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Seeking Eudaimonia-Emma in Madame Bovary by Gustave Flaubert: Feminism Existential Study

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Abstract

This research is a Beauvoirian existential feminist study applied to the novel Madame Bovary by Gustave Flaubert. More specifically, the study on Emma focused on her goal of achieving eudaimonia or happiness. By applying the qualitative narrative method, this study focuses specifically on the characters' existence and life experiences to achieve eudaimonic conditions as they are without being weighed down in the form of normative judgments. This study contains novelty and significance because the focus on existential choices to pursue the eudaimonic conditions has not been widely applied to literary works, which will vary the situational experience and setting. As a result, the elusive eudaimonic state remains unattainable by such existential choices that do not include responsibility.

Kata Kunci:
Madame Bovary; feminisme eksistensial; Eudaimonia

Abstrak

Pencarian Eudaimonia-Emma dalam *Madame Bovary* karya Gustave Flaubert: Studi Feminisme Eksistensial

Penelitian feminis eksistensial beauvoirian ini diterapkan pada novel *Madame Bovary* karya Gustave Flaubert. Lebih khusus studi pada tokoh Emma ini berfokus pada tujuannya untuk mencapai eudaimonia atau kebahagiaan. Dengan menerapkan metode naratif kualitatif, kajian ini memfokuskan secara khusus pada keberadaan dan pengalaman eksistensial tokoh demi tercapainya kondisi eudaimonik sebagaimana adanya tanpa terbebani dalam bentuk penilaian normatif. Kajian ini mengandung kebaruan dan signifikansi karena fokus pada pilihan eksistensial untuk mengejar kondisi eudaimonik belum banyak diterapkan pada karya sastra, dan dengan demikian memvariasikan pengalaman situasional. Sebagai hasil, keadaan eudaimonik yang sulit didapatkan ini tetap tidak dapat dicapai disebabkan karena pilihan eksistensial yang tanpa menyertakan tanggung jawab.

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1 Introduction

Eudaimonia is a term from Aristotle's classical era for 'happiness'. As described by Silverman and Smith (2020), this Greek word comes from the words 'EU' which means "good", and 'daemon' which means "spirit" or "one's good fortune", "guardian", "has divine power", or "has good fortune". Then it is translated simply as "happiness." Further elaboration of this term clarifies that the idea contained goes beyond the meaning of 'happiness' known in everyday life as it is. Another signification we find in Kamus Besar Bahasa Indonesia (KBBI) is "pleasure and tranquillity of life (outward and inner)". While eudaimonia is a state of self that leads a good life (well lived), according to Aristotle, it is a kind of existence in life that humans dream of. Although this state of self seems impossible to be perfectly achieved, eudaimonia is a continuous process that is never finished. Thus, it is possible for a certain individual to achieve it gradually, and we, humans, can always develop ourselves in an effort to achieve it more and more. Indeed, the state of the self that continues to develop its potential is what is called the eudaimonic state (Waterman 2007: 612).

Various studies have been carried out on eudaimonia. As the eudaimonic state is elusive in nature, it has gained the interest of a considerable number of scholars to be engaged in extensive research. Further details on previous research will be discussed in the later section of the introduction. In this section, we will briefly mention the gap that this research is planning to fill. It is to uncover the distinctive ways of *Madame Bovary's* protagonist, Emma, in her pursuit of eudaimonic happiness. The peculiarities of Emma's action will be explained further by applying the narrative existential feminist study as introduced by Simone de Beauvoir (1949). This approach, as well as the method, was chosen for the following reasons: first, the feminist approach justifies Emma Bovary as a 'new woman', a woman who takes herself to public space and therefore violates Victorian gender identity. The specific cultural setting is also the very reason why this masterpiece is chosen as a research object. Second, the controversial life path she chose and decided to live made her an existential feminist. Third, with the narrative method, it will be possible to describe ways that women consciously take to achieve an eudaimonic state (Bergoffen & Burke, 2020). Furthermore, the narrative approach allows researchers to focus on decisions made by characters without making judgments based on normative values in order to examine whether these decisions improve the characters' self-quality or not (Drummond 2010: 12).

It has been mentioned that this research uses the great work of Gustave Flaubert and Madame Bovary (1966) as the object. Since its publication, Emma Bovary has caused quite a stir among her readers with her bold actions against the mainstream of women's normative behavior at the time. At the beginning of the 19th century, which became a narrative setting, women from the French bourgeoisie were still limited in their space in the domestic sphere. Emma, as a doctor's wife, also stayed at home, taking care of her household, even though she was very intelligent, educated and had various skills. A monotonous married life with sufficient but not luxurious financial means soon makes Emma bored and unhappy. She longs for a passionate life with a variety of interesting and challenging activities supported by strong financial capabilities. A very strong urge to live a life that is more than she lived, assuming it will make them happy, eventually leads her to commit an extramarital affair.

