

CHAPTER IV

FINDING AND DISCUSSION

4.1. Feminist and Traditional Traits

There are three women main characters in *The Awakening* novel that are analyzed in this chapter. They are Edna Pontellier who is the principle character in the book who awakens to a new life as she discovers her independence; Madame Adele Ratignolle who is the epitome of perfect womanhood from this era, mother of five children; and Mademoiselle Reisz who is the eccentric single pianist. The writer decides to analyze those three women characters because beside they are the main characters of *The Awakening* novel; they also have different traits. The writer analyzes the traditional and feminist traits of those three women main characters based on the plot and the dialogues of that novel.

The analysis is based on the Traditional and Feminist Traits as explained by Djajanegara in her book entitled *Citra Wanita dalam Lima Novel Terbaik Sinclair Lewis dan Gerakan Wanita di Amerika* (1995, p.174-175), adopted from the theory of Bardwick and Douvan from their book entitled *Ambivalence: The Socialization of Women* (p. 225).

4.2. The Images of Women Characters in *The Awakening*

The purpose of this study is to analyze the images of women characters appeared in *The Awakening* novel. The images of women in *The Awakening* novel can be analyze through the traditional and feminist traits possessed by the three

women main characters. There are two main points that the writer does for that purpose: First, the writer analyzes the traits of the three women main characters in *The Awakening*. Then, after find out the traits of the three women main characters, the writer analyzes the dominant trait of the three women main characters in *The Awakening*.

4.2.1. The Traits of Women Characters in *The Awakening*

As written by Soenardjati Djajanegara in her book entitled *Citra Wanita dalam Lima Novel Terbaik Sinclair Lewis dan Gerakan Wanita di Amerika* adopted from the theory of Bardwick and Douvan from their book entitled *Ambivalence: The Socialization of Women* (p. 225); there are many differences of stereotypes between the traditional women (before feminism) and feminists. Based on that theory, the writer analyzes the traditional and feminist traits of Edna Pontellier, Madame Adelle Ratignolle and Mademoiselle Reisz.

4.2.1.1. The Traits of Edna Pontellier

Edna Pontellier or well known as Mrs. Pontellier is the principle character of *The Awakening* novel. As the principle of *The Awakening* novel, she has the traditional and also the feminist traits. In the beginning of the story, clearly seen that she possessed the traditional traits. She has those traits because she lived in the Creole society in the 19th century, which women are having the lower position than men, and married women must be

obedient to their husband (<http://www.tlcinst.org/Creole.pdf>). However, in the end of the story, she awakens to a new life as she discovers her independence.

4.2.1.1.1. The Traditional Traits of Edna Pontellier

Edna, who lived in the Creole society in the 19th century, is the young wife of Leonce Pontellier, a wealthy, old-fashioned man. Her husband occasionally shows his love through material gifts, he also often shows his frustration through anger. As the influences of her husband and her society, as first she possessed the traditional traits as seen below:

a. Dependent

In the 1800's, Creole women were perceived as property. They were first the property of their fathers, then property of their husbands, whoever was chosen by the parents for the women to marry (<http://www.tlcinst.org/Creole.pdf>). It is common matter that Mr. Pontellier assumed his wife, Edna Pontellier as his own property.

Mr. Pontellier looks at his wife as one looks at valuable piece of personal property which has suffered some damage. Mr. Pontellier assumed his wife as his own property that needs to be protected from the damage and not to be loved and cared as a wife who has a feeling. According to him, his wife has no independence, and must live only for him. It shown in chapter 1, page 4 as follow:

"What folly! to bathe at such an hour in such heat!" exclaimed Mr. Pontellier. He himself had taken a plunge at daylight. That was why the morning seemed long to him.

"You are burnt beyond recognition," he added, looking at his wife as one looks at a valuable piece of personal property which has suffered some damage.

From the statements above, clearly seen that in Leonce Pontellier's mind, Edna (his wife) is only an item that should always look beautiful, to be shown to the public. According to him, Edna has no right to bathe at such an hour in such heat because that made her skin (which is Mr. Pontellier's own) burnt and damaged. Mr. Pontellier regards his wife as just another one of his possessions, and he afraid that it being damaged.

Edna is very dependent on her husband. It seen at the sentence below:

Mr. Pontellier gave his wife half of the money which he had brought away from Klein's hotel the evening before.

"It will buy a handsome wedding present for Sister Janet!" she exclaimed, smoothing out the bills as she counted them one by one. (chapter 3, page 16)

It shows that Edna has no independence life. She is only a wife who gets money from her husband. Her husband did not allow her to have a job, so she cannot fulfill her needs by herself. Her situation is under the influence of the environment in which a woman can only become wife to her husband and a mother and her children.

When Edna is trying to swim far out alone, a quick vision of death smote her soul, but by an effort, she managed to regain the land. ***She made no mention of her encounter with death and her flash of terror, except to say to her husband, "I thought I should have perished out there alone."*** (Chapter 10, Page 72). It seems that Edna is very dependent on her husband. She felt her husband could make her feel safe. Then her husband answer her, *"You were not so very far, my dear; I was watching you," he told her* (Chapter 10, Page 72)

Edna is not only dependent on her husband, but also to Robert Lebrun, who is the younger, attractive, flirtatious man with whom Edna falls madly in love. When Robert runs off to Mexico on moment's notice, he breaks Edna's heart.

Robert's going had some way taken the brightness, the color, the meaning out of everything. The conditions of her life were in no way changed, but her whole existence was dulled, like a faded garment which seems to be no longer worth wearing. (Chapter 16, Page 117-118)

Undeniable that Edna is very dependent on Robert. She is falling in love with Robert, and when Robert informs Edna that he is leaving for Mexico, she feels like he taken the brightness, the color, the meaning out everything. She feels hurt, as if she is dependent upon Robert for her livelihood and happiness. She feels unimportant and irrelevant without Robert.

Edna's dependence on her husband is clearly seen when she always follows to attend the opera or sometimes the play in every

Tuesday. It looks like an obligation that must be done by Edna. It shows that Edna is not an independence person who may do anything she likes. She must obey the order of her husband. She does not have any choices but obey to her 'master' who possessed her. We can see it from the sentences below:

This had been the programme which Mrs. Pontellier had religiously followed since her marriage, six years before. Certain evenings during the week she and her husband attended the opera or sometimes the play. (Chapter 17, Page 128)

Mr. Pontellier considers Edna as his own property, which must always obey his instructions, and must always be under his authority. As shown at her husband's command below:

If you felt that you had to leave home this afternoon, you should have left some suitable explanation for your absence. (Chapter 17, Page 130-131)

At this point, it seems that Edna is completely under her husband's authority. She should actively listen to her husband's commands. She cannot do anything without her husband's permission. From her husband's commands above, we may say that if Edna does not have any suitable reasons for her absence, she may not leave home. Edna does not have rights to do what she wants. In the Creole family, the father was dominant. His word was law. (<http://www.tlcinst.org/Creole.pdf>). That condition forced her to obey her husband. She was forced to accept that a

wife is under her husband's authority. A wife is dependent on her husband.

Edna's words to Robert below, illustrate her dependent on her husband. She is her husband's own property, and no one may take her off his authority.

“...wasting your time dreaming of impossible things when you speak of Mr. Pontellier setting me free!...” (Chapter 36, Page 282)

Edna realizes that her husband will never let her go from him. She is her husband's own property, she must always under her husband's authority. In the society at that time, divorces were not common. She would at least need a good reason for the divorce to happen; which she did not. She must accept it, like or not, that she will always dependent on her husband.

b. Passive

In *The Awakening* novel, Edna is having passive traits. The first passive trait she has seen when Mr. Pontellier returned to his wife with the information that Raoul had a high fever and needed looking after, but Mrs. Pontellier was quite sure Raoul had no fever; He talked in a monotonous, insistent way. Mrs. Pontellier just acted with passiveness. She said nothing and didn't answer her husband's questions upon her.

Mrs. Pontellier sprang out of bed and went into the next room. She soon came back and sat on the edge of the bed, leaning her head

down on the pillow. She said nothing, and refused to answer her husband when he questioned her. (Chapter 3, Page 13)

The plot above clearly shows that Mrs. Pontellier showed her passiveness toward her husband. She does not say anything to answer her husband. She prefers to be passive against her husband.

Next, Mr. Pontellier found his wife lying out of the house when he returned home. Then he told his wife to get into the house, but Edna just kept silent. She did not reply his husband's command.

"What are you doing out here, Edna? I thought I should find you in bed," said her husband, when he discovered her lying there. He had walked up with Madame Lebrun and left her at the house. His wife did not reply. (Chapter 11, Page 78)

Edna feels uncomfortable with her husband's authority. In fact, Edna never happy possessed by her husband. She wants to have her own life, and wants to get out from her husband's oppression, but she could not do that strong characteristics. She chose to act passively toward her husband as way to rebel to her husband. She rebels her husband because her husband always oppresses her, and she does not want to be under her husband's authority anymore.

c. Weak

There are so many statements show the weakness of Edna Pontellier. She feels weak, and her husband also assumed her as a weak

wife that does not have any power to struggle. The first statement of *The Awakening* is shown below.

As a weak person, Edna only can feel the indescribable oppression of her husband as something that always hurts her. She does not have power to act against her husband's oppression, because she is a weak wife, a weak person. As a slave who must always satisfy and comply her master. Edna is powerless against his master, as seen below.

