



**THIRD-WAVE FEMINIST READING OF KATE CHOPIN'S  
*THE AWAKENING* AND D. H. LAWRENCE'S *SONS AND  
LOVERS***

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**MASTER'S THESIS  
ENGLISH LANGUAGES AND LITERATURE**

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D. H. LAWRENCE'S *SONS AND LOVERS***

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## THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Mohammed AL-MARSOOMI titled “Third-Wave Feminist Reading of Kate Chopin's *The Awakening* and D. H. Lawrence's *Sons and Lovers*” is fully adequate in scope and in quality as a thesis for the degree of Master of Arts in English Literature.

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Thesis Advisor, Department of English Language and Literature.

This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master’s Thesis. Exam Date

<u>Examining Committee Members (Institutions)</u>	<u>Signature</u>
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The degree of Master of Arts by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Hasan SOLMAZ .....

Director of the Institute of Graduate Programs

## **DECLARATION**

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally. Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

**NAME SURNAME:** Mohammed AL-MARSOOMI

**SIGNATURE:** .....

## **FOREWORD**

I would like to extend my sincere thanks and appreciation to Asst. Prof. Dr. Nazila HEIDARZADEGAN who gives continuous advice and assistance to me and dozens of students. I also extend my thanks to all the professors for their contribution to the completion of my studies. Thanks also to my friends who encouraged me to complete this study.

## **DEDICATION**

To my mother

my wife, and my little daughter 'Reem'

To the brave women and men who strive, even just a little, to clear injustice from this world.



## ABSTRACT

This thesis studies Chopin's *The Awakening* (1899) and Lawrence's *Sons and Lovers* (1913) according to the third-wave feminist perspective. Both writers express multiple concepts such as oppression, liberation, gender discrimination, and the masculine view through the characters of their novels. These elements are still considered significant for feminists around the world. The writers try to convey what they believe will help women reach equality. Despite some differences between the two writers regarding the visions and means, they share many themes related to women's rights. Both are trying to abolish gender differences, stand against oppression, and thus make society perfect and orderly. The thesis is divided into three chapters: the first one deals with the concept of feminism and its history. The second and third chapters studied the events and characters in the two novels according to a feminist perspective. Lawrence and Chopin wanted to convey that women are the weak element in this society due to oppression, violence, and poor treatment. Chopin and Lawrence contributed to showing different feminist feelings through which the researcher tries to read between the lines. The thesis concluded that the writers had used the method of deliberate chaos in presenting the topics and the sequence of events, which is to give the reader a free space to analyze the behavior of the characters within their novels, just as third-wave feminism does, which depends on the style of individualism, freedom of choice, and pluralism. Reading Chopin and Lawrence's novels according to the third-wave feminism is due to the comprehensive vision adopted by the activists of this wave, which is that women must convey their stories and history to the world, whatever those concepts and stories are, as they believe in pluralism and the diverse experiences of women. Through these topics, the two novels will be analyzed theoretically, which relates the events and behaviors of the characters of the two novels with the concepts advocated by third-wave feminism.

**Keywords:** Third-Wave Feminism, *The Awakening*, *Sons and Lovers*, Gender, Patriarchy.

## ÖZ

Bu tez Chopin'in *Uyanış* (1899) ve Lawrence'ın *Oğulları ve Aşıkları* (1913) adlı yapıtlarını üçüncü dalga feminist bakış açısına göre incelemektedir. Her iki yazar da baskı, özgürleşme, cinsiyet ayrımcılığı, eril bakış gibi çoklu kavramları romanlarındaki karakterler üzerinden dile getirir. Bu unsurlar, dünya çapındaki feministler için hala önemli kabul ediliyor. Yazarlar, kadınların eşitliğe ulaşmasına yardımcı olacağına inandıklarını aktarmaya çalışırlar. İki yazar arasında vizyon ve araçlar açısından bazı farklılıklar olmasına rağmen, kadın haklarıyla ilgili birçok temayı paylaşıyorlar. Her ikisi de cinsiyet farklılıklarını ortadan kaldırmaya, baskıya karşı durmaya ve böylece toplumu mükemmel ve düzenli hale getirmeye çalışıyor. Tez üç bölüme ayrılmıştır: birincisi feminizm kavramı ve tarihi ile ilgilidir. İkinci ve üçüncü bölümlerde iki romandaki olaylar ve karakterler feminist bir bakış açısıyla incelenmiştir. Lawrence ve Chopin, baskı, şiddet ve kötü muamele nedeniyle kadınların bu toplumdaki zayıf unsur olduğunu iletmek istediler. Chopin ve Lawrence, araştırmacının satır aralarını okumaya çalıştığı farklı feminist duyguların gösterilmesine katkıda bulundu. Tez, yazarların konuları ve olaylar dizisini sunarken kasıtlı kaos yöntemini kullandıkları sonucuna varmıştır; bu, okuyucuya, üçüncü dalga feminizmin yaptığı gibi, romanlarındaki karakterlerin davranışlarını analiz etmek için serbest bir alan vermektir. bireysellik, seçim özgürlüğü ve çoğulculuk tarzına bağlıdır. Chopin ve Lawrence'ın romanlarını üçüncü dalga feminizme göre okumak, bu dalganın aktivistleri tarafından benimsenen kapsamlı vizyondan kaynaklanmaktadır; bu, kadınların kendi hikayelerini ve tarihlerini, bu kavramlar ve hikayeler ne olursa olsun, inandıkları gibi dünyaya aktarmaları gerektiğidir. çoğulculuk ve kadınların çeşitli deneyimleri. Bu başlıklar üzerinden iki roman teorik olarak analiz edilecek ve bu da iki romandaki karakterlerin olay ve davranışlarını üçüncü dalga feminizmin savunduğu kavramlarla ilişkilendirmeye yardımcı olacaktır.

**Anahtar Kelimeler:** Üçüncü Dalga Feminizmi, *Uyanış*, *Oğulları ve Aşıkları*, Toplumsal Cinsiyet, Ataerkillik.

## ARCHIVE RECORD INFORMATION

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## ARŞİV KAYIT BİLGİLERİ (in Turkish)

<b>Tezin Adı</b>	<b>Kate Chopin'in Uyanış ve D. H. Lawrence'ın Oğulları ve Aşıkları'nın Üçüncü Dalga Feminist Okuması</b>
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## **SUBJECT OF THE RESEARCH**

The thesis has studied multiple topics such as oppression, discrimination, violence, freedom of choice, sharing of feminist experiences, and gender in Chopin's *The Awakening* and Lawrence's *Sons and Lovers*; these topics are studied from the third-wave feminism perspective.

## **PURPOSE OF THE RESEARCH**

This study aims to shed the light on sharing feminist experiences, the inequality, violence, and abuse women face in society. The exchange of experiences, analysis of ideas, and tracking of events can lead to a result that helps women realize the society in which they live and thus avoid oppression and discrimination. The study also aims to link the vision of third-wave feminism and the authors' ideas.

## **METHOD OF THE RESEARCH**

The events in the two novels were studied and analyzed according to the perspective of third-wave feminism. Although the authors of the two novels lived earlier than the emergence of the third wave, the ideas presented in their novels are considered renewed visions demanded by third-wave feminists. Feminism in general, and the third wave in particular, is the theory adopted in the analysis of the two novels.

## **RESEARCH PROBLEM**

Women's problems are various and must be analyzed according to multiple visions. In order to know the reasons that stand against the empowerment of women, it is necessary to know the theories and analyses reached by activists to understand the reasons behind their oppression. Despite the continuous development in the feminist movements, it is difficult to find consistent feminist results to explain oppression due to the diversity of opinion, analysis, and study. There are many problems that the researcher hopes to find solutions to, including the main reasons that lead to the oppression of women inside and outside the family, and whether feminine awareness

leads to equality, in addition to the reasons that make women a secondary element in society, relying on experiences of women in the two novels.

### **SCOPE AND LIMITATIONS/ DIFFICULTIES**

The third-wave feminists did not lay firm foundations that could be referenced when analyzing each event, making them different from the rest of the waves. However, the research relied on broad concepts such as awareness, freedom of choice, pluralism, and independence. The use of these concepts according to the circumstance gave the reader and researcher a free space to analyze feminist experiences, and this is what this wave wants: the exchange of feminist experiences through stories and novels. The difficulty lies in linking the use of the above concepts and the end of the tragic events in the two novels. In addition to the constant changes in the goals of feminists, seeing these events from multiple sides can make the study difficult to get to the point the writer wants to get to. The researcher hopes that his study will add value to feminism worldwide.

# CHAPTER ONE

## 1. Introduction

The term feminism has been associated with many controversies. Women claiming to be feminists have been shunned on social media platforms implying that feminism still retains the anti-male sentiment and pro-female angle (Jayawardena, 2016, p. 21). While the term was coined in the early 1800, its meaning has evolved under different discourses and perspectives. The aims and causes of feminism vary across the globe based on the factors such as culture, region, and timeline in history. For instance, Western feminists in the past asserted that all actions aimed at enhancing the acquisition of human rights were feminist attempts even when the term feminism was not used. Segal asserts that scholars have the responsibility and obligation to explain and respond to the public and its questions, fears, and misconceptions to dislodge the fear of would-be supporters of feminism (2015, p. 29).

Feminism tries to examine the basic suspicions that deliver social chains of reinforcing male control. The recognition that 'patriarchal domination' participates as an ideological principle with racism and other shapes of group oppression gives feminism a broader scope of addressing the phenomenon of intersectionality, where the struggle is no longer about women's oppression but to get rid of all the factors that lead to the oppression of women (Strumm, 2019 p. 55). Hence, feminism currently includes a scope of social, political, and philosophical developments that point toward characterizing gender, political, financial, individual, and social equality.

