

## SYNOPSIS

The son of a boorish wastrel and an over-affectionate mother, Charles Bovary, a lackluster student, completes his course in medicine, then, with his mother's assistance, marries Heloise Dubuc, a middle-aged widow. In the village of Tostes, Charles establishes a modest medical practice and endures the badinage of his ugly, ill-tempered wife. While treating the broken leg of Rouault, an illiterate farmer, Charles meets the man's daughter, Emma, a convent-educated girl who becomes the focus of his existence over the six and a half weeks of Rouault's recovery. Charles's unhappy, shrewish wife complains of his repetitive travels of the fifteen miles to Rouault's home, yet Charles is oblivious to his fascination for Emma. Heloise, whose money is stolen by an unscrupulous lawyer, dies of a stroke, leaving her husband free to court Emma. Eventually, he petitions Rouault for her hand.

That spring, after a traditional wedding, there is a gala feast. Charles's mother, who dislikes Emma, resents losing control of her son to the new bride. Emma, who is dazzled by romantic notions of ecstasy, passion, and bliss that she read about in books, quickly tires of her well-meaning husband because he falls short of her fantasies of an exciting lover. At a late September house party given at the chateau of the Marquis d'Andervilliers, one of Charles's patients, she thrills to her first association with nobility, gives herself airs, and imagines dalliances and intrigues among the other guests. At the late-night cotillion, she dances with a viscount while Charles falls asleep on the settee. On the way home, Charles finds a cigar case, which she cherishes as a souvenir.

Dreams overtake Emma's daily life in Tostes, where she reads social news, studies fine furniture and fashion, and slips into a malaise that alarms her husband. Although his practice is profitable, a year and a half later, Charles takes a specialist's advice and, in March, relocates his office twenty-five miles from Rouen in Yonville l'Abbaye, where the apothecary, Homais, and his boarder, Léon Dupuis, a law clerk, make them welcome. About the time that Berthe Bovary is born, Emma concocts a fantasized romance with Léon, who shares her sentimental outlook, but is too timid to court her openly. Emma throws herself into her housewifely duties. Inside, she suffers her anguish, even attempting to confide in the priest, who misinterprets her visit. Léon departs for Paris, ostensibly to finish his law degree.

Emma, chafed by Charles's simplistic notions of marital contentment and longing for Léon, falls prey to Rodolphe Boulanger, a suave scheming womanizer who escorts one of his servants to Charles's office to be bled. At the Yonville agricultural fair, as locals receive rewards for faithful service, Rodolphe woos Emma in a vacant council chamber at the town hall, then seduces her six weeks later after Charles urges her to accompany Rodolphe on a canter through the woods to cure her breathing problems. Their affair leads Emma to sneak out of

her house for early morning trysts, but six months later, Rodolphe wearies of her. Emma, unfulfilled, guilty, and fretful, wishes that Charles were a better husband so that she can return to the role of faithful wife.

As a means of attracting attention to Yonville, Charles, at the apothecary's urging, agrees to try an experimental procedure to correct the clubfoot of Hippolyte, a simpleton who worked at the Golden Lion. Emma nourishes hopes that Charles is capable of performing the meticulous surgery and of winning prestige and honor for himself and the town. The procedure fails; Charles, filled with misgivings, withdraws to his fireside. Hippolyte, dying from gangrene, must submit to an emergency amputation at the thigh, performed by Canivet, a fastidious physician from nearby Neufchâtel. The debacle shatters Emma's hopes for Charles's career.

Returning to her lover, Emma grows more passionate. She urges Rodolphe to carry her away from Yonville. Although he agrees to elope to Genoa in one month and urges her to bring Berthe, he postpones the trip repeatedly. At length, because of the bother and expense of living the life of an expatriate with a child, he reneges on his promise on September 4, the day they plan to depart. His message states that he asks too great a sacrifice from her and that, in order to protect her, he must leave her. Cynically, he drops water on the page to indicate a fallen tear and sends the letter in a basket of apricots, borne by his plowboy. At dinner, as Rodolphe's carriage passes by, Emma collapses.

That winter, Charles's ministrations restore her to health. At the same time, the cost of treating Emma and paying for her extravagances leads him into debt. On an outing to a production of *Lucia de Lammermoor* in Rouen, the Bovarys encounter Léon, who rekindles his interest in Emma. Charles decides to return home without seeing the end of the opera. At his insistence, Emma, escorted by Léon, spends an extra night in the city to see the production in its entirety. The next morning, they meet at the cathedral and hire a carriage. In the course of their drive, Léon seduces Emma.

Returning to Yonville, Emma falls victim to an unscrupulous moneylender and dry goods merchant, Lheureux, who encourages her frenetic spending sprees. Secretly sinking her family into debt, she fails to pay her obligations. Lheureux urges her to manipulate Charles to sign over power of attorney to her. Charles suggests that, before he signs the paper, Emma should return to Rouen to consult Léon in the matter. Emma happily spends three days with her lover, then extends their bliss by pretending to take piano lessons in the city each Thursday.

The web of lies grows denser as Emma covers her deceit. Lheureux learns of her deception after seeing her exiting the Hotel de Boulogne with Léon. Three days later, demanding 2,000 francs, he coerces her into selling a shack in Barneville, which Charles's father left to him. Emma, intoxicated by her affair with Léon, signs over increasing sums to Lheureux, quarrels with her mother-in-law, suffers fits of hysteria, and

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spends the night in Rouen without telling Charles. Meanwhile, Léon, who perceives himself as Emma's mistress, grows weary of her possessiveness and embarrassed by her impulsive visits to his office. Dubocage, his employer, informs him that colleagues ridicule his infatuation and warns that more conventional behavior is the appropriate way to establish a law practice.

After a masked ball, Emma finds herself in the company of the "dregs of society." Repulsed by her slide into debauchery, she reaches the breaking point on her return home, where Lheureux takes out legal papers against her to recover 8,000 francs in bad debts. She begs for mercy; he refuses. Hareng, the bailiff, inventories her household goods. When Félicité, the maid, spots a posted bill announcing the auction of her furniture, Emma enlists the help of Guillaumin, a local attorney, who is in league with Lheureux. The attorney implies that he will assist her in exchange for sexual favors. She retorts that she is not for sale. Then, rather than admit her folly to Charles, she flirts with Binet, the tax collector. When he spurns her advances and Léon fails to rescue her, Emma falls back on Rodolphe, whom she petitions for 3,000 francs. Rodolphe claims to have no cash; Emma lashes out at him in anger.

Emma petitions Justin, Homais's assistant, to unlock the room where the pharmaceuticals are shelved. Pushed to suicide, she stuffs her mouth with arsenic powder, warns Justin to tell no one, and returns home to die. Charles, who has learned of the sheriff's auction, rushes to her side and finds her violently ill. Homais and the doctors, Canivet and Larivière, are unable to counteract the poison. The Abbé Bournisien administers last rites. Emma, straining to hear the frivolous song of the wandering blind man, convulses and falls dead.

Charles, overwhelmed by grief, alienates himself from his mother. He sells his property to settle Emma's debts. The maid receives some of Emma's clothes, then steals the rest and leaves Yonville. Among Emma's remaining personal effects, Charles comes upon letters from Léon and Rodolphe. Charles accepts the bitter truth that his wife was a liar and an adulteress. In August, he drinks beer with Rodolphe, whom he envies. The next day, Charles dies. An autopsy is inconclusive. Berthe, whose grandmother dies soon afterward, goes to live with an aunt and works in a cotton mill.

