

**Narrative Mode and Fiction**  
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**Lecture – 29**  
**Tragedy and Comic Absurdity in Novell – II**

Good morning and welcome back to the lecture series on narrative mode and fiction tragedy and comic absurdity in novel. So we are talking about a tragedy and comic absurdity novel in the context of Gustave Flaubert's Madame Bovary. So we will open today's discussion with Flaubert, his comment, he had once remarked, with some amount of wrath and a quote.

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### **Gustave Flaubert's Madame Bovary**

- Flaubert once remarked with a stifled wrath, "It's strange how the most banal utterances of the bourgeoisie sometimes make me marvel; there are gestures, sounds of people's voices that I can't just get over, silly remarks that almost give me vertigo, the bourgeoisie is for me something unfathomable."
  
- In his writings, Flaubert expressed his contempt for this "decent civilization" that took satisfaction in having created the guillotine, cream tarts, poison, railroads, and royalty.

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It is strange how the most banal utterances of the bourgeoisie sometimes make me marvel, there are gestures, sounds of people's voices that I cannot just get over, silly remarks, it almost gives me vertigo, the bourgeoisie is for me something unfathomable. So, he is profoundly critical of the class realities, to which he belongs, he does not subscribe to the values of the bourgeoisie. And like I have already mentioned in my previous lecture Emma's image it you know, class in which she is born in a peasant family.

She is married to a mediocre man, medical representative Charles Bovary and from their stock, her you know, extramarital affairs are romantic expeditions or experimentations. With, you know a romance and love and she is seeking for something that she has not been able to find an imaginary and ideal form of love that she has not been able to discover in her relationship with Charles Bovary.

In his writings, Flaubert expressed his contempt for this decent a civilization that took satisfaction in having created the guillotine, cream tarts, poison railroads and royalty. So the complacency the pomposity and yet the term I use in my previous lecture, the philistine attitude, materialistic attitude and unimaginative, mediocre attitude of the Bourgeoisie is something that Flaubert looked greatly.

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## Gustave Flaubert's Madame Bovary

Flaubert's letter to his girlfriend, Louise Colet, written in 1846 gives us an insight into his disdain for the bourgeoisie – "What stops me from taking myself seriously, even though I am essentially a serious person, is that I find myself extremely ridiculous. Not the kind of small-scale ridiculousness of slapstick comedy, but rather a ridiculousness that seems intrinsic to human life and manifests itself in the simplest actions and the most ordinary gestures. For example, I can never shave without starting to laugh, it seems so idiotic. All this is very difficult to explain..."

So in his letter to his girlfriend, Louise Colet, written 1846 Flaubert exposes further vents his disdain for the bourgeoisie, I quote, what stops me from taking myself seriously even though I am essentially a serious person, is that I find myself extremely ridiculousness. Not the kind of small scale ridiculousness of slapstick comedy, but rather ridiculousness that seems intrinsic to human life and manifests itself in the simplest actions and the most ordinary gestures.

For example, I can never shave without studying to laugh it seems so idiotic all this is very difficult to explain, unquote. So, we see that Flaubert is certainly moving out of or making a departure from the romantic movement the romantic tradition, the accomplishments that sat at the heart of bourgeoisie culture. Furthermore, Flaubert also has a strain of formalism in his voice that understands literature as a pure autonomous entity whose changes you know, whose essence is not affected by any other category.

So we were know talk about the art; for art's seek that influences greatly influences Flaubert writing art, not as a message, art not as a revolution, but art for art's seek. So, Madame Bovary happens without any external support, but with an internal force the propellant of the

novel the moving force of the novel does not come from some historical brace some historical events brace the narrative we do not know what is happening at the time when image exists, what historical juncture?

The mass narrative is taking place, we do not know the larger historical, you know larger historical forces, and how Emma's life speaks to these larger historical chapters. So, it hardly has a historical dimension, it does not have any historical dimension, or any you know the externality is hardly there it is very much a journey on the inner. It is a journey on the inner moving from Don Quixote.

Where the landscape the horizon was expansive, where a man trotting on horseback was free, he was not you know, limited, mentally or physically by you know ideas of nation of separate countries. He was just riding on a horse as a free man, and he could become what he wanted to become that was Don Quixote.

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### **Gustave Flaubert's Madame Bovary**

- Moreover, Flaubert has a strain of formalism in his voice that understands literature as a pure, autonomous entity, whose changes are not affected by any other category. So, MB happens without any external support but with an internal force.
- Like the Formalists, Flaubert is interested in devising a method for his writing. Literary work is seen as comprising different devices and functioning parts. There is a systematic treatment of literary work.

From their own, we see that Emma's landscape is still vast, you know, span but humans that have become more psychically complex by the time Flaubert is writing are bored by this external, you know, geographical reality whatever it is, they are somehow or not cognizant of the happenings outside. So the journey when we talk of journey, it is the complexity journey on the inner. So, like the formalists, Flaubert is interested in devising a method for his writing literary work is seen as comprising different devices and different functioning parts.

And there is a systematic treatment of literary work rather than a very than you know emotive content, we see that a very systematic treatment is being meted out to the form of the novel. Madame Bovary, the writing happens, you know chunk by chunk, so the writing it is innovation non-story which does not move in any direction. Each chunk is about each, you know, episode each venture in Emma's life, which end up inevitably in a spiral fashion.

So she is back to square 1, she has an affair, she is dissatisfied, she is back to her main position. Again, she tries to venture in another direction, in search of love. So, these different chunks refer to the different episodes in Madame Bovary life, which do not lead to anywhere. So as Emma outgrew the frame of the bourgeoisie societies ideal her placement in terms of a husband, a family and western city, belies her complex sense of being her desired, totality is a constructed ideal and inhabits a psychic space.

