

## THE FEMALE CHARACTER'S BAD MORAL IN GUSTAVE FLAUBERT'S MADAM BOVARY

Rr. Arielia Yustisiana

Program Studi Sastra Inggris – Fakultas Sastra  
Universitas Katolik Widya Mandala Madiun

### ABSTRAK

Artikel ini bertujuan membahas keburukan moral yang dilakukan oleh karakter utama perempuan, yaitu Emma Bovary. Data yang digunakan diambil dari novel berjudul *Madam Bovary* karangan Gustave Flabert, seorang penulis novel asal Perancis. Teori yang digunakan adalah teori moralitas dan teori keburukan moral. Ada tiga pendekatan yang digunakan untuk menganalisis data, yaitu moral, psychological, dan sociological approaches. Metode pengumpulan data adalah studi kepustakaan. Keburukan moral yang dilakukan oleh Emma Bovary, yaitu kurangnya insting ibu dan perselingkuhan. Ketika Emma mengetahui bahwa anaknya adalah seorang bayi perempuan, dia merasa kecewa dan semakin besar anak itu, semakin berkuranglah insting seorang ibu. Selanjutnya, ketika Emma menyadari bahwa pernikahannya dengan Charles Bovary mengecewakan, Emma mengkhianati suaminya dan berhubungan dengan laki-laki lain agar semua keinginan dan mimpiinya terpenuhi.

**Keywords:** character, morality, bad moral

### A. Introduction

#### 1. Background of Study

Reading literature often provides the readers with reason to write. Work of literature also offers the readers information and knowledge of human affairs. Wellek points out that "in reading a work of literature we will get not only pleasure, but also utility" (1999: 2).

A novel is a product of art. When a novel is read and the readers get into it, the novel has power to arouse readers' feelings and emotions since what exists in a novel is derived from the real world. Moreover, the characters in a novel also resemble the people from the real world.

As a product of art, a novel is very interesting to read due to the story written by the author. Sometimes, the author of the novel is inspired by his own experience or by the influential society in which he lives. Gustave Flaubert, a French writer is one of the authors whose literary works describe the things that have happened in the society.

*Madame Bovary*, first published in 1857, is considered Flaubert's masterpiece and one of the most influential French novels of the nineteenth century. Through

painstaking attention to detail and constant revision, Flaubert created a highly accurate rendering of his characters' motivations and personalities, achieving an exquisite prose style that has served as a model for numerous writers.

The main character discussed in the article is Emma Bovary who has committed bad moral. She is a very beautiful and elegant lady of Charles Bovary, but unfortunately she is not satisfied with the ordinary life served by her husband. The life she dreams is the luxurious and sophisticated bourgeois life described in the novels she has read. Therefore, she finds her satisfaction outside by committing adultery and deception in order to get what she really wants in her life. She commits adultery and deception by betraying and deceiving her husband and other men. Unfortunately, her efforts to get what she wants are not totally appropriate with what she has dreamed of. At the end of the story, Emma Bovary commits suicide because she has left much debt and embarrassment. The bad morals that are done by Emma Bovary have destroyed her comfortable marriage life. Therefore, the article focuses on the main character's bad morals in Gustave Flaubert's *Madame Bovary*.

## 2. Problem Limitation

In analyzing the novel, *Madame Bovary*, it is important to limit the problems that will be discussed. The article focuses on the main female character, Emma Bovary. Emma Bovary's bad morals are discussed in detail.

## 3. Problem Formulation

The article discusses bad moral conducted by Emma Bovary in the novel entitled *Madame Bovary* written by Gustave Flaubert. The bad morals conducted by Emma Bovary are lack of maternal instinct and extramarital affairs.

## 4. Research Goal

In regard with the problem formulation, the researcher wishes to find out the bad morals of Emma Bovary in Gustave Flaubert's *Madame Bovary*.