The chapter aims to harmonize literature and give the reader a clear understanding of what a true feminist stands for. In the light of this call, feminism delves deeper into the sociological and psychological views, which will be used later to analyze Chopin's *The Awakening* and Lawrence's *Sons and Lovers*. Furthermore, this chapter also extensively covers the waves of feminism to give the audience a background on the evolution of the numerous feminist movements and ideologies and development that have led to different viewpoints.

Until the 1970s, classical twentieth-century social theorists largely ignored women's issues (Eagly et al., 2012, p. 2). Marx, Weber, and Durkheim were among the 19th-century

European thinkers who recognized that the social world was essentially the public universe of male activities (Adelman & Ruggi, 2016, p. 915). Furthermore, patriarchy was defined by classical sociologists as a social and political system in which males exercised power over females, families, and children. Traditional sociologists, especially Weber, state that patriarchy is a source of political power and regular force, involving control by a senior male over various groups of people, including both men and women (Robertson, 2020, p. 426).

The term 'Social Feminism' first appeared in the 1960s by William L. O'Neill, who used it to describe the women participating in the civil reform in America who demanded better working conditions for women and children. O'Neill contrasts social feminism with hardline feminism, where social feminism aims for women's suffrage as the primary goal and accepts that women are merciful and caring for the child and family, while hardline feminists reject these ideas and demand more influential rights. Social feminism is defined as maternal feminism, which holds that motherhood should be the central idea. Social feminism, whether maternal or cultural, is based on feminine values, as it aims to expand the role of women beyond the scope in which they are placed. Social feminist organizations also aim to exclude men from preserving their distinct feminine characteristics because they are strong in themselves (Buechler, 1990, p. 118).

They also tried to discover the reasons that lead to the dominance of men at the expense of women. Many books and novels that talk about the social aspect of women have appeared, as many feminist writers have emerged whose writings have contributed to shedding light on the role of women in society. Among these writers is Mary Wollstonecraft, who is considered the first social feminist writer, Jane Austen (1775-1817), Alice Walker (1944), Anaïs Nin (1903 – 1977), and many more, to which feminism attributes its development and continuity across multiple waves to these writers and many others.

The sociological view of society as either public or private contributed to the underlying problem of gender inequality in the social frames. With the progress of private activities, expansion of urban areas, and development of industry, the dominance of males expanded gradually at the expense of women (Adelman & Ruggi, 2016, p. 911). Women were mostly restricted to the home and family, with limited involvement in politics, economics, or on the other hand, even open public activity. While a few women were more dynamic in open life in the



nineteenth century, there were advancements to confine women's investment. Despite the significant developments in all industrial, social and cultural fields, women did not have a share of these developments. The reason is due to the conviction of sociologists that women are unable to delve into those fields, and there was no comparison between the gender, where there was no conviction in the power of women to overcome difficulties (Eagly et al, 2012, p. 1).

As a result of this wrong view of women, feminists worked to eliminate these gender differences throughout their activity. Some early feminist writers, such as Kate Chopin and D.H. Lawrence, who are the subject of this thesis, tried to highlight the strong side of women by writing some novels and stories that show women can take the role of men in many areas inside or outside the family. They also highlighted work as an essential factor in achieving gender equality and an essential component of women's empowerment.

Despite the continuous neglect of women throughout those years, women play a prominent role in continuing feminism and demand for women's rights through the establishment of social activities in various fields (Jayawardena, 2016, p. 260). Feminist sociologists acknowledge male dominance, also look at issues like violence, gender control, and female oppression in their patriarchal analyses (Jeffery, 1996, p. 4). Women and men have changed social connections through their social activities and collaborations. Before the three feminist waves appeared, there was a little realization about feminist oppression because many women were unaware they were oppressed. Therefore, they did not fight or protest. However, feminism, through its three waves, was able to draw public opinion, especially women, to the dominance of a patriarchal society. For the first time, women became aware of the nature of a patriarchal society and the reasons that led to their oppression. These results go back to those feminist writers who ignited the spark of revolution within every woman.

Feminism has studied many theories, principles, and laws during its waves, and among these studies are the traditional moral theories, which relate primarily to the relations between genders, especially the mother-child relationship; however, a significant aspect of a woman's moral life within the family has been neglected. Therefore, the third-wave feminists tried to support the idea of ethical care and give women a moral voice equal to men (Rhode, 2018, p. 333). Then, a few feminists understand that emotion can be destructive to women; remembering ethical care will serve to increase women's abuse. Some feminist psychologists argue that ethical

care can be feminine rather than feminist, hence not helpful and will not end women's oppression even though it highlights women's experiences (McCormick et al., 2016, p. 214). Instead, it has been argued that using emotion as a motive for ethical action causes mothers, for the sake of their children's prosperity, to put some distance between their requirements, prompt rejection of independence, and make judge their prosperity exclusively as far as their children's prosperity.

Feminist ethics has become essential in dealing with women's experiences and eliminating oppression and discrimination. The moral issues of women were a source of concern to feminists, as feminist activists of the third wave began to think about the need to develop an ethical theory for feminism, for example, viewing issues related to housework and childcare as moral rather than trivial. The moral aspect was not hidden from feminist writers' eyes because it highlighted the feminist movement as not aiming to weaken society but rather to make it solid and cohesive by eliminating oppression and domination. From this standpoint, society rejects those actions that contribute to the destruction of the family and the individual under the pretext of morality or evolution. At the same time, third-wave feminism calls for the adoption of communication, participation, passion, body, trust, nature, joy, peace, interdependence, and life as essential elements that contribute to achieving equality and bridging the gaps between men and women (LaFollette & Persson, 2000, p. 363-364). Thus, morals, values, social principles, knowledge, and awareness are essential elements in achieving an integrated social experience that contributes to creating the equality advocated by third-wave feminists.

Gender is oppressed through sexual norms by society. According to feminism, women have always been subject to oppression, with religious and cultural texts insisting on the enslavement of women as inferior beings. Some cultures indicate that women and men are different and unequal genders, as femininity is subordinate to masculinity. Many feminist activists, particularly third-wave activists, argue that practices imposed on women such as housework, childcare, appearance, and jobs are unfair elements that contribute to the oppression of women (Taylor, 2016, p. 520-522).

On the other hand, women contribute to the continuity of oppression due to the behavior and actions resulting from the mentality of many women by allowing others to control their personal lives or through the desire to be guided by men (Ang, 2020, p. 57). For instance, some women accept some aspects of patriarchal life because of the religious values they were raised

on. These women believe that oppression is fated and that obedience is the only way to live. Besides, Narayan argues that the persecuted themselves enjoy a certain degree of autonomy, but it does not mean that persecution cannot be resisted (2018, p. 418).

Several feminist writers have drawn on these ideas and begun to support those principles through activities, books, stories, and novels. Among these writers are Kate Chopin and D.H. Lawrence, who highlight the idea of feminist ethics in their novels, which will be analyzed in these contexts in the following two chapters. Despite some contradictions between the two novels and the difference in events, those writers did not lose focus on the moral and social aspects.

### **1.1. Waves of Feminism**

Feminism nearly began in the 1840s, but the form of this movement and the principles it advocates have changed over the years, though the essence of the movement has remained the same. Within the advance of feminist studies, three phases of feminism have emerged, with differing views on how to distinguish among these waves. The most important features that distinguish these waves will be clarified in the coming lines, including what achievements they make and what ideas they tackle. At the outset, the word 'wave' was used after it became a valuable way to link modern women's movements and their demands, such as the right to vote for women that they obtained in their first collective feminist movement. Moreover, to indicate women's rebellion against unjust laws, multiple events have risen in the great history of women fighting for their rights (Holton, 2017, p. 276).

The feminist movement in the world has gone through several stages, as it has witnessed three waves since it began as a movement against social injustice and in search of women's rights to work, obtain equal wages to men, and participate in political life. Then it became a coherent socio-cultural theory. In practice, women achieved much of what they demanded, but behind this success, some ideas and theories were the academic references on which women's movements and institutions were based. Like every theory, the feminist movement at the intellectual level witnessed many that are divided into three waves, first, second and third-wave feminism:

### **1.1.1. First-wave feminism**

The first-wave feminism refers to the feminist activity in the late nineteenth and early twentieth centuries. In its early stages, feminism was associated with other human rights and progressive movements such as the abolitionist movement. The first wave was concentrated on women's equal rights, particularly the progress that guided women being distinguished as legitimate citizens. The independent and reformist assault on unfair laws and gender-based exclusionary traditions was a primary goal. Other goals of the first wave were to access various opportunities for women, focusing on the main title of suffrage. The wave nearly began at the Seneca Falls Convention in 1848, when 300 men and women gathered to call for equality between women and men (Tong & Nancy, 2018, p. 1-4). So the famous advocates of first-wave feminism include Elizabeth Cady Stanton, who drafted the Seneca Falls Declaration, which outlines the movement's ideology and political strategies, as well as other activists such as 'Sojourner Truth,' of African American descent, who famously said, "Am I not a woman?" during one of her speeches. At that time, America witnessed an apparent change in women's behavior, and their actions, which included speaking in public, demonstrating, and spending periods in prison, were considered 'impolite,' and these activities challenged the heritage of domestic life. Discussions about voting and women's participation in politics have also led to an examination of the differences between men and women, and some have claimed that women are morally superior to men. Therefore their presence in civic life would improve public behavior in various aspects.

### **1.1.2. Second-wave feminism**

Second-wave feminism is a period of feminist activism and thought that started during the 1960s in America, spread everywhere in the Western world, and had its most prominent beginning effect during the 1970s. Second-wave feminism made a material contribution to today's political aspect, inflaming a long-running dispute for workplace equality. The wave's activists put primary thoughts on women's duty at home and in the working environment. They offered gender division, which contributed to women's equity in the work environment. There was an emphasis on underlying change and an investigation of psychoanalytic treatment for women in social work because it had been proven essential (Holmes, 2000, p. 235-238).

