

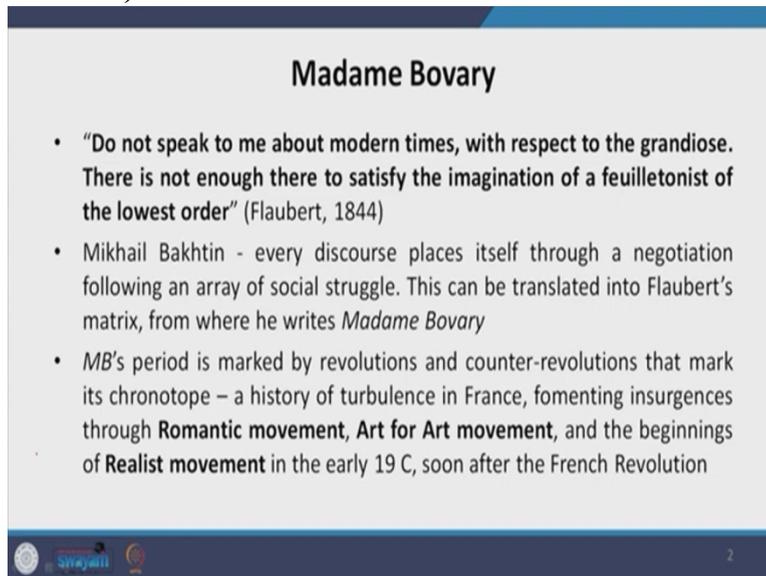
**Narrative Mode and Fiction**  
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**Lecture - 28**  
**Tragedy and Comic Absurdity in Novel - I**

Good morning and welcome back to my course on narrative mode and fiction. Today we are going to discuss our module 6 tragedy and comic absurdity in novel we are going to understand tragedy and comic absurdity in novel in the context of our discussion of Gustave Flaubert *Madame Bovary*. So, we need to understand Flaubert's context that gave birth to the produced this seminal text, a work that was understood as quite ahead of its time, which has received historically different kinds of reactions, both negative and positive.

So it has undergone a lot of criticism, it has undergone legal trials for the finest depiction of the female protagonist, Emma Bovary, but then it was also understood as a great a classical work which set its own standard which set its own benchmark.

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**Madame Bovary**

- “Do not speak to me about modern times, with respect to the grandiose. There is not enough there to satisfy the imagination of a feuilletonist of the lowest order” (Flaubert, 1844)
- Mikhail Bakhtin - every discourse places itself through a negotiation following an array of social struggle. This can be translated into Flaubert's matrix, from where he writes *Madame Bovary*
- *MB's* period is marked by revolutions and counter-revolutions that mark its chronotope – a history of turbulence in France, fomenting insurgences through **Romantic movement**, **Art for Art movement**, and the beginnings of **Realist movement** in the early 19 C, soon after the French Revolution

So let us start with what Flaubert says about the writings in the modern times. I quote Flaubert he says, do not speak to me about modern times with respect to the grandeurs there is not enough there to satisfy the imagination of the feuilletonist, the feuilletonist of the lowest order. So when we talk of a feuilletonist, we are thinking of a newspaper that has on its side, some gossip, some gossip stories.

He is talking about a plot that emerges from fatal, fatal or the gossip stories, the something that is viewed as you know, part of a little tradition, when we are standardizing literature in terms of traditional benchmark and we are trying to look at literature in terms of little tradition and grit and tradition, of course, feuilleton, when we talk of feuilleton, we are talking of little tradition of pulp Fiction of gossip stories, which has actually which is, you know, physically and metaphorically part of the margins, visa vie, you, you know.

The facts that we read in newspaper. Now, Mikhail Bakhtin, we have already spoken of Mikhail Bakhtin in our discussion of epic and novel, Mikhail Bakhtin says that every discourse places itself through a negotiation following an array of social struggle, so this can be translated into Flaubert matrix from where he writes, Madame Bovary, like I said, we need to understand.

The larger historical context the larger undercurrents, that gave birth to a remarkable work such as Madame Bovary, Madame Bovary's period is marked by revolutions and cultural revolutions, that that sheep is chronotope. When we talk of chronotope, this is also a term we have discussed before in the context of, you know, discussing genres discussing epic and novel we have talked about chronotope, we have discussed chronotope.

When talking about Don Quixote's Cervantes, this is Don Quixote. So, chronotope is basically the intersection of time and space and a reality that emerges out of this intersection, this specific intersection, A History of turbulence in France. And then, fomenting insurgencies through romantic movement, as well as the art for art movement. And the beginnings of realist movement are some of the happenings you know, of early 19th century.

