

RADICAL WOMAN AS STRUCTURED IN KATE CHOPIN'S "THE AWAKENING"

Instructor: Raghad Shakir Dair, Instructor: Afrah Abduljabbr Abdul Sahib

University Of Misan, College Of Education: English Dep.

DOI: 10.37648/ijrssh.v10i01.056

ABSTRACT

In the late nineteenth century Kate Chopin distributed "The Awakening", a disputable novel that shed light on various social issues of the Victorian period and filled in as analysis of the brutal male centric belief system that deliberate a lady's worth dependent on her natural capacity to have children. Characters, for example, Edna Pontellier make ready for the writing another character, known as the "New Liberated Woman" (Richardson and Willis, 2001: xii), which was utilized to portray a lady that dismissed the role of a typical Victorian lady and joined the surge of another, engaged, increasingly masculine lady. In the assortment of articles entitled "The New Woman in Fiction and in Fact: Fin-de-siècle Feminism was portrayed the New Woman as an independent, masculine, educated, and intelligent woman who is rebellious and compliant at the same time"(Ibid.) She was professed to be a lady before her time, who questioned the organization of marriage, has sexual desires of her own, and turns out to be totally free of her husband. In this paper the previously mentioned character will be investigated so as to give a more profound and better comprehension of how the possibility of radical ladies is formed from the 1890s till the 1930s.

The finding of the paper shows that the character Edna Pontellier , was viewed as a radical lady from her conversation , her activities of ignoring man controlled society and social limits toward ladies, a push to finish self-identity, self-rights, self-needs ,and her inward contemplated opportunity and self-independence from the social feelings and man's power over women.

INTRODUCTION:

These days, ladies are viewed as influential individual with the gift to pick the section of their own lives and follow up on it. Ladies maintain whatever authority is needed to cast a vote, better education and chance to have work and the expert to pick whether to change or not to social measures as for marriage and love. Numerous individuals acknowledge that benefit as ensured, while years back the sort of lifestyle that ladies live these days and have now would be completely rebuffed. In spite of the way that the ladies' extremist improvement " feminism " begins from the late eighteenth century

and has continued engaging for ladies' privileges straight up till right now.

The paper will be determined to the movements that occurred recorded as a literary works concerning the female character from the late 1890s to 1930s. The persistent improvement of the female character recorded as a literary work was parallel with the social changes that happened all through those time periods. In 1899 Kate Chopin dispersed "The Awakening", a questionable novel where she talked about ladies of that time, the submitted mother and companion Adele Ratignolle on one hand and on the other Edna Pontellier, the ladies' dissident caring who opposed renowned assumption that ladies were

bound to serve their husbands and children. Regardless of the way that her work was enthusiastically denounced, this kind of looking into set huge changes recorded as a literary works and it empowered various authors to discuss the proportionate or relative issues or present characters that had a segment of comparable characteristics.

In the Western culture, the idea of a conflict between the genders goes back to old Greek philosophy. Aristotle, for example, accepted that nature consistently went for flawlessness, yet continued to contend that a female was just a second rate, deficient form of man, who was displayed as the perfect order of nature's goal. In similarly misanthropic terms, the first woman in Hebrew religious writings was enticed by a malevolent snake and together they achieve the defeat of mankind and ejection from Paradise. Throughout history, the prevailing role of patriarchy controlled society was commonly obvious until the end of the nineteenth century. In any case, there are various instances of difficulties to the decision sex divisions that sabotaged women. Literary writing offered chances to investigate the mercilessness and injustices suffered by women, yet it was likewise a space to envision an alternate sort of society where women's lives may be improved, and men's overwhelming role challenged. In the eighteenth century, authors, artists, dramatists, and other social pundits and political scholars were starting to recommend that the two genders were integral instead of resistance. Amusingly, women's roles were progressively celebrated in a similar minute that increasingly inflexible thoughts of what was considered fitting conduct were embraced: women were venerating mothers, devoted spouses, and angelic housekeepers; the women who missed to be perfect individuals were to be loathed as prostitutes. Conversely, men involved openly and pleased in both financial independency and commoditized responsibility for spouses. Inquisitively, men frequently enjoyed other women in sexual relationship; such was the tricky twofold standard of Victorian patriarchy society."(Walter Besant, 1979: 1667).In any case, a vital progress for women's freedom was the idea of the privileges of the individual, which had discovered

