

AN ANALYSIS OF GENDER STEREOTYPES AS REFLECTED IN LEO TOLSTOY'S
ANNA KARENINA AND KATE CHOPIN'S *THE AWAKENING*

A MASTER'S PROJECT
BY
PIMONMAS PIBOONSOMBUT

Presented in Partial Fulfillment of Requirements for the
Master of Art Degree in English
at Srinakharinwirot University

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AN ABSTRACT

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This study analyzed "Gender Stereotypes" through the female protagonists in *Anna Karenina* and *The Awakening*, a novel by Leo Tolstoy and Kate Chopin respectively. The ideals of conventional women in the nineteenth century were used to analyze Anna Karenina and Edna Pontellier, the female protagonists.

The result of the study showed that as the two protagonists conform to mainstream stereotypes at the nineteenth century, they suffer from the inequality imposed by society in which men are viewed as superiors while women are believed to be inferior. Both of them try to fight against such roles differently. Since Anna has no choice, she ends up in a doomed situation. Finally, she commits suicide to end all the problems. Edna, however, revolts against her fate as she has freedom to choose her destiny. Her death is an intention to be back to nature again, drowning herself in the ocean. It is clearly suggested that gender stereotypes are problematic that limit the roles of women.

การวิเคราะห์พฤติกรรมตัวละครเอกหญิงตามแบบประเพณีนิยม ในงานเขียนของ ดอล สตอย
เรื่อง *อันนา คาเรนินา* และในงานเขียนของ เคท โชแปง เรื่อง *ดิ อเวคเคนนิ่ง*

บทคัดย่อ
ของ
พิมลมาศ พิบูลย์สมบัติ

เสนอต่อบัณฑิตวิทยาลัย มหาวิทยาลัยศรีนครินทรวิโรฒ เพื่อเป็นส่วนหนึ่งของการศึกษา
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งานวิจัยนี้มีจุดมุ่งหมายเพื่อวิเคราะห์ พฤติกรรมตัวละครเอกหญิงตามแบบประเพณี
นิยม ในงานเขียนของ ดอล สตอย เรื่อง อันนา คาเรนินา และในงานเขียนของ เคท โชแปง เรื่อง ดิ
อเวคเคนนิง ในการศึกษาได้มีการนำเอา พฤติกรรมของสตรีตามแบบประเพณีนิยมในศตวรรษที่ 19
มาใช้เป็นเครื่องมือในการวิเคราะห์ตัวละครเอกหญิงทั้งสองคน คือ อันนา คาเรนินา และ เอ็ดน่า พอล
เทลลิเออ

จากผลของการศึกษาพบว่าการที่ตัวละครเอกหญิงประพฤติปฏิบัติตนตามแบบประเพณีนิยม
ในศตวรรษที่ 19 ทำให้เธอได้รับความลำบากจากความไม่เท่าเทียมกันในสังคมที่ผู้ชายถูกมองว่ามี
อำนาจเหนือกว่าผู้หญิง ทำให้พวกเธอพยายามที่จะต่อสู้เพื่อเรียกร้องสิทธิแตกต่างกันไป สำหรับอันนา
นั้น เธอต้องอยู่ในสถานการณ์ที่เลวร้าย เธอไม่มีทางเลือก ในท้ายที่สุดเธอก็เลือกความตายเพื่อยุติ
ปัญหาทั้งหมด แตกต่างจากเอ็ดน่า เธอมีความรู้สึกต่อต้านสังคมในจิตใจตลอดเวลา เธอจึงมีทางเลือก
การจากไปของเธอเปรียบเสมือนการกลับไปสู่ที่เดิมของเธอในท้องทะเล อย่างเห็นได้ชัดว่ากรอบ
แนวคิดทางด้านเพศทำให้เกิดปัญหาเพราะเป็นการจำกัดสิทธิของสตรี

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CHAPTER 1

INTRODUCTION

BACKGROUND

When speaking of gender stereotypes, we are normally familiar with oversimplified concepts of male and female behavior. Elsewhere around the world, especially in under-developed countries, males are still dominant masters.

Up to now, everything depends on men who have been treated as superiors to women because they are leaders of the family whose responsibilities are making money, providing security and financial support for the well-being of the families. Moreover, men are seen as brave, strong, and intelligent, while women have to conform to what men want.

Thus, women suffer from the conventions made by society. They have to do domestic work and are thought to be weak, passive, submissive, and dependent. Thus, men had, and have, power over women. This is the mainstream attitude toward females in our society.

There is an experimental evidence to support gender stereotypes. The study was done during the late 1960s and early 1970s using nearly 1000 males and females in the United

States. The result showed that more than 75% of the subjects agreed on 41 traits to clearly differentiate females and males. These traits were divided into two categories: Competency Cluster and Warmth-Expressiveness Cluster. In the Competency Cluster (male-valued items). For example, the feminine is very emotional, subjective, submissive, and passive; the masculine is very aggressive, objective, adventurous, and competitive, and in the Warmth-Expressiveness Cluster (female-valued items) the feminine is very talkative, gentle, tender feeling, and enjoys art and literature while the masculine is rough, loud, uses harsh language, and is very sloppy (Basow 4). Even more recent research still found such traits of the sexes. These show the gender gaps between women and men which lead to many problems.

Gender stereotypes obviously have created some impacts on individual behaviors. Such stereotypes consolidate gender behavior practised in society. Mental and physical health are also affected by these stereotypes. Moreover, gender stereotypes affect male and female relationships. Men have power over women and treat them as their properties.

The world of work is filled with prejudice, and power, struggle affects many areas including economy, politics, law, military and education as well.

Because of such disadvantages for women even in advanced societies, women have to struggle for equal opportunities and these struggles are reflected in many great works of literature. As far as the sixteenth century, women have provoked concern in society. At first, their work was only limited to courts, church activities, and in the upper class. Obviously in the works of art from the past up to now, gender stereotypes have been portrayed to underpin social prejudices against women such as seen in *Anna Karenina* and *The Awakening*. There were both English and American writers who prefer to use this term such as Charlotte Brontë, Emily Brontë and George Eliot, the English writers, including Nathaniel Hawthorne and Henry James, the American writers.

In *Jane Eyre* (1847) for example, Charlotte Brontë created the protagonist, Jane Eyre, to be an orphan girl who was adopted by her cruel aunt, Mrs. Reed. In the story, women are destroyed their individuality and created the Victorians idealized as the Angel in the House including Jane Eyre. Many people try to keep Jane in a submissive position

especially the three central males: Mr. Brocklehurst, Edward Rochester, and St. John Rivers.

Jane cannot express her own thoughts and feelings. Thus, she escapes all three men. It is

the escape to start an independent life. At the end, however, she comes to Rochester,

whom she truly loves, only after ensuring that they may equally marry. On the other hand, in

Wuthering Heights (1847) Emily Brontë's protagonist, Catherine, tries to play a role as a

conventional woman at that time, although she is unconventional. She falls in love with a

gypsy boy who is adopted by her father, but marries an appropriate man, Edgar, whom she

thought would bring her social recognition. Thus, she has an unhappy life. As her

unconventional behavior is not accepted, she destroys everything including herself.

Similarly, in *The Scarlet Letter* (1850) Hawthorne created an outcast character, Hester

Prynne. Hester is a married woman with an illegitimate child whose father is a local minister.

She keeps the father's name a secret and accepts all forms of punishments imposed by

society. She has to wear the letter "A" signifying that she is "adulteress" for the rest of her

life. It is clearly seen that most women including Hester have to repress themselves within

conventional roles. What is worse is that women themselves conform to such stereotypes.

George Eliot also shows the inferiority of women in *Middlemarch* (1871). The female protagonist, Dorothea Brooke, is very enthusiastic and imaginative. She marries Edward Kasabon who is a professor and develops her life hoping that she can learn many things from him. On the contrary, Edward just wants the ideal woman to take care of him and the household. Dorothea, like Isabel, actually has a failed marriage. *The Portrait of a Lady* (1881) is another example. Henry James created Isabel Archer to be an innocent American girl with unlimited freedom but lacks worldly experience. She firmly believes in her ideal. Many males fall in love with her, but she decides to marry Gilbert Osmond who tends to deceive her. She makes such a wrong decision because of her naïve perception about men. However, at the end, she understands her role and changes her attitudes to cope with the real world successfully. Thus, many great works try to provoke awareness concerning the status of women including these two works by Leo Tolstoy's *Anna Karenina* and Kate Chopin's *The Awakening*.

Kate Chopin is a profound American writer of the nineteenth century. As Lucy Monroe indicates, her novel is "A remarkable with a subtle and a brilliant kind of art"

(Sprinkle). Chopin's stories relate to love, marriage, sexual needs, and freedom; women strive for community and are real people, as shown in many of her short stories and especially in *The Awakening*. On the other hand, Leo Tolstoy, a great Russian writer, always created his stories based on what he had seen in his life including people and landscapes. As Dostoevski said, "Tolstoy's work was limited and far from new" (qtd. in Gibelli). Like many great Russian writers at that time such as Ivan Turgenev's *Fathers and Sons* and Nikolai Gavrilovich Chernyshevsky's *What Is to Be Done?*, they utilized literature to reflect society and politics, and to criticize government. Also, they intended to free women from the oppressions of family, conventions and the social system. This period is a golden age for Russian women to fight for freedom and equal status. This theme is also reflected in *Anna Karenina* by Leo Tolstoy.

Though *Anna Karenina* and *The Awakening* were written at different times and places, 1866 and 1899 respectively, they portray the mainstream problems imposed on women. They present married women with their oppressive problems. Conventional women at that time were to stay home, do housework, obey their parents and their husbands, and

take care of their children. Nevertheless, these two protagonists represent quite different aspects. Anna Karenina, the protagonist in *Anna Karenina*, at first accepts such stereotyped roles. However, she does not feel fulfilled, and she begins to oppose everything that the society forces her to do. On the other hand, Edna Pontellier, the major character in *The Awakening*, revolts against her conventional role from the beginning of the story. The attitude toward the duty of wife, mother, and moral woman is changing, as seen in Edna's attitude, "I would give my life for my children; but I wouldn't give myself" (Chopin 90). In *Anna Karenina*, also, the protagonist questions herself, "And am I here, myself? Am I myself or another?" (Tolstoy 119). They can search for self-perceptions after finding true love. At the end even though both protagonists die, they convey different outcomes. Anna suffers due to the act according to convention. Even she searches for self-identity against conventional norms. Indeed, their roles are somewhat ambiguous. If we view them in conventional roles, their fight against those conventions is wrong and they finally suffered from such their revolt. However, from the point of view of the feminist, they can search for self-discipline and thus find their freedom eventually. They are awakened from oppression in

society. Even though people mostly condemn them for committing adultery and indulge their shameful passion, neither protagonist thinks it is a mistake. It is the desire of their true souls.

