

**THE FAILURE AND DISILLUSION OF EMMA BOVARY IN
HER FRANTIC SEARCH FOR IDEALISTIC LOVE IN
GUSTAVE FLAUBERT'S NOVEL "MADAME BOVARY"**



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œ DEDICATION œ

œ This thesis is wholeheartedly dedicated to :

My Father dr. Winardi Partowinarso and My Mother Achadiah

My Husband Maryunanto and My daughter Fernanda

œ MOTTO œ

If you don't like your work, you'll need three time the energy . To force
yourself to work, to resist the force and finally to work.
If you enjoy your work, You'll work and work without counting the hours,
and you'll reap and enjoy more earnings as well
(H.L Neri)

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After all I have tried to do my best in writing this thesis but I realizes that the thesis is far from being perfect. Therefore I will be glad to receive criticism and suggestion from the readers to make this thesis better.

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Title : The Failure and Disillusion of Emma Bovary in Her Frantic Search for
Idealistic Love in Gustave Flaubert's Novel "Madame Bovary"

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1. Introduction

1.1. Background

A literary work had been created a long time ago before someone found the essence, values and meaning of literature. Moreover, literature works also offer knowledge and profound understanding about human being, world and life. Literary work is suitable to describe the typical aspects or events in reality, including politics, economics, cultures or psychology. Some literary works reveal social problem and offer the reader moral message. Today every fact in our lives is invaded by many immoral flares. Most of us do not realize that when the morals of society are upset, the family is the one who suffers. Dishonesty, unloyalty and adultery become the cause of discordant marriage. Unfortunately, this phenomenon had been increasing from time to time. That kind of phenomenon can be seen in Gustave Flaubert's novel *Madame Bovary*.

Gustave Flaubert (1821-1880), a French writer was considered by many to be the father of realistic fiction. He was born as the son of prosperous doctor on December 12th 1821 in Rouen, Normandy. Flaubert attended the prestigious College Royal in Rouen, where he received a solid education in literary work. As

a young man he was a passionate reader of the work of Johann Wolfgang, Von Goethe of Germany, Lord Byron of England and Francois Chateaubriand and Victor Hugo of France. All of these writers were associated with romanticism, a movement that championed individualism, emotion and imagination. In 1840 he began law studies in Paris but gave it up to write. Flaubert devoted the remainder of his life to literature. The first of Flaubert's masterpiece was *L'education Sentimentale* published in 1869. But the most widely read novel was *Madame Bovary*, published in 1857 and it became the subject of famous legal case. Although both of the author and publisher were prosecuted on the grounds that the novel was immoral, *Madame Bovary* was generally recognized as one of the French literature masterpieces. Flaubert's other important novels are *Salambo* (1863) and *The Temptation of Saint Anthony* (1874) besides three short stories published as *Three Tales* and also the unfinished novel, *Bouvard et Pecuchet* (1881).

Madame Bovary is related to the romantically motivated adulteries of a married woman who was overblown by love affairs and ended in her suicide. Emma Bovary, the main character of this novel was deluded by literature. She found that her marriage with Charles Bovary, who was a country doctor less romantic and satisfying than she expected. Charles was not a prince, but a bumbling (dull), aging man. Disgusted, Emma developed a relationship with Leon Dupuis, a young lawyer. She refused to sleep with him but regretted it after he left

the town. And then she met Rodolphe Boulanger, a wealthy landowner who seduced Emma to pass the time together. They had a brief passionate affair. When Rodolphe abandoned her, Emma returned to Leon. She was not so shy like she was used to be, this time giving in to their mutual passion. Her affair has an air desperation. She spent her limited funds on trips to visit her lover and love gifts. Emma had become a spendthrift. She went into debt to a draper and notary named Lheureux with a high rate of interest. Without knowledge of her husband, she sold Charles's property. When their financial situation revealed, she was afraid that her husband would discover her affair. She felt confused and desperate. She ran to the chemists' shop and asked for some arsenic, she poured the powder and ate it. Soon she laid down and died miserably.