So she wants to become like we have already understood the romantic heroine that she reads in a novel that she reads in a book of romance so she cannot become. In other words, she cannot become a coveted character that belongs to the dominant tradition, which informs Flaubert contemporary society, the romantic tradition she cannot become a coveted heroine from that tradition.

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### **MB – Protagonist's Journey as a Lack of Totality**

- As Emma outgrows the frame of the bourgeois society's ideal, her placement in terms of husband and domesticity belies her complex sense of being.
- Her desired totality is a constructed ideal and inhabits her psychic space, not her immediate physical setting. As a result, the ideology of journey may not reach for any sharp telos.
- Towards the end of the novel, exhausted from her endless romantic overtures and all the incestuous indulgences, Emma returns home to Charles, where she is physically in the same domestic and familial space, yet the reader knows about the irreconcilable distance that has been created between her physical and spiritual identity. Such fragmentation and divorce within one's self can be resolved only through her death.



She reads about them influences she is influenced about them, but it all becomes absurd. So Flaubert in a way is commenting on the limitations of the romantic imagination they cannot be necessarily transcribe to real life. So she does not fit well to her in immediate physical

setting. As a result, the ideology of journeys do not lead to any sharp telos do not meet in sharp telos.

Towards the end of the novel you know, she is exhausted from her endless romantic love, which is search for romance, the ideal romance and all the instance shoes indulgences that she gets into. And so Emma returns home to Charles where she is physically in the same domesticity the same familiar space, and yet the reader who has accompanied her in all her secret overtures in all her experiments with life, the reader knows about the irreconcilable distance that has been created between Emma's physical identity and spiritual identity.

So all those years, she started from her home and she came back after all the failures to the home the gap is enormous, the gap between Schultz and Emma can never be failed. But she also has no idea she is another character in the novel with the reader knows that all such fragmentation and you know, decoupling divorce within oneself, such a you know, fissure within oneself, cannot be overcome, in a sense cannot be resolved. And so, the only path left for Emma is to kill herself.

So, the only resolution in a week, the only solution to her, you know, to her frustration to her to the fiasco that her life has become, is through suicide. So as suicide seems abrupt to Charles, who is a very inert figure, as juxtaposed with the passionate, you know, romance that Madame Bovary seeking in her life. And yet, the suicide has a causal meaning for the reader who has been honoured who has undertaken the journey with Emma who knows about the different experiences Emma had in the meantime in her life.

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## MB – Protagonist's Journey as a Lack of Totality

- While her suicide seems abrupt to Charles, who is an inert figure as juxtaposed with the passionate episodes of romance in MB's life, the suicide has a causal meaning to the reader that knows the entire course of her failed life. To the reader that the author takes along with each of MB's adventures, death is an inevitable, gradual, and a very complex psychological reaction.
- Charles Bovary is symptomatic of a lack of impulse, overt faith, anonymity and absence of imagination. Yet, critics notes that as the novel begins and ends with him, his presence is an imperative, and enables fulfilling Emma's tragic end. His prosaic character pushes Emma to consider their marriage as a sham, and seek romantic bliss elsewhere.

And so the reader that has traverse the entire course of her failed life with her nose that she is left only with the option of suiciding to the reader that the author takes along with each of Madame Bovary adventures a death is an inevitable, gradual and a very complex psychological reaction. Now, Charles Bovary is symptomatic of this lack of impulse, he is a medical representative really mediocre. He has overt faith and, you know and dedication for his wife. He is not complex he is a very straightforward character.

He is almost anonymous, in juxtaposition with Emma. He is always almost not there, when juxtaposed with Emma flamboyance and he represents an absence of imagination profoundly. So, yet the critics would also note that the novel begins and ends not with, you know, the namesake of the novel. Madame Bovary, the novel does not begin and end with Emma, but with Charles her husband.

So his presence is an imperative and it enables fulfilling Emma's tragic and Emma becomes Emma and a desiring and unfulfilled, you know, woman, unhappy woman, precisely because she is married to someone like Charles, his prosaic character pushes me to consider the marriage as a sham as a farce and seek some romantic bliss elsewhere.

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## MB – Protagonist's Journey as a Lack of Totality

- As the world and the protagonist of the novel are degraded and corrupt, her ventures never meet any fruitful goals; it remains insatiate and the search for a sense of totality is futile.
- Madame Bovary's endless search for an ideal world as seen through the lens of romance characters from books, leads to a series of fiasco. Cacophony follows up through a series of events that make up the plot of the novel.



So as the world and protagonist of the novel are degraded and corrupt we cannot find an ideal world in the form of the novel, as a genre is all about experimentations a genre which is, you know, deserted by Gods like Milan Kundera would say and so, we see that Emma ventures never meet any fruitful goals it the ventures remain inserted and search for a sense of totality, the bookish totality, the totality inspired by romance written in books is completely futile.

So, Madame Bovary is endless search for an ideal world as seen through the lens of romance characters from books lead to a series of fiasco and there is no harmony at any level, we will talk more about this in our own swing lectures cacophony defines you know, all I mean, cacophony is the common theme through the series of events that readers experience in the novel and which make up the plot of the novel not there is no formation, there is just dissipation of anything that is trying to take a positive shape.

So, Madame Bovary is journey towards futility could have continued interminably endlessly in the direction of an infinite an ideal. So, she is hitting a new low every time she is led to an abysmal low to an infinite sham. But, an imposed limit is drawn by the novelistic trait of the texts in order to give the work a consolidated form. So, just because a novel has to begin, and it also needs to end.