Flaubert was a meticulous writer, and he chose every word carefully. He always tries to find *les mots justes* or "the right word" for each idea he wants to convey. The depiction of Emma's experience, including her infidelity, was carefully described, which made him almost imprisoned. Fortunately, the court later found him not guilty of the charge of spreading immorality. His work has not withdrawn from the market, available to be appreciated and observed and the importance the author wants to convey. The introduction of such a controversial story, especially with the careful choice of words to represent each idea correctly, is in line with the literary function of *dulce et utile*, the first

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author intends to attract the attention of the reader, the second is to educate, often about everyday living circumstances that have the potential to degrade quality, in other words, living unconsciously.

Various studies have been carried out by placing a focus on Flaubert's work and by applying various approaches, i.e. feminist, psychological, sociological, comparative literature, and equalization. This research is another feminist study that will be carried out on this masterpiece with a focus on existential choice and action to pursue happiness as a novelty. Emma Bovary's role as a 'new woman' in her endeavour to achieve a eudaimonic state or a better life will be examined in an existential narrative with the considerations previously presented. The important thing that was conveyed by Flaubert and became the focus of this research was that Emma's novelty in breaking all the prevailing customs was in the context of a better feminist existence. The researchers, in this case, did not include the true-false judgment on Emma's existential choices. This is due to the characteristics of the narrative existential method, which bases research on narration as they are without the researcher including institutionalized values. The effectiveness of these existential choices in attaining the eudaimonic state can then be further analyzed.

Based on the above background, this study aims to discover whether the existential effort done by heroin indeed led to a complete eudaimonic state or true happiness. The hypothesis proposed by the research team is that Emma Bovary's existential efforts have not succeeded in achieving the goal of eudaimonia because the aspects of harmonious prosperity that are part of the eudaimonia state are not fulfilled. The benefits that can be drawn from the results of this study are an understanding of existential feminism in particular situations, its concrete description of the achievement (or not) of the eudaimonic state by Emma and the application of narrative methods to literary works.

To answer the problem above, the research team used a set of existential feminist theories, which was proposed mainly by Simone de Beauvoir with the support of other theoretical writings. The following is the further description of eudaimonia, which will specifically be associated with existentialism, followed by a description of beauvoirian existential feminism and ending with a description of previous related research that has been previously carried out.

As stated in the introduction, eudaimonia is often translated simply as 'happiness'. However, it needs to be clarified that eudaimonic happiness means more of 'well-being', a state of being (Graham in Smith & Silverman, 2020: 2), which is more permanent than just 'happy' (state of emotion) and temporary in nature. Further on the equivalent of eudaimonia, Cook (2013) proposes a more relevant equivalent than 'happiness', namely 'perfect happiness'.

As described by Stark, Vuust and Kringelbach (2018: 129), in general, humans want a pleasant life experience in their life, but what is actually being targeted is this eudaimonia, a condition of a prosperous life. More specifically, the characteristic of this prosperous living condition is a state that is not stagnant. This is marked by continuous efforts with clear goals and persistence in facing challenges to explore and develop one's potential in order to improve the quality of life (Waterman, 2007: 612-613). In line with the dynamic human condition, this eudaimonic state is also always in motion. The monotonous flow of human experience can be a source of boredom; for example, when someone has reached a high level of skill, the challenges are low or even non-existent. This state is called the eudaimonic treadmill. An activity that previously caused happiness after being done for some time will not trigger the same level of happiness. Thus, the welfare of life will decrease because of the absence of improvement. If the Eudaimonic treadmill is not handled with something new, it will develop into a Eudaimonic staircase which is characterized by a pessimistic situation.

Further adding to Waterman's description above, Drummond (2010) says that there is a link between eudaimonia and one's existence. When a person lives his life, or exists normatively, with a set of values that are well institutionalized in him, then he will live a responsible life. This

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responsibility is applied for his own good as well as for the good of others around him. This is the ideal state in which one truly experiences a eudaimonic state.

In relation to efforts to achieve a eudaimonic state, this research investigates the action taken, especially the existential action. Furthermore, the researcher will also conduct a study on whether, with his existential actions, the character succeeds in achieving the ideal eudaimonic state. The following describes more about existentialism in its relationship with feminism.