Thus, *Madame Bovary* both depicts and criticizes the inability of the romantic temperament to live in the real world. What makes the novel interesting is that this Gustave Flaubert's novel tries to present the romantic psychology of Emma and undercuts it with irony at the same time.

1.2. Problem Statement

To provide a better understanding about this research, the analysis will be focused on the main character's mental problems from psychological point of view. In accordance with the subject matter mentioned before, the researcher presents some problems as follows :

1. What makes Emma fail to find her idealistic love ?
2. What motivates Emma to commit adultery?
3. What motivates her to commit suicide ?

1.3 The Benefit of the research

The researcher hopes that the result of this research would give some benefits to the readers and give them a contribution of understanding *Madame Bovary* viewed from Sigmund Freud's psychoanalytic theory of personality. Therefore, they will understand about psychological aspect of this novel, dealing with the main character's mental problem and her way to overcome it. The researcher also expected that this research will give additional information which can be used by the other researchers who are interested in analyzing *Madame Bovary*.

1.4. The Purposes of the Research

The purposes are :

1. To find out the cause of Emma's failure in finding her idealistic love.
2. To find out Emma's motivation of committing adultery.
3. To find out Emma's motivation of committing suicide.

1.5. Research Methodology

1. Type of Research

This research employs the descriptive qualitative technique which means the researcher collected, analyzed and interpreted the primary and secondary data as much as possible to draw a conclusion.

2. Data and the Source of Data

The data in this research are classified into two groups, they are the primary data and secondary data. The primary data is taken from Gustave Flaubert's novel *Madame Bovary*, published in 1957 by The Millenium Library. It includes words, phrases and sentences. The secondary data are taken from theory of psychology books, theory of literature and other relevant information that support the primary data.

1.6 Theory and Approach

1.6.1 Literature and Psychology

The researcher applies a psychological approach to reveal the main character's mental problem. In this case the researcher only gives the description and searches for the phenomena in the literary work, and analyzes it according to Sigmund Freud's Personality theory.

It is obvious that psychology and literature have a relation since literature is human product, takes a human life as its theme and is addressed to human being. This relation makes the psychological study of literature is possible. Wellek and Warren in their book entitled *Theory of Literature*, states the meaning of psychology of Literature as follows: "By psychology of literature; we may mean the psychological study of the writer, as a type and as an individual, or the study of the creative process, or the study of the psychological types and laws present within works of literature or finally the effects of literature upon its readers" (Wellek and Warren, 1956, p.81)

In this research, psychological approach is also used to develop understanding of the main character's behavior, experience and motivation since psychology itself is defined as the science of human behavior. As what Lavitas says : "The psychology-literature relationship is an intimate one since psychology helps to clarify some literary problems and literature present insight of personality"(Lavitas in Mickinney, 1967, p.348)

Hence, by the psychological approach, the researcher hopes that she is able to present an analysis of Emma Bovary's problems and also analyzes her personality.

1.6.2. Theory of Personality

Theory of personality that is used in this research is Sigmund Freud's Psychoanalytic theory of motivation (usually called as Libido or Drive theory). Psychoanalytic theory of motivation attempts to explain mental phenomenon as an interaction between human instincts and the external environment. Freud's theory is chosen since it involves uncovering individual's conflicts, repressed memories, sexual hang ups, and many such difficulties. The purpose is to help the individual understand and reeducate himself or herself. By using this theory, the researcher also tries to explore some emotional problems such as: fear, anxiety, depression and also suicide.

Freud develops the psychoanalytic theory of motivation from the study of poorly adjust people. He saw the primary source of behavior as sexual with the generating energy being what he called the Libido, an instinctive pleasure-seeking drive. He uses the term 'sexual' in this context to refer to any types of physically pleasurable activity.

Sigmund Freud proposes that all of the energy available to the personality as libido or drive energy. For purposes of theoretical systematization as well as for the explanation of results of analysis and treatment, he discusses the drives as

organized into 3 (three) generalized systems, *The Id* (a division of the psyche from which come impersonal impulses that demand immediate gratification); *The Ego* (“the self” that is contact with the external world); and *The Superego* (the conscience or moral standards of society).

