

Madame Bovary By Gustave Flaubert

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Overview of Madame Bovary

Madame Bovary was written in 1857 by a French writer, Flaubert. It is a masterpiece of exact timing, meticulous detail, and reason. The novel's central character is Emma, a daughter of a farmer, who later marries a health officer, Charles Bovary. He is deprived of ambitions in life. In her deepest being, Emma has a desire for sophisticated living, and thus, she gets disillusioned with her middle-class life. Such makes her engage in immoral activities. (Flaubert, G., 1857)

Historical and Political Context of Nineteenth-Century France

In the early 19th century, France faced numerous political changes, which affected the nature of those staying in the nation. It was just several years after the French Revolution, which had brought about the removal of the old government. The period was also after the fall of Napoleon and saw a period in the restoration of the monarch as well as several revolutions. By the end of the 1840s, the revolutions saw the establishment of the Second Republic. However, it only lasted until 1851, when Louis Bonaparte became an Emperor. The life of the novel's writer starts during the Bourbon restoration. This meant the return to monarchical rule. Again, this era was characterized by a political divide between the bourgeoisie and aristocrats. The bourgeoisie formed the middle class, while the aristocrats formed the ruling class. The two groups disagreed based on the proper way to govern France.

Charles Bovary and the Opening Plot

As the novel opens, Charles Bovary is an awkward teenage boy who is being ridiculed by his classmates. The result is that he ends up becoming a second-class doctor and marries a widow, who dies leaving him with little money. He gets in love with Emma, who is quite beautiful and unhappy with her life. The two marry but do not engage in activities due to the fear of an illegitimate child. Later, she finds a downfall to the reality of her life. Afterward, they develop family problems that lead to her death. At the end of the novel, Charles passed away, and a physician over his name was discharged from the service.

Political Symbolism Through Characterization

Therefore, the connection with the political tone of the country can be analyzed through the novel's characters. The characters are representatives of different factions during the 19th century. The novelist glorifies the romanticism of the earlier centuries as he focuses on the realism that has no specific style. The main character, Emma Bovary, represented a situation where the author found creativity or admiration in danger in the romanticism of a female. These characters served as a critique of those who wished for a romanticized past. The Homais represented the middle class and did not recognize or value religion. The ideological beliefs represented the new ways of thinking in the state that questioned the traditional values of the ruling system. Thus, the events and characters of the novel are presented as a political tone taking place between the new and old systems of government as well as romanticism and realism.

Narrative Action and Social Observation

The plot is interesting to appreciate the action in the novel by Flaubert "Madame Bovary". In one window we saw two young men, Rudolph and Leon, who look at what is happening very clearly and correctly, while other participants in the action are drowning in the sea of vulgarity, which, incidentally, contains both comic and dramatic elements. The main theme of the novel is the deep vulgarity of bourgeois civilization, a kingdom of various shopkeepers and shopkeepers, whose spiritual poverty was veiled by Flaubert by unusual methods, which in literature before him appeared only rarely, and among them, in the fantasy work of Gogol. The appearance of Flaubert in relation to his characters is irony. I will not list the known definitions of irony, although, incidentally, a man often pronounces a word without noticing that the meaning he gave him, having examined it more closely, will turn into dust. But the irony of the artist – as Flaubert, turning to you with a chuckle from behind a pile of pages, unobtrusively, but irresistibly draws attention to the fraudulent nature of this or that hero – this irony is not related to the concepts of good and evil, but only to the author's path and defeated him, the author's versatile idea of a helpless, flexible world. Thus, Flaubert sarcastically challenges Omega's speeches but does not say that Omet is a bad person. The irony of Flaubert is directed to ignorance, as Omega does not know that he is amusing (but is not aware of anything and Emma does not know anything about her situation). These characters are dark about the fate that directs their actions.

Themes Counterpoint and Visual Imagery

The novel is striking with its extraordinary series of themes, counterpoints, and images. There is a scene of the country exhibition and a scene of the opera, as well as other crowded scenes. At the same time, I would like to draw attention to the fact that Flaubert's use of the term "counterpoint" is somewhat different from the usual, where it refers to the combination of two or more simultaneously

sounding melodies. For our purposes, we will give the term the value of alternating – “forward-backward” – the movement of different threads. The scene has the following composition: First of all, there are thoughts and conversations of those on the platform, then information on the behaviour of the crowd, descriptions of individual passers-by, occasional conversations. Thus, among the serious participants of the exhibition, in the middle row, one can find Liz-Utiha, a lady from the cafe Golden Lion in Yonvil. She even opened her coffee shop and got some profit. But then we come back to the beautiful sunny weather, to officials, to how many are not enough and, finally, to a few words by Rodolphe, who is in the town hall “among the ladies”.