## B. Theoretical Review

### 1. Character

Character is one of the intrinsic elements of a literary work, such as a novel. He or she is the person that presents human personality in the novel. The author of the novel describes him or her in the experience of a number of situation, relationship, and contexts. The description of the character's attitudes in the literary work is not only a process to make it alive, but presents the idea of moral constitution in human personality. Besides presenting moral uprightness, the character is a brief descriptive quality of personal type. He or she is described not as an individualized personality but he or she is an example of vice or virtue or type, such as a busy body, a fop, a bumpkin, a garrulous old man, etc. He or she also presents a natural extension of the tradition. It

means that he or she is a descriptive person who lives in a certain society and a certain period of time.

Characters in a literary work have the capacity of development. In regard with the capacity of development, they are divided into flat and round characters. Forster in his *Aspects of the Novel* divides the characters of fiction into 'flat' and 'round' (2001: 23). The flat characters are the characters that are built in a single idea or quality. It means that their personalities are not described in detail. It can be described in a single phrase or sentence. In addition, the simple, or flat, character generally possesses just one another; he or she often seems less the representation of a human personality than the embodiment of a single attitude or obsession (Kenney, 2005: 27). On the other hand, the round characters are the characters whose temperaments and motivations are described in a more complex way. They can also make the readers surprised. Sometimes their attitudes to face their conflicts cannot be guessed. The complex, or round, character is more lifelike than the simple character because in life people are not simply embodiments of single attitudes (Kenney, 2005: 28).

The flat characters have no complexity in the story. Therefore, they can be said as the characters that are introduced from the beginning and finished at the end of the story in the stable condition, or are unchanged nature. It can be said that the round characters are presented by the author in the experiences change on his nature.

Characters are what they are like because of the way they have been made. The kind of conversations they have, the things they do, their appearances and so on are the particular ways which the author has chosen to characterize his or her characters.

## 2. Morality

Moral is a part of morality. Moral also means formation and discussion of principles of right and wrong behavior. Morality is a point about people's sense of what is right and wrong. As Taylor says in *Principles of Ethics* :

Morality has to do with right and wrong conduct and also with good and bad character. Then the moral judgments are made not only about people's actions but also about their motives or reasons for doing them and about their more general character traits (1945: 1).

In relation to his opinion, we see the goodness or badness of a person as a human being not by his or her certain role in his or her society. The sides of humanities are how a person is responsible for what he has done, how a person treats another, how a person acts in his society, how a person shows his manner, and so on.

Furthermore, according to Durkheim in his book, *Moral Education*, morality consists of a system of action that predetermines conduct (1961: 24). It means that how a person must act and determine his or her conduct is right or wrong in given situation.

### 3. Bad Moral

Barry in *Applying Ethics* states that having bad moral refers to an action or person insofar as either is considered wrong or bad. No moral refers to something outside the sphere of moral concern (1985: 5).

Hence, bad moral can be said as lacking of moral. The doer does not care about the right or wrong conduct about what he or she has done. The doer also does not care about the judgment from people surrounding him or her.

Thus, bad moral still exists within the boundaries of morality, and that is completely outside those bounds. In other words, bad moral is being without such a good sense. For instance, someone who has bad moral knows what is morally right or wrong and simply chooses to reject or act against his/her knowledge of what is right.

Besides, concerning bad moral Lee Flamand stated that, bad moral describes someone who does not care if his actions are right or wrong or actions that show a lack of care about what is morally right {"Bad Moral. Page 2 of 10. ([http://www.ehow.com/about\\_5445679\\_definition-amorality.html](http://www.ehow.com/about_5445679_definition-amorality.html)) accessed on December 1<sup>st</sup>, 2014}

Meanwhile, a person who has bad moral can also be said as a person who has no conscience in doing bad attitudes like being selfish, being a liar, being rude, etcetera. Bad moral also deals with a person who has no moral code in such a kind of places and situations where moral considerations need to apply. Therefore, he or she does not care about the condition surrounding him or her if he or she makes such a cruel thing.