Continuing the concept of existentialism proposed by Jean-Paul Sartre in his book *L'Être et Le Néant* (1943), Simone de Beauvoir adds an aspect of femininity, especially to the concept of binary opposition between Subject/Object (Other), male/female. *Le Deuxième Sexe* also questions the existence of women both in real life and in literary works (Simon 2010). By using the work of five male writers, Beauvoir shows how women are presented as immanent Other, as opposed to male characters who are both immanent and transcendent and thus in a superior position. Beauvoir stated that the immanent and transcendent aspects of the way of life should not be separated. When women exist only immanently, without being given the opportunity for their transcendent aspects to exist simultaneously, then the woman does not have a voice of her own and has no quality (Beauvoir, 1949: 225).

The interesting part about Emma Bovary, as stated at the beginning, is that Gustave Flaubert presents her as a 'new woman' who is different in character from women in general in that era and realm, with activities concentrated in the domestic sphere. Emma is not only depicted as an immanent woman but also transcendent, aware of her desires, and then choosing to do whatever is possible to make those desires a reality. This is what is meant by existential heroin. The following is a description of what is meant by feminine existentialism with regard to women. Previously, it should be noted that *Madame Bovary* (MB) was published in the mid-19th century, in 1857, to be precise. Meanwhile, *Le Deuxième Sexe*, which sparked the 2nd wave of the feminist movement by promoting the idea of existential feminism, was published in 1949. On the other hand, Mary Wollstonecraft, in her book Vindication of the Rights of Woman (1792), writes that essentially, women are not inferior to men; the inferiority then is caused by women's lack / does not have the opportunity for education. In order to depict Emma as a 'New Woman, ' Flaubert equipped Emma with intelligence, a solid foundation of education, and creativity. Thus enabling her not to be inferior to men and to define choices based on her judgment. Soren Kierkegaard, who is called the father of existentialism, began to publish his work in 1843 and stated, among other things, that "..our entire life is an ongoing choice and that the failure to choose is itself a choice for which we are equally responsible." (Flynn, 2006: 33). With this statement it is underlined that humans make choices throughout their lives and are responsible for those choices. Even if the choice is not made, there is still a responsibility that accompanies it. In relation to feminine existentialism and Wolstonecraft's writings above, Beauvoir (1949: 225) says it is important for women to know for sure who they are and what they want and then make choices and decisions.

Talking about existentialism, it is better not to disregard Jean-Paul Sartre, to whom Beauvoir's existential concept boils down, as he claims. The concept related to this research is about authenticity. The following is Sartre's statement, as quoted by Taylor: "Being true to myself means being true to my own originality, and that is something only I can articulate and discover. In articulating it, I am also defining myself. I am realizing a potentiality that is properly my own. This is the background understanding of the modern ideal of authenticity and the goals of self-fulfilment or self-realization in which it is usually couched. This is the background that gives moral force to the culture of authenticity, including its most degraded, absurd, or trivialized forms. It is what gives sense to the idea of "doing your own thing" or "finding your own fulfilment." (Taylor, 1992: 29). The term authentic state by Beauvoir (1949: 213) is synonymous with the state of women who are free and

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honest with themselves. *"...des Françaises les moins poupées,... frondent ouvertement les mœurs... se rit des conventions, des murs, des lois,... se jette avec ardeur dans l'intrigue et ne recule pas devant le crime."* "Women who do not obey nor govern like puppets, who openly criticize customs that are no longer appropriate, who laugh at restrictive rules, customs, laws, who do not budge when faced with intrigue and crime." In essence, authentic women are free and honest with themselves and are responsible for their decisions.

This set of beauvoirian existential feminism concepts will be applied to gain an understanding of Emma Bovary's actions in her efforts to achieve eudaimonia. The eudaimonic state that is the goal of Emma Bovary's existence is the focus of this research.

Various studies have been conducted related to existential feminism and eudaimonia as well as to the application of narrative methods. Prameswari, Nugroho, and Mahadewi (2019) focus on women's struggles in the domestic sphere (household and workspace), where they experience oppression, bullying, and discrimination. Reminded by Prameswari, Nugroho and Mahadewi that just like men, women too can choose a free state if they are in a situation that is not in accordance with their wishes. Asmarani, Budaya and Soedarto's research (2016) put the focus of his research on the concept of women's awareness of their bodies with the object of research by YB Mangunwijaya. The character whips back the state of himself with his body, which was previously objectified by various oppressions, to become the Subject through the actions that are decided to be carried out. The character is then depicted as bearing the emotional responsibility of his actions.

Research on the eudaimonic state conducted by Stark, Vuust and Kringelbach (2018) focused on music as a means to achieve this state. He added that the purpose of human life is to achieve this eudaimonic state and not temporary pleasure. Huta (2015) researched the temporary distinction between eudaimonia and hedonia and the practices that can be done to achieve it.