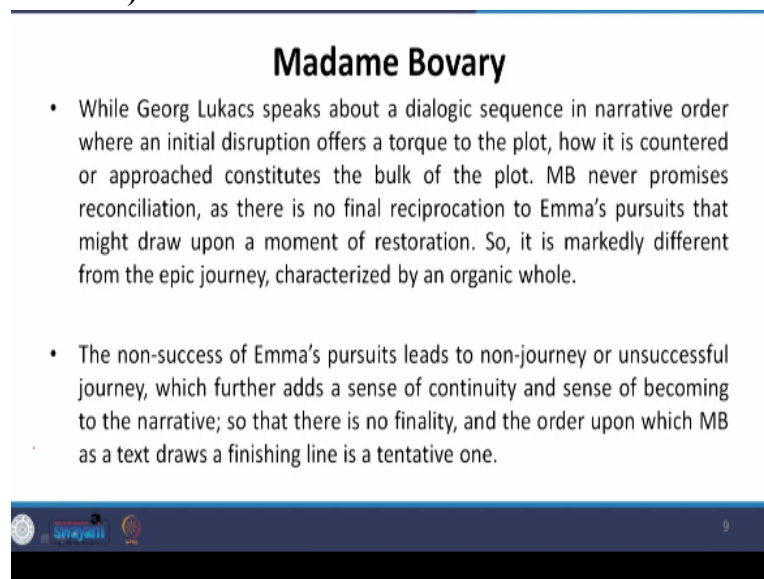
Emma's journey can never realize a completion or become an organic whole, such that there is a violent rupture between the self and the world. Think of our lectures on epic, where an organic who is present for the narrative is previously known to the rest of the society. And so,

the self is always the epics of the epic hero is a community figure working for the community representing the community values, but here in the novel the I is an individual a thinking self.

And this dialogue, this conflict between the self and the world where the 2 cannot be reconciled, acts as the torque which leaves the narrative forward. So Madame Bovary explores her innate qualities to equator status with the anti-stupidity ladies, which who purely belong to her fictitious reading space. So your new couch speaks about a dialogic sequence in a relative order where an initial disruption offers a torque to the plot.

So, we see that a problem like Kundera also says a problem is important. A problem at the heart of the narrative enables a narrative to you know, develop a series of events in time how so that is when we have a central problem, the set around the problem we have a series of events and we the novelist plays with the events and time how the events are embedded how they are stringed in time, they could move in a linear direction there could be flashback, but still the events are stringed in time. So there is a temporal dimension that is how normal happens.

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### Madame Bovary

- While Georg Lukacs speaks about a dialogic sequence in narrative order where an initial disruption offers a torque to the plot, how it is countered or approached constitutes the bulk of the plot. MB never promises reconciliation, as there is no final reciprocation to Emma's pursuits that might draw upon a moment of restoration. So, it is markedly different from the epic journey, characterized by an organic whole.
- The non-success of Emma's pursuits leads to non-journey or unsuccessful journey, which further adds a sense of continuity and sense of becoming to the narrative; so that there is no finality, and the order upon which MB as a text draws a finishing line is a tentative one.

9

However, in this case, we see that you know, Madame Bovary the novel never promises any kind of reconciliation, how the problem that you know, this dialogue between self and the world, the central problem, the disruption and how it is counted how it is approached, constitutes the battle of the plot of any novel. However, in the case of Madame Bovary, I mean there is no final reciprocation to Emma's pursuits remain kind of unanswered, unfulfilled.

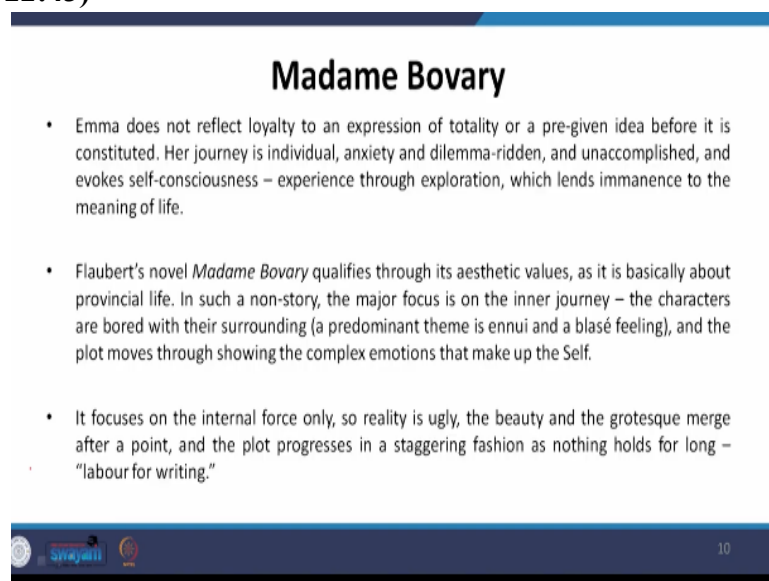


And so, there is no moment of restoration in the novel it is markedly different from the epic journey for example, which is characterized by an organic you know, closure and organic wholeness, where the entire plot is known in (( ))(20:43) by the reader or the audience. So, the non-success of Emma's pursuits lead to non-journey or unsuccessful journey which further adds a sense of continuity and a sense of becoming to the narrative.

So, the force, if we may, if there is any such force that propels you forward, it is Emma's on fulfilment, her frustration, her unmaking the unmaking of Emma, her desire to become something and then her unbecoming. So, that there is no finality, her, you know, her hitting a new low, her, you know, becoming more and more decadent, more and more profligate and dissipate with her own life wasteful with her own life could have continued, but an order was imposed as a text.

And so we see that the order of the text, the way the text draws a finishing line, is a very tentative one. She has to be killed in the end, has she remained alive. Because there is no moral suggestion that Emma, for example, contrite she is repenting for betraying her husband, she does not become the penitent, the grieving wife, who seeks you know, her husband to pardon her, nothing of the sort. She is entirely confused when she comes back. And then she does not know what to make of her life and so she kills herself. It is a failed existence, and existence sense and meaning.

