

# Love and Psychoanalysis: A dialogue between Clinic and Literature

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Received: 11 Sep 2021,

Received in revised form: 20 Oct 2021,

Accepted: 02 Nov 2021,

Available online: 11 Nov 2021

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**Keywords**— Love, Philosophy,  
Psychoanalysis, Literature, Madame Bovary.

**Abstract**— This approaches love, through the lenses of Psychoanalysis, within the literary work *Madame Bovary* (1856). The proposal aims to describe and discuss the construction of the concept of love in psychoanalytic theory, through the analysis of the literary work of Gustave Flaubert, presenting the relationship between love and Philosophy; describing relationships between love and Psychoanalysis; analyzing the subjective position of the character Emma towards love; conducting field research with psychoanalysts in private practice, asking them about the demand for love in their daily work; all with the aim of producing a handout to be used in the classroom, in the Special Topics in Psychoanalysis discipline. These objectives were operationalized through qualitative, exploratory and descriptive research, and the work consisting of a bibliographic survey phase; construction and analysis of the theoretical framework; preliminary study; analysis of literary work, and field study. Data collection was carried out through the Microsoft Forms platform, with a questionnaire containing open questions. At the end, it is concluded that, based on Emma Bovary's analysis, the love experience can present the confluence of life and death drives; it appears that the demands that come to the private practice clinics are mostly related to the theme of love, and that many contradictory emotions are associated with this theme; it appears that literature is a field of great possibilities, serving as a source of knowledge about the human soul and assisting the work of clinical psychoanalysts; it is shown that the use of literary works as a supportive practice for the formation of psychoanalysts provides greater learning about the psychic apparatus of the subject of the unconscious, since it reveals one of the ways of thinking about man and his psyche; it is clear that the reflection on love in the literary work *Madame Bovary* incites an almost singular elaboration, as each subject faces love in a certain way, in the most diverse situations and contexts of life.

## I. INTRODUCTION

Love touches us from the moment we perceive ourselves as people. It is the central plot of the lives of many, and has always been present in the studies of Psychoanalysis, being the Oedipus Complex itself, a fundamental concept of this knowledge, a position in face

of Castration, an event that subjectifies the way each one will love. Thus, for Psychoanalysis, our first love relationships determine who we are. Therefore, the search for an object of love, as well as its understanding, always goes through a choice made by the unconscious.

For Freud (1914), the love relationship begins

with the experience of a child who suckles the mother's breast, the experience of primordial satisfaction. Based on this experience, each encounter with an object is, in reality, a meeting of satisfaction. In this sense, every object of love is a replacement for a primordial object, prior to the incest barrier, love being a replacement for a repressed object, a repeating love. For the author, the choice of the love object is based on Primary Narcissism; he clearly says that whoever renounces Narcissism launches himself in search of love and will transfer this narcissistic love to the beloved object, with an overvaluation of the object or himself.

In *Civilization and its Discontents*, Freud (1929) points out that, although love is considered the most powerful source of pleasure, it is never so defenseless against suffering as when one loves; never so helplessly unhappy as when the beloved object or its love is lost.

Love is present in several central concepts of psychoanalytic theory, such as Castration (FREUD, 1905), Narcissism (FREUD, 1914), Drive (FREUD, 1915), Oedipus Complex (FREUD, 1924). In fact, love, in both Freud's and Lacan's work, is multifaceted, linked to Narcissism (FREUD, 1914; LACAN, 1949), to idealization (FREUD, 1921; LACAN, 1953-1954); as an engine that constitutes civilization (FREUD, 1929); as a gift (LACAN, 1956-1957); to substitution (LACAN, 1972-1973), to poetry (LACAN, 1976), among others.

Since the beginning, love has been in Psychoanalysis and Literature, these intertwined knowledges. Freud, throughout his life, evaluated and analyzed literary works by great authors such as Dostoevski, Thomas Mann, Schnitzler, Shakespeare, Goethe and others. Maintaining a dialogue with Literature, according to Campos (2013), Freud did this when he wanted to explain something of his theory, understand the process of artistic creation and interpret a work.

In 1929, Freud wins the Goethe Prize, his only award for his writings. Upon receiving the tribute, his speech reveals the importance he gives to writing: "Since my childhood, my secret hero is Goethe (...) I was able to overcome my destiny in an indirect way and fulfill my dream: to remain a man of letters under the guise of a doctor" (FREUD apud KON, 2003, p. 314).

Mannoni (1994) considers that Freud's research in the literary field should not be examined from the point of view of aesthetics or literary criticism, but as a conversation between Psychoanalysis and Literature (CAMPOS, 2013).

In this sense, the purpose of this work is to interpret a literary work based on the Freudian premise

that, when analyzing a literary work, the very manifestation of the unconscious is analyzed. Thus, this dissertation is based on the work of Gustave Flaubert (1856), in the light of the writings of Freud and Lacan, as well as *The Banquet* of Plato, and others.