An indescribable oppression, which seemed to generate in some unfamiliar part of her consciousness, filled her whole being with a vague anguish. (Chapter 3, Page 14-15)

The things happens in her life sometimes makes her feel so weak, until she cannot realize what she really feel and what she really want in her life. The unhappy days which she spent and the weakness attacked her completely made her cannot choose, whether to be glad or sorry, to be alive or dead. It clearly seems at the statement below:

There were days when she was unhappy, she did not know why,--when it did not seem worth while to be glad or sorry, to be alive or dead; when life appeared to her like a grotesque pandemonium and humanity like worms struggling blindly toward inevitable annihilation. (Chapter 19, Page 150)

d. Incompetent

Mr. Pontellier considers her wife as an incompetent wife who cannot do her duty as a mother to their children. It seems at the statement below.

It would have been a difficult matter for Mr. Pontellier to define to his own satisfaction or any one else's wherein his wife failed in her duty toward their children. (Chapter 4, Page 18)

As a mother, furthermore a mother who lived in the Creole society of nineteenth century, Edna Pontellier should take care of her children. Nevertheless, in *The Awakening*, Edna is not a mother-woman. Her husband assumed that she failed in her duty toward her children, Therefore her husband considers her an incompetent mother.

In short, Mrs. Pontellier was not a mother-woman (Chapter 4, Page 19)

As a mother of two children, it is necessary for her to be a good mother toward her children. Nevertheless, Edna does not have a competency to take care of her children. She sometimes ignores her children. It shows that Edna is an incompetent mother.

Edna's neighbor, Victor, also assumed that Edna is an incompetent woman. It seems from the statement below.

Of course, he couldn't think of telling Mrs. Pontellier all about it, she being a woman and not comprehending such things (Chapter 20, Page 155)

According to Victor, a woman is an incompetent creature, does not like a man. His judgment is influenced by his society, in which a man is a superior human, and a woman is a second citizen that has a lower competency than man.

e. Sensitive

When Edna is speaking with Robert, he tells something that she judges as flippancy. His flippancy extremely wounds her. It affirms that Edna is such a sensitive woman. It seems at the statement below:

"Don't banter me," she said, wounded at what appeared to be his flippancy (Chapter 10, Page 75)

Madame Ratignolle observes Edna's painting closely, then she gives a complement of Edna's painting and her talent. Madame Ratignolle said that Edna has an immense talent of making that picture. Madame Ratignolle's praise makes Edna could not control her complacency feeling, as shown below:

Edna could not control a feeling which bordered upon complacency at her friend's praise, even realizing, as she did, its true worth. (Chapter 18, Page 143)

Doctor Mandelet's statement below is certified Edna's sensitivity:

Woman, my dear friend, is a very peculiar and delicate organism--a sensitive and highly organized woman, such as I know Mrs. Pontellier to be, is especially peculiar (Chapter 22, Page 172)

Doctor Mandalet, the elderly physician who is a dear friend of Mr. Pontellier, tells Leonce that Edna's mood will pass and that women are a sensitive and moody species.

f. Subjective

Edna Pontellier is listed as a subjective woman. It seems from her judgements which based on her own thought, as seen below:

"But some way I can't convince myself that I am. I must think about it." (Chapter 27, Page 215-216)

She overestimate her by her own self. She did not ask somebody to evaluate her. It increasingly emphasized that she is subjective woman.

While Robin made a judgement toward Mademoiselle Reisz, Edna did not agree with his judgement. She made her own judgement. She did not care what other people said, she just care of her own opinion. It more and more clarify that Edna is a subjective woman.

"I've heard she's partially demented," said Arobin. "She seems to me wonderfully sane," Edna replied. (Chapter 27, Page 217)

g. Quitter

At the beginning of her awakening, Edna sometimes still feels that she cannot reach her dreams, her impossible dreams. She surrenders of reaching her dreams, and feel again the realities that often makes her oppressed.

Edna began to feel like one who awakens gradually out of a dream, a delicious, grotesque, impossible dream, to feel again the realities pressing into her soul (Chapter 11, Page 81)

The bitter fact in her life that she must face, sometimes pressing her soul. She deeply feels colonized and depressed, but could do nothing

to fight those feelings. She has her own dream, a delicious and impossible dream, but the reality awakes her that the fact is not as beautiful as her dream. But all she can do is only dreaming, because she does not have some powers to fight and reach her dream. Then she surrenders.

Edna realizes her condition, although her life's condition at that time was not the one which fitted her, she forced to accept it. She surrenders of her condition which appalling and hopeless.

The little glimpse of domestic harmony which had been offered her, gave her no regret, no longing. It was not a condition of life which fitted her, and she could see in it but an appalling and hopeless ennui. (Chapter 18, Page 145)

h. Persevering

That is a common thing that desires a woman as a creature who does not know anything, and must accept or forced to accept a thing wheter she likes it or not. It also happens to Edna Pontellier. Everyone in the society, particularly women, belief that Mr. Pontellier is the best husband. Edna, as a woman that assumed as a human who does not know anything, is forced to accept that opinion, as she knew none better. Like or not, willingly or not, she accepted the declaration that shows her husband as the best husband. It seems at the statements below:

And the ladies, selecting with dainty and discriminating fingers and a little greedily, all declared that Mr. Pontellier was the best husband in the world. Mrs. Pontellier was forced to admit that she knew of none better. (Chapter 3, Page 17)

Edna Pontellier as a woman who lived in the Creole society and married with a wealthy Creole man, never give to confidence. As a human, she does not get her rights as long as she live under her husband's superiority. Although the reality she faces makes her uncomfortable, she still accept it. it seems at the statement below:

Mrs. Pontellier was not a woman given to confidences, a characteristic hitherto contrary to her nature. (Chapter 7, Page 35)

The oppressions that always hurt her seem as the familiar part of her life. Furthermore, since she still teens, she had been oppressed by her father. She forced to accept that she was nothing, she does not have power, and then she must obey her father when she must engaged to a young man. A young man that she never want to accompany her life. A young man that she never love.

Edna was a little miss, just merging into her teens; and the realization that she herself was nothing, nothing, nothing to the engaged young man was a bitter affliction to her. (Chapter 7, Page 45)

She has no more choices. Although she does not agree with her father's decision, but as a girl lived in the men's superiority she does not have another choice except to accept it.

In fact, Edna Pontellier never wish her married with a wealthy man that her father had chosen for her. She assumed her marriage was an accident. But she accepted it as the commands of Fate.

Her marriage to Leonce Pontellier was purely an accident, in this respect resembling many other marriages which masquerade as the decrees of Fate. (Chapter 7, Page 46)

As a woman who has a romantic side, Edna has her own dreams of her marriage's life. But the reality of her marriage's life is not not as beautiful as her wishes. And the reality pressed her to take her place as a wife of a man who worshiped her. And she decided to close all her dreams.

The acme of bliss, which would have been a marriage with the tragedian, was not for her in this world. As the devoted wife of a man who worshiped her, she felt she would take her place with a certain dignity in the world of reality, closing the portals forever behind her upon the realm of romance and dreams. (Chapter 7, Page 47)

Although her marriage's life with Leonce Pontellier does not like her hope, but her acceptability to her life guides her to love her husband. Because at that time, she has no other choice than accept her husband and face her reality.

She grew fond of her husband, realizing with some unaccountable satisfaction that no trace of passion or excessive and fictitious warmth colored her affection, thereby threatening its dissolution (Chapter 7, Page 47)

The Colonel, who is Edna's father, and Mr. Pontellier; consider their wife as slave who must obey their husband. The husbands could show their authority and oppression freely. They assumed that a wife, must managed by using the authority and oppression. In their mind, their

wife must accept whatever they do to them. It shown at the statement below:

"Authority, coercion are what is needed. Put your foot down good and hard; the only way to manage a wife. Take my word for it." (Chapter 24, Page 186)

What Edna's father said to Mr. Pontellier showed that women can be oppressed by men, and they should accept it.

i. Emotional

Edna is an emotional woman. The first emotional trait of Edna is depicted when her husband criticizes her ignorably toward their children. Her husband was telling her by the biting words which hurt her heart. Her husband's statement of her, which she has habitual neglect of the children, hurt her and made her little cry.

Mrs. Pontellier was by that time thoroughly awake. She began to cry a little, and wiped her eyes on the sleeve of her peignoir. (Chapter 3, Page 13)

Then, Edna lets her emotions show off through her tears which came so fast. She cries until her tears overflow. She does not try to dry her tears. She lets it flow and soaks her sleeve. It describes how emotional she is. It can be seen at the plot below:

The tears came so fast to Mrs. Pontellier's eyes that the damp sleeve of her peignoir no longer served to dry them. (Chapter 3, Page 14)

Edna is not happy with her marriage. Mr. Pontellier, her husband, is an authoritative husband who never tries to understand her. Her marriage makes her depressed. Then she cries aloud, take her emotions outside her through crying on her arm. She makes her face and arm steaming and wet, and not caring to dry them. She could not hide her emotion longer. Then she shows it off, as seen below:

Turning, she thrust her face, steaming and wet, into the bend of her arm, and she went on crying there, not caring any longer to dry her face, her eyes, her arms. She could not have told why she was crying. Such experiences as the foregoing were not uncommon in her married life. (Chapter 3, Page 14)

When in the first time she tried to swim and she can, she is very happy of that. Then the feeling of exultation overtook her. She lets her expressions of happiness overtook her. It clearly shows that she is an emotional woman.