### BIOGRAPHICAL SKETCH

A native of Rouen, Normandy, France, Gustave Flaubert, a robust, handsome blond, was born on December 12, 1821, the grandson of a doctor and the fourth child of a surgeon and hospital administrator. At his home on the forbiddingly institutional grounds of l'Hôtel-Dieu, he was unfavorably compared to his older brother and spent a great deal of time alone, reading, writing stories, and studying science. In 1836, he fell in love with Elisa Schlessinger, a married woman ten years older than he. Flaubert's fantasies of unrequited love reappeared later in his life as a focus of his novels. From the local lycée, he advanced to law school at the University of Paris at the age of twenty, but in 1843 he failed his exams. Because he cared little for law and hated city life, he used his patrimony to write and cultivate literary friends.

In 1846, a nervous disorder (possibly stemming from epilepsy) sent Flaubert to Le Croisset, his family's country estate outside Rouen on the banks of the Seine River. He broke with his brother, who followed the family tradition of medical practice.

After the death of his beloved older sister, he took care of his widowed mother and his infant niece, whose education he directed. He gave up all pretense of studying for the bar or maintaining middle class values and openly devoted himself to literature, particularly the writings of Cervantes, Byron, Hugo, Gautier, and Chateaubriand.

For a time, Flaubert considered abandoning his career and traveled with his companion, novelist Maxime De Camp, with whom he took vigorous walking tours in France, Corsica, and the Pyrenees. Concerned for the state of French government, he observed firsthand the fall of the Second Republic and the rise of Napoleon III. To gather material for a second novel, he traveled widely in the Middle East and Africa and developed significant friendships with George Sand, Victor Hugo, and his protégé, Guy de Maupassant, all masters of fiction.

Flaubert was a dedicated correspondent. His collected letters give a glimpse of his thorough mastery of composition and his determination to locate *le mot juste*. For eight years, mainly through letters, he carried on a highly idealized, tempestuous love affair with would-be poet Louise Colet, a shallow opportunist whose personal traumas resembled those of Emma Bovary. In 1859, Colet retaliated against him with the publication of *Lui*. He found success among the literati under the reign of Napoleon III and, for a brief time, flourished at court.

In his last years, Flaubert, beset by personal troubles, gave the impression of despising society. After his mother's death, his niece married beneath her. Flaubert spent much of his own fortune in extricating her from bankruptcy. Three years before his death, his friends treated him to a banquet, but his failing health deepened his melancholy. He died suddenly of cerebral hemorrhage at his country home on May 8, 1880. His body is entombed in his native Rouen; his works are housed in the local library.

### CRITIC'S CORNER

Despite his technical skill with psychological detail, a flair for the exotic, and his contribution to the development of the novel, critics of his day castigated Flaubert for his asocial lifestyle and for his excoriation of the bourgeoisie, whose modesty he was accused of assaulting with the indelicate themes he pursued in *Madame Bovary*. He retorted with a single admission, "Madame Bovary, c'est moi." The novel, which he began in 1852, advanced slowly at the rate of thirteen pages per month; he serialized it five years later in the *Revue de Paris*, provoking a public outcry of immorality and sacrilege. Under the strict laws of the Second Empire, which cultivated the support of the middle class, the novel was impounded. Flaubert, his printer, and his editor were brought to trial, but ultimately won their case. *Madame Bovary*, which became a bestseller in book form, soon achieved a reputation as France's finest novel. His chief admirer, Charles Baudelaire, praised him for a "style that is terse, vivid, subtle, and exact on a subject that is banal."

With the support of fellow writers, Flaubert continued his career, producing *Salammbô* (1862), *Sentimental Education* (1869), *The Temptation of Saint Anthony* (1874), *The Candidate* (1874), *Three Tales* (1877), and *Bouvard and Pécuchet*, an inferior fragment published in 1881, eight months after his death. Late in his life, he developed severe disillusionment, which turned his work toward bitter satire. His struggle for objectivity, control, and verisimilitude influenced the writing of Émile Zola, Oscar Wilde, Ivan Turgenev, Marcel Proust, Jean Paul Sartre, Henry James, and the evolving naturalist school.

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### GENERAL OBJECTIVES

1. To analyze a psychological novel and identify theme, characters, plot, setting, tone and mood
2. To discuss human longings, dreams, and fantasies
3. To identify aspects of medicine and psychology that are crucial to the story
4. To identify examples of loyalty, perseverance, dishonesty, and deceit
5. To discuss the nature of passion
6. To examine the effects of hidden discontent
7. To discuss the theme of romanticism
8. To evaluate the importance of family and community ties
9. To discuss reasons for caution, suspicion, jealousy, rage, and disappointment
10. To note the effect of third person point of view
11. To characterize the date and locale of the settings and the passage of time
12. To discuss the importance of irony as a literary device

### SPECIFIC OBJECTIVES

1. To discuss Emma's attitude toward her background and education
2. To contrast Rodolphe, Léon, Charles, Lheureux, the Abbé Bournisien, Binet, father Bovary, the viscount, and Justin in terms of their treatment of Emma
3. To comprehend the reasons for Emma's need of an idealized rescuer.
4. To note the interaction between Emma and various minor characters, particularly Nastasie, Félicité, mother Bovary, the nuns, the blind man, Berthe, Madame Homais, and Madame Rollet
5. To contrast the persistence of Homais and Emma
6. To comment on Charles as husband, father, doctor, and friend
7. To characterize Emma at different stages of her life
8. To account for Emma's downfall
9. To enumerate Emma's manipulative skills
10. To explain the actions of various characters after Emma's death

### MEANING STUDY

Below are words, phrases, sentences, or thought units that have particular meaning in the novel. Explain each. Part, chapter, and page numbers are given so that you can note the context from which the item is taken.

1. As for you, new boy, you will write the verb *ridiculus sum* twenty times. (Part I, Chapter 1, p. 29)  
(*The taunting schoolboys ridicule Charles's pronunciation of his name by forming it into a single word, a pun which suggests charivari or clatter. The teacher, who is as insensitive as the class, places Charles on the dunce chair and requires him to write in Latin twenty times: I am a clown. The event presages a life of absurdities in Charles's life, many stemming from his own ineptitude.*)
2. She wore a mannish-style tortoiseshell lorgnon tucked in between two buttons of her bodice. (Part I, Chapter 2, p. 39)  
(*On his first encounter with Emma Rouault, Charles notices the masculine eyeglasses, the handle of which Emma tucks into her dress top. The item contrasts sharply with the feminine niceties she purchases later, after she becomes Madame Bovary.*)

