

**EDNA'S DESIRE TO GET A FREEDOM OF LIFE DESCRIBED IN KATE CHOPIN'S
*THE AWAKENING***

THESIS

**Presented in partial fulfillment of the requirements
for the completion of strata 1 program
of English department specialized in literature**



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I hereby certify that this thesis definitely my own work. I am completely responsible for the content of this thesis. Opinions or findings of others included in this thesis are quoted or cited with respect to ethical standard.

Semarang, September 17, 2012

Ilma Mala Sofa

MOTTO

A man who wants to do something will find a way, a man who doesn't will find an excuse.
(Stephen Dolly)

Don't be afraid for tomorrow because Allah the Almighty already there

Just do the best for today

And let your destiny show the manner to make you happy

DEDICATION

I dedicate this thesis to:

- My beloved parents.
- My dearest little sisters and brother.
- My greatest friends.

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Finally, I do realize that due to limited ability this thesis must have shortcoming. For this I welcome any suggestion and criticisms.

Semarang, September 17, 2012

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ABSTRACT

This thesis entitled “Edna’s desire to get a freedom of life described in Kate Chopin’s *The Awakening*” focuses on main character, conflict, setting and theme. The general description of Edna Pontellier as the main character, conflict, setting, and theme experiences by main character.

There are two kinds of methods used in this thesis namely the library research and structural approach. The library research method is used to gain information related to the discussion. Structural approach is applied to analyze the main character of Edna Pontellier, the conflict, the setting and the theme of the story. With regard to the objective of research this research is to analyze the intrinsic element, namely: main character, conflict, setting and theme.

The result of the analysis shows that the main character in this novel is Edna Pontellier. She belongs to protagonist character. Edna Pontellier is described as a twenty nine years old. She is selfish and irresponsible mother, irresponsible woman, disobedient wife, stubborn, unfaithful, jealous, curious, loyal friend, and week person. She belongs round developing character. Before she changes into bad, she is described as an obedient wife. As the main character Edna is also experiences two kinds of conflicts; they are internal conflict (person against herself) and external conflict (person against person). Edna’s internal conflict happens when she realizes that her marriage does not make her happy. Edna is also experiences the external conflict against Leonce Pontellier, Robert Lebrun, Alcee Arobin, and Victor Lebrun. Setting in this novel is divided into setting of place, setting of time, and setting of social. The theme of the story is a woman desire to get a freedom of life.

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Literary work is a literary study which connected with the human being life, like behavior, feeling, social condition and tradition among them. Literary work is a form of author's creativities to express his idea. Literary work also means a reflection of the author himself or herself. In general, there are two major elements in literature, the first element is mostly called intrinsic and second one is extrinsic. Wellek and Warren (1977: 73) state that intrinsic element deal with analysis and interpretation of a literary work itself. Extrinsic elements deal with social, culture, and other external things. We cannot just separate the intrinsic and extrinsic elements. Each of them gives contribution in its own way to have a better understanding of a work.

The genre of literary work is divided into three; those are prose, poetry, and drama. Each of them has a different characteristic. Literary work that categorized into prose are novel, novella, and short story. The distinguished between novel from the other literary genre by length, narrative, structure, depiction of character and plot patterns. It is longer than novella and short story. As a literary work novel has supporting element. Those elements are character, conflict, plot, setting, theme etc, like Nurgiyantoro said (2010: 4) novel is a fiction that offering an imaginative world, it contains of style of life to be idealized, and it is built by intrinsic element such as: character, conflict, setting, and theme.

Novel written by Kate Chopin's *The Awakening* tells about main character, Edna, who has many problems in her life, especially to find freedom of life. Edna is a wife of Mr. Pontellier and has two children. Her marriage is pure of accident. She realizes that her life is unhappy. She

does everything as she wants, such as: she abandons her duty to get callers in Tuesday. She is unfaithful and falls in love with other men. She also moves from her house to small house where there is no rule from her husband, and tells about how she ends her life to solve her problems.

The writer chooses the novel written by Kate Chopin, *The Awakening*, because this novel tells about people's problems that happens in that time especially about woman's roles. By reading and understanding this book, the writer analyze the main character, conflict, setting and theme experienced by main character in her thesis.

1.2 Statements of the Problems

The problems can be stated in this thesis are:

1. What is the general description of Edna as a main character described in Kate Chopin's *The Awakening*?
2. What are the conflicts experienced by main character?
3. What are settings described in Kate Chopin's *The Awakening*?
4. What is the theme described of Kate Chopin's *The Awakening*?

1.3 Scope of the Study

In writing this thesis, the writer focuses on the general description of Edna as the main character, conflicts experienced by the main character, setting, and theme described in Kate Chopin's *The Awakening*.

1.4 Objectives of the Study

From the statement of the problem above, a research or study must have a certain objectives. The objectives of this thesis are:

1. To describe the general description of Edna in Kate Chopin's *The Awakening*
2. To describe the conflicts experienced by Edna in Kate Chopin's *The Awakening*
3. To describe setting in Kate Chopin's *The Awakening*
4. To describe the theme in Kate Chopin's *The Awakening*

1.5 Significance of the study

1.5.1 For the writer:

This study will increase the writer's ability in many discussions such as writing, reading, analyzing and resolving the problem related to literary work.

1.5.2 For the reader:

This study will lead the reader to understand and appreciate the literary work further. Besides, the study can give them a good lesson about how to analyze by using structural approach, especially about main character, conflicts, setting and theme of that book.

1.5.3 For the university:

The result of the study will give a contribution as a reference in Dian Nuswantoro University dealing with literary studies development especially novel.

1.6 Methods of the Study

1.6.1 Research design

In this research, based on the data analyze the writer uses a descriptive qualitative research is descriptive in that the researcher is interested in process, meaning, and understanding. Harsono (1999: 114) states in this qualitative descriptive method aimed to give a description

about the subject research base on the data that variable from the subject analyzed and does not aimed for hypothesis testing.

1.6.2 Source of data

The writer took data from the novel *The Awakening*. Beside that the writer also uses literary theories of some books and article from internet.

1.6.3 Unit of analysis

This thesis focuses on intrinsic elements, such as character and characterization, conflict, setting and theme in Kate Chopin's *The Awakening*

1.6.4 Technique of data collection

In this study, the writer uses library research to collect data and information to support the research. According to Semi (1993: 8) library research is a method which is done by researcher in the library, to get information about the object of research through some books.

From Semi's statements, the writer takes the conclusion that library research is done in a library room. The source of the reasearch is no boundary. The writer also brows and find other data from internet to get more information uses to analyze and to solve the problems.

1.6.5 Technique of Data Analysis

In this study, the writer analyzes data by using structural approach. The structural approach is applied to analyze the intrinsic element such as plot, character, conflict, setting, point of view, and theme. But in this thesis the writer not analyze all of internal element, just focuses on character, conflict, setting, and theme.

According to Semi (1993; 67) structural approach can also be named as an objective approach. This approach is applied to discuss the intrinsic elements that compose literary work

such as plot, character, setting, theme, and point of view. In this way, a literary works is considered to have full autonomy and seen as an independent from any aspects outside the work itself.

1.7 Thesis Organization

Chapter I is Introduction which includes of background of the study, statement of the problem, scope of the study, objective of the study, significant of the study, methods of the study, and thesis organization.

Chapter II is Author biography and Synopsis of the story which includes of the biography of Kate Chopin and her works, and also synopsis of the novel *The Awakening*.

Chapter III is Review of Related Literature which includes of some statement and theory from the experts about the structural elements that specifically in the intrinsic elements that built the literary works such as, character, conflict, setting, and theme.

Chapter IV is Discussion which is this chapter analyzes structural elements especially character, conflict, setting, and theme.

Chapter V is Conclusion which is summarizes what has been discussed in the previous chapter and also Suggestion for the reader.

CHAPTER II

AUTHOR'S BIOGRAPHY AND SYNOPSIS OF THE STORY

2.1 Biography of Kate Chopin and Her Works

The following biography of Kate Chopin and her works are taken from <http://www.vcu.edu/engweb/webtexts/hour/katebio.html>. Kate Chopin was born Kate O'Flaherty in St. Louis, Missouri in 1850 to Eliza and Thomas O'Flaherty. She was the third of five children, but her sisters died in infancy and her brothers (from her father's first marriage) in their early twenties. She was the only child to live past the age of twenty-five.

In 1855, at five and a half, she was sent to The Sacred Heart Academy, a Catholic boarding school in St. Louis. Her father was killed two months later when a train on which he was riding crossed a bridge that collapsed. For the next two years she lived at home with her mother, grandmother, and great-grandmother, all of them widows. Her great-grandmother, Victoria Verdon Charleville oversaw her education and taught her French, music, and the gossip on St. Louis women of the past. Kate O'Flaherty grew up surrounded by smart, independent, single women. They were also savvy and came from a long line of ground breaking women Victoria's own mother had been the first woman in St. Louis to obtain legal separation from her husband, after which she raised her five children and ran a shipping business on the Mississippi. Until Kate was sixteen, no married couples lived in her home, although it was full of brothers, uncles, cousins, and borders.

She returned to the Sacred Heart Academy, where the nuns were known for their intelligence, and was top of her class. She won medals, was elected into the elite Children of Mary Society, and delivered the commencement address. After graduation she was a popular, if

cynical, debutante. She wrote in her diary advice on flirting, "just keep asking 'What do you think?'" (Toth, 62).

She grew up during the Civil War and this caused her to be separated from the one friend she had made at the Sacred Heart Academy, Kitty Garesche. Her family were slave holders and supported the South. St. Louis was a pro-North city, and the Gareshe's were forced to move. After the war, Kitty returned and she and Chopin were friends until Kitty entered Sacred Heart as a nun. There is no other evidence that Chopin had any other close female friendships.

Kate's grandmother died three days before Christmas in 1863, the same year Kitty was banished. Kate's half-brother, George, died in the war of typhoid fever on Mardi Gras Day. Her father had died on All Saints day, eight years previously, and these unhappy incidents combined to create a strong skepticism of religion in Chopin.

In 1870, at the age of twenty, she married Oscar Chopin, twenty-five, and the son of a wealthy cotton-growing family in Louisiana. He was French catholic in background, as was Kate. By all accounts he adored his wife, admired her independence and intelligence, and "allowed" her unheard of freedom. After their marriage they lived in New Orleans where she had five boys and two girls, all before she was twenty-eight. Oscar was not an able business man, and they were forced to move to his old home in a small Louisiana parish. Oscar died of swamp fever there in 1882 and Kate took over the running of his general store and plantation for over a year.