The following previous research was carried out using a feminist approach and applying phenomenological methods. Based on Simone de Beauvoir's phenomenological method, Ince (2013) conducted feminist research on Agnes Varga's autobiographical film. Thus, Ince can identify the subjectivity of the protagonist as well as the director in the film's text. Nabila and Noviana (2021) used feminism studies to examine women's marginalization. Garko (1999), in his article, offers a phenomenological method of feminist research. The stages of feminist research that are delivered specifically are carried out on the object of human research. Thus, the research conducted by the team has novelty in terms of material objects in the form of literary works to enrich the socio-cultural background. Meanwhile, in the case of feminist existential eudaimonic research that has been described, the novelty is in the integration of eudaimonia in feminist existential research.

2 Method

First of all, this research takes a qualitative form, and as mentioned above, this research puts the life experiences of individual characters as the focus. Therefore, the method chosen is narrative, where the main source of all meaning of a value lies in the individual life experience of a person. Humans, in this case, as depicted in the novel. Creswell and Poth (2018: 112) describe the characteristics of narrative studies as follows: (1) Narrative research places the realm of research on individual stories (and documents) that are raised to convey certain messages. (2) Narrative stories tell the experiences of individuals, and they can explain the identity of individuals, how they see themselves and the life experiences that are told. (3) A narrative story takes place in a certain place or situation. Temporality becomes important for the researcher's telling of the story in a place. Such contextual details may include descriptions of descriptions of physical, emotional, and social situations. (4) Narrative stories are collected through various forms of data, such as through interviews, which may be the main form of data collection, but also through observations, documents, pictures, and others, which are sources of qualitative data. (5) The narrative story is analyzed using

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various strategies. Analysis can be made about what is said (thematically), the nature of the storytelling (structural), and to whom the story is directed (dialogic/show). Another option for analysis involves focusing on value, plot, significance, or character mapping and time. (6) Narrative stories are often changed to chronological by researchers, although in the plot, there may be past or future stories. (7) Narrative stories often contain certain turning points, tensions or transitions, or even interruptions that the researcher highlights. Meanwhile, the following are the stages carried out in narrative research: (1) Determine the research problem or question that best fits the narrative research. Narrative research is best for capturing detailed stories or life experiences of a single individual. (2) Choose an individual who has a story or life experience to tell. (3) Incorporate story context into data collection, analysis, and writing. Researchers place individual stories in their personal experiences (work, home), their culture (race or ethnicity), and their historical context (time and place). Being context-sensitive is considered important for narrative studies. (4) Representing the story in the form of a structured analysis with an introduction; telling stories to theorize about participants' lives, with narrative segments; and the final interpretation of the meaning of the story (Creswell & Poth, 2018).

3 Results and Discussion

After conducting research using the mapped method, the research team obtained the following results.

In contrast to the systematics presented in Chapter II, which begins with the elaboration of the concept of Eudaimonia, in the Results and Discussion Chapter, a description of the description of existential activity is presented through its female protagonist, Emma Bovary. After that, a description of how successful Emma Bovary's existential effort was in achieving the eudaimonic condition she coveted will be presented. Thus, the systematic reporting of research results will be in line with the objectives of the research.

3.1 The description of the existential aspect of the main female character as the object of research.

> *Avant qu'elle se mariât, elle avait cru avoir de l'amour; mais le bonheur qui aurait dû résulter de cet amour n'étant pas venu, il fallait qu'elle se fût trompée, songeait-elle. Et Emma cherchait à savoir ce que l'on entendait au juste dans la vie par les mots de félicité, de passion et d'ivresse, qui lui avaient paru si beaux dans les livres* (Flaubert, 1877: 36).
> Before she got married, she thought she had love, but the happiness that should have resulted from this love didn't come; she must be wrong, she thought. Then Emma was trying to figure out what it really meant in life with the words happiness, passion, and drunkenness, which seemed so beautiful to her in the books.

Emma Bovary is described as a beautiful married woman, bourgeois class, living in the small town of Yonville, a few kilometres from Rouen, who lives a peaceful, quiet and boring life. This opinion arises because the married life he lived was no different from the life of his girlhood; taking care of the household and taking care of his father, this task became his responsibility because his mother had died. Emma is an intelligent woman, has many skills and loves to read, especially romantic stories. From her penchant for observing the narrative of female-male relations, which stimulates the optimization of dopamine work and creates feelings of pleasure and happiness due to an elevated mood, Emma has a specific picture of the ideal marital life she wants to live.