These two novels present not only the stereotypes against females in the late nineteenth century, but also the social problems of that time even among the upper class in which everything seems to be provided for them. Women, themselves, try to claim their rights. They empower themselves in society. Women acknowledge the way to improve their status not through sex nor marriage but their ability. At present, they gain much more significant roles in society than in the past. They have the right to vote and hold political positions. Women have greater power than ever before as reflected in many literary works which present a new image of women, although their changes have been slow in contrast to rapid social change in the 21st century.

It is important to compare and contrast the protagonists in both novels so as to underpin gender problems. They have a gap in time and are described from different perspectives, male and female. Readers will enter the lines of two different ideal women and see how they slowly develop or decline themselves. We will also understand the power

of gender stereotype. These fictional characters must choose either the dictates of society or their inner desires.

As a result, women learn something about the new status, while men are encouraged to realize that there are such gender problems and become aware of them. The readers will get better understanding of how to live and behave in the society. The researcher, therefore, will analyze Edna Pontellier's and Anna Karenina's problems in this study.

OBJECTIVES OF THE STUDY

1. To compare and contrast the role of the two protagonists in *Anna Karenina* and *The Awakening*
2. To underpin gender stereotypes as presented in the two novels.

RESEARCH QUESTIONS

This study explores aspects of gender stereotypes embodied in Leo Tolstoy's *Anna*

Karenina and Kate Chopin's *The Awakening* to find answers to the questions below:

1. How do mainstream stereotypes create the major causes for the downfall of the two female protagonists: Anna Karenina and Edna Pontellier?
2. What are the implications if gender problems are to be solved?

Procedures

The body of this investigation is divided into 5 chapters as follows:

Chapter I: Introduction

Chapter II: Review of related literature and previous research

1.1 Study gender stereotypes and the limitations of womanhood in

the nineteenth century

1.2 Related biographies of Leo Tolstoy and Kate Chopin

Chapter III: Analysis of Tolstoy's *Anna Karenina*

Chapter IV: Analysis of Kate Chopin's *The Awakening*

Chapter V: Conclusion and recommendation for further studies

EXPECTED OUTCOME

Readers will have a better understanding of gender stereotypes and the need for change. As the world becomes more and more global, gender issues provoke more serious investigation to empower women and enable men to understand women's issues.

CHAPTER 2

REVIEW OF THE RELATED LITERATURE

This chapter focuses on four major parts. The first part concerns gender stereotypes and ideals of womanhood in the nineteenth century. The second part relates such roles represented through characters in fiction. The third part deals with the biography and summary of selected works of Sir Leo Nicolaevich Tolstoy and Kate Chopin. The last part discusses the related research as the background for this study.

GENDER STEREOTYPES

In discussion of gender problems, it is an oversimplification to say that men are dominant, women are subordinate. These preconceptions about male and female roles occurred from the beginning of human life. The Judeo-Christian-Islamic traditions believed that God is an all-powerful male. The first woman, Eve, seduced Adam, the first man, so that her action brought all sins and women seem to be evil. Thus, unequal gender relationships

were provided to the Bible (Meade and Wiesner 188). In ancient times, men were expected to hunt animals and fish, produce food, and enjoy any significant role in their community while women were responsible for pregnancy and the care of children. Because men had to take risks as in war, societies must give them something such as power and prestige. For example, if the bravest warrior did a good thing, the King may offer his daughter to him for marriage and she had to go without any objection. Moreover, with the emergence of new technologies, political and industrial capitalism, complex societies and economics, and private property, gender division has increased in society. Women decline their status in the public sphere. Such development leads to the more skilled and experienced tasks which are reserved only for men. These inequalities have occurred slowly and differently over the world since the past until now (Meade and Wiesner 28).

There were various gender divisions from place to place. In North America among the Plains Indians, The Spanish introduced horses to them so that buffalo hunting by men was more effective than previously. Women were not allowed to hunt; instead they learned the skills of tanning and processing the buffalo hides. Furthermore, in Assyria, trade,

aggressive behavior, and private property relations are important. These stress the idea of male domination and female repression. Women could not own any property. Similarly, in most parts of Europe in about the sixteenth century there emerged the system of law and regulation that increased serious impacts on women. It distinguished the right of men and women lost the ability to own their property, run a business or a trade. These are similar examples about female subordination in which social and economic complexities play an important role (Meade and Wiesner 34). It is clearly seen that women were still slowly denied their opportunities even while society was developing into modernization, including the industrial capitalism in the nineteenth century.

GENDER STEREOTYPES IN THE NINETEENTH CENTURY

During the nineteenth century, the role of men and women were still non-equivalent. Men were more highly valued than women. Men held power over women. As Couloumbis and Wolfe state in *Introduction to International Relations: Power and Justice*, concepts such as power, freedom, oppression, love, hatred, aggression are complex and subjective and

difficult to define with widely acceptable definitions. According to Hans Morgenthau, power is a relationship between two political actors in which actor A has the ability to control the mind and actions of actor B. It covers all social relationship from physical violence to the most subtle psychological ties. Power has three important ingredients. The first one is “force”. It is the explicit threat or the use of violence by actor A against actor B to pursue A’s objectives. The second ingredient is “influence”. It is the persuasion of actor A to change actor B’s behavior in favor of actor A. The last one is “authority”. It is actor B’s voluntary compliance with directives issued by actor A. Each person views the term “power” differently, for example, men seem to see it as the amount of money while women believe to be beautiful. As Peplau, DeBro, Veniegas, and Taylor state in their writing *Gender, Culture, and Ethnicity: Current Research About Women and Men*, men have had and continue to have more status and power than women especially in the public sphere such as fighting in the war, bringing home the meat, hunting large game, and making weapons. Women are responsible for cooking, cleaning, and taking care of children. Consequently, men and women represent quite different characteristics.

Men are expected to be active, to relate to the world in an objective manner. They are independent, aggressive, direct, worldly, unemotional, dominant, and competent. Women are supposed to be warm, expressive, concerned about other individuals more than themselves and expected to focus more on people than things (Unger 35). However, these stereotypes can be changed over time because they are social constructs, not innate creations. As Coulombis and Wolfe state, power cannot be a static, one-time, and one-directional relationship. It should rather be a dynamic, ongoing and feedback relationship. For example, if today men control women, it may be 30-40 years later the power will shift so that women control men over the same situation.

Joan N. Burstyn pointed out in *Victorian Education and the Ideal of Womenhood* that according to the change of industrialization, women in the lower classes have to leave home each day to earn money for the family, like men, while women of the middle and high class stay at home and become consumers only. They are not expected to earn their own living. If women work, they will take low-paying and low status jobs. The economic success of men is measured by the amount of leisure provided to women. Women in high classes

spend their time organizing the household, taking care of their children, shopping for

necessities and luxuries while men leave home each day to earn money for such activities.

Home is the place for women:

“Home is clearly woman’s intended place; and the duties which belong to home are woman’s peculiar province...And it is in the sweet sanctities of domestic life, in home duties, -in whatever belongs to and makes the happiness of Home, that woman is taught by the spirit to find scope for her activity, -to recognize her sphere of most appropriate service”. (32)

For women, home is a place to spend their lives, but it is just a retreat for men.

The reason why high class women do not work is because of their physical weakness

and the lack of professional training. So, men who are assumed to be stronger have to

protect women from the new industrialism while women have highly pure consciences

and can preserve the traditional virtues of society. He is a success economically and she

is a success socially. Each gender has a sphere itself; women are superior for morality,

men are superior for their reasoning and business ability. Hence, it is the duty of women

to teach men in morality. Additionally, besides their responsibility for the house and their

children, women must provide men with peace when they return home. With difficulties of

the world outside the home makes men very uneasy, women should protect men from any household problems she encounters.

Since women do not have to face the hardship of the world outside their houses, they are protected from such evils as dishonesty or cheating. Hence, they are expected to be pure guardians of the home. They are assumed to be clever as well. It is their cleverness unlike that of men, and relies on the social arts. Women will receive nothing in trying to have power in finance or politics directly. It is more effective to have influence over men indirectly.

Clearly, women are told that marriage and household are the ideal women's preoccupation and they need to be trained. They are taught to be good wives and mothers.

At the same time, their femininity should not be destroyed by such education. Learning provides women with reason and encourages them to omit domesticity, which men are unlikely to accept. This led women in the nineteenth century to educate themselves not only in household skills. Marriage enhanced the status of family and women could escape from the anxiety as well. Since women did not work, incomes were supported only by men. The women's marriage would solve their financial problems. Thus, marriage for women was quite

important. They were expected to be as attractive as possible in the marriage market. Men were defined as failures for their inability to provide women what they need, while the failure for women is to remain unmarried and still need financial support from their father and brothers. Thus, the task of unmarried women was to find a husband, not a job. If they took a job, it was just a surface. The underlying desire was for the job to help in the search for a husband. Married women stayed home while the unmarried ones still have to work. Perhaps the society was wrong. In fact, ideal women do not exist in reality. How can they live such useless lives?

The idea of home as the place for women and the source of everything seemed to change. Everything that was the task of women could be done outside their home. The source of production was transferred to the factory and morality and culture were moved from home to school. Women's lives changed. Their status were reduced to be less important than previously.

Rhoda K. Unger defined in the *Female and Male: Psychological Perspectives*, the role of a wife as a childbearer, housekeeper, and sexual and social companion of a

husband. Marriage produces more negative effects for women than for men. Married men are healthier than unmarried men while unmarried women are healthier than married women. Moreover, people seem to marry those who are similar to themselves in social class, factors, values, and geographic contiguity. Thus, a good marriage is not defined in terms of satisfaction or the length of the marriage, but on aspect of the social status of each participant. (275)

Similarly, Barbara Welter pointed out in *The Cult of True Womanhood 1820-1860* (qtd. in Pajaree 8) that women in the nineteenth century were expected to have virtues. It was their duty to maintain such virtues with them. These virtues were piety, purity, submissiveness, and domesticity that can be defined as the following:

1. **Piety-** it is related to religion. Religion is one of women's virtues that they should pay attention to. It is believed not to lead women away from home. Thus, women will still be domestic or submissive.