In 1884 she sold up and moved back to St. Louis to live with her mother. Sadly, Eliza died the next year, leaving Kate alone with her children again. To support herself and her young family, she began to write. She was immediately successful and wrote short stories about people she had known in Louisiana. *The Awakening* was inspired by a true story of a New Orleans woman who was infamous in the French Quarter.

Her first novel, *At Fault*, was published in 1890, followed by two collections of her short stories, *Bayou Folk* in 1894 and *A Night in Acadia* in 1897. *The Awakening* was published in 1899, and by then she was well known as both a local colorist and a woman writer, and had published over one hundred stories, essays, and sketches in literary magazines.

As a writer, Kate Chopin wrote very rapidly and without much revision. She usually worked in her home surrounded by her children. The content and message of *The Awakening* caused an uproar and Chopin was denied admission into the St. Louis Fine Art Club based on its publication. She was terribly hurt by the reaction to the book and in the remaining five years of her life she wrote only a few short stories, and only a small number of those were published. Like Edna, she paid the price for defying societal rules, and as Lazar Ziff explains, she "learned that her society would not tolerate her questionings. Her tortured silence as the new century arrived was a loss to American letters of the order of the untimely deaths of Crane and Norris. She was alive when the twentieth century began, but she had been struck mute by a society fearful in the face of an uncertain dawn" (Ziff, 305).

While reading *The Awakening* remember that it is a *kunstlerroman*, "a tale of a young woman who struggles to realize herself - and her artistic ability" (Huf, 69) and remember that Chopin, as well as Edna, was on a quest for artistic acceptance. That quest ended in an abrupt and frustrated manner when she died of a cerebral hemorrhage on August 22, 1904.

2.2 The Synopsis of *The Awakening*

The story begins in Grand Isle, a summer holiday of the wealthy New Orleans. Edna Pontellier is vacationing with her husband, Leonce, and their two sons at the cottages of Madame Lebrun, which house affluent Creoles from the French Quarter. Leonce is kind and loving but to

busy with his work. It is make Edna spends most of her time with her friend Adele Ratignolle, a married Creole who epitomizes womanly elegance and charm. Through her relationship with Adele, Edna learns a great deal about freedom of expression. Because Creole women were expected and assumed to be chaste, they could behave in a forthright and unreserved manner. Exposure to such openness liberates Edna from her previously prudish behavior and repressed emotions and desires.

Edna's relationship with Adele begins Edna's process of "awakening" and self-discovery. The process accelerates as Edna comes to know Robert Lebrun, the elder, single son of Madame Lebrun. Robert is known among the Grand Isle vacationers as a man who chooses one woman each year—often a married woman—to whom he then plays "attendant" all summer long. This summer, he devotes himself to Edna, and the two spend their days together lounging and talking by the shore. Adele Ratignolle often accompanies them.

At first, the relationship between Robert and Edna is innocent. They mostly bathe in the sea or engage in idle talk. As the summer progresses, however, Edna and Robert grow closer, and Robert's affections and attention inspire in Edna several internal revelations. She feels more alive than ever before, and she starts to paint again as she did in her youth. She also learns to swim and becomes aware of her independence and sexuality. Edna and Robert never openly discuss their love for one another, but the time they spend alone together kindles memories in Edna of the dreams and desires of her youth. She becomes inexplicably depressed at night with her husband and profoundly joyful during her moments of freedom, whether alone or with Robert. Recognizing how intense the relationship between him and Edna has become, Robert honorably removes himself from Grand Isle to avoid consummating his forbidden love. Edna returns to New Orleans a changed woman.

Back in New Orleans, Edna actively pursues her painting and ignores all of her social responsibilities. Worried about the changing attitude and increasing disobedience of his wife, Leonce seeks the guidance of the family physician, Doctor Mandelet. A wise and enlightened man, Doctor Mandelet suspects that Edna's transformation is the result of an affair, but he hides his suspicions from Leonce. Instead, Doctor Mandelet suggests that Leonce let Edna's defiance run its course, since attempts to control her would only fuel her rebellion. Leonce heeds the doctor's advice, allowing Edna to remain home alone while he is away on business. With her husband gone and her children away as well, Edna wholly rejects her former lifestyle. She moves into a home of her own and declares herself independent—the possession of no one. Her love for Robert still intense, Edna pursues an affair with the town seducer, Alcee Arobin, who is able to satisfy her sexual needs. Never emotionally attached to Arobin, Edna maintains control throughout their affair, satisfying her animalistic urges but retaining her freedom from male domination.

At this point, the self-sufficient and unconventional old pianist Mademoiselle Reisz warns Edna of the sacrifices required of an artist. Edna is moved by Mademoiselle Reisz's piano playing and visits her often. She is also eager to read the letters from abroad that Robert sends the woman. A woman who devotes her life entirely to her art, Mademoiselle serves as an inspiration and model to Edna, who continues her process of awakening and independence. Mademoiselle Reisz is the only person who knows of Robert and Edna's secret love for one another and she encourages Edna to admit to, and act upon, her feelings.

Unable to stay away, Robert returns to New Orleans, finally expressing openly his feelings for Edna. He admits his love but reminds her that they cannot possibly be together, since she is the wife of another man. Edna explains to him her newly established independence,

denying the rights of her husband over her and explaining how she and Robert can live together happily, ignoring everything extraneous to their relationship. But despite his love for Edna, Robert feels unable to enter into the adulterous affair.

When Adele undergoes a difficult and dangerous childbirth, Edna leaves Robert's arms to go to her friend. She pleads with him to wait for her return. From the time she spends with Edna, Adele senses that Edna is becoming increasingly distant, and she understands that Edna's relationship with Robert has intensified. She reminds Edna to think of her children and advocates the socially acceptable lifestyle Edna abandoned so long ago. Doctor Mandelet, while walking Edna home from Adele's, urges her to come see him because he is worried about the outcome of her passionate but confused actions. Already reeling under the weight of Adele's admonition, Edna begins to perceive herself as having acted selfishly.

Edna returns to her house to find Robert gone, a note of farewell left in his place. Robert's inability to escape the ties of society now prompts Edna's most devastating awakening. Haunted by thoughts of her children and realizing that she would have eventually found even Robert unable to fulfill her desires and dreams, Edna feels an overwhelming sense of solitude. Alone in a world in which she has found no feeling of belonging, she can find only one answer to the inescapable and heartbreaking limitations of society. She returns to Grand Isle, the site of her first moments of emotional, sexual, and intellectual awareness, and, in a final escape, gives herself to the sea. As she swims through the soft, embracing water, she thinks about her freedom from her husband and children, as well as Robert's failure to understand her, Doctor Mandelet's words of wisdom, and Mademoiselle Reisz's courage. The text leaves open the question of whether the suicide constitutes a cowardly surrender or a liberating triumph.

CHAPTER III

REVIEW OF RELATED LITERATURE

In review related literature discusses the theories related to given topic. As mentioned before, the writer uses structural approach. These theories cover intrinsic aspect; they are character, conflict, setting, and theme.

3.1 Intrinsic Elements

3.1.1 Character

Character is an important element in a story because each character makes the story alive and interesting. The characters are only illusions, which are created by the author.

According to Taylor (1981: 62)

A character in a novel or play is not a real human being and has no life outside the literary composition, however well the illusion of reality has been created by the author. A character is a mere construction of word meant to express an idea or view of experience and must be considered in relation to other features of the composition, such as action and setting before its full significance can be appreciated.

Character is every person in the story, both main character and minor character. Main characters are the most important character in the story. These characters cannot stand on their own, but they need other character to make the story more convincing, interesting and lifelike. Staton (1965: 17-18) provides some basic knowledge about character and characterization. He divides character into two categories.

1. Main or major characters

A major character can be the main part of the story. He or she is the most important character in the story. Usually, the actions of the story are focused on this character from the beginning to the end parts. The content of the story is highlighted to this character experience.

2. Minor characters

Minor characters appear in certain setting, just necessarily to become the background for the major characters. The roles are less important than the major characters.

According to Perrine (1993: 68) characters can be divided into two types. They are flat and round character.

1. Flat character is characterized by one or two traits; they can be summed up on the sentence.

2. Round character is complex and many sides; they might require an essay for full analysis.

Both of types of characters can have the vitality that good fiction demands. Round characters live by their very roundness, by the many points at which they touch life. Meanwhile, flat characters through they touch life at only one or two points, may be made memorable in the hands of an expert author through some individualizing detail of appearance gesture, or speech. (Perrine 1993: 68-69)

Perrine (1993: 70) also states that “all fictional character may be classified as static or developing”. Static character is a character that does not change in a story; meanwhile, developing character is a character who has some changes in story. Perrine says:

Static character is some sort of person at the end of the story as at the beginning, but developing character is a character who has some change undergoes as permanent change in some aspect of character, personality or outlook. The change may be a large or small one. It may be better or for worse, but it is something important and basic. It is more than a change in condition or a mirror change in opinion (1993: 70)

Furthermore character also divided into protagonist and antagonist in fictional story. Protagonist is the main character of a story, while antagonist is the opponent character of the main character.

Perrine (1993: 142) states that:

The central character in a conflict, whether sympathetic or unsympathetic as persons, are referred to as protagonist; the forces arrayed against them, whether person, things, convention of society, or traits own characters, are antagonists.

The inseparable part of character is characterization. When talking about character, it automatically relates to characterization, because both of them support each other. Potter (1967: 3) mentions, “when we describe the nature of character, we deal with the concept of characterization”.

3.1.2 Conflict

Conflict is also one of the important elements in a novel. Conflicts make a story interesting so the reader’s emotion is involved.

Brown (1962:218) states:

In virtual life, as in real life, people, in action generate conflict and tension. The virtual action of a story, play or novel always involves a conflict or opposition of some sort. Often there are several conflicts at once, of different types and a different level.

Conflict is part of human being’s life. The conflict happens when there are clashes between at least to opposite things. Potter (1967: 25-26) states that:

The term conflict is familiar with the result of an opposition between at least two sides. The conflict may be visible in action, or it may take places entirely in a character’s mind. It may exist in different and sometimes contrasting forms, and on different levels of meaning, but by definition it is inherent in the content of plot.