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**Madame Bovary**

- Emma does not reflect loyalty to an expression of totality or a pre-given idea before it is constituted. Her journey is individual, anxiety and dilemma-ridden, and unaccomplished, and evokes self-consciousness – experience through exploration, which lends immanence to the meaning of life.
- Flaubert's novel *Madame Bovary* qualifies through its aesthetic values, as it is basically about provincial life. In such a non-story, the major focus is on the inner journey – the characters are bored with their surrounding (a predominant theme is ennui and a blasé feeling), and the plot moves through showing the complex emotions that make up the Self.
- It focuses on the internal force only, so reality is ugly, the beauty and the grotesque merge after a point, and the plot progresses in a staggering fashion as nothing holds for long – "labour for writing."

10

So, Emma does not reflect loyalty to an expression of totality or a pre given idea before it is constituted, she is becoming at every point and yet is she becoming something else. Is a self moving from one point to the other? Is there a transformation? We do not see. Her journey is individual region with anxiety and dilemma and it is unaccomplished and evokes self-consciousness, which lends imminence to the meaning of life, she is constantly she is anything but an essence. She is all about experiencing through explorations.

So Flaubert's novel, Madame Bovary qualifies through its aesthetic values, as it is basically about provincial life a very humdrum provincial life and in such a non story, the major focus is on the inner journey, the characters are basically bored with their surroundings. So, the predominant theme in the novel is on a way of boredom, as well as a feeling of blasé feeling, a feeling of being super saturated, and so completely non callous and indifferent towards whatever is happening on the outer.

So the plot moves through showing the complex emotions that make and unmake the self. It focuses on the internal forces only, so reality is shown as ugly, the beauty and the grotesque merge after the point and we are going to discuss further on this in our subsequent lectures on a Madame Bovary, the how the beauty and the grotesque are not opposed. And the plot progresses in a staggering fashion as nothing holds for too long.

And this comprises precisely from his labour for writing how he is making the plot work through its non-story, which does not rely on any historical chronos and tapos any in any real incident does not brace the narrative, it is entirely the psychic journey of Emma once again which does not transform the character she becomes an adventurous from a young wife, she becomes an adventurous but then she it is just basically a narrative about floundering about struggling and experimenting with her identity.

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## Madame Bovary

- Flaubert is imperiling his position as a novelist through effacing the specificity of chronos and topos, so that the narrative moves forward in time using only stylistic markers. The writing contains an internal coherence of time. There are no dates, time is available as spirit and season, whereas description of space and a bland nature allegorically reflects Emma's mind.
- Influenced by the Art for Art movement, the Romantic movement and the beginnings of the Realist movement, MB stands at the intersections of different revolutions and counter-revolutions.
- The only date mentioned in the novel is 1812, when protagonist Charles Bovary's father was implicated, which refers to the monarchy being still in force. Otherwise, time is not calendrical but only seasonal – in terms of spirits and moments.

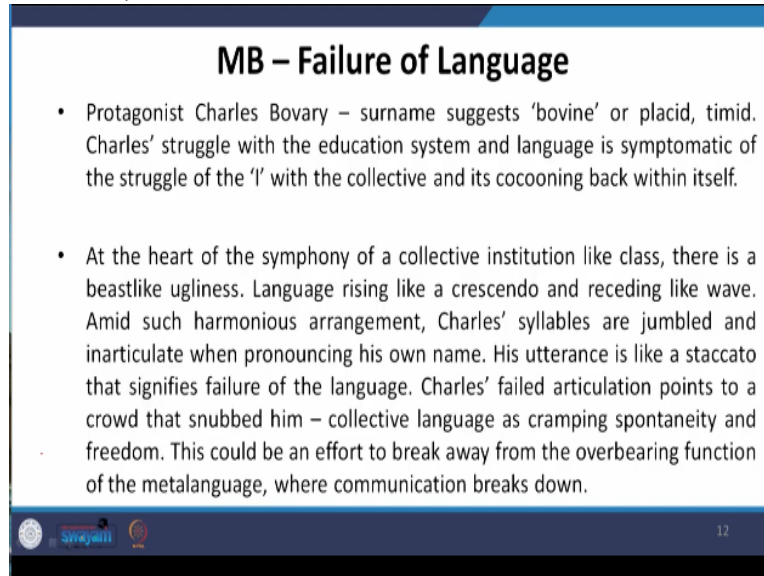
So, we see that Flaubert is majorly imperilling his position as a novelist through effacing the specificity of you know, chronos and topos in the novel. The dimension of time and space are effaced such that the narrative moves forward in time, only through using stylistic markers, the writing contains an internal coherence of time, we do not find any dates, and so, time is available as in terms of spirit and seasons were his description of space and a bland nature allegorically referred to Emma's mind.

So, the nature the bland nature, and images nature almost bland into each other. The merge, they reflect each other, they become the mirror of one another. Now, Flaubert, like I have already said it was deeply influenced by the art for art movement, the romantic movement, as well as the beginnings of the realist movement, although it would be not wrong to say that he greatly rejected the sentimentality in forming the romantic tradition.

So Madame Bovary stands at the intersections of different revolutions and counter revolutions. The only date that we find in the novel is 1812, when protagonist, Charles Bovary's father was implicated and it refers to the monarchy being still in force in France, other than for this time is not calendrical throughout the narrative, we find time appearing only in terms of spirits and you know moments as well as the time becomes the time is through the season.

And the season also becomes a reflection of Emma's emotion, a mirror of Emma's psyche so, this season is on the outer as well as on the inner the season, and defining the human nature of Emma.

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**MB – Failure of Language**

- Protagonist Charles Bovary – surname suggests 'bovine' or placid, timid. Charles' struggle with the education system and language is symptomatic of the struggle of the 'I' with the collective and its cocooning back within itself.
- At the heart of the symphony of a collective institution like class, there is a beastlike ugliness. Language rising like a crescendo and receding like wave. Amid such harmonious arrangement, Charles' syllables are jumbled and inarticulate when pronouncing his own name. His utterance is like a staccato that signifies failure of the language. Charles' failed articulation points to a crowd that snubbed him – collective language as cramping spontaneity and freedom. This could be an effort to break away from the overbearing function of the metalanguage, where communication breaks down.