The dissertation is structured by an introduction, in which a brief contextualization about love is presented, the justification for choosing the theme and the problem to be analyzed. The literature review is divided into three parts: in the first, it is intended to present how Philosophy thinks about love; in the second, love in Psychoanalysis is approached, verifying how this concept is constructed in the works of Freud and Lacan; the third part presents the literary work *Madame Bovary* (1856) by Gustave Flaubert and the relationship that the character Emma has with love. Furthermore, the work indicates its methodology, configured in a field study, exploratory and descriptive with a qualitative approach with clinical psychoanalysts. Furthermore, love will be analyzed within the work *Madame Bovary*, following with the discussion of the results, in which a relationship is traced, on the theme of love, between research with professionals, literary work and Psychoanalytic theorists. Finally, in the last chapter, the final considerations remain.

## II. DEVELOPMENT

The desire to know what love is comes across something ineffable. However, talking about love is what has been done since ancient times. Plato, in *The Banquet* (427-347 BC), talks about Eros (love), about who he is and about his nature.

The birth of Love is portrayed in the myth of the birth of Aphrodite (beauty). When this one was born, there was a feast among the gods; at the banquet, there was Poros (resource) who, intoxicated, fell asleep; Pênia (beggar), lacking resources, had the idea of having a child with Poros; then she lay with him and conceived Eros (love). Therefore, love is indigent, like the mother, and courageous, audacious, and steadfast, like the father. So Eros lacks, on account of his mother; however, because of his father, he feels longing for.

At Plato's banquet, some guests are gathered to discourse on Love, the most beautiful of the gods; the host was Agathon, and his guests were Phaedrus, Pausanias, Eryximachus, Aristophanes, Socrates, and Alcibiades, who does not speak but makes a declaration of love for Socrates. Plato presents the various speeches before the final speech, that of Socrates, which is based on the account of a woman, Diotima.

In the course of the speeches, each philosopher gathered clarifies how Love gives reason to human existence. The first to speak is Phaedrus, a sophist disciple, professor of rhetoric. For Phaedrus, Eros is one of the oldest gods on Olympus; he is created; it has neither father nor mother, and every birth is by virtue of Eros; therefore, it has a fundamental role in human life, bravery and courage being among its most praiseworthy virtues. In his conception of love, there is the figure of the lover and the beloved. In this sense, one loves and the other lets himself be loved; in a love situation, for Phaedrus, the lover must do everything to please the beloved, believing that the perfect world should consist only of the lover and the beloved.

Pausanias is the second to speak; he is also a sophist and begins with a strong criticism of Phaedrus; for him there are two types of Eros: Celestial Eros and Vulgar Eros. Attending to Vulgar Eros is to attend to the selfishness of matter and, to attend to Eros Heavenly, man needs to respond to the perfect models of justice and virtue. In addition to this conception, Pausanias praises the practice of pederasty, as an element of social convention, with the lover being insidious with the loved one, persisting in the seduction of his soul; as for the beloved, he must be resistant to what is fleeting, able to escape the appeals of false lovers.

Eryximachus, the third speaker, is a physician and presents Love as a harmony, associating Eros with Medicine. It presents two Eros: Health and Disease; one, it brings balance and harmony; the other brings imbalance and ruin to body and soul. The philosopher draws a parallel between Medicine and Music; uses the semantic elements of Music to make an analogy with Medicine; he claims that harmony results from opposing elements, like the notes that dictate the rhythm of a song, making it pleasant. There is only love if there is this harmony of body and soul.

The fourth guest to speak is Aristophanes, comedigrapher, who delivers his speech in poetic language. He says that, first of all, it was necessary to know the history of human nature and use a myth to portray it. At the beginning of the principles, there were three genera of human beings, which were double in themselves: andros, gynos and androgen. These beings were self-sufficient and perfect, of great strength and vigor; they had four hands, four feet, two organs of generation and a head, which had two opposite faces; the male sex descended from the Sun; the feminine from Earth, and the androgen from the Moon. With great presumption they turned against the gods, and they, to make them weaker, split them in two, throwing each half into a part of the world, condemning them. those to eternal

unhappiness, incomplete. From then on,

According to Plato (2015), this would be the explanation of the love that men feel for each other, trying to recompose the old nature of two making one, thus restoring the old perfection. In this sense, the author leads us to think that love is based on lack.

It is interesting to note that, in this line of thought, the character of Aristophanes justifies both male and female homosexuality, as well as heterosexuality.

Agathon, the fifth speaker, is a poet and host of the banquet. He starts by criticizing the speech of everyone else before him. Eros is young, always young, and a proof of this is that it manifests itself mainly among young people; a being so powerful, it makes us better. Thus, man loves the other because Eros is within him, it is impossible to give to the other what one does not have. For Agathon, Eros is possessed of all virtues and the most beautiful of all gods.

The sixth and last to speak is Socrates; he refutes Agathon's idea and says that what he learned about Eros was from the priestess Diotima. So, based on the lessons of the priestess, Socrates asserts that love is desire and that you only want what you don't have. In this sense, there is love only in absence, not in presence. The philosopher says that love is the desire for something, but you only want something you don't have. For the thinker, love is a quest, a dynamic process, never static.