A feeling of exultation overtook her, as if some power of significant import had been given her to control the working of her body and her soul. (Chapter 10, Page 70)

Edna is very angry to what her husband had done to her as long as their married. Then she expresses her fury through flung her wedding ring upon the carpet then stamped her heel upon it, strive to crush it. She shows her emotion of her anger by crush her wedding ring, as shown below:

Once she stopped, and taking off her wedding ring, flung it upon the carpet. When she saw it lying there, she stamped her heel upon it, striving to crush it (Chapter 17, Page 135)

4.2.1.1.2. The Feminist Traits of Edna Pontellier

After got some depression from her husband, Edna begin change her traditional traits to feminist traits. During the summer months spent at Grande Isle, Edna learns how to swim, befriends Madame Adele Ratignolle, and falls madly (and secretly) in love with Robert Lebrun. During the remainder of the novel, she lives in New Orleans, spends time with pianist Mademoiselle Reisz, has an affair with Alcee Arobin, moves into her own pigeon-house, abandons her old life, and declares her love for Robert. There are the kinds of feminist traits holds by Edna:

a. Independent

In *The Awakening*, Edna Pontellier experiences many changes. She discovers a sense of independence and shows this through her emotions and rebellion against her husband and children. Edna's life is changed so drastically that she realizes there is no way for her to live a normal life and be happy any longer.

Edna's sense of independence is portrayed as she has found a new freedom when she rebels against her husband and the norms of society. Edna first feels emotions toward being independent when she swims for the first time. This is a turning point in her life, as she is able

to swim off on her own, with the desire to swim where no woman had swum before.

She wanted to swim far out, where no woman had swum before (Chapter 10, Page 70-71)

As her husband returned home and found Edna lying out of the house, her husband asked her to go inside the house but Edna disobeys her husband's requests as seen below:

"Do you know it is past one o'clock? Come on," and he mounted the steps and went into their room.

"Edna!" called Mr. Pontellier from within, after a few moments had gone by.

"Don't wait for me," she answered. (Chapter 11, Page 78)

Edna now realize that she is a human who may get her rights to life independently, not again oppressed by her husband. She now can ignore her husband's command's as seen below:

"This is more than folly," he blurted out. "I can't permit you to stay out there all night. You must come in the house instantly." With a writhing motion she settled herself more securely in the hammock. (Chapter 11, Page 79)

While her husband forbid her to stay out, she ignores her husband's request. She even settled herself more securely in the hammock. In this case, Edna wants to show to her husband that she is an independence woman who may do whatever she wants. She is not her

husband's slave who must do his requests and always submissive and obedient to her 'master'.

Edna, who just find what she desires to be the free woman, now she realized she was not a slave who can arbitrarily assigned by her husband. She has the right to do what she likes. So, when her husband asked her to do his order, she just denied and resisted. ***She could not at that moment have done other than denied and resisted.*** (Chapter 11, Page 79-80)

Edna wants to live her freedom life, freeing herself from the restraints of her husband and absolving herself from her obligations toward her children. As seems from the dialogue below:

"I would give up the unessential; I would give my money, I would give my life for my children; but I wouldn't give myself. I can't make it more clear; it's only something which I am beginning to comprehend, which is revealing itself to me." (Chapter 16, Page 122)

From the dialogue above, distinctly seems that she wants to live independently. She does not want to give herself to her children. She did not want to possess by her children. She only wants to possess by herself.

She starts to show her independence life to her husband. She wants to make her husband understand, that she is a human who has her own rights to do what she wants. Then, Edna continues to treat in this newfound freedom by abandoned her Tuesday, which she always religiously follows since her marriage, six years before. She stops seeing people every Tuesday.

She completely abandoned her Tuesdays at home, and did not return the visits of those who had called upon her. She made no ineffectual efforts to conduct her household en bonne menagere, going and coming as it suited her fancy, and, so far as she was able, lending herself to any passing caprice. (Chapter 19, Page 146)

Then she chooses to do something. Something that she likes, something that she had never done before, something that makes her feel free. She ignores her obligations. She is doing something in which may make her husband angry of it. She really enjoys her freedom, as shown below.

She has abandoned her Tuesdays at home, has thrown over all her acquaintances, and goes tramping about by herself, moping in the street-cars, getting in after dark. (Chapter 22, Page 171)

When she enjoys her time lonely, she feels free. She can breathe freely. Those feeling are very unfamiliar for her, in which she never felt before. Her independence feels so delicious for her.

When Edna was at last alone, she breathed a big, genuine sigh of relief. A feeling that was unfamiliar but very delicious came over her. (Chapter 24, Page 188)

Now she feels like a new person, the real independent woman who awakens from her oppressed life. She becomes more and more free to enjoy her own life.

I know I shall like it, like the feeling of freedom and independence." (Chapter 26, Page 208)

She feels happy of her freedom and independence which she had never felt it before. As at first she always oppressed by her husband and also her society that forced her to accept so many things which she doesn't like, since now she awakens from all oppressions.

Edna begins to enjoy her new independent life without Leonce. She likes become an independent woman. She wants to live alone, not again depending her life upon her husband. She enjoy her "new independence life". As shown below:

Conditions would some way adjust themselves, she felt; but whatever came, she had resolved never again to belong to another than herself. (Chapter 26, Page 208)

She finds what she really wants in her life. Living by herself, with no people forced her to do what she does not like. She is very happy of her independence life, which no one control and possessed her. She does not want to be another's own property anymore. Edna openly claiming she will no longer be anyone's possession and she shall walk alone. She feels free from every restraint placed upon her, and knows that she is her own person.

She decided to leave her husband's home because it is not hers; it is Mr. Pontellier's home and it is his money which pays for it, not her own. She claims that the home never quite seemed like her own. Then, without her husband's permission, she moves to the little house as she wants, without regarding that her husband may permit her or not. She

really enjoy her new independent life, out of her husband's authority, and becomes free, as shown below:

Without even waiting for an answer from her husband regarding his opinion or wishes in the matter, Edna hastened her preparations for quitting her home on Esplanade Street and moving into the little house around the block. (Chapter 29, Page 220)

She now freely sets her pigeon house as she likes. Everything she has in her own house is not her husband's bounty, but her own property which she gets from her own money. She does not transfer her husband's own property into her own house. She wants her independence life without the interference of her husband, because according to her, being a part of Leonce's house increases her feelings of being a possession of someone else and she wants to free herself of those feelings. Whatever her house is very small, she feels very happy of it. She feels happy of what she gets from her effort.

Whatever was her own in the house, everything which she had acquired aside from her husband's bounty, she caused to be transported to the other house, supplying simple and meager deficiencies from her own resources. (Chapter 29, Page 220-221)

Edna begins to enjoy her new independent life without Leonce. She grows accustomed to doing things on her own and finding her own friends and begins to spend time with a new group of people. This natural progression towards independence seems inevitable, especially with Leonce away in New York on business. That is Edna's way to realize her

desire to live independently. Far away from her husband, far away from her husband's belongings, and also far away from the restraints and pressure of her husband. She wants to live as an individual, freedom individual. She ignored her duties as wife and mother. She feels that her journey through her new life makes her being her true self as an individual. It seems as follow:

Every step which she took toward relieving herself from obligations added to her strength and expansion as an individual. (Chapter 32, Page 245)

Edna now can 'see with her own eyes'. It means, now she has her own views of life. She has her own ways to live her life. She is a freedom woman, not again an oppressed woman who always colonized by her husband and her society. She realizes that she has her own soul to live with.

She began to look with her own eyes; to see and to apprehend the deeper undercurrents of life. No longer was she content to "feed upon opinion" when her own soul had invited her. (Chapter 32, Page 245-246)

The opinions of others are of little concern to Edna. She refuses to change herself in order to fit into the restrictive pattern that society has created for her. When Madame Ratignolle warned her, she does not care of it. She does not care of what she says about her. It seems at the statement below:

"In some way you seem to me like a child, Edna. You seem to act without a certain amount of reflection which is necessary in this life. That is the reason I want to say you mustn't mind if I advise you to be a little careful while you are living here alone. Why don't you have some one come and stay with you? Wouldn't Mademoiselle Reisz come?" (Chapter 33, Page 250-251)

Edna, believed that society needed to change its attitude towards women, and their role in that society. She wants to be Edna, a woman, instead of merely a mother, or a wife. She does not want to be what the other forced her to be.

Arobin talks with her and criticize her unique thought. But she doesn't care of it. She realizes that her wants to life freely brings her ahead of her time, outside of the typical female of the time. Edna wants to be womanly in her own way, to keep her own identity, her goals, her artistry, and to live a sexual life, liberated from the confines of societal expectations; not by the traditional standard that the society made for her.