12

So, when we talk of like failure of language, let us say the character of protagonists Charles Bovary with whom the novel opens and who and name itself the surname of the protagonist suggests bovine you know Bovary is associated with bovine cow like and so he is characterized by placidity, timidity, Charles is struggle with the education system and language is symptomatic of the struggle of the eye, the individual eye with the collective, and its inability to fit into the collective and cocooning back within itself.

At the heart of this symphony of a collective institution, such as a classroom, we see how awkward Charles is in the opening scene, in you know, opening chapter. And at the heart of this collective harmony and discipline, in an institution such as a classroom, there is a beastlike ugliness, language, the way students respond to the teacher in a collective voice in and they are almost responding to rhetorical questions in a premeditated manner.

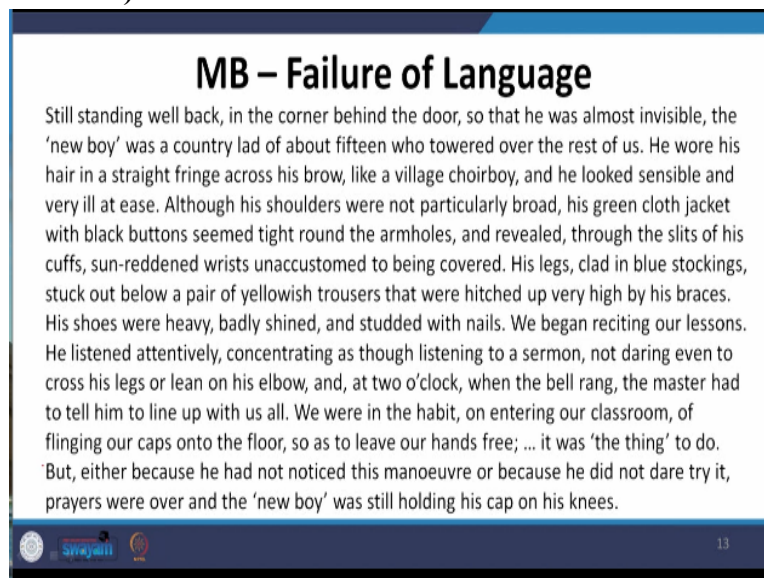
In a pre-programmed manner, the way a classroom functions is shown as very ugly voices rising like a crescendo and receding like a wave. And amid this kind of harmonious arrangement, Charles's syllables are jumbled and inarticulate and when he is, you know, trying to pronounce his own name, he completely messes it up; he cannot pronounce his own name when the teacher asks.

So that is where we find the first sign of awkwardness, the awkward character that has force Charles is going to become even as a grown up man, a married man. So, his utterance is like a staccato, a completely break off from the smooth communication that classroom facilities and

demands. So his failure of language is represented in such a staccato Charles's failed articulation points to a crowd of other young students, you know, young boys that snubbed, almost bully her and the collective language as you know cramping further his spontaneity and freedom he is completely you know cramped by the group of boys around him who laugh at his awkwardness, his you know, bumpkin like image, image as a bumpkin.

So, this could be an effort to break away from the overbearing function of the mature language where communication, almost individual communication at least breaks down. So we see how language has been used by Flaubert in the novel where mature language becomes dominant individual language that is coming from a boy like Charles Bovary who hails from a very ordinary background who appears as a bumpkin. His language does not matter in his language the feels.

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**MB – Failure of Language**

Still standing well back, in the corner behind the door, so that he was almost invisible, the 'new boy' was a country lad of about fifteen who towered over the rest of us. He wore his hair in a straight fringe across his brow, like a village choirboy, and he looked sensible and very ill at ease. Although his shoulders were not particularly broad, his green cloth jacket with black buttons seemed tight round the armholes, and revealed, through the slits of his cuffs, sun-reddened wrists unaccustomed to being covered. His legs, clad in blue stockings, stuck out below a pair of yellowish trousers that were hitched up very high by his braces. His shoes were heavy, badly shined, and studded with nails. We began reciting our lessons. He listened attentively, concentrating as though listening to a sermon, not daring even to cross his legs or lean on his elbow, and, at two o'clock, when the bell rang, the master had to tell him to line up with us all. We were in the habit, on entering our classroom, of flinging our caps onto the floor, so as to leave our hands free; ... it was 'the thing' to do. But, either because he had not noticed this manoeuvre or because he did not dare try it, prayers were over and the 'new boy' was still holding his cap on his knees.

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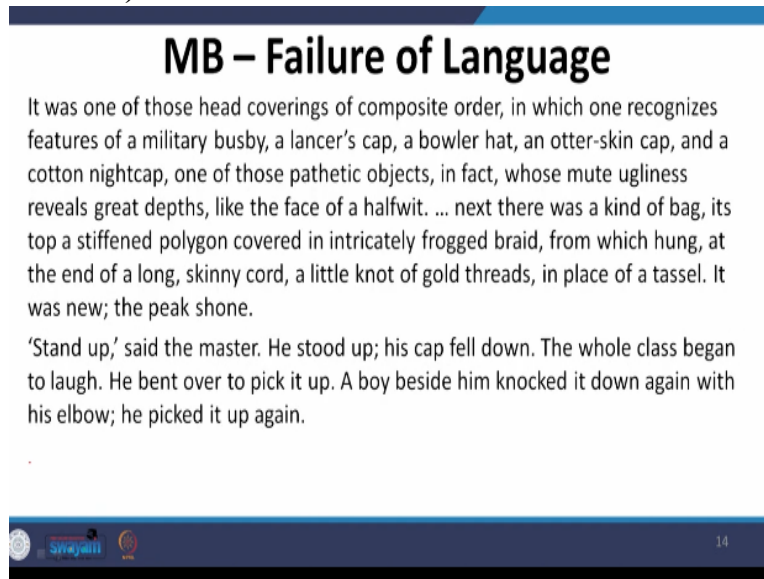
I would like to read a portion from the book an excerpt from the book, still standing well back in the corner behind the door, so that he was almost invisible. The new boy was a country lad of about 15, who towered over the rest of us. He wore his hair in a straight fringe across his brow, like a village choirboy and he looked sensible and very ill at ease. Although his shoulders were out particularly broad his green cloth jacket with black buttons seemed tight around the armholes.