The counterpoint begins when Councillor Lieven (Liévin) rises from the chair of the president and approaches the front edge of the platform. He just escaped from the Golden Lion to inspect his new clothes and is making many bows to the crowd. Mr Liuwenov’s phrase – “And I will not tell you, gentlemen, about agriculture which brings us food or animal breeding, whose products give us clothes”, – may be attributed to the director in the dumb film caption. And we move on to a conversation: Rodolphe express his desire to gradually express their feelings about Emma. “The advice (of the speaker) now focused on the traditions of farming. He spoke of Cincinnatus at his plow, Diocletian, who planted cabbages, and the Chinese emperors, the knowledge of these people, discover the first furrow. The young man explained to the young woman that the tranquility of life can be found in a stable union ... “The counterpoint goes on: “Then Mr. Lieven began to glorify the government for its concern for agriculture, for encouraging state, its successful discoveries and well-being.

– It happened to you, Madame Bovary, “the rest was asked,” that they stumbled with the unknown force as if they were begging you to save? ... “And again, Mr. Lin was: “By the way, where is it, tell me, monsieur Tuvache?” “She and Rodolphe are vaguely talking about dreams, premonitions, magnetic attraction, and kinship of souls. Mr Lieven picked up a written text sent by Tuvache and finally plunged into it, reading it at the same time as Mr. Tuvash in the middle of Emma and Rudolph’s conversation described the success of agriculture and the wonders performed by the government. ““We must catch moles, start improving fertilizer, grow Swedish, tobacco, rapeseed, madder and everything useful for the arts.” “Rudolf talks more and more about love; For a change, the official hands out medals to a village housewife who, in every way, was experiencing a little boy, because even though the game begins as an exquisite irony, it ends in a magnificent ending of Emma’s seemingly sympathetic compassion.

She “saw the figure of the old woman, and she again represented the faces of the mediocrity and the humble who welcomed her to the ball. And in this atmosphere of the flourishing bourgeois, there were half a century of slave service. It stood there before everyone, facing the red-faced philistinism. The [...] Something monastic was in her frozen face. Nothing sad or gentle softened this pale look. The entire palace was muffled in communication with the cattle and overthrown by the spring rains. The hands, accustomed to picking, were half-cut, like two of the ribbons of the sherd; because of the dust and soap, they were harsh, rough and yellow, and their overworked fingers could not unfold. A little gesture of anything other than indifference. So much violent rudeness, both in the family and in

society, prevented even a smile that knew how to say the words. She did not believe that she could defeat something else, but suddenly she experienced such a generosity; that no one she borrowed so suddenly remembered the same as a king who was frightened.

Rodolphe Emma and Retrospective Counterpoint

The next scene from the beginning and the end is an elaborate counterpoint. Rodolphe reaches the house of Emma, who sat alone in the twilight. Again there is a counterpoint of retrospective (their first games, the event of agricultural exhibitions) and Emma's current thoughts; the second half of the scene is a dialogic counterpoint of hypocritical restraint and genuine passion. She looks at the fireplace – at the end of the opposite end of the novel; she squints, inviting Rudolph to sex on the sofa, still inhabited by Omega. Let us return to the scene in the cathedral in the beginning. The parties wait for Leon to first appear to be at a miniature door, then another, then a third – a staircase procession. Leon created a kind of growing mirror just enough to replace the church visitor and pulled Emma into the wallet. The boy's wool scissors because he thought that tourists could get married, but they quickly ran out of the church. The driver's walking legend after the cathedral moves slowly – it also offers various interests, colors, and the production of the original unbreakable horse Omen's long paper on the poor tribes with the names of the monuments. (Encyclopaedia Britannica, n.d.)