2. Purity- it seems to be one of the most important virtues of young women.

Women should maintain their purity until they are married. If they lost their purity, they would be left in sadness and prostitution.

3. Submissiveness- it is the most important virtue that women in nineteenth century were expected to have. While men assumed that they were movers, doers, and actors, women were believed to be passive, and submissive responders.

4. Domesticity- it is one quality to be a good woman. Women should pay attention on their domestic work. The true beauty of female character is revealed by understanding and faithful and cheerful performance of duties to family and society.

Such assumptions caused people to act according to prescribed ways which become stereotypes. Even today, in many societies, men still play an important role in any public activities. Women have been and are under the rule of men. As shown in Chinese poet Fu Hsuan, "How sad it is to be a woman! Nothing on earth is held so cheap". In Saudi Arabia, for example, women are not allowed to drive a car; many women in the Sudan and Africa are subject to the practice of cutting off the clitoris and labia, and stitching together

the vaginal opening in order to assure virginity for marriage (Peplau, DeBro, Veniegas and Taylor 18).

To sum up, gender stereotypes have their distinct sphere. Men presume to have more power over everything including women while women are expected to be submissive, weak, passive, and domestic. They have to be obedient and conform to men's demand and social conventions. Such expectations become problematic in reality. Consequently, most women try to fight against such roles.

CHARACTER AND CHARACTERIZATION IN FICTION

As time passed, women tried to struggle against their lower status. They believed that their power was not beauty. Instead, knowledge would lead them to have new lives. Such changes are reflected in many areas such as politics, economics and literary activity. As Amporn Srisermbhok stated in *Literary Criticism: Approaches to Feminist Literature*, feminist literature is the fruitful product of women's struggles. In literature, women have more

chance to express their voices. Unlike the real world, fiction is an imaginative world in which women can create anything they want, as represented by characters in the story.

In fiction, readers are led into the imaginary world in which everything was written by the author. In fiction, action, settings, and characters are the basic elements (Taylor 12).

One of the most important elements to make a story seem true to life is the character.

According to Bennett, characters are the life of literature (63). Characters are imagined people who inhabit a story (Kennedy 45). What they do and what they say reflect the whole story. Even though the characters in fiction are not living people, they reflect our action and attitudes toward the real world. On the other hand, the fictional character represents our own experience. As in the real person, the character represents a pattern of acts of each individual. Also, it concerns the feelings and attitudes of each individual toward other people. Thus, it not only focuses on the inward elements, but also the external world (Peck 1).

Furthermore, in an attempt to answer the question: What is character?, Peck used the five developmental levels of character to define that it is a developmental sequence from childlike to maturity. The names in each type indicate the chief dynamics operating in each:

1) Amoral - This stage is like an infant in the first year. Such an adult will follow his decision without caring for other people. He thinks he is the center of everything. He has no internalized moral principles, no conscience or superego, and no control.

2) Expedient - They are self-centered. They think they themselves are the center of everything. They consider other people in order to achieve their desire. They do what they want with little return to others. Indeed, their conformity to society is just outward behaviour as far as others can see. They have no internalized motivation.

3) Conforming - To do what others do is the only internalized principle. They fear the disapproval of others. They conform to rules because they do not want to feel ashamed. As we can see, they have no abstract principles of honesty, responsibility, and morality.

4) Irrational-Conscientious - People judge the action to be right or wrong by using their own internal standards. They do not focus too much on others' attitude. The rules from

their parents are called “parental rules”. This stage occurs at the same developmental level as the Conforming type.

5) Rational-Altruistic - It is the highest level of maturity. They judge and direct their own actions with stable internalized principles. Moreover, they have a strong conscience and a sense of honesty, responsibility, royalty, and self-sacrifice. They are interested in others as well as themselves. It means that their relations toward others are pleasant. They know their feelings and desires. In this stage, they try to encourage any good, and prevent any bad things. Also, they represent their emotions appropriately. If they do something wrong, they will feel guilty and find a solution to solve the problem.

As we can see, normal characters will develop appropriately. The developmental period is from infancy to adulthood. The characters change according to the experiences they have. Indeed, It is quite difficult to classify the developmental stages of humans. Thus, to categorize people, we must consider many things. We have to use a number of ways to analyze.

Like real characters, fictional characters create the illusion of reality. The first requirement for a character is to have a plausible name and to say and do things people say and do in real life. The second requirement is to be complex. The characters should not appear in one-dimension. Thirdly, all elements should have a coherence to unite into a single identity (Bennett 65). Furthermore, to create a character there are various conventions to be presented such as tragedy, comedy, epic, satire, romance, realism/naturalism (Taylor 62). As we know the character is the center of the story, it should present something interesting enough for the readers to consider. The characters may have great psychological complexity or represent something strange.

In terms of characterization, characters are classified into major and minor categories. A major character is an important figure at the center of the story's action or theme. Such a major character is sometimes called a protagonist who has conflicts against an antagonist. Minor characters, however, have a role to support the major one. The story will be strange if it lacks minor characters. In real life we cannot identify whether one character is more important than others. Furthermore, minor characters are often static.

They remain the same from the beginning to the end of the story. Major characters, on the contrary always change either their attitude, behaviour, or purpose as the story progresses and so they are called dynamic characters (DiYanni 36).

Moreover, characters can be identified as “flat” and “round” according to E.M.

Forster (Taylor 65). The flat characters are those who exhibit only one outstanding character trait, motivation, or feature. They also tend to stay the same throughout the story. Thus, flat characters can be called static, stock, or fixed characters. In most fiction, minor characters seem to be flat characters instead of round. On the other hand, round characters exhibit many faceted personalities which draw our interest. Such characters are portrayed in greater depth and more detail. Round characters learn and become developed throughout the story. Then, they change according to the circumstances. They are also called dynamic, developing, or changing characters. However, both flat and round characters can equally change their nature depending on what happens to them. Those characters cannot be divided clearly into one or other of the groups. We do it only to limit the possibility of the infinite range of combinations.

On the other hand, Taylor considers another style to distinguish one character from others. That is, “archetype” and “stereotype”. Archetype is the individuality of the character which predominates a quality communicated by itself. There are archetypal characterizations providing the basis of each individual. For example, the archetype of men is hero, villain, and rebel relating to their fate, passion, or environment while all types of women depend on the effect of others: the virgin (victim or bride), the mother (nourisher or protector), and the witch (source of knowledge or destroyer). However, other archetypes such as satanic heroes, demon lovers, innocent victims, and destroying temptresses are different from the norm. Sometimes, archetype represents opposite pairs such as wealth and poverty. Archetype characters can develop or grow according to their experiences. Unlike stereotypical characters, they never rise beyond the accepted role. A stereotype will be effective only when attention is directed to action and patterns of experience (Taylor 68).

As we can see, there are various ways to represent the characters in the story.

The methods or ways in which the authors present their characters are called “characterization” (DiYanni 36; Bain 51). Such characterization is divided into two kinds;

explicit and implicit characterization. If the readers are told about a character's personality directly by the authors, other characters, or by the characters themselves, that is explicit characterization. However, if the readers have to draw a conclusion about characters for themselves through the character's thoughts, opinion, actions, speech, way of talking, choice of words, looks, and interaction with other characters, we call this an implicit characterization.

There are many methods to present characters in fiction. DiYanni lists the following methods:

- 1) Narrative summary without judgement – what the author says about them
- 2) Narrative description with implied or explicit judgement – what other characters say or think about them
- 3) Surface details of dress and physical appearance – how characters look
- 4) Characters' actions – what they do
- 5) Characters' speech- what they say and how they say it
- 6) Characters' consciousness – what they think and feel (38)

The character of a person can be presented in various ways, including what they say and do, or what they think and feel. This is the advantage only in literary works. In real life, however, we never know what other people are thinking. So, we do not see enough to understand their total characters. For a full understanding of characters, the indirect methods are more effective and useful. A name is one indirect method. The simple fact of choosing a name indicates a character. A name can allude to prototypes in earlier literature of history. Moreover, names can also suggest the allegorical nature of a character (Taylor 63). Similarly, Kennedy explains those names chosen artfully can indicate natures. There may be an allusion to some famous persons, places, or things in history, in fiction, or in actuality. A good name often reveals the character of the character (46).

Thus, characters are quite important. Gender stereotypes are represented through the characters in the story. As a result, when we come to understand the characters, we enhance to improve our behavior concerning such stereotypes.

LEO NICOLAEVICH TOLSTOY

Tolstoy's directness on women became a Tolstoy trademark. In the very beginning of his writing, he created female characters who easily change emotions affected by love. Furthermore, he has a conservative view on women. Among the many roles a man plays, women have only three duties: to bear, feed, and raise as many children as possible. If she denies two of these three, she is negative. He wants model wives and mothers. He tends to give a negative characterization of women as morally inferior to men as represented in "Women", his famous series in Cycle of Reading (Cruise 192). In his early works, sex is highly pure. The relations between men and women are childlike. However, there are some changes in Tolstoy. Sex appears to be more threatening, beginning with *Anna Karenina* and is clearly seen as such in *Resurrection*. It is to say that all his women are pure in the early period and all of them are dirty in later works. It is the fact that Tolstoy was a genius with an unhealthy view of sex (Matlaw).

Additionally, Tolstoy is well-known for his charity. He does not play games with readers. We know everything we meet in his world. For example, we know that Natasha and

Pierre are good and Anatole Kuregin and Princess Ellen are not, in *War and Peace*. For him, country is better than city; great men are less important than little ones; and sophistication is evil while simplicity is good (Matlaw). Nevertheless, his views changed over time. His thinking shifted to be more complex. His later works seem to change beliefs and faiths in contrast to early works; *Anna Karenina*, is occupied by sex, death, and evil (Matlaw). He addressed the inequity between men and women. As men search for truth and meaning of life, women fight against the limited of gender convention as shown in *Family Happiness*, his first major work about the female quest. Thus, Tolstoy is assumed to be both “for” and “against” women (Cruise 192). Such development of Tolstoy can be compared to the peeling of onion leaves. The onion is the world, the leaves are deceptions of civilization that cover the center. If we peel off the leaf, we will find the goodness which hides inside. Isaiah Berlin said that Tolstoy was a fox who wanted to be a hedgehog. It is because of his cleverness and imagination that he created a conflict between the two. It is a conflict between diversity of experience and the unity of that experience. Tolstoy makes such creative works to be more complex and mysterious for readers to pursue.