Further, Nietzsche in Lee Flamand's article asserted that,

Being moral or ethical means obeying ancient established law or custom. Whether one submits to it with difficulty or gladly, that is immaterial; it is enough that one does it. "Good" is what one calls those who do what is moral as if they did it by nature, after long heredity-in other words, easily and gladly-whatever may be moral in this sense. Being evil is being "not moral" (immoral), practicing immorality, resisting tradition, however reasonable or stupid tradition may be. Harming the neighbor, however, has been felt to be preeminently harmful in all the moral laws of different ages, until now the word "evil" is associated primarily with the deliberate harming of the neighbour (2014: 3).

Nietzsche's statement above shows that there are two moralities which are reflected in life. The first is being good that is when the one obeys the rule without force from others. The second is being evil that is when the one resists rule however that is reasonable.

In conclusion, morality is manner, behaviour, and action between the right and wrong. Morality can also be seen in some of group communities to accept codes of conduct whether they are right or wrong. Thus, people know the effect of their

morality and they have to be responsible for what they have done.

### C. Method of Research

The primary data of the article is a novel entitled *Madam Bovary* written by Gustave Flaubert. *Madame Bovary* tells about the terrible life of a married woman, namely Emma Bovary who gets married to a country doctor, Charles Bovary. Because of dreaming of a sophisticated and romantic life, Emma Bovary is not satisfied with the life her husband has given to her. Ever since she lived in a convent as a young girl, she has dreamed of love and marriage as a solution to all her problems. After she attended an extravagant ball at the home of a wealthy nobleman, she begins to dream constantly of a more sophisticated life. She grows bored and depressed when she compares her fantasies to the humdrum reality of village life, and eventually her listlessness makes her ill.

The approaches which are suitable to apply are moral approach, psychological approach, and sociological approach. Moral approach, as stated by Wilbur S. Scott in *Five Approaches of Literary Criticism*, is that moral value lies in literature as a criticism of life.

It is the technique of literature which man is based on his ideas and attitudes. Then, man is being who may be distinguished from the animal that has no ethical standard but the man has one (1962: 23).

Thus, by using this approach, the morality of the main character in the novel is determined. Moreover, Guerin stated the larger function of literature is to teach morality and to probe philosophical issues. They would interpret literature within a context of philosophical thought of a period or group (2005: 77). The novel, *Madame Bovary* focuses on the main character's failure to mingle with the bourgeois society. That failure influences character's psychological conditions purely. She has conducted bad morals in order to reach her sophisticated and luxurious life. The second approach needed by the researcher is psychological approach. Wellek and Warren illuminated the meaning of psychology of literature. They classify four ways of applying psychology to literature.

The psychology of literature may mean the psychological study of the writer, as type and as individual, or the study of the creative process, or the study of the psychological types and laws present within works of literature, or, finally, the effects of literature upon its readers (1963: 81).

The second way, that is, the study of the psychological types and laws present within works of literature is used as an approach. Therefore, the life of the character is learned psychologically in which the character' problems give the explanation for the readers by concerning psychological view.

The third approach is sociological approach. Scott stated that sociological approach gives an understanding that art's relations to society are vitally important, and that the investigation of relationships organizes and deepens one's response to work of art (1962:123). It means that sociological approach is related to society and gives understanding about interrelationships between one character and another character.

The data is analyzed descriptively. Punch stated apparently as follows:

A descriptive study sets out to collect, organize and summarize information about the matter being studied. To describe is to draw a picture of what happened, or of how things are proceeding, or of what a situation or person or event is (or was) like, or means, or of how things are related to each other (2001: 38).

Library research is used as the method of collecting the data. Punch said that "the possibilities for data in qualitative studies include document, diaries, and journals, other written materials (2000: 58).