~ *The Id*

This is the collective term for impulses, which are, described as primitive and animal-like. The raw, uncontrolled desire for food, for sexual satisfaction, or for attack and injury to someone else are characteristic of *the Id*. The functions of *id* is to channel the instinct so that there are no strained situations as the result of pressure or failure. In other words, *id* brings the individual from strained situation to a joyful situation. Therefore, Freud calls *id* as the principle of pleasure.

~ *The Ego*

In this concept, Freud tries to develop a system of awareness of objects, expectancy of punishment, inhibition of action, and tolerance of continued tension. Since *ego* can evoke anxiety (which derives its potency from the *id*), it can actually control behavior by turning the energy of the *id* against itself. *Ego* weakness is closely related to neuroticism and emotional disturbance. What makes *ego* different from *id* is that *ego* can

distinguish between things in mind and things in the external world while *id* knows only the subjective reality of the mind. *Ego* functions as a means of reaching the reality of what is demanded by the *id*. That is why *ego* is called as the principle of reality. The aim of *ego* is to prevent the discharge of tension until the object is appropriate and the satisfaction of the need is discovered.

~ *The Super ego*

This concept develops as a result of introjection of social demands and prohibitions, that is why *super ego* cannot release itself from the rules, norms, and beliefs of the society. Its function is to decide whether something is right or wrong so that people can act according to moral standard which is authorized by the society. *Super ego* develops itself in response to the rewards and punishment that are given by the society. To obtain the rewards and to avoid the punishment, individual always tries to behave in accordance with the guideline of society. The difference between *ego* and *super ego* is that *ego* is influenced by the experience about reality while *super ego* is influenced by the experience of the definition of bad and good. Therefore, *super*

ego starts its development when individual understands what is bad and what is good.

The 3 (three) concepts above cannot be separated from one another since all of the concepts sustain the whole theoretical structure. According to Hendrick (following Freud): “In normal adults, *the super ego* restricts *the ego* from carrying out many *id* demands. The normal *super ego* is likely to have one or more gaps, but in the neurotic adult, *super ego* gaps are often wider and more numerous than in normal individuals. However, some neurotics have excessive *super ego* control; they suffer guilt and anxiety to be sinful.” The psychotic adult is characterized by an almost complete breakdown of *the super ego* and often of *the ego* as well. Thus, *the id* demands for pleasure may lead to hallucinations and delusions; even the normal *ego*’s restraints to conform to social customs may fail to operate. Thus, the psychotic represents the most complete personality breakdown.

1.6.3. Some Emotional Problems

The Psychoanalytic theory of motivation discusses about human being comprehensively. This theory also covers the discussion about individual’s personality and their emotional problems such as *fear, anxiety, depression and also suicide*. By the assistance of this theory, the researcher tries to explore why and how those emotional problems occur in the character of literary work.

~ *Fear and Anxiety*

Fear is a common example of a response to a situation in which the person is unprepared for the interruption; sudden, intense, unexpected stimuli catch him unawares. Since fear keeps individual from not doing things that have some elements of calculated risk taking, it relates to feelings of inferiority. Fear in early adolescence relates a great deal to lack of understanding on the part of parents and the inability to communicate with them about problems of physical development, sexual revolution, religion, money etc. Fear and anxiety sometimes even extend into thoughts of suicide. Anxiety has an important role in the development of personality, it is because anxiety can be a warning for personality about danger so that the individual can anticipate it

~ Depression and Suicide

Most of people have mild feelings of depression sometimes, but normal depression clears up quickly without any form of treatment. Feelings of depression in adolescence are characterized by restlessness and boredom. Extreme depression can prompt suicide. Suicide in adolescence is usually precipitated by some specific problem or event

2. Analysis

In this part, the researcher discusses and analyzes the problem statement that has been mentioned before into 3 (three) parts. First, the researcher analyzes the cause of Emma's failure in searching her idealistic love. The second analysis is about her motivation of committing adultery. The last, the researcher analyzes Emma's motivation to commit suicide. By looking at Emma's behavior and her interaction with other characters, the researcher tries to analyze how the *id*, *ego* and *superego* influence her personality and the way she handles her problems. The researcher also shows some kind of human emotional problems which are related to Emma's mental problems.