SUMMARY OF *ANNA KARENINA*

Anna Karenina has two plots. One concerns Anna Karenina who falls in love with another guy, not her husband. The other deals with Levin, a country philosopher, who is very sensitive. Anna Karenina arrives in Moscow to visit her brother, Oblonsky. She knows that her brother and his wife, Dolly, have a quarrel. Anna intends to resolve their problems. Anna has a chance to meet Count Vronsky who is a young, handsome guy in the high society of Moscow. At first, Vronsky falls in love with Kitty, the sister of Dolly. Kitty is considered to be a beautiful girl. Many guys fall in love with her, including one philosopher, Levin. He is from a noble family with a large castle. However, Kitty refuses Levin and devotes all her love to Vronsky. Instead, Vronsky is deeply in love with Anna at first sight. Anna is in trouble. When she returns to St. Petersburg, Vronsky follows her. Vronsky lives there for a long time. During that time, they go around. They do not care about criticism in the society that is widely spread. Anna Karenina is married with an honoured and calm man, Karenin. He tries to object such bad behaviour because his social status begins to decline. He warns her not to take Vronsky to the house, and reminds her about the duty to their child, Seriozha. He

reveals that he just wants to reserve her status in the society, not to be jealous. Although Anna agrees with him, she is deeply fascinated with Vronsky and cannot hide her true feelings. Once, Vronsky has an accident at the horse race. Anna apparently pays a lot of attention to him. Karenin is dissatisfied, and warns her not to get involved with Vronsky again. His warning fails. Karenin seriously thinks about a divorce, and the challenge from Vronsky. After his disappointment with Kitty, Levin returns to the country and is occupied with the work in his farm as well as any labor problems. To work with the slaves, he has a full understanding of the philosophy of life. He plans to improve any systems in business. He hears the news of Kitty's illness. Thus, he decides to go to Moscow. Anna is still in contact with Vronsky, without caring about her husband's opposition. Later, she is pregnant. She asks Vronsky to do anything to solve the problem. Vronsky advises her to divorce her husband and marry him. Karenin refuses to divorce her and will be a father over her new baby. He also warns her that if she does anything unconventional, he will take her son, Seriozha, from her. Their situation becomes worse. One night Anna asks Vronsky to meet her since Karenin want to have a meeting. Unfortunately, Vronsky meets Karenin in front of

the house. Karenin is very angry and decides to divorce Anna and take control of Seriozha.

It takes so long for such a divorce and the gossip spreads widely. Karenin feels

embarrassed because of the political position which he is going to receive. Later, after Anna

gives birth to a girl, she becomes seriously ill. Vronsky is very anxious and tries to commit

suicide. Karenin feels relieved and allows Vronsky to meet Anna due to her last time as he

thinks. After that, Anna recovers and goes to Italy with Vronsky and the new baby. Soon,

they return to Russia to live in Vronsky's house. Karenin still works very hard with the

approval of the society. On the other hand, Anna is condemned to be wrong. She has to

meet her son secretly. Anna is in trouble with her highly intensive emotion. She assumes that

Vronsky becomes estranged and may have a younger woman. She cannot be in that

situation. Thus, she decides to throw herself under the train. Her body is crushed. Vronsky,

after the death of Anna, becomes depressed and dull without caring about anything. He

becomes a government official in the army. Levin, on the other hand, marries Kitty and

grows to be a wonderful spouse. They help each other and feel satisfied with their present

lives.

KATHERINE O' FLAHERTY CHOPIN

Kate Chopin's novel is the first one to use English and French feminist themes in an American, especially southern context. There is evidence of Chopin's southern beliefs on race. Her works contain many black characters. For her, black figures are the best to provide amusement and regular income. Chopin became buried in aristocratic Louisiana society. Thus, many of her stories set mainly in Louisiana's Cane River area. Indeed, Chopin used blacks to represent her feelings of oppression, especially female oppression.

Early in the 19th century, American female writers avoid talking about sex. In contrast to European fiction, the normal features are about New Women, the adulterous wife, and gender issues. In fact, Chopin was assumed to be an unfaithful wife and negligent mother. This led to her stories being dropped from libraries or polite company. Chopin focuses her works on European writings as in *The Awakening*, for example. Thus, her characters seem to be strong and self-determining, assumed to speak for heroines and for herself (Taylor).

SUMMARY OF *THE AWAKENING*

In Grand Isle, an island of Louisiana, the upper class Creole family from New Orleans always escaped from the city to relax in summer time. Men return to work in the city while women and children stay on the island including Edna Pontellier, the protagonist of the story. She went to this island with her husband and children. She met Robert, a young man, whose mother rented the house on this island. The two spent time together and she developed a sense of herself. She realized that she is not pleased to be a wife and mother. Her self-discovery went along with the ocean as she learnt to swim. One day they had a trip in another island, and Edna fell asleep for hours, as a metaphoric for rebirth. Since they are too close, Robert separates himself from Edna and goes to Vera Cruz. Edna became depressed. She knew Madame Ratignolle, a good mother, and Mademoiselle Reisz, a strange unmarried woman, who was good at piano. After that Edna returned to the city in which her husband, Leonce, tried hard to make lots of money and any luxurious things for his family. At first she did as she usually did, had a social meeting every Tuesday. However, she stopped her routine and behaved in an unusual way. Leonce asked Doctor Mandelet's

advice. Even the doctor suspected that Edna may have fallen in love with another man; he advised Leonce to leave Edna alone. Edna did whatever she wanted even it was against the society. She still thought of Robert and found that he always wrote to Mademoiselle Reisz about her. So, she started to visit her frequently. Later, Edna was left alone. Leonce had business in New York, and their children went to stay with their grandmother in the country. Edna enjoyed her freedom. She also went to the horse race and knew Alcee Arobin, a charming man. They had a special relationship. Edna got lots of money from gambling and selling her paintings. Thus, she could support herself and moved from Pontellier's house to a smaller house beside her old house. She arranged a party for her birthday and her new house. At that time, she knew the return of Robert and realized that she had fallen in love with him. However, she still had an affair with Arobin whom she did not love. One day Robert and Edna met each other face to face. Edna gave him a kiss, and Robert expressed his desire to marry her. Suddenly, Madame Ratignolle sent a message to Edna telling that she was about to deliver a child. Edna had promised to go to her. So she left Robert and asked him to wait for her. Nevertheless, after she returned, Robert had gone away. Sadly, she went

to Grand Isle. She decided to stand naked and walked out to the beach. Then, she swam out into the sea and was slowly drowned.

RELATED RESEARCH

This related research concerns two areas. The first one deals with gender stereotype. The other is related to the two selected works, *Anna Karenina* and *The Awakening*.

There are numerous studies on prejudices against women. For example, Pajaree Chocksakulwong explored the fallen woman, Nancy, in *Oliver Twist*, using gender stereotypes in the nineteenth century as the idea to analyze. The analysis showed that Nancy, an orphan girl, was to be considered a fallen woman, but it is not her fault. It is because of the inferiority of women, society, and her lover. Indeed, she is helpful and has a good attitude toward others. Thus, to use such an ideal of womanhood in the nineteenth century to judge her is to limit her role, which will lead to many problems in society.

Similarly, Wanwadee Chaichankul studied the rise and fall of heroines in *Middlemarch* and *The Portrait of a Lady*, in the nineteenth century. Even though the two authors are different in sex, age, and race, they both present the position of women under the superiority of men. Both Henry James' Isabel Archer and George Eliot's Dorothea Brooke present the conventional woman in which marriage is important, and a new woman who has her own thought. Because they firmly believe in their thought, they married appropriate man they chose by themselves, according to conventional role models of that time. As a result, they make the wrong choice. They lack worldly experience and have too imaginative ideals about men. This leads to an unhappy marriage and life. Nevertheless, they learn and turn to be successful at the end by themselves.

Obviously, many studies are interested in stereotypes against the female, especially in the late nineteenth century when women began to provoke their status. This theme is also presented in the selected works, *Anna Karenina* and *The Awakening*. There are various aspects to be considered in each story. For *Anna Karenina*, Christine Boyland studied one most important scene in *Anna Karenina*, that is the Ballroom scene. She suggested that this

scene be the source of the competition between the two characters: Anna and Kitty throughout the story. This scene reflects many interesting things. For example, the hall is compared to a beehive. Such a beehive has a social order similar to humans like the queen bee indicating Anna's appearance. Kitty needs to be at the top of the hierarchy as a queen bee. She is a debutante. Yet Kitty does not understand that she cannot be the queen of the ball. Instead, Anna dominates this scene. When one compares, the two characters, every detail of the appearances seems to give Anna the advantage. This scene leads to the conflict of the story. The researcher also suggests that we must recognize that Kitty's failure at the ball proves to be her salvation while Anna's victory there leads to her disaster.

On the other hand, Soledad Herrero and Ducloux Jasin studied *Anna Karenina* and *The Awakening* together, plus another two stories also. They examined the four female protagonists: Emma Bovary, Anna Karenina, Edna Pontellier and Lily Bart from the four novels that is, *Madame Bovary*, *Anna Karenina*, *The Awakening*, and *The House of Mirth* respectively. The researcher will analyze these four characters in terms of sex and suicide. Each character is distinguished from other people in the story. Emma is satisfied with her

imagination, Anna is known as a savior, Edna has an artistic ability, and Lily is a head-turning beauty combined with the frailty. Irrational social beliefs and social objection to suicide make the four women different from each other. As the three protagonists are married, these researchers believe that married women have had lower suicide rates than single women. So, such behavior is unusual. Suicide is considered to be self-destruction. Yet, suicide is the means that prevents the disintegration of their identities and allows them to survive as memorable characters. Such death conveys the female experience in a suppressive society. Even though many people interpret suicide a sign of weakness and mental illness, the researcher claims that it may be explained as a rational choice and life affirming act.

There are also two researchers who concentrate on the surroundings within the story that is, Donald Pizer, A.Elizabeth Elz. Donald Pizer focuses on fiction in terms of naturalism. This researcher believed that nature is a powerful determinant force in the lives of women. The “sea” appears to affect the protagonist’s awakening out of the tradition. When Edna, the protagonist, learns to swim, she can search for her new identity as her own self. Edna can

support her own economic, sexual, and spiritual self-sufficiency. As Edna attempts to escape from such elements, it leads her to go back to her place at the sea which symbolizes the rebirth of her soul.