And revealed through the slits of his cuffs, sun-reddened wrists, unaccustomed to being covered his legs, clad in blue stockings stuck out below a pair of yellowish trousers that were hitched up very high by his braces. His shoes were heavy, badly shined and studded with

nails. We began writing reciting our lessons. He listened attentively concentrating, so listening to a sermon, not daring even to cross his legs or lean on his elbow. And at 2 o'clock when the bell rang, the master had to tell him to line up with us all.

We were in the habit on entering our classroom, or flinging our caps onto the floor so as to leave our hands free. It was the thing to do. But either because he had not noticed this manoeuvre or because he did not dare try it, prayers were over, and the new boy was still holding his cap on his knees.

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**MB – Failure of Language**

It was one of those head coverings of composite order, in which one recognizes features of a military busby, a lancer's cap, a bowler hat, an otter-skin cap, and a cotton nightcap, one of those pathetic objects, in fact, whose mute ugliness reveals great depths, like the face of a halfwit. ... next there was a kind of bag, its top a stiffened polygon covered in intricately frogged braid, from which hung, at the end of a long, skinny cord, a little knot of gold threads, in place of a tassel. It was new; the peak shone.

'Stand up,' said the master. He stood up; his cap fell down. The whole class began to laugh. He bent over to pick it up. A boy beside him knocked it down again with his elbow; he picked it up again.

14

It was one of those head coverings of composite ordering which one recognizes features of a military busby lancer's cap, a bowler hat and otter-skin cap and a cotton nightcap. One of those pathetic objects in fact, whose mute ugliness reveals great depths, like the face of a halfwit. Next, there was a kind of bag it stopped a stiffened polygon covered in intricately frogged braid, from which hung at the end of a long skinny cord, a little knot of gold threads in place of a tassel. It was new, the peak shone.

Stand up said the master he stood up, his cap fell down, the whole class began to laugh. He bent over to pick it up, the boy beside him knocked down again with his elbow. If you picked it up again.

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## MB – Failure of Language

'I suggest you disencumber yourself of your helmet,' said the master, a man of wit. A roar of laughter came from the class and disconcerted the poor lad, who could not decide whether he should keep his cap in his hand, put in on the floor, or place it on his head. He sat down again and put it on his lap. 'Stand up,' repeated the master, 'and tell me your name.' The 'new boy' mumbled something completely unintelligible. 'Again!' The same mumbled syllables emerged, drowned by the jeering of the class. 'Louder!' cried the master. 'Louder!' With desperate resolve the 'new boy' opened his mouth stupendously wide and bellowed at the top of his lungs, as if shouting for someone, the word: 'Charbovari!\*' The ensuing hullabaloo began instantaneously and grew louder and louder, punctuated by shrill shrieks. They howled, they bayed, they stamped, repeating 'Charbovari! Charbovari!' again and again.



15

I suggest you disencumber yourself have your helmet said the master, a man of wit. A roar of laughter came from the class and disconcerted the poor lad, who could not decide whether he should keep his cap in his hand, put it on the floor, or place it on his head. He sat down again, and put it on his lap. Stand up, repeated the master and tell me your name. The new boy mumbled something completely unintelligible. Again, the same mumbled syllables emerged, drowned by the jeering of the class.

Louder cried the master, louder with desperate the new boy opened his mouth stupendously wide and below the top of his lungs, as if shouting for someone the word Charbovari. The altering hullabaloo began instantaneously and grew louder and louder punctuated by shrill sheiks they howled bayed, they stamped, repeating Charbovari Charbovari again and again. So, this is also tragicomedy language is not forming language is not making any sense either it is the mature language the socially agreed upon language.

Or the individual is way of being is you know it is so encumbrance it is a bog down it is encumbered by a lot of awkwardness, this boy you know and we see the how drawing on the realist tradition floppier very successfully gives us at the outset a very detailed picture of Charles's mediocrity, his awkwardness is unquote, veering where he cannot become like the others around him, he faces a communication challenge, how to he does not know how to carry himself like are the boys his daughter composed and a self-assured boy anything.



But that and through all minute details, this is like Flaubert is drawing vivid word picture, this is completely you know, drawing on and playing a very successful realist writer drawing on the realist tradition.

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### MB – Failure of Language

- The notion that the written word falls short of expressing even a small portion of the complexity of a human life, is explored in Madame Bovary. To demonstrate how language is frequently an insufficient vehicle for communicating feelings and ideas, Flaubert employs a variety of tactics.
- A modern genre such as novel is possible only through exploring the rapture between word and meaning, reality and fantasy, expectation and its annulment. Language fails to grasp truth, human psyche, emotions, the unpredictability and fallacies of human life.



So, the notion that the written word falls short of expressing even a small portion of the complexity of human life is explored in this novel language cannot explain or explore anything which is as complex as the human mind language is not even you know, language cannot carry that that liveness. So, Charles Bovary, who has his own baggage, who has his own background is hardly represented in the way the name comes out as a staccato Charles Bovary.

And he becomes Charles Bovary for the rest of the class he becomes something through misplaced understanding through miscommunication. So, we see that to demonstrate how language is frequently an insufficient vehicle, for communicating feelings and human feelings, human ideas, Flaubert is deploying a variety of tactics. So, the model genre, such as novel is possible only through understanding this rupture between the word and meaning, reality and fantasy, expectation and annulment of expectation.