progressive and radical articulation toward the end of Eighteenth century, most famously in works such as Mary Wollstonecraft's *Vindication of the Rights of Woman* (1792). Nonetheless, the beginning of the century got enormous changes politically, financially aspects, and the social hierarchy order, which gave women a better education and a chance to get away from the bounds of domestic fiction. The present changes raised female's familiarity with sex inequality, and their abused role and position in the nineteenth-century society. So as to go over on the male-commanded literary writings and remain nearby the men, female writers needed to utilize male pseudonyms compose secretly to maintain a strategic distance from the stooping decisions of commentators. As the century goes on, women attempted to break the social, political, and lawful requirements which society forced on them. Different social change developments driven by females who requested equivalent rights for people filled in as a motivation for their mental yield. They needed to incite the vital changes through writing, and have an effect on the general public to acknowledge females as individuals with equivalent rights as men to opportunity, independence, and self-articulation. It was the start of the sexual orientation awareness and women's activist frames of mind. Towards the century's end, female writers investigated the subjects of love and sexuality through the women's activist setting of freedom and equity, along these lines making females' writing engaging all peruses paying little respect to their sex. Kate Chopin in her book *"The Awakening"* effectively delineated the hardships and battles females needed to suffer and defeat to end up freed and equivalent to men. Kate Chopin's *"The Awakening"*, which is regularly viewed as a milestone of early women's liberation, depicted the radical of women's' sexuality in a modern society and dismissal of typical women roles, the book reflected the circumstance of the nineteenth-century society, and depicted the women's way towards equity, freedom, and power. (Wilson & Brook, 1954:243).

These days it is totally typical for a female to pick whether she needs to be a good example housewife or maybe a productive business person totally arranged on her profession; in any case, that

was not the situation during the Victorian Era in Industrial Britain. A female had just a single role, and that was to remain at home, deal with her family and keep up a courteous appearance in the home for her spouse to calm down and rest following an energetic day of winning cash in business adventures.

" It was the Victorian ideology of "separate spheres" according to which women belong to the "domestic sphere" and men to the "public sphere," and that those two were never to be confused. Such a set of established non-written rules in nineteenth-century society brought rigid gender roles that oppressed women, confined them to the domestic activities, and prevented them from being equal to men in all aspects of life."

(W. Blackstone: 1765:430).

Because of such prohibitive rights, additionally, because of the absence of existential rights toward freedom in each sense, women were constrained in communicating disappointment with the recommended sexual orientation role. They looked for a tactic to make their voices heard and they discovered it in their writing. Writing turned into a medium that best passed on the unexplored, complex existences of women in the nineteenth-century society. Critics brought into the fiction another term, the "New Woman," (Besant: 1979:1669) which was utilized to depict a woman that rejected the role of a formula Victorian females and joined the overflow of another, engaged, progressively mannish female. In the accumulation of expositions entitled "The New Woman in Fiction and in Fact: Fin-de-siecle Feminisms," (Richardson: 2001: p. xii) the New Woman was depicted as a free, manly, instructed, and clever woman who is insubordinate and consistent simultaneously.

The New Woman was by turns: a mannish amazon and a Womanly woman; she was oversexed, undersexed, or same sex identified; she was anti-maternal, or a racial super mother; she was male-identified, or manhating and/or man-eating or self-appointed saviour of benighted masculinity;

she was anti-domestic or she sought to make domestic values prevail; she was radical, socialist or revolutionary, or she was reactionary and conservative; she was the agent of social and/or racial regeneration, or symptom and agent of decline." (Ibid)