Similarly, A. Elizabeth Elz also focuses on the surroundings in the story. It is the “birds” that employ many important things. She compares *The Awakening* and *A Lost Lady* as both fictions use birds to make a connection to women. Birds represent women’s entrapment in marriage and society, as birds are kept in cages. In *The Awakening*, Edna is associated with several birds, but the most important are the parrot, the mockingbird, and the white bird in her dream. Like the parrot which speaks a nonsensical language, Edna cannot communicate her thoughts and emotions effectively with others. As Edna refuses to suppress her inner life of the true female role and remains her own way, she is like the mockingbird which persists in singing its own song. She tries to escape from such a role as clearly shown in her removal from her husband’s house into her own place, the pigeon house. However, in *A Lost Lady*, Marian relates to one bird, the blinded female woodpecker. The woodpecker has one eye like Marian with her broken legs. Even though Marian is

injured, she can regain control of her flight. Unlike Marian, Edna does not have strong wings. Thus, at the end, Edna cannot control herself and has nowhere to land. As shown in the last scene, Edna sees a white bird with broken wings flying down to the water to die as Edna does, with the belief that it is the only means available to preserve herself. It is difficult to escape the home, the cage for women.

On the other hand, Jennifer B. Gray studied *The Awakening* in terms of the ideological system of female and male in the nineteenth century. It is the dominant patriarchal ideology in which a woman's role is defined in relation only to marriage and motherhood. Women are expected to be pure and have their identities only on children and husbands. It is the role of the "mother-woman". This role is clearly shown by Adele Ratignelle. Her thought, interest, and utterance are related to her husband and children. She does not have her own identity. It is important to protect her feminine beauty for the pleasure of her husband. She does not realize her existence in society. Contradictorily, the author presents Mademoiselle Reisz with a more complete sense of selfhood. She is labeled as "other" and is not accepted in the society. It is the role of the "artist-woman", an alternative

role. For Edna, there seems to be in a dilemma to choose between mother-woman and artist-woman. Since both roles cannot fulfill Edna's freedom, she seeks a new role of the "free-woman" which is opposite to the patriarchal society. She has her own income, professional and sexual power. This is her awakening as an individual, so she cannot accept in the female role of patriarchal ideology. In the end, Edna commits suicide in the sea. Her death symbolizes the escape from a limited society.

To sum up, many researchers studied *Anna Karenina* and *The Awakening* in various aspects such as scene, surroundings, characters, or ideological system. Obviously, they are mostly studied separately. Even though many researchers focus on the role of male and female which seems to be the major theme in both fictions, nobody has studied the gender stereotypes that link these two stories. Therefore, the researcher will focus on Anna Karenina and Edna Pontellier, the protagonists in *Anna Karenina* and *The Awakening* respectively, by examination of gender stereotypes at that time, the nineteenth century.

CHAPTER 3

ANNA KARENINA

In this chapter the researcher examines mainstream stereotypes in the nineteenth century that are the driving forces of the female protagonist, Anna Karenina, to be trapped by her own desire. Anna's problem is studied to see how she has gradually been destroyed and ended up with death.

I. Innocence Phase: Conformation to Mainstream Value

In *Anna Karenina*, Tolstoy presents Russian society in the nineteenth century in which the role of men and women are not equal. It is the male dominant society. There are many disadvantages for women in many aspects. Anna is obviously a conventional woman at the beginning of the story. She conforms her role to that of the patriarchy standard until she meets Vronsky.

Women have many limitations paid by society. It is a fate for women. As Freud, the psychologist in the nineteenth century, believed that it is an inevitable part of the fate of being a woman the limitation of outlook and life of the Victorian era (Friedan 106). Those limitations become mainstream value for women to conform themselves physically and mentally. One of the most important things for women is their physical appearance. As it is said by the theorists of femininity that anatomy is woman's destiny, the identity of women is determined by her biology (Friedan 71). Women have to be beautiful in public in order to be attractive, and so is Anna. Anna is charming and fascinating as clearly seen at the first time she meets with Vronsky:

"The trained insight of a Society man enabled Vronsky with a single glance to decide that she belonged to the best Society...felt compelled to have another look at her, not because she was very beautiful nor because of the elegance and modest grace of her whole figure, but because he saw in her sweet face as she passed him something specially tender and kind..." (72).

Anna not only has a beautiful and elegant figure, but she also has a sweet face presented her tenderness. It is one of her outstanding qualities that makes Vronsky interested in her. This is reassured when her brother, Oblonsky, talks about Anna when

Vronnsky asks, "And whom have you come to meet?" He answers, "I? A lovely woman".

Similarly, "She is very charming, isn't she?", said the Countess, Vronsky's mother, referring to Anna. Almost everyone who meets Anna falls in love with her. Everyone admires her.

To tell the truth, it is quite necessary for traditional women in the nineteenth century to join any community meetings like the party. The ball is a place where women have an opportunity to meet appropriate men for marriage, so women try their best to appear the most beautiful! As we could see Anna's appearance at the ball-room:

"...a low-necked black velvet dress which exposed her full shoulder and bosom that seemed carved out of old ivory, and her rounded arms with the very small hands. Her dress was richly trimmed with Venetian lace. In her black hair, all her own, she wore a little garland of pansies, and in her girdle, among the lace, a bunch of the same flowers" (92).

Obviously, at the ball, Anna also catches everyone's eyes. Anna is elaborate at her dressing. Supposing that her dresses are not ready, she will not go out. As we could see in the story, "Her chief reason for not going was that a dress on which she had counted was not ready...Anna busied herself with her toilet, she was much vexed". She thought that if her

beauty is incomplete, she should stay at her place that is “home”. She tries to keep her body beautiful. Because of her preoccupation with such beauty, she encounters major problems throughout the story.

The major inspiration for most women to keep their body beautiful is to get a man for marriage. It is the goal for unmarried women. As Joan N. Burstyn pointed out in *Victorian Education and the Ideal of Womenhood* that the task of unmarried women is to find a husband. Marriage is the only way to upper her status. The celibate woman is to be explained and defined with reference to marriage. Marriage is the only means of integration in the community and if they remain unwanted, they are, socially viewed so much wastage (Beauvoir 449). As the job of women is to get married, Anna has been married to an honored man in society, Karenin, even she does not really love him as she cares more for her social status. After her marriage, Anna, in the higher class, does not have to do housework by herself or works such a low-paying job outside home as the lower class women did. Marriages, however, provides her a new position as a wife and mother which makes her lose her identity later in the novel. She only cares for her husband and son. Her

duty as a wife is to satisfy her husband, Karenin, and his friends. As seen during dinner, "At the Karenins' dinners there were usually about three visitors...Anna went into the drawing-room to entertain them". Due to the fact that Karenin has to work hard outside in order to provide all comforts in the house, Anna needs to abide with him. We can see in his dialogue to Anna, " 'It's time! It's time!', said he with a peculiar smile, going into their bedroom." Even Anna is still sitting at her writing table and is doing something, she has to go to bed. Men view women only a sexual and social companions. After marriage, women belong to their husbands. As Friedan said, she was so completely defined as object by man, never herself as subject (74). Anna is submissive to her husband as most women at that time. It is one of the four virtues: piety, purity, submissiveness, domesticity that women must obey according to Barbara Welter. As a guardian of home, Anna has to provide her husband with peace and warmth. She keeps making him feel pleased. Anna usually listens to what her husband said and shows her sympathy onto it. Women are viewed as angels in the house.

“Anna saw that he wanted to tell her something pleasant to himself about that affair, and by questioning she led him on to tell her all about it. With the same self-satisfied smile he told her about the ovations he had received on account of the enactment of that statute” (131).

Men know that they have power to control their wives. It is their world so they can force women to do anything. As Friedan said, man's place is in the world and it is widening while woman's place is in the home. The work that moves life is not done at home (74). So, her existence has no power to control herself. Women could only exist by pleasing men. Thus, men can force women to do anything.

Apart from being a good wife, she is an excellent mother. Her duty as a mother is to take care of her only son, Serezha. Anna and her son always spend their time together. They have never been apart until she has to go to Moscow. She always talks about her son during the journey. As mother, Anna is a good childbearer who is thoughtful and loves her son. She tells her beloved son, “To me, you are the best in the world”. Above all, there are Anna's physical conformations to the expectation of society. All the images of women which emerge at that time are found in hers. Everyone views her as a conventional woman.

Not only does her external appearance conform to the convention, but her mentality also reinforces her roles that the society set a demand on her and other women who are expected to maintain their virtues and preserve them as long as their lives. Thus, Anna allows herself to be guided by them. In her town, St.Petersburg, there are three types required of high society: her husband official set, society of ball, and conscience society. Anna tries to conform herself to all those. She thinks that will make her acceptable in society. Previously, we know that Anna is in the official group of her husband and the group of ball. However, she also plays a role in the conscience society, as one cannot imagine. It is the feeling of being religious that Anna has piety which does not allow her to be away from home. Indeed, in her opinion, she has true piety than other members in such a group including Karenin.

Anna is pure not only physically but also mentally as it is necessary for women at her time. Physically, she has purity until after she married her husband, Karenin. She acts naturally and she thinks like a child. Even in time of crisis she remains pure in her mind. She does not like any falsehood. As we could see later in the novel when Anna has an affair with

Vronsky and she has to tell her husband a lie. She thought to herself, "I am a bad woman, But I dislike lies. I cannot stand falsehood." So, when Anna tells her husband the truth she is very happy.

Furthermore, as women are expected to be expressive and concerned about others rather than themselves, Anna is quite worried about other people including her brother, Oblonsky. When Oblonsky asks Anna to solve his problem, she comes from St.Petersburg to Moscow as quickly as possible. Anna tries to reconcile with her brother and his wife.

Women focus more on people. To most women love is important and to be loved is to be accepted. They are worried if someone dislikes them. As Anna is quite serious about Kitty, the sister of her sister-in-law after their competition at the party, she said, "I am sure that it will all be forgotten, and Kitty will no longer hate me." Similarly, "I should so like you all to love me as I love you".