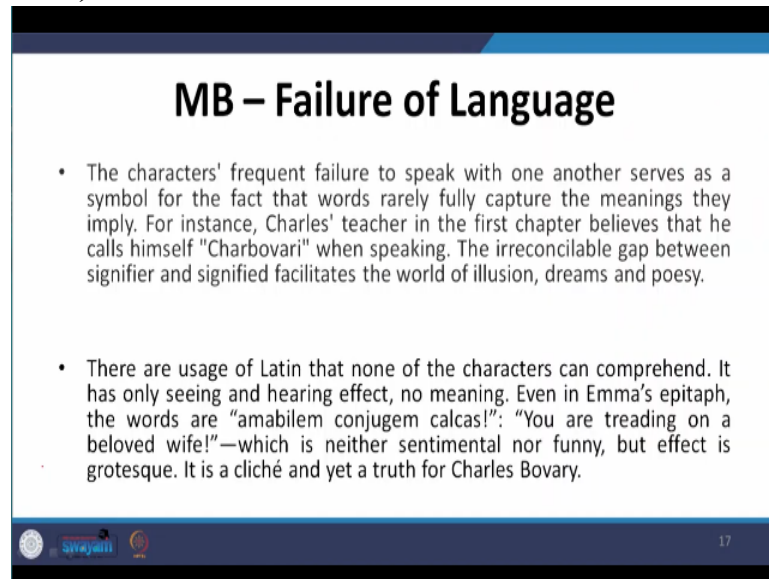
So language, fails to grasp the truth even fails to grasp, half of fraction of the human psyche, the emotions, and even the unpredictability and the fallacies of human life. The characters frequent failure to speak with one another, serves as a symbol for the fact that words really fully capture words can really completely captured the meanings they imply. So for example,



Charles's teacher in the first chapter believes, that he calls himself Charbovari, and so does the rest of the class.

And we see the cruelty of the collective, a group of young boys who can be very cool and, you know, make this boy feel furthermore down. And the utterance is from Charbovari becomes mute he is completely cocooned and unsure of himself further.

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**MB – Failure of Language**

- The characters' frequent failure to speak with one another serves as a symbol for the fact that words rarely fully capture the meanings they imply. For instance, Charles' teacher in the first chapter believes that he calls himself "Charbovari" when speaking. The irreconcilable gap between signifier and signified facilitates the world of illusion, dreams and poesy.
- There are usage of Latin that none of the characters can comprehend. It has only seeing and hearing effect, no meaning. Even in Emma's epitaph, the words are "amabilem conjugem calcas!": "You are treading on a beloved wife!"—which is neither sentimental nor funny, but effect is grotesque. It is a cliché and yet a truth for Charles Bovary.

17

So the irreconcilable gap between signifier and signified, facilitates the world of illusion, so, because communication does not aid human feelings, human we see the characters, recourse to the world of illusion to the world of dreams, and who is he? There are uses of Latin, which is once again you know, ridiculous it is ludicrous, because none of the characters can comprehend Latin. So it is the remnants of an earlier generation and old language, whose riches lingering in the present which cannot be comprehended.

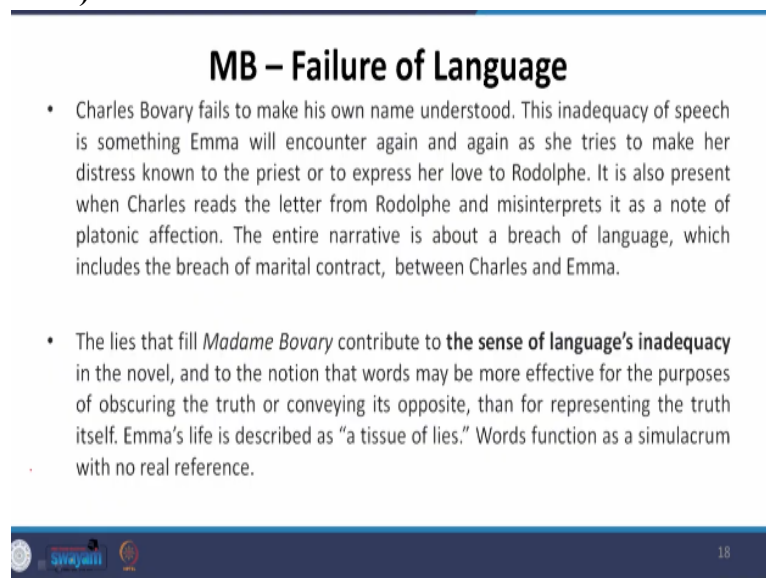
But it has become part of the, you know, vestiges of earlier tradition it is used in an unthinking manner. It is used because the tradition supports its uses not because it aids comprehension. So, language, which does not facilitate communication, but does otherwise Latin blocks communication, friends, society and still it is used absolutely once again it has only seeing and hearing effect that is the only impact of Latin to French years.

So, there is no meaning constituted even in Emma's epitaph. In the end we see the words are in Latin, so I will try to read it, amabilem conjugem calcas which means you are trading on a beloved wife. This is something that Charles puts on her epitaph, which is neither sentimental

nor funny. But it is certainly grotesque, because as far from it as besides reality, it does not the epitaph does not truly represent Emma Charles's relationship. It is a pleasure that, you know, timelessly husbands would put on their wives it epitaph.

And yet, in a very tragic way, in a very moving way, this is also something that Charles Bovary believes in. So, it is not really like I said, a sign of sentimentality, but it is also a token of Charles's sincerity towards Emma in his own limited we in his own you know, insulated world where he used to live he till the end, he had no clue about Emma's, you know, misadventures about her extramarital affairs. He thought, she is a loving wife and that is how it depicts a Emma through Charles's perception about her, which is so different from the reality and that is where, you know the grotesque images.