In turn, Plato states that love evolves: you start by loving one person, then several, until you reach a purer and truer point of love, which is love for Beauty itself. In this sense, he brings love and philosophy together, concluding that they are both a search for the good and the beautiful.

Lacan (1960), in *The Transference*, takes up Plato's work to speak of love. Socrates, when asked about love, says he doesn't know anything about the subject, except what he has heard from a woman and, who speaks in his place, is Diotima. Using his method, the Socratic interrogation, he questions Agathon whether Eros wants what he already has, or whether he wants what he doesn't have; if it is love for something; whether to love and desire something is to possess it or not; whether it is possible to desire what you already have.

It may be noted that Socrates replaces the term Eros (love) with the term desire. When substitution takes place, we understand that the idea of lack is produced at the heart of the question of love. If desire is linked to lack, and the term replaces love, then love can only be articulated around lack.

According to Ferreira lessons (2017), the

Socratic method legitimizes the substitution, since the theme of the discourse will revolve around Eros (love) and Eros (desire). With great skill, Socrates handles the interlocutor with dexterity, leading him to the conclusion that the object of desire is something that is not available to him; it is something that is not present, that is, it is something he is devoid of.

Socrates continues with his game of signifiers until Agathon reveals that he no longer knows what was said. For Socrates to speak of love, he asks the priestess Diotima.

In this subtitle, the stories of the characters in Madame Bovary's work are portrayed, without the intention of pathologizing the central character, although it seeks to highlight the articulations of her life, her loving partnerships and her disorganization. Thus, it makes use of an analysis that can offer elements to identify how love can be understood by Psychoanalysis in the context of the book in question.

*Madame Bovary* it is expressive to us precisely because the characters in the work are realistic, as I said before. It is a fundamental literary work to this research, and it is important to discuss what Psychoanalysis does in face of a literary work.

Literature appears throughout the construction process of the works of Freud and Lacan. According to Souza (2002), these authors' approach to Literature is different. However, what is most special in this construction is Freud's understanding, which makes a relationship between the artist and the unconscious, extolling his ability to give form to it in such a way that the reader identifies with the characters created. In this sense, whoever reads Madame Bovary can identify with the work, just as Emma Bovary read her books and identified with the characters.

Freud's bet was that Psychoanalysis could explain the sources of creation, without being able to explain, however, creation itself. Psychoanalysts learn from writers about the unconscious and the human being, so much so that Freud himself recommended knowledge of literary texts as part of the analyst's training process (SOUZA, 2002).

There are two distinct positions, however important to our discussion, and that Souza (2002) tried to report. The author differentiates Literature and Psychoanalysis from Psychoanalysis and Literature. The first would be linked to the critical reader, who approaches the position of analyst; the second, Psychoanalysis and Literature, would be a clinician who seeks, in the literary text, a viewpoint as an illustration of aspects already elaborated in the theory, based on the

clinic, and which are found as an opportunity for confirmation from another field.

Campos (2013) emphasizes that the psychoanalytic analysis of a literary work is not interested in diminishing it from the aesthetic experience it offers, but rather in increasing our knowledge about Psychoanalysis itself.

Freud (1925) states that Psychoanalysis went beyond the exclusively medical interest, citing that, in France, it was men of letters who were first interested in the doctrine of the unconscious, associating and applying it to literature and aesthetics; to the history of religions and prehistory; to mythology, to education, and so on.

Murando (2007, apud CAMPOS, 2013), in a footnote, states that, in Brazil, Psychoanalysis took place primarily with intellectuals and artists, as well as among representatives of Modernism, including Mário and Oswald de Andrade, a fact that reiterates the intertwining between Psychoanalysis and Literature.

Therefore, the researcher continues as a critical analyst reader, with the aim of bringing the concept of love closer to Psychoanalysis within Literature.

The year 1856 is of great importance and symbolism, being the date when Gustave Flaubert publishes his book Madame Bovary and Freud is born. The first denounces Emma Bovary's dissatisfaction, and the second, later, creates Psychoanalysis based on female listening. Freud begins to listen to the hysteric's discourse, which, until then, was associated with female whims linked to their sexuality, which, in turn, would drive women crazy (AGRA, 2015).

According to Agra (2015), when Freud began to outline Psychoanalysis, it was already designed and published in Gustave's book. Reiterating what Freud said, knowledge of the arts is far beyond its time. Freud gave voice to the suffering of the hysteric, against a world that ignored women; announced female dissatisfaction, shedding light on how the body became the stage to dramatize the grievances and resentments of these women.

At the beginning of his book, Flaubert introduces us to Charles, Emma's husband, showing the fragility of his figure. Charles Bovary is a very peaceful man, without dreams, without goals, incompetent.

Charles has a troubled marriage. Flaubert describes him as someone who struggles with school activities. When he leaves to study medicine, he takes a liking to the bohemian life. Added to his academic difficulties, he ends up failing the exam for a health officer. After a while, he takes a new test, memorizing all

the questions, and passes mediocre.

Charles has an average career, without ambition, and is married for convenience to an older widow. A controlling woman and owner of some possessions. With the death of his first wife, he is free to remarry, and finds a beautiful woman named Emma Rouault.