Conflict is also used to decide the end of the story. To express or to show how the author wants to end the story. It is kind of the ending of the story and also the conclusions of the problem before.

Brown and Olmsted (1962: 219) states that:

The most obvious signal to the reader that a creative work is nearing its end is that the conflict or conflicts are finally being resolved. The wanderer finally reaches home, the hero finally wins the heroine, the police finally catch the criminal, the rich uncle finally comes through, the tragic protagonist receives the final blow, the separated loves are finally reunited, the undecided character finally makes up his mind, and the hero finally achieves his place in the sun and so on.

According to Perrine (1993: 42):

Conflict is a clash of actions, ideas, desire, or wills. Character may be pitted against some other person or group of person (conflict of person against person); they may be in conflict with some external force-physical nature, society, or "fate". (Conflict of person against environment); or they may be in conflict with some elements in their own nature (conflict of person against himself or herself). The conflict may be physical, mental, emotional, or moral.

Conflict in some stories shows some defense between characters. Sometimes they have to fight against the other characters or against the environment in the story, but sometimes they also have to fight against themselves.

3.1.3 Setting

Setting is the one content of the important thing of literary work that explains the location, the time and the social surrounding. Kenney (1966: 38) defines that setting is the element of fiction which reveals to us where and when the event of the plot occurs.

According to Taylor (1981: 69)

Whatever conception of character and action may exist in a work of literature, those characters and actions must be located with reference to

time and place. Setting is a major factor in the formulation of subject matter and a direct influence on the expression of theme.

Potter (1967: 27) states that setting is obviously, the actions of the characters take place at some time, in some place, and amid some things (in temporal and spatial surroundings).

Nurdiyantoro (2010: 227-228) classifies setting into three. They are:

1. Setting of place

It refers to the location in which the incident of the story takes place. The elements of place such as a place with certain name, initial, may be a certain location without name.

2. Setting of time

It refers when the incident of the story takes place. It deals with a factual of time

3. Setting of social

It refers to things deals with behavior in social surrounding or any place through the story. A norm in social life that covers many kinds of problem, such as: habit, tradition, attitude, etc.

3.1.4 Theme

Sometimes theme some stories is not shown clearly but the author describes it secretly.

Taylor (1981: 3-4) says that:

“The theme of a work, that is, the abstract idea that the subject matter exemplifies, is also part of the meaning. A theme cannot exist in a work of literature without the vehicle of subject matter, and it is in the relationship of one to the other that we see the truth the author aims at”

Theme is also used to explain the author's ideas and the theme is also one of the important elements that build the story without neglecting another intrinsic element, such as character, conflict, and setting.

According to Brown and Olmsed (192: 222) the theme that:

“The term theme is used in several different ways in literary criticism. Sometimes it means the “subject “of the work, what it is about. More often it refer to some central proposition, or set of ideas, which the author presumably had in mind and round which he built his poem, or story, or play”

Kenney (1966: 88) states theme is the total meaning of the story. A story through its portrayal of specific person in specific situation will have something to say about the nature of all men or about the relationship of human being to each other or to universe. Kenney (1966: 89) says the theme of the story is not identical with the subject of the story. This leads us to believe that the detail story is made up and the arrangement of the detail is important only as the illustration of something else; it refers to the hidden meaning of the story.

We can discover the theme of a story only by a thorough and responsive reading of the story, involving a constant awareness of the relations among the parts of the story and of the relation of parts to whole. In this case, Kenney (1966: 94-102) suggests theme through character, plot, setting, point of view, etc. it explains that the theme is not given in a clearly statement in a story. This is because the theme is the central idea in a story that holds a very important part in creating a good story. Sometimes the theme is stated explicitly that the reader can know easily what the story is about, but the theme is often stated that the reader must read the whole story to find it. Not easy to find the theme it is more difficult than to find out the other elements.

CHAPTER IV

DISCUSSION

In this chapter, the writer discusses main character, conflict, setting, and theme described in *The Awakening*. This chapter is divided into sub-chapters; those are general description of main character, conflict, setting, and theme.

4.1 General Description of Edna Pontellier.

Character is an important element in a story because character makes the story alive and interesting. There are two kind of character in *The Awakening*. There are main character and minor characters, but in this study the writer just focuses on her analysis the main character. The main character in novel *The Awakening* is Edna Pontellier because she dominates almost whole of the story. She also belongs to protagonist character because she is a central character of a story.

Edna was a wife of Mr. Leonce Pontellier and had two sons, Raoul and Etienne. She was twenty nine years old.

... I may as well admit that this is my birthday, and that I am twenty-nine.
(Chopin, 1899;82).

This novel described Edna Pontellier as a woman who handsome rather than beautiful. Her eyebrows was darker than her hair, looks thick and almost horizontal, emphasizing the depth of her eyes. Edna had a charm physique; her line of body was long, clean and symmetrical. Her face had a few freckles and there was a small dark mole near under lip and one on the temple.

Her eyebrows were a shade darker than her hair. They were thick and almost horizontal, emphasizing the depth of her eyes. She was rather handsome than beautiful. (Chopin, 1899;3).

The charm of Edna Pontelie's physique stole insensibly upon you. The lines of her body were long, clean and symmetrical; it was a body which occasionally fell into splendid poses; there was no suggestion of the trim, stereotype fashion-plate about it. A casual and indiscriminating observer, in passing, might not cast a second glance upon the figure. But with more feeling and discernment he would have recognized the noble beauty of its modeling, and the graceful severity of poise and movement, which made Edna Pontellier different from the crowd. (Chopin, 1899;13)

The tan of the seashore had left her face, and her forehead was smooth, white, and polished beneath her heavy, yellow brown hair. There were a few freckles on her face, and a small, dark mole near the under lip and one on the temple, half-hidden in her hair. (Chopin, 1899;50)

4.1.1 Selfish and Irresponsible Mother

At the beginning, when her husband, Leonce, went home, he looked after the children and finds Raoul had a high fever. Her husband was regret with her action to let their children play all the day without any care of her. He reproached his wife with her inattentions neglect of the children. It tells that she is an irresponsible mother.

He reproached his wife with her inattention, her habitual neglect of the children. If it was not a mother's place to look after children, whose on earth was it? He himself had his hands full with his brokerage business. He could not be in two places at once; making a living for his family on the street, and staying at home to see that no harm befell them. He talked in a monotonous, insistent way (Chopin, 1899:5)

By that moment could see that Edna fails in her duty as a mother. This was proven when Mr. Pontellier thought it was hard for him to define his satisfaction wherein his wife failed in her duty toward her children. Edna was not a typical of good mother.

In short, Mrs. Pontelie was not a mother-woman.

It would have been a difficult matter for Mr. Pontellier to define to his own satisfaction or any one else's wherein his wife failed in her duty toward their children. It was something which he felt rather than perceived, and he never voiced the feeling without subsequent regret and ample atonement. (Chopin, 1889;7)

She is described as a selfish mother. She did not want to sacrifice for the children or for any one. She also told that she would give up for the unessential. The unessential means everything which related with herself about sacrifice. She did not want to give herself to children. It can be seen from the following dialogue:

Edna had once told Madame Ratignolle that she would never sacrifice herself for her children, or for any one. (Chopin, 1899;44)

“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.”

“I don't know what you would call the essential, or what you mean by the unessential,” said Madame Ratignolle, cheerfully; “but a woman who would give her life for her children could do no more than that—your bible tells you so. I'm sure I couldn't do more than that” (Chopin, 1899;44).

She loves her children much, but she had impulsive way to care her children. Sometimes she got them passionately with her heart, but sometimes she forgot them. When they were stay with their grandmother in Iberville, she did not miss them. Edna felt that she was free of her responsibility which she had blindly assumed and the fate had not fit her.

She was fond of her children in an uneven, impulsive way. She would sometimes gather them passionately to her heart; she would sometimes forget them. The year before they had spent part of summer with their grandmother Pontellier in Iberville. Feeling secure regarding their happiness and welfare, she did not miss them except with an occasional intense longing. Their absence was a sort of relief, though she did not admits this, even to herself. It seemed to free her of responsibility which she had blindly assumed and for which fate had not fitted her. (Chopin, 1899;16)

When Edna moved from the house into her own house, she seemed a woman who did not have duty of the family. She was doing everything as she liked. When Edna visited Adele Ratignolle, she wanted her to think about her children. It tells that Edna does not care of children often.

She was still stunned and speechless with emotion when later she leaned over her friend to kiss her and softly good-bye. Adele, pressing her cheek, whispered in an exhausted voice: "think of the children, Edna. Oh think of the children! Remember them!" (Chopin, 1899;106)

4.1.2 Irresponsible Woman

Edna is described as not only an irresponsible mother, but also an irresponsible woman. Since her marriage, she had a program on Tuesday to take callers. She did not meet any callers. She went out without clearly reason for it. She did not give an explanation of her absence. It made her husband disappoint. It can be seen from the following dialogue:

"Tired out, Edna? Whom did you have? Many callers?" he asked. He tasted his soup and began to season it with pepper, salt, vinegar, mustard—everything within reach.

"There were a good many," replied Edna, who was eating her soup with evident satisfaction. "I found their cards when I got home: I was out."

"Out!" Exclaimed her husband, with something like genuine consternation in his voice as he laid down the vinegar cruet and looked at her through his glasses. "Why, what could have taken you out on Tuesday? What did you have to do?"

"Nothing. I simply felt I like going out, and I went out."

"Well, I hope you left some suitable excuse," said her husband, somewhat appeased, as he added a dash of cayenne pepper to the soup.

"No, I left no excuse. I told Joe to say I wash out, that was all."

"Why my dear, I should think you'd understand by this time that people don't do such things; we've got to observe less conveyances if we ever expect to get on and keep up with the procession. If you felt that you had to leave home this afternoon, you should have left some suitable explanation for your absence. (Chopin, 1899;48-49).

By that conversation, she feels that her life is not freedom. She begins to do as she likes. She completely abandoned her Tuesday at home and did not return the visits of those who had called upon her. She did not effort to conduct her household as a good housewife. She was going and coming as her fancy.