The second-wave feminism has been associated with the anti-war, civil rights, and increased self-awareness movements of large numbers of minority communities worldwide. Following political and social ideas, the voice of second-wave feminism became increasingly radical, and the headline was sexual and reproductive rights. Also, a large part of the movement's efforts focused on passing the legal amendment that guarantees social equality regardless of gender. They are the rights of individuals to decide whether or not to have children; it may include the individual's right to plan a family, terminate a pregnancy, or use contraceptives, in addition to the need for gender education in public schools (Holmes, 2000, p. 235-238). The second-wave feminism sought to completely reshape society, asserting that the framework was innately patriarchal and only an overall change would bring opportunity. Also, it went against the idea that people are similar. They took a standard and revolutionary stand against women's subordination, seeing it due to patriarchy and capitalism's inequalities (Ellen, 1984, p. 91-99). While the first wave of feminism was generally made up of white middle-class women, in particular, the second phase attracted women of color and those of developing countries, claiming that women's struggle is a gender struggle. So, the second wave was characterized by increased female enrollment in higher education, the creation of courses for women's academic studies, and feminist ideology in other related fields, such as politics, sociology, history, and literature.

### **1.1.3. Third-wave feminism**

Third-wave feminism began in the mid-1990s, led by Generation X, born in the 1960s and 1970s in the developed world, as this generation arose in a culturally and economically developed environment. During this period, feminists attempted to redefine many concepts, including the concept of universal femininity, body, gender, and gender liberation. Although they benefited greatly from the legal rights of first and second-wave feminists, they criticized some positions that they felt were the unfinished work of second-wave feminists. A feature of the third-wave feminist movement was criticism of young women's use of lipstick, high heels, and revealing clothing which was seen as a form of patriarchy and oppression of women. Third-wave feminists refused to regard their beauty as a pleasure to others but instead as something they own, decide, and control of their own free will (Tong, 2009, p. 284-287). In this era, third-wave feminism rose to the stage as vital and empowered girls, refusing to speak of themselves as

victims, and developed traditional feminist discourse and introduced terms such as ‘whore’ but with new meanings such as strength or self-confidence, then released these terms at times. So, they considered it a positive description to destroy the culture of gender discrimination (Evans, 2015, p. 49).

Third-wave feminists argue that morality requires a person to have a sense of natural care, such as the care that a mother exercises with her child. On the other hand, some modern feminists such as Nel Noddings argue that caring for others leads to a conflict between our personal needs and the needs of others. Despite this conflict, the natural motive leads to care for the interests of others, and this concern arises automatically within each of us and not as a result of the moral factor (Noddings, 1984, p. 20). According to these arguments, can the behavior of the main characters in *The Awakening* novel, and *Sons and Lovers*, be considered moral or natural motives? After analyzing and discussing the events in the coming chapters, this question can be answered.

Though the third-wave feminist is distinguished from its predecessors by pluralism, it differs from the first wave feminist in the early twentieth century, which achieved women’s right to vote in elections. The first point of difference from previous waves is that third-wave feminist activists consider that liberation is not copying the experience of others and does not mean imitating what previous feminist movements did. However, feminism means “finding our ways of freedom and being strong stemming from our desires, convictions, and circumstances. It can also change with each generation, individual, culture, and color” (Newman & White 2012, p. 246-248). The roots of third-wave feminism were in the mid-1980s when feminist activists called for a new figure for feminism, and emphasis was placed on the intersection between race and gender. It has led to an increase in the number of feminist activists of color and race and the increasing number of minority politicians who adopt a new feminist discourse that focuses on attracting young women.

Another central point of contention with previous feminist waves is the tendency of the third wave to doubt the ideological process that places men and women in separate and opposing categories. The wave also adopts the principle of leaning toward the other gender; it tries to put a set of priorities in which a man has a place as a lover, husband, father, and friend, emphasizing that women and men are different and having full rights does not mean similarity between the

genders at all, because third-wave activities consider femininity as a source of strength for them. So, third-wave feminism recognizes the difference and even contradictions within the same wave. Many third-wave activists do not prefer to be described as feminists because this word can lead to confusion and integration under the popular concept of gender. Moreover, the word feminist can lead to a misunderstanding that suggests feminist ideologies. So, raising awareness and spreading education is the first step for feminist activists for social change, and it is not only among women in under-developed societies but also in developed societies in which women have achieved specific victories (Henry, 2005, pp. 32-34).

Feminism, especially the third wave, is no longer necessary to complete women's liberation and change the world. Because women feel a kind of connection between their victimization and the technological destruction of the environment, the exploitation of people, and the bombing of villages in the lands of poor people, therefore, women's sensitivities against violent currents may lead them to think of a particular vision that aims to create a new world. Third-wave feminist activists perceive those terms like "third world" and "first world" as deceptive because they support severe financial, social, and philosophical constraints and make unsuitable speculations about nations (Newman & White 2012, p. 246-248). The connection between women's liberation and existing social and political relations is mind-boggling and swings depending upon the conditions. For instance, gender is an idea and technique created to guarantee that women's liberation affects standard traditions, and the objective of the procedure is to support equal gender direction in existing arrangements and establishments.

On the other hand, some third-wave feminists believe that many married women and mothers believe that caring for husbands and children provides fulfillment and meaning in life, even when that care is complicated. They also believe that they are the person brings the family together, and the mother or wife is the one who contributes to the formation of society and the family in the first place (Tong & Nancy, 2018, p. 68). This vision is present in Lawrence's beliefs, and he is fully convinced that it is the woman who makes the family and unites it. Also, he expressed this vision through his main character Mrs. Morel in *Sons and Lovers*, which will be covered in the third chapter. However, some people wonder whether these feelings within the family are considered a sufficient force that contributes to empowering women outside the family. In contrast, an opposite view can be observed in Chopin's beliefs expressed through her

main character Edna, where Chopin attempts to give the idea that women's empowerment cannot be gained through obedience to a husband but instead through self-development, awareness, confrontation, and courage. These factors were arguments in support of the goals advocated by the third wave.

In addition to the moral and social aspect, feminism is concerned with jobs, given that economic and material oppression is directly linked to women's emotional exploitation. Third-wave feminists, such as Anne Ferguson, have argued that denying women employment and economic development within or outside the family is similar to the capitalist exploitation of workers. This deprivation leads most women to dependence on men and thus leads to persecution (Ferguson, 1991, p. 33). With time, women were prevented from working outside the home, which convinced them that the importance of taking care of the man and the family was the purpose of their existence. For this reason, the woman did not find a suitable opportunity to gather around herself. However, this vision did not persist after the rise of feminism, which argued that there was a connection between oppression and work. Feminist writers highlighted this critical aspect through novels, books, and activities that called on women to demand work and rely on their efforts, thus liberating themselves from the control of a patriarchal society.

From a third-wave feminist perspective, Sandra Lee Bartky (1935-2016) argues that instead of giving women an essential role in a patriarchal society, women's activities contribute to building the man's character within the family and weakening women. Those emotions and feelings that women do in caring for their family, in addition to the housework, cause them to neglect themselves, and as a result of this neglect, they are considered second-class in society, which leads to the emergence of discrimination and oppression (Tong & Nancy, 2018, p. 43-44). On the other hand, some third-wave feminist activists also argue that these factors cannot be the cause of the collapse of values, principles, and morals within the family or society. Therefore, those activists raise questions about whether self-interest overcomes the instinct of motherhood or the family. Perhaps these contradictions in opinion help the writer to find a suitable explanation for the motives that make the main characters in the novels *The Awakening* and *Sons and Lovers* a subject of discussion and controversy over the years, given that the novels were the subject of discussion and rejection by society for some time.



Third-wave feminists did not stop at the importance of work, behavior, and morals. Instead, they discussed women's relationship to perception, emotions, and awareness, as they made autonomy a critical element that helps achieve psychological and physical liberation for women and is even considered a factor in achieving equality. Stolgar argues that "autonomy should not transcend moral standards, as it should be proportional to family and social relationships" (Mackenzie & Stoljar 2000, pp. 5–12). Feminists argue that autonomy begins with recognizing that we are dependent beings in childhood. However, we gradually develop until we begin to learn skills and acquire capabilities, and thus can make decisions and achieve autonomy for everyone and not for a particular gender. Feminists have linked autonomy and awareness, as autonomy cannot be achieved unless there is awareness. The idea of autonomy for third-wave feminists is based on reasons and motives. Autonomy forms when a person works away from social relations, where the 'independent person' is not affected by the traditions or principles that lead the society, which means that he/she is completely liberated. However, at the same time, some feminist critics considered autonomy a wrong idea because it helps reinforce masculinity and leads to a useless void.

On the other hand, some feminists have argued that autonomy is necessary to eliminate oppression and gender discrimination. A person cannot be free physically and psychologically unless he/she can break free from the shackles of society. However, there is no consensus that autonomy can lead to liberation from patriarchal society or contribute to women's empowerment.

The family has been the subject of ongoing research among third-wave feminists, given that the family is the beginning of the formation of the individual as a woman/man begins to gain his/her beliefs. Many feminists believe that women naturally tend to have children and raise them, while men do not share these goals, and hence the more significant effort falls on a woman in forming a family and taking care of her husband and children, and thus begins oppression and domination (Scott, 1988, p. 17). Feminists also argue that most families depend on inequality at work, with women still doing the bulk of the housework, from raising children to looking after husbands and family (Becker, 1981, p. 41). The third wave attacked these traditional family planning methods and demanded a reformulation of the concepts that contribute to inequality. For example, they attacked the concept that the man (husband/ father) is the center of the family in economic, social, and other fields if the wife is dependent on her husband in a fateful way.

Many feminists have formulated multiple ideas about what women should do in the family and how to achieve gender equality, and these ideas differed from one writer to another. One of these feminist writers is Chopin, who argued that a woman-mother should have the power and awareness to determine her future and control her destiny outside the framework of society. However, these ideas presented in her novel *The Awakening* were met with a harsh reaction because the ideas contribute to the destruction of society (Benjamin, 2010, p. 88). At the same time, modern feminists believe that the role of women in motherhood contributes to limiting their ability to obtain jobs and take advantage of opportunities. Therefore, women remain economically dependent on their husbands and are vulnerable to poverty after divorce.