Above all, we can see that Anna is quite naïve. She follows other people in society without caring of her true desire. She is like a child. Accordingly Peck, classifies the character's developing stage from childlike to maturity. His stages are Amoral, Expedient,

Conforming, Irrational-Conscientious and Rational-Altruistic respectively. Anna seems to be the child in the Conforming stage. In this stage, she just does what others do and fears of disapproval because she does not want to feel ashamed. Indeed, she has no abstract principle. Anna does not have any experience to think in her own way. Thus, she conforms herself to mainstream values of society. As obvious, she marries her husband without love, but only for social status.

Consequently, from the beginning of the story, Anna is assumed to be a typically innocent girl of the nineteenth century. However, later in the novel, something changes her after she finds her true love, Vronsky.

II: Anna's Infidelity and the Consequences

Everything is changed when Anna travels on her way to Moscow by train. She meets Vronsky, her future lover, at the train station. There is something special in their meeting. She begins to know her true desire derived from love. Vronsky is a mirror to reflect her hidden need which she does not know before. At first, she tries to hide her feeling.

Despite herself, Anna reveals her attachment with Vronsky, and he knows all about it. We can see that it comes from her deepest soul that she cannot fight against. It is her nature that is against her will. She falls in love with him at first sight and it seems to be her true love for the first time. Even Anna tries to escape from the naturalness of her heart, it seems that such emotional depth is emerged without any control during her thought of

Vronsky:

"She felt that her nerves were being stretched like strings drawn tighter and tighter round pegs. She felt her eyes opening wider, her fingers and toes nervously moving, and something inside her stopping her breath" (119).

Also, Vronsky expresses his full love toward Anna. He is very happy in his love and sacrificed all his ambition to it.

Because of their strong passion, Anna, as a woman, is in a more serious position than her lover. Tolstoy shows the different values between men and women. Women like Anna are viewed as evil to have a husband and a lover. While men gain prestige especially on seducing married women like Anna. Thus, women are men's victims. Anna begins to realize this painful truth. However, her passion and Vronsky's become more important to

them than ever. It grows stronger and more dangerous at the same time. Anna steps into the

conflict whether to choose her emotional truth or formal truth. She is quite confused:

"She felt as if everything was being doubled in her soul, just as objects appear doubled to weary eyes. Sometimes she could not tell what she feared and what she desired. Whether she feared and desired what had been, or what would be, and what it was she desired she did not know" (341).

She cannot think about a divorce. It is a conflict between her love and her responsibility. It is a dilemma for her to choose between her son and her lover as she speaks:

I love these two beings only, and the one excludes the other. I cannot have them both; yet that is my one need. And since I can't have that, I don't care about the rest. Nothing matters; nothing, nothing!" (80).

Without her son, she has no hope. She will lose her son if she divorces her husband. So, she refuses to compromise and maintains her degrading position. This impossible passion is the major cause of Anna's infidelity. The true love has more power to bring a serious consequence. Her whole being changes unexpectedly. Under the influence of her strong passion toward Vronsky, Anna is miserably suffering. She denies her situation

and everything she used to do as the conventional woman. She fights against her role as she realizes now that she does not love her husband. When she meets him at the train station, she suddenly feels dissatisfied with his appearance and manner.

The only thing she is confident is that she cannot stay with her husband anymore:

"I cannot live with him! What am I to do? I was unhappy and thought it impossible to be more so; but I could never have imagined such a terrible position as I am now in" (504).

It is her falsed marriage only to upper her status as she said, "...you married a man twenty years older than yourself. You married without love and without having known love. That was a mistake, I grant". She is undergoing mental pressure and avoids any social group. The society which used to be the most important thing for her is now worthless:

"Vronsky and Anna remained sitting at the little table...nearly all those present in the drawing-room...several times glanced across at the pair who had gone away from the general circle, as if their having done so disturbed the others" (166).

People in society gossip about their affair as one of Anna's friend said that Anna has changed very much since her trip to Moscow. There is something strange about her. Also,

the ambassador's wife said, "The chief change is that she brought back with her the shadow of Alexis Vronsky". However, Anna does not care even many people view her position as false. She assures herself that it is a true love relationship.

After Anna rejects society and changes her behavior, her position is more serious.

The society also rejects her. Indeed, she herself knows that there is no half-way state between complete convention and complete destruction. She knows she will be destroyed, "I'm lost, lost! Worse than lost!...It's not ended yet...but the end will be terrible". As said earlier, Russian society does not accept unconventional women like Anna. So, she is isolated from society. She is outcasted. Anna is discriminated by both society and her husband. The world is closed to Anna but it is opened to Vronsky. Everyone does not want to associate with her including her female companion.

"You wish me to go and see her and to receive her, and so rehabilitate her in society; but please understand that I cannot do it! I have daughters growing up, and I must move in society, for my husband's sake" (624).

In the male dominant society, women are assumed to be submissive and less important than men. Women themselves begin to help one another. The notion of sisterhood

is created to affirm the strength of all women. It is a powerful group of women to face with unjust men. However, Anna does not have such a collective strength from her peers. To be worse, the sisterhood makes the situation become more troublesome. Countess Lydia incites Karenin, Anna's husband, not to forgive her. As she thought:

"It was necessary to save Karenin from meeting her, necessary even to save him from the painful knowledge that dreadful woman was in the same town with him, and that he might come across her at any moment" (605).

Countess Lydia falls in love with Karenin so she tries to take care of him and has an influence over him. She obstructs Anna not to meet her husband nor her son. As Anna writes a letter to her hoping she would help her. Instead of helping, she answers, "Say there will be no answer". Indeed, Lydia is jealous of Anna. She told Serezha that his father is a saint and his mother is dead. Women do not support women, instead they try to support men. It is because most women believed that men have more voice than women. Women have to give everything to men. Simone De Beauvoir explains, "Women herself recognizes that the world is masculine on the whole; those who fashioned it, ruled it, and still dominate it today are men. Consequently, such a situation becomes more tragic than it should be.

After she is rejected from society and family including her son, Anna has no hope.

So, she binds herself to her lover, Vronsky. She throws up everything and sacrificed her life to him. Love becomes more important to her than ever. She wants to keep him totally to only herself. However, he has a role and activity in society. Thus, new tensions grow between herself and Vronsky which leads to the tragedy of Anna Karenina.

III. Anna's Solution to Her Problem

All Anna's hope depends on Vronsky like it used to be with Karenin. Due to her jealousy, Vronsky gradually misunderstands her. At this point, the difference between men and women becomes increasing. Vronsky's love seems to be changed.

"But her beauty affected him very differently now. There was no longer anything mysterious in his feelings for her, and therefore though her beauty attracted him even more strongly, it also offended him" (645).

Anna realizes that her physical beauty alone no longer holds Vronsky's attention.

"My love grows more and more passionate and egotistic, and his dwindles and dwindles, and that is why we are separating, 'she went on thinking. 'And

there is no remedy. For me everything centres on him, and I demand that he should give himself up to me more and more completely. But he wants more and more to get away from me" (898).

As she devotes all herself to Vronsky being his property as she used to be with her husband, she is again turning back to the same position as Simone De Beauvoir said, "man wants woman to be object: she makes herself object. However, their love is not the same as it used to be. They always have a quarrel and it seems to be increased. Even though Vronsky really loves Anna, he can no longer remain patient anymore. He brood out all cruel words to her, "Return to your husband then! If you need money, I'll give it to you. How much do you want?" He still follow the traditional roles in which women are the object and men have to treat women.

Anna cannot forgive his cruel words. Their situation becomes more tense. Anna tries to find a solution. Yet she can find none. It cannot be continued. Indeed, an omen of Anna's tragedy is foreshadowed at the beginning of the novel when she first meets Vronsky. There was a train accident while Anna approached the station: "A watchman, either tipsy or too much muffled up because of the severe frost, had not heard a train that was being shunted,

and had been run over" (75). After the accident, Anna is trembling and tearing spontaneously. It reflects her tragedy later on. This bad omen foretells her solitude death at the railway station at the end of the story. After she experiences her own suffering again and again, she recognizes this figure at the train and begins to think of her death.

"...suddenly she understood what was in her soul. Yes, that was the thought which would solve everything. 'Yes, to die! Alexis Alexandrovich's shame and disgrace, and Serezha's, and my own terrible shame –all will be saved by my death. If I die he too will repent, will pity me, will love me and will suffer on my account!'" (876).

Her suicide was targeted at despaired Vronsky. It is the last throw of her passion that affected him forever in that he will never forget her. In fact, Anna's death reconfirms the fact that she has no power, and she dies a loser in the end. It is Anna's limitation and weakness that she herself accepts the repeatedly tragic situation of women. Tolstoy as a male writer may want to punish Anna for not being faithful to her husband. Anna is trapped by her own marriage and is an outcast at the end of her life. Tolstoy enables Anna to become a unique heroine as many critics including Matthew Arnold thought, "it is very

advantageously distinguished from other novels. Perhaps reassure his opening sentence:

All happy families are similar to one another, but each unhappy family is unhappy in its own way.

CHAPTER 4

THE AWAKENING

This chapter will examine the traditional and unconventional roles of the nineteenth century female protagonist, Edna Pontellier to see how she could experience from the state of semi-consciousness to search for total awareness to be an independent woman and how such awakening leads her to a state of solitude at the end of her life.

I. Semi-Conscious Phase: Outwardly Conformation to Traditional Roles

The Awakening was written in the nineteenth century. Emily Toth, an American biographer, said that at that time many countries including America would be under what was called “the Victorian umbrella”. It meant that all women must sacrifice all their lives to their family and are prevented to seek for their own needs. Chopin uses this concept in “*The Awakening*” through the female protagonist, Edna Pontellier. Even Edna inwardly questions her status, her outward appearance still conforms to the expectation of her society. Until she

finds true love, she revolts against society openly to be subjective. Eventually, she fulfills herself and is awoken from her former life. In the end, she solves her problem turning back to her nature again. Indeed, she is in a state of semi-consciousness throughout the story.

At that time, women traditionally married the ones who were older than they. As Simone De Beauvoir states in "The Second Sex", woman is led to prefer marriage to a career because of economic advantages held by men: she tends to look for a husband who is above her in status or who she hopes will make a quicker or greater success than she could (452). Edna at the age of twenty-eight already married Leonce, a Creole man, a French who lives for long, in Louisiana, America.

Edna is pleased that all men normally offer to women at the very beginning of their relationship. Edna as a young lady who dreams of such a romantic affection gets into the oppressive world of women undoubtedly.