I suppose this is what you would call unwomanly; but I have got into a habit of expressing myself. It doesn't matter to me, and you may think me unwomanly if you like." (Chapter 36, Page 277)

She wants nothing to do with dependence on other people and she does not want anyone to depend on her. She simply wants her independence, to become her own woman in her own way. As she shows her wants below:

I am no longer one of Mr. Pontellier's possessions to dispose of or not. I give myself where I choose. (Chapter 36, Page 282)

Time to time, Edna becomes more and more free. She refused to do what she does not like to do. ***I'm not going to be forced into doing things*** (Chapter 38, Page 291)

Edna realizes that she is a human that may have her own rights to enjoy her independence life. She is not a slave who always must obey her master's commands. She wants her freedom, to acts freely, out of anyone's authority. As she realize herself as a human and an individual, she doesn't let anyone steals her freedom.

Mrs. Pontellier likes to spend her time lonely, enjoying her time without anyone beside her. It shown at her expression, ***I want to be let alone*** (Chapter 38, Page 291). She feels something delicious in her mind while being lonely. The feeling that she had never felt before; when she still oppressed by her husband's authority.

Edna thinks that the years she had left just like a dream. She was sleeping, and since now she must awake. Awake from her past, and find out something new, something better than her past, something she called an independence life.

"The years that are gone seem like dreams--if one might go on sleeping and dreaming--but to wake up and find--oh! well! perhaps it is better to wake up after all, even to suffer, rather than to remain a dupe to illusions all one's life." (Chapter 38, Page 292)

Living in her pigeon house, her own house, makes her completely independence from anyone. Moreover, her husband now far away from her. It increasingly makes her feel free to do what she wants.

She owns her time and no one may arrange her. ***Now that her time was completely her own to do with as she liked.*** (Chapter 24, Page 190)

Now she has her own authority, not again under her husband's authority. She will never suffer again under her husband's oppression. Now, the only thing she wants is being whatever she wants on her own way. She will not give up her entire life and soul for her children. She wants her life for herself.

There are periods of despondency and suffering which take possession of me. But I don't want anything but my own way. That is wanting a good deal, of course, when you have to trample upon the lives, the hearts, the prejudices of others--but no matter--still, I shouldn't want to trample upon the little lives. (Chapter 38, Page 292-293)

Edna claims that Robert awoke her. As she told to Robert, ***It was you who awoke me last summer out of a life-long, stupid dream.*** (Chapter 36, Page 283).

Edna's emotional awakening was stimulated by Robert whose presence built up her confidence, allowing her to break out of her private inner world reinforcing a totally different angle of viewing her life. Because of Robert, Edna's having her different ways on seeing and facing her life. She then changed. She is not more being Mrs. Pontellier who always oppresses by her husband, who always doing what her husband's wants, and not again being her husband's own property. Robert brought the emotional aspects of her inner troubled world to the

surface, stimulating her desire for love, intimacy and the ecstasy of romance.

Day to day, Edna more and more understands that she needs to be her own person. She want to be Edna, a woman, instead of merely a mother or a wife. She is unwillingly to give up her individuality for her children, although she would give her life for them. And although she realized that they were part of her life. But they do not need to have thought that they could possessed herself, her body, and her soul.

She understood now clearly what she had meant long ago when she said to Adele Ratignolle that she would give up the unessential, but she would never sacrifice herself for her children. (Chapter 39, Page 299-300)

Clothes are a symbol related to the rules and conventions of society. In the first chapters of the novel she is fully dressed; slowly in the course of the novel she removes her clothes. This process of nakedness symbolizes the liberation from the social rules imposed to her and also emphasizes her physical and sexual awakening. In the last scene of the novel Edna is totally naked for first time in her life.

"But when she was there beside the sea, absolutely alone, she cast the unpleasant, pricking garments from her, and for the first time in her life she stood naked in the open air, at the mercy of the sun, the breeze that beat upon her, and the waves that invited her." (Chapter 39, Page 301)

By taking off her clothing, one piece at a time, she disobeys the rules that society has set for her, and in doing this, she applies her

independence. In this summer voyage, Edna becomes a free woman. In the Victorian society that Edna lives in, the proper attire for women requires them to wear very confining clothing. This clothing symbolizes the constraints on the social behavior of women in this age. It restricts Edna's body and impedes her freedom to move.

This final episode with Edna naked for the first time stresses the idea of rebirth in Edna; she is now "some new-born creature" at the end of her life. She is now an independent woman, which applying her own way to get her independence.

She felt like some new-born creature, opening its eyes in a familiar world that it had never known. (Chapter 39, Page 301)

The sea clearly represents new birth, as Edna enters the waters "naked in the open air," as a newborn creature. Thus, the sea stands for freedom. The sea is both life and death; indeed, there can be no "real" life for Edna without the death of her old life. Throughout the story, the ocean represented Edna's constant struggle for self-realization and independence. From her first flow of emotion on the beach to her last breath of life in the sea, the ocean beckons her. The voice of the sea attracts her on in her journey toward liberation and empowerment.

As she swims far out, she thought of Léonce and the children. She accepts them as her past of life. Nevertheless, she wants to be an independence individual. Then she thought that they couldn't possess

her, body and soul, because those are absolutely her own, not belonging to them.

They were a part of her life. But they need not have thought that they could possess her, body and soul. (Chapter 39, Page 302)

Edna doesn't want to be a possession by her husband and her children. As the definition of Feminism described by Gray, "a resistance to obstacles to female fulfillment. Self-ownership connoted a woman's right to have possession of her own fully realized identity" (Gray, 2004:53-73). Edna will give her life for her children, but she will not give up herself. Finally, she discovers her need to be an individual who has her independence rather than merely a wife and mother.

b. Calm and Patient

When her husband was talking to her with anger, she answered him calmly. She faces her husband's anger with calm and patient. Whatever her husband said, she is just being quiet, without a negative response to her husband.

She answered her husband with friendly evasiveness, --not with any fixed design to mislead him, only because all sense of reality had gone out of her life; she had abandoned herself to Fate, and awaited the consequences with indifference. (Chapter 35, Page 271)

c. Aggressive

At first, Edna is a weak woman who always submits her husband's commands. But now she begin to change. She now became rude and insolent to her husband, as seen at the statements below.

Mr. Pontellier had been a rather courteous husband so long as he met a certain tacit submissiveness in his wife. But her new and unexpected line of conduct completely bewildered him. It shocked him. Then her absolute disregard for her duties as a wife angered him. When Mr. Pontellier became rude, Edna grew insolent. She had resolved never to take another step backward. (Chapter 19, Page 146-147)

She could not accept her husband's treatment of her as long as he lived with her. She is mostly silent so far, but her husband always treat her without thinking of her feeling. Now she got up. She no longer wish to be treated arbitrarily by her husband. Now she does not want to be submissive and obedient toward her husband's authority.

Edna Pontellier not only became rude toward her husband, but now she aggressively shows her desire of sex. ***By all the codes which I am acquainted with, I am a devilishly wicked specimen of the sex (Chapter 27, Page 216)***

It was Arobin, the first man beside her husband who gave her a kiss. And it was the first time she responded the kiss from someone with desire. It shows that Edna now became aggressive to the other man beside her husband.

It was the first kiss of her life to which her nature had really responded. It was a flaming torch that kindled desire. (Chapter 27, Page 218)

She felt the conflicting sensation of the kiss that inflamed her, but she did not feel shame and remorse of doing that. Now she perfectly becomes aggressive toward the other man.

But among the conflicting sensations which assailed her, there was neither shame nor remorse. There was a dull pang of regret because it was not the kiss of love which had inflamed her, because it was not love which had held this cup of life to her lips. (Chapter 28, Page 219)

Edna is completely changed. Now she dares to show her aggressive nature to others. She is not again a traditional woman who is submissive to her husband. She has her own manner to live her life. Her freedom life. She feels free to express her aggressively.

d. Competent

Edna begins to show her competency. When she's trying to swim far out alone in the very first time, she proves to the people that she can do it. It was very easy for her. Then she yields that she can do that easy activity to other.

How easy it is! she thought. "It is nothing," she said aloud (Chapter 10, Page 71)

Edna starts to extend her attention to art. She likes painting. While Madame Ratignolle saw her painting, she said that Edna has an

immense talent. It shows that Edna has a competency in painting, as she never known before.

"Your talent is immense, dear!" (Chapter 18, Page 143)

She can make a great painting, in which no one had never made before. According to Madame Ratignolle, Edna's painting is the best painting she had ever seen, and anyone who sees it must be reach out a hand and take one. It shows that Edna's painting is perfectly beautiful.

"Immense, I tell you," persisted Madame Ratignolle, surveying the sketches one by one, at close range, then holding them at arm's length, narrowing her eyes, and dropping her head on one side. "Surely, this Bavarian peasant is worthy of framing; and this basket of apples! never have I seen anything more lifelike. One might almost be tempted to reach out a hand and take one." (Chapter 18, Page 143)

From the complement of Madame Ratignolle toward Edna Pontellier, we may say that Edna has a competency to create the beautiful painting. Her painting is precious, valuable, and looks alive. She has an immense talent.

e. Self Firm

At the beginning of *The Awakening* story, recorded that Edna is a woman who did not know what she really wants. But after she met Robert, the person who contribute in her awakening, she begun find her "self-firm". She was beginning to realize that she is a human, who may get her rights as human being. And she realized that she is an individual,

it means that she is there, in the world, and she has a right to invent her rights as an individual.