Economic dependence contributes to an increase in domestic violence by husbands, as women cannot get rid of a bad marriage, which gives men more power that ends in gender inequality (Sen, 1989, p. 123). Taking care of children is an activity that consumes a lot of effort and time, and as a result of these efforts, it is difficult for those who care for their children to continue their studies, work, and obtain positions and jobs. Thus, the third wave considered the family a weak link that contributes to the non-empowerment of women in society. So, it demands a reformulation of the concepts that lead the family, especially those economic, social, and psychological concepts associated with male domination at the expense of women (Drake, 1997, p. 97). Critics have argued that third-wave feminism has succeeded in addressing women's social class, color, minorities, religion, and gender, unlike other waves that have mainly been restricted to white, educated women and certain rights, although some women are aware of this weakness. After questioning the family, childbearing, working, and conserving motherhood which leads to the weakness of women, several questions arise, namely, how should the responsibilities of fatherhood and motherhood be distributed within the family? Who has to bear the financial situation of the family? Who has the right to have a child or start a family?.

To answer these questions, it is necessary to evaluate the results and laws established by the feminists, as the laws that govern the family have changed, and men and women are considered equal; no one can control the other except with their consent. In developed countries where feminism is widely active, legal restrictions on abortion, marriage, and divorce have been eased, as these laws have contributed to bridging the gap between men and women because all are equal. As a result, the family evolved significantly from a hierarchical institution based on a

fixed state to a set of relationships between individuals, and people began to view marriage as a set of conditions subject to change and negotiation.

Men exercised great power over women's bodies by controlling their reproductive and sexual lives. As a result, modern feminists began to pay attention to the issue of childbearing, calling for laws to allow women to terminate the pregnancy if they did not want it. As a result of these protests, some countries have enacted laws to allow pregnant women to terminate pregnancy in the first three months. However, these laws did not find support for them, especially among doctors who refused to perform abortions in various countries and regions. Some stipulated that abortion is with the spouses' consent despite the prohibition and prevention of abortion by many countries worldwide (Rhod, 1997, p. 12-13). More recently, third-wave feminists attempted to justify abortion by arguing that if women have rights over their bodies, then they have the right not to have their bodies used by others against their will, the state does not have the right to force a woman to donate her body to someone else, even if the person desperately needs it. Third-wave feminists may believe that abortion helps empower women and end male domination, given that choosing to have one child contributes to undermining women's potential and losing opportunities in life. Nevertheless, that vision may differ from one person to another, depending on the nature of the situation within each family. Feminists still debate these topics to this day.

Third-wave feminists also seek an essential component of equality: 'empowerment.' It is a concept that feminists strive to realize, whether at home or work. Throughout the ages, leadership was confined to men only, so the concept of leadership became associated with men alone. Feminists realized that focusing on the issue of leadership is an essential step in achieving equality, as feminists argue that as long as they can form and run a family, this means they can lead a company, a board of directors, or a political position. These arguments were developed in order to cancel the idea of the traditional view of leadership, which is linked to the concept of gender, which means that women are outside this context. However, with the advent of sociology, this traditional concept has become irrational, as it does justice to women with many issues related to the body and strength. Hence the third-wave feminists try to cancel this traditional concept because leadership is not related to physical strength only but rather depends on mental strength, awareness, and cognition; therefore, mind and awareness cannot be restricted

to males only, but some women surpass men in their mental and intellectual powers (Dicker & Piepmeier, 2003, p. 163).

Studies indicate that women are more reliable for their decisions than men, and at the same time, they can make appropriate decisions, they are more efficient in supporting organizational initiatives or legislation and laws, and they are more organized at work and tend to change their lives and societies in a modern way. Nevertheless, from the perspective of some third-wave feminists, some conscious women are willing to quit their jobs or abandon their social traditions for themselves. On the contrary, many women who considered themselves emancipated later realized that men should be the breadwinners for their children and wives (Potuchek, 1997, p. 30).

Concerning motherhood, it is one of the topics of interest to third-wave feminists. Warner points out that most women faced many problems at work, as officials were asking them for more time and effort, despite having families. Some women decided to leave their jobs to take care of their children, as most women were happy with this decision. On the other hand, third-wave feminists believe that if conditions do not go according to the wishes of the mother, it is because of her individual choices, and she is the one who must bear the responsibility for making decisions. For example, if a woman's family or workplace is not ideal, this is her fault. Some women tried to use their professional skills to improve their situation at home by having birthday parties, taking music lessons, art, sports, and other activities related to children (Warner, 2005, p. 28-29). Although many books have been written on motherhood and states have been asked to develop solutions to these problems, they have not found anyone to achieve them. Thus, the duality between work and private life remains an individual issue in the eyes of the third wave, and it is not possible to find a solution that helps reduce the burden on the mother-woman.

It can be said that feminism has failed to address the issue of motherhood, as some studies indicate that most educated women have accepted the idea of sitting at home and taking care of the family instead of going to work. On the contrary, some feminists protest the previous opinion, claiming that women are trying to reach an integrated life that would not have been achieved. Hirschman argues that women need realistic solutions, not feminist theories; a woman trying to enter an equal world must rely on three rules: preparing herself for good work, taking

work seriously, and not placing herself in an unequal position after marriage (Iannello, 2010, p. 75).

The concept of the third wave became linked to the two previous waves despite the difference in visions, as the activists of the third wave considered that the goals that were achieved in the first and second waves were recognized gains. However, this wave defined itself as an extension of those two waves, which means that the feminist struggle continues to achieve equality and empower women in light of the difficult times the world is going through. Third-wave feminist trends can be explained by focusing on the level of awareness of women. It tries to push young women to understand their place in a patriarchal society that does not care about the presence of women around it. Third-wave activists advocated environmental, economic, and racial justice and justice related to gender, religion, elimination of disparities, and reciprocal oppressive classifications, which expressed these concepts with various stories and experiences. It also calls for accepting ambiguity and chaos to achieve new visions and ideas for feminism. (Charlotte & Sorensen, 2005, p. 8-11).

It seems that achieving equality has become disappointing and frustrating in the eyes of third-wave feminists. The language and emotions used, the energy expended, the conversations and visions have all been tried. Everything in this world has become permissible, starting with rebellion against societal customs and traditions and ending with a preference for death over the living. Some critics call it the chaos of choice, but nothing is left other than accepting independence in choosing. Perhaps this method helps find a vision that helps feminism achieve its purposes (Baudrillard, 1990, p. 11). Looking at the concept of gender, class, sexual orientation, and man-woman categories, which third-wave feminists see as social concepts that must be deconstructed, it insists on reducing the feminist action to other liberating forms such as the dimensions that shape women's identity (Baril, 2005, p. 44).

Third-wave feminists believe that women exist within vital social frameworks that make them an instrument of pleasure, meaning that everything has been previously framed to suit the role of women. According to this interpretation, a woman, whether a 'mother' or a 'daughter,' is a social condition and not a natural one. Feminism protests in supporting this interpretation by forcing society to think and behave outside their nature and will. Those frameworks existed for power to remain in the hands of men. Many factors contributed to strengthening the masculine

view, the most important of which are religion, family, arts, and culture. Although they do not depend on violence in their formation, they are considered social models contributing to inequality. Third-wave feminists work to destroy these paradigms and frameworks, which is why this wave did not set specific goals but relied on the chaos of choice and contradictions (Baudrillard, 1990, p. 10). So it focused on individualism and that the woman should be an individual who gains her status without returning to a particular social group. Also, femininity cannot exhaust the woman's identity to be able to act as a single entity with her rights and status in society. Through this wave, feminism seeks to establish a new era of discussion and ideas based on pluralism, equality, and awareness (Vendlan, 1995, p. 14). Third-wave activists seek to challenge and reject any general definition of femininity as a logical premise for approaching the multiple and colorful concrete reality. Therefore, third feminism recognizes the difference and contradiction within the same wave, and this recognition is caused by coexistence among competing feminist structures that accept pluralism for granted.

The first point of difference from previous waves is that third-wave feminist activists consider that liberation is not copying the experience of others, and it does not mean imitating what previous feminist movements have done. However, feminism means finding our authentic ways of freedom and stem from our desires, convictions, and circumstances. It can also change with every generation, individual, culture, and color. Another central point of contention with previous feminist waves is the tendency of this current to be suspicious of the ideological process that places men and women in separate and opposing categories (Vendlan, 1995, p. 17). This current also adopts the principle of inclination to the opposite gender and attempts to set priorities in which a man has a place as a lover, husband, father, and friend, emphasizing that women and men are different. Also, obtaining full rights does not mean similarity between the genders. Instead, third-wave activists are proud of their femininity and consider it one of their sources of strength. Third-wave feminism is rooted in the social and political quest that neither begins nor ends with the middle classes. It addresses the various problems like all marginalized identities, which seem to lead to the oppression of women. It includes poor societies and developed societies, in which women have made clear progress, which contributes to continuing the path of achieving complete feminist liberation. Also, raising awareness and spreading education is the first step for feminist activists of the third wave for the desired social change.

Third-wave feminism can be described as a feminist movement of a new generation of women who identify with second-wave feminism and acknowledge its limits. At the same time, it acknowledges that the previous wave was not broad but limited to white and middle-class women. It also made women feel guilty if they wanted to express themselves, unlike the third wave, which tries to be absolute in choice and action (Denfeld, 1995, p. 263). It seems that the feminists of this wave are trying to separate their views from 'post-feminism', in other words, this type of feminist explicitly opposes feminist ideas and criticizes the second wave, in contrast to the third wave activists see themselves as an extension of the previous wave (Haywood & Drake, 1997, p. 2).