3. But when she heard that he had a daughter, she sought information; and she learned that Mademoiselle Rouault, brought up in a convent of the Ursuline order, had received, as they say, a good education—as a result, she knew dancing, geography, drawing, tapestry weaving, and piano playing. It was just too much! (Part I, Chapter 2, p. 40)  
(*Charles's first wife, the sharp-eyed, venom-tongued widow Dubuc, realizes before Charles does that his interest at the Rouault farm extends beyond professional concerns or courtesy. Heloise is particularly suspicious of a young woman who is educated in the frivolities that she believes common to convents of Ursuline nuns, an order founded in 1535 with St. Ursula, a fourth-century martyr, as its patron saint.*)
4. He replied stolidly to the witty remarks, puns, double-entendre jokes, compliments, and broad remarks that they seemed to feel called upon to direct at him from the soup course on. (Part I, Chapter 4, p. 51)  
(*Charles, who attempts to divorce himself from the coarseness and punchlines with a double meaning, sets himself up as a humorless bridegroom, a poor sport, and a prig. The next day, his innocence destroyed by the wedding night, he seems like "the virgin of the night before, rather than the bride, whose self-control gave no opportunity for conjecture." Such stiff comportment contrasts the end of their marriage, which founders from Emma's complete absorption in debauchery.*)
5. And their cart is standing right in front of the door! The Hironnelle may smash into it when it gets here! (Part II, Chapter 1, p. 89)  
(*The Hironnelle, named metaphorically for the swallow, symbolizes flight. A stagecoach which travels between Yonville and Rouen, it becomes Emma's vehicle of escape as she flees her husband in Yonville and races to her lover in Rouen. Madame Lefrancois's comment about the danger of a collision with the cart carrying the Bovarys' furniture foreshadows the eventual collapse of their marriage.*)
6. A group of Yonville residents arrived in the square, all talking at once, asking for news, information, and food baskets. (Part II, Chapter 1, p. 92)  
(*Like a troupe of actors, the residents of Yonville, many of whom take leading roles in the tragedy of Emma Bovary, gather at the Golden Lion Inn to wait the arrival of the Hironnelle. Among the group is Homais, the egotistical progressivist whose apothecary shop becomes an important adjunct of Charles's medical practice; the curé, whose religious calling is the brunt of Homais's satire; Madame Lefrancois, mistress of the inn who oversees much of the community's comings and goings; Binet, the taciturn tax collector; and Léon, the law clerk who rooms with Homais. The absence of Lheureux, the dry-goods merchant, is soon remedied when the stagecoach is opened and he exits, along with the principal of the drama, Emma Bovary, whose husband remains behind, asleep "in his corner."*)
7. Through the gaps in the hedges could be seen, outside the huts, pigs on a manure heap and some tethered cows rubbing their horns against the tree trunks. The two of them walked leisurely side by side, she leaning on his arm and he adjusting his pace to hers. A swarm of flies buzzed before them in the warm air. (Part II, Chapter 3, p. 104)  
(*Risking the censure of Yonville residents, Emma, on her first foray from the birthing chamber, walks on the arm of Léon. The coarse barnyard surroundings fail to deter her*

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or her escort as they flout public opinion on their leisurely afternoon stroll to the home of Madame Rollet, Berthe's wet nurse. The negative details pile up as they reach their destination, where dirty water trickles over the lawn and "nondescript garments" lie strewn about. Emma enters the house and picks up her sleeping daughter, who spits up on Emma's collar. The gush from Berthe's innocent mouth foreshadows the dark stream that issues from Emma's corpse as it is dressed for burial.)

8. At the corner of the neighboring streets huge posters announced in ornate letters: "Lucia de Lammermoor—Legardy—Opéra—etc." (Part II, Chapter 15, p. 214) (On their evening in Rouen, Emma thrills to the excitement that precedes the performance. Taking her seat "with the ease of a duchess," she immerses herself in the story of Lucia de Lammermoor, which librettist Gaetano Donizetti adapted from *The Bride of Lammermoor* (1819), a novel by Sir Walter Scott, who was Emma's favorite author during her years at the convent. In the story, Lucia goes mad after being deceived into marrying someone she doesn't love. On her wedding day, her beloved returns too late to rescue her. Lucia goes mad; her lover kills himself in the family cemetery.)
9. The government hounds us, and the absurd laws restricting us are a veritable sword of Damocles hanging over our heads! (Part III, Chapter 2, p. 237) (While his family is making jelly, Homais exaggerates his importance by berating his assistant, Justin, for unlocking the capharnaum, his inflated name for his pharmaceutical storeroom. He warns Justin that he keeps arsenic in a "blue bottle sealed with yellow wax that contains a white powder . . . Arsenic!" Homais complains that possession of such powerful chemicals keeps him ever watchful, lest the power of the law, symbolized by Damocles's sword, fall sharply on his head. As Emma listens, the pharmacist rails on in Latin with "Let the craftsman develop himself by producing; pay attention to your work.")
10. For the inscription, Homais found nothing as impressive as *Sto viator* and that was as far as he could get. (Part III, Chapter 10, p. 319) (Charles, who is devastated by Emma's death, ponders a suitable memorial. He decided "on a mausoleum that was to bear on its two main sides 'a spirit carrying an extinguished torch.'" The symbol recalls Emma's request for a midnight torchlight wedding ceremony, which her father vetoed. Homais, the would-be master of Latin, selects a truncated line from a famous Roman epitaph as a suitable inscription. The line, which translates "Stay, traveler," comes from a Roman tombstone, which addresses pedestrians, asking them to halt long enough to read the inscribed lines and contemplate the dead. Homais racks his brain for a conclusion, then opts for "amabilem conjugem calcas" or "you walk upon a lovely wife.")

### COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers with quotations from the novel.

#### Questions 1-5 Literal Level

1. Describe Emma at the time of her marriage.  
(When Charles meets Emma Rouault, she appears to be

a charming, attractive farm girl, with her smoothly parted black hair worn in a thick bun at the back of her head and in waves at her temples. She carries a silk parasol to protect her from the rain. From her education at the Ursuline convent, she gained little piety, but acquired a keen appreciation for romantic novels, particularly those of Sir Walter Scott. In her mind, however, she rebelled against the discipline and the "good advice about bodily modesty and the salvation of her soul." Instead, she nurtured a vast exotic scenario—of "palm trees and evergreens, tigers to the right, a lion to the left, Tartar minarets against the horizon, Roman ruins in the foreground, and camels crouching" with herself at the center as romantic heroine.

Emma had already tired of country life when Charles arrives to set her father's leg. To end his bereavement over the death of Heloise, he absorbs himself in Emma's wonderfully feminine wiles, such as the way the "tip of her tongue, passing between her finely formed teeth, licked the bottom of [her] glass daintily." As her hands attend to sewing, her conversation flits from her dizzy spells to memories of school. She moves on to a more significant subject: how she "would adore living in the city." By Michaelmas, Charles is so smitten that he is not able to articulate his wishes to "Father Rouault," a wise man who already recognizes the evidence of their infatuation.

As the springtime wedding approaches, Emma sews her trousseau from "borrowed fashion patterns." Submerged in sentimental romanticism, she requests an unusual break with tradition, a midnight torchlit wedding, but instead she receives the standard ceremony, feast, and wedding night jokes, which she weathers with equanimity. As she and Charles travel from Les Bertaux, her father accompanies them, bidding her farewell at Vassonville as he recalls his own happiness when he married her mother.)

2. Explain why Emma grows discontented with Charles.  
(The amorous idyll that Emma envisions as wife of Charles Bovary suffers an immediate setback when the couple reach Charles's home, where he has neglected to remove the bridal bouquet of his first wife. Emma, believing in the efficacy of change, busies herself with housekeeping and remodeling and takes drives in the secondhand carriage that Charles buys for her. He blossoms in their union, yet Emma quickly falls into disillusionment, wondering how she could have deceived herself about her feelings for so placid and prosaic a husband.