Soon after the French Revolution, which influence Flaubert's writing Flaubert's thoughts and his way of looking at human crisis, human existence, the question of class as well as the question of personal relationships and romances.

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## Madame Bovary

- Flaubert departs from the 19C authors that had cut off from the means of production; he is falling back on the notion of "labor for writing." Flaubert's true obsession was with style and form, in which he continually sought perfection, recasting and reading aloud draft after draft.
- Flaubert draws on the Marxist claim that the economic paradigm has its own dynamics of operating, and the social configuration and cultural or political expressions are incumbent on mode of production, which is the central category.
- According to Marx, idea follows matter and matter has its own dynamicity that influences philosophical, political, or cultural sense of understanding.

Flaubert departs from the 19th century authors that had cut off from the means of production. So, he is writing Madame Bovary at a time when the thriving, you know, tradition is, you know, drawing on thriving tradition, literary tradition greatly draws on romantic movement. Romanticism is the prevailing tradition that informs writing so that time he is falling back. On the other hand, we see Flaubert falling back on the notion of labor for writing his true obsession was with style.

And with form with the stylistic features of writing in which he continually tried to seek some sort of perfection and we understand that as we see who is the Flaubert recasting and reading aloud, his drafts to himself. So, Flaubert also draws on the Marxist claim, that the economic paradigm has its own dynamics of operating as we know Marx posits that matter has its own dynamicity and it is at the center the category of matter is at the center.

Around which are the categories, you know, such as the philosophical, the political, the cultural sense of understanding revolves, so, matter in other words is the pivot around which other factors, you know, move or which influences other factors, it is at the heart of all the discourses. So Flaubert is influenced by this Marxian claim that the economic paradigm has its dynamics of operating.

And the social configurations, as well as cultural and political expressions are in many ways incumbent on mode of production and that mode of production is the central category.

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## Madame Bovary

- This can be understood from protagonist MB's life that oscillates between the bourgeois peasant's life and the aristocrat's life. Through such oscillation, MB is trying to substantiate her identity at a convenient space between two discrete classes.
- Flaubert is particularly Marxian in his depiction of Emma Bovary, who thinks her body is a private property that foils against its contemporary social ethos, where no such concept of social possessions of women severed from her relations to the man can be found.

So, if we look at the female protagonist, rather the protagonist of Flaubert novel Madame Bovary, the namesake, we see Emma Bovary, the title of the novel being her namesake. We would note that her life oscillates between the bourgeois personal life and the aristocrat's life and through such oscillation, through such moving between different class realities, different social realities.

Madame Bovary is trying to substantiate her identity at a convenient space between 2 very discrete cosmos 2 very discrete ways of living, and the kind of lack of smooth transition between these 2 class realities due to different worldviews frustrates her goals, we will also see that her the frustration that builds within her when she belonging to the bourgeois class wants to become part of aristocracy, but cannot.

That frustration, inability, informs the entire narrative, it becomes the prominent force for the rest of the narrative. That is what keeps the narrative going the frustration inside Emma. So Flaubert is particularly, you know, Marxian, in his depiction of Emma Bovary, who thinks that her body is a private property sitting in her time. This is something remarkable and too radical to think, a woman considering her body as a property and experimenting with the body becoming profligate with that body.

And you know, this type of thinking by Emma foils against its contemporary social ethos, where no such concept of social positions of women decoupled from the main religions can be found. So at the time where Emma is inhabiting the time space that Emma is inhabiting

there is no such, you know, concept of female possessing, you know, material property in terms of lands and houses, but she is born with a body.

And she possess that she wants to experiment with that she wants to kind of bargain the body and, you know, get what she wants out of life that is too ahead of her time. And that is why critics have claimed that the story has an almost pornographic depiction of Emma. So post French Revolution, the bourgeoisie, we need to understand the background of this remarkable work by Flaubert, where we see the post French Revolution the bourgeois.

The bourgeoisie gained many civil and political rights, which allowed them to grow economically through commerce. And the bourgeoisie was characterized as well the hand materialistic, in fact, we see the Flaubert himself is part of the bourgeois tradition, he is born within this fold. But he had a great dislike for the bourgeoisie, although he himself, like I said, was part of the educated and the elite.

He saw them as conservative, as unsophisticated. We could associate a word such as philistine that would go hand in hand with the kind of bourgeoisie that Flaubert wants to depict in this novel and the traits that he wants to stay away from something that we find in his personal letters, in his letters and his other personal writings. So, the crisis of the bourgeoisie the limitations of the bourgeoisie are something that keeps coming back in Madame Bovary.