...she began to do as she liked and to feel as she liked. She completely abandoned her Tuesdays at home, and did not return the visits of those who had called upon her. She made no ineffectual efforts to conduct her household en Bonne menagerie, going and coming as it suited her fancy, and, so far as she was able, lending herself to any passing caprice. (Chopin, 1899;53)

4.1.3 Disobedient Wife

Edna is described as a disobedient wife. She realizes that her life is unhappy. She is doing everything what she wants to do. She spend her time to paint, and did not care family. When her husband became rude, she became insolent.

Mr. Pontellier had been a rather courteous husband so long as he met a certain tacit submissiveness in his wife. But her new and unexpected line conduct completely bewildered him. It shocked him. Then her absolute disregard for her duties as a wife angered him. When Mr. Pontellier became rude, Edna grew insolent. She had resolved never to take another step backward. (Chopin, 1899;53)

Mr. Pontellier disappointed with her new activity which she spend a lot. She kept painting than care family. Her husband compared her to Madame Ratignolle. It showed the woman, as a head of household, duty and as a mother duty should be. It can be seen from the following dialogue:

“Then in God’s name paint! But don’t let the family go to the devil. There’s Madame Ratignolle; because she keeps up her music, she doesn’t let everything else go to chaos. And she’s more of a musician than you are a painter”

“She isn’t musician, and I’m not a painter. It isn’t on account of painting that I let thing go.” (Chopin, 1899;53).

She never follows what her husband wants. When her husband asked her to take away her painting and ask to do not let the family, Edna asked him to leave her alone. She continued to work in the atelier.

“Oh! I don’t know. Let me alone; you bother me.”

Her husband let her alone as she requested, and went away to his office. Edna went up to her atelier—a bright room in the top of the house. She was working with great energy and interest, without accomplishing anything, however, which satisfied her even in the smallest degree. For a time she had the whole household enrolled in the service of art.” (Chopin, 1899;53).

By that conversation, Mr. Pontellier felt that Edna grows a little unbalance mental. She became herself. It means that Edna does not do like that before. Her character is developing from good into bad.

It sometimes entered Mr. Pontelie’s mind to wonder if his wife were growing a little unbalanced mentally. He could see plainly that she was not herself. That is, he could not see that she was becoming herself and daily casting aside that fictitious self which we assume like a garment with which to appear before the world. (Chopin,1899;53)

4.1.4 Stubborn

She was stubborn. When Robert prepared to leave Grand Isle, she shows her stubborn. Adele Ratignole asked her to come down to meet Robert before he went. She did not want to do that, although Adele coaxed her. She kept in her room until Robert came in her room.

”Are you not coming down? Come on, dear; it doesn’t look friendly.”

“No,” said Edna, a little sullenly. “I can’t go to the trouble of dressing again; I don’t feel like it.”

“You needn’t dress; you look all right; fasten a belt around your waist. Just look at me!”

“No,” persisted Edna; “but you go on. Madame Lebrun might be offended if we both stayed away.” (Chopin, 1899;40)

Her stubborn also shows when she waits her husband go home. She slept in the verandah until midnight. When her husband went home, he ordered her to come in with his patients, but she refused and kept sitting in the verandah. She did not submit it and told him to not speak like that. It can be seen from the following dialogue:

“This is more than folly,” he blurted out. “I can’t permit you to stay out there all night. You must come in the home instantly.”

“Leonce, go to bed,” she said, “I mean to stay out here! I don’t wish to go in, and I don’t intend to. Don’t speak to me like that again; I shall not answer you.” (Chopin, 1899;28).

Edna for the first time refuses to follow his husband’s will and clearly contradicts him. In the past, when her husband gave command for her, she submitted that. She had never refuses a demand from her husband before. It showed that her character is developing.

With a writhing motion she settled herself more securely in the hammock. She perceived that her will had blazed up, stubborn and resistant. She could not at that moment have done other than denied and resisted. She wondered if her husband had ever spoken to her like that before, and if she had submitted to his command. Of course she had; she remembered that she had. But she could not realize why or how she should have yielded, feeling as she then did. (Chopin, 1899;28).

4.1.5 Unfaithful

She realized that her marriage was unhappy. Her husband seemed boundaries her life. She began so close with Robert Lebrun. Their relationship began in Grand Isle and continued when they came back in the city. She became fall in love with him. It can be seen from the following dialogue:

“You are purposely misunderstanding me, ma reine. Are you in love with Robert?”

“Yes,” said Edna. It was the first time she had admitted it, and a glow overspread her face, blotching it with red spots.

“Why?” asked her companion. “Why do you love him when you ought not to?”

“Why? because his hair is brown and grows away from his temples; because he opens and shuts his eyes, and his nose is a little out of drawing; because he has two lips and square chin, and a little finger which he can’t straighten from having played baseball too energetically in his youth. Because—“

“Because you do, in short,” laughed mademoiselle. “What will you do when he comes back?” she asked.

“Do? Nothing, except feel glad and happy to be alive.” (Chopin, 1899;76)

Actually Edna did not know yet about Roberts’ feeling about her. When Robert returned in the city, she met him in the garden. They talk about everything. They walk to the Edna’s house. In that time, they showed a romantic moment. They profess their love each other. She also told that she felt suffer when Robert depart in Mexico without any told before and act different. They profess love and shall be everything each other, but she must left him to go to her friend’s home.

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. He sought her lips again. Then he drew her down upon the sofa beside him and held her hand in both of his. (Chopin, 1899;103)

“I love you,” she whispered, “only you; no one but you. It was you awoke me last summer out of a life-long, stupid dream. Oh! You have made me so unhappy with your indifference. Oh! I have suffered, suffered! Now you are here we shall love each other, my Robert. We shall be everything to each other. Nothing else in the world is of any consequence. I must go

to my friend; but you will wait for me? No matter how late; you will wait for me, Robert?" (Chopin, 1899;104).

She is described not only be affair with Robert but also with other man. When Edna joins in a Jockey Club, she met a man, named Alcee Arobin. He interested with her. He had taken his life to close with her. In one moment, he kissed her hand. It made Edna got angry, but with his flattery Edna forgave him. They became so close.

"I'm jealous of your thoughts tonight. they're making you a little kinder than usual; but some way I feel as if they were wandering, as if they were not here with me." she only looked at him and smiled. His eyes were very near. He leaned upon the lounge with an arm extended across her, while the other hand still rested upon her hair. They continued silently to look into each other's eyes. When he leaned forward and kissed her, she clasped his head, holding his lips to hers.(Chopin, 1899;).

His flattery made Edna interest with him. Their relationship became so close after Edna forgave his mistake. When Edna moved in new house they spend their time together. Their relationship seemed as desire of sexuality. As a woman, Edna never gets sexuality which kindles the desire of sexual. Her relationship with Arobin shows as only to sexual desire, although it is without love but she enjoys it. It is show in the quotation.

"It was the first kiss of her life to which her nature had really responded. It was a flaming torch that kindled desire" (Chopin, 1899;78).

4.1.6 Jealous

When she became close with Robert, she is described as jealous women. She went to Madame Lebrun's room to see the letter that Robert sent to his mother. She felt jealous because there was no special message to her except a postscript.

...she examined every detail of the outside before opening it. There were only a few lines, setting forth that he would leave the city that afternoon, that he had packed his trunk in good shape, that he was well, and sent her his love and begged to be affectionately remembered to all. There was no special message to Edna except a postscript saying that if Mrs. Pontellier

desired to finish the book which he had been reading to her, his mother would find it in his room, among other books there on the table. Edna experienced a pang of jealousy because he had written to his mother rather than to her. (Chopin, 1899;43).

Another quotation which described that Edna is a jealous, when Mademoiselle Reisz told about the girl who ever close with Robert. She told so long. Edna became lose of passion, for some reason she felt depress almost unhappy. She left Mademoiselle alone to swim.

Edna looked down at mademoiselle Reisz and wondered how she could have listened to her venom so long. For some reason she felt depressed, almost unhappy. She had not intended to go into the water; but she donned her bathing suit, and left mademoiselle alone, seated under the shade of the children's tent. The water was growing cooler as the reason advanced. Edna plunged and swam about with an abandon that thrilled and invigorated her. She remained a long time in the water, half hoping that mademoiselle Reisz would not wait for her. (Chopin, 1899;45)

4.1.7 Curious

When she began fall in love with Robert, she became curious to know about him. When Robert stayed in Mexico, her husband told that he met him. Edna enthusiastic to knows more information about it. She asked him a lot of question about Robert. In such time Robert became an object that she told.

"It's very dull without him," she admitted. Mr. Pontellier had seen Robert in the city, and Edna asked him a dozen question or more. Where had they met? On Carondelet Street, in the morning. They had gone "in" and had a drink and a cigar together. What had they talked about? Chiefly about his prospect in Mexico, which Mr. Pontellier thought were promising. How did he look? How did he seem—grave, or gay, or how? Quite cheerful, and wholly taken up with the idea of his trip, which Mr. Pontellier found altogether natural in a young fellow about to seek fortune and adventure in a strange, queer country. (Chopin, 1899;44)

Her curious also happened when she visited Mademoiselle's home. She told that Robert sent her a letter that told about Edna. Edna wanted to see that letter although Mademoiselle had

described about contains and actually the letter not sent for Edna. She kept curious to see the letter. It can be seen from the following dialogue:

“It was written about you, not to you. ‘Have you seen Mrs. Pontellier? How is she looking?’ he asks. ‘Ask Mrs. Pontellier says,’ or ‘as Mrs. Pontellier once said.’ ‘If Mrs. Pontellier should call upon you, play for her that impromptu of Chopin’s, my favorite. I heard it here a day or two ago, but not as you play it. I should like to know how it know how it affects her,’ and so on, as if he supposed we were constantly in each other’s society.”

“Let me see the letter.”

“Oh, no.”

“Have you answered it?”

“No.”

“Let me see the letter.”

“No, and again, no.” (Chopin, 1899;59)

Her curious also happened when Robert came home to visit Edna. She looked a tobacco pouch that Robert never had before. She asked him more question about the girl who gave him that pouch.

“Did you visit at her house? Was it interesting? I should like to know and hear about the people you meet, and the impressions they made on you. (Chopin, 1899;96)

4.1.8 Loyal Friend

Edna is a loyal friend. Almost of her close friends very fond of her. She left Robert to visit Madame Ratignole who got sick. Although Edna and Robert in a romantics moment to declare their love each other, she choose to visits Ratignole and asked him to waits her. It can be seen from the following dialogue:

“Don’t go; don’t go! Oh! Edna, stay with me,” he pleaded. “Why should you go? Stay with me, stay with me.”