Some critics interpret third-wave feminism as a traveling trip from one time and place to another. It travels in various feminist societies, conveying ideas in multiple directions according to historical circumstances and political and social goals in which people automatically engage. However, this wave is interpreted as a moving coexistence of alliances, a point of convergence rather than an endpoint (Valassopoulos, 2004, p. 200). Sometimes the interpretation of the ends of the third wave becomes accessible and valuable, such as the excessive love issued by Mrs. Morel towards her sons in Lawrence's *Sons and Lovers*. At other times, the third wave carries complex interpretations and multiple unfathomable feminist possibilities, just as in Edna's suicide at the end of Chopin's *The Awakening*. So it can be said that this wave carries a lot of possibilities and interpretations that are likely to contribute to finding a way out for feminism in the future.

In conclusion, it can be said that feminism throughout its formation period is still moving from one stage to another, and this transition is accompanied by a change in ideas, beliefs, and opinions. However, it can be recognized that the ideas and visions discussed by the third wave are the essences that most women around the world are looking for. It argues that these visions help in finding a solution to the oppression facing women, and although this wave could not stand against the domination of the patriarchal society completely, it helped women realize their rights and drew clear and bold lines that led women to liberation and equality, in addition to setting international laws that stand with women and protect their rights. The vision of the third wave can be summed up under the concept of "awareness" and "self-discovery" advocated by modern feminists around the world, considering awareness as the power that contributes to

putting an end to domination and oppression. Through awareness, women can realize their rights inside or outside the family, and they are responsible for achieving those goals in the way they see fit. Third-wave feminism focuses on new concepts to achieve equality, such as interest in stories, narratives, and discussions, through which feminist experiences can be transferred and benefited from, as it believes in pluralism and the different experiences of women. Darraj suggests that the third wave is a global one but that it should be sweeping and conveyed through news and stories in private words that express the opinion, concerns, and history of women (Darraj, 2003, p. 203). So it is an unlimited cultural and intellectual exchange between the feminists of the world; in other words, it is a mixture of the experiences of Edna, Mademoiselle Reisz, and Adèle Ratignolle, in Chopin's *The Awakening*, and Mrs. Morel, Miriam, and Clara in Lawrence's *Sons and Lovers*. Both novels express different stories and events that end with one result that third-wave feminism has not neglected: oppression.

The time gap between Lawrence and Chopin, on the one hand, and the emergence of the third wave after decades of years, on the other hand, is filling that time gap through the broad goals advocated by this wave. It is multicultural, with ideas and inclinations unrelated to a specific time or place. At the same time, the researcher cannot reduce its goals to specific points, as is the case in the first and second waves, because this wave was able to explore the goals themselves. It is the first movement

that was able to chart a flexible path through which all the desired feminist goals are achieved, focusing on 'the power of awareness.' It is a movement that calls for pluralism, freedom of choice, individualism, and contradiction, where most feminist critics agree that it came as a reaction against those who stand in the way of feminism (Heywood, 2006, p. 17). So it can be said that third-wave feminism is like an endless intellectual receptacle in which everyone can add their feminist stories and experiences, as awareness cannot end with a specific limit or result. The acceptance of the third wave by pluralism allows it to freely accept all interpretations, making it more complex and contradictory. The following chapters discuss two important novels: Chopin's *The Awakening* and Lawrence's *Sons and Lovers*. These two novels carry most of the ideas advocated by third-wave feminists, for example, oppression resulting from the dominance of patriarchal society, gender, awareness, individuality, independence, and freedom of self-determination.



## CHAPTER TWO

### **Third-Wave Feminist Reading of Chopin's *The Awakening***

It can be said that Chopin, in her novel *The Awakening* brought about an intellectual and social revolution at the time as a result of the new ideas that she addressed in her novel. Women at that time were not demanding rights outside the norm, but Chopin went even further when she spoke of inappropriate topics of the time, such as gender, physical and psychological independence, as well as rebellion against the principles of society. Chopin created a revolutionary style that strengthened the presence of the feminist movement and contributed to adding new principles and goals that increased its strength. Although Chopin's ideas appeared tens of years before the existence of third-wave feminism, these ideas can be observed following the goals and activities of that wave, as the time factor is not as important as the ideas themselves.

Chopin was born Katherine O'Flaherty in 1850. She was an American author of short stories and novels. She is now considered, by some scholars, a pioneer of the writings of twentieth-century American feminism from Southern or Catholic backgrounds, such as Zelda Fitzgerald. Chopin was born of French and Irish descent in St. Louis, Missouri. She married and moved with her husband to New Orleans, then later, they lived in Louisiana. From 1892 to 1895, Chopin wrote short stories for children and adults published in national magazines such as 'The Atlantic.' Her stories sparked controversy because of their themes and approach. Some critics have condemned her novels as immoral (Nilsen, 1990, pp. 27-28). She married Oscar Chopin, the son of a Louisiana cotton merchant, when she was just twenty years old. Oscar adored his wife because she was independent and intelligent and, as a result, gave her a certain amount of freedom. Oscar and Kate married and departed for New Orleans, and they had got seven children. After Oscar performed poorly in business, they migrated to his old home in Louisiana. Fate was not on her side as Oscar died in 1882, leaving her in debt. She sold off their company two years later and returned to her mother's home in St. Louis, but her mother also died the following year. Because she had to feed her children, she started to write short stories articles and translate for newspapers and magazines (Nilsen, 1990, pp. 29).

Her principal works were two short collections, *Bayou Folk* (1894) and *A Night in Acadie* (1897). Her important short stories included *Désirée's Baby* (1893), a story of misunderstanding in anti-dark Louisiana, *The Story of an Hour* (1894), and *The Storm* (1898), which is a sequel to *At the Cadian Ball*, which appeared in her first collection of short stories, and *The Awakening* (1899). The characters in her stories are usually Louisiana residents. Many of her works are set in Natchitoches in north-central Louisiana, which is the area where she lives (Gibert, 2005, p. 38-40). After successfully working as a regional writer, she had her first novel, *At Fault*, published in the late 19th century, followed by *The Awakening* not long after in 1899. The novel came under heavy criticism due to the controversial themes of gender, motherhood, and love relationships outside marriage. *The Awakening* has been described as a case study of 19th-century feminism, and even though it was banned at the time, it is now considered classic feminist fiction (Foy, 1991, p. 222).

*The Awakening* was first published in 1899. The novel was set in New Orleans and the Louisiana Gulf Coast in the 19th century. The plot revolves around Edna Pontellier and her growing conflict between her unorthodox beliefs about femininity and motherhood and the social attitude prevailing at the turn of the century in South America. It is also widely regarded as a reference work to the early feminist movement that elicited various reactions among contemporary readers and critics. The novel begins with the Pontellier family, describing Loins, a New Orleans businessman who works at Louisiana Creole heritage, and his wife Edna with their two children. The family vacations on Grand Island in the Gulf of Mexico, living in a resort run by Mrs. Lebrun and her two sons, Robert and Victor. Edna spent most of her time with her best friend, Adèle Ratignolle, who happily reminded her of her duties as a wife and mother (Seyersted, 1969, pp. 99-102). On Grand Isle, Edna formed a bond with Robert Lebrun, a handsome and friendly young man keen to gain her noticeable and emotional appeal. When they fall in love, Robert realizes the nature of such doomed relationships and flees to Mexico, citing the need to resume an unknown business project.

The narrative later focuses on Edna's change in emotions as she loses her feelings of motherhood and begins to yearn for social freedom and her desire to be with Robert. When the summer vacation ended, the Pontellier family returned to New Orleans. It was then that Edna gradually reevaluated her priorities and played a vital role in renewing her happiness. She

isolated herself from New Orleans society and withdrew from some of the maternal duties traditionally associated with her. As a result, Léonce spoke with a doctor to diagnose his wife's condition, fearing that she was beginning to lose her sanity. The doctor advised Léonce to let her do what she wanted and assured him that things would return to normal. When Léonce prepares to fly to New York City for some work, he sends the boys to stay with his mother. Staying home alone for so long gave Edna physical and emotional space to breathe and reflect on many aspects of her life. While her husband was still away, Edna moved out of her house to a small cottage nearby, where she began to meet Alcée Arobin, a man who was exaggerated in his affections and did not hesitate to propose marriage to girls. For the first time in the novel, Edna appears as a sexual entity, but the relationship proves emotional and difficult to sustain (Culley, 1994, p. 113-115).

Edna was also introduced to Mademoiselle Reisz, a talented musician who played well but whose character was generally secretive. Her playing provoked Edna greatly at the beginning of the novel, as it embodied what Edna had longed for: independence. Mademoiselle Reisz devoted her life to music and herself rather than community issues. Unlike Adèle Ratignolle, who urged Edna to adapt to her current situation, Reisz encouraged her to move forward with her ideas. While Reisz communicates with Robert during his stay in Mexico and receives messages from him regularly, Edna begs her to reveal the contents of these messages, and when she does, Edna discovers that Robert is still thinking of her. Robert finally returns to New Orleans. At first, he stayed away and made excuses not to be near Edna but eventually confessed his passionate love to her. He also admitted that his business trip to Mexico was an excuse to escape a relationship that might never work out. Adele asks Edna to help him with a difficult situation and begs her to consider the consequences if she does not do well. When Edna comes home, she finds a letter from Robert telling her he is gone forever because he loved her so much that he could not shame her or involve her in an ongoing relationship. After a strong shock, Edna rushes back to Grand Isle, where she meets Robert Lebrun for the first time. Edna then escaped by suicide for the last time after drowning herself in the Gulf of Mexico (Culley, 1994, p. 118-120).

## 2. Third-Wave Feminist Analysis of *The Awakening*

The narrative manner adopted by the writer in *The Awakening* is classified as realistic. Where Chopin's novel follows a cognitive style that focuses on human behavior and the complexities of social structure, it not only demonstrates Chopin's admiration for the French short story writer Guy de Maupassant but is another example of the enormous influence that Maupassant had on the literary trend of the nineteenth century. Despite these classifications, Chopin's style can be described as an eclectic technique that depicts contemporary narrative currents and looks at the diverse directions of southern and European literature. In addition to the realist doctrine of the nineteenth century, Chopin adopted a hurtful doctrine and often mocked the arrogance of the aristocracy, recalling contemporary writers such as Oscar Wilde, Henry James, Edith Wharton, and George Bernard Shaw. The development of the future of the southern novel as a literary genre is evident in the novel *The Awakening*, not only in terms of the temporal and spatial background of the novel or in the subject matter only, but also in the manner of narration (Garitta, 1978, p. 113-115).