Now when talking about Madame Bovary, we need to theorize this novel in terms of a term coined by Georg Hegel is the term zeitgeist. Zeitgeist, meaning the world spirit, it refers to an idealistic pattern that influences our ethical, political, philosophical and cultural understandings. All these different categories are, you know, influenced by and speaks to the spirit of the age. Basically, zeitgeist is the spirit of the age.

Each age has its own spirit, according to Hegel. So unlike Marx, I spoke about Marx a while back, where Marx posits that economy is the chief category that defines everything else. Hegel would go on to say that the world spirit is at the heart of all kinds of discourses and it influences cultural, social, philosophical expressions, thinking, and so forth.

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## Madame Bovary

- Post-French Revolution (1789-1799), the bourgeoisie gained many civil and political rights, which allowed them to grow economically through commerce. The bourgeoisie was characterized as wealthy and materialistic. Flaubert greatly disliked the bourgeoisie, although he was part of the educated elite; he saw them as too conservative and unsophisticated.
- **Zeitgeist** – coined by Georg Hegel. World-spirit, an idealistic pattern that influences ethical, political, philosophical, and cultural understanding
- Since Flaubert's contemporary reality dwells on the fervor of Romantic movement, his novel that appears as a critic of romantic movement defies the mandates of the geist/spirit of the age (Hegel) – geist supposes that idea links to reality.

So since Flaubert contemporary reality dwells on the fervor of Romantic movement, a kind of sentimentality that the society enjoyed that time sentimentality is reflected through the novels, artworks characters, we can see that his novel appears as a critic of such and such a dominant tradition, romantic tradition, and it defies thereby the mandates of the spirit of his contemporary times the spirit of the age, the Geist in Hagelin terms.

So Geist supposes that any idea, a creative person's idea is linked to the contemporary reality. What in contrast, we see that Flaubert is talking about his, you know, creating a character which cannot be found in his contemporary time in his contemporary society, which is why he is all the more criticized his work is all the more misunderstood. So it is definitely a work ahead of his time having caustic, a very sharp impact on the sentimentality of romanticism, and is appreciated only at the dawn of realism.

The movement that follows romanticism Flaubert is often considered as a preminent representative of the realist tradition in literature. So literary realism was an 19th century movement that saw its origins in France with the painter Gustav Kobe realism, spread to literature and Flaubert became a prominent leader in the movement, so Kobe like we see is painter, realist painter.

And Flaubert has his thoughts translated in the form of writings. Realism is a literary movement that focuses on depicting the mundane everyday life of common people in terms of all the minute details. So it focuses on verisimilitude on a loyalty to, you know, transcribing the reality outside, on to or into the artwork. And realism was, in a way, a

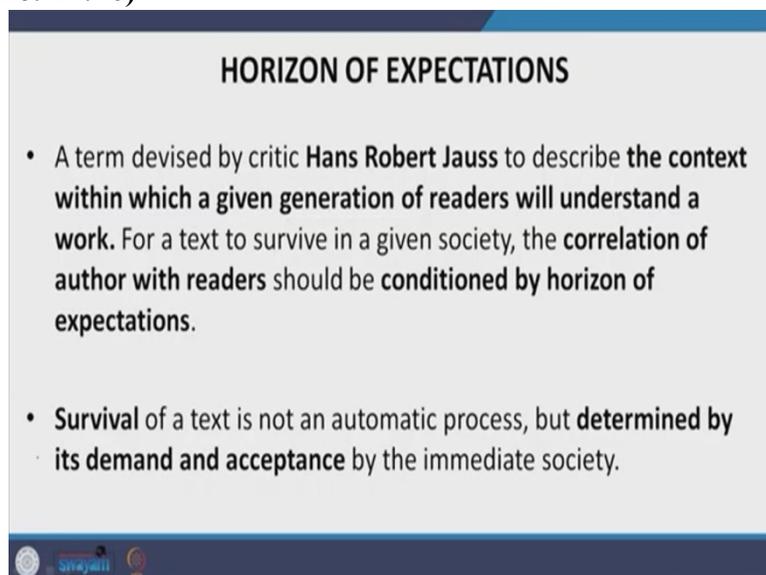
rejection of its preceding tradition, a rejection of romanticism and romanticism like we know thrived during the 18th century.

And it was eventually replaced by realism, the realist movement, so Flaubert, after writing Madame Bovary will scandalizes fantasist, who had portrayed a pornographic sketch of his protagonist, Emma, and hence, he was castigated by the contemporary readers whose horizon of expectations did not match with this piece of work. Now we have to just come back a little bit we have already spoken about horizon of expectations.