In the Victorian era, women were considered second-rate, inferior and a woman's self-worthiness was dignified with the know-how to raise children and please her husband. Though as a mother Kate Chopin was alongside from this ideology where women were as pieces in their own life and marriage. Kate Chopin's main character Edna Pontellier defied this 19th century idea of womanhood, where a woman's main mission was to have children and act as a maid to her husband. It was explained that "for women, however, the nineties also meant the comparatively new idea of "free love", as well as the even newer persona of the "New Woman", a woman who chose to be politically, professionally, and emotionally autonomous" (Gilbert , 1984:14). New Woman fiction succeeded to deal with themes like sex and marriage just as females' wants for freedom and satisfaction. Numerous New Woman writing firmly restricted that house is women's just appropriate place. The women authors uncovered the traps of traditional Victorian marriage, including the state of marriage which endured conjugal assault, necessary or upheld parenthood, and the twofold standard of sexual ethical quality. Numerous female heroes of the New Woman fiction experienced traditional marriage as a debasing and abusive foundation since women endured second-rate status and were frequently casualties of aggressive behavior at home and different dangers. (Diniejko: 2013:926) .Each bit of fiction composed by female authors was in a flash scrutinized and disparaged by sneering male who accepted that handy writing was an attribute had just by men. They considered women to be as an individual diary of an over-enthusiastic female who is abstract and lost in her very own musings.

" A great creator like Shakespeare or Dickens has a wide impartiality towards all his puppets . . . If a novelist take sides, he or she is lost. Then we get a pamphlet, a

didactic exercise, a problem novel – never a work of art. The female author is at once self-conscious and didactic. For reasons which are tolerably clear . . . the beginning of a woman's work is generally the writing of a personal diary." (Thompson: 1999: 8).

From these perceptions, we can see that women fiction in Nineteenth-century was viewed as unimportant and unstudied. It was a general supposition that female authors were without natural capacity to deliver much esteemed abstract centerpieces. Luckily, women were without a doubt influential in uncovering complex political and social issues, just as snares of residential life and marriage through the writing, along these lines delivering the absolute best scholarly show-stoppers, and above all, actuating society to roll out unavoidable improvements towards the uniformity of the genders .

Kate Chopin (1850-1904) was an American writer who came to prominence at the Fin De Siècle with her short stories, many about Louisiana life. She was admired in her lifetime chiefly for her "charming" depictions of "local colour", and the work now regarded as her great achievement, the novel "*The Awakening*" (1899), was accorded a decidedly mixed reception .Even as a child she had lived her own small life all within herself. At a very early period she had apprehended instinctively the dual life—that outward existence which conforms, the inner life which questions ". As Nineteenth-century American author, Kate Chopin pushed the social boundaries of her time by writing about women's lives in a frank, revealing way. Her earlier writing was well received nationally. However, her 1899 novel *The Awakening*, the story of a woman's self-realization, was condemned for being "shocking, morbid and vulgar." The book quickly went out of print and the criticism devastated Chopin's writing career. Kate Chopin (Kate O'Flaherty) was born in St. Louis, Missouri in 1850. Her father passed on when she was five years of age, so Kate grew up with her mother, grandmother, and great-grandmother. A characterizing impact on her youth was her French great-grandmother, who instructed her to play the

piano and converse in French, just as the craft of narrating. The old woman supervised her training for over a year, after her father's demise in a railroad casualty in 1855 required her brief withdrawal from the community school, the Academy of the Sacred Heart, where she considered from 1855 to 1868. At thirteen years old, Kate O'Flaherty turned into a famous name subsequent to tearing down a Union banner appended to her home by Yankee officers. She left the Sacred Heart community, where she was well-educated both in feminine achievements and writing, in 1868. Her firstly known story, "*Emancipation: A Life Fable*", appears to date from the next year, and keeping in mind that its writing bears little hint of Chopin's later imaginativeness, it is huge intending to one of her key subjects, the craving for opportunity , regardless of if the results are troublesome or even fatal.(Ibid).

Nonetheless, Kate Chopin's unpredictable childhood, she wedded at the age of twenty-five to a man named Oscar Chopin in June 1870. They had a pleasant marriage, and she bore six of his children. During their marriage, Kate Chopin "fulfilled heavy social responsibilities" as the wife of a prominent broker (Gilbert, 1984:16).In any case, she didn't continuously accommodate. For example, she would go for long strolls unaccompanied, and smoke in open, when ladies were not permitted to smoke (Toth, 1999:125). She additionally did not acclimate in Coulterville, where they needed to move after Oscar's business fizzled. For instance, individuals slandered about her method for dressing, since it was purposefully attractive .At the time when Kate Chopin's *The Awakening* was distributed in 1899, it quickly made debates among the critics and researchers of the late Victorian period "*The Awakening*, a flawed but strong novel, now enjoys an eminent status among feminist critics, but I believe that many of them weakly misread the book, which is anything but feminist in its stance" (Bloom, 1975:1) who were shocked by her portrayal of a heron with dynamic sexual desires, who sets out to leave her husband and her children, begins to look all sparkling eyed at a man more youthful than her, and takes part in an extramarital entanglements with another man. Despite the fact that, when it was distributed, the