Pondering words like happiness, passion, and intoxication, she relives the intense emotion of romance novels that she had read in girlhood and wishes for an earlier vision of a feeling "like a huge pink-winged bird soaring through the splendor of poetic skies." She fantasizes about "a Scottish cottage with a husband dressed in a black velvet suit with long coattails, soft boots, a pointed hat, and elegant cuffs." With no one in whom to confide her growing discontent, she nurtures her ill feeling while disdaining Charles's insipid conversation, lack of curiosity and refinement, and ineptitude with sports. By the end of the honeymoon period, she concludes that Charles "taught nothing, knew nothing, hoped for nothing.")

3. How does Emma change after the party at the chateau?  
(After Charles treats an abscess in the mouth of the secretary of state, the man reciprocates with an invitation. As Flaubert phrases it, "something extraordinary happened in [Emma's] life: she was invited to Vaubeyssard, to the home

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of the Marquis d'Andervilliers." Traveling by buggy with trunk and bandbox, Emma has adequate time to enlarge her fantasies of an evening among nobility. Arriving at the chateau, she is ushered inside by the marquis himself, meets the marquise, and immerses herself in the high ceilings, marble tiles, and a billiard game played by refined company.

Following a dinner of meat and truffles, lobster, and quail, Emma dresses for the ball. Fearful of crushing her dress, she spurns Charles's kiss and rushes on to the spectacular cotillon. As Charles dozes, she takes in every nuance and pushes aside dismal thoughts of the farm, with its "muddy pond, her father in a smock under the apple trees, and . . . herself in the dairy skimming the cream from the milk cans with her finger." With neurotic logic, she concludes that "her past life, so clear until now, was disappearing completely, and she almost doubted that she had lived it."

Saying little on the journey home, Emma stores up her irritation with her humdrum life and lashes out at Natassie, whom she fires for failing to have dinner ready on their arrival. The next day, which passes slowly, fills her with regret for the contrast between the party and her boring daily existence. The disparity makes "a gap in her life like one of those great crevices that a storm sometimes carves out in the mountains in a single night."

Preoccupied with her idealized memories, she marks the passing of each week and concentrates on her regrets. She dreams of Paris, studying a map of the city, planning sightseeing tours, and imagining groups of people attending the theater. She reads reviews of "opening nights, races and soirees" from her subscription to *The Sylph* of the Salons and studies fashions and furniture as she reads the novels of "Balzac and George Sand." Her fantasies of affairs between the viscount and fictional women preface more opulent dreams.

A year later, when no invitation appears for a second September party, Emma's dream world begins to crumble. She feels trapped by the repetitiveness of her days. She withdraws from playing piano, sewing, and reading. Enervated by daydreams, at mealtime she dawdles over her food. Her neglect of housework brings a shocked response from her mother-in-law, who detects a great change in Emma.

A behavioral change encourages capricious behavior, such as bizarre attitudes toward food and mood swings. By March, Emma is pale. Her heart beats out of rhythm and her words pour out "with feverish abandon." Because of her inexplicable cough and loss of appetite, Charles seeks a consultation with a former professor, who diagnoses a nervous disorder.)

### 4. Describe Emma's first affair.

(Following the law clerk's departure for Paris, Emma falls into a dark mood. As Flaubert describes her, "unhappiness burrowed into her soul like a winter wind whistling hollowly through an abandoned chateau." Deprived of her fantasies of running away with Léon, she relapses into the brooding malaise that spoiled her life in Tostes. By chance, she is seated at the window when Rodolphe Boulanger of La Huchette arrives at Charles's office to have his servant bled. Rodolphe uses the occasion as an opportunity to flirt with Emma, who assists Charles in the procedure. To himself, Rodolphe, a hardened womanizer,

notes that Emma and Charles are mismatched and that she is "gasping for love, like a carp on a kitchen table gasping for water."

Determined to have Emma as a lover, Rodolphe plots to entrap her at the Agricultural Fair. Steering her away from the insufferable Homais, Rodolphe, dressed in immaculate waistcoat, frilled cuffs, and "nankeen boots with patent leather uppers," selects the deserted council room in the town hall as a suitable spot to get her attention. Against the counterpoint of the ceremonies in the square, he describes her as "the treasure so long searched for."

Rodolphe allows Emma to wait six weeks before he follows up on his implied infatuation. His opportunity for conquest is almost too easy: Charles, concerned for Emma's breathlessness, urges her to accompany Rodolphe on a horseback ride. In a clearing he has selected for the occasion, she holds back from his advances, then gives in to his passion. Confused, but exultant, she repeats, "I have a lover! A lover!"

The affair flourishes for six months, during which time Emma and Rodolphe exchange letters daily through a wall crevice at the rear of the garden. Emma slips out of the house to visit Rodolphe at his home. Her boldness begins to annoy him; he chastises her for "compromising herself." Despite being seen by Captain Binet, Emma continues her brazen pursuit. Rodolphe even woos her in Charles's consulting room.

The affair reaches an end after Emma presses Rodolphe to run away with her. They plan to elope in late summer, traveling separately and reuniting for the trip to Genoa, where Rodolphe and Emma will reside and raise Berthe as their own. Emma, caring nothing for appearances, orders a traveling cape, trunk, and small bag.

On September 4, the day they are to depart, Rodolphe, who has wearied of Emma and fears the entanglement of expatriation and fatherhood to another man's child, pens an insincere farewell, urging her to be courageous and vowing that he must change his plans in order to spare her shame. Unable to cry, he drops a spot of water on the letter and dispatches it at the bottom of a basket of apricots, which his plowboy delivers. As Rodolphe exits town, he passes the Bovary residence. Emma collapses in dismay.)

### 5. What causes Emma to go into debt?

(Emma's extravagance, begun early in her marriage and exacerbated by Charles's lack of control of household finances, burgeons out of bounds during her second affair. Lheureux, the unscrupulous dry-goods merchant, easily sways her to spend more, for example, to buy cloth for mourning clothes when she returns from her first tryst with Léon and discovers that her father-in-law has died. Lheureux pushes her to acquire Charles's power of attorney to make her purchases easier. With Lheureux feeding her natural tendency to indulge herself, Emma goes into a spending frenzy.)

To create a need for successive trips to Rouen, Emma urges Charles to pay for piano lessons from Madame Lempereur. While spending Thursdays with her lover, Emma has her hair dressed and buys tickets for entertainments. These purchases seem small until Lheureux, who spies Emma leaving the Hotel de Boulogne with Léon, totals her indebtedness. He presses her for 2,000 francs to cover the cost of "curtains, the rug, fabric for the armchairs, several dresses, and various toilet articles." At

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his insistence, she sells land that Charles inherited from his father, but keeps the money in exchange for more signatures on promissory notes. Confused by Lheureux's financial razzle-dazzle, Emma is too excited by cash to consider the burden of debt which leads to her downfall.)