But just harkening back horizon of expectations is a term devised by critic Hans Robert Jauss and Jauss describes this term as a context, a context that shapes our expectation, what an audience, what a reader is going to expect out of art within a given generation is once again shaped by the spirit of that age, within which the work is produced. So, the readers try to appreciate and analyze a work within the given context within the given.

And how this work is going to interact with the reader's mind is defined by the horizon of expectations, the context within which a given generation of readers understand work.

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**HORIZON OF EXPECTATIONS**

- A term devised by critic **Hans Robert Jauss** to describe **the context within which a given generation of readers will understand a work**. For a text to survive in a given society, the **correlation of author with readers** should be **conditioned by horizon of expectations**.
- **Survival** of a text is not an automatic process, but **determined by its demand and acceptance** by the immediate society.

So for a text to survive in a given society, the relationship of author with readers it should be conditioned by horizon of expectations, if the horizon of expectation and the writing kind of resonate, if the resonate there is the work becomes a hit the work becomes widely accepted by the audience. If the expectation during that period of time does not match with a creative work, the work remains dormant or the work is not remembered.

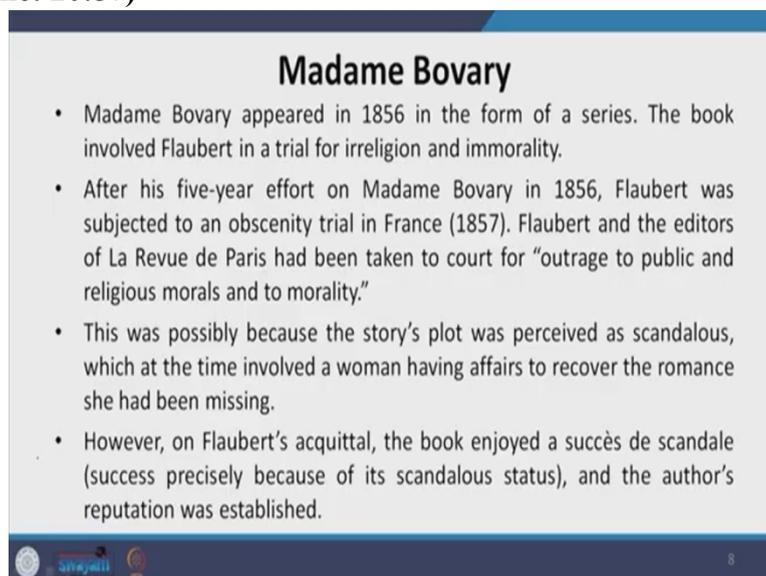
And it certainly does not it struggles to become part of the canon. So if a given audience or a given period and a given space does not accept to work so much, it cannot, for example, be canonized, it stays in the fringes, it struggles to become a part of the mainstream reader's memory. So survival of a text is not an automatic process, it is determined by its demand and acceptance by the immediate society, what the work wants to see, and how.

So the world has its own expectations, its own demands, and whether those demands whether those you know, statements made by the work are espoused are well taken by the immediate society. So there are many instances this is just moving away a little bit from our core discussion, to talk about horizon of expectations. There are many instances we know where a work is ahead of its time like Flaubert's Madame Bovary.

Where we see that the work at the time when it is produced is rejected by the public and later it comes back. So there is a boom later on, in subsequent decades it is, you know, appreciated by the next generation. So, it is the current values of the society which decides whether work is going to be accepted or not accepted or outright rejected. So, in the case of Madame Bovary, we see that the work appeared in 1856 in the form of a series.

And the book involves Flaubert in a trial for where he was accused of a religion and immortality. So, he has spent, Flaubert has spent 5 good years to produce Madame Bovary, which came out eventually in 1856.