2.1 The cause of Emma's failure in finding her idealistic love

In this novel, there are three men who are related to Emma's failure: First is Charles Bovary, her husband; Second is Leon Dupuis; and third is Rodolphe Boulanger. Here, the researcher discusses the cause of her failure with the three men above chronologically.

Emma Rouault, married Charles Bovary because she was eager to leave her father's dirty farm to live among the bourgeoisie and expected a romantic marriage. Emma was a great dreamer who was deluded by literature. She always dreamt about romantic life just like a character of romantic novel. She thought that after marrying Charles who was a wealthy doctor, she would find happiness.

But unfortunately she did not find it. She found her husband dull and always preoccupied by his work, :

Charles' conversation was as flat as a street pavement, on which everybody's ideas trudged past, in their workaday dress, provoking no emotion, no laughter, no dreams. At Rouen, he said, he had never had any desire to go and see a Paris company at the theatre. He couldn't swim, or fence or fire a pistol. Sometimes he came home late, at ten or even twelve o'clock. (MB I, p.54)

In avoiding the unpleasant condition, the *id* of Emma tries to reduce the tension by imagining that she meets another man who is handsome, intelligent, distinguished, romantic and attractive. Nevertheless, this time *her superego* is still working. She was trying to be a good wife for her husband. She tried to show her husband's weakness and to make herself love him. By moonlight in the garden, she recited him all of the poems she knew, and sang a slow melancholic song. But her effort is useless. He did not understand about the poems and the song since he never read literature or listened to a song. Day went by and Charles's attitude became more unpleasant for her. When he drank a soup he made a gulping noise at every mouthful and when he slept he was snoring like a pig. Charles was always busy with his patients, when he got home he always chatted about farming, calves, cows, poultry and the local council. This situation made her bored and feel depressed. She often thought whether her misery would last forever and she was also cursing the injustice of God,:

Emma was growing capricious, hard to please. She ordered dishes for herself and then left them untouched, drank nothing but fresh milk one a day and dozens of cups of tea. She then started taking vinegar to make herself slim, contracted a hard little cough and completely lost her appetite. She grew pale and had palpitations of the heart. (MB I, p.79)

The situation changed after she met Leon Dupuis, a young handsome lawyer in Yonville'Abbaye, the place where Emma and Charles Bovary spent their vacation to wipe away Emma's depression. Emma's sexual instincts were rising up when she met Leon for the first time. The *id* of Emma forces her to reduce her tension because there is stimulation of feeling attracted to Leon, :

She found him charming; couldn't stop thinking of him; remembered how he had looked on other occasions, the things he said, the sound of his voice, everything about him. And pouting out her lips as though for a kiss, she said over and over again: 'Charming, yes, Charming!...and in love?' she asked herself. 'In love with whom?...With me?' (MB II, p.115)

Realizing that she was falling in love with Leon, Emma tried to repress her *id* and her *ego* which formulates a plan to fulfil her sexual desire and her need of love. This time her *superego* can still hold and control her *id* by maintaining a formal relationship with Leon because she realized that she was already married and had a little daughter. She wanted to be a virtuous woman. Emma's attitude made Leon conclude that she did not love him so he decided to leave Yonville to Paris.

Emma's life seemed black, she cursed herself for not having dare to love and to be loved. She failed to find her idealistic love since she became a hypocrite, :

...He was gone-her only joy in life, her only hope of happiness! Why had she not seized that happiness when it offered? Why had she not held it, knelt to it, when it threatened to fly away? She cursed herself for not having given Leon her love. She thirsted for his lips. An impulse seized her to run after him, to throw herself into his arms and say 'It is I! I am yours!' (MB II, p.136)

After Leon's departure, there was a handsome-wealthy landowner named Rodolphe Boulanger. Rodolphe was more aggressive than Leon. He was thirty-four years old man with more experiences and understanding of women than Leon. He tried hard to seduce the lonely Emma by using many beautiful words. The *id* of Emma was raising up again when she heard about all of the nice things he said. Emma who had never been told such things before, felt her heart was beginning to beat again and her blood was flowing inside her flesh. Emma Bovary fell into a passionate-romantic love affair. Unfortunately, this love affair did not last long. The *ego* of Emma forces her to think how she can possess him since she thinks that she has already found her idealistic love in this man. Day by day Emma became possessive and insistent. Her heart was full of jealousy and anxiety when she could not find him.