“I shall come back as soon as I can; I shall find you here.” she buried her face in his neck, and said good-by again. Her seductive voice, together

with his great love for her, had enthralled his sense, had deprived him of every impulse but the longing to hold her and keep her. (Chopin, 1899;104)

4.1.9 Weak Woman

Edna is described as a weak woman. In the beginning of the novel, Edna is described as a not good mother and wife. Her husband disappoints with her manner to let her family a lot doing everything as her desire. When her husband gets angry with her, she only cries frequently and just lamenting her fate which makes her life unhappy.

An indescribable oppression, which seemed to generate in some unfamiliar part of her consciousness, filled her whole being with a vague anguish. It was like shadow, like a mist passing across her soul's summer day. It was strange and unfamiliar; it was a mood. She did not sit there inwardly upbraiding her husband, lamenting at fate, which had directed her footsteps to the path which they had taken. She was just having a good cry at to herself..(Chopin, 1899;6)

She became weak when Robert left her alone. In the night, before she was suicide, She thought a lot of her problems, about her family, Alcee Arobin, especially about Robert who left her without waited of her return and also about his an unknowing of her feels.

“Good-by—because I love you.” he did not know; he did not understand. He would never understand. Perhaps doctor Mandelet would have understood if she had seen him—but it was too late; the shore was far behind her, and her strength was gone. (Chopin, 1899;111)

The writer concludes that main character is a weak woman. In the end of the story, she decides to suicide. She walks in the beach and leave her cloth. She is naked in the open air. She swims far out until her strength has gone. It is show that Edna is a weak woman because she does not able to survive and faces her problems. She resolves her problems with suicide than faces them. It is also shown that she is surrenders with her condition as a human being who has many problems in her life. She is look for who she is and looks for freedom of life to express what she

likes without any rules that confines her. Her life seems to see happiness and to express her happiness too.

By the character analysis can be concluded that the main character, Edna Pontellier, belongs to round developing character because her character changes undergoes. Edna's character changes into bad. Before she changes into disobedient wife, she is described as an obedient wife.

4.2.1 Edna's external conflict

4.2.1.1 Edna against Leonce Pontellier

Edna experiences external conflict against Leonce Pontellier. Leonce Pontellier was Edna's husband. He was a successful and materialistic businessman. He was a workaholic. The conflict happens when Edna waited her husband return from his work. She waited in the veranda. Her husband finds her in the verandah. He asked her to move in their room, but Edna refused. Although he coaxed her with his patient, she kept to do not move in. She was still in veranda to seat on the wicker chairs. Edna for the first time refuses to follow her husband's wills and clearly contradicts him. She did not submit his command. This is the start of development in Edna's inner self. She begins to act independently.

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

“Don't wait for me,” she answered. He thrust his head through the door.

“You will take cold out there,” he said, irritably. “What folly is this? Why don't you come in?”

“It isn't cold; I have my shawl.”

“The mosquitoes will devour you”

“There are no mosquitoes.”

“Edna, dear, are you not coming in soon?” he asked again, this time fondly, with a note of entreaty.

“No; I am going to stay out here.”

“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.”

“Leonce, go to bed,” she said, “I mean to stay out here! I don’t wish to go in, and I don’t intend to. Don’t speak to me like that again; I shall not answer you.” (Chopin, 1899;28).

Conflict with Leonce Pontellier also happens when Edna was out away from her Tuesday to get callers. Her husband got angry and felt regret with her action. Edna only told Joe, a maid, to take the callers’ visiting card when she went out, but she did not let a reason for her absence. When her husband looked those cards, he read some of them aloud with comments as he read. Those cards contains with regret from the callers about Edna’s absence. He pushed the cards aside. She felt her husband takes her absence as a serious thing and became that thing as an object to be quarrel.

“Mercy!” exclaimed Edna, who had been fuming. “Why are you taking the thing so seriously and making such a fuss over it!?”

“I’m not making any fuss over it. But it’s just such seeming trifles that we’ve got to take seriously; such things count.” (Chopin, 1899;48)

Another conflict had shown when Edna became enjoy with her paint. She spent her time to make some sketch in her atelier. Her husband warned her to not forgetting her duties, but she became insolent. By quotation below, Edna is shown as a woman who wants to get a freedom to express herself. She is like paint not about the account of that which make she let anything away, but it is about her satisfaction to do as she like. Her neglects of household duties is not about a sudden preference for painting, but rather a sudden preference for independence.

“It seems to me the utmost folly for a woman at the head of a household, and the mother of children, to spend in an atelier days which would be better employed contriving for the comfort.”

“I feel like painting,” answered Edna. “Perhaps I shan’t always feel like it.”

“Then in God’s name paint! But don’t let the family go to devil. There’s Madame Ratignolle; because she keeps up her music, she doesn’t let anything else go to chaos. And she’s more of a musician than you are painter.”

“She isn’t a musician, and I’m not a painter! It isn’t on account of painting that I let things go!”

“On account of what, then?”

“Oh! I don’t know. Let me alone; you bother me.” (Chopin, 1899;53).

4.2.1.2 Conflict between Edna against Robert

Edna experienced external conflict with Robert Lebrun. Robert was Edna’s friend, whom she was falling in love with. Their relation happened when they spent the time together at vacation in grand Isle. Edna felt more alive when she became so close with him. He learned how to swim, and also gave attention for her. They spent much time together and develop a deep relationship. This relationship caused a change within Edna. She began to see herself as a whole person with passion of love and desires to get her happy life. As know before, Edna never gets happiness marriage with her husband. She felt that Robert was one of whom her changes to catch her independence life. Her conflict with him happens when Robert realized that their relationship was so close and he realized that a woman whom he loves was a marriage woman. He went to Mexico to business for excuse. When the first time he declared to go to Mexico, Edna became shock because he never told it before, although they spend time together. The quotation below shows that Edna feels surprise of Robert’s departure to the Mexico.

“This seems to me perfectly preposterous and uncalled for. I don’t like it. I don’t understand your motive for silence and mystery, never saying a word to me about it this morning.” he remained silent, not offering to defend himself. He only said, after the moment:

“Don’t part from me in any ill humor. I never knew you to be out of patience with me before.” (Chopin, 1899;41).

Another external conflict against Robert also happens when Robert return from Mexico. Robert visited Edna in her new house. She asked about the reason of his departure in Mexico and about why Robert never sent letter as she wants before. Robert asked her to do not give question

for any excuses why he not sent her a letter, but Edna always asked about that. She thought that his action is selfishness.

“Why have you kept away from me, Robert? She asked, closing the book that lay open upon the table.”

“Why are you so personal, Mrs. Pontellier? Why do you force me to idiotic subterfuges?” he exclaimed with sudden warmth. “I suppose there’s no use telling you I’ve been very busy, or that I’ve been sick, or that I’ve been to see you and not found you at home. Please let me off with any one of these excuses.”

“You are the embodiment of selfishness,” she said. “You save yourself something—I don’t know what—but there is some selfish motive, and in sparing yourself you never consider for a moment what I think, or how I feel your neglect and difference. I suppose this is what you would call unwomanly; but I have got into a habit of expressing myself. It doesn’t matter to me, and you may think me unwomanly if you like.”

“No; I only think you cruel, as I said the other day. Maybe not intentional cruel; but you seem to be forcing me into disclosures which can result in nothing; as if you would have me bare a wound for the pleasure of looking at it, without the intentional or power of healing it.” (Chopin, 1899;101-102).

4.2.1.3 Edna against Alcee Arobin

Edna experienced external conflict against Alcee Arobin. Arobin was the young and charming man. He was a womanizer, gambler, and businessman. Edna met him in the Jockey Club. Their meeting became intense when they joint in that club. In the first race Edna be a winner, it made Arobin interested to invite Edna to get races again. When they went to race, Arobin offered her to invite someone else to accompany them. Edna thought of Adele Ratignole, but she known that her friend did not leave the house except with her husband. She also thought about Mademoiselle Reizs, but she sure that Mademoiselle Reizs will laugh with such invite. She decided to go alone, her and Arobin. He stayed and dined with Edna. In that time he asked Edna to go to race again in other days, but Edna refused it. He always persuaded Edna with little

compulsion. Edna wanted him to let her, but he became insolent. He kissed her hand. It made Edna discomfort with his act.

“Mr. Arobin,” she complained, “I’m greatly upset by the excitement of the afternoon; I’m not myself. My manner must have misled you in some way. I wish you go to, please.” she spoke in a monotonous, dull tone. He looks his hat from the table, and stood with eyes turned from her, looking into the drying fire. For a moment or two he kept an impressive silence. “Your manner has not misled me, Mrs. Pontellier,” he said finally. “My own emotions have done that. I couldn’t help it. When I’m near you, how could I help it? Don’t think anything of it, don’t bother, please. You see, I go when you command me. If you wish to stay away, I shall do so. If you let me come back, I—oh! You will let me come back?” (Chopin, 1899;72).

4.2.1.4 Edna against Victor Lebrun

Victor Lebrun was a Robert’s brother. The conflict happens when Edna celebrated her moving. There was a party in her new house. Victor sang a favorite song of Robert that always he sang for Edna. In that time, Edna missed him much. When Victor sang that song, Edna remembered Robert. She asked victor to stop singing but Victor did not stop anymore. She got angry. She laid her glass upon the table and the wine spills over Arobin and Mrs. Highcamp.

“Stop!” she cried, “don’t sing that. I don’t want you to sing it,” and she laid her glass so impetuously and blindly upon the table as to shatter it against a carafe. The wine spilled over Arobin’s legs and some of it trickled down upon Mrs. Highcamp’s black gauze gown. Victor had lost all idea of courtesy, or else he thought his hostess was not in earnest, for he laughed and went on:

“Ah! si tu savais ce que tes yeux me dissent” __

“Oh! You mustn’t! You mustn’t,” exclaimed Edna, and pushing back her chair she got up, and going behind him placed her hand over his mount. He kissed the soft palm that pressed upon his lips.