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**Madame Bovary**

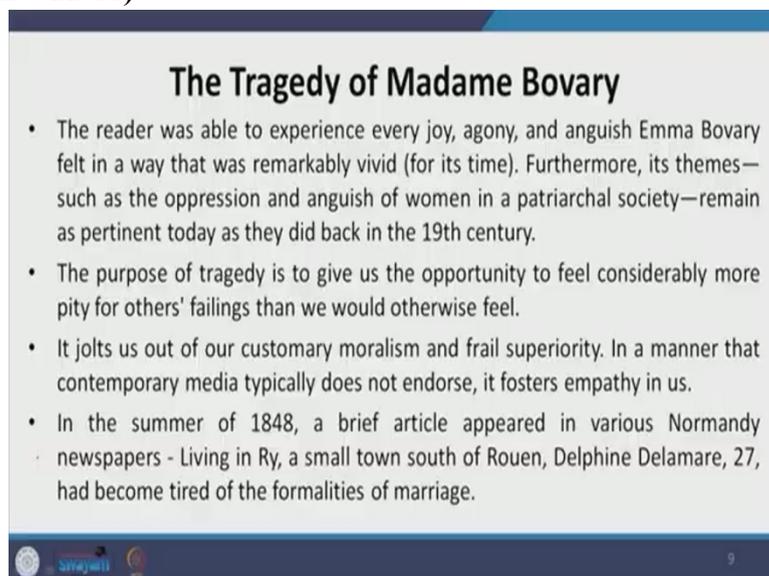
- Madame Bovary appeared in 1856 in the form of a series. The book involved Flaubert in a trial for irreligion and immorality.
- After his five-year effort on Madame Bovary in 1856, Flaubert was subjected to an obscenity trial in France (1857). Flaubert and the editors of La Revue de Paris had been taken to court for "outrage to public and religious morals and to morality."
- This was possibly because the story's plot was perceived as scandalous, which at the time involved a woman having affairs to recover the romance she had been missing.
- However, on Flaubert's acquittal, the book enjoyed a succès de scandale (success precisely because of its scandalous status), and the author's reputation was established.

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And following that; Flaubert was subjected to an obscenity trial in France in 1857 Flaubert and editors La Revue de Paris had been taken to court for outreach to public and religious morals and to morality. This was possibly because the story's plot was understood as scandalous. It involved a woman having affairs as a way of recovering the romance that she was missing in her marriage.

She was having extramarital affair, which was considered as irreligious and immoral. And so, however, we see subsequently that on Flaubert's acquittal, the book enjoyed what we can see in France *succes de scandale*, or success precisely because of its scandalous status. So, the scandal added some stunt to the work and so the work later on, the author's reputation was all the more established because he was a scandalous author.

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**The Tragedy of Madame Bovary**

- The reader was able to experience every joy, agony, and anguish Emma Bovary felt in a way that was remarkably vivid (for its time). Furthermore, its themes—such as the oppression and anguish of women in a patriarchal society—remain as pertinent today as they did back in the 19th century.
- The purpose of tragedy is to give us the opportunity to feel considerably more pity for others' failings than we would otherwise feel.
- It jolts us out of our customary moralism and frail superiority. In a manner that contemporary media typically does not endorse, it fosters empathy in us.
- In the summer of 1848, a brief article appeared in various Normandy newspapers - Living in Ry, a small town south of Rouen, Delphine Delamare, 27, had become tired of the formalities of marriage.

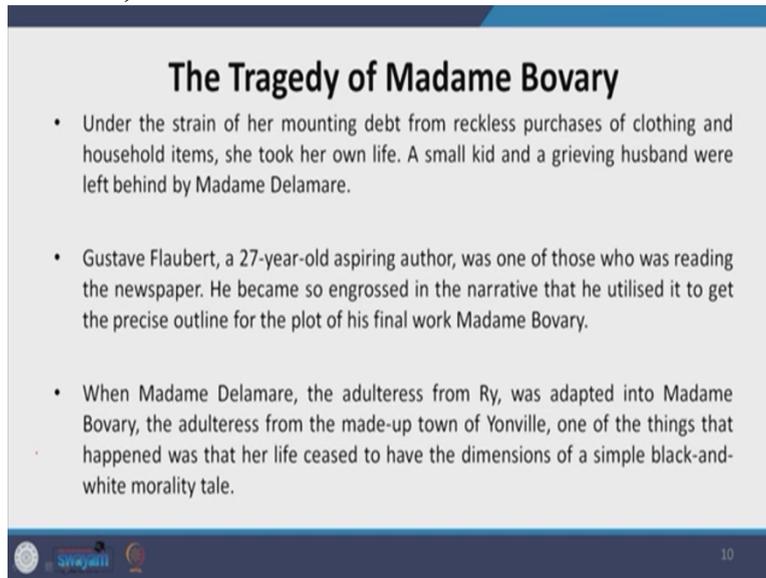
So, the reader is able to experience the different shades of all the different emotions that Emma Bovary, the protagonist feels. So the joy, agony and anguish of the protagonist, which have been vividly discovered, and presented in the novel, its themes such as the oppression and anguish of the woman in a society that is, that works on patriarchal values and standards, by and large, remain pertinent till date.