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**MB – Failure of Language**

- Charles Bovary fails to make his own name understood. This inadequacy of speech is something Emma will encounter again and again as she tries to make her distress known to the priest or to express her love to Rodolphe. It is also present when Charles reads the letter from Rodolphe and misinterprets it as a note of platonic affection. The entire narrative is about a breach of language, which includes the breach of marital contract, between Charles and Emma.
- The lies that fill *Madame Bovary* contribute to **the sense of language's inadequacy** in the novel, and to the notion that words may be more effective for the purposes of obscuring the truth or conveying its opposite, than for representing the truth itself. Emma's life is described as "a tissue of lies." Words function as a simulacrum with no real reference.

18

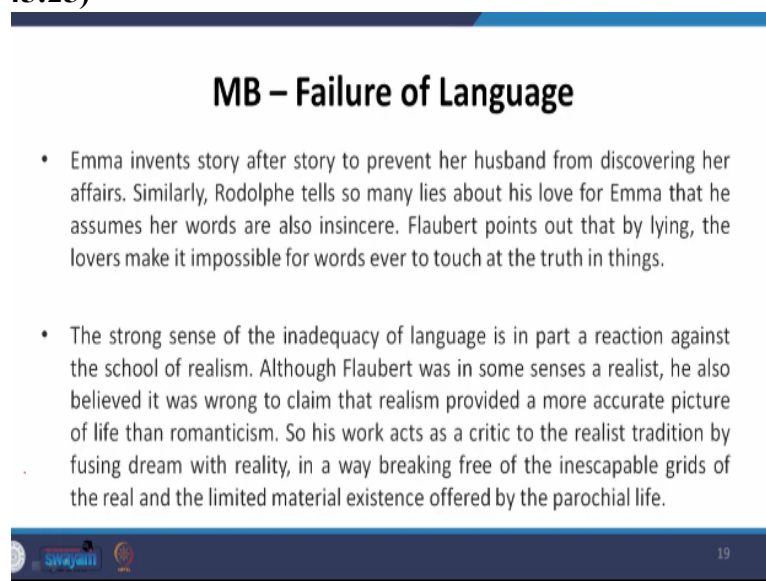
So, Charles Bovary fails to make his name understood this inadequacy of speech is something that Emma also encounters time and again as she is trying to make her distress known to the character of the priest as well as to as and also trying to express the love for Rodolphe. And this failure of language, this last gap of communication is also present when Charles reads Rodolphe letter by accident, it is a letter for Emma that Charles reads, but he then misinterprets it as a note of platonic affection, he does not see anything wrong in it.

So, between word and construing of meaning there is this in common sort of gap. The entire narrative is about this breach of language, which includes also the I mean, which goes on to which can be extended, the breach between language word and meaning, can be extended to

the breach of marital contract that we see between Charles and Emma, the words the vows that one takes in marriage, are never kept throughout.

So the lies that Madame Bovary is life is full of contribute to the sense of languages, inadequacy in the novel and to the notion that words may be more effective for the purposes of obscuring rather than representing or conveying the truth. So words, rather than telling us about the truth, in contrast, can obscure the truth. So Emma's life is described as a tissue of lies, layers of lies. Words function as simulacrum with no real reference. It depends on who interprets it and how?

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### MB – Failure of Language

- Emma invents story after story to prevent her husband from discovering her affairs. Similarly, Rodolphe tells so many lies about his love for Emma that he assumes her words are also insincere. Flaubert points out that by lying, the lovers make it impossible for words ever to touch at the truth in things.
- The strong sense of the inadequacy of language is in part a reaction against the school of realism. Although Flaubert was in some senses a realist, he also believed it was wrong to claim that realism provided a more accurate picture of life than romanticism. So his work acts as a critic to the realist tradition by fusing dream with reality, in a way breaking free of the inescapable grids of the real and the limited material existence offered by the parochial life.

19

Emma invent story after story to prevent her husband from discovering about her affairs and similarly, we see Rodolphe's relation with Emma is full of lies. He tells us so many lies, that he in turn assumes that her words are also insincere. So people are living in their own fantasy in terms of the values and the own project and the own represent because Rodolphe's a made up of lies, his feelings for Emma full of lies, he thinks that Emma sim is like him as well.

So, we see that 2 people in a relationship are so, displaced from each other, the words are playing the game between 2 people and they confabulate the imagine that they are in the fancy that they are in relationship, which is not even there. So Flaubert points out that by lying the lovers make it impossible for words, to even touch the truth in things they are quite remote to the truth.

The strong sense of the inadequacy of language is in part a reaction against the school of realism and its loyalty for things reveal the verisimilitude between the real world and how the world is transcribed into words. So, this kind of smooth transition from word to word is also something that Flaubert is not very easy to you know, is not very happy with, he does not feel very easy about all the he greatly himself greatly draws on the realist tradition.

At times, he is also looking at the limits the drawbacks, not the drawbacks, demerits basically, of such a tradition, which tries to, you know, capture everything which vouches to capture everything from the outer reality all the Flaubert was, in some senses a realist he also believed that it was wrong to claim that realism provided a more accurate picture of life than romanticism.

So Flaubert and his, you know, the writers, personnel of Flaubert is influenced by too many things and he does not sit very well and very permanently with any of the traditions, it would be great, like I have already stated before to say that he is a figure that emerges at the crossroads at the intersections of all these different traditions and so, he is full of different influences coming from different directions, he takes them bits and pieces, but not the whole of it.

So his work acts as a critic to the realist tradition with fusing green with reality many times we will discuss more how Emma is the causing to dreams. I mean, she, even as a maid and even before her marriage, her life of you know, of reverie of daydreaming had begun she was always very wistful kind of a woman. So, Flaubert's work acts as a critique against the realist tradition.

And in a way it breaks free of the inescapable grids of the real and the very limited, very chunking and kind of very constricted a material existence, which is offered by a parochial life, the life of a small town, something that cannot contain perhaps an unconventional woman, such as Emma Bovary. With this, I am going to conclude today's lecture and we will meet again in our next lecture. Thank you.