“No, no, I won’t, Mrs. Pontellier. I didn’t know you meant it,” looking up at her with caressing eyes. The touch of his lips was like a pleasing string

to her hand. She lifted the garland of roses from his head and flung it across the room. (Chopin, 1899;85)

4.2.2 Edna's Internal Conflict

4.2.2.1 Edna Against Herself

There are many conflicts of Edna in this story. The conflicts are caused by many problems that happen around her. When her husband finds one of the children had a fever he reproached her. Edna quite sure that the child had no fever because she known that the child went to bed in well condition, but he thought that a child sick was a fault of Edna who had habitual neglect of the children. Edna felt unhappy when her husband reproached her as she was a mother who did not care enough of children and made one of them got fever. By her husband statement Edna felt that was her blame. She went to children's room and find that her child got fever. She said nothing and refused to answer her husband when he asked about the mother duties about to look after the children. Edna did not sleep. She went to on the porch and sat down in the wicker chair. She cried, yet she did not know why. She only felt that something in her life was wrong. She became realize that her life unhappy. This is the first hint that Edna is developing an own selfhood and she does not want to have to accept her role as wife and mother.

The tears came so fast to Mrs. Pontellier's eyes that the damp sleeve of her peignoir no longer served to dry them. She was holding the back of her chair with one hand; her loose sleeve had slipped almost to the shoulder of her uplifted arm. Turning, she thrust her face, steaming and wet, into the bend of her arm, and she went on crying there, not caring any longer to dry her face, her eyes, her arms. She could not have told why she was crying. Such experiences as the foregoing were not uncommon in her married life. They seemed never before to have weighed much against the abundance of her husband's kindness and a uniform devotion which had come to be tacit and self-understood. (Chopin, 1899;6).

In that time she felt an indescribable oppression seem to unfamiliar part of her consciousness which fill her whole being with a vague anguish. She only lamented her fate about her marriage and inwardly she was only upbraiding her husband. She never angered with her husband. She only lamented in her heart and she felt it was a fate.

An indescribable oppression, which seemed to generate in some unfamiliar part of her consciousness, filled her whole being with a vague anguish. It was like a shadow, like a mist passing across her soul's summer day. It was strange and unfamiliar; it was a mood. She did not sit there inwardly upbraiding her husband, lamenting at fate, which had directed her footsteps to the path which they had taken. She was just having a good cry all to herself. The mosquitoes made merry over her, biting her firm, round arms and nipping at her bare insteps. (Chopin, 1899;6).

Her marriage with Leonce Pontellier was pure of accident. Before she met Leonce, she loved some young men but none of them loved Edna too. She felt that she was nothing to engage by other man. When she met Leonce, he was falling in love with her. She decided to marry with him. She thought her marriage can cut the fate. By time to time, she felt unhappy in her marriage. Her husband was workaholic and she liked an asset in his existence which always be place where her husband in the bad condition. He also reproached her of anything about the family. Her marriage seemed without love for excuse. In the past Edna enamored with cavalry officer who visited her father in Kentucky. She could not leave his presence when he was there, nor removed her eyes from his face, which a lock of black hair falling across the forehead. But the cavalry officer not gave attention with her. At another time her affection was deeply with a young gentleman when her family live in Mississippi. But actually that was a dream to get the young man. By that time, She felt nothing to the engaged a young man.

At another time her affections were deeply engaged by a young gentleman who visited a lady on a neighboring plantation. It was after they went to Mississippi to live. The young man was engaged to be

married to the young lady, and they sometimes called upon Margaret, driving over of afternoons in a buggy. Edna was a little miss, just merging into her teens; and the realization that she herself was nothing, nothing, nothing to the engaged young man was a bitter affliction to her. But he, too, went the way of dreams. (Chopin, 1899;15-16)

By the time, she met a man who adores her, Leonce Pontellier. She felt she will take her place with a certain dignity in reality, closing the portals forever behind her upon the realm of romance and dreams. Her marriage was pure of accident. Her marriage like to decrees of fate. The fate that she had pity to have happy live in engaged by men. In quotation below also shown that her family did not agree with Edna to marriage with catholic. It shows that Edna and Leonce Pontellier not a same religion.

Her marriage to Leonce Pontellier was purely an accident, in this respect resembling many other marriages which masquerade as the decrees of fate. It was in the midst of her secret great passion that she met him. He fell in love, as men are in habit of doing, and pressed his suit with earnestness and an ardor which left nothing to be desired. He pleased her; his absolute devotion flattered her. She fancied there was a sympathy of thought and taste between them, in which fancy she was mistaken. Add to this the violent opposition of her father and her sister Margaret to her marriage with catholic, and we need seek no further for the motives which led her to accept Monsieur Pontellier for her husband.

As the devoted wife of a man who worshiped her, she felt she would take her place with a certain dignity in the world of reality, closing the portal forever behind her upon the realm of romance and dreams. (Chopin, 1899;16).

By that past, her life was change. She more experienced internal conflict than external conflict because Edna was described as a woman who not expressed her anger to every people. Another internal conflict also happened when her husband got angry because she did not get many callers as a routine activity of Edna in the Tuesday. He also got angry about the meal which did not have a good taste. He went away to get his dinner. Their dinner actually she made herself. She tried to study the cookbook during an entire evening. But it was somewhat familiar

things for Edna. He often made her unhappy. She went to walk to and fro down without stopping and resting. Once she stopped and taken off her wedding ring, fling it upon the carpet. When she looked it lay there, she stamped it with her heel, strives to crush it. But her small boot heel did not make a ring crush. She swept a glass vase and flings it in the hearth. She wanted to destroy something.

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. (Chopin, 1899;49).

In a sweeping passion she seized a glass vase from the table and flung it upon the tiles of the hearth. She wanted to destroy something. The crash and clatter were what she wanted to hear. (Chopin, 1899;49).

Internal conflict also happened when she met Alcee Arobin. In the first time they met. Alcee Arobin kissed her which makes Edna discomfort. By the time Arobin sent note of apology which made embarrassed her about his action of kissed her hand. She complicated to reply or not. If she replied with serious spirit it will left in his mind the impression that she had in susceptible moment yield in his influence, but if she ignored it seems undue to trivial affair

She felt sure that the significance of the whole occurrence had lain in her own self-consciousness. If she ignored his note it would give undue important to a trivial affair. If she replied to it in a serious spirit it would still leave in his mind the impression that she had in a susceptible moment yielded to his influence. After all, it was no great matter to have one's hand kissed. She was provoked at his having written apology. (Chopin, 1899;73)

Another internal conflict also happens, when she felt her action is an irresponsible act. Her relationship with Alcee Arobin liked a sexual relation. In one night, Alcee Arobin left her without any reason. There was an emotion which assails her; she had a feeling of irresponsible. There was shock of the unexpected and the unaccustomed. She thought about her husband's and

Robert's reproached about her act that looked in external. In that moment Edna felt neither shame nor remorse. She was regret because it was not kiss of love.

Edna cried a little that night after Arobin left her. It was only one phase of the multitudinous emotions which had assailed her. There was with her an overwhelming feeling of irresponsibility. There was the shock of the unexpected and the unaccustomed. There was her husband's reproach looking at her from the external things around her which he had provided for her external existence. There was Robert's reproach making itself felt by a quicker, fiercer, more overpowering love, which had awakened within her toward him. Above all, there was understanding. She felt as if a mist had been lifted from her eyes, enabling her to look upon and comprehend the significance of life, that monster made up of beauty and brutality. But among the conflicting sensations which assailed her, there was neither shame nor remorse. There was a dull pang of regret because it was not kiss of love which had inflamed her, because it was not love which had held this cup of life to her lips. (Chopin, 1899;79).

Another Edna's internal conflict also happens when Robert returned from Mexico. She thought that his returned because of her as his letter says for Mademoiselle Reize that he loved her. She was disappointed about the reason why he came back. Robert gave the sign to Mademoiselle that he loved Edna. It can be shown from the following quotation:

So he had come back because the Mexicans were not congenial; because business was as profitable here as there; because of any reason, and not because he cared to be near her. She remembered the day she sat on the floor, turning the pages of his letter, seeking the reason which was left untold. (Chopin, 1899;93)

Another internal conflict also happens after Robert declared his love and he known that he could not marry her, although they loved each other, he left her with a note "*I love you. Good-bye—because I love you.*" (Chopin, 1889;108). It made Edna sad. She returned in the Grand Isle and thought everything about her problems. About Arobin whom left her in sexuality which arose her. She thought about Raoul and Etienne whom she left for a long time. She also thought about her saying to Adele Ratignolle that she had never sacrificed herself for her children. Edna

does not want to give up selfhood of individual as a human being because it is more important and essential than the role as a mother.

She had said over and over to herself: “to-day it is Arobin; to-morrow it will be some one else. it makes no difference to me, it doesn’t matter about Leonce—but Raoul and Etienne!” she understood now clearly what she had meant long ago when she said to Adele Ratignolle that she would give up the unessential, but she would never sacrifice herself for her children. (Chopin, 1899;110)

Her internal conflict is also shown at the end of the story. There is a result of any problem in her life. She began to think everything, especially about her children and to live happily with Robert, but actually Robert left her without any reason which made Edna depression. There was no one thing that she desired in the world in such moment. She only wanted to be near with Robert, but it was possible because Robert left her.

Despondency had come upon her there in the wakeful night, and had never lifted. There was no one thing in the world that she desired. There was no human being whom she wanted near her except Robert; and she even realized that the day would come when he, too, and the thought of him would melt out of her existence, leaving her alone. The children appeared before her like antagonists who had overcome her; who had overpowered and sought to drag her into the soul’s slavery for the rest of her days. But she knew a way to elude them. She was not thinking of these things when she walked down to the beach. (Chopin, 1899;110)

She resolved her problem with suicide. She stands naked in the open air. She went on in the beach and began to swim. She did not look back, but on and on to think about her life. She thought about Leonce and her children who part of her life, but she did not want they possessed her body and soul. She also thought about Mademoiselle’s thinking about her action if she had suicide. In the past Edna told to Mademoiselle that she wanted to be an artist but mademoiselle told that artist must had courageous soul.

She thought of Leonce and the children. They were a part of her life. But they need not have thought that they could possess her, body and soul. How Mademoiselle Reisz would have laughed, perhaps sneered, if she knew! “And you call yourself an artist! What pretensions, Madame! The artist must possess the courageous soul that dares and defies.” (Chopin, 1899;111)

She thought about Robert. He could not understand what she wants. When they expressed their love, Robert wanted to marry her and will told to Leonce to set her free, but Edna did not want because she argued that she had no longer her husband’s possession. She wanted to choose everything by herself not because of someone. But it was too late to think everything. Her strength was gone.