> *L'amour, croyait-elle, devait arriver tout à coup, avec de grands éclats et des fulgurations, — ouragan des cieux qui tombe sur la vie, la bouleverse, arrache les volontés comme des feuilles et emporte à l'abîme le cœur entier.* (Flaubert, 1877: 103)

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> Love, in which he believed, must come suddenly, with great bursts and flashes - a storm from heaven that overtakes life, disturbs it, knocks down the will like leaves and lifts the heart to its fullest.

This is how love should be, according to Emma, citing what she understands from the romantic stories of the characters in the works she reads and the love that makes her feel like that is what she is waiting for.

When that experience and life are not experienced by her, then Emma experiences the anxiety of *mauvaise foi sartrean* as described in the quote above: "… qu'elle se fût trompée…" she feels wrong. As an educated and knowledgeable woman, Emma understands that there are traditions, customs and social norms that are culturally adopted by her community as Berger and Luckmann (1990 in Ngangi, 2011) argue that society is socially constructed where these traditions, customs and norms influence the thoughts and behavior of individuals who assume uniformity by including social sanctions in the event of a violation.

Thus, although the seeds of discomfort have been planted since the beginning of her marriage, Emma is trying hard to make her married life with Charles run well and harmoniously. The Bovary family home is creatively aesthetically well-appointed, with smooth housekeeping. In terms of the romantic life of husband and wife, Emma tries hard to liven up passion and create intimacy by reading love poems to Charles. However, none of his efforts yielded the expected results. Charles was still an innocent man who did not understand intimacy and was thus not romantic at all. Meanwhile, his efforts to create a home that gives a comfortable and beautiful feeling are seen as inviting criticism from his mother-in-law because it is considered a waste of money to shop for things that are not vital, such as various decorations and sweeteners around the house.

Emma began to question what had happened to her, why she was so unhappy. In the concept of existentialism, the individual will conduct an in-depth analysis of an aspect of life that is currently being considered. This is an existential process, where individuals are expected to really weigh the available options carefully in order to make the right choices freely. Regarding this freedom, Sartre and Beauvoir differ. In *L'être et le néant* (1943) Sartre states that the freedom that an individual must choose is absolute in the sense that if this choice of freedom is not taken in his life, the individual concerned lives in *mauvais foi*, is not honest with himself, is not authentic, and in relation to this study, it is not possible to feel happy. The difference between this view and Beauvoir's is that for Sartre, the decision to be free is taken by an individual as a form of responsibility to himself without putting anything outside of himself into consideration. Meanwhile, for Beauvoir, freedom, especially for a woman, is interdependent. Women, especially if they are married or in a relationship with a man, there will be many things to consider. According to Beauvoir, the individual is never truly pure, his freedom is always conditioned, socially conditioned by the consciousness that is built into his female body (Kruks, 2010: 80). Emma realized that it was her mistake in deciding to get married, because the life she had dreamed about all this time did not come true even far from it.

> *Puis ses idées peu à peu se fixaient, …*
> *Emma se répétait : — Pourquoi, mon Dieu ! me suis-je mariée ?* (Flaubert, 1877: 47)
> Then his thoughts gradually became clear…
> Emma kept saying to herself: "Oh my God! why did i get married?

However, at the moment that awareness is formed, Emma also realizes that nothing can be done to change the situation for her, a married woman with one child, it is impossible for her to leave her family. All Emma can do is form a wish that makes her a little happy.

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> *Elle se demandait s'il n'y aurait pas eu moyen, par d'autres combinaisons du hasard, de rencontrer un autre homme ; et elle cherchait à imaginer quels eussent été ces événements non survenus, cette vie différente, ce mari qu'elle ne connaissait pas. (Flaubert, 1877: 47)*
> She wondered if there might be a chance, to meet another man; and she tried to imagine what it would be like, what a different life would be like, with a husband she didn't know.

All Emma did then was think about whether it would be possible to meet another man and imagine what her life would be like. While in her married life with Charles, Emma sees nothing more she can do to make it a happy family experience. It is the right of every human being to have a family, just as humans are also entitled to have an opinion as stated in the Universal Declaration of Human Rights, also about what kind of family they want. Existentialism allows individuals to choose and live life as they decide.

However, in the existential concept of Beauvoirian (1949), it is stated that the freedom of an individual is only obtained properly if the individual also allows others to get his freedom. Because of Charles's inability to give him happiness, Emma becomes antipathetic to Charles and does not treat him well.

> *Charles vint l'embrasser sur l'épaule.*
> *-Laisse-moi ! dit-elle, tu me chiffonnes* (Flaubert, 1877: 53)
> Charles came over and kissed his shoulder.
> -Leave me ! Emma says you annoys me.