'I love you so much!'she burst out.'So much, I can't live without you! I long for you sometimes till my heart almost breaks with jealousy! I say to

myself, Where is he now? Talking to other women perhaps. They smile at him, he comes...Ah no! No! Tell me there's none you care for! There are women more beautiful than I, but none that can love you as I can. I'm your slave, your concubine. You are my king, my idol! (MB II, p.203)

Rodolphe had listened too many speeches of this kind so it did not make any impression on him. Emma was just like any other mistress. She also forced him to take her and her daughter away from Yyonville and Rouen (from Charles), to live happily ever after in another place. She did not know that her behavior makes Rodolphe feel uncomfortable because he thought that Emma started to inhibit his freedom, :

‘What an idiot I am !’ he said. ‘All the same, she was a pretty mistress!’ At once Emma's beauty, all the pleasure of their love came back to him. For a while he softened. Then he hardened his heart against her. ‘After all,’ he exclaimed, flinging up his arms, ‘I can't flee the country! And saddle myself with a child! Besides, look at all the difficulties, the expense. ...No,no, by heaven, no! It would have been too stupid!’ (MB II, p.212)

Then Rodolphe wrote a letter to her which said that he could not take her away. The letter made her collapse, she was unconscious after reading it. Here, it shows that the work of Emma's *ego* is very weak. According to Freudian theory *ego* weakness is closely related to neuroticism and emotional disturbances. (Stagner,1974, p.365). She lay down with mouth hanging open, her eyes were closed, her hands straight down at her sides, motionless. Her face was as white as

a waxen image. Two streams of tears were rolling down on her face. When she was conscious, she was screaming, shouting looking for the letter. She never imagined that Rodolphe would betray and abandon her. Her dreams and her hopes to find an idealistic love was ruined by her own egoism. Emma's mental condition extremely broke down. For forty-three days she could not speak and hear anything,. After a month, she was able to sit up in bed and ate her first slice of bread. Sometimes her "illness" began again with more complex symptoms, she felt pain in her heart and chest then her head also limbed. Emma's health condition was getting better after she heard about Leon's arrival.

The other cause of Emma's failure is when she decided to develop a relationship with Leon. Emma consummated their interrupted love affair. This time Emma showed her aggressiveness to Leon since the *id* of Emma forces her to raise her sexual instinct to get the principle of pleasure. By seeing the situation, Emma's *ego* tries to formulate a plan to fulfil her *id* demand. Emma was more ardent, more fearless and more resolute than Leon. Once again she was doing a mistake which made her relationship fail. Her aggressiveness made Leon think that she was getting into a strange person. What impressed him at once, now was frightening him. She seduced him almost everyday. She demanded Leon to write a love poem and sing a melancholy song for her. She also became possessives with him, :

She inquire about his companions, like a virtuous mother. 'Don't see them', she would say, 'don't go out, don't think of anyone else. Love me!' She wished she could have him continually under her eyes.
(MB III, p.294)

Emma was more and more irritant. She sold six silver spoons and asked Leon to pawn it. She did that because she ran out of money. Leon obeyed, though he did not like doing it. Leon became her mistress rather than she was. He could not stand Emma's attitude. Moreover, Emma commanded him to steal money from his office to cover her debt. But he could not fulfil her order. Leon finally realized that he was ruining himself with married woman. He tried to break off the affairs,:

Leon had finally promised not to see Emma again. Now he was sorry he hadn't kept his word – seeing all the trouble and the gossip that the woman might still draw upon him; not to mention the banter he had to endure from his colleagues round the stove every morning. It bored him nowadays when Emma suddenly started sobbing on his chest. Like those people who cannot endure more than a certain dose of music, his heart grew drowsily indifferent to the clamor of a love whose niceties he could not appreciate.
(MB III, p.301)

