a country town with little money. (Webb 1)

Rodolphe is a wealthy man who is able to take Emma from her boring life into a life that can satisfy her desire, but he abandons her. In that time it is difficult for a woman to live without the support of a man. Leon dreams to live in big town, he is able to escape from countryside only because he is a man and this is difficult to Emma because she is not free like a man. Emma believes that adultery is the only way to change her destiny. Men during the 19th century had prosperity and wealth but being a woman Emma had only her body to influence others. She decides to use her body as a kind of power that she can use secretly but the price is her shame and cheating. Emma is responsible for her own actions. We cannot blame men for all the wrongs she did. (p 3)

Women's social status changes from a century to another and also from a place to another. It depends on women's role in society .The 19th century witnessed a





student. The two realize that they have the same taste, and what is more is that they share mutual admiration. In spite of hiding her admiration toward Leon, she remains loyal to her husband eventually, she meets a rich man named Rodolphe with whom she makes an affair that will last for about three years.

However, Rodolphe gets disinterested in her so their affair comes to an end. Emma returns to Leon again and they start an affair that satisfies their desire. She becomes indebted to a merchant named Lheureux. She requests her previous lover (Rodolphe) but he refuses to help her. Furthermore her present lover (Leon) finishes his affair with her because she asks him to steal from his boss. These reasons make her commit suicide by taking poison she has stolen from their neighbor, Monsieur Homais. Then afterward Charles discovers Emma's affairs, and he is found dead and his daughter faces her miserable destiny to work for the rest of her life. Emma's tragedy is the situation of women in 19th century France. (Rooks 4)

In spite of being the protagonist of the novel, she is not at the beginning or the end of the novel because of her refusal of the patriarchic society in her time. This makes the reader wonder whether the novel is a feminist or not.

One of the more obvious rejections of social norms is shown by her demonstration of masculine behavior. The root of this idea stems from her view of the social roles of the genders. Her refusal to patriarchy is clear from her condemnation of the woman role in her society. The source of this idea is her perception of the woman identity in her time.

A man, at least, is free; he may travel over passions and over countries, overcome obstacles, taste of the most far-away pleasures. But a woman is always hampered. At once inert and flexible, she has against her the weakness of the flesh and legal dependence. Her will, like the veil of her bonnet, held by a string, flutters in every wind; there is always some desire that draws her, some conventionality that



Madam Bovary was condemned when it was published because this novel was considered as a hard attack against French society especially the system of marriage in France during 19th century. Woman was considered as dependent gender, her role in society was confined to marriage and motherhood.

Emma Rouault (Emma's name by birth), is first presented through the character of Charles Bovary, a doctor who treats her father's broken leg. To Emma, Charles is the kind of man she has hoped to be her husband. He is a means that will move her from country to more civilized society. Sabiston states that it will be suitable that the reader is initially acquainted with Emma through Charles. Emma can just experience life and be distinguished through her husband. Charles's significant part in the title of the novel (Madame Bovary) suggests that Emma might never make anything more than Emma Bovary. She cannot break out from claiming that her role regardless of what she resists is to become more than a lady and more like a man. To be the spouse of Charles Bovary soon ends up exhausting to Emma (Sabiston 43). Marriage, she thinks, will bring her satisfaction, soon it turns into a part that she might want to move behind, and as she later declares, she spends the rest of the novel attempting to overcome.."Before marriage she thought herself in love; but the happiness that should have followed this love not having come, she must, she thought, have been mistaken. And Emma tried to find out what one meant exactly in life by the words felicity" (Flaubert 57)

When Emma is introduced, the novel traces over her romantic desire to live a life that she dreams of, but when she faces reality it causes her destruction. After her marriage to Charles, Emma's life becomes boring and miserable instead of the romantic life of her dream. This influences her continually. Furthermore Charles decides to move to another town in order to change her mood. After giving birth to her daughter Berthe, Emma meets a young person named Leon who is a law



### **Abstract**

The aim of this research is to highlight the fragility of the woman in Gustave Flaubert's Madame Bovary. In fact, the fragility is not unique to Flaubert's heroes. We can attribute this characteristic to most of the protagonists of the nineteenth century. We can say that no author excels as much as Flaubert to incarnate this fragility. Flaubert presents a frustrated character of all strength and will as a representative of 19th century oppressed woman.

Flaubert concentrates on one overall subject in Madame Bovary; his investigation of society in 19th century France. He conveys to his readers' consideration ageless aspects of society and life that reflect their manners of thinking. The heroine's imagining for what she does not urges the readers to rethink about their desires. Flaubert's evaluation of society forces his readers to fundamentally consider their environment and investigate what they accept. At last Flaubert gives his readers a convincing story of affection and despise, misery and satisfaction while likewise concentrating on how we see life and its importance.

Madame Bovary was published as a series in (La Revue De Paris) from October 1st to December 15th, 1856. In spite of the fact that the book's heroine is Emma Bovary, she is not an important character till her marriage with Charles Bovary and the story will go on after her death.