“Good-by—because I love you.” he did not know; he did not understand. He would never understand. Perhaps doctor Mandelet would have understood if she had seen him—but it was too late; the shore was far behind her, and her strength was gone. (Chopin, 1899;111)

4.3 Setting

In *The Awakening*, there are setting of place, setting of time, and setting of social. In this thesis, the writer wants to show the setting related to the character.

4.3.1 Setting of place

There are some places of *The Awakening* that shows important moment. The novel takes place in Louisiana. The story begins in Grand Isle, shifts to New Orleans, and concludes on Grand Isle.

1. Grand Isle

It is a place where Edna and the creoles got summer vacation. In that place she felt happy to be alive especially when she became so close with Robert. It also place where Edna had many internal conflicts.

That summer at Grand Isle she began to loosen a little the mantle of reserve that had always enveloped her. (Chopin, 1899;13)

2. Beach

It is a place where Edna always spent her time with Robert. When she got holiday in Grand Isle, She learns to swim. It is also a place where Edna commits to suicide. Beach becomes the most important place where Edna feels happy, freedom, sad, and failure to face the reality.

Edna walked on down to the beach rather mechanically, not noticing anything except that the sun was hot. She was not dwelling upon any particular train of thought. (Chopin, 1899;110)

3. Porch

In this place, Edna experiences internal conflict. Her husband reproached her about their child got sick. She cried long night. She felt that something in her life was wrong. She realized that her life is unhappy.

Blowing out the candle, which her husband had left burning, she slipped her bare feet into a pair of satin mules at the foot of the bed and went out on the porch, where she sat down in the wicker chair and began to rock gently and fro. (Chopin, 1899;5)

4. Edna's room in cottage

It is a place where Edna experiences external conflict with Robert when he will go to Mexico. She was shock because he does not tell about his departure before, although they spent time together.

She went directly to her room. The little cottage was close and stuffy after leaving the outer air. But she did not mind; there appeared to be a hundred different things demanding her attention indoors. (Chopin, 1899;40)

5. Cheniere Caminada

It is a place where Edna, Robert, and many people had a vacation. In that place, Edna felt alive to close with Robert. They plan to go to in many places in the next day. She had a fantasy to spent time with Robert there, listen to the ocean roar, fishing, and watching the slimy lizards writhe in and out among the ruins of the old fort.

Sailing across the bay to the Cheniere Caminada, Edna felt as if she being borne away from some anchorage which had held her fast, whose chains had been loosening—had snapped the night before when the mystic spirit was abroad, leaving her free to drift whithersoever she chose to set her sails.... (Chopin, 1899;31)

6. Madame Antoine's cot

It is a place where Edna transit from Cheniere Caminada to take rest when she was sick. She was only with Robert. In this place Edna spent her time with Robert all the day.

Madame Antoine's cot was at the far end of the village. She welcomed her with all the native hospitality, as she would have opened her door to let the sunlight in. (Chopin, 1899;33).

7. Esplanade Street.

It is a place of Mr. Pontelier's house, where Edna and his family were stay. It was a big house. There were some workers there who make Edna confused to arrange them. In that place Edna experiences external conflict with her husband. He got angry because she did not get many callers in the Tuesday. By that external conflict, she also experiences internal conflict. She felt that her husband made her unhappy. She taken off her wedding ring, fling it upon the carpet and she stamped it with her heel, strives to crush it.

The Pontellier possessed a very charming home on Esplanade Street in New Orleans. It was a large, double cottage, with a broad front verandah, whose round, fluted columns supported the sloping roof. The house was painted a dazzling white; the outside shutters, or jalousies, were green. In the yard, which was kept scrupulously neat, were flowers and plants of every description which flourishes in south

Louisiana. Within doors the appointments were perfect after the conventional type. The softest carpets rugs covered the floor; rich and tasteful draperies hung at door and window. There were paintings, selected with judgment and discrimination, upon the walls. (Chopin, 1889;47)

8. Atelier

It is a place where Edna works. The place was in the top of the house. In this place, Edna spent her time to make skates.

Her husband let her alone as she requested, and went away to his office. Edna went up to her atelier—a bright room in the top of the house. She has working with great energy and interest, without accomplishing anything, however, which satisfied her even in the smallest degree. (Chopin, 1899;53)

9. Chartres Street.

It is a place of Madame Lebrun's home. In this place Edna became to know anything about Robert, especially when he sent his mother a letter. Edna experiences internal conflict there. She was regret because there was no special message for her.

Edna knew that Madame Lebrun had returned to the city, for it was the middle of November. And she also knew where the Leburns lived, on Chartres Street. (Chopin, 1899;55)

10. Madamemoisle Reisz's Home

It is a place where Edna read Robert's letter and listens to Mademoiselle Playing the piano

When Edna knocked at Mademoiselle Reisz's front room door and entered, she discovered that person standing beside the window, engaged in mending or patching an old prunella gaiter. (Chopin, 1899;58).

11. The Jockey Club

It is a place where Edna in the first time met Alcee Arobin. In this place Edna got money from races.

...it was at his instigation that Mrs. Highcamp called to ask her to go with them to the Jockey Club to witness the turf event of the season. (Chopin, 1899;69).

12. Pigeon House

It is a place where Edna moved from her husband house. This was a small house. There had a small front poach with a long window. She lived only with one worker that makes Edna felt more comfort and enjoy.

The “pigeon house” stood behind a locked gate, and a shallow parterre that had been somewhat neglected. There was a small front poach, upon which a long window and the front door opened. The door opened directly into the parlor; there was no side entry. Back in the yard was a room for servants, in which old Celestine had been ensconced. (Chopin,1899; 87).

13. Dining-room

It is a place where Edna and Robert diner together. In this room, Edna feels curious almost jealous with the girl who give tobacco poach for Robert.

The dinning-room was very small. Edna’s round mahogany would have almost filled it. (Chopin, 1899;89).

14. Edna’s room in her husband’s home

It is a big house, large, beautiful room, rich and picturesque in the soft. In this place Edna experiences external conflict with her husband when he got angry because she went out and did not meet the callers.

After finishing her dinner she went to her room, having instructed the boy to tell any other callers that she was indisposed. It was large, beautiful room, rich and picturesque in the soft, dim light which the maid had turned low. (Chopin, 1899;49).

15. The room in Pigeon house

In this place, Edna and Robert expressed their love each other, but Edna left Robert to visits Adele Ratignole.

Edna lingered a moment beside the table, arranging book there. Then she went across the room to where he sat. (Chopin, 1899;102).

16. The Sea

In the end of the story, Edna returns at Grand Isle. In this place she thought about anything, she was hopeless in her life because of her problems. She thought about Robert who did not know about her feeling and what she wants, about Adele message to think about the children, she also thought about her father and her sister. In the open sky she stands naked. She swims and never looked back again until she exhausted and drowns in the sea. It is place where is Edna suicide.

She put it on, leaving her clothing in bath-house. But when she was there beside the sea, absolutely alone, she cast the unpleasant, pricking garments from her, and for the first time in her life she stood naked in the open air, at the mercy of the sun, the breeze that beat upon her, and the waves that invited her. (Chopin, 1899;111)

4.3.2 Setting of time

Setting of time is related with the problem when action is take place. Setting of time shows when the problem is happened. *The Awakening* is set in the late nineteenth century.

1. Tuesday

It is a time when she had reception day, one day each week. She must stay in the home and received visitors, but she neglected it. She became enjoy with her activity like walking and painting than to receive callers. At that time Edna also experiences external conflict against Mr. Pontellier about her absent to meet the callers.

On Tuesday afternoons—Tuesday being Mrs. Pontellier's reception day—there was a constant stream of callers—women who came in carriage or in the street cars, or walked when the air was soft and distance permitted (Chopin, 1899;47)

2. Eleven o'clock

It is a time when Mr. Pontellier came home and he finds his son got fever. At this time Edna also experiences external and internal conflict against her husband. Her husband reproached her as she was a mother who does not care enough of children and made one of them got fever. By her husband statement Edna felt that is her blame.

It was eleven o'clock that night when Mr. Pontellier returned from Klein's hotel. He was in an excellence humor, in high spirit, and very talkative. His entrance awoke his wife, who was in bed and fast asleep when he came in (Chopin, 1899;5).

3. Past midnight

It is a time when Edna experiences internal conflict when her husband reproached her about mother duties toward caring the children. Edna did not sleep all night. She went to on the porch and sat down in the wicker chair. She cried.

It was then past midnight. The cottages were all dark. A single faint light gleamed out from the hallway of the house. (Chopin, 1899;5).

4. Day after tomorrow

It is a time when Edna moved from her husband house to pigeon house. It is also a time when Edna celebrates her moving.

“When do you go to the ‘pigeon house’?—with all due acknowledgment to Ellen.”

“Day after to-morrow, after the dinner. I shall sleep there.” (Chopin, 1899;81).

5. Twenty-eight of August

It is a time when Edna spends the night with Robert. He accompanied her when her husband works.

“There are,” whispered Robert, “Didn’t you know this was the twenty-eight of August?” (Chopin, 1899;26).

6. Tonight

It is a time when Edna spent the night with Alcee Arobin. They talked about everything and these nights seem to sexual activity. At this time Edna also experiences internal conflict because Alcee Arobin leaves her. She cried when Alcee left her, she also thought about her husband’s and Robert’s reproach about her act that looked in external.

“I’m jealous of your thought tonight. They’re making you a little kinder than usual; but some way I feel as if they were wandering, as if they were not here with me. “She only looked at him and smiled. His eyes were very near. He leaned upon the lounge with an arm extended across her, while the other’s eyes. When he leaned forward and kissed her, she clasped his head, holding his lips to hers. (Chopin, 1899;78).

7. Before dinner in the evening.

It is a time when Edna writes letter to her husband about her moved to pigeon house where in around the block. In that letter she did not tell clearly reason about her moved from the house. She only told that she was regret because her husband did not in there to help her to entertain the guests when she celebrated her moving.

Before dinner in the evening Edna wrote a charming letter to her husband, telling him of her intention to move for a while into the little house around the block, and to give a farewell dinner before leaving, regretting that he was not there to share it, it help out with the menu and assist her in entertaining the guests. Her letter was brilliant and brimming with cheerfulness. (Chopin, 1899:76).