We can see that Edna as a wife has to devote all her dreams and romance to her husband for the hope to get a better life. According to Simone De Beauvoir, a woman breaks more or less decisively with her past, becoming attached to her husband's universe;

she gives him her person, virginity, and a rigorous fidelity being required (451). Even though, it is a marriage without love.

After marriage, however, everything seems to change. Women are in jail. They have to suffer within the power of those men. Women get stuck within male dominant society. Women are viewed as men's property not human-beings. Leonce is worried about Edna in the same way as he does with his property. As we could see Mr. Pontellier exclaimed when he saw Edna come back from the beach:

"What folly! To bathe at such an hour in such heat!...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" (3).

Edna is expected from Leonce, her husband, to conform to everything he wants. So, he gets angry when Edna does not come in the house, "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. Edna cannot take her place even in the house which seems to be the only place for women.

As a good wife, Edna has not only to satisfy her husband but she also manages the household jobs. Since men believe that they have to work hard outside home, so any

household jobs should be the wife's duty. As her husband does not like the food, Edna tries to prepare it carefully by herself. It seems to be her duty. While women have to stay at home to do such a thing, men can go out for his amusement. Obviously, women are doomed to the continuation of the species and the care of the home (Beauvoir 451).

Additionally, since women have to conform to social expectation, one duty is to join social meeting including to have Reception Days every week. On that day, the callers will invite the guests to their home. It is very rude for not going. They should be dressed appropriately and be ready at least half an hour before the appointment. For Edna, her Reception Day is on Tuesday. She gives her whole time for that day.

“On Tuesday afternoon –Tuesday being Mrs.Pontellier’s reception day- there was a constant stream of callers... Mrs.Pontellier, attired in a handsome reception gown, remained in the drawing room the entire afternoon receiving her visitors. Men sometimes called in the evening with their wives. This had been the programme which Mrs.Pontellier had religiously followed since her marriage, six years before” (95).

Her submissiveness toward her husband and society is for her the duty that she outwardly conforms automatically.

Besides being a good wife, Edna has to sacrifice herself to her children. We can see her passion toward her children when Edna has to leave them:

"It was with a wrench and a pang that Edna left her children. She carried away with her the sound of their voices and the touch of their cheeks" (182).

Society believed that it must be the responsibility of women to look after their children. It is clearly seen in "The Second Sex" that, marriage is joined upon her for the reason that she must provide the society with children, to be a mother (Beauvoir 449).

We could see that Edna was confused herself since the beginning of the story. Her life is much more different because she married Leonce who is in the Creole society in which Edna is not accustomed to. In Creole society, everyone including women to talk openly about intimacy of life such as pregnancy or love affair. Edna is not a Creole herself. She is unfamiliar with Creole culture. She seems to be foreign to that behavior. In fact, Creole people have free speech but restrained action. For Edna, it is an odd. She cannot maintain a balance between these two totally different aspects. Once she is quite amazed to hear her friend, Madame Ratignolle, talk about her intimacy. This behaviour is not generally

her characteristic. So, it is quite incomprehensible for her at first. Edna does not want to expose her personal story in public.

Moreover, Creole community allows men to flirt with married women and those women can return it. As we could see Robert always expresses a close relationship with women.

“Since the age of fifteen, which was eleven years before, Robert each summer at Grand Isle had constituted himself the devoted attendant of some fair dame or damsel. Sometimes it was a young girl, again a widow; but as often as not it was some interesting married woman” (19).

Above all, Edna seems to be childlike. Everything around her leads her to be in a confusing way. She has never expressed her true desire freely. However, her life changes when she goes to Grand Isle one summer. Her instinct is being exposed.

II. Edna's Committing Adultery

Although her dream of romance in her youth is disappeared after her marriage, it re-emerges at Grand Isle. Everything she experiences on this island awakens her desire. Edna begins to see the world in a new perspective.

Edna forgets all her conventional actions as she uses to do. She gradually changes her routine forgetting the effects of her unconventional action. Somehow Edna may be unaware of her own feeling. Like a child, she moves into a new place so she begins to see things she has never seen before in a fresh perspective. When she looks back to herself, she wants to make it better especially her inner desire. She tries to fight against her traditional role. She wants to escape from her oppressive society. Her attempt to escape has appeared since her childhood.

“a summer day in Kentucky, of a meadow that grass, which was higher than her waist. She threw out her arms as if swimming when she walked, beating the tall grass as one strikes out in the water” (31).

Again, the similar situation happens to Edna now at Grand Isle. She feels uneasy during the religious rite,

“A feeling of oppression and drowsiness overcome Edna during the service. Her head began to ache, and the lights on the altar swayed before her eyes. Another time she might have made an effort to regain her composure; but her one thought was to quit the stifling atmosphere of church and reach the open air” (68).

Edna begins to think from her new aspect. She is satisfied to free herself from the rule of society. Additionally, she refuses the symbol of marriage that is the ring. The ring is important for a married woman to be a full human-being depending on her husband as his object. As Simone De Beauvoir states that, a single woman in America is a socially incomplete being even if she makes her own living; if she is to attain the whole dignity of a person and gain her full rights, she must wear a wedding ring (453). As she stamps on her ring, it shows her desire to end up her trapped marriage:

“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. But her small boot heel did not make an indenture, not a mark upon the little glittering circlet” (99).

As a result, Edna cannot make any scratch on the ring. It means she alone cannot refuse her role that society forces her so. Edna feels depressed at her marriage. She views it in some different way, “She won’t go to the marriage. She says a wedding is one of the most lamentable spectacles on earth”.

Edna rejects her husband. Once, Edna refuses to go to bed when her husband calls. Indeed, it seems to be normal now, but at that time and place it is odd for women to do that. As Simone De Beauvoir said that a woman's function is to satisfy a male's sexual needs. Edna refuses that role. Her husband, for Edna, seems to be the stranger. Edna does not want him to stay home. As she said to her friend, "What should I do if he stayed home? We wouldn't have anything to say to each other". When she stays alone at her own place, home, she seems to be relaxed. She fights against the belief that women are properties of men. Her body should be her own.

Besides, her duty as a wife changes, her role as mother-woman also alters. She does not care about her children rather than herself. She thought that her children waste her time to relax. Herself should be the object of hers not anyone else even her children.

"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" (90).

She is dissatisfied with a conservative lifestyle for women, so she acts on her own needs. Once, she does not want to be at home on the reception day, she goes out without any reasonable excuse. She said to her husband, "Nothing. I simply felt like going out, and I went out". She is bored with her previous routine. As we could see when her husband is away she moves out from their luxurious home to her own small house called "pigeon house". She does not want to depend on her husband. She earns her own living.

"It is a caprice. I have a little money of my own from my mother's estate, which my father sends me by driblets. I won a large sum this winter on the races, and I am beginning to sell my sketches...I can live in the tiny house for little or nothing, with one servant...I know I shall like it, like the feeling of freedom and independence" (152).

As a result, the society rejects her new aspect. Almost everyone in society does not understand her new image. As her husband thinks Edna is mentally unstable, he consults the doctor. Edna is considered to be ill, insulting, abnormal, or mentally unbalanced to do things that do not conform to the mainstream of society. We clearly see the attitude of men toward women as follows:

"Women, 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...most women are moody and whimsical" (126).

Since men view themselves as more superior to women, a woman like Edna cannot struggle easily so she seeks sisterhood to become more powerful. It is the collective group of women to support themselves. The relationship between women is assumed to promote their requirements. It shows that female-female close relationship plays a role among women. In *The Awakening*, Edna also has a woman friend to assist her. Her sisterhood with Adele Ratignolle and Maademoiselle Reisz plays an important role to awake Edna.

Adele Ratignolle represents the ideal Victorian woman. She devotes all her life for her husband, children, and domestic duties. Adele pays much attention to her beauty. As it is quite important to satisfy male, *"Madame Ratignolle is more careful of her complexion, had twined a gauze veil about her head. She were doeskin gloves, with gauntlets that protected her wrists"*. It is ironical, while Adele is happy with her conformation, she unintentionally encourages Edna to move away from her normal lifestyle.

As a Creole woman, Adele speaks openly on intimacy subject. It reminds Edna of her romantic dreams in childhood so that she begins to expose her desires. She talks about her past and present emotion with Adele. Adele's action stirs Edna to abandon her previous life. Again, during the delivery of Adele, Edna saw the oppression women have to carry on. It urges her to revolt against such ready-made for her as a woman.

Another sisterhood for Edna is Mademoiselle Reisz. She is an independent woman. She is different from other women. Unlike Adele, she devotes all her life to music. She ignores the opinion of society. Reisz seems to be the most inspiration for Edna's awakening. She is the only character in this novel that understands the passion between Edna and Robert. Reisz likes to play the piano and it can release Edna's emotion. The music from Reisz stirs Edna's self-discovery. Reisz uses music to satisfy her own artistic emotion not to entertain others. Thus, it leads Edna to realize her passion for art to fulfill herself. As Edna wants to be an artist using her paintings to earn her own living, Reisz suggests Edna directly that she should have a brave soul.

"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" (120).

Similarly Friedan said, "not very many women dared to leave the only security they knew-dared to turn their backs on their homes and husbands" (76). Edna has to be brave enough to do this. Moreover, Reisz teaches Edna to dare to confront her emotion. She helps Edna to realize Robert's love and her love for Robert by showing her his letters. As a result, Edna has courage to admit to Reisz all her love for Robert for the first time. She loves everything that is Robert.

As Reisz is a living example of an unconventional woman for Edna to pursue, she knows the difficulty Edna will face. She warns Edna by comparing her with a bird. This bird is also a foreshadowing to the death of Edna later at the end of the novel.

"...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" (158).

Madame Ratignolle and Mademoiselle Reisz are not only the supporters to give an advice but they are also the inspiration for her to search for identity. As they are in the totally opposite side: conventional and independent, Edna has a living example to compare which one she needs to be. It helps Edna in her slow awakening.

Another important thing to help Edna becomes her own self is the sea. Water relates it to baptism which is a symbol of rebirth. When Edna is in the water she discovers her strength.. Edna still cannot control herself since she cannot swim. She is half-awaken. Since she can swim by Robert, she can control her body. She gradually begins to awake She realizes life is her own and she is a full human-being with sexual and emotional needs.