## D. Result and Discussion

### 1. Emma Bovary's Bad Morals

When Emma finally gets married to Charles Bovary, she does not get everything she has dreamed of. Eventually, her husband loves her unconditionally but it does not satisfy her at all. Moreover, her husband grants all Emma's need, but it also makes her unhappy because she needs more than what her husband has given to her. Even, when she is expecting her baby, her husband brings her to the place where she will be happy and raise the children well. However, it does not make her satisfied. When Emma gives birth to her daughter Berthe, motherhood disappoints her—she had desired a son—and she continues to be despondent.

She grows bored and depressed when she compares her fantasies to the humdrum reality of village life, and eventually her listlessness makes her ill. Her boredom and depression are relieved when she finally involves in romantic feelings. Emma's desire for passion and pleasure leads her into extramarital affairs with Leon and Rodolphe. In addition, she runs up enormous debts against her husband's property and commits suicide when she realizes she will be unable to repay them. Her lack of motherhood or maternal instinct and extramarital affairs are the bad moral conducted by Emma Bovary.

#### a. Lack of Maternal Instinct

Emma Bovary has a daughter whose name is Berthe. For the first time she knows that she has given birth to a baby-girl, she feels restless. She really hopes a son, not a daughter. She really wants a son because she thinks that by having a son, she can control the male world through her son.

She hoped for a son; he would be strong and dark; she would call him George;

and this idea of having a male child was like an expected revenge for all her impotence in the past. A man, at least, is free; he can explore all passions and all countries, overcome obstacles, taste of the most distant pleasures. But a woman is always hampered. Being inert as well as pliable, she has against her the weakness of the flesh and legal dependence (MB; Part 2: Chapter III; 2014: 77).

Emma does not get what she wishes, that is, a son. She has in her mind that having a son can help her control the world. It is because a man is free to explore his mind and able to conquer the man's world.

Emma does not feel reluctant to broad little Berthe out to the wet nurse who lives in wretched hovel at the edge of town. Emma's decision to have her daughter suckled in such dirty, impoverished surroundings replete with evidence of overcrowding, malnourishment and disease proves that she neglects her own daughter. Moreover, when Emma feels depressed of her own problem, she treats Berthe badly. Emma pushes Berthe away from her, and the little girl falls and cuts herself. Emma claims that Berthe was playing and that she fell accidentally. Emma is frantic and shaken.

Little Berthe was there, between the window and the work-table, tottering on her knitted shoes, and trying to come to her mother to catch hold of the ends of her apron-strings.

"Leave me alone," said the latter, putting her from her with her hand.

The little girl soon came up closer against her knees, and leaning on them with her arms, she looked up with her large blue eyes, while a small thread of pure saliva dribbled from her lips on to the silk apron.

"Leave me alone," repeated the young woman quite irritably.

Her face frightened the child, who began to scream.

"Will you leave me alone?" she said, pushing her with her elbow.

Berthe fell at the foot of the drawers against the brass handle, cutting her cheek, which began to bleed, against it. Madame Bovary sprang to lift her up, broke the bell-rope, called for the servant with all her might, and she was just going to curse herself when Charles appeared (MB; Part 2: Chapter VI; 2014: 100).

Emma pushes her imploring child away with her elbow, resulting in a small wound on Berthe's cheek as the child falls into a chest of drawers. When she shoves her infant daughter away from her in a fit of annoyance, she can no longer pretend to be a dutiful family woman. The incident with Berthe demonstrates Emma's inability to embrace maternal instincts. Just before she pushes her daughter, she stares at her with disgust, regarding her more as a foreign object—a piece of furniture or an animal—than as her own child.

Emma never takes care of her daughter. Berthe lives alone under lovely protection of her father, Charles Bovary and her nurse. Emma is lack of mother instinct. What she always cares is that how she can live happily and luxuriously with her lovers,

Leon and Rodolphe. Only when she feels desperate because of her unpayable debt, she remembers her family. Finally, Berthe is condemned to a life of poverty by her mother's financial excesses and her parents' deaths. Little Berthe is an innocent child in need of her mother's care and love, but Emma is cold to her, and Berthe ends up working in a cotton mill because of Emma's selfish spending and suicide, and because of Charles's resulting death.