A real-life operation is like a furious wheel around the wilds and cats with embroidered water in a hurry, which starts to fall soon, but nothing is done. The old driver is in vain. It does not control what actions, or where the ghost is increasing. The scene ends at its beginning. "The dress came out of the cabana." – She returned with his delicate magic. Rudolf stops three letters – a wonderful piece of comedy: three letters, one at the beginning of love, another at the end, eight months later, one more under the rest of his frozen river, a famous opera. The fourth conversation is more angered before the next two weeks, when she agrees to be broken. Here are the elements: (1) the recent rainy weather, when it appears that this article needs to be on the street; (2) a child from a group playing at iron; (3) beggars asked to be assigned to the theater door after the paper; (4) the dialogue between the boxes; (5) coexisting with so many people leading the scenes; (6) and, finally, Leon, who finds love in the distant past; (7) the emotional state of the woman.

The following box is full of all the art of Flaubert. None of his novels could have been written before, and without Flaubert's *Madame Bovary*, there was no Tolstoyan *Anna Karenina*, there would be no Chekhov's story, although written by Mecca Place, in Paris, a doctor named Charles Ivet. He possessed the same common psyche as Charles Bari, the novel's hero. *Ménage à trois* happened when he married a woman named Delphine. He divorced his mistress a Dr. Kolel, a dentist. After that, he had other fans and died at age twenty-seven. Her mother poisoned him – or managed to execute her servants and felled her rags, but probably managed to die of starvation. The whole story happened in a newspaper on November 22, 1848. Uncle Flaubert, a doctor, had a patient, but had not yet been examined. However, this happened in the Charles life, but Flaubert succeeded, and in August 1849, in November 1851, he wrote *Madame Bovary* so that the reader in the manuscript, and

it happened in April 1856, the article was written in December 1856. It was published by 1857, and she justified everything, including all institutions, to create this immoral job. In late 1857, the party published a second book, but Flaubert already published the Sun.

Charles and Emma in the Provincial Setting

In Berlin, the work comes from Col. the peasant child, Charbovaris (the newcomers introduced himself for some form) and his mother. He remains a singing, wild species, and a class thing. However, it is not Emma's childhood. A later story, which is more likely to be created by a writer, when the baby has enough hair on the floor. In the third chapter, the whole of it, while the whole thing goes on, has more visibility to Emma, and this event is unmistakable when everything is quiet. The life of the previous child is a long time before the story, and it is time to move forward and force Marlo to study in order to start with the time.

The country present that Emma first sees is only a vision: a young woman in a blue uniform opens the door. Beautiful emerald panchali. Although it is long, it is special because Charles is deeply reminiscent. Russian filmmakers like workers deserve some attention. Bluu is the first step back in her colour. His coat continues to be a pale white in Charles' hands. His essence is that he has no social status; he has only the basic principles of mind and accepts what he accepts in his youth or age and ignores it. In verse, all the colours of the country are expressed; we learn them in a few days.

After polishing the weapon, the clothes of these lighter stones move very much from the mini-gallery down the middle, where the floor and lessons are heard. Then Emma is in a farmyard that opposes the skin that opens with the blue open John, see the wind approaching in its strong collision, the latter becomes even more visible. It looks like it has been made in paint – this beauty is consistent with its texture at the ends. He can not clear the long back of his dress. It was released by all the people of this country, and it was taken to heart to understand this case, but it can not be done with the outer world. The scenes are accumulated for the reader and do not limit to Emma. All these things were in two ways – firstly, as women should consider women, and secondly, the more objective objects and emotions of colour.

Who is standing in front of him, you know, how can this other direction change? Everyone wants to know why they can not access their dreams, they can not enter the room, because of its cultural importance, not its status. All Emma's dreams are felt by the most loved of them – are important to the circumstances. It's a huge man in a lion's cage on a long road. His dream can come true anywhere in time. Charles is looking through her eyes, but it is difficult. But it is important. The channel rider is about the loss of the vessel and a great flight from space. The important horse rider is a woman's dream, but Emma is a dreamer, an important reader of romance, and a godwriter. Flaubert has a look at the way, it controls the most accepted schools, the women's way. His goal, however, consists of a set of parts to teach future students how to do things. There is a study card that has a permanent point. So good and bad influence, not mad, Charles, Rogon, Leon means the cult symbol

among Emma's eyes. It is a tool that takes responsibility for the words of Flaubert's own office. We are reminded of Charles' fear, the appeal of the singer's at the opera, Rudolph gave him about all his life. If you want to explore in Paris, find him in the centre of France.