When Charles kissed his shoulder, Emma showed objections and even refused. Emma became indifferent to Charles, even at meals when Charles was also talking to her. She responded while reading a book.

> *À table même, elle apportait son livre, et elle tournait les feuillets, pendant que Charles mangeait en lui parlant*. (Flaubert, 1877: 61)
> Emma even brought her reading book to the dinner table; she flipped through the pages while Charles ate and chatted with her.

Emma again immersed herself in her favourite romantic books and read them down to the details she remembered well. Anything to distract her from the marriage she no longer wants.

> *Elle savait les modes nouvelles, l'adresse des bons tailleurs, les jours de Bois ou d'Opéra. Elle étudia, dans Eugène Süe, des descriptions d'ameublements ; elle lut Balzac et George Sand, y cherchant des assouvissements imaginaires pour ses convoitises personnelles*. (Flaubert, 1877: 61)
> She knows the new fashion, the address of a good tailor, the days of Bois or Opera. He studied the description of furniture in Eugène Süe; he read Balzac and George Sand, seeking in them imaginary solace for her personal passions.

It was not acceptable practice at the time for a woman to openly state to her partner what she wanted, let alone ask for a divorce. Emma did not see this as a way out either because she also did not have a job that could support her life independently, and returning to live with her father would bring disgrace to her. Apart from reading romantic books, there is nothing else that pleases her.

To those around her, Emma gave off a mixed impression, which was generally good; no one would have guessed that behind her well-groomed and beautiful appearance, her heart was very miserable and unhappy.

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— *Les bourgeoises admiraient son économie, les clients sa politesse, les pauvres sa charité. Mais elle était pleine de convoitises, de rage, de haine*. *(Flaubert, 1877: 110)*

— The bourgeoisie admired his ability to manage finances, his customers appreciated his modesty, the poor loved his charity. But actually he is full of lust, anger, hatred.

In her later life appears a young man named Léon who clearly shows his interest in the beautiful Emma. Emma realized the advances and wished to respond to him because she felt the attraction as well, but she could not do it, could not free herself.

...*elle eut soif de ses lèvres. L'envie la prit de courir le rejoindre, de se jeter dans ses bras, de lui dire : « C'est moi, je suis à toi ! » Mais Emma s'embarrassait d'avance aux difficultés de l'entreprise, et ses désirs, s'augmentant d'un regret, n'en devenaient que plus actifs*. (Flaubert, 1877: 127)

…she thirsts for his lips. She felt the urge to run to join him, to throw herself into his arms, to say: "It's me, I'm yours! But Emma felt the powerlessness to do so, and her desire, growing with regret, only became more and more biting.

Meeting Léon and his attraction makes Emma feel even more unhappy, and it affects her life fundamentally, causing a loss of enthusiasm for living, which is described by a choice of words that strongly represents her situation, "… *Tout est peine perdue*,…". A French expression that conveys that something is no longer meaningful in the end there is no point in defending or fighting for it, as said by Emma, who later met a man named Rodolphe on the second time they met;

— *D'ailleurs, ajouta-t-il, quand on habite la campagne. . .*
— *Tout est peine perdue, dit Emma.*
— *C'est vrai ! répliqua Rodolphe*.
— Moreover, he continued, if one lives in the countryside. . .
"It was all in vain," said Emma.
-- That's right ! Answered Rodolphe.

Rodolphe appears in Emma's life when the latter is at the lowest point of her marriage to Charles. The repetitive, calm, peaceful and monotonous married life was the opposite of what she had dreamed of since she was a girl. The happiness in marriage that excites life is not experienced by him and she continues to hope to someday achieve it. This depiction of Emma's existence is an existential condition, *mauvais foi* or flight from freedom, theorized by Sartre, which is a condition when an individual experiences an existence that is opposite to what she wants, causing unhappiness. In reality, life is often not in line with what is expected and planned. Although there are individuals who are flexible, they can accept these non-ideal situations by adjusting. In this situation the individual does not fall into the category of existential condition *mauvais foi* because the non-ideal condition does not cause ongoing unhappiness. This is how Emma is. So even though at first he still tried to reject Rodolphe's attention by arguing that there is a social norm to be morally concerned as he said the following;

— *Mais il faut bien, dit Emma, suivre un peu l'opinion du monde et obéir à sa morale*. (Flaubert, 1877: 147)
— *Emma. . .*
— *Monsieur ! fit-elle en s'écartant un peu*. *(*Flaubert, 1877, 158*)*
and was still trying to dodge when Rodolphe expressed his interest;

but her dream of a happy relationship had been too long and too strong for her, so Emma succumbed to Rodolphe's deceitful charms. Rodolphe, who is experienced in women's matters, understands Emma's situation very well and uses it for his own benefit.