## 2. Extramarital Affairs

Emma Bovary is a typical educated woman in the nineteenth century who is willing to want to have freedom to do everything she wants to. Her character demonstrates the many ways in which circumstance rather than free will determined the position of women in the nineteenth century. Emma's inability to accept her situation and her attempt to escape it through adultery and deception constitute bad morals. These mistakes bring about her ruin and, in the process, cause harm to innocent people around her.

Emma's beauty attracts the men around her. Not only is husband mesmerised of her beauty, but also other men are. Emma is the object of men's gaze, her husband's, Rodolphe's, Leon's, Justin's. Emma said "A man, at least, is free...a woman is always hampered (MB; Part 2: Chapter III; 2014: 77)", we hear Emma's thoughts, rendered in free indirect discourse, imbued with a romantic nature. Emma's statement claims that a woman is powerless not only over her financial situation, but also over her emotions. A double bind occurs when a woman's involuntary emotions are in conflict with inescapable external circumstances. Her only choice is to behave within the confines of her fixed station in class and the family. However, Emma does something wrong by having romantic relationship with other men. She does not feel satisfied with all the things that have happened in her life, her husband and the birth of her baby girl. It leads her to find life satisfaction by having extramarital affairs with the men who can give her romantic life the same as she dreams of.

The first man who attracts Emma's passion is Leon, a young law clerk. Emma learns that Leon also loves romantic novels and lofty ideals. Sharing these leanings, the two feel an immediate closeness and believe that their conversation is quite profound. When the Bovarys arrive at their new house, Emma hopes that her life will change for the better, and that her unhappiness will finally subside.

"At any rate, you have some walks in the neighbourhood?"

continued Madame Bovary, speaking to the young man. "Oh, very few," he answered.

"There is a place they call La

Pature, on the top of the hill, on the edge of the forest. Some- times, on Sundays, I go and stay there with a book, watching the sunset."

"I think there is nothing so admirable as sunsets," she re- sumed; "but especially by the side of the sea."

"Oh, I adore the sea!" said Monsieur Leon.

"And then, does it not seem to you," continued Madame Bovary, "that the mind travels more freely on this limitless expanse, the contemplation of which elevates the soul, gives ideas of the infinite, the ideal?"

"It is the same with mountainous landscapes," continued Leon. "A cousin of mine who travelled in Switzerland last year told me that one could not picture to oneself the poetry of the lakes, the charm of the waterfalls, the gigantic effect of the glaciers. One sees pines of incredible size across torrents, cottages suspended over precipices, and, a thousand feet below one, whole valleys when the clouds open (MB; Part 2: Chapter II; 2014: 71).

Emma is interested in Leon because they have in common. Both of them like reading novels and spending the same leisure time. The superficiality of Emma's romanticism becomes clear in her interactions with Leon, who shares her love for sentiment and passionate excess. Emma's conversation with Leon at dinner is trite and sentimental—they discuss how books transport them away from their everyday lives—but to the two of them, it seems rapturous and meaningful. She challenges her stable but unsatisfying marriage with a relationship that is based on falsely profound declarations rather than true sentiment.

Emma's romantic relationship with Leon fails when Leon decides to move to Paris. After Leon's departure, Emma lapses into her old depression. She is moody, irritable, nervous, and miserable. She constantly dreams of Leon, and wishes that she would have given in to her love for him. In this state, she meets a rich and handsome landowner named Rodolphe Boulanger, who brings a servant to be treated by Charles. As Emma tends to him, Rodolphe is taken by her beauty and begins plotting to seduce her.

"She is very pretty," he said to himself; "she is very pretty, this doctor's wife. Fine teeth, black eyes, a dainty foot, a figure like a Parisienne's. Where the devil does she come from? Wherever did that fat fellow pick her up?"