Mrs. Pontellier was beginning to realize her position in the universe as a human being, and to recognize her relations as an individual to the world within and about her (Chapter 6, Page 33)

As a woman who lived in the society of 19th century, she affirms herself that her own habitual is extremely contrasted with the other women around her. As everyone knows that women in the society at that time must have their ability in take care and raising of their children, also submissive and grow fond to their husband, and so many obligations that they have to do. Nevertheless, Edna firmly affirms herself that she was different with other women.

Then the candor of the woman's whole existence, which every one might read, and which formed so striking a contrast to her own habitual reserve--this might have furnished a link. (Chapter 7, Page 35-36)

Edna Pontellier now affirms that she must manage to obtain her newly awakening. She may not torture herself again as she was doing at the past. She may not deny her impassion again. She now understands what the significant things she must do. As seems at the statement below:

The present alone was significant; was hers, to torture her as it was doing then with the biting conviction that she had lost that which she had held, that she had been denied that which her impassioned, newly awakened being demanded (Chapter 15, Page 116)

Edna Pontellier's husband, Mr. Pontellier, told Doctor Mandelet that Edna's attitude has absolutely changed. ***Her whole attitude--toward me and everybody and everything--has changed.*** (Chapter 22, Page 170). It explains that Edna now has affirmed herself that she is not the previously Edna. She now knows how to act as a human being, as a woman who demands her rights. Edna now understands that she may go through a period of her life by her own way.

f. Non Sensitive

Edna now changed from sensitive woman to non-sensitive woman. It seems when she was talking with Madame Ratignolle, and Madame Ratignolle said something bad to her. ***"Of course not", Edna laughed. "You may say anything you like to me."*** (Chapter 33, Page 252). Edna is no longer be a sensitive Edna. Now she became non-sensitive. Whatever Madame Ratignolle said to her, it did not make her offend, cry, or angry.

g. Analytical

Edna now becomes an analytical woman. She remember when her husband forced her to get in the house with the displeased way, she submitted his command. Then she analyzes how she could do that thing. However, she could not realize why or how she should have yielded.

She wondered if her husband had ever spoken to her like that before, and if she had submitted to his command. Of course she had; she remembered that she had. But she could not realize why or how she should have yielded, feeling as she then did. (Chapter 11, Page 79-80)

Edna analyzes that her marital relationship, though pleasant, is essentially platonic. Edna feels trapped and bored by her role as a wife and mother. Then ***She says a wedding is one of the most lamentable spectacles on earth*** (Chapter 22, Page 172). She now obtains to analyze what a wedding is. She has her own thought about wedding, it is something that worthy of pity

Edna analyzes that she must start to improve her studies through reading. She understand that as a human she has her right to improve her knowledge. Then she starting a new course to improve her study.

She realized that she had neglected her reading, and determined to start anew upon a course of improving studies, (Chapter 24, Page 190)

h. Confident

In the journey of her life, Edna Pontellier grows confident. She now realizes her powers. She can walk alone at the first time with over confidence, as seen below:

But that night she was like the little tottering, stumbling, clutching child, who of a sudden realizes its powers, and walks for the first time alone, boldly and with over-confidence. She could have shouted for joy. She did shout for joy, as with a sweeping stroke or two she lifted her body to the surface of the water. (Chapter 10, Page 70)

Edna now became full of confidence's woman. She realizes that she can do anything by herself. First, walking alone confidently, then swimming out alone without anyone's help confidently. As seen below:

She would not join the groups in their sports and bouts, but intoxicated with her newly conquered power, she swam out alone. (Chapter 10, Page 71)

Her self-confidence made her boldly swim out alone. Although she just swimming not too far from the land, but she felt that she can pass by the barrier which she assumed that her unaided strength would never be able to overcome. She assumed herself like that confidently.

Once she turned and looked toward the shore, toward the people she had left there. She had not gone any great distance that is, what would have been a great distance for an experienced swimmer. But to her unaccustomed vision the stretch of water behind her assumed the aspect of a barrier which her unaided strength would never be able to overcome. (Chapter 10, Page 71-72)

As she was speaking with Robert, then he said that he can tell her what manner of woman she is. Then she answered, ***"Oh, yes! You will tell me that I am adorable; everything that is captivating. Spare yourself the effort."*** (Chapter 27, Page 216). Seems that Edna was very confident of herself. She judged herself as an adorable woman confidently.

i. Innovative

In *The Awakening*, at the journey of Edna's struggle, she is written as a woman who has an innovative thought. At first, when she found that swimming is nothing for her, she initiated that she wanted to swim far out. ***She wanted to swim far out, where no woman had swum before*** (Chapter 10, Page 70-71). It extremely described that Edna is an innovative woman at that time. It also depicted that she wants to do something in which no women had ever done before. She wanted to try something new in her life.

As she can swim out alone, she discovered that it was nothing. ***why did I not discover before that it was nothing. Think of the time I have lost splashing about like a baby!*** (Chapter 10, Page 71). She was an innovative woman who discovers that she, a woman, also can swim. Not only man who may swim, but a woman like her also has an ability to swim.

Edna is a woman who has different outlooks with other women. She made the acquaintance of new condition which changed her environment. It means she has an innovation to change her (as a woman) condition, in which the condition that contrast to another woman. It clearly seen at the plot below:

She could only realize that she herself--her present self--was in some way different from the other self. That she was seeing with different eyes and making the acquaintance of new conditions in herself that colored and changed her environment, she did not yet suspect. (Chapter 14, Page 102)

Edna now realizes that as an individual in the world, she has right to have an innovative thought as others had never done it. As written at the story, ***she began to do as she liked and to feel as she liked*** (Chapter 19, Page 146). She now does what she liked, in which in her environment, married women banned to do that. But as an innovative woman, she dares to do and feel as she liked.

Sometimes Mr. Pontellier thinks that her wife, Edna Pontellier, is not herself. Because in Mr. Pontellier's mind, Edna is dependent wife, he moreover assumed her as his own property. Mr. Pontellier cannot accept Edna's changes to be the real Edna as she wants. Whereas, he cannot see that Edna was like a garment with which to appear before the world. It means that Edna had done an innovative thing in which the people in the world had never done it. As shown below:

It sometimes entered Mr. Pontellier's mind to wonder if his wife were not growing a little unbalanced mentally. He could see plainly that she was not herself. That is, he could not see that she was becoming herself and daily casting aside that fictitious self which we assume like a garment with which to appear before the world. (Chapter 19, Page 147-148)

Edna innovated her new life which she told as new life in the strange and unfamiliar places. She enjoy it, and she was very happy of it. She felt happy of being lonely, wander her new life by herself. Her new days was beautiful.

There were days when she was very happy without knowing why. She was happy to be alive and breathing, when her whole being

seemed to be one with the sunlight, the color, the odors, the luxuriant warmth of some perfect Southern day. She liked then to wander alone into strange and unfamiliar places.

She discovered many a sunny, sleepy corner, fashioned to dream in. And she found it good to dream and to be alone and unmolested. (Chapter 19, Page 149).

From the statement above, clearly seems that Edna now discovers so many new things in her life. She discovered many a sunny, sleepy corner, fashioned to dream in. It means, now Edna innovated to dream all those things, which she never dreamed before. Then she innovated to dream and to be alone and undisturbed by anyone.

Mr. Pontellier consider his wife as a strange one while his wife, Edna Pontellier, got some sort of notion concerning the eternal rights of women.

"She's got some sort of notion in her head concerning the eternal rights of women; and--you understand--we meet in the morning at the breakfast table." (Chapter 22, Page 170)

Edna Pontellier innovates that women may get their rights. As in the society at the 19th century, it may assume as a strange thing in which women (the second citizen at that time) want to get their rights whereas they do not have any rights at the century.

Edna feels sorry to women who do not fight to get more experiences of life. She innovated to walk. Walk means to get the more than she gets before. To get the more that she may get, not only silent and submissive. Not only being wife and mother only. So, she feels sorry to

women who do not try to get the more they may get in life. As shown at Edna's dialogue below:

I always feel so sorry for women who don't like to walk; they miss so much--so many rare little glimpses of life; and we women learn so little of life on the whole. (Chapter 36, Page 278)

j. Risk Taking/Brave/Lead

When in the first time she learnt to swim, she start to swim out alone. ***She grew daring and reckless, overestimating her strength (Chapter 10, Page 70).*** It indicates that she had the courage to overestimating her strength. For the beginner of swimmer, it was to danger to swim far out alone. Nevertheless, Edna has bravery to taking the risks that may attack.

As a beginner of swimmer who just know how to swim, Edna is too brave. ***As she swam she seemed to be reaching out for the unlimited in which to lose herself. (Chapter 10, Page 71).*** She did not think of anything bad goes to her. She dared to take risks to continue to swim alone, as if to reach something infinite.

At first, Edna was dependent wife who was always under the pressure of her husband. But now Edna began to rule her husband. As shown at the statement below:

"Leonce, go to bed, " she said "I mean to stay out here. I don't wish to go in, and I don't intend to. Don't speak to me like that again; I shall not answer you." (Chapter 11, Page 80)

Now Edna dares to command her husband to go to bed. It means, Edna now possesses the character of leadership.

At first, Edna always submissive toward her husband. She always do what her husband wants her to do. But now, she dares to refuse the offer of her husband. ***Mrs. Pontellier again declined to accept a glass when it was offered to her. (Chapter 11, Page 80).*** It means, now she is being brave, and she does not want to be under her husband's command again.