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> *...défaillante, tout en pleurs, avec un long frémissement et se cachant la figure, elle s'abandonna*. (Flaubert 1877:163)
> …failing to hold on, with tears in her eyes, trembling and hiding himself, she allowed herself to give in.

Likewise, in the quote below, Emma is so immersed in the cradle of feelings that, in her opinion, that was love and happiness and becoming even more resentful of Charles, who had done nothing wrong and was just being himself, but that was not enough for Emma. It does not allow Charles to be himself, and according to Beauvoir (1949), it is not true freedom, and thus, its existence is not authentic.

> *Emma mordait ses lèvres blêmes, et, roulant entre ses doigts un des brins du polypier qu'elle avait cassé, elle fixait sur Charles la pointe ardente de ses prunelles, comme deux flèches de feu prêtes à partir. Tout en lui l'irritait maintenant, sa figure, son costume, ce qu'il ne disait pas, sa personne entière, son existence enfin. Elle se repentait, comme d'un crime, de sa vertu passée, et ce qui en restait encore s'écroulait sous les coups furieux de son orgueil. Elle se délectait dans toutes les ironies mauvaises de l'adultère triomphant. Le souvenir de son amant revenait à elle avec des attractions vertigineuses: elle y jetait son âme, emportée vers cette image par un enthousiasme nouveau; et Charles lui semblait aussi détaché de sa vie, aussi absent pour toujours, aussi impossible et anéanti, que s'il allait mourir et qu'il eût agonisé sous ses yeux*. (Flaubert, 1877: 187)
> Emma bit her pale lips, and, twirling between her fingers one of the branches of the polyp tree she had broken off, she aimed the sparks from her pupils at Charles, like two fiery arrows ready to shoot. Everything about him annoyed him now, his face, his costume, what he didn't say, his whole being, his being at last. He repented, as an evil, of his past virtues, and what remained of him crumbled under the blow of his pride. He enjoys all the evil ironies of victorious adultery. The memory of his beloved returns to him with a dizzying fascination: he throws his soul into it, and is carried to this image with renewed enthusiasm; and to him, Charles seemed cut off from his life, gone forever, annihilated as if he were about to die and die before his eyes.

Emma's existential condition as a married woman who has an illicit relationship with Rodolphe, having an affair, is a description of the existential concept of individual freedom in choosing and then making decisions. Existentialism does not adhere to the notion that this decision-making must be based on certain norms or rules, whether social, institutional or otherwise. Individuals are free to make decisions based on their own good and bad considerations and then carry out those decisions. However, if in exercising their freedom, the individual is being irresponsible in their action and does not allow other individuals to live their lives freely, then it cannot be said to be living a free existence.

Prameswari et al. (2019) state that there are three types of women who are able to show an absolutely free existence, one of which is a woman who is in love. The depiction of Emma falling in love and breaking the norms of tradition, habituation and social norms in order to win her love shows this. But does this type of existential freedom make her happy in a prosperous, eudaimonic state, the ultimate goal that she is essentially aiming for?

3.2 The description of the success of existential efforts in the context of achieving eudaimonic conditions.

In line with the quote in section 4.1 above, it is described that Emma's decision ended in surrendering to Rodolphe. The following is a depiction of Emma's existence after choosing and living her decision.

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> *Mais, en s'apercevant dans la glace, elle s'étonna de son visage. Jamais elle n'avait eu les yeux si grands, si noirs, ni d'une telle profondeur. Quelque chose de subtil épandu sur sa personne la transfigurait. Elle se répétait : « J'ai un amant ! un amant ! » se délectant à cette idée comme à celle d'une autre puberté qui lui serait survenue. Elle allait donc posséder enfin ces joies de l'amour, cette fièvre du bonheur don't elle avait désespéré. (Flaubert, 1877: 164)*
>
> But, looking at herself in the mirror, she was surprised to see her face. Never before had her eyes been so big, so dark, or so deep. Something subtle spread across her body, transforming him. He kept saying to himself, "I have a boyfriend! A lover!" His excitement was like that of a teenager going through puberty. So he would finally have that joy of love, the fever of happiness he had been desperately waiting for.

Early readings on Emma's condition were that she was in a happy state, which was evident in her physical response; Among other things, the pupil of the eye dilates due to strong emotions. At this stage, Emma is described as understanding the condition she is in love. The idea that she had a lover brought her to a happy state, something the author also clearly states by using the diction, "*ces joies de l'amour, cette fièvre du bonheur*..." Emma's happy state at the beginning of her romance with Rodolphe, described by Beauvoirian existential feminism, is the result of independent and honest decision-making.