Marriage Ceremony and Social Spectacle

Another object is the beautiful object of Vobesar. There is a huge event on a German farm on the outskirts of Rouen. Great success – Vobisess Sharia is a man who does not add any money for a short car or does not care. One of the main goals of the dream is to be bad at this point, and the pleasure of the horse is a symbol. Emma uses all the information required by Emma. These information forms repeat what he feels: the memory of the dream and beauty that made Bovary a symbol, Sontam and Totri on the symbol of independence, embodied. It is difficult to renew the scent that can only be in memory, it will be a novel by Flaubert, among the most rewarding things in the region: the union and communication between the present and the past. Moreover, to live in a short time, without the details and the importance, because it is what Emma dreamed, when she makes a vaginal and Anna Karenina's dream, to participate in small details and changes in life.

Let's end this proposal that talks about games as a way to change the situation in the same world. From the time of the 14th century, when they became Choker's Contemporary, they had the opportunity to take the region of Chaucer in the fight against their future with a distinctive character. In April, all of the pilgrims who tell the story through service also tell you in a certain way. Referring to the works of Flaubert talking about how he created pictures, in addition to being a rural event of a good profit. Among the most important things, which will combine similar strengths, such as the length of the mystery, the system is similar to the famous road by James Jones, when dark weapons are not so far. The next day, after the wedding, although all young people were destroyed, the old people saved the feeling, but those who were similar, without the body, the colours and the disease were the same, they took them from the fog and took them from the place.

"The violinist went ahead with a violin decorated with ribbons, then came the newlyweds, relatives, friends, and at the end of all the children frolicked along the path, tearing the bells from oats and playing with one another, so no one could notice. Emma's dress, far too long, dragged along the ground and sometimes clung to something, then Emma stopped, lifted her dress and gently, fingers in gloves, took off the heads of thorn grass, and Charles with empty hands waited until she finished. Old Rouault, in a new black coat and a chattering cuff on his sleeves, led the elder Mrs. Bovary. Father Bovary, who in his heart was despising the whole company, appeared in a simple-soldier frock coat and explained to a fair-haired peasant woman. She squatted, blushed, and did not know what to say. The rest of the guests talked about their affairs or joked in secret, pre-exciting themselves for fun; alerting the ear, you could hear the pelican musician, who played and played in the field."

Emma's Funeral and Narrative Detail

Emma is buried. "Six people – three on each side – walked slowly and a little choked. Priests, choristers, and two boys from the choir called De refunds; their voices were lost in the fields, then rising or falling in the tones of the melody. Sometimes, the choir was hiding behind the turn of the path, but the high silver crucifix was always visible between the trees. < *Compare with the violinist at the wedding.* >

The women walked in black cloaks with hoods lowered. In their hands, they carried thick burning candles, and Charles almost fainted from these endless prayers and fires, from the pungent smells of wax and cassock. A fresh breeze was blowing, rye and rapeseed were green, and droplets of dew trembled along the edges of the road on the hedges. Everything around was full of all kinds of merry sounds: rumbling in the distance along the ruts of a cart, echoing a cock-roaring cry, stomping hooves of a foal fleeing to the apple trees. In the clear sky, there were pink clouds. Over the reed roofs, the bluish smoke curved downward; Charles, on the move, recognized the yards. He remembered the same morning as this when he left the patient and returned to her. "*I'm curious that he does not remember the wedding; the reader's position is more profitable.*"

From time to time the black cloth, strewn with white "tears", rose and opened the coffin. The weary porters slowed the pace, and the coffin moved with jerks, like a boat, evenly rocking on every wave."

The everyday bliss of our hero after the wedding is depicted in one more gradual act on the feelings of the passage. And again, miserable translations have to be corrected: "In the morning, lying in bed beside Emma, he watched as a sunbeam permeated the fluff on her white-rosy cheeks, half-covered by the corrugated fester of the cap. At such a close distance, Emma's eyes seemed even bigger, especially when she woke up several times to open and close them; black in the shade and bright blue in bright light, her eyes seemed to be composed of many color layers, dense in the depths and all brightening to the surface of the iris "(a weak echo of the layers' theme).