Emma realized that their love affair became mere sensuality and habit. She knew that they both felt weary of each other. Their relationship became just like any other married couple. Her *superego* which has function to inhibit the impulses of the *id* is trying to stop the work of her *ego*. She knew that adultery was immoral

thing and she had to stop doing it. She wrote him a letter to end the affair, but she could not eliminate Leon from her mind. She could feel his presence near her and she still could feel his embrace. It was hard for her to get over all of these beautiful romances, :

They knew each other to feel that astonishment in possession which multiplies its joy a hundredfold. She was as sated with him as he was tired of her. Emma had rediscovered in adultery all the banality of marriage. But how to break free? Humiliated though she might feel by that low-level happiness, she clung to it from habit or depravity (MB III, p.302)

Once again Emma failed to find her idealistic love in her second love affairs with Leon.

2.2 Emma's motivation to commit adultery

In *Madame Bovary*, the character of Emma is dominated by the *id*. Her mental personality does not work in balance. She was doing an immoral thing (in this case doing adultery) to find self-satisfaction. There are some factors that motivate her doing adultery. First, it is because Emma had read too many romantic books, so she became deluded by literature. She wanted her life to look perfect like a story of the romantic novel but she could not find it in reality. Her hopes to find an idealistic love in her husband disappeared since she found Charles so clumsy as a social being and pedestrian. This was not a romantic

marriage that she had been expected. Disillusion and frustration force her *ego* to find a solace in a tempestuous love affairs, :

Never had Charles seemed so unpleasant, his fingers so stubby, his wits so dull or his manners so common. Then, even as she played the virtuous wife, she was afire at the image of that sunburned brown with its curl of black hair. that figure at once so strong and so elegant, that man so mature in judgement and so passionate in desire! (MB II, p.199)

The second factor which motivates her adultery is that Emma had so many chances to do such an immoral thing and at the same time there was someone who always compelled his offer for an opportunity to bring her a romantic life.

Emma , in her search for idealistic love decided to do adultery for the first time with Rodolphe Boulanger. The *id* of Emma stimulates her sexual desire after seeing Rodolphe's physical feature and his gentle attitude. As a mature woman who was thirst for passionate love and affection, Rodolphe's temptation was like a drop of water in the middle of desert. She was impressed by his bravery, though she felt shocked by his straightforward vulgarity at the first time. She thought that he was so gentle and romantic just like the prince character in the love story that she had read. Emma's *id* forces her *ego* to formulate a plan through secondary process to satisfy the *id* demands by doing adultery to fulfil her sexual needs. Her husband, Charles Bovary was a naïve person. He unconsciously gave her wife encouragement to have a love affair. He let her go on horseback riding with Rodolphe because according to his opinion, a horseback riding would be good for

her health. Emma did not want to lose this opportunity, then their love affair begins, :

‘I’ve a lover, a lover,’ she said to herself again and again, reveling in the thought as if she had attained a second puberty. At last she would know the delights of love, the feverish joys of which she had despaired. She was entering a marvelous world where all was passion, ecstasy, delirium. She remembered the heroines of the books she had read and that lyrical legion of adulteresses began to sing in her memory. (MB II, p.175)

It was only Rodolphe who could understand her, the one who was being patient to listen her complaints and sighs about her husband’s dullness. Emma arranged a secret meeting with Rodolphe so they could fulfil their sexual desire. She became a part of her own imagination.