On the day of the daughter's wedding, Emma's father, even though he is a man with limited education, considers the groom to be more frail, without attitude. After the wedding, Flaubert's book begins the grand narrative about Emma, giving full visibility to this character. Emma was a young peasant girl, raised in a convent, her head full of romantic fantasies and ideas. To occupy his time, he fed his soul from many novels and idealized a perfect love, just as in the books he read. Expecting a life full of riches, Emma is willing to do anything to get off her father's farm. She and Charles end up getting married, after a short engagement. The couple go to live in a small town called Tostes, where Charles begins to work shyly in his profession as a doctor. Emma's wish was to get married, but when she accepts Charles' proposal, the doctor does not show great enthusiasm or annoyance. Emma's eccentric desire is to get married "at midnight by candlelight" (FLAUBERT, 1856, p. 103).

Before marrying, she thought she had love; but having not arrived at the happiness that should result from that love, she must have been mistaken, she thought. And Emma wanted to know exactly if she understood in life the words happiness, passion and drunkenness, which had seemed so beautiful to her in books (FLAUBERT, 1856, p. 114).

A short time later, however, Emma is bored, tired of Charles, and depressed. Thus, Emma's frustrations don't take long to show up. In the beginning, marriage was, without a doubt, a honeymoon, the most beautiful days. However, Emma only knows romances to mark out marriage and the level of love in which she is inserted, and, therefore, Charles becomes the reasons for her disappointments. Emma had been wrong about the man she had married; he was "neither more loving nor more involved" (FLAUBERT, 1856, p. 125). Charles had no great ambitions, despite being kind and considerate to his wife. Emma lived in a world of poetry and romance, while Charles had the simplest and most modest desires.

As for Emma, she didn't

wonder if she loved him. Love, she believed, must be suddenly, with great sparkles and fulgurations – a typhoon of the sky that falls on life, overturns it, pulls out wills like leaves and carries the whole heart to the abyss (FLAUBERT, 1856, p. 192).

The couple attend a ball given at the castle of the Marquis D'Andervilliers, a local aristocrat, and Emma is dazzled by the opulent lifestyle she so craves. You start to notice that the guests are very well dressed, that the food served is magnificent and that the dancing is contagious. His desire for the life of novels from the convent era is immediately rekindled. As you eat the delicious food, waltz to the infectious music and taste the sophisticated drinks, feeling like you belong to the bourgeoisie, and farther away from Charles.

After the ball, she starts to think that her life would be very different if she were married to a Marquis or even a Viscount. Emma knew that such a thing was not possible and did the only viable thing: trying to include in her daily life the fantasy life she lived that night, starting to buy magazines, expensive objects that she considers refined, and incessantly wanting to go to Paris (AGRA, 2014).

Time passes and Emma is faced with her reality, far from the Castle of the Marquis. Not accepting her provincial condition, she consumes more and more expensive objects, in an attempt to get closer to this aristocratic fantasy world. Emma no longer enjoys doing anything in her daily life: she doesn't play the piano anymore, doesn't embroider, doesn't take care of the house, or take care of her appearance.

Emma falls ill and, after Charles takes her to a consultation with her former teacher and finds out that it was a disease of the nerves, he is instructed to change his air (NOBRE, 2007, p. 57). The young couple move to a slightly larger town, Yonville-l'Abbaye, in an attempt to make Emma feel better. However, the narrow routine continues.

Emma arrives in town pregnant and is invited by the pharmacist Homais to dinner. There, she meets León, a young clerk with whom she has a pleasant conversation. León lives with Monsieur Homais' family. Emma longed to be pregnant with a boy, who would be named Jorge. However, when giving birth, Emma is disappointed for having generated a girl, and rejects her all the time (FLAUBERT, 1856).

After Emma has the baby, the relationship

between her and Léon grows even more. The two realize they're in love, but they're both too shy to do anything about it.

When Léon, tired of loving without result, leaves for a bigger city to resume his studies, Emma is even sadder and crestfallen, as she has lost the chance to compose her new character; now, he no longer has anyone to dream of, he has no one to seduce. She turns to chores such as learning Italian, buying new and expensive clothes and household items. However, none of this satisfies her, and she becomes depressed again.

A new and exciting fact then takes place in Emma's life: Rodolphe's visit to her home. Rodolphe is a very different man from her husband; lives in a castle on the outskirts of town; is intelligent and insightful, and has a vast knowledge of the female field. Rodolphe is a skilled, experienced seducer. Emma is beautiful and Rodolphe decides to seduce her, starting to create situations in which he can woo this woman. First, Rodolphe plays the poor man, who needs comfort and care. Thus begins to awaken Emma's desires. Rodolphe devises a detailed plan and strategically leaves for a while. She returns to visit Emma and proposes a horseback ride, which even her husband encourages her to go. On the walk, Emma is even more vulnerable to Rodolphe's flirtatious speech and can't resist his charms,

In the meantime, Emma receives a letter from her father assuming she is happy and fulfilled, and that the family finances are thriving. She begins to realize how much her life doesn't match her reality. However, reality could change when the city's pharmacist offers her husband a case of surgery on a humble worker (FLAUBERT, 1856).