Romantic Reading and the Formation of Emma's Desires

In the sixth chapter, Emma's childhood is retrospectively described in the language of a banal romantic culture, in the language of the books she has read, and in what she has learned from there. Emma – passionate reader of love, more or less exotic novels, romantic poetry. Some of her famous writers are first-class – for example, Walter Scott or Victor Hugo; others are not quite – Bernard de Saint-Pierre or Lamartine. But it's not whether they are good or bad. The fact is that she is a bad reader. She reads emotionally, in a superficial teenage way, imagining herself as one, then another heroine. Flaubert acts very subtly. In a few paragraphs, he lists all the dear to Emma's heart romantic clichés, But the sophisticated selection of common images and their rhythmic arrangement along the

curve of the phrase create a harmonious and artistic impression. In the novels she read in the monastery, “only it was that love, lovers, mistresses, persecuted ladies falling without feelings in solitary gazebos, postmen who are killed at all stations, horses that are pounded on every page, dark forests, heart murmurs, oaths, sobbing, tears and kisses, shuttles under the moonlight, nightingales in groves, “cavaliers,” brave like lions, and gentle as lambs, virtuous beyond measure, always beautifully dressed and shedding tears, like urns. At fifteen, Emma spent six months digging into this dust of old libraries. Later, she was fascinated by her historical props, Walter Scott; she began to dream of parapets, vaulted halls, and minstrels. She wanted to live in some old castle, like those ladies in long corsages who spent their days in high lancet chambers and leaning their elbows on the stone window sill, leaning their cheeks with their hands, watching as a white-plumed knight jumps over the field on a black horse.” (Encyclopaedia Britannica, n.d.)

The same artistic device he uses enumerates the vulgar properties of Omet. The object itself can be rude and repulsive. His image is artistically verified and balanced. This is the style. This is art. Only this is important in books.

Dreams Dissatisfaction and Marital Regret

The theme of Emma's dreams is connected with a puppy, a forester's gift: she “took him with her for walks; Sometimes she left home to stay alone for a minute and not to see this eternal garden and dusty road ... Emma's thoughts were initially pointless, clinging to the accidental, like her greyhound, which ran around in the field, yapping after yellow butterflies, chasing after shrews or nibbled the poppies along the edge of the wheat field. Then the thoughts gradually cleared up, and, sitting on the ground, Emma repeated, quietly stirring the grass with an umbrella:

– Oh my God! Why did I get married?

She wondered if she could have met another person at some other time; she tried to imagine what those unfulfilled events would be, this quite different life, this unknown husband. In fact, not everyone is like Charles! He could be handsome, intelligent, exquisite, attractive – and, probably, those were the people for whom friends of the monastery came out. What are they doing now? All, of course, in the city, in street noise, in the rumble of theaters, in the glamor of the ballroom, everyone lives a life from which the heart rejoices, and the feelings blossom. And she? Its existence is cold, like an attic facing the north, and boredom, a silent spider, weaves its network in the shadows of the corners of her heart. ”

The disappearance of the puppy when moving from Toast to Jonville symbolizes the end of tender, romantic, elegiac dreams in Toast and the beginning of a more passionate period in fateful Jonvil.

Parisian Fantasy and the Growth of Deception

But before Ionville, the romantic dream of Paris arises from the silk cigarette case that she picked up on an empty rural road, returning from Vobessar, as in Proust's *Quest for Lost Time*, the greatest novel of the first half of this century, the town of Combray with all its gardens about him) pops up from a cup of tea. The vision of Paris is one of a series of Emmine dreams that pass through the whole book. One such (quickly discarded) dream is that Charles will glorify Bovary's name, which she bears: "Why did not she get at least a silent worker as her husband?" – one of those people who at night dig into books and sixty years when rheumatism begins, get a cross in the buttonhole of a badly sewn tailcoat?. She would like her name, the name of Bovary, to be glorified so that it was exhibited in bookstores, repeated in newspapers, and known throughout France. But Charles did not have any ambition. "

The theme of dreams naturally intertwines with the theme of deception. She hides from Charles a cigarette case over which she dreams, and from the outset, it launches deception. First – that he took her away from Toast: her feigned illness – the reason for their move to Ionville, for the sake of a supposedly better climate: "Is this pathetic existence going to last forever? Did she never get rid of him? After all, she is no worse than all those women who live happily ever after. In Vobessar, she saw more than one duchess whose figure was heavier and more vulgar than hers. And Emma cursed God for injustice; she pressed her head against the wall and cried; she languished in a noisy and brilliant life, at night masquerades, in daring joys and uncharted self-oblivion, which was supposed to hide in them.