### Questions 6-8 Interpretive Level

6. How does Flaubert utilize symbols?

(Throughout the novel, Flaubert employs symbols as a means of enhancing theme. One of the most graphic images, Emma's burned bridal bouquet, suggests the utter destruction of her allegiance to Charles. Because she pricks her finger on a wire in the bundle, she tosses it into the fire, where it "flared up faster than a dry straw." The finery—berries, brass wire, braid, and paper petals—recedes into ash, which "flew up the chimney.")

A significant moment near the end of the novel is the eruption of black liquid from the mouth of the corpse. As Madame Lefrançois, Félicité, and mother Bovary dress Emma in her wedding veil, they lift her head slightly to place a wreath on her hair. The liquid that escapes her mouth endangers her white dress, which the innkeeper seeks to protect. The incident symbolizes the deep malcontent that mars the inner Emma, while her outer dress suggests a false covering of gentility and purity.

A touching symbol appears shortly afterward as Charles, deep in mourning for his lost darling, tries to create a worthy memorial. Homais, who intrudes on his decision, suggests a weeping willow along with a "broken column with drapery, then a pyramid, then a Vestal temple, a sort of rotunda—or even a 'pile of ruins.'" Charles has the final word on their second journey to the artist in Rouen, from whom he purchases a mausoleum featuring a pair of spirits "carrying an extinguished torch" on each side.

The symbolism of the extinguished torch repeats much of the irony of Charles and Emma's disjointed relationship. To Charles, the flameless light represents the extinguished life of his wife, whom he has refused to see in any light but good. To the reader, the extinguished torch suggests an indiscriminate passion, which burns for two lovers, then ends in a painfully protracted suicide. To heighten the image, Flaubert notes that Charles, despairing because his wife is receding from his memory, dreams of reaching for her and seeing her "crumble into dust.")

7. How does Flaubert depict the female psyche?

(Much scholarly debate has raged over Flaubert's depiction of Emma. Some critics read the novel as a denigration of women, who fall victim to trivial whims and thrust aside worthy husbands in their haste to embrace fantasized lovers. Other voices detect a sympathy for Emma, whose mother dies when Emma is at an impressionable age. Without a reliable role model to draw on, Emma lives among nuns as she forms her maidenly perspective of adult relationships. In this humanistic analysis of Flaubert's genius, the emphasis falls on the victimization of a country girl who destroys herself by believing in the romantic vision she gains from the popular fiction of her day.)

Flaubert certainly cannot be accused of discounting Emma's feelings. He presents her in a fair, objective light, denying neither her strengths nor her weaknesses. She enters honestly and forthrightly into marriage and motherhood. At no time does she mislead Charles, to whom she

devotes her talents and fealty in the early days of their union. However, her relationships with Rodolphe and Léon reveal an alter ego—an Emma Bovary capable of flights of fancy, bizarre turns of mood, bawdy lust, and deep depressions, all resulting from her uncontrolled urge to live her reveries.

In the end, Emma embraces death as willingly as she does her lovers. Unable to find solace in religion and incapable of returning to the dreary, lackluster marriage that bores her, she has no dashing knight to turn to, no last-minute salvation to vanquish her debts. As night falls and crows fly overhead, she witnesses the dissolution of her image of Rodolphe. Running back toward the "lights of houses, shining from afar through the mist," she grasps fistfuls of the white powder which will end her misery. The decision to die brings serenity, "as if she had done her duty."

Emma's going, like the rest of her life, is filled with uncertainty and pain. Flaubert depicts a range of moods as her body stiffens and chills, her stomach hardens with spasms, and her forehead drips sweat. Like mortals who approach death with a mixture of religious fervor and fear of the unknown, Emma sinks happily into sanctified euphoria as she receives extreme unction, then bursts into "horrible, frenzied, despairing" laughter as the blind beggar outside her window sings his ribald song.

Overall, Flaubert deals honestly and fairly with his main character. The title he places on the novel suggests that he views her as a victim of middle class mores, a married matron who belongs in another time and setting. Not entirely to blame for her fate, Emma is incapable of placing value on real life. She casts aside a faithful husband, scorns a decent community, and neglects her child in order to feed a ravening hunger for romance.)

8. What is Homais's role in the novel?

(Homais, the egotistical progressive of Yonville, serves a varied purpose in the novel. He is a foil of Charles, the mild-mannered, unambitious medical man who allows himself to be manipulated in matters of professionalism and even in the intimate question of selecting a tomb and inscription to honor Emma. Homais also parallels Rodolphe in his unscrupulous manipulation of people to serve his needs and aims. Like the deluded Emma, Homais allows his grand visions of learning and influence to lead him from the common sphere of a chemist's job, which is preparing medicines to cure the sick.)

In many episodes, Homais provides an absurd, comic twist, such as the uproarious scene in which he berates Justin for failing to take precautions while retrieving supplies from the storeroom for the making of jelly. In another scene, he lambastes Justin for fainting at the sight of blood, then demonstrates his own fears by refusing to help Dr. Lariviere with the amputation of Hippolyte's gangrenous leg. A meddler and gadfly, Homais exceeds comic bounds with his perpetual attempts to foster the image of Yonville and, by extension, his own notoriety. As a committee official, he bustles about self-importantly at the Agricultural Fair. That same self-promoting energy permeates Emma's deathbed scene, but the effect is odious, as Homais drums up an impromptu meal to impress the worthy doctors who grace Yonville with their presence.

Throughout the novel, Homais attempts to sway public opinion on his pet subjects, particularly denigration of the clergy, by composing articles for the Rouen Beacon. His

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*delusions of grandeur exceed his reputation as a diagnostician as he expands his range from journalistic reportage to a survey on Yonville and a statistical analysis of climate. Advancing to philosophy, he branches out to "social problems, morals of the poor classes, fish breeding, rubber, railroads, etc." By the end of the novel, he has ousted three successive doctors from the village, cultivated public opinion in his favor, and acquired the Legion of Honor.)*

### Questions 9 and 10—Critical Level

9. Discuss the theme of illusion as revealed in the novel. (Flaubert stresses the role of illusion in the downfall of Emma Bovary. Unable to find contentment in normal accomplishments, such as the running of a home or the rearing of a daughter, she abandons her mind to outlandish dreams and transient pleasures and saps her energies chasing chimeras. Near the end of her affair with Léon, as debt closes in on the Bovarys, she withdraws to her room "in a torpor," burns incense, and sleeps apart from Charles. All night, she reads "sensational books in which there were orgies and gory situations." Her adulterous ecstasies lead her to "open her window, breathe in the cold air, let down her heavy mass of hair, and stare at the stars, yearning for the love of a prince.")

While pawning her valuables to pay for fine hotel rooms and entertainments, Emma drowns Léon in sentimental scenes of love and remorse. Blaming him for her disappointments, she wishes for a catastrophe to separate them. As she writes him ardent letters, her mind yearns toward a phantom lover, who is "hidden, like a god, under his many attributes" and who resides in an "enchanted country where silken ladders swing from balconies among flowers, by the light of the moon."

It is significant that, during Mid-Lent, Emma experiences a partial coming to knowledge at a masked ball in Rouen. Dressed in velvet pants, red hose, wig, and cocked hat, she enjoys the frivolities of the event, but, in the morning light, perceives the tawdriness of the company, which consists of "the dregs of society," who encircle her at the theater and accompany her to a second-rate cafe near the river. The collapse of her illusion leads her to faint. As she returns to consciousness, she thinks of her child and returns to the hotel alone, where she "found everything, herself included, unbearable." Rather than embrace reality, however, she longs to "escape like a bird, to go somewhere and recapture her youth, somewhere far off, in the immaculate expanse of space."