The doctor performs the surgery because of his wife's great influence, but fails in the process, and the patient's leg has to be amputated by another doctor in a nearby town. Once again, Emma is frustrated with her husband and the life he leads; regrets for the luxury life she does not have and for all the desires of which she is always deprived (FLAUBERT, 1856).

Emma Starts Making Huge Loans From A Merchant local, which makes it indebted. However, Emma doesn't seem to mind. She is in love with Rodolphe and that's all she cares about. Emma turns to her lover more eagerly than ever. They have a tumultuous relationship for two years, but finally there comes a time when Rodolphe is bored with Emma's romanticism. She, on one occasion, even asked him to run away with her and, without considering that this was not Rodolphe's wish, she began to fantasize

that this would be the salvation of her mediocre and provincial life. Rodolphe, however, does not make her goals clear and allows her to fantasize about the escape. On the day chosen for such an act, he says goodbye to Emma with a letter in which he says he would rather sacrifice his love than disgrace her life with the planned escape. Depart alone. Emma receives Rodolphe's letter through her employees; the shock is violent, and then she falls, convulsing, thus sustaining her fanciful desire until the last moment. Flaubert, once again, narrates that she faints, screams, becomes pale and anorexic, like the girls in books when they lose their lover (AGRA, 2014).

Emma, distraught, rapidly deteriorates in health. Charles, not knowing what to do, prescribes medication that is useless for Emma.

The Bovary family's finances get worse and worse, and Charles is forced to borrow more.

Emma slowly recovers, and as part of the treatment, Monsieur Homais suggests that Charles take Emma to the opera in Reuen, the nearest town. During the break, Emma meets Léon, who finished law school and moved to Rouen. He became more laid-back and outgoing, no longer afraid to get involved with Emma.

Emma stays in town on the pretext of watching the second part of the performance. Charles returns to town to see his patients. Léon, now more experienced, when he is alone with Madame Bovary, decides to declare himself, and this feeling leads Emma to think that, after so many years, she would be more experienced, she would be a connoisseur of love. They have an affair and the relationship grows. Emma, increasingly skilled at lying, discovers different reasons to visit the city and see her lover.

After a while, the extramarital affair starts to cool off. Emma has growing debts, which are transferred to a new merchant, whom she can no longer deceive, so she starts looking for ways to pay them off. She resorts to everything and everyone, trying to ask for the money. The answer you hear is "no".

With no means to make the payment, she asks her lover Léon to steal the Notary's office in order to pay off his debt, which, however, moves away from her, as he has no obligation as a husband. Emma still looks for the notary, without success either. Finally, she goes after Rodolphe, who is supposed to be her savior, and he rejects her.

Emma is desperate and afraid to tell Charles. Completely helpless, Emma poisons herself with arsenic stolen from Homais's pharmacy. She dies, in a slow and

horrible way, as she feels a lot of pain, with her friends and family staring at her, a scene of horror.

After Emma's death, things get even worse for Charles and Berthe, the couple's daughter. They are completely broke, and Charles, suffering the pain of his beloved's death, refuses to sell some of Emma's belongings. Charles dies poor and lonely, sitting on the bench in his house, which was once a meeting place for Emma and her lover. Berthe is sent to live with her grandmother, who also dies.

Finally, Berthe ends up living with a poor aunt and, as a child, working as a factory worker in a cotton factory.

### III. METHODOLOGY

During the construction of the Research Project, research with the psychoanalytic method was thought of as the best proposal in Methodology. However, when the researcher completed a mandatory subject, which consisted of a seminar to present the Project, the review board emphasized that the Methodology chosen and presented would not be suitable for this Master's program, which was an impasse in the construction of the initial research proposal, since Psychoanalysis was consolidated with the need for knowledge not to be rigid, having as an investigation method an open structure.

In the first stage, the results related to the psychological elements of love in Madame Bovary's characters are presented, focusing our attention mainly on Emma Bovary. In the second stage, the interviews with Psychoanalytic professionals, who work at the clinic and at the university, are presented and discussed, about how they think about love and Literature in the psychoanalytic clinic.

#### ANALYSIS OF PSYCHOLOGICAL ELEMENTS IN MADAME BOVARY

Charles Bovary, throughout the narrative, shows himself to be a loose man, without great charms, especially when related to Emma. Despite the main character's desires and yearnings, Charles, since the beginning of Flaubert's novel, still in his childhood, is shy, incompetent and insensitive in various situations.

The great inability that accompanies him since childhood and that translates into an average and unambitious career, also present during his marriage to Emma Bovary, affects his narcissistic search for love, which, for Charles, seems not to be found. In Emma, as if he had lost or left his romantic longing in his relationship with his dead ex-wife; or even, as if he were in the place, again, of an unhappy marriage, only this time, with a

passionate Emma and fantasized from the short stories and romance books on which she based her life.

Charles' apathy makes him an average doctor, a mediocre husband, and a man unable to see Emma as object a. Charles Bovary does not achieve reciprocity through love. As it had been in childhood, Charles' apathy towards life makes him want nothing more than what he has, what he is. A man who craves nothing and is absolutely content and content with the prosaic life he leads. Charles seems to us to be a man without passion.