She turned pale; she had palpitations. Charles prescribed her valerian drops and camphor baths. But everything that they tried to do for her seemed to irritate her even more.

All the time, she complained of Toast, so Charles imagined that at the basis of her illness, there was some influence of the local climate, and, having stopped on this thought, began to seriously think about how to get settled in another city. Then Emma began to drink vinegar to lose weight, grabbed a dry cough, and finally lost her appetite."

Fate Symbolism and Emma's Decline

It is in Jonvil that fate overtakes her. The fate of her wedding bouquet is a kind of omen or emblem of how Emma herself will part with life a few years later. Finding the wedding bouquet of her first wife, Emma asked herself what would become of her own. And so, leaving Tosa, she burns it in a magnificent passage: "One day Emma, preparing for departure, parsed things in the dresser and pricked something on her finger. There was a delay in her wedding bouquet. Fleorange is yellowed with dust, and satin ribbons with a silver fringe are worn around the edges. Emma threw the flowers into the fire. They flashed like dry straws. On the ashes remained a slowly burning red bush. Emma looked at him. The cardboard berries crumpled, the copper wire wriggled, the bald spot melted; Burnt

paper corbels wore in the fireplace, like black butterflies, until finally they flew into the pipe. " In Flaubert's letter, written about July 22, 1852, there is a passage applicable to this passage: "A really good prosaic phrase should be like a good verse: the same unchangeability, the same rhythm and sonority."

The theme of dreams reappears when Emma decides what kind of romantic name to call her daughter. "First, she went over all the names with Italian endings, like Clara, Louise, Amanda, and Atala. She also liked Galsuinda and, even more, Isolde or Leocadia. " Other characters, offering a name, also remain true to themselves. "Charles wanted to name the child on behalf of his mother, but Emma did not agree." Mr. Leon says Ome, "was surprised that you did not take the name Magdalene. Now, this is an unusually fashionable name.

But, hearing the name of the sinner, the old woman Bovary terribly screamed. Mr. Omet himself preferred names that would remind him of some great man, a glorious feat, or a noble idea. " Note the reason why Emma chooses Bert's name. "At last, Emma remembered that in Vobessar, the Marquis at her had called one young woman Bertha and immediately stopped on that name ..."

Romantic considerations in choosing a name make a sharp contrast to the situation in which Emma's daughter gets, given, according to the amazing custom of that time, a wet nurse. Together with Leon, Emma goes to visit her. "They recognized the house of the wet nurse on the old nut tree that had overshadowed it. The shack was low, covered with brown tiles; under the attic dormer window hung a bunch of onions. Along the whole hedgerow were bundles of brushwood, and in the courtyard, there grew on the bed lettuce, a little lavender, and sweet peas on stamens. Dirty water was spreading on the grass, a rag, some stockings, and a red cotton sweater; A large sheet of coarse linen was stretched over the fence. At the knock of the gate came a woman, holding the baby's hand on her arm. On the other hand, she led a miserable, frail little falcon with a scrofulous face – the son of a Rouen cap. His parents, too busy with trade, sent him to the village."

Tragic Death and Final Character Evaluation

Emminous Emotional Differences: the intersection of longing, passion, despair, love, and disappointment – ends with a voluntary, painful, and very chaotic death. But before we part with Emma, we must note her inherent stiffness, somehow reflected in a small physical flaw – in the dry angularity of the hands; she had sleek, tender, and white, perhaps, lovely hands, but not very beautiful.

She's lying; she's a liar by nature: from the very beginning, before all the betrayals, she deceives Charles. She lives among the petty capitalists and the petty capitalists herself. Her spiritual vulgarity is not as obvious as that of Omega. Perhaps it would be too cruel to say that the hackneyed, stereotyped pseudo-Progressive ideas of Omet correspond to the female pseudo-Romanticism of Emma, but it is impossible to get rid of the feeling that Emma and Omet not only have phonetics but

something similar, and this is something – inherent in both vulgar cruelty. In Emma, the vulgar and petty capitalists are covered with charm, charm, beauty, brisk cleverness, a passion for idealization, glimpses of tenderness and sensitivity, and the fact that her short bird life ends in a real tragedy.

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