The destruction of her illusion is complete on her return to Yonville, where Félicité shows her the document which orders her to pay 8,000 francs by the end of the day or have her property seized. After suffering a rebuff after attempting to arrange a reprieve with Lheureux, reality looms so large that she "sank back, more stunned than if she had been hit by a club." More blows fall on her as, one by one, her rescuers refuse aid.)

10. Give examples of Flaubert's use of irony. (Flaubert, a master of irony, creates numerous scenes which bemuse the reader. For instance:
- Homais, belaboring Justin for stupidity, ponders where Emma could have obtained arsenic.
  - Charles comments on how pleased Emma would have been to learn of Léon's marriage.

- Hippolyte, the clubfoot, functions efficiently for twenty-five years as groom at the Golden Lion until Homais insists that he submit to surgery to improve his mobility.
- A local woman receives an award for loyalty at the same time that Rodolphe is pressing Emma toward illicit relations in the council chamber of the town hall.
- As Léon escorts Emma to Madame Rollet's house, the couple pass through dung, debris, and barnyard squalor, which they blissfully ignore.
- In moving to Yonville, Charles abandons a thriving medical practice in order to help his wife recover.
- While Rodolphe is romancing Emma with highflown verbiage in the council chamber, outside in the square an award is being given for manure.
- To end a romance that he never intended to perpetuate, Rodolphe composes an insincere farewell letter, which he dots with a fake tear.
- Homais glorifies the Agricultural Fair, which was actually poorly planned and dull.
- On her arrival at Charles's house, Emma is dismayed to find Heloise's bridal bouquet and envisions herself dead.
- At the convent, Emma embraces romanticism rather than the religiosity and self-discipline that surround her.
- Charles cannot believe his good fortune in marrying a girl so suited to his needs as Emma.
- In her second affair, Emma selects a weak-willed mother's boy similar to her own husband.
- Charles believes that riding horseback with Rodolphe will restore Emma to health.
- After the failed cure to Hippolyte's clubfoot, Charles misinterprets Emma's depression as sympathy for his public humiliation.
- Charles insists that Emma stay in Rouen and allow Léon to escort her to a second performance of the opera.
- Charles insists that Emma return to Rouen to consult with Léon about legal matters.
- The carriage ride on which Emma takes Léon as her new love leads nowhere.
- Heloise has less wealth than Charles was lead to believe.

### Questions 11-13—Creative Level

11. Lead a panel discussion of why Emma is unable to overcome her discontent. Decide whether she is a victim of fate or of her own nature.
12. Explain in a paragraph the significance of each of these scenes:
- Madame Rollet makes demands on Emma for soap and brandy.
  - Father Bovary flirts openly with his daughter-in-law.
  - Charles questions why Madame Lempereur has never heard of Emma.
  - The Abbé Bournisien suggests that Emma needs a cup of tea.
  - Berthe must work in a cotton mill.
  - Charles drinks beer with Rodolphe.
  - Emma shrinks from the blind man.
  - Heloise realizes that Charles is attracted to Emma.
13. In a theme, discuss how the story would change if Emma had run away with either Rodolphe or Léon.

### STUDENT INVOLVEMENT ACTIVITIES

1. Compose a theme in which you compare the turbulent life of Emma Bovary to that of other literary, operatic, stage, and screen heroines, such as Scarlett O'Hara in *Gone with*

## MADAME BOVARY

- the Wind*, Sarah Woodruff in *The French Lieutenant's Woman*, Lara in *Doctor Zhivago*, the title characters in *Anna Karenina*, *Jane Eyre*, and *Lucia de Lammermoor*, Eliza in *Uncle Tom's Cabin*, Mattie Silver in *Ethan Frome*, Juliet in *Romeo and Juliet*, Desdemona in *Othello*, Cleopatra in *Anthony and Cleopatra*, Bathsheba in *Far from the Madding Crowd*, and the unnamed heroine in *Rebecca*.
2. Write a series of letters between Emma and Léon or Rodolphe. Discuss the mediocre qualities in Charles and the mundane atmosphere of Yonville that stifle romantic urges. Add minor complaints, such as the intrusion of Charles's mother and the difficulties of rearing a small daughter.
  3. Lead a discussion of Flaubert's use of symbols, such as the appearance of the blind man as Emma lies dying, the failure of the fireworks on the day Rodolphe declares his love, Emma's destruction of her bridal bouquet, the guide's commentary on the cathedral on Rouen, the stream of black vomit that issues from the corpse's mouth, and the disappearance of Emma's greyhound, Djali, as the family departs for Yonville. Determine how symbols bolster the characterizations and enhance dramatic scenes.
  4. Compose a handbill offering Charles Bovary's possessions and property at public auction in Yonville. Note the names and addresses of creditors, lawyers, the bailiff, and other interested parties.
  5. Create watercolor or chalk drawings of the cotillion at the Marquis d'Andervilliers's chateau. Emphasize lavish details of the banquet table, dress clothes, and hair settings. Indicate how Charles and Emma interact with nobility.
  6. Create a glossary for the novel in which you translate various foreign phrases and terms, such as *amoureuse*, *sta viator*, *demitasse*, *écarté*, *L'illustration*, *trente-et-un*, *fichu*, *giaour*, *fezzes*, *ridiculus sum*, *Quos ego*, *strephypody*, *amor nel cor*, *Le Dieu des bonnes gens*, *La Gurre des dieux*, *Place d'Armes*, *novena*, and *Hirondelle*.
  7. Compare the novel to a drama by separating its crucial scenes into exposition, rising action, climax, falling action, and resolution. Stress the pictorial nature of various events, such as Rodolphe's first horseback ride with Emma, the Bovarys' night at the Rouen opera, Emma's visit to the wet nurse, the town gossips' view of Emma's futile entreaty to Binet, the tax collector, or the rambling drive through Rouen in which Léon seduces Emma. Explain how Flaubert involves the reader through sense impressions.
  8. Compose an extended definition of literary foil, calling upon pairings from the novel, such as father Bovary and Rouault, Homais and Charles, and Léon and Rodolphe.
  9. Discuss Flaubert's use of similes to create intense visual imagery, such as his frequent reference to rivers, streams, lakes, rain, and teardrops. Comment on the unifying effect of these watery images.
  10. List objects from the story which contribute to its immediacy, for instance the burning bridal bouquet, the hidden packets of letters, the sheet that covers Emma's corpse, the stoppered blue jar of arsenic, the lost cigar case, and the *Hirondelle* that journeys between Rouen and Yonville.