Awareness among women is the basis of change; it is the only way to understand that male domination affects women. Just as in Chopin's *The Awakening*, women gain their experience and awareness through conversations or groups of women who tell their stories. Incredibly, women's adoption of stories and their consideration of the production method that third-wave activists use to raise women's awareness are stories and testimonies of oppression and persecution. For this reason, it cannot be said that the third feminist wave is determined by a specific time, but rather that these stories at different times can carry useful messages that women follow to reach their complete freedom, which is what the feminists of the third wave exploited (Budgeon, 2011, pp. 77-78).

Several feminist writers have argued that *The Awakening* belongs to feminist educational literature. Others might argue that the novel has nothing to do with women's emancipation, but it was written understandably, as it is considered fine artwork and not a polemical article (Skaggs, 1972, p. 188). Several years ago, ideas critical of social status were introduced by some women, such as Mary Wollstonecraft wrote in 1791 about the role of women in society. Wollstonecraft attempted to prove women's rights when she claimed that women's weakness begins with deprivation: a lack of experience and education and suppressing individual talents. These ideas

appeared from time to time until they appeared boldly in Chopin's novel *The Awakening*. Later these ideas ended in principles and official demands advocated by third-wave feminists worldwide.

Despite the entry of women into the world of traditional male professions, third-wave feminist activists see things from a different perspective, as women's representation in decision-making positions and influence is dramatically weak. Women are still victims of economic inequality, gender discrimination, and violence. Chopin revealed this vision early through the heroine of her novel *Edna*, where this character explained the idea of distinguishing between two different spaces, the private and public space, meaning that the private family space cannot be measured according to general appearances. Women have to deal with the double daily work to fulfill the demands of the role of mother, wife, and lover, while in the public space, this burden cannot be felt publicly. In other words, the apparent equality in the public space (work, positions, freedom of expression, appearances) is not equivalent to what women face in the private space within the family. The third feminist wave revealed this contradictory relationship to define public opinion that equality should include all areas inside and outside the family. The woman cannot be a property that is led or shaped according to specific teachings or spaces. Instead, she is an integrated self that has proven her superiority and strength in all areas (Piepmeier, 2003, p. 4). In the following paragraph, the researcher will try to analyze the events and topics in the novel according to the comprehensive vision of third-wave feminism, where the details will be narrated theoretically and trying to link the events with the feminist concepts of this wave.

Chopin succeeded in transforming feminist criticism in her time into fiction, as she translated the concept of escaping from the traditions of society into a fictional novel with sequential events that could apply to many women around the world. Chopin incorporates sensual factors into her novel, such as sea, music, sand, and sky, which are sensory factors that aid our awakening. In Chopin's novel, water represents a modern feminist symbol of independence and escape. Edna's attempt to achieve independence and get rid of the shackles of society is difficult, as is water, but it is worth a try. Edna was swimming in the sea at the beginning of the novel, which is her first attempt to confront this fear, but she could not continue to swim for fear of drowning (Zhan, 2015, p. 34). This fear disappears at the end of the novel as she begins to swim far from the shore. The absence of fear indicates the growth and awareness

that occurred to Edna. The novel ends with Edna drowning, which is how she believes she secures her independence to infinity through death, “The voice of the sea is seductive; never ceasing, whispering, clamoring, murmuring, inviting the soul to wander for a spell in abysses of solitude; to lose itself in mazes of inward contemplation” (Chopin, 2008, p. 18).

As Edna continues to wonder about her purpose in life and what could help change her life the way she wants to, she takes several steps in charting her life's path, as she begins to learn painting, abandons her social obligations, then begins an affair with Arobin and Robert. As a result, Edna does not feel remorse for her actions; she feels a new desire that she did not feel before. It seems that it is the beginning of the life that she wanted to live, “A feeling of exultation overtook her as if some power of significant import had been given her to control the working of her body and her soul. Edna became disenchanted with her role as a mother of two children and a wife. She grew daring and reckless, overestimating her strength. She wanted to swim far out, where no woman had swum before” (Chopin, 2006, p. 32).

The hidden reality of women being forced into the world of work and home has led women to challenge each other, leading women to move away from individualism and autonomy that third-wave feminists view as a choice to empower women and evade patriarchal society (Iannello, 1998, pp. 314-315). This wave demands women to become more aware of their private lives. This wave encourages women to exercise their natural rights without restrictions or coercion. The painting symbol in Chopin's novel is the first step in Edna's awakening; it represents the first meeting between the writer's vision and the wave.

Helping Adèle Ratignolle, who was about to give birth, Edna describes the process as imprisonment, where she noticed a scene of torment. That scene ignited in her a rebellion against the fate of the woman. However, after Robert leaves her, she tells herself that everyone around her is meaningless; even the children who are supposed to be meaningful in a woman's life they “... 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” (Chopin, 2006, p. 120). Edna returns to the Grand Isle, the place from which her physical and mental awakening began, where she undresses and embraces the sea to go far to the point of no return. After she wakes up, she dies alone but with the courage to be herself and not just a woman.

The issue of imprisoning women under the traditions and principles of society has not been hidden from the eyes of feminists. The writer Charlotte Perkins Gilman described these conditions in her book *Women and the Economy* as follows, “Each woman born ... has had to live over again in her own person the same process of restriction, repression, denial; the smothering 'no' which crushed down all human desires to create, to discover, to learn, to express, to advance. Each woman has had, on the other hand, the same single avenue of expression and attainment; the same one way in which alone she might do what she could, get what she might. always open; and the whole oppression of advancing humanity was upon her” (LaFollette & Persson, 2000, p. 70-71).

Chopin highlighted an earlier theme, the symbolism of clothing. Edna claims, “My sun-bonnet obstructed the view. I could see only the stretch of green before me, and I felt as if I must walk on forever, without coming to the end of it” (Chopin, 2006, p. 21). Head coverings, gloves, and clothing are themes discussed in *The Awakening*. At the end of the novel, Edna throws her clothes away and stands naked by the sea, “daily casting aside the fictitious self which we assume like a garment to appear before the world” (Chopin, 2006, p. 62). The sun's hood can be understood as a sign that Edna was a prisoner, a child going through a confinement process, as this hood limits her ability to discover, as she does not know where to turn.

Regarding clothing and fashion from the third-wave feminist viewpoint, women do not have to dress in a certain way as women did previously. Feminism has worked hard to make women feel free to express themselves through the way they choose their clothes, which means freedom to choose and act in life (Arnold, 2001, p. 22). At this time, feminism lifted restrictions on who a woman is or how she should be. Women have gained more freedom in forming their personality, and therefore women can be accepted in society, whether they wear tight or loose-fitting pants.

Edna seems to compare herself to a captive and aimless child that, “sometimes I feel this summer as if I were walking through the green meadow again; idly, aimlessly, unthinking and unguided” (Chopin, 2006, p. 21). However, later, when she begins to gain her freedom through her rebellion, she begins to discover her strength, “She was like the little tottering, stumbling, clutching child, whom all of a sudden realizes its powers, and walks for the first time alone. ... She could have shouted for joy” (Chopin, 2006, p. 32).

After Edna married Léonce Pontellier, she did not love him, but, “He pleased her; his absolute devotion flattered her” (Chopin, 2006, p. 22), and yet her marriage to him was considered a form of rebellion, as she wanted to evade her father's desire to marry a Catholic. From the perspective of third-wave feminism, rebellion gives women the opportunity to choose their path, but this path may be thorny in the future, so feminists see that women are responsible for their own lives within the family. It seems that choosing to marry in this way is to expand her path.

It seems that Chopin tries to give two contradictory opinions in her novel through the character of Edna and Ratignolle, as does the third wave. It justifies the existence of two opinions about the woman - mother when it holds the woman responsible for forming her condition within her family, like Madame Ratignolle, or to be independent and conscious, looking for her freedom and nature despite motherhood like Edna. There is another type of woman in the novel, who is free from the customs of society and immersed in the arts and work, Mademoiselle Reisz, who can follow multiple options in shaping her character, but it seems that the sad end of Edna does not make her the happiest character in this circle. For feminism, the challenge was determining destiny or the 'right to choose,' which forces people to face multiple choices, just as it does not necessarily determine the types of choices they want oppressed women to choose. Third-wave feminists maintain that each woman's individual experience must be her personal choice. This legacy lays the foundations for opening the debates that embodied 'feminist choice' (Hirschmann, 2010, p. 271). According to this feminist vision, Chopin tries to find, through her three feminist characters, a body of research that examines the broad choices that women negotiate in daily life and the consequences of women's experience of various choices.

Later, Edna believed that she could not get rid of her married life by resorting to another man, where everyone leads the same way. She also discovered that the liberation of the body could not be through sensuality, and the soul cannot be liberated through painting. It means that sensuality cannot be a window for salvation from the bondage of the body and the soul. Concerning third-wave views of body sexual satisfaction, most feminist critics do not agree with this view, as they see that women are not a commodity that can be obtained under the pretext of passion and love. However, some critics excuse the practice of adultery in women in a somewhat



limited way. Mary Wollstonecraft argues that by teaching women how to please men, women who gradually lose their beauty due to age find themselves needing the courage to look for someone who makes them feel confident; if they miss this role from their husband, they are trying to get the attention of other men (Falco, 1996, p. 60-61).