novel and the author were seriously censured by the scholarly and religious circles because of its (as it was guaranteed (eccentric and corrupt stance, The Awakening was rediscovered during the 1960s (the period in which the women's activist development" feminists", was in its primes) by the women's activist researchers and scholars who respected Edna Pontellier, Chopin's heron, as a model of woman's rights. She was professed to be "a woman before her time" who questions the institution of marriage, has sexual desires of her own, and turns out to be totally free of her husband. (Ibid).

In this paper, considering the period in which the novel was written, the author's biography, the feminist theory, the paper will show that Kate Chopin's novel *The Awakening* and her protagonist Edna Pontellier have a radical attitude toward the patriarchy society and it is one of the best representative work of women's rights. Women that attempted to get away from the limits of the local life to make something progressively out of their lives were viewed as social untouchables. The essential and only objective in a woman's life ought to have been marriage, be that as it may, a few women neglected to adjust to the social shows anticipated from them. The vital hero of Kate Chopin's *The Awakening*, Edna Pontellier, was one of those women who couldn't act the role of an ideal, gave housewife who might organize the consideration for her spouse and children over herself. At the earliest reference point of the novel, Chopin likewise characterized the perfect women:

"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 as ministering angels" (Ibid).

At the beginning of the book, Edna Pontellier is an obedient wife and mother traveling at Grand Isle with her family. Everything appears to be serene: it's a delightful get-away detect, the kids are charming, the

spouse is mindful, and Edna is been complimented in a quite innocuous way by a man named Robert Lebrun. Edna continuously builds up certain affections for Robert, yet the entire beach side network regards the fixation as a quite honest approach to sit back. Edna has a few leisure activities other than playing with Robert, however: she's figuring out how to paint, how to swim, and she's investing energy with her pregnant companion Adele. Adele is somebody that Edna considers as normally a mother; she adores babies, her significant other, and weaving. Edna, in any case, isn't care for that. She longs for autonomy. Edna didn't fit into this meaning of "mother-ladies," as Chopin called them. She acknowledged the recommended sexual orientation jobs paying little heed to her internal wants and contemplations, however she uncovered to the readers that "her union with Leonce Pontellier was simply a mishap," and that she didn't miss her youngsters: "their nonattendance was a kind of help, however she didn't concede this, even to herself. It appeared to free her of a duty which she had aimlessly expected and for which "Destiny had not fitted her" (Chopin,2009: 22).

In spite of the way that the initial part of the novel the character of Edna gave off an impression of being an ideal Victorian mate, Chopin used her gutsy lady to show the general expulsion of sexual way role and social feelings. Her epic filled in as a beginning of ladies' dissident attitudes and framed future for ladies and their situation in the general public. Furthermore, she made the character of Adelle Ratignolle to reinforce the opening between ladies who didn't see themselves in the role of a housewife and those whose all-devouring design was making and keeping up a happy family life. All through the novel, Chopin separated and tried two particular sorts of ladies. While Adelle acknowledged being a disapproving of mother and an idle companion, Edna bit by bit started understanding that her whole life she should have been liberated from such social feelings. The contention between the customary ladies' role and the propelled mindset which mentioned opportunity was observable in Edna's response that she "would surrender the unessential; . . . would give (her) cash . . . would give (her) life for (her) kids; yet (she)

wouldn't give (herself)" (Chopin,2009: 52). The bounds of a local life discouraged Edna who accepted that she has quite a lot more to offer other than the role of a run of the mill Victorian lady. She needed to feel the opportunity of thought, articulation, and decision:

" Edna felt depressed rather than soothed after leaving them. The little glimpse of domestic harmony which had been offered her, gave her no regret, no longing. It was not a condition of life which fitted her, and she could see in it but an appalling and hopeless ennui. She was moved by a kind of commiseration for Madame Ratignolle,—a pity for that colorless existence which never uplifted its possessor beyond the region of blind contentment, in which no moment of anguish ever visited her soul, in which she would never have the taste of life's delirium." (Chopin,2009:61).