4.2.1.2. The Traits of Madame Adelle Ratignolle

Madame Adelle Ratignolle is the epitome of perfect womanhood from 19th century era, mother of five children, and ideal wife to Alphonse Ratignolle. She becomes a close friend and confidante of Edna while at Grand Isle and watches out for her dear friend in the ways of love. She warns Robert Lebrun to stay away from Edna. Although she does not attend Edna's farewell dinner because of illness, she cares deeply for Edna. Her final wishes to Edna are to think of her children.

Madame Ratignolle was a sharp contrast to Edna Pontellier. Her character in *The Awakening* serves as an example of the typical, socially acceptable woman of her time period. As a perfect womanhood, she possessed more of traditional traits than the feminist traits. The analysis of the traditional and feminist traits of Madame Adelle Ratignolle are displayed below.

4.2.1.2.1. The Traditional Traits of Madame Adelle Ratignolle

Although Madame Adelle Ratignolle was a traditional woman who possessed more of traditional traits than feminist traits, she did not possess all the traditional traits. The analysis of the traditional traits of Madame Adelle Ratignolle is represented below.

a. Dependent

Madame Ratignolle is devoted to her husband, gives birth every two years, and wears abundant clothing and jewelry. As told at *The Awakening*, she has a baby every two years. When she has three babies, she begins to think of a fourth one.

Madame Ratignolle had been married seven years. About every two years she had a baby. At that time she had three babies, and was beginning to think of a fourth one. (Chapter 4, Page 22)

It describes that Madame Ratignolle is not a free woman. She depends on her family. She has no other choice, because the society considers that married woman has reproductive capabilities and sexual roles and responsibilities.

b. Incompetent

When Robert is speaking with Madame Ratignolle, he said that it is unpleasant to have a woman tell him. Because, according to Robert, woman is an incompetent creature that could not be as good as a man.

Madame Ratignolle had spoken what she believed to be the law and the gospel. The young man shrugged his shoulders impatiently.

"Oh! well! That isn't it," slamming his hat down vehemently upon his head. "You ought to feel that such things are not flattering to say to a fellow."

"Should our whole intercourse consist of an exchange of compliments? Ma foi!"

"It isn't pleasant to have a woman tell you--" (Chapter 8, Page 52)

c. Empathy

Madame Adelle Ratignolle has an empathy to her friend, Edna Pontellier. She tells Edna to think and remember of her children, as shown below:

Adele, pressing her cheek, whispered in an exhausted voice: "Think of the children, Edna. Oh think of the children! Remember them!" (Chapter 37, Page 289)

Edna Pontellier, the protagonist character of the story, remembers Madame Adelle Ratignolle's advice to think of the children. Madame Ratignolle shows her empathy to Edna, and indirectly, Madame Ratignolle also shows her empathy to Edna's children. It seems below:

"Think of the children; think of them." She meant to think of them; that determination had driven into her soul like a death wound--but not to-night. To-morrow would be time to think of everything. (Chapter 37, Page 294)

d. Caring

In *The Awakening*, Madame Ratignolle described as a perfect motherhood, who always takes care of her children and submissive to

her husband. She is the 'best' example of a good married woman at the Creole society in the nineteenth century. As written at the story below:

They were women who idolized their children, worshiped their husbands, and esteemed it a holy privilege to efface themselves as individuals and grow wings as ministering angels.

Many of them were delicious in the role; one of them was the embodiment of every womanly grace and charm. If her husband did not adore her, he was a brute, deserving of death by slow torture. Her name was Adele Ratignolle. (Chapter 4, Page 19)

Madame Ratignolle is shown as the perfect mother, who, like many women of the era, disguises her sexual desires in her talk about child-bearing. Society during this time period was flat to believe that women did not have sexual desires, so the only acceptable way for a woman to prove otherwise was through conception of a child.

From the statements below, clearly seems, that Madame Ratignolle has the most obvious influences to Edna Pontellier.

There may have been--there must have been--influences, both subtle and apparent, working in their several ways to induce her to do this; but the most obvious was the influence of Adele Ratignolle. The excessive physical charm of the Creole had first attracted her, for Edna had a sensuous susceptibility to beauty. Then the candor of the woman's whole existence, which every one might read, and which

Madame Ratignolle has all the characteristics of the best woman as demanded by the society at that time. And Edna Pontellier realizes that Madame Ratignolle characteristics are very contrast with her own characteristic. While Edna has habitual neglect to her children, Madame Adelle Ratignolle has contrast habits with her.

As told at the novel that Madame Adelle Ratignolle has a nature of motherhood. She was a feminine woman who she loves and cares of her children and husband. As seen below:

The women were both of goodly height, Madame Ratignolle possessing the more feminine and matronly figure. (Chapter 7, Page 37)

e. Persevering

Madame Ratignolle is an accepted woman in the society. Although in fact she is suffering from oppression, she accepts her condition.

She herself was suffering from heat and oppression, she said (Chapter 14, Page 101)

She also a woman who submissive to what is written in the Bible. She obediently accepts what is written in Bible, also received all of her obligations as a mother who must give her life for her children. She says to Edna that a mother must accept and perform her obligations, and cannot do more than that. It describes how accepted is Madame Ratignolle toward her fate as a mother and a human that must submissive to what Bible said.

"I don't know what you would call the essential, or what you mean by the unessential," said Madame Ratignolle, cheerfully; "but a woman who would give her life for her children could do no more than that--your Bible tells you so. I'm sure I couldn't do more than that."

"Oh, yes you could!" laughed Edna. (Chapter 16, Page 122)

Madame Adelle Ratignolle characteristic above is very contrast with Edna Pontellier characteristic, which Edna always rebels what is written in the Bible.

f. Unrisk-taking

Madame Ratignolle is a woman who was very careful in doing something. She does not want to take a risk. She does not want to do something imprudence, which can damage her good name. It describes at the statement below:

"No, I think not. I believe he is a decent fellow as far as that goes. But his character is so well known among the men. I shan't be able to come back and see you; it was very, very imprudent to-day." (Chapter 33, Page 251)

4.2.1.2.2. The Feminist Traits of Madame Adelle Ratignolle

Madame Adelle Ratignolle, as analyzed as a traditional woman, she also possesses the feminist traits as shown at the analysis below.

a. Competent

Although Madame Adelle Ratignolle is written as a traditional woman at the society in that century, she still has some feminist traits as seen below:

Robert followed her work with close attention, giving forth little ejaculatory expressions of appreciation in French, which he addressed to Madame Ratignolle.

"Mais ce n'est pas mal! Elle s'y connaît, elle a de la force, oui." (But that is not evil! She knows it, she has strength, yes) (Chapter 5, Page 28)

From what Robert has said above, we can assume that Madame Ratignolle has competency in doing her work. It makes Robert amazed of what Madame Ratignolle's has done. Robert regards Madame Ratignolle as a woman who has strength and competency in doing her works.

b. Analytical

Madame Adelle Ratignolle is an analytical woman. It clearly seems when she is observing Edna Pontellier's painting. She says that Edna's painting is the most gorgeous painting that she had ever seen. We may see at the statements below:

"Immense, I tell you," persisted Madame Ratignolle, surveying the sketches one by one, at close range, then holding them at arm's length, narrowing her eyes, and dropping her head on one side. "Surely, this Bavarian peasant is worthy of framing; and this basket of apples! never have I seen anything more lifelike. One might almost be tempted to reach out a hand and take one." (Chapter 18, Page 143)

It shows that Madame Adelle Ratignolle is an analytical woman. She can analyze Edna Pontellier's painting sharply.

4.2.1.3. The Traits of Mademoiselle Reisz

Mademoiselle Reisz is the eccentric single pianist. She is a close friend of Robert Lebrun, who writes to her requesting a performance of

Chopin for Edna any time she wishes. Mademoiselle, a woman who possessed the feminist traits much more than the traditional traits, embodies everything that Madame Ratignolle does not - independence, carefree attitudes about appearance, a single life with no children, and a life filled with art. Although Edna dislikes her at Grande Isle, she seeks her company and advice in New Orleans. The analysis of the traditional and feminist traits of Mademoiselle Reisz are displayed below.

4.2.1.3.1. The Traditional Traits of Mademoiselle Reisz

As a woman who had chosen to live single without husband, Mademoiselle Reisz only possessed one kind of traditional trait as shown below.

a. Empathy

Mademoiselle possesses empathy trait. It seems from her dialogue with Edna Pontellier, which shows that she cannot refuse Edna's requests.

"Haven't you begged for them? Can I refuse you anything? Oh! you cannot deceive me," and Mademoiselle approached her beloved instrument and began to play. (Chapter 26, Page 210)

Mademoiselle Reisz also shows her empathy to Edna Pontellier in order that Edna must be a wise woman. In this case, Mademoiselle Reisz criticizes Edna's decision to have an affair with more than one

man. Mademoiselle Reisz feels empathy to Edna, then she gives her advice to Edna. It shows in the statement below:

She kissed Edna upon the shoulder, and whispered: "Bonne nuit, ma reine; soyez sage." (Good night, my queen, be wise) (Chapter 30, Page 230)

4.2.1.3.2. The Feminist Traits of Mademoiselle Reisz

Mademoiselle Reisz does not possess all the feminist traits, but the feminist traits she hold is much more than the traditional traits. The analysis is displayed below.

a. Independent

Mademoiselle Reisz, a single woman in the society, is very dependent woman. She does not want to depend on man. She does not want to devote herself to the men. She wants to live independently. According to her, it does not worth enough to give her life to a man. It can be seen at her dialogue below.