Some of the arguments for third-wave feminists can be found in Chopin's novel, such as the theme of motherhood and marriage. Chopin knew her main character Edna was not a mother-woman in terms of motherhood. She cannot be considered a woman fond of her husband and children. The writer uses Edna's character to emphasize opposition to maternal instincts. Edna fails to follow a successful approach to her family, as she quickly realizes that this tradition is impossible for her due to the nature of the rebellion she feels. Chopin explains that a woman aware of her genuine desire is an enlightened and self-aware woman. Where an enlightened woman is brave enough to think freely, reach psychological, and break societal constraints. Edna does an extreme job leaving her husband and children to become an artist. Chopin hints that the traditional mother's role is not compatible with the artistic way of life because the traditional role of women stands in the way of achieving any opportunities. Therefore, it can be concluded that Edna belongs to herself, and she has her own life. According to psychoanalytic theory, Edna is trying to find an alternative genre to find herself away from motherhood in her artwork or relationships outside marriage. Also, she no longer cares about social norms (Bommarito, 2010, pp. 16-20).

The concept of *The Awakening* in its broad form is a study of female identity, regardless of other topics such as gender and rebellion. Many feminist critics describe Edna as a radical character whose journey in the novel represents a woman who transcends the confines of patriarchal society. Giorcelli says that Edna's nature in the novel represents an escape from society's oppression. She represents equal feminine and masculine traits, despite the transformation that occurred in her awakening (Giorcelli, 2010, p. 113). Chopin supports the concept of liberation, which is considered a protest that feminism is not only about liberating women from male subordination but also to find a post-liberation life that guarantees women their lives and their future. As such, Chopin focuses on the themes of work, education, and financial freedom as other areas where women are oppressed (Denzin & Yvonna, 1994, p. 464). The liberation of women in Chopin's novel is enjoyable because the heroine resorts to radical

means to achieve complete liberation. Edna is still dissatisfied with her life despite gaining a large part of her freedom; despite that, she chooses suicide as a way to get rid of the restrictions of society once and for all. From this point, the writer presented some masculine concepts or behaviors that lead to restricting women, concepts that increased feminist awareness, and an actual realization that some secondary behaviors can be considered oppression.

Edna's femininity can be observed in her relationship with her husband. Seeing his wife as one of his possessions indicates a masculine look. When he saw his wife returning from the beach, Leonce fixed his gaze on Edna and considered her, "looking at his wife as one looks at a valuable piece of personal property which has suffered some damage" (Chopin, 2006, p. 7). This view is the proclamation of the oppression of the female gender. It is not limited to her husband, but there are male figures who contribute to this view, as Victor deliberately sits, "where he commanded to look at Edna's face" (Chopin, 2006, p. 58). Male dominance can be seen in Edna's language. Even after she is awake, Edna has not shaken off male dominance. After leaving her husband's house and moving into a small one, she is attacked by Lebrun and Arobin. So she realized that getting rid of these restrictions could not be easy. She needs a big step to gain herself away from men and society. This realization is the beginning of the significant changes that character will make, and it is the step that third-wave feminists have been waiting for, 'new change' and 'new idea' which never tried before.

The importance of the wedding ring on her finger indicates that she has not entirely abandoned social norms. After his swimming lesson with Leonce, he "silently extended his hand, and realized that he had taken the rings from his jacket pocket and put them in her open palm" (Chopin, 2006, p. 7), but when she wanted to get rid of the ring, "she reached out her hand again, took the ring, and created it on her finger" (Chopin, 2006, p. 57), that represents her acceptance of her social status (Nur, 2010, pp. 9-10).

Other feminist characters, such as Madame Ratignolle, represent the angel mother in the novel; in contrast to Ratignolle, the reader can note that Mrs. Pontellier was not a mother-woman. Edna's marriage can be seen as chaotic compared to that of Ratignolle. Chopin describes it, "The Ratignolles understood each other perfectly. If ever two persons were ever fused into one in the field, it is surely in their union" (Chopin, 2006, p. 61). Edna's volatile behavior makes it difficult to describe her as a masculine or feminine individual, and her journey toward her

individuality cannot be considered a feminist journey. At first, it can be seen that her position does not constrain her. Feminist writer Nancy Walker states that there is no position in Chopin's novel on women's liberation or equality; in fact, other married women are presented in the novel as being happy in a state. Walker also argues that the novel's lifestyle is a simple heterosexual style, in which the women engage in loud conversations that provoke Edna's awakening, and thus the novel indicates the collision of two cultures where Edna's journey is sensory (Walker, 1929, p. 254-256).

Per Seyersted, in her critique of Chopin's novel, argues that what dominates her imagination during this period is not so much a feminist revolution as the idea of Robert's passion (1969, p. 141). On the other hand, Edna's nature can be explained by her lack of courage to change. Edna's transformation is just an inner lustful desire and not a desire to fight the patriarchal traditions of society, and thus the power that Edna faces is the power of nature. The men in Edna's life frame her sexuality, as Edna lives a life of negative dreams directed by men like Robert. She goes from real life with her husband to dreams of fantasy and romance with Robert. Arobin's treatment of her is like an anesthetic, "His touch conveyed to her a certain physical comfort. She could have fallen quietly asleep there if he had continued to pass his hand over her hair" (Chopin, 2005, p. 98). This kind of deception leads to her awakening.

In her book, *A Language Which Nobody Understood*, Yaeger explains that Edna awakened to the power of sensuality while swimming at night, a desire linked to Robert, who controls her adventures and speaks for her (Yaeger, 1987, p. 286). Edna does not understand the nature of her awakening, so she finds it difficult to explain why she has moved into a small house. This ambiguity in her personality leads her to frustration due to the lack of understanding of her feelings, especially those that float after listening to music. Her awakening cannot be completely controlled; some of this ambiguity does not allow the reader to understand the change as a feminist revolution.

Some scenes can be considered feminist images called for by third-wave feminists, such as self-discovery. Edna's scene on the beach illustrates a sensory awakening but does not represent the social liberation of women, "...and walks for the first time alone, boldly and with over-confidence. She could have shouted for joy. She did shout for joy, as with a sweeping stroke or two she lifted her body to the surface of the water" (Chopin, 2006, p. 27). Paula

Treichler illustrates scenes in Chopin's novel, such as Edna's swimming success, as evidence of a fundamental change in her perception of life (Treichler, 1980, p. 265). The presence of recurring images of the sea in the novel indicates the physical and sensory arousal that controls Edna's awakening. These sensual aspects of the sea are linked to sexual life of Edna. Through this aspect, Edna's attention to her character, Robert, her children, and her husband indicate the importance of this element in achieving internal stability for women (Yaegar, 1987, p. 289). The last scenes of the book describe Edna's independence, making her dream throughout the novel a reality. She returned to the Grand Isle, "For the first time in her life, she stood naked in the open air, at the sun's mercy, the breeze that beat upon her, and the waves that invited her" (Chopin, 2006, p. 301).

In her quest for freedom, Edna changes her work life and even plans to increase her education. When her inner thought of being a feminist arises, she thinks of further study, "I believe I ought to work again. I feel as if I wanted to be doing something. What do you think of them? Do you think it worthwhile to take it up again and study some more? I might study for a while with Laidpore" (Chopin, 2008, p. 3). The point, in that case, signifies her pursuit of art and the desire to be herself and be able to express her feelings freely. This quote states that she wants to be an educated woman, to discover her potential and hidden talents. She wants to educate Laidpore, who has professional musical skills, and thinks she can learn with him:

In short, Mrs. Pontellier was beginning to realize her position in the universe as a human being, and to recognize her relations as an individual to the world within and about her. This may seem like a ponderous weight of wisdom to descend upon the soul of a young woman of twenty-eight— perhaps more wisdom than the Holy Ghost is usually pleased to vouch- safe to any woman (Chopin, 2006, p. 17).

Third-wave feminism seems to have been formed from flexible academics and cultures, despite these ideas stemming from popular cultures, whose women's lives are just as powerful as it was shaped by the cultures of music, literature, and cinema. These elements are associated with third-wave feminism and are expressed as means that can be actively used to communicate feminist ideas and notices (Heywood & Drake, 1997, p. 214). This vision is linked to the symbolism of music in Chopin's novel when she used it as a means to stir up Edna's buried

feelings. The music in *The Awakening* embodies the passion, imagination, and freedom that Edna aspires to. Music and feelings stirred by Mrs. Reisz's playing manage to lead Edna into heightened sensuality, a feeling of suffocation from imposed conventions, which ultimately leads to her death, "But the very passions themselves were aroused within her soul, swaying it, lashing it, as the waves daily beat upon her splendid body. She trembled, she was choking, and the tears blinded her" (Chopin, 2006, p. 66).

Edna also realizes that being a housewife and receiving money from her husband is a form of oppression by society to keep the wives under control, which makes her reconsider her financial freedom. Her autonomous feelings push her to get out of her husband's home; she wishes to lead an independent life in her place. Housework has become boring to her. Walker expresses that the move shows that these steps against patriarchy can hasten the realization of the feminist goals, as seen in the effect of Edna's 'two steps' act to vacate her husband's house into the pigeon-house. Consequently, she acquires her strength and personal development with a complete separation from society which inhibits women from independent (Walker, 1992, p. 58).

Edna firmly believes that autonomy and social status create a transposed relationship, meaning that she has gone down in terms of social status, but she has risen exponentially on the spiritual level. Independence affects how one thinks like a woman as after moving in, Edna becomes interested in money, "She liked money as well as most women, and, accepted it with no little satisfaction" (Chopin, 2006, p. 11). To achieve autonomy, Edna makes two moves: the initial one is securing the sale of her painting to Laidpore, and the last step is to earn money by horse racing. She learned this hobby from her father when she was a child. So, Edna knows how the sport can generate a fortune. She also begins considering other forms of income sources, "I won a large sum this winter on the races, and I am beginning to sell my sketches.... I cannot judge of that myself, but I feel that I have gained in ease and confidence...." (Chopin, 2008. P. 207).