The dismissal of the typical roles proceeded all through the novel. Edna's first mutinous act was her dismissal of submitting to her spouse's requests. He instructed her to rest, however she dismissed it, in this manner aggravating him and disturbed. It was a spouse's obligation to comply with her spouse in each desire or impulse without addressing it. Her enlivening gradually emerged in her, and she had an inclination that she begun awakening from an awful dream. The requirement for change developed determinedly in her:

"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, 2009: 36).

Her husband notices this before he goes back to the city to get some work done; he's a little rude and caddish and questions whether Edna's a good mother. Edna spends a day at the beach, learning how to really swim. When she comes out of the water, there's an unspoken realization that Robert and her flirtation has become something a little more than a harmless admiration. There are now some real-deal feelings on the line. They spend a few days together doing nothing more than hanging out, "the closest they get to smooching is Robert touching her dress." (Ibid.) She starts acting in a way her husband thinks of as deeply odd, instead of doing housework, she starts painting obsessively, and instead of taking visitors like a respectable housewife, she goes to the house of a mildly eccentric woman to hear her play the piano. Another case of her dismissal was her absence of enthusiasm for her children, which her husband couldn't grasp since it was a wife's obligation to love and totally deal with her children: "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?" (Chopin,2009: 10) So, Chopin transparently uncovered the intolerance of social convictions forced on women and dismissal of the same things. The heroine looked for freedom from the endorsed roles since from the earliest starting point of her life she "had apprehended instinctively the dual life—that outward existence which conforms, the inward life which questions" (Ibid.18).

This confuses her a bit. All the things that she had taken as gospel: that a woman wants to devote all of herself to her kids and husband, and that sex without love, unsatisfying sex, turn out to be false. She's feeling real passion for the first time in her life, but she's also feeling real pain. She moves into a house of her own around the corner from her husband's house, claiming absolute independence. The sudden return of Robert throws a spanner in the works. They make out passionately, and pledge their mutual love for one another. In fact, Robert says he wants to marry her. "Great, huh? This should be a happy ending, right?" (Ibid. 19) But, Once Robert starts talking about wedding bells, Edna panics a little. She realizes that

what she wants is to belong to herself, rather than being a wifely appendage to another husband.

A portion of the images represent the main character and the adjustments as a part of her character, ones delineate her way of life and others go about as a warning. Among these different images, the first is introduced in the book even before the main character, before any character shows up as well. It comprises of different birds which speak to their way of life. It is an extremely powerful image in light of the fact that in literature, birds have been regularly present to the soul, they are profound creatures that are ordinarily uncatchable (Saeed & Sharif ,2002:4), relating them to the thought of freedom, of something that rises above the commonplace reality ; they present nature, wild and free. In the book from the beginning shows a couple of birds, a parrot and mockingbird no less, bound in an cage, submitted to the wishes of a man who can stop their each movement at some random minute (Culley: 1976:196). What's more, a parrot and mocking birds are very social creatures, they are known for having the option to emulate the human language and for their particular birdsong individually. Be that as it may, rather than being permitted to fly and sing they are prisoned forever.

The choice of songs they played and the apparel they wore was the embodiment of the society's expectations of women: chastity and purity. Another symbol created to mirror the women's position was a parrot in a cage. It obviously demonstrated the confinement of women in society. A parrot only repeated the words, which was the reflection of the women's position in the nineteenth-century; they were never given the freedom to voice their own opinion and attitudes. They blindly had to obey social conventions and roles expected from them. Chopin utilized imagery to show the unbending convictions and disappointments females experienced on their way towards the freedom. Another image that shows the rigid conviction and frustrated females is the Farival twins who were dressed as nuns and played religious tunes spoke to one of the ideals females in the Victorian culture needed to have chastity. The choice of songs they played and the

apparel they wore was the embodiment of the society's expectations of women: chastity and purity.