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### VOCABULARY TEST

Pair the underlined words in the passage with synonyms from the list below. You will have answers left over when you finish.

abscess  
acquired  
alternatively  
anterior  
apoplexy  
apparatus  
assailed  
bedazzle

characteristics  
convalescence  
corpulence  
curry  
deviates  
dint  
duration  
gusto

ligature  
maxillary  
obsequious  
palpitations  
paroxysm  
philanthropy  
poultices  
pyramid

sheepish  
strabismus  
taliped  
tendons  
tibial  
tumescense  
varus

His foot was in an almost completely straight line with his leg; nevertheless, this did not stop it from being turned inward. So it was an equinus with slight (1) deformed ( ) characteristics, or (2) conversely ( ), a slight varus with pronounced equinus (3) traits ( ). But with this equinus, as large as a horse's hoof, with rough skin, brittle (4) connectors ( ), thick toes, and blackened toenails resembling the nails of a horseshoe—on that foot the (5) clubfoot ( ) raced about from day to night like a deer. He was constantly to be seen in the square, hopping around the carts, putting his bad foot forward. He actually seemed stronger on that foot than on the other. By (6) force ( ) of having been used, it had in a sense (7) gained ( ) the moral qualities of patience and energy, and when he was given some heavy work, actually preferred to shift his weight onto it.

Now, since it was an equinus, the Achilles tendon had to be cut first, and later the (8) front ( ) (9) leg bone ( ) muscle, to take care of the varus; for the doctor did not dare to risk two operations at once, and he was even trembling already, afraid of interfering with some important area of the foot that he did not know.

Neither Ambrose Paré, applying an immediate (10) tie ( ) to an artery for the first time since Celsus, after an interval of fifteen hundred years; nor Dupuytren, opening an (11) ulcer ( ) through a thick layer of brain; nor Gensoul, performing the first removal of an upper (12) jaw ( ), could have suffered such (13) throbs ( ) of the heart, such trembling hands, such mental strain as did Monsieur Bovary when he approached Hippolyte, with his tenotomy knife in his hands. And, as in a hospital, on a table at his side were a pile of lint, waxed thread, a quantity of bandages—a (14) heap ( ) of bandages, all the bandages there were in the pharmacist's shop. It was Monsieur Homais who had been organizing all these preparations since early morning, as much to (15) impress ( ) the crowd as to inflate his own ego. Charles pierced the skin; a brittle snap was heard. The tendon was cut, the operation finished. Hippolyte could not get over his surprise; he leaned over Bovary's hands to cover them with kisses.

**MADAME BOVARY**

**COMPREHENSION TEST A**

**Part I: Identification (30 points)**

Identify the character who is described below. Choose from the list of names that follows. You may use some names more than once.

Berthe  
blind man  
Canivet  
Charles  
Dubocage

Emma  
Father Bovary  
Félicité  
Hareng  
Hippolyte

Homais  
Justin  
Larivière  
Léon  
Lheureux

Marquis  
Mother Bovary  
Rodolphe  
Rouault  
Vincart

- \_\_\_\_\_ 1. sings a song outside Emma's window as she dies.
- \_\_\_\_\_ 2. is discovered carrying a book on married love in his pocket.
- \_\_\_\_\_ 3. castigates the fools that bungled the operation on Hippolyte.
- \_\_\_\_\_ 4. steals dresses after Emma's death.
- \_\_\_\_\_ 5. comes to inventory the Bovarys' furniture.
- \_\_\_\_\_ 6. claims to be too sensitive to watch an amputation.
- \_\_\_\_\_ 7. urges Emma to gain Charles's power of attorney.
- \_\_\_\_\_ 8. pronounces Emma beyond hope of medical care.
- \_\_\_\_\_ 9. invites Charles and Emma to a party at his chateau.
- \_\_\_\_\_ 10. warns Léon that his brazen behavior will ruin his career.
- \_\_\_\_\_ 11. offers to raise Berthe after Emma's death.
- \_\_\_\_\_ 12. breaks his leg and summons the doctor from Tostes.
- \_\_\_\_\_ 13. attended school at an Ursuline convent.
- \_\_\_\_\_ 14. sees Emma and Léon coming out of the Hotel de Boulogne.
- \_\_\_\_\_ 15. places a drop of water on a letter to Emma.

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### Part II: Completion (20 points)

Fill in each blank with a word or phrase from the story.

1. At the end of the story, Homais wins a \_\_\_\_\_.
2. Charles envies \_\_\_\_\_ and holds no grudges that he seduced Emma.
3. After the cotillion, Emma treasures a \_\_\_\_\_ which Charles finds on the road.
4. Every Thursday, Emmas sets out for Rouen on the pretext of studying \_\_\_\_\_.
5. At the agricultural show, Rodolphe woos Emma in a chamber room of \_\_\_\_\_.
6. Homais believes that demonstrating a cure for Hippolyte's \_\_\_\_\_ will bring fame to Yonville.
7. On her return from the cotillion, Emma takes out her spite by firing \_\_\_\_\_.
8. The mayor's wife observes Emma flirting with \_\_\_\_\_, the tax collector.
9. Shortly before the Bovarys leave Tostes, Emma burns her \_\_\_\_\_.
10. Emma travels regularly by \_\_\_\_\_ from Yonville to Rouen.

### Part III: True/False (20 points)

Mark the following statements either T for true or F for false.

- \_\_\_\_\_ 1. At the convent, Emma enjoyed reading romances by Sir Walter Scott.
- \_\_\_\_\_ 2. Emma is aware that Charles's father flirts with her.
- \_\_\_\_\_ 3. After Emma's death, Berthe chooses to live with her Grandfather Rouault and work in a cotton mill.
- \_\_\_\_\_ 4. Homais takes pleasure in reviling the blind man in the *Rouen Beacon*.
- \_\_\_\_\_ 5. Charles is too strong a person to allow his mother to select a wife for him.
- \_\_\_\_\_ 6. Because Charles's practice is foundering in Tostes, he moves his family to Yonville.
- \_\_\_\_\_ 7. For a time, Emma takes comfort in religion and dedicates herself to being a better wife.
- \_\_\_\_\_ 8. From the beginning, Rodolphe has no intention of remaining true to Emma.
- \_\_\_\_\_ 9. Charles believes that Emma would have approved of Léon's marriage to Félicie Lempereur.
- \_\_\_\_\_ 10. Rodolphe is too careful of his reputation to visit Emma in her home.

## **MADAME BOVARY**

### **Part IV: Essay Questions (30 points)**

1. Discuss why Emma is disenchanted with her new husband.
2. Describe Emma's relationship with Berthe.
3. Describe Homais's role in the novel.
4. Analyze Emma's two affairs.
5. Contrast life in Yonville with life in Rouen.

## MADAME BOVARY

### COMPREHENSION TEST B

#### Part I: Short Answer (20 points)

Supply an answer to each of the following questions.

- \_\_\_\_\_ 1. What is Madame Lempereur supposedly teaching Emma?
- \_\_\_\_\_ 2. Who removes Hippolyte's leg at the thigh?
- \_\_\_\_\_ 3. To what city are Rodolphe and Emma planning to elope?
- \_\_\_\_\_ 4. Who orders a trunk, traveling cape, and small bag?
- \_\_\_\_\_ 5. Who becomes jealous of Charles's interest in farmer Rouault's daughter?
- \_\_\_\_\_ 6. What opera do the Bovarys attend in Rouen?
- \_\_\_\_\_ 7. Who steals Emma's dresses after her death?
- \_\_\_\_\_ 8. By what conveyance does Emma make weekly trips to Rouen?
- \_\_\_\_\_ 9. What does Emma take from the blue jar?
- \_\_\_\_\_ 10. Whom does Emma visit at the home of Madame Rollet?