Although it was something written back in 19th century. So the purpose of tragedy is to give an opportunity to the readers to feel we should not say, pity but rather to empathize with Emma for her feelings, and it arouses this empathy in the reader something that we would otherwise not feel. So the reader is jolted out of her customary moralism and frail superiority,

the shoulds and should nots in a manner that contemporary media typically does not endorse so it fosters empathy in the reader, essentially.

In the summer of 1848, a brief article appeared in various Normandy newspapers, and this article said the following living in dry, a small town south of Ruin, Delphine Delamere, of the age of 27, had become tired of the formalities of marriage, under the strain of her mounting debt from reckless purchases of clothing and household items. She took her own life, a small kid and a grieving husband were left behind by Madame Delamere.

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**The Tragedy of Madame Bovary**

- Under the strain of her mounting debt from reckless purchases of clothing and household items, she took her own life. A small kid and a grieving husband were left behind by Madame Delamere.
- Gustave Flaubert, a 27-year-old aspiring author, was one of those who was reading the newspaper. He became so engrossed in the narrative that he utilised it to get the precise outline for the plot of his final work Madame Bovary.
- When Madame Delamere, the adulteress from Ry, was adapted into Madame Bovary, the adulteress from the made-up town of Yonville, one of the things that happened was that her life ceased to have the dimensions of a simple black-and-white morality tale.

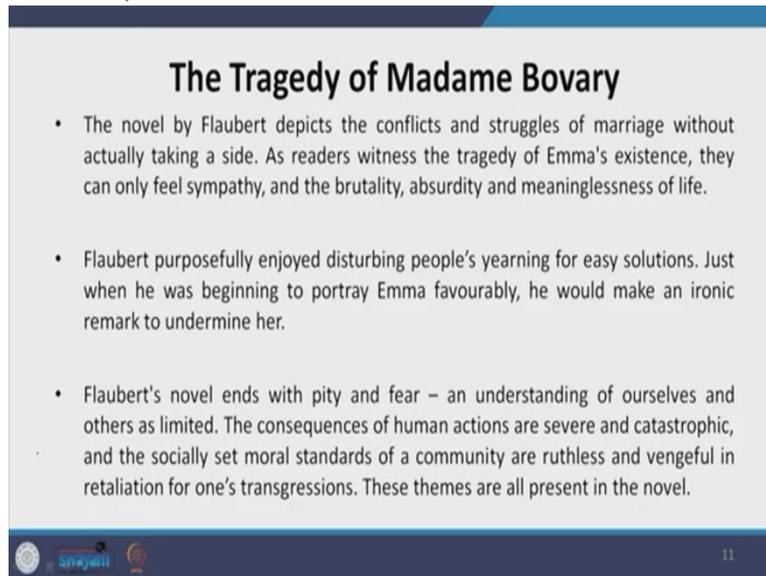
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Now Flaubert, who was an aspiring author, was one of those who was reading this newspaper and he got so engrossed with this piece of news. That he used it precisely as the outline for the plot of his final work Madame Bovary, so we use a term if I go back to my first slide, we use the term feuilletonist and he is actually drawing on a feuilleton, a feuilleton a gossip news almost from newspaper something that appears on the fringes of news and he is making use of this piece of news to write a classic.

So, this Madame Delamere real life character an adulteress from Reich was adapted into Madame Bovary that we know today widely known work and this adulteress from the made up town of Yon Ville, a very nuanced character. She has many layers added to her character, which and different dimensions different adventures and misadventures that she goes through, which spare her any kind of precipitate image or simplistic judgment out of black and white morality tale.

So, in other words, when Madame Delamere the adulteress is adapted into Madame Bovary, the character is so complex and nuanced her adventures and misadventures, layered female character, who defies whose different dimensions defy a simple black and white morality tale. So the novel by Flaubert depicts the conflicts and struggles of marriage without actually taking a side. So this is where we are going back once again to the different theorists such as Kundera, Milan Kundera, and Ian Foster.

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**The Tragedy of Madame Bovary**

- The novel by Flaubert depicts the conflicts and struggles of marriage without actually taking a side. As readers witness the tragedy of Emma's existence, they can only feel sympathy, and the brutality, absurdity and meaninglessness of life.
- Flaubert purposefully enjoyed disturbing people's yearning for easy solutions. Just when he was beginning to portray Emma favourably, he would make an ironic remark to undermine her.
- Flaubert's novel ends with pity and fear – an understanding of ourselves and others as limited. The consequences of human actions are severe and catastrophic, and the socially set moral standards of a community are ruthless and vengeful in retaliation for one's transgressions. These themes are all present in the novel.