Monsieur Rodolphe Boulanger was thirty-four; he was of brutal temperament and intelligent perspicacity, having, more-over, had much to do with women, and knowing them well. This one had seemed pretty to him; so he was thinking about her and her husband.

"I think he is very stupid. She is tired of him, no doubt. He has dirty nails, and hasn't shaved for three days. While he is trotting after his patients, she sits there botching socks. And she gets bored! She would like to live in town and dance polkas every evening. Poor little woman! She is gaping after love like a carp after water on a kitchen-table. With three words of gallantry sh'd adore one, I'm sure of it. Sh'd be tender, charming.

Yes; but how to get rid of her afterwards?" Then the difficulties of love-making seen in the distance made him by contrast think of his mistress. She was an actress at

Rouen, whom he kept; and when he had pondered over this image, with which, even in remembrance, he was satiated (MB; Part 2: Chapter VII; 2014: 113).

Her sexual relationship with Rodolphe gets more serious when she finally gives in, and they make love. Emma is joyful, feeling that her life has at last become romantic. Emma and Rodolphe quickly begin a full-fledged affair; Emma begins sneaking away from home to see Rodolphe. She acts incautiously, neglecting her duties at home in her obsession for her new lover.

One morning, when Charles had gone out before day break, she was seized with the fancy to see Rodolphe at once. She would go quickly to La Huchette, stay there an hour, and be back again at Yonville while everyone was still asleep. This idea made her pant with desire, and she soon found herself in the middle of the field, walking with rapid steps, without looking behind her (MB; Part 2: Chapter XI; 2014: 141).

She has broken her marriage vow by committing sexual affairs with another man. She does not care with her family any more. She has done that merely because she feels bored with her dull husband who actually loves her unconditionally. Because of his true love, he always believes in Emma that she is a good wife and mother for their daughter. Emma feels more passionate relation with Rodolphe than with Leon. Leon is shy, sentimentally romantic, and sexually innocent. In contrast, Rodolphe is aggressive, calculatingly pragmatic, and sexually cynical. Rodolphe views Emma as sexual prey and her marriage as a convenient excuse for seduction without worry of commitment. Rodolphe infers immediately that Emma yearns to escape the yoke of her marriage and desires a lover.

Emma and Rodolphe's affair begins where it left off. As Emma's dissatisfaction with her marriage becomes even more pronounced, she begins to allude to the possibility of leaving Charles. Rodolphe, meanwhile, becomes still more easily annoyed by Emma's romantic sentimentality and begins to lose patience with the affair. By now, Emma has been so careless that the whole town knows about her adultery.

"Come, my poor angel, courage! Be comforted! be patient!"

"But I have been patient; I have suffered for four years. A love like ours ought to show itself in the face of heaven. They torture me! I can bear it no longer! Save me!"

She clung to Rodolphe. Her eyes, full of tears, flashed like flames beneath a wave; her breast heaved; he had never loved her so much, so that he lost his head and said "What is, it? What do you wish?"

"Take me away," she cried, "carry me off! Oh, I pray you!" And she threw herself upon his mouth, as if to seize there the unexpected consent if breathed forth in a kiss.

"But—" Rodolphe resumed. "What?"

"Your little girl!" She reflected a few moments, then replied—  
"We will take her! It can't be helped!"

"What a woman!" he said to himself, watching her as she went. (MB; Part 2: Chapter XII; 2014: 166-167).

As the affair progresses, it becomes increasingly clear that Rodolphe is interested in Emma solely for the sexual pleasure she affords him, and that Emma's flights of romantic fancy are sorely misplaced. She pays excessive attention to her physical vanities, perfuming herself, polishing her nails, and buying expensive items from Lheureux. At the same time, she grows more and more brazen in her adultery, and her debt to Lheureux increases. Emma puts both her soul and her finances in hock for the sake of an illicit love affair and a few material possessions.