#### Part II: Description (30 points)

Place an X by every statement that is true of Emma Bovary.

- \_\_\_\_\_ 1. is ashamed that her father, the aide to a surgeon-major, was involved in a scandal and forced to leave the service.
- \_\_\_\_\_ 2. wearies of her studies at an Ursuline convent.
- \_\_\_\_\_ 3. quarrels with Mother Bovary over a shawl.
- \_\_\_\_\_ 4. meets the dry-goods merchant as she exits the Hotel de Boulogne with Léon.
- \_\_\_\_\_ 5. falls under Rodolphe's spell as they observe the Agricultural Fair from a room in the Yonville town hall.
- \_\_\_\_\_ 6. tries to talk with Abbé Bournisien about her emotional state.
- \_\_\_\_\_ 7. becomes pregnant after falling in love with the Marquis d'Andervilliers.
- \_\_\_\_\_ 8. loses Djali, her Italian greyhound.
- \_\_\_\_\_ 9. assists Charles and Homais as they perform surgery on Hippolyte's clubfoot.
- \_\_\_\_\_ 10. quickly slips from Charles's memory after her death.
- \_\_\_\_\_ 11. is buried in her wedding gown.
- \_\_\_\_\_ 12. calls to the blind beggar from her deathbed.
- \_\_\_\_\_ 13. requests a midnight torchlight wedding.
- \_\_\_\_\_ 14. begs Léon for money to halt the auction of her furniture.
- \_\_\_\_\_ 15. responds willingly to Father Bovary's flirtations.

#### Part III: Essay Questions (30 points)

1. Describe how Emma behaves after she commits adultery.
2. Give evidence that Charles loves his wife and family.
3. Explain how Homais manipulates Charles.
4. Describe Emma's attempts to raise money to cover her debts.
5. Discuss why Emma lives a life of fantasy and longing.

## MADAME BOVARY

### Part IV: Multiple Choice (20 points)

Choose an answer to complete each statement below.

- \_\_\_\_\_ 1. Emma doubts that Rodolphe
  - a. really loves her.
  - b. has no money to lend her.
  - c. will marry Léocadie Leboeuf.
  - d. will hold another September house party.
  
- \_\_\_\_\_ 2. As Emma lies dying,
  - a. Charles knows nothing of her suicide attempt.
  - b. Canivet arrives with a soothing emetic.
  - c. Homais hopes to bring fame to Yonville by locating an antidote.
  - d. Lariviere acknowledges that she will die.
  
- \_\_\_\_\_ 3. The Mayor's wife observes
  - a. Léon and Emma at the opera.
  - b. Emma's early morning visits to Rodolphe's estate.
  - c. Emma pleading with Binet for money.
  - d. a duck hunter hiding in a barrel.
  
- \_\_\_\_\_ 4. While Hippolyte suffers from gangrene,
  - a. the Abbé Bournisien urges him to ponder the state of his soul.
  - b. Canivet clamps tighter the heavy box that will straighten his foot.
  - c. Homais complains that the operation has been bungled.
  - d. Charles summons Lariviere to remove his leg at the thigh.
  
- \_\_\_\_\_ 5. At the Marquis's chateau, Emma
  - a. dances with a viscount.
  - b. finds a cigar case.
  - c. folds a note and tosses it into a hat.
  - d. slips away to talk with Léon.
  
- \_\_\_\_\_ 6. On a specialist's advice, Charles
  - a. grants Emma his power of attorney.
  - b. moves his practice in Yonville.
  - c. decided to become a doctor.
  - d. sends Berthe to Madame Rollet for the first year.
  
- \_\_\_\_\_ 7. About the time of her pregnancy, Emma
  - a. falls in love with Rodolphe.
  - b. begins riding horseback to improve her breathing.
  - c. immerses herself in the novels of Sir Walter Scott.
  - d. burns her wedding bouquet.
  
- \_\_\_\_\_ 8. Félicité discovers
  - a. Emma's plan to elope with Rodolphe.
  - b. a stack of concealed love letters.
  - c. the bill announcing the auction.
  - d. the key to Homais's storeroom.
  
- \_\_\_\_\_ 9. Charles remains prim and humorless
  - a. at his wedding to Emma Rouault.
  - b. during the fireworks display at the Agricultural Fair.
  - c. while Emma talks with Léon during intermission.
  - d. throughout his second marriage.
  
- \_\_\_\_\_ 10. Emma is embarrassed by
  - a. Berthe's public displays of affection.
  - b. her father's unrefined manners.
  - c. Dr. Lariviere's disregard for her husband's medical expertise.
  - d. gossip spread by Madame Lafrancois and the mayor's wife.

## MADAME BOVARY

### ANSWER KEY

#### Vocabulary Test

- |                    |                  |
|--------------------|------------------|
| 1. varus           | 9. tibial        |
| 2. alternatively   | 10. ligature     |
| 3. characteristics | 11. abscess      |
| 4. tendons         | 12. maxillary    |
| 5. taliped         | 13. palpitations |
| 6. dint            | 14. pyramid      |
| 7. acquired        | 15. bedazzle     |
| 8. anterior        |                  |

#### Comprehension Test A

##### Part I: Identification (30 points)

- |              |                   |
|--------------|-------------------|
| 1. blind man | 9. Marquis        |
| 2. Justin    | 10. Dubocage      |
| 3. Canivet   | 11. Mother Bovary |
| 4. Félicité  | 12. Rouault       |
| 5. Hareng    | 13. Emma          |
| 6. Homais    | 14. Lheureux      |
| 7. Lheureux  | 15. Rodolphe      |
| 8. Lariviere |                   |

##### Part II: Completion (20 points)

- |                    |                   |
|--------------------|-------------------|
| 1. Legion of Honor | 6. clubfoot       |
| 2. Rodolphe        | 7. Nastasie       |
| 3. cigar case      | 8. Binet          |
| 4. piano           | 9. bridal bouquet |
| 5. city hall       | 10. Hirondelle    |

##### Part III: True/False (20 points)

- |      |       |
|------|-------|
| 1. T | 6. F  |
| 2. T | 7. T  |
| 3. F | 8. T  |
| 4. T | 9. F  |
| 5. F | 10. F |

##### Part IV: Essay Questions (30 points)

Answers will vary.

#### Comprehension Test B

##### Part I: Short Answer (20 points)

- |                  |                               |
|------------------|-------------------------------|
| 1. piano lessons | 6. <i>Lucia de Lammermoor</i> |
| 2. Canivet       | 7. Félicité                   |
| 3. Genoa         | 8. Hirondelle                 |
| 4. Emma          | 9. arsenic                    |
| 5. Heloise       | 10. Berthe                    |

##### Part II: Description (30 points)

- |      |       |
|------|-------|
| 1.   | 9.    |
| 2. X | 10.   |
| 3.   | 11. X |
| 4. X | 12.   |
| 5. X | 13. X |
| 6. X | 14. X |
| 7.   | 15.   |
| 8. X |       |

##### Part III: Essay Questions (30 points)

Answers will vary.

##### Part IV: Multiple Choice (20 points)

- |      |       |
|------|-------|
| 1. b | 6. b  |
| 2. d | 7. d  |
| 3. c | 8. c  |
| 4. a | 9. a  |
| 5. a | 10. b |



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