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All of them would agree that any good novel is a world where, at the heart of the discussion, we have a thinking individual. A thinking individual, who is an agent of his or her own acts, who is acting in a flawed world who is living and acting, engaging with a flawed surrounding. And so morality does not hold very well does not sit very well with the world of the novel. The word of the novel is more about experimentations.

So we see immense struggles with marriage and Flaubert here is not taking any side either for or against the institution of marriage. As readers, witness the tragedy of Emma's existence, they can only feel sympathy and they can, you know, understand experience of brutality, absurdity and meaninglessness of life. For someone like Emma who is within the marital contract, but who aspires for other things other unachievable things in life.

So Flaubert purposefully enjoyed disturbing the readers, you know, yearning for easy solutions and closures, just when he was beginning to portray Emma favourably he would make an ironic remark that undermines her and that makes her more relatable, more identifiable and more real. Flaubert's novel ends with pity and fear and understanding of

ourselves and others as limited beings operating within a flawed world which is, besides the ideal values.

The ideal values do not really transcribe onto the way our society, our you know systems work. So the consequences of human actions are severe and catastrophic. And the socially set moral standards of a community are generally ruthless and vengeful. They are always retaliating they are coming back to, they are coming back on a person's to judge a person for her transgressions, transgressive acts, these themes are all present in the novel.

So tragedy inspires us to abandon ordinary lives a simplified, judgmental perspective regarding failure fiasco in defeat, rendering us generous towards the foolishness and errors that are ingrained in our own nature. So, like I said, human nature has its own ridiculous dimensions we are we can be ludicrous. We can take absolute decisions in life and that is how human life as well as the society at large works. It is not a life straight out of the book, when Emma's life is precisely the gap between, you know, the ideal romance read in the book.

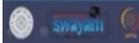
and how such romance works in real life, whenever she tried to imitate the heroines that she read in her book, it was a fiasco it was a complete, laughable failure. So, Madame Bovary is hailed as one of the first classics by Henry James and he says that Flaubert's immaculate account of human bondage, that is revealed through his masterful depiction of the tragedy can be well understood through the Norman bourgeoisie woman Emma Bovary.

So the; detail of the events leading up to the ultimate tragic catharsis of Emma Bovary are amassed in the book stands as one of the great milestones in the development of the modern novel.

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## The Tragedy of Madame Bovary

- One aspect of Madame Bovary's tragedy stands out: Flaubert makes it abundantly clear that Emma Bovary's disastrous affairs began as a result of the books she had read, which is why she became unfairly dissatisfied with the institution of marriage and ultimately, began to feel the same way about her marital bond with Charles Bovary.
- According to Flaubert, Emma read mediocre romance novels from an early age, which left her unprepared for the realities of marriage because they painted an unrealistically rosy picture of love.
- The title of the novel justifies its tragicomic aims – married to an average medical representative and seeking an ostentatious lifestyle not suitable to her reality, the entire plot is shaped around Emma's struggle with her identity as Madame Bovary.



So, Flaubert makes it abundantly clear that Emma Bovary's disastrous affairs, series of affairs with different extramarital affairs with different males began as a result of the books that she was reading a number of mediocre romance novels, from where she draws her inspirations she starts emulating the romance heroines and which is why she became unfairly dissatisfied with the institution of marriage.

And ultimately began to feel the same way this as a treat her marital bond with Charles Murray, with some sort of disdain, she was frustrated, to be yoked with a man like Charles Murray, who is very mundane, very, you know, unromantic and imaginative kind of a prosaic kind of personality. So according to Flaubert Emma read mediocre romance novels from a very early age, which left her unprepared for the realities of marriage.

Because they painted some unrealistically rosy picture about love. The title of the novel itself is the kernel, the seed of, you know, tragic comedy is present in the title of the novel itself, it justifies the tragicomic ends. We do not have the first name of the female protagonist in the title. We call her in a way that is socially and morally understood as correct. We do not call her Emma Bovary, the novel is not called Emma Bovary, but Madame Bovary.

So, Madame is in the French tradition referred to the married woman. So we are trying to through the title itself, you know, there is a desire to contain this rebellious woman, in a sense, within the folds within the rights of marriage and she is constantly outgrowing it. She is too large for that institution. So, the title is something that she never wants to become and she can never become.

She is married to an average medical representative and seeking an ostentatious life, a flamboyant life, which is not suitable to her immediate social economic reality. And so, the entire plot is shaped her own image struggle with her identity as Madame Bovary, the Madame, the wife, the counterpart of monsieur Bovary, which she can be, she has become in the course of the novel, we see that she has become anything but Madame Bovary.