The entire images of freedom take us to a terrific image, the sea. The one place where Edna associates with herself and where she feels genuine anxiety. In numerous events the sea is introduced to have an enticing voice which calls Edna to investigate herself, to feel confined from the rest and look for her internal desire and her actual self, not unreasonably false disguise she has had for all her married years. At that last reference to the birds' imagery, it is seen that the injured birds end at the sea; that fledgling, Edna, isn't sufficiently able to hover over the social convictions, however it does finally get to its dedication, to be free. It finishes in the image of freedom itself. (Ibid.192)

The sea is the image of freedom in the book. It tends to be seen that from the earliest starting point that Edna feels calmer when she is close to the sea. There are little subtleties that demonstrate her being considerably more loosened up when she is at the shoreline, much before she figures out how to swim, for example, when she is exhibited in the book (Chopin,2009: 3) she had left her rings at home being taken consideration by her husband while she gets the chance to take a walk with Robert. There is crystal imagery in there; she removes her rings, for example, that she was removing her obligations and commitments, the chains that bound her in the society as she gets some sort of freedom with Robert, participating in naive stories with no genuine humorousness except if you have been there. It is likewise huge that a large portion of the occasions she is at the shoreline she isn't joined by her husband however by Mrs. Ratignolle or Robert, and so on. It is viewed as something outlandish, spellbinding, something that looks for anxiety to become acquainted with oneself correctly and to realize what one needs throughout everyday life. (Chopin,2009: 22) In her essay *The Female Artist in Kate Chopin's The Awakening: Birth and Creativity*, Carole Stone, discussed the meaning of the sea imagery by stating that:

"In these early scenes by the sea Chopin also establishes the sea as a central symbol for

Edna's birthing of a new self. The connection in her mind between the grass and the sea foreshadows the autonomy she achieves by learning to swim, as well as her final walk into the sea at the book's end. Symbolically, the sea is both a generative and a destructive force in *The Awakening*; it represents danger inherent in artistic self-expression--losing oneself in unlimited space--as well as the source of all life, facilitating rebirth, so that Edna in her first moments of being able to swim feels like a child who has learned to walk".

Nonetheless, a definitive radical woman role is her relinquishment of the role of a spouse and moving to another house, the "pigeon house" as she called it. There she at last felt freed and placated in light of the fact that the "pigeon house" filled in as a departure from recommended role and inflexible social convictions that did not accommodate her. Despite of moving to another house left her inclination to some degree awkward with respect to her societal position, it in reality opened her psyche to tremendous open doors that life offers and it made her mollified and fulfilled:

"The pigeon house pleased her. . . . There was with her a feeling of having descended in the social scale, with a corresponding sense of having risen in the spiritual. Every step which she took toward relieving herself from obligations added to her strength and expansion as an individual. She began to look with her own eyes; to see and to apprehend the deeper undercurrents of life. No longer was she content to "feed upon opinion" when her own soul had invited her." (Chopin,2009: 99)

Moving to another house implied that Edna figured out how to break the social convictions forced on her. She understood that she needed to leave her role of a wife and a mother or else she could never be really cheery. She was a woman relatively radical. However, the pressure of society on her was excessively and she couldn't deal with it

appropriately. The main arrangement she saw was to end it all. She would prefer to be dead than play out the unfitting role of woman. The way towards women independence and sexual equality was not a simple one for women in the nineteenth-century. Legitimate, social, and political imperatives forced on them by society kept them from having freedom of idea, decision, and self-articulation. In any case, the capacity to educate themselves provides women with learning and certainty to straightforwardly address issues concerning women's crooked position in the abusive nineteenth-century society. Female writers who utilized this chance to uncover the extremism and unbending nature of the society needed to hole up behind their real names or compose secretly to keep away from negative criticism dependent on their sex.

Kate Chopin utilized her writing to raise open's attention to the snares patriarchal society was covering up. In her novel, *The Awakening*, Kate Chopin transparently defied the role of women needed to perform paying little respect to their internal desires or dispositions. Her courageous woman, Edna rampaged the role of a mother and a wife by straightforwardly demonstrating her sexuality and assurance to break the restrictions of the society. The book showed women's radical attitude among numerous women in the nineteenth-century by imparting the possibility of freedom and uniformity into their minds. Bit by bit, writing impelled women to request their lawful, political, and social rights conceded to them by their introduction to the world, accordingly making the world relinquish the old patriarchal centric convictions and ideas, and grasp another world wherein women are equivalent to men and have opportunity of idea, decision, and self-articulation.