8. Afternoon

It is a time when Edna very first time stayed in her new house and she prepared to clean this house.

Arobin found her with rolled sleeves, working in company with the house-maid when he looked in during the afternoon. She was spending and robust, and had never appeared handsomer than in the old blue gown, with a red silk handkerchief at random around her head to protect her hair from the dust. (Chopin, 1899:80)

9. Dinner

It is a time when Robert had dinner in Edna's new home and in that time they expressed their love each other. By that time Robert also gave reason why he never wrote her a letter.

"I'm spoiling your dinner, Robert; never mind what I say. You haven't eaten a morsel. (Chopin, 1899;102)

4.3.3 Setting of social

Setting of social in this story is shown in creoles people, creoles people is a descended from the colonial French and Spanish settlers in Louisiana, especially of the New Orleans area. This novel shows mother-women roles in family especially about wife and mother duties. The good mother-women are described as a mother who adores their children, worship their husband, and to efface themselves as individual. Edna is described as a woman who neither a good wife nor mother. She is busy with her business than care her family.

In short, Mrs. Pontellier was not a mother-woman. The mother-women seemed to prevail that summer at grand isle. It was easy to know them, fluttering about with extended, protecting wings when any harm, real or imaginary, threatened their precious brood. They were women who idolized their children, worshiped their husbands, and esteemed it a holy privilege to efface themselves as individuals and grow wings ministering angels. (Chopin, 1899;7)

In her characterization she described as a bad mother because she just thinks about herself than family. She focused to paint than care family. Her husband got angry with her activity. He compared her to Adele Ratignole, a woman who keeps her music but does not let her family. By following quotation Edna is described not a good mother and woman in that time.

“Then in God’s name paint! But don’t let the family go to the devil. There’s Madame Ratignolle; because she keeps up her music, she doesn’t let everything else go to chaos. And she’s more of a musician than you are a painter”. (Chopin, 1899;53)

When Edna became so close with Robert, Adele Ratignolle warned Robert to stay away from her because Edna was not like Creole women. The Creole women especially a marriage woman had never take men seriously in relationship.

“She is not one of us; she is not like us. She might make the unfortunate blunder of taking you seriously.” (Chopin, 1899;18)

By all quotations above tells that the woman especially Creole has a norm about the mother-wife duties. The mother-wife should be care of the family and takes her business behind. The quotations above is also shown that the norm in that time about mother wife is a mother should care of children, a wife must adore her husband and obey what he asks her, and as a marriage woman should not make serious relationship with other men. Edna is described not like that. She is also described as disobedient wife. She only thinks about herself and how to express anything what she wants.

4.4 Theme

From the analysis of main character and conflict, the writer concludes the theme in *The Awakening* is a woman desire to get a freedom of life. Freedom is to doing anything as she wants without rules that limit her. After she had vacation in Grand Isle, She realized that her life is unhappy. She seeks about self discovery to life within her truly self. Her life seems boundary by social rules. In that time, there was a rule about mother and wife duties, how to be an ideal mother-wife in such time. Edna dissatisfy with this life, as she desires to make her own rules and decisions.

In that time, marriage women are described as wife who never has a freedom; their life is limited by the rules about the wife and the mother duties. As a wife they must follow everything that their husband asks, moreover they must obey with them in any condition. Besides they also must to care children and family. Everything that they do must for their children. That is shown by other character, Adele Ratignole and Leonce Pontellier. Adele described as a wife who always obeys with her husband, her time taken to care family, and everything was to entertain them. She was described as an ideal mother-wife. Meanwhile, Leonce Pontellier described as an ideal husband, he wanted Edna as an ideal wife too, which always care family and take her business behind. Her husband seems like a patriarchy, where he is a head in family which has authority to limit her movement. He thought that childcare was duties of woman's job. Since she seeks of a freedom to express herself, Edna is described like a woman who has desire to express herself, like painting, swimming, and doing everything which make her family in chaos. It is show that she looks for freedom soul where there is nobody control her, moreover her husband. She doing everything that she wants to do. She left mother's duties and enjoy with her paint, actually she like painting not about the account of that which make she let anything away, but it is about her satisfaction to do as she like.

Another action that is reflects her freedom, when she destroyed the property of Leonce and rebels against his domination. To express her discontent about Leonce, she smashed a favorite vase of Leonce. She also tried to break her wedding ring, which stand for her relationship to him, but did not success. Edna felt that something in her life had going very wrong. It is show that she wants to be free from the relationship. She has not developed enough courage yet for a big step like this. Step by step she more feels that her life is unhappy. By that

time she has a big courage, she moves out of the house into a small house as she calls "pigeon house". It is show that Edna want to get an independent life in own way.

From the analysis of character, she is described as a wife who does not care enough toward the children. She also never wants to sacrifice for them or any one. Edna, however, does not want to be possessed by her husband and children, and she refuses to sacrifice herself for them. It is not because she does not love them, but because she does not want to be possessed by them. She does not want to boundaries by her husband or someone else. It is show when she moves from the house. In that house she gets happiness and more comfortable than in her husband's house. In that place she can do anything as she like without any rules from someone else. This is the major step of her development to independence and a sign that she has gain an own individuality. It is also show that she wants to be free from Leonce's wealth to life herself. She made money at horse races, she had a little money from her mother's estate and she will sell her sketches.

"Oh! I see there is no deceiving you. Then let me tell you; 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. Laidpore is more and more pleased with my work; he says it grows in force and individuality. I cannot judge of that myself, but I feel that I have gained in ease and confidence. However, as I said, I have sold a good many through Laidpore. I can live in the tiny house for little or nothing, with one servant. Old Celestine, who works occasionally for me, says she will come stay with me and doing my work. I know I shall like it, like the feeling of freedom and independence. (Chopin, 1899; 74)

Besides she left her duties toward her family, she also completely abandons her Tuesday to get callers. It was a routinely of her in every week. It is show that Edna wants totally freedom of her husband's system. She realizes that her marriage unhappy, she becomes dishonest. After

she is close with Arobin she finds a passion to share in physical expressions of her sexuality with him. Their first kiss is *"the first kiss of her life to which her nature had really responded. It was a flaming torch that kindled desire. (Chopin, 1889;78)"*. She finds in Arobin to sexual passion that she has missing in her marriage. However, she realizes that she does not love Arobin, the way that she loves Robert. When Robert return from Mexico and he visits Edna's home and express their love each other. She wants to life with him in her new house although without marriage. When Robert asked her to marry her and wants Leonce to set her free, Edna refuses. She does not want someone arrange her life. She gives herself where she chooses. It means that she wants to be free of any rule, and she wants to be free in her life to choose anything as she like. It is show that she never want possessed by someone else.

"You have been a very, very foolish boy, wishing your time dreaming of impossible things when you speak of Mr. Pontellier setting me free! I am no longer one of Mr. Pontellier's possessions to dispose of or not. I give myself where I choose. If he were to say, 'here, Robert, take her and be happy; she is yours,' is should laugh at you both." (Chopin, 1889;103)

When they discover their mutual affection, Edna tells him, *"We shall love each other, my Robert. We shall be everything to each other. Nothing else in the world is of any consequence"* (Chopin, 1889;104). But actually Robert left her; Edna became sad because Robert was not willing to take risk of social expectation by loving without marriage.

Edna relieves herself from the obligations of her surrounding and undergoes a development that leads to new strength and independence. However, Edna never success in her desire to be freedom in her life, because she did not able to get her truly happiness that she wants, and goes the only possible way she commits suicide. It makes the writer conclude that Edna's suicide is an act of her liberalization.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

Based on previous analysis, finally it can be concluded as follows:

Edna is the main character in *The Awakening*. She also belongs to protagonist character. Edna is described as a twenty nine years old. She is handsome rather than beautiful. She is described as a not good mother-wife; since she realizes that her life is unhappy, she is described as a woman who is selfish and irresponsible mother, irresponsible woman, disobedient wife, stubborn, unfaithful, jealous, curious, loyal friend, and weak woman. Edna also belongs to round developing character because her character changes undergoes. Edna's character changes into bad. Before she changes into disobedient wife, she is described as an obedient wife.

As the main character, Edna experiences internal and external conflict. In internal conflict, when Edna realizes that her marriage does not make her happy. Meanwhile, she experiences the external conflict against Leonce Pontellier. It happens when she becomes enjoy her activity than cares her family. She also has a conflict against Robert. It happens when he stays in Mexico, he does not send a letter for her. Edna's external conflict against Alcee Arobin, it happens when he makes Edna discomfort with his act to kiss her hand. The last external conflict is Edna against Victor Lebrun. It happens when he singing a favorite song of Robert. She asks him to stop singing but he does not stop anymore.

Setting is divided into three; they are setting of place, setting of time, and setting of social. Setting of place in this novel takes place in Grand Isle, Beach, Edna's room in cottage, Porch, Cheniere Caminada, Madame Antoine's cot, Esplanade Street, Atelier, Chartres Street, Madamemoisle Reisz's Home, The Jockey Club, Pigeon House, and the sea. Settings of time in this novel are Tuesday, Eleven o'clock, tonight, afternoon, a few days, before diner in the evening, day after tomorrow, and dinner. Setting of social in the story shows in creoles people. They have some norms especially about wife and mother duties. The good mother described like protect her family, worship their husband, and a mother who adores their children. But Edna is described not like that, she described as a woman who neither a good wife nor mother. She always leaves her family and takes her business than care them.

Finally, the theme of this novel is a woman desire to get a freedom of life. Since she realizes that her life is unhappy, She seeks about self discovery to life within her truly self. She is doing everything just to seek a happiness life. Her action is to look for a freedom life; she keeps painting than care family, doing her unimportant things than keeps her duties to take callers, she moves from the house, and she keeps affair with other men. In the end of story, Edna is never success in her desire to get freedom in her life, because she does not able to get her truly happiness that she wants, and she commits to suicide.

5.2 Suggestion

Hopefully this thesis is useful for the readers who read this thesis, and make easy for the reader who wants to know about the character, conflict, setting and theme in this novel. Relate with this analysis, for the next researchers it can be analyze by another approach, like semiotics

since this novel contains a lot of symbols. And feminism because the story tells about woman and the author is woman too.

For the university, hopefully this thesis can give a contribution for the Library in Dian Nuswantoro University.

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