She has failed completely, to fit into that image of Madame Bovary. So this is we see the kernel of, you know, absurdity, tragicomedy to the failure of marriage lies in the title itself. So marriage is trying to contain her identity and she is constantly outgrowing its expectations its is anticipations Flaubert was a bourgeois, like I said, a middle class Frenchman. And yet he despised his own class.

And, you know, to an extent in the French values for Flaubert, the French bourgeoisie could be a repository of the most extreme prudery, snobbery, smugness, racism and pomposity. Many critics are Emma's characters, I mean, many critics look at Emma's character as an alter ego of Flaubert who wants to become something else other than what his reality of the same. So Emma Bovary is a lewd character, sexual innuendos.

And glorification of adultery were considered as you know, the voluptuous and lascivious by the establishment, and in the novel, Flaubert transforms the sordid materials of pulp fiction, the adultery suicides beside happening, in consequence to adultery into a poetic masterpiece. And so he the entire story set in 19th century France, turns a ready material of pulp Fiction into a classic through the art of writing through the stylistic markers.

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## The Tragedy of Madame Bovary

- Emma dies because she has attempted to make her life into a novel, and it is the absurdity and impossibility of this quest that reverberates at the heart of the novel. A novelist mocking a heroine besotted by novels must be one mocking himself! Indeed, Flaubert memorably said that he had drawn Emma Bovary from life; and after himself. "I've dissected myself to the quick", he wrote.
- Emma's drama thus is the gap between illusion and reality, the distance between desire and its fulfilment. On two occasions, she is persuaded that adultery can give her the splendid life that her imagination strains toward, and both times she is left feeling "bitterly disappointed".

And Flaubert's constant struggle with the writing so, Emma dies in the end because she has attempted to make her life into a novel. She reads too many novels, she wants to become one of those heroines in the novel. And it is absurdity an impossibility of this quest that echoes at the heart of the novel, the novelist mocks this heroine that he has created. So everyone, generally, you know, artists try to prop up there and support their protagonist here.

The author is mocking his protagonist his alter ego and thereby his in a way mocking himself. Flaubert memorably said that he had drawn Emma Bovary from life and after himself, to quote Flaubert, I have dissected myself to the quick. So Emma's drama is the gap between illusion and reality the distance between desire and its fulfilment. So on 2 occasions, she is persuaded that adultery can give her the splendid life that her imagination strings toward and what the times we see more, the affairs leave her bitterly disappointed.

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## The Tragedy of Madame Bovary

- The female protagonist's tragedy can also be read as lying at the crossroads of her class and gender positions. Rather than tragedy, MB is a case of tragicomedy and incongruity, farcicality.
- While a male protagonist's persuasion and failure of upward mobility would have bargained him a sorry image, the fact that any class is typically represented and carried through the traits and professions of the males makes Madame Bovary's interception with the category of class, attempt at a class jump and resultant failure as not only unusual, but ruthlessly absurd and comic.

So the female protagonist's tragedy can also be read as lying in the crossroads of a class and gender positions, rather than a tragedy. Madame Bovary can be seen as a case of tragic comedy and incongruity, farcicality, you know her marriage is a parse. So are her you know extramarital affairs, know meaning holds for too long. Anything that tries to get a form, conceive a form, dissolves after a while, dissipates after a while.

So while a male protagonists, persuasion and failure of upward mobility, would have bargained him a sorry image, think of monsieur Bovary think of a novel written with the title of monsieur Bovary, where a man is similarly trying to do a class jump, he is, you know, aspiring social upward mobility, but he is unable to, you know, achieve attain that kind of bargain it would have, you know, earned him a sorry image.

The readers would feel sorry for him for his misadventures for his advances on his you know, persuasions the fact that any, we see that traditionally the concept of class the category of classes, typically reserved for represent and, you know, the idea of class is carried through the trades and professions of the males, classes are represented essentially, by the males. So, a woman of bourgeois middle class you know woman intercepting this category of class attempting at a class jump.

And result in failure is not only you know, unusual, but it is absurd and it is comic in a very ruthless in a very cruel way, a woman is not even supposed to associate herself with a class, class which is defined to socio economic, you know, professional markers, all of which are,

you know, imposition of men traditionally speaking, so, a woman does not work, she does not possess lands and homes.

So, she cannot represent a class, she is a partner of a man who represents a class. So, Emma trying to do this class jump is extremely unconventional too ahead of her time, and she earns some kind of laughter, she evokes laughter to herself, which is, you know, too ruthless to handle, too cruel to handle. I would like to stop today's discussion at this point, and we will meet again for another round of discussion in our next lecture. Thank you.