CONCLUSIONS

The way towards female dependence and fairness between genders was not a simple one for ladies in the nineteenth-century. Legitimate, social, and political restrictions forced on them by society kept them from having opportunity of thought, decision, and self-articulation. In any case, the capacity to

instruct themselves furnished ladies with information and certainty to transparently address issues concerning ladies' treacherous situation in the harsh nineteenth-century society. Female writers who utilized this chance to uncover the bias and inflexibility of the general public needed to hole up behind their pseudonyms or compose namelessly to stay away from negative pundits dependent on their sexual category. Kate Chopin utilized literary works to raise wide understanding with the snares man centric culture was stowing away. In her novel, *The Awakening*, Kate Chopin transparently defied the typical roles ladies needed to perform paying little mind to their hidden desires or personalities. Her courageous woman, Edna, rejected the typical role of a mother and a spouse by straightforwardly giving her sexuality and declaration to break the restrictions of the society.

The paper shows that there is one character who considered being radical woman character that is Edna Pontellier. She changes to a radical woman because of traditional social convictions and patriarchy toward her. She wishes to speak to herself as a woman, an individual, not basically as a spouse of a man and a mother of children. Her radical actions conduct mainly focuses about sex, male controlled society, liberal woman's rights, and radical woman's rights feminism. Her radical qualities play significant impact in changing the state of mind of the characters' idea and action with the aim to develop and change the plot. Edna is a radical women's activist character made her to pick suicide as opposed to return to her rather than returned to her husband and children.

REFERENCES

Besant, Walter. *"From The Queen's Reign (The Transformation of Women's Status Between 1837 and 1897)". In The Norton Anthology of English Literature*, Fourth Edition, Volume 2, edited Abrams M.H. et al, New York: W.W. Norton & Company, 1979, 1667 – 1669.

Bowyer, John Wilson & John Lee Brooks. *"The Victorian Age: Prose, Poetry and Drama"*. New

York: Appleton-Century-Crofts, 1954 (edited with Introduction, Bibliographies, and Notes)

Blackstone, William. "Of Husband and Wife." *Commentaries on the Laws of England. Book the First*. Ed. 1. Vol. 1. Oxford: Clarendon, 1765.

Bloom, Harold .*A Map of Misreading*. New York: Oxford University Press, 1975.

Chopin, Kate. *"The Awakening and Other Selected Short Stories"*. Serenity Publishing: Australia. 2009

-----*"The Awakening"*. 1899. *The Awakening: An Authoritative Text, Biographical and Historical Contexts, Criticism*. 2nd edition. Ed. Margaret Culley. New York: W.W. Norton, 1992-1993.

Diniejkko, Andrzej. "The New Woman Fiction." *The New Woman Fiction*. Web. 6 Aug. 2015.

Gilbert, Sandra M. *"The Second Coming of Aphrodite: Kate Chopin's Fantasy of Desire "*.*The Kenyon Review New Series*, Vol. 5, No. 3, 1983.

Richardson, Angélique, Chris Willis, eds. *"The New Woman in Fiction and in Fact: Fin-de-siecle Feminisms."* London: Palgrave Macmillan, 2001 .

Saeed, Ismael M. and Sharif, Azad H. "The Bird Symbol in English Romantic and Post-Romantic Poetry." Salahaddin University. <http://www.ircoedu.uobaghdad.edu.iq/uploads/42/The%20Bird%20Symbol-Amended-%20Final.pdf>

Streater, Kathleen M. "Adele Ratignolle: Kate Chopin's Feminist at Home in "The Awakening." *Midwest Quarterly* 48.3 (2007): 406-416. Academic Search Complete. Web. 16 May 2012.

Thompson, Nicola Diane. "Responding to the Woman Questions: Rereading Noncanonical Victorian Women Novelists." *Victorian Women Writers and the Woman Question*. Cambridge UP, 1999 .

Toth, Emily. "Unveiling Kate Chopin", USA, University Press of Mississippi. 1999.