The research team needs to emphasize once again that the analysis of the existential condition of the characters at this stage is objective-observative existential without judgments of good-bad or right-wrong prevailing at that time. For example, Emma's decision to have an affair is considered existentially good because it accommodates the deepest desires that have been buried for a long time. Thus, she is honest with herself. This existential assessment is independent of social, customary and moral values which were considered normative at that time.

Then, as can be observed in the analysis of paragraph three above, the research team has not used the term eudaimonia or eudaimonic conditions/states because, at this stage, the terminology that can be used is still 'happy'. As stated in Chapter II, it is more than just 'happy'; in the concept of eudaimonia, there is also an aspect of stability and something permanent, and to show it requires a process. If Emma's happiness, although still experiencing ups and downs in the process, turns out to be permanent, then Emma's condition can be said to be eudaimonic.

> *Elle devenait elle-même comme une partie véritable de ces imaginations et réalisait la longue rêverie de sa jeunesse, en se considérant dans ce type d'amoureuse qu'elle avait tant envié. D'ailleurs, Emma éprouvait une satisfaction de vengeance.... et l'amour, si longtemps contenu, jaillissait tout entier avec des bouillonnements joyeux. Elle le savourait sans remords, sans inquiétude, sans trouble*. (Flaubert, 1877: 165)
>
> She himself became like a veritable figment of that imagination and fulfilled the long daydreams of her youth, seeing herself in the type of lover she craved. In addition, Emma feels the satisfaction of revenge.... and love, which has been craved for a long time, pops into a fun bubble. She enjoys it without regret, without worry, without confusion.

This picture of Emma's feelings really illustrates how she floated in the cradle of love and being loved, which was so burning and exhilarating, which she had been waiting for a long time. So, social signs about infidelity were violated without feeling sorry, worried or confused. She has been doing it well. She exists entirely as a wife who has an extramarital relationship with a man. and just as relationships are socially hidden, they usually do not contain a permanent and permanent aspect.

His relationship with Rodolphe did not last long because when Emma asked him to run away, Rodolphe did not appear and disappeared. Emma also experienced severe heartbreak for some time. Then Léon arrives back in the city and meets Emma again. This time, their relationship continued.

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Emma no longer hesitates to be in a relationship with Léon, even when she has to go out of town to meet him. Emma argued to Charles that she needed to take music lessons in the city where Léon lived and worked.

It is true that Emma experienced great happiness, but the affair cannot be said to be an established and permanent relationship. Moreover, this relationship must be kept secret. The level of happiness that arises from this kind of relationship cannot be said to be stable. When she is with her lover, she is happy, but separation makes her unhappy again.

This time, to conduct her affair, Emma not only sneaked out of the house at night to meet her boyfriend, but she also travelled out of town every weekend, renting hotels and shopping for nice things to gift Léon. To finance all of this, Emma signed debt papers, the amount of which was increasing day by day. Applying the Sartrean-beauvoirian existentialism concept (Sartre 1943, Beauvoir 1949), it is described that Emma's existential decisions are not followed through and are unsupported by a sense of responsibility.

The eudaimonic state is an ideal state of self that is targeted by each individual and, according to Socrates, involves the knowledge of good deeds. Whether we realize it or not, every human effort in carrying out their daily lives will lead to it, but often, in its achievement, it can have social and legal consequences. Emma Bovary's existential activity in pursuing this eudaimonic condition is seen to be preceded by an in-depth analysis of her unhappiness, which decides that she must get out of the situation because that is what she wants (Deci 2008), as also described in the analysis 3.1 above. Regarding the adultery as a result of her domestic unhappiness, Emma does not base it on an in-depth feminist-existential analysis because by doing so, she is involved in severe financial difficulties and also involves her husband, Charles. Thus, the responsibility aspect of existentialism is not fulfilled. Meanwhile, the eudaimonic condition or true happiness targeted by everyone is also not achieved because aspects of the welfare of life are not experienced.

4 Conclusion

Based on the analysis that has been done, existentialism is not fully implemented in Emma Bovary's life. To realize the desire to have a romantic relationship based on her understanding, Emma violates the norms of the traditions-habituations that construct society socially. Emma manages to exist as a woman who has a desire and makes it happen. However, in the process, Emma does not include the aspect of responsibility that must accompany the freedom of will.

Meanwhile, regarding the eudaimonic state, Emma also did not experience complete happiness because of a lack of life welfare. Emma even plunged her family into economic difficulties and ended her life by tragic suicide.

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