It was Monsieur Lheureux, the shopkeeper, who had undertaken the order; this provided him with an excuse for visiting Emma. He chatted with her about the new goods from Paris, about a thousand feminine trifles, made himself very obliging, and never asked for his money. Emma yielded to this lazy mode of satisfying all her caprices. Thus she wanted to have a very handsome ridding-whip that was at an umbrella-maker's at Rouen to give to Rodolphe. The week after Monsieur Lheureux placed it on her table (MB; Part 2: Chapter XII; 2014: 162-163).

Emma undergoes ethical development cyclically. She tends to switch from romantic indulgence to dissatisfaction, misery, and illness to moral resolve, and then begins the cycle again with a new romantic indulgence. This cycle is evident in her relationship with Rodolphe. After Rodolphe cuts off their affair, she becomes religious. Her insincere piety gives way to romantic yearnings, and when she meets Leon at the opera, she is ready to renew their fledgling romance. This cycle, however, cannot last forever, and when she receives Rodolphe's letter, her suicidal thoughts darkly foreshadow her future.

## E. Conclusion

Emma is the novel's protagonist and she is Madame Bovary, the title of the novel. She is a country girl educated in a convent and married to Charles Bovary at a young age, and she harbors idealistic romantic illusions, covets sophistication, sensuality, and passion, and lapses into fits of extreme boredom and depression when her life fails to match the sentimental novels she treasures.

The article focuses on Emma Bovary's bad morals. Emma Bovary always feels disappointed and unsatisfied with the life that her husband serves to her. She dreams of the wonderful and beautiful life in the novels she always reads. Besides, she has a strong figure to rebel the things she cannot gain. Because of feeling such ways, she commits adultery to fulfill what she really dreams of.

Eventually, Emma is only the victim of men's gaze because of her beauty and her passionate attitude. Emma's financial situation parallels and symbolizes her moral

depravity. Her interactions with men demonstrate her growing moral turpitude. Although Emma has carefully constructed a romantic fantasy world for herself throughout the novel, financial reality wrenches her, fully and finally, out of her dreams. Every attempt Emma makes in this section to circumvent or overcome her problems separates her from her dreams and demands that she face up to the ruin she has made of her life. Because of her depression, she commits suicide.

By reading the novel, the writer can learn how destructive the life of Emma Bovary is after conducting bad morals. She has betrayed her faithful husband by committing adultery with some men and deceived some people including her own husband in order to constitute her sophisticated and luxurious life she has dreamed of.

The writer hopes that this research is significant to the readers in order that they are able to learn the bad morals conducted by Emma Bovary. Hopefully, the research can also be a literary reference for those who would like to discuss the novel with the different topic.

## References

- Barry, Vincent. 1985. *Applying Ethics: A Text with Readings*. California: Wadsworth Publishing Company.
- Durkheim, Emile. 1961. *Moral Education*. New York: The Three Press of Glence.
- Flamand, Lee. 2014. "Bad Moral". Page 2 of 10. ([http://www.ehow.com/about\\_5445679\\_definition-amorality.html](http://www.ehow.com/about_5445679_definition-amorality.html)) accessed on December 1<sup>st</sup> , 2014}
- Flaubert, Gustave. 2014. *Madame Bovary*. Pennsylvania: An Electric Classics Series Publication.
- Forster, E.M. 2001. *Aspects of the Novel*. London: MacMillan Publishing.
- Guerin, Wilfred. 2005. *A Handbook of Critical Approaches to Literature*. New York: Oxford University Press.
- Kenney, William. 2005. *How to Read and Write about Fiction*. New York: Simon and Schuster, Inc.
- Taylor, Paul W. 1975. *Principles of Ethics*. Belmont: Dickenson Publishing Company, Inc.

Wellek, Rene and Austin Warren. 1999. *Theory of Literature*. Middlesex: Penguin Books.

Wilbur, F. Scott. 1962. *Five Approaches of Literary Criticism*. New York: A Division of MacMillan Publishing Co.Inc.