Emma Bovary spent her life wrapped up in romance books, which constituted

your imaginary with a dreamy behavior. Emma's fantasies are all about perfect love, following the path of romantic belief taught to women at the time in which Flaubert's romance takes place.

The departure of the young peasant girl, educated in a convent, with a head full of romantic ideals and who was willing to do anything to leave her father's farm, had her marriage to Charles Bovary as the first moment she was faced with the reality and face life together in fact, outside the books. For the character, the reality that had never knocked on her door before, arrives and becomes a great, heavy, unending dissatisfaction, which, driven by fanciful and romantic desires, reinforced by a bland marriage, has her romantic adventures as a way out.

In the beginning, Emma even struggles to feel for her husband what she felt when reading the novels, emotions that she considered compatible with passion, however, to no avail. She comes to think that what she feels for Charles is love, but since what she feels is not ecstasy, as in the books, Emma quickly concludes that it is not really love. She doesn't love Charles, and, unable to name what she feels, the young woman continues to search her marriage for the meaning of the words happiness and passion, previously seen in books. However, in the words of Flaubert (1856), describing Emma's thinking: "Charles's conversations were boring (...). He didn't teach anything, he didn't know anything, he didn't want anything" (p. 124).

For our character, her husband's passion was anything but exorbitant. As Agra (2015) reminds us, the man she married was far from awakening the love the girl wanted. Thus, the character cannot explain what is happening to her.

Emma cannot understand what she lacks; he cannot name the uneasiness that settles in him, nor does he have anyone to confide in such feelings. The character, as she used to do in the convent, seeks in Literature a way

to fill the void that consumes her, since her bland life with Charles, without challenges and devoid of emotions, is far from satisfying her own fantasies.

The character's journey, once trapped on a farm, in a convent, and now in a dull marriage with a prosaic husband, became unbearable. Emma wanted to live a romance, a passion, experience pleasures.

But as the intimacy of their lives became closer, there was an inner detachment that disconnected her from him. Charles' conversation was boring (...). He didn't know how to swim, fight, or shoot with a gun (...). She was angry at him (FLAUBERT, 1856, p.122).

Emma starts to question the choice she made, but still tries to sustain her place as a married and dedicated woman, playing a character for herself. However, she denies her own reality and projects onto her husband everything that for her represented a failure, a castration.

Thus, the character spent her days wandering around the house, always prostrate and complaining about everything that happened around her. In an attempt to soothe her suffering, she seeks the church, where the priest, as the representative of the Most High, could provide her with the answers she so longed for. To her sadness, the priest did not listen to her suffering, did not give voice to her pain, and, in view of this fact, she returns home totally frustrated (KEHL, 1998).

We learn from Lacan (1975) that entering the symbolic chain, in which a significant representative of desire is chosen, is an impossible task for women. When looking more closely at Emma, it is understood that she has imaginary identifications as the construction of her femininity. The women she meets and takes as a reference are the young ladies of the novels. As her mother died very early, she lacked a real meaning for the construction of her feminine identity (AGRA, 2015).

Lacan (1975) also teaches that the not-all side of the woman, since she is not fully included in the phallic norm, has a supplementary jouissance, impossible to signify, since it is disjoint from the signifier.

Thus, when looking at Emma from a Lacanian perspective, it can be seen that, throughout the course of the character, she is focused on an imaginary object, in an attempt to recover the totality that she lacks. Here we have a structuring of hysterical neurosis, which wants love. Fantasies about romances with other men she meets in the

course of her marriage, men who differ from her husband and cause her ecstasy and furor; happiness and passion, all for the imaginary possibility. It can be seen that in the neurotic's fantasy there is a void, which the love of another must fill. Lacan (1975) tells us that love is a discourse; transforms the unspeakable into the sayable. However, it does not fit into words; your transmission does not fit in I-love-you. In contrast, Badiou (2013) states that

declaration of love is necessary for lovers, for it fixes chance in eternity and is bound to be re-declared.

To portray this Lacanian inscription, we transcribe a part of Emma's dialogue with one of the lovers, which we believe is very important and illustrative of what was said above (FLAUBERT, 1856, p.296).

- You love Me?
- Well yes, I love you! – he replied.
- Very?
- Certainly! (...)
- Oh! It's just that I love you!
- she resumed - I love so much that I can't bear to go without you, you know? Sometimes I want to see you again, because every yearning for love tears me apart.

Emma returns home feeling like a hero in the books she read. After so much suffering, she finally triumphed and savored the repressed love she had been waiting for, without any remorse or restlessness.

It is noteworthy that the romance with Rodolphe is for Emma a realization of a literary fantasy, far from a love experience with which she could mature. Fantasy is not simply sexual. Emma somehow puts herself in the place of heroine in the novels read at the convent. The character in the novels she has always longed for is now intensely lived with her lover, and she fails to see that for Rodolphe it was just another adventure, not a love affair as she intended. Rodolphe would continue with Emma only as long as she was new and had fulfilled his desires (AGRA, 2007).