"If I were young and in love with a man," said Mademoiselle, turning on the stool and pressing her wiry hands between her knees as she looked down at Edna, who sat on the floor holding the letter, "it seems to me he would have to be some grand esprit; a man with lofty aims and ability to reach them; one who stood high enough to attract the notice of his fellow-men. It seems to me if I were young and in love I should never deem a man of ordinary caliber worthy of my devotion." (Chapter 26, Page 211)

The dialogue below is what Mademoiselle Reisz told to Edna Pontellier which indicates that Mademoiselle Reisz possesses the independent trait:

She put her arms around me and felt my shoulder blades, to see if my wings were strong, she said. 'The bird that would soar above the level plain of tradition and prejudice must have strong wings. It is a sad spectacle to see the weaklings bruised, exhausted, fluttering back to earth.' "Whither would you soar?" (Chapter 27, Page 217)

Mademoiselle Reisz tells Edna how to be an independent woman. She likens an independence life as a bird which has strong wings to soar.

b. Competent

Mademoiselle is a competent woman, who knows how to be a success artist. Then she tells Edna that to be a success artist must possess many gifts which have not been acquired by one's own effort and also possess the courageous soul. From her advices to Edna, clearly seen that Mademoiselle Reisz, as a success pianist, is a talented woman who has competency to be an artist. It shows at Mademoiselle Reisz's dialogue's below:

"I do not know you well enough to say. I do not know your talent or your temperament. To be an artist includes much; one must possess many gifts--absolute gifts--which have not been acquired by one's own effort. And, moreover, to succeed, the artist must possess the courageous soul." (Chapter 21, Page 165)

c. Risk Taking/Brave/Lead

Mademoiselle Reisz is also a brave woman. We may see her brave at the statement below:

Mademoiselle had only disagreeable things to say of the symphony concerts, and insulting remarks to make of all the musicians of New Orleans, singly and collectively. All her interest seemed to be centered upon the delicacies placed before her. (Chapter 30, Page 230)

From the statement above, the writer assumes that Mademoiselle Reisz has a brave to show her “disagreeable things” through her symphony concert. It is a brave act in that time, in which the society in that time was very different from this time. At that time, women do not have rights as men, they considered as the second citizen, and they must submissive to what the society set for them. But Mademoiselle Reisz takes risk to show her disagreeable things to say of the symphony concert.

4.2.2. The Dominant Trait of Women Character in *The Awakening*

4.2.2.1. The Dominant Trait of Edna Pontellier

From the analysis above, the writer presents the dominant trait of Edna Pontellier that shows at the table below:

Table 4. 1. The Total Evidences of the Traditional and Feminist Traits of Edna Pontellier

Traditional Traits	Number of Evidence	Feminist Traits	Number of Evidence
Dependent	7	Independent	27
Passive	3	Active	0
Weak	2	Self Discipline	0
Unpainful resistant	0	Calm and patient	1
Non aggressive	0	Aggressive	4
Incompetent	5	Competent	3
Inner oriented	1	Out oriented	0
People oriented	0	Work oriented	1
Caring	0	Self-firm	5
Emphaty	0	Rational	0
Sensitive	3	Non sensitive	1
Subjective	2	Objective	0
Intuitive	0	Analytical	4
Quitter	2	Confident	5

Persevering	7	Innovative	8
Un-risk taking	0	Risk taking/Brave/Lead	5
Emotional	5	Unemotional	0
Total Evidences	37	Total Evidences	64

The percentages of traditional and feminist traits possessed by Edna Pontellier counted from the total evidences of traditional and feminist traits of Edna Pontellier.

Based on the analysis, the total traditional traits possessed by Edna Pontellier is 36,63%. The percentage described in details, 6,93% for dependent and Persevering, 4,95% for incompetent and emotional, 2,97% for passive and sensitive, 1,98% for weak, subjective and quitter, and 0,99% for inner oriented.

Furthermore, the percentage of feminist traits possessed by Edna Pontellier is higher than the traditional traits. The percentages of the feminist traits is 63,37%. It described in details, 26,73% for independent, 7,92% for innovative, 4,95% for self-firm, confident and risk taking, 3,96% for aggressive and analytical, 2,97% for competent, and 0,99% for calm and patient, work oriented and non sensitive.

The percentages of traditional and feminist traits possessed by Edna Pontellier represented at the table below:

**Table 4.2. The Percentages of the Traditional and Feminist Traits of
Edna Pontellier**

Traditional Traits	The Percentages	Feminist Traits	The Percentages
Dependent	6,93 %	Independent	26,73 %
Passive	2,97 %	Active	0,00 %
Weak	1,98 %	Self Discipline	0,00 %
Unpainful resistant	0,00 %	Calm and patient	0,99 %
Non aggressive	0,00 %	Aggressive	3,96 %
Incompetent	4,95 %	Competent	2,97 %
Inner oriented	0,99 %	Out oriented	0,00 %
People oriented	0,00 %	Work oriented	0,99 %
Caring	0,00 %	Self-firm	4,95 %
Emphaty	0,00 %	Rational	0,00 %
Sensitive	2,97 %	Non sensitive	0,99 %
Subjective	1,98 %	Objective	0,00 %
Intuitive	0,00 %	Analytical	3,96 %
Quitter	1,98 %	Confident	4,95 %
Persevering	6,93 %	Innovative	7,92 %
Un-risk taking	0,00 %	Risk taking/Brave/Lead	4,95 %
Emotional	4,95 %	Unemotional	0,00 %

Total Precentages	36,63 %	Total Precentages	63,37 %
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The percentage of the dominant trait of Edna Pontellier obtained from the percentages of traditional and feminist traits possessed by Edna Pontellier. The percentage of dominant trait of Edna Pontellier represent in the diagram as follow:

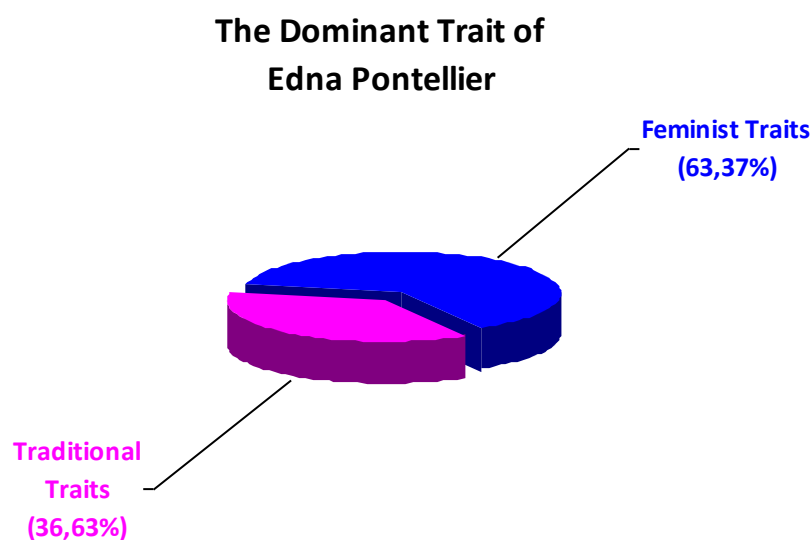


**Figure 4.1. The Percentages of the Traditional and Feminist Traits of
Edna Pontellier**

Based on the analysis of the dominant trait above, the feminist traits of Edna Pontellier is more dominant than the traditional traits. It clearly shown as she has the higher percentage of feminist traits (63,37%)

than the traditional traits (36,63%). It gave impression that Edna Pontellier was non-traditional woman by possessed plenty of feminist traits.

4.2.2.2. The Dominant Trait of Madame Adelle Ratignolle

From the analysis above, the writer presents the dominant trait of Madame Adelle Ratignolle that shows at the table below:

Table 4.3. The Total Evidences of the Traditional and Feminist Traits of Madame Adelle Ratignolle

Traditional Traits	Number of Evidence	Feminist Traits	Number of Evidence
Dependent	1	Independent	0
Passive	0	Active	0
Weak	0	Self Discipline	0
Unpainful resistant	0	Calm and patient	0
Non aggressive	0	Aggressive	0
Incompetent	1	Competent	1
Inner oriented	0	Out oriented	0
People oriented	0	Work oriented	0
Caring	3	Self-firm	0
Emphaty	2	Rational	0
Sensitive	0	Non sensitive	0

Subjective	0	Objective	0
Intuitive	0	Analytical	1
Quitter	0	Confident	0
Persevering	2	Innovative	0
Un-risk taking	1	Risk taking/Brave/Lead	0
Emotional	0	Unemotional	0
Total Evidences	10	Total Evidences	2

The percentages of traditional and feminist traits possessed by Madame Adelle Ratignolle counted from the total evidences of traditional and feminist traits of Madame Adelle Ratignolle.

Based on the analysis, the percentages of traditional traits possessed by Madame Adelle Ratignolle is higher than the feminist traits. The total percentages of the traditional traits possessed by Madame Adelle Ratignolle is 88,89%. The percentage described in details, 25,00% for caring, 16,67% for empathy and Persevering, 8,33% for dependent, incompetent and unrisk-taking.