Again, while swimming into the sea, she foreshadows her death clearly in her soul. She is very frightened, *"A quick vision of death smote her soul, and for a second of time appalled and enfeebled her sense"*. However, she can control herself backing to the land.

At that night, various emotions come to meet Edna which she cannot totally understand.

Indeed, it is just her awakening in a dream not in reality. Her journey is not complete. Yet, her depression overtakes her.

Additionally, there is also one person who has the most influence upon Edna. He is Robert Lebrun who is Edna's lover. His flirtations inspire Edna to reject her former life. For several summers, Robert devotes himself to many women including Edna. They are close together at the beginning of the story. However, since Creole society allows him to be intimate with married women, Edna is not sure whether it is true or just what others do.

"Many had predicted that Robert would devote himself to Mrs. Pontellier when he arrived. Since the age of fifteen, which was eleven years before, Robert each summer at Grand Isle had constituted himself the devoted attendant of some fair dame or damsel. Sometimes it was a young girl, again a widow; but as often as not it was some interesting married woman" (19).

As Edna spends her time together with Robert on the island: Cheniere, she feels free to do anything. Edna is not well so she falls asleep for long. Her long sleep represents a transformation between the old Edna which is conventional and the new Edna who is independent. After her deep sleep, she wakes up into a new world. Everything surrounding Edna seems to change. Edna is happy to imagine that all people have disappeared from the earth. She sees her difference which is a new aspect of life never known before.

Unexpectedly, after returning to Grand Isle, Robert leaves Edna immediately. He realizes that he cannot express his feeling openly. He is careful while Edna realizes that the difference is only herself. She knows what she wants and shows her feeling sincerely. But she does not understand why Robert refuses her. Her passion toward Robert cannot be kept. She does not want to hide her feeling anymore. She does what she wants without thinking of others.

While her husband is on a business trip and Robert moves away, Edna meets Alcee Arobin who is also another lover of hers. Since men in general spend most of their hours in pursuits of passions that are not sexual (Friedan 253). Women like Edna are unhappy with such behaviour. However, Alcee satisfies Edna's sexual needs. They have a sexual affair. Yet, Edna does not allow him to possess her like her husband does. Edna clearly sees everything for the first time after Alcee's kiss. It is her sexual awakening.

It was the first kiss of her life to which her nature had really responded. It was a flaming torch that kindled desire" (159).

Indeed, Alcee does not have an important role for Edna. Her true love is only for Robert. Thus, as Robert comes back, they speak openly their feeling to each other which leads to her final awakening.

"She leaned over and kissed him-a soft, cool, delicate kiss, whose voluptuous sting penetrated his whole being-then she moved away from him. He followed, and took her in his arms, just holding her close to him. She put her hand up to his face and pressed his cheek against her own. The action was full of love and tenderness..." (205).

Edna wants to use her relation with Robert to rebel from the convention while Robert does not want to have such an unconventional affair. Robert is not serious about her. His love is not strong enough to fight against the tradition. As Robert leaves the note for Edna that, *"I love you. Good-bye-because I love you"*. Robert knows that their passion cannot end happily. In fact, Robert does not really love Edna. He is a worldly man like other men in society. He just wants to take advantage of her love.

As a result, Edna realizes that she is still trapped by men. It leads her to seek for a final solution to find her own place.

III. Edna's rebirth in solitude

Edna realizes that Robert does not mean everything for her. Even her awakening is partly from Robert, she is still on her own. Edna always feels relieved and peaceful when she stays alone. Edna, now, has intellectual awakening. She can avoid even Robert since he forces her to be in such society. She begins to know that no one can satisfy her except herself. Thus, she said to herself, *"Today it is Arobin; tomorrow it will be someone else. It makes no difference to me, it doesn't matter about Leonce Pontellier-but Raoul and Etienne!"*

Edna acknowledges that her physical needs are not important. It is her inner soul that is important for her. She is full of sense of solitude. She can find the only one answer to escape from limitations of society. She, then, returns to Grand Isle, her first place of awareness. As she said earlier that she cannot sacrifice herself but she can sacrifice her life. Thus, she is naked and throws her life to the sea. It is her final escape.

"...she cast the unpleasant, pricking garment 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...she felt like some new-born

creature, opening its eyes in a familiar world that it had never known...she did not look back now, but went on and on, thinking of the bluegrass meadow that she had traversed when a little child, believing that it had no beginning and no end” (220).

As she swims into the sea, she thinks of her freedom from her husband, children, society, and even Robert as well. Similarly, Maslow said about self-actualizing people that, they can find their own worthiness to feel natural, they could be psychologically (as well as physically) naked and still feel loved and wanted and secure; they could let their faults, weakness, physical and psychological shortcomings be freely seen (Friedan 312). Indeed, it is the ambiguity of the ending whether Edna succeeds or fails. As we could see nearly the end of her life, there is no living thing except one bird with a broken wing.

“A bird with a broken wing was beating the air above, reeling, fluttering, circling disabled down, down to the water” (220).

Throughout the novel, Kate Chopin uses the images of birds to represent Edna's freedom. As Emily Toth said, “One of the most popular images used for women's freedom was the image of a bird...when they described women who wanted to be free but weren't, writers often compared women to birds with broken wings”.

It is questionable whether that bird is Edna or other women. If a falling bird is not Edna but representing a woman, its fall shows the surrender of the convention achieved by Edna's suicide. Anyway, whether Edna's fight fails or succeeds, she is not to be silent and wait for the given fate. She has a choice. She voices her own needs which few people can do. Consequently, Edna becomes a subject at the end. She refuses the role of society and rebirth into the sea like a baby taken birth into her mother's womb. It is her own place. Edna's death symbolizes her freedom.

"Perhaps it is better to wake up after all, even to suffer; than to remain a dupe to illusions all one's life" (Kate Chopin).

CHAPTER 5

CONCLUSION AND RECOMMENDATION

Conclusion

In studying *Anna Karenina* and *The Awakening*, the researcher found that even both novels were written from different periods of time and perspectives they also underpin the women's oppression from gender stereotypes in the nineteenth century.

At the beginning, the two protagonists: Anna and Edna present the similar roles of woman, wife, and mother. They are bound within the gender stereotypes at that time in which men and women are unequal. In male dominant society, men treat women as objects. Men view themselves to be active and superior while women are inferior. Women are men's properties. Especially after marriage, women belong to men. Women have to be totally submissive being a good wife and mother. Marriage is a prison for women. Since women cannot afford their own living, everything depends on men. Everything men command women should accept.

Anna Karenina and *The Awakening* portray the two protagonists development from their childhood to adulthood. Both Anna and Edna take a journey to experience a new world in which they have never seen before. For Anna, it is much more difficult because at the beginning she is purely innocent. But Edna is semi-conscious of her need at the beginning. She is nearly ready to fight for herself. They both face true love which comes from their inner desire. After finding true love, they try to fight against everything society forces them to do including rejecting their children or any household job. They both have an affair that provokes their sexual need, which is the fundamental natural desire for humans, Men exploit sexual needs of women. The two lovers of Anna and Edna: Vronsky and Robert are worldly men. They always flirt with various women including Anna and Edna. They are like other men at that time. We obviously see that Robert does not love Edna. He just wants to take advantage of her. However, even Vronsky really loves Anna, he is still trapped within the traditional role. The young men will not marry married women. Thus, the gate is opened for men but it is locked for women. Sex is also a taboo subject for women. They cannot talk

openly about their sexual affairs especially Anna. For her, sex is implied. However, in Creole society, sex for Edna is more openly discussed. Still, women fall in the trap of men.

These are the reasons for women to fight for freedom and equal status. While women struggle for their equal right, people mostly condemn them to be strange or have mental illness. As Edna rejects her role of mother, she is condemned by western value to be selfish. It is hard to change. Thus, a group of sisterhood plays an important role to support each other. Edna has her female friends to share her problem and be her inspiration. However, it is ironical for Anna. Women are jealous of one another. If they are unhappy others should be unhappy too. Anna has no sisterhood around her to understand her problem. Anna has to stand alone in the sense of herself. This leads to her tragic ending which is quite different from Edna's.

At the end of the novels, even the two protagonists died they represent different aspects. In *Anna Karenina*, Tolstoy as a male writer who is very conservative represents Anna who died for not following the conventional role that is to be faithful to her husband. Tolstoy needs to emphasize that if women get away from marriage, they are punished. Anna

is hopeless and completely lost at the end of her life. Death is her own revenge. On the other hand, as Chopin is the female writer who experiences traditional roles of a wife and mother, she provokes Edna's death at the sea in *The Awakening* as her rebirth into her world because water is similar to the womb of women for her baby to take birth. Thus, Edna nakedly swims out into the sea presented her awakening from the former life. She turns back to her nature by committing suicide in the sea. It is the intended escape from unequal society. Edna is stronger than Anna. The death is her freedom. She refuses the roles and becomes a subject at the end.

Death may be ambiguous at the end. Since both novels were written from different perspectives, even both protagonists died at the end they represent different meanings. As we know that committing suicide is very sinful. So, in *Anna Karenina* Tolstoy as male writer emphasizes her evil to be an unconventional woman. While Chopin has a different attitude, she needs to provoke the world that even committing suicide is sinful, to conform to the convention is much worse than that. Probably, it is the need of the writers to challenge the competence of readers in such firmly issues.

Above all, the ending of women's struggles is ambiguous since it is the possibility to be neither right nor wrong. We are convinced that women suffer from gender stereotypes that society has prepared for them. We can see how hard it is to be a woman. However, women like Anna and Edna are minority women in their search for liberation. Most women conform themselves to those roles. It is difficult to change. The writers are the first to awake readers from the myth of power to dominate others using gender stereotypes. It is an important issue. It is the long fight to seek for equal status in such a counterfeit society. At least, the literary works play an important role for women to achieve identity. They would help women to acknowledge themselves.

The researcher believes that the status of women is still problematic in our society even today. Actually, the problem would not be worse as it is if we do not judge people by gender. It is better to consider them from their thought and actions.

Recommendations for further studies

In order to provoke awareness on gender and equity issue and promote further studies of women's struggles for equal right which leads to a better understanding of the oppression of women, the following topics are suggested:

1. Other novels about women's struggles by other writers in the nineteenth century should be studied.
2. Other novels about women's struggles by female writers in later periods should be studied.
3. The comparison of gender stereotypes should be explored between east and west.
4. Problems about unequal right of women in different cultures should be studied.

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