As Kehl (1998) portrays us, Emma Bovary, as a person who desires, who loves and who is based on the girls in the books, ends up, by herself, becoming her own tragic heroine; who is a prisoner of language many times and hostage to romantic love, enough to take her own life.

Emma demands love, to be rescued from the life



she was destined to live. She was increasingly aware that it should be done by a manly man. This shapes the paths Emma takes towards passion, paths that could only be offered by a lover, who would produce the meaning of love.

Emma Bovary's relationships outside of marriage speak volumes about her psychic structure and about the place men occupy in her life.

character. The frustrated marriage to Charles and the search for passion, love and happiness in Léon and Rodolphe move Emma towards what she desires. Emma Bovary leaves the convent to get married and continues in the incessant search for what she lacks. The character deposits her passions in the men with whom she relates, becoming hostage and prisoner, humiliating and rebelling, depressing and falling ill, devastating herself.

Following the path of Emma Bovary's concept of phallic logic and female jouissance, also called mystical jouissance – only women are able to enjoy this way – Lacan associates his formulation to the woman's erotomania of loving that, in a way, evokes madness. Lacan infers that women, more often, go crazy with and for love. Zalcberg (2007) reports that the woman who loves in an erotomaniac way, so trapped by an unquestionable certainty of loving and being loved, compromises all the possibilities and even the demands that love can invent. This would explain to us how affected Emma is by loving and being loved, as it would be an erotomania.

It is also argued that Emma Bovary, as a woman who fantasizes about her love life based on the romantic references of the stories she reads, understands love as completeness and imagines that the love of two can become one. The only way out for her is to find her prince charming, who will rescue her from her boring life, offering her love and passion. Always affected by this romantic ideal, Emma rules her love life based on what she wants, which definitely does not exist with her husband, and, therefore, she is always in affected relationships with men whom she relates outside of marriage. In search of the love she thought she had found in her marriage to Charles Bovary, but soon concluding that it wasn't, Emma plays the ideal for the extramarital relationships she has.

So, the appetites of the flesh, the greed for money and the melancholies of passion, all merged into the same suffering - and, instead of diverting the thought, it became more and more

attached to it, inciting pain and searching everywhere the occasions (FLAUBERT, 1856, p.201).

Emma's desire to find a love that fuses her and completes her in all her dissatisfactions will face the impossibility of the subject's completeness, since love does not eliminate the lack, as this is part of the subject's psychic constitution and is inherent to the human being, finding in the reality that he lives

the barriers to be constituted.

Badiou (2013) argues that love will always happen in the encounter. However, the author believes that love takes place, in fact, within its duration as a relationship between two.

Emma Bovary, as an irremediable lover, bases her life on a radical love, which distances itself from a legitimate reality, as it seems that the character cannot afford to be lacking in a relationship. Emma is capable of anything to find romantic love, ending up always playing the field of ideals over herself when she meets and relates to her lovers. Emma's relationships with Léon Dupuis and Rodolphe Boulanger tell us about the desire to break the barriers that prevent her from living the life she wants, letting herself be carried away by her own loving beliefs, which irrationally overlap the other's desire, and they leave them vulnerable to the unpleasantness she tries so hard to avoid.

Now, it is about the fusional conception of love: the two lovers meet and something like a heroism of the One takes place in opposition to the world. This melting point, which is the meeting between two, often leads to death, according to romantic mythology. Note that the existence of an intimate relationship between love and death comes from before, notably from the bible itself, from mythologies, from literary stories, the latter two being the ones that almost always portray love tragedies.

In return to Bauman (2004), who tells us that, due to the great offer of love experiences, there can be a conviction that love is a skill that can be acquired and mastered by the constant practice of falling in love, we can relate to Emma Bovary in this constancy, as she seeks the possibility of relating with passion and, consequently, seeks such desires in different partners.

On the other hand, although Emma is an irremediable romantic, she is also a woman who, judging by the time, courageously reflects her insecurities and moves stimulated by her desires, which, although conflicting, do not prevent her from seeking to strengthen ties with other men, in an attempt to find what she lacks,

despite the fact that, in contrast to Bauman (2004), the character does not keep her loose ties waiting for the next one. She really wants to change her life through love.

We saw with Bauman (2004) that it is not impossible for someone to fall in love more than once, or even with more than one person. In fact, some people they brag about or complain about falling in love or falling out of love too easily and quickly, just like with people who come and go in their lives; a liquid love.

However, we do not understand that it is a superficial relationship that Emma experiences; on the contrary, it is an Other, deep enjoyment.

It is important to highlight that, between the two lovers, what Emma experiences with Leon is a change of position, assuming the male position that was once Rodolphe's, while Léon assumes the passive position. It can be observed that it is not only in the erotic relationship that this evolution takes place, but throughout your entire life; she goes from passive reader of literary novels to active by becoming Rodolphe's lover, being, however, manipulated by him. With Léon, however, it is she who manipulates, becoming the heroine for both herself and the other, making the lover a character.