Furthermore, The percentages of the feminist traits possessed by Madame Adelle Ratignolle is 16,67%. It described in details, 8,33% for competent and analytical.

The percentages of traditional and feminist traits possessed by Madame Adelle Ratignolle represented at the table below:

**Table 4.4. The Percentages of the Traditional and Feminist Traits of
Madame Adelle ratignolle**

Traditional Traits	The Percentages	Feminist Traits	The Percentages
Dependent	8,33 %	Independent	0,00 %
Passive	0,00 %	Active	0,00 %
Weak	0,00 %	Self Discipline	0,00 %
Unpainful resistant	0,00 %	Calm and patient	0,00 %
Non aggressive	0,00 %	Aggressive	0,00 %
Incompetent	8,33 %	Competent	8,33 %
Inner oriented	0,00 %	Out oriented	0,00 %
People oriented	0,00 %	Work oriented	0,00 %
Caring	25,00 %	Self-firm	0,00 %
Emphaty	16,67 %	Rational	0,00 %
Sensitive	0,00 %	Non sensitive	0,00 %
Subjective	0,00 %	Objective	0,00 %
Intuitive	0,00 %	Analytical	8,33 %
Quitter	0,00 %	Confident	0,00 %
Persevering	16,67 %	Innovative	0,00 %
Un-risk taking	8,33 %	Risk taking/Brave/Lead	0,00 %

Emotional	0,00 %	Unemotional	0,00 %
Total	83,33 %	Total	16,67 %
Precentages		Precentages	

The percentage of the dominant trait of Madame Adelle Ratignolle obtained from the percentages of traditional and feminist traits possessed by Madame Adelle Ratignolle. The percentage of dominant trait of Madame Adelle Ratignolle represent in the diagram as follow:

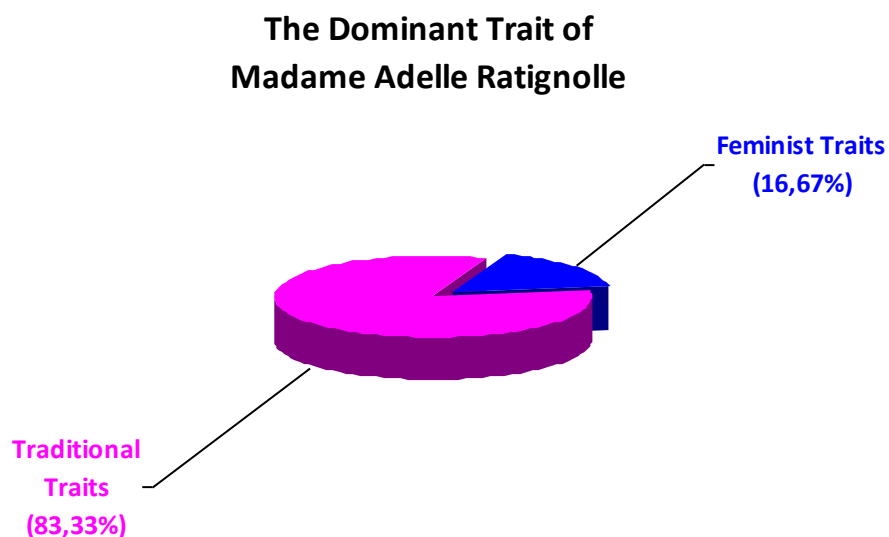


**Figure 4.2. The Percentages of the Traditional and Feminist Traits of
Madame Adelle Ratignolle**

Based on the analysis of the dominant trait above, the traditional traits of Madame Adelle Ratignolle is more dominant than the feminist traits. It clearly shown as she possessed the higher percentage of feminist

traits (61,61%) than the traditional traits (38,39%). It contrast with Edna Pontellier, who possessed the feminist traits dominantly. It gave impression that Madame Adelle Ratignolle is a submissive traditional woman who possessed plenty of traditional traits.

4.2.2.3. The Dominant Trait of Mademoiselle Reisz

From the analysis above, the writer presents the dominant trait of Mademoiselle Reisz that shows at the table below:

Table 4.5. The Total Evidences of the Traditional and Feminist Traits of Mademoiselle Reisz

Traditional Traits	Number of Evidence	Feminist Traits	Number of Evidence
Dependent	0	Independent	2
Passive	0	Active	0
Weak	0	Self Discipline	0
Unpainful resistant	0	Calm and patient	0
Non aggressive	0	Aggressive	0
Incompetent	0	Competent	2
Inner oriented	0	Out oriented	0
People oriented	0	Work oriented	0
Caring	0	Self-firm	0

Empathy	2	Rational	0
Sensitive	0	Non sensitive	0
Subjective	0	Objective	0
Intuitive	0	Analytical	0
Quitter	0	Confident	0
Persevering	0	Innovative	0
Un-risk taking	0	Risk taking/Brave/Lead	1
Emotional	0	Unemotional	0
Total Evidences	2	Total Evidences	5

The percentages of traditional and feminist traits possessed by Mademoiselle Reisz counted from the total evidences of traditional and feminist traits of Mademoiselle Reisz.

Based on the analysis, the total traditional traits possessed by Mademoiselle Reisz is 28,57%. The percentage described in details, 28,57% for empathy.

Furthermore, the percentages of feminist traits possessed by Mademoiselle Reisz is higher than the traditional traits. The total percentages of the feminist traits is 71,43%. It described in details, 28,57% for independent and competent, and 14,29% for risk taking/brave/lead.

The percentages of feminist and traditional traits possessed by Mademoiselle Reisz represented at the table below:

**Table 4.6. The Percentages of the Traditional and Feminist Traits of
Mademoiselle Reisz**

Traditional Traits	The Percentages	Feminist Traits	The Percentages
Dependent	0,00 %	Independent	28,57 %
Passive	0,00 %	Active	0,00 %
Weak	0,00 %	Self Discipline	0,00 %
Unpainful resistant	0,00 %	Calm and patient	0,00 %
Non aggressive	0,00 %	Aggressive	0,00 %
Incompetent	0,00 %	Competent	28,57 %
Inner oriented	0,00 %	Out oriented	0,00 %
People oriented	0,00 %	Work oriented	0,00 %
Caring	0,00 %	Self-firm	0,00 %
Empathy	28,57 %	Rational	0,00 %
Sensitive	0,00 %	Non sensitive	0,00 %
Subjective	0,00 %	Objective	0,00 %
Intuitive	0,00 %	Analytical	0,00 %
Quitter	0,00 %	Confident	0,00 %
Persevering	0,00 %	Innovative	0,00 %
Un-risk taking	0,00 %	Risk taking/Brave/Lead	14,29 %

Emotional	0,00 %	Unemotional	0,00 %
Total	28,57 %	Total	71,43 %
Precentages		Precentages	

The percentage of the dominant trait of Mademoiselle Reisz obtained from the percentages of traditional and feminist traits possessed by Mademoiselle Reisz. The percentage of dominant trait of Mademoiselle Reisz represent in the diagram as follow:

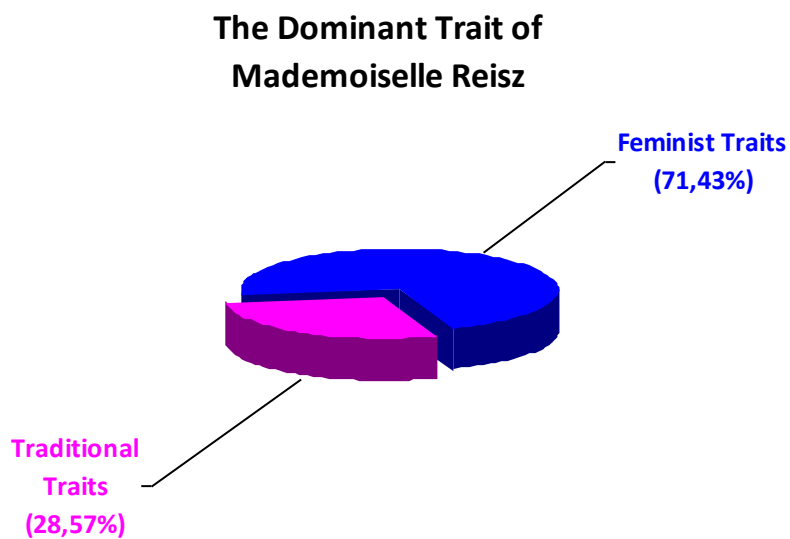


Figure 4.3. The Percentages of the Traditional and Feminist Traits of Mademoiselle Reisz

Based on the analysis of the dominant trait above, the feminist traits of Mademoiselle Reisz is more dominant than the traditional traits. It

clearly shown as she has the higher percentage of feminist traits (71,43%) than the traditional traits (28,57%). It gave impression that Mademoiselle Reisz was non-traditional woman by possessed plenty of feminist traits.

From all explanations above, the writer concludes that Edna Pontellier as the principle character of the story is categorized as liberal feminist. As explained at the second chapter of this study, according to liberal feminist, all women are capable of asserting their ability to achieve equality (Hooks, 1984). In *The Awakening*, Edna is fighting to assert her ability to achieve equality. She shows and maintains her equality through her own actions and choices such as being an independent and innovative woman.