Not different from Rodolphe, her second love affair with Leon was also motivated by her husband idiocy. Emma easily deceived Charles by making some excuses to cover her adultery. After her failure with Rodolphe, Emma *superego* is still unworking, her mind is dominated by her *id* and still searches for an idealistic love. This motivates her *ego* to once again do adultery. To deceive Charles, the *ego* of Emma makes a counterfeit excuses so she could meet Leon easily. Emma convinced her husband that she should take a music lesson once a week in Rouen (She lives in Yyonville and Leon lives in Rouen). In this way she and Leon could spend every Thursday together in the same hotel room, an expensive room which they called “our room”. In her depravity, she became a skill deceiver and

resourceful in fraud. She forged receipts for the music lessons that she was supposed to take. Emma's other fraud was when Charles pointed Leon as the attorney who made an authorization for his financial matters, she insisted to deliver the letter to Rouen by herself and he thanked her, :

Emma offered to go to Rouen herself. Charles wouldn't hear of it. She insisted. It was a contest in obligingness. Finally, affecting a mock-rebellious tone of voice : 'Please! No More! I'll go.' 'How sweet are you!' he said, kissing her in the forehead. The very next morning she went to Rouen and stayed there for three days. Three days full, exquisite, splendid days : a real honeymoon. (MB III, p.266)

It seems that, what motivates Emma to do adultery is because of her disappointment with her marriage life. She demanded Charles to be romantic whereas in reality, Charles was not a prince, he was a bumbling, aging man. Emma's *id* forces her mind to find out the way to satisfy her need of love and sex. Charles idiocy who naively encouraged his wife's love affair also becomes one of her motives to do adultery as a solution of her *ego*'s work.

2.3 Emma's motivation to commit suicide

In the previous part of this analysis, the researcher has mentioned about the cause of Emma's failure and her motivation to do adultery. In those two analysis the researcher implicitly shows some kind of Emma's mental problems such as anxiety, depression and jealousy. All of this mental problems are rising

up since Emma cannot control her *id* to prevent her *ego* to do something that can put her into troubles. The biggest problem came after she passed the two sadden love affair experiences. She had to face a financial problem that no one could help to solve, :

Emma got into a financial problem since she got involved into two love affairs. She spent her husband's money to buy a lot of gifts for her lovers. For Rodolphe for example, she bought a handsome riding-whip with the silver knob, a signet ring which was engraved with the words *Amor nel cor* etc. For Leon, she spent more money for decoration of his house such as a pair of broad-striped yellow curtains, an expensive carpet, a payment for luxurious room hotel and also dresses. Emma wanted him to dress all in black just like the potraits of Louis XIII. All of the goods were from Monsieur Lheureux, a creditor who already knew that Emma bought the goods for her lover, :

He told her of the new deliveries from Paris, talked about various object of feminine interest, was most obliging, and never asked for the money, so that Emma found it only too easy to gravity her every wish. (MB II, p.201)

Knowing that Charles Bovary had a substantial inheritance from his father, makes Lheureux persuaded Emma to handle Charles's financial matters. Emma who really needed a lot of money to finance her affairs, learned enough from Lheureux to impress her husband with her minimum financial knowledge. She suggested him to give her the power of attorney, and Charles who trusted his wife

and did not understand about finance gladly gave her what she wanted. He did not know that Emma spent his money recklessly and entrusted his inheritance property to pay her debts to Lheureux. At last, Emma's biggest problem is inevitable. Lheureux sold Emma's notes to the other creditor. If her sum would not pay within twenty-four hours, her household goods and other effects would be seized by them, :

'By order of His Majesty, in the Name of Law, to Madame Bovary...' Skipping several lines she saw: 'Within twenty-four hours'.- What?- 'To pay the sum total of three hundred and twenty pounds.' And further down: 'Which is to be enforced by the utmost rigour of the law, and notably by execution of distraint upon all her furniture and effects.' Lheureux must be trying to frighten her again she thought. (MB III, p.304)

Facing the problem, Emma felt anxious. Her *ego* which has function to solve any problems when the individual tries to fulfil her needs forces Emma to do something to save herself out of trouble. She pleaded for extra time, but her efforts seem useless, in fact Lheureux tried to blackmail her, :

She went weak; she begged and prayed; she even laid her pretty, long white hand on the draper's knee.'Let me alone!Anyone'd think you were trying to tempt me !' 'You Cur!' she cried. 'I'll tell people what you are. I'll tell my husband...' Well,well, I've got something to show him too.' And Lheureux took the receipt for seventy-two pounds which she had given him.'Do you imagine,' he added,"that poor dear man won't understand your little theft?' She sank back, stunned as by a knock-out

blow. 'I beg you Monsieur Lheureux, just two or three more days!' She started sobbing. 'You drive me to desperation!' she said. 'That's too bad!, it is no use!' he said as he closed the door behind her. (MB III, p.305)