Throughout Emma Bovary's journey, the various concessions in the name of love and passion that the character makes are often taken by the lovers themselves as too much. In her relationship with Rodolphe, the fact that she is excessively sentimental, offers him locks of hair, proposes exchanging rings as symbols of eternal love, planning escapes to distant countries and going so far as to suggest that he must have a weapon to defend himself, if Charles appears in the office where the two are, ends up contributing to the estrangement of the lover. For Rodolphe, Emma was going a bit over the top, overflowing with a demand for love, which, by not being reciprocated in the same measure, ends up making devastation present.

Flaubert (1856) describes to us a numb, scantily clad Emma; often terror seized her and she let out a cry of despair; at other times she experienced unremitting lassitude.

You can see how intense the experience of love devastation is when the author describes what happens with Emma moments before she kills herself:

Madness took hold of her (...). She just suffered from his love, and felt her soul abandoning her for this memory, as the wounded, agonizing, feel the existence

that goes through the bleeding wound (FLAUBERT, 1856, p. 437).

It is possible to understand that the situation of being abandoned is, for Emma, like death. We associate this when Lacan (1975) informs us that there is an enjoyment about the which you don't know unless you try it. He adds that this does not happen with all, meaning not all women will experience the devastation.

The supplementary enjoyment that, for Lacan (1975), women only know when they experience it, in Emma Bovary, occurs precisely when she, faced with all the denials received in the face of her attempts to pay off her debts, sees in arsenic the solution to your situation, and you are headed for your death without any reflection or hesitation. Emma decides to commit suicide, dying slowly and horribly, giving her a lot of pain in front of her friends and family, who watch her walking towards her death.

After recounting, in detail, an entire chapter to describe Emma's death, at the end of chapter 8, Flaubert (1856) writes: "A convulsion knocked her to the mattress. Everyone approaches. It no longer existed" (p.452).

Observing Emma's experience, who arrived shaped by Literature and made her shape her ideas of love, passion, adventure and madness, the arsenic that the character takes to kill himself, through the author's own language, can be understood as his own definitive rescue of a mediocre life, from which she spent years trying to escape, achieving, thus and finally, by way of death. Kehl (1998) adds that suicide is inscribed, a posteriori, leaving meanings in the life of those who took the extreme decision to kill themselves.

The provincial girl who, full of dreams fueled by the reading of nineteenth-century literary novels, makes the decision to commit suicide, literally ends up in the accomplished act, just like a heroine of a romantic mythology she has always desired (KEHL, 1998).

#### ANALYSIS OF INTERVIEWS WITH PSYCHOANALYSTS

In this analysis, the results obtained from the psychoanalyst professionals working in the clinic and at the university are presented and discussed, about how they think about love and Literature in the psychoanalytic clinic. With this, there is the intention to reiterate the importance of the theme Love in clinical Psychoanalysis, as well as the use of Literature for the formation of the analyst. Therefore, this presentation was divided into two stages: one to portray love in the clinic and the other to

address the formation of the analyst, according to the questions formulated in the questionnaire.

In the first stage, the results related to the perception of professionals about love in the psychoanalytic clinic are presented, based on the following: 1) concept of love; 2) demands that appear in the clinic and revolve around love; 3) emotions that patients bring to the clinic and that are associated with love; 4) clinical experience that each professional had/has with the theme of love.

In the second stage, the enumerated themes are presented and discussed: 1) the formation of the analyst to guide the practice with the theme of love; 2) the relationship between Psychoanalysis and Literature in the formation of the analyst.

The analysis of the results of the interviews was carried out using the content analysis method. At first, there was a floating reading and then the exploration of the material from the interviews.

Our field survey consisted of seven questions made available in an online form. The study involved seven professionals from three states, namely: Tocantins, Santa Catarina and Espírito Santo. All are clinical psychoanalysts, working in the office for three and a half to twenty years, with an average of nine years of experience. The professionals chosen were, or still are, university professors in the Psychoanalysis discipline as well.

The results found will be presented and analyzed below.

#### IV. FINAL CONSIDERATIONS

Philosophy tells us that love gives reason to human existence and it is love that moves the world, whether through friendly relationships, within the family, with loving partnerships and even with yourself. Plato relates it to Philosophy stating that whoever does not know love will never know what Philosophy is. In our research, it appears that love is many names, but, without a single word to define it, we concluded that it permeates the field of feeling rather than knowledge.

In *Madame Bovary*, it appears that lack is inherent in the subject. Love bumps into the subject's own weaknesses and sometimes runs over the other's weaknesses. Do one, do two. Furthermore, from Emma onwards, it is observed that the love experience can make the drives of life and death converge, being fully feasible to love and suffer at the same time, as Charles Bovary; or being able to make unimaginable concessions, in the name of love and passion, like Emma Bovary.

In the clinic, love appears as a set of demands that will change.

forming in the subject's life from the moment he meets and weaves his loving partnership. From that point onwards, there is a shift from investment to another. Since love is one of the most intense experiences there is, a perspective is created from two. However, making this experience is very difficult for the human subject, precisely because a certain detachment from their own illusions is necessary. Therefore, the clinical analyst must be attentive to listening to this missing remnant, chasing a meaning that is constantly changing, and that is being built along with the world of the one who allows himself to be analyzed.

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