In desperation, Emma went to Rodolphe who already returned from his trip in his château. But he coldly informed her that he did not have the money. When she left the château, her memories and ideas were like fireworks exploding in her head. She awe her father, Charles, Lheureux's office, the room at Rouen and many more memories in her eyes. She felt extremely depressed and anxious with this situation, she was afraid that her husband would know about the adultery things. She thought that there as no way out. She ran to chemist's shop and asked the young assistant for arsenic (rat poison). She poured the white powder into her hand and ate it as she walked home. When she reached the house, she lay down and became very ill. She died miserably that night, :

And just then she looked all around her , slowly,as one waking from a dream. In a clear voice she asked for her mirror, and remained bowed over it for sometime until big tears began to trickle out of her eyes. Then she threw up her head with a sigh and fell back on the pillow. At once her lungs began to heave rapidly, the whole of her tongue protruded from her mouth, her rolling eyes turned pale like the globes of two guttering lamps. Suddenly Emma started laughing, a ghastly, frantic, desperate laugh. A convulsion flung her down upon the mattress, They move nearer. She was no more. (MB III, p.336)

Emma's decision to commit suicide is because Emma's *super ego* comes up in her feeling of guilt and shame . After realizing that she did a big mistake, Her *superego* demands her mind to end her life so she could be free from these feelings. Emma's *ego* motivates her to eat the arsenic as the mediator of instinctive demands. Here, it shows that her *super ego* can hold and control her *id*. She felt ashamed for all of her attitude which was contrast with the society values, in this case by doing adultery. Her mental break down as a result of her inbalance psychological condition is the main factor that causes Emma's death.

3. Conclusion

Using psychological theory of Sigmund Freud, the researcher reveals the main character's mental problems in *Madame Bovary* named Emma. From the analysis, the researcher finally comes to the conclusion.

First, it can be seen that Emma's failure in finding her idealistic love is not only influenced by one factor. The first failure is dealing with her disappointment with Charles's dullness and his unpleasant attitude. She thought that her husband could not be the man of her dream. Her marriage is far away from romantic which makes her feel bored and depressed. The second factor is related to her relationship with other men. Both of her lovers abandoned her. She could not maintain the relationship since they found Emma's attitude strange and intolerable. She became possessive and insistent. For Rodolphe, her attitude started to inhibit his freedom and for Leon, her aggressiveness and jealousy made him terrified.

Second, Emma's motivation to commit adultery is dealing with her disappointment with her marriage's life. She was always obsessed by the character of romantic novel. She was waiting for a great love to redeem the dreariness of reality. Emma felt thirst for sexual satisfaction and romantic relationship with a real gentleman. When the chances to make a love affair came, she accepted the gentlemen's offer to make her dreams come true. These good opportunity and interesting offers also motivates her to commit adultery.

Third, Emma's motivation to commit suicide is because of her disastrous financial dealings. She has to pay her debts to a creditor who also tries to blackmail her. He threatened her that he wants to tell Charles about Emma's love affair if she could not pay the debt and the interest. Emma tried to find some help from Rodolphe and Leon, but both of them coldly rejected. Realizing that no body wanted to help her and could not find a solution of the problem, she committed suicide by swallowing arsenic.

After analyzing the *id*, *ego* and *super ego* of Emma, the researcher concludes that most of Emma's attitude is dominated by the work of *id* and *ego*. It means that the work of the three components is inbalanced. Her need for sexual satisfaction and romantic relationship as the work of *id*, forces her *ego* to do adultery which defies the norms or society values. But in the end, her *super ego* can control her *id* demand and the work of her *ego*. She realizes that adultery is forbidden that makes her feel ashamed and guilty. By committing suicide, Emma hopes that she can be free from all of her problems and her tension will be released.

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