Making money might be an easy task to perform in the current era, but women rarely expect to own money or even make some for themselves. According to *The Awakening New Orleans'*, society expects women to live on their spouses' income. Their sole duty is to get pregnant and care for children. Edna feels the urge to break the system that the male-dominated society has forced on her. She does not let the comfort provided by her husband hold her back,

nor does she look around at things that may break her family. Such as the third-wave feminists who are ready to break out from the established feminine and feminist systems, Edna vacates her past for a fresh start, choosing to live the life of an independent woman with a small income than living the life of a prisoner, where the beautiful windows and expensive curtains are her prison and chains (Allen, 1977, p. 224) According to Abele, Chopin states that even though women were feminists following the exposure of the second wave, they were bound by the societal expectations on how they were supposed to behave, act and respond to their husbands (2003, p. 5). Edna felt trapped by society's expectation that she must stick with her husband, who was perfect and adored by all people. Also, society expects her to be a good mother to her children but does not leave her to decide how best she can perform her motherhood duties:

In short, Mrs. Pontellier was beginning to realize her position in the universe as a human being, and to recognize her relations as an individual to the world within and about her. This may seem like a ponderous weight of wisdom to descend upon the soul of a young woman of twenty-eight— perhaps more wisdom than the Holy Ghost is usually pleased to vouch- safe to any woman (Chopin, 2006, p. 17).

Edna's escape from her home and moving into a small, secluded house is a change to satisfy her desire to break the chains of society and move away to her kingdom and her freedom. That step made Edna happy. Chopin described her as a caged bird, and at any opportunity, this bird would run away; she hoped the caged bird would fly high to see the world and discover its ability to fly. Chopin uses bird symbolism at the beginning and end of the novel: the novel begins with a caged bird and ends with a broken-winged bird flying over Edna.

A bird with a broken wing indicates her inability to sacrifice her children and her failure to free herself from the constraints of society. The wings in the novel's events refer to ascending higher and transcending the body, moving spiritually to a new radical change. In contrast, the broken wing, which refers to the human condition and pride, represents Edna's failure to transcend her pride in herself for her husband and children (Zhan, 2015, p. 34).

In *The Awakening*, it is no wonder that the husbands in New Orleans want their wives to be devoted and loving companions. The novel's heroine, Edna Pontellier, sees the effects of injustice through her eyes in *The Awakening*; she notices various people, each of whom

demonstrates the reality of women's inequality in the society in which she works. Leonce Pontellier values his belongings; he owns money and equally looks after them. He is regarded as a respectable husband and father in New Orleans culture, and his generosity has earned him favor with local women, “and the ladies, selecting with dainty and discriminating fingers and a little greedily, all declared that Mr. Pontellier was the best husband in the world. Mrs. Pontellier was forced to admit that she knew of none better” (Chopin, 2008, p. 11). Spangler argues that women have been the victims of patriarchal society's injustice for time. The women in *The Awakening* are not the ones to break the rules when the city is still rife with domination that places women second in the gender ranking. The women characters in the novel are also bound by their husbands' or fathers' chains of subordination (1970, p. 251).

It is not only the husbands who showcase patriarchy in the society shown in *The Awakening*. Edna's father is another example of a patriarchal figure who believes in making decisions even for Edna and his mother. Despite being a minor character, his words impact Edna for the rest of her life with the minimal words he utters. His utterings' effect is seen when Edna laments that, “Add to this the violent opposition of her father and her sister Margaret to her marriage with a Catholic” (Chopin, 2008, p. 35). It clearly shows men's tendency to control other people. Due to her feminist nature, Edna does the opposite, marrying Leonce. Still, the older man's patriarchal nature is revealed in another setup when they discuss Edna and her recent behavioral changes. The father advised his son-in-law to “Put foot down good and hard; the only way to manage a wife” (Chopin, 2008, p. 102). Chopin. In her novel *The Awakening*, she presented a map of the deconstruction of masculine look in its traditional form at the time and re-read these forms to understand the behavioral patterns of women. Through her main character Edna, she also encouraged women to become more powerful in achieving their psychological and physical desires and rejecting traditional social forms.

Women were not granted any right to self-determination, and Chopin protested this injustice throughout the entire novel. The roles of wife and mother, and personal possessions, were the cage in which all the women were trapped. Women could not go out and earn their own money. Chopin, along with the rest of the women, saw the desperation of self-determination at the time, causing her to protest loudly through her main character, Edna.

Adele indicates that a woman sacrificing her own life for her children could not do anything more. She instead describes her as childlike and says, “In some way you seem to me like a child, Edna. You seem to act without a certain amount of reflection which is necessary in this life” (Chopin, 2008, p. 143). This exchange shows that fellow women who are not enlightened enough can support the oppression of other women even when their intent is right. However, it shows that Adele, the perfect example of a woman character in society, is not informed about females' originality, which Edna strives to realize in *The Awakening*.

Edna interacts with female friends at the Grand Isle, and the interaction influences her quest for individualism. For example, her first meeting was with Adele Ratignolle, the perfect embodiment of the perfection of a woman that the Orleans society desires. Although having more children than Edna, she is ideally devoted to her family to the extent that Edna views it as extreme. Edna sees Adele Ratignolle as a close friend despite opposing world views of motherhood. Through Madame Reisz, Chopin reveals the new individuality in modern feminism rooted in the third wave that respects one's own space while inspiring others to be the best they can be and not like others before. Mademoiselle Reisz is an artist, a talent that Edna tries to reach. Edna wants to become an artist, but first, she must employ her soul to be daring and ready to challenge all differences (Yemez, 2013, p. 5-6). It means that an artist should be brave, which Reisz notes Edna does not have the courage within herself, “And you call yourself an artist! What pretensions, Madame! The artist must possess the courageous soul that dares and defies” (Chopin, 2008, p. 121). Her meeting with Mademoiselle Reisz is a significant thing that sets the path of the novel since it arouses Edna's need to see her individuality awoken, “Mrs. Pontellier was beginning to realize her position in the universe as a human being, and to recognize her relations as an individual to the world within and about her” (Chopin, 2008, p. 33).

In Chopin's novel, many examples of women whose actions refer to feminism can be found. The three characters (Edna, Mademoiselle Reisz, and Adele Ratignolle) represent a feminist identity, where one character differs from another. The first character is Edna, who represents the oppressed woman in society, who feels weak as a result of her unhappy marriage, in addition to feeling imprisoned because of the responsibility of the children. Nevertheless, she can be free (partially) from these restrictions after forming a love relationship with Robert. Those changes that do not fit the traditions of society (leaving her husband's house and abandoning the



responsibility of the wife and mother) all contribute to the formation of an aspect of feminist identity, “Their absence was a sort of relief, though she did not admit this, even to herself. It seemed to free her of a responsibility which she had blindly assumed and for which fate had not fitted her” (Chopin, 2006, p. 18).

Mademoiselle Reisz is one of the most important feminist characters in *The Awakening*, who has devoted her efforts and life to art. She believes that nothing is worth caring about but art. Reisz says to Edna, “You're the only one worth playing for. These others? Bah!” (Chopin, 2006, p. 26). This devotion to the things she loves and the independence she enjoys confirms that she is a feminist, as her life has completely deviated from societal principles, unlike Adele Ratignolle, who is considered a non-feminist figure, mainly since she devotes her life to her children and husband. However, her affiliation with her husband and shaping her life according to the vision and desires of the male society brings her back to the path of feminism. She represents a category of women who believe that taking care of their husbands and children represents their fulfillment and meaning in life.

Although meeting with Adele Ratignolle highlights her dissatisfaction with life as an ideal woman in New Orleans, Mademoiselle Reisz leads her to discover her uniqueness. Playing piano allows Edna to see things from a different view. Edna's spirit is moved by her playing, motivating her to act in ways aligned with a libertarian feminist. It means Edna learns from Reisz how to discover a new side of herself, “The very first chords which Mademoiselle Reisz struck upon the piano sent a keen tremor down Mrs. Pontellier's spinal column. It was not the first time she had heard an artist at the piano. Perhaps it was the first time she was ready, perhaps the first time her being was tempered to take an impress of the abiding truth” (Chopin, 2006, p. 30). Music is a symbol of spiritual liberation and a way to energize Edna's solitary life. Musical rules are considered a societal system; following these rules leads to fantastic play, but challenging these rules and deviating from their conditions leads to avoiding and belittling a person, and thus playing is a symbol of social order. One of Edna's leanings on Miss Reisz's music is that it gives her the strength and desire to find herself (Zhan, 2015, p. 35).

Third-wave feminists use rebellion as a tool for freedom. Chopin shows that freedom does not come from playing safe but from engaging in active works through the main character. Edna starts her liberation and journey to self-ownership through rebellion, resulting in

various levels of conflict. Conflict theory states that when the members in the lower class trying to exceed those in a higher class, conflicts arise, as seen between Edna and her husband. Edna can take care of herself, but her husband does not believe her. There are also conflicts between Leonce and Edna because they embody opposing ideologies: one represents the patriarchal society, and the other represents feminism by striving step by step towards equality and liberation, "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 apprehend the deeper undercurrents of life. No longer was she content to "feed upon opinion when her own soul had invited her" (Chopin, 2006, p. 99).

According to Levine, several instances show Edna's rebellion. In the early parts of the novel, Edna, who is sleeping, is obliged by her husband to check on her twins when Edna's husband returns from the club. Though Edna believes it is pointless, her husband continues to push her to do so because he insists that one of his children suffers from a fever. Edna's husband accuses her of being inattentive as she insists she does not want to; he also accuses her of neglecting the kids. Another instance of rebellion is when the gathering in Grand Isle is over; Edna refuses her husband's invitation to come inside the home, causing a second confrontation between them. Edna is recalled by her husband, who first calls her in an upset tone, and she refuses; he calls her again, but this time in a gentler tone than the first, which she still refuses (1982, p. 71- 73). Her husband becomes ever more rough and impatient because of his wife's behavior. Instead of getting in, she tells her husband to go to bed, not speaking to him again. Her husband is so angry because of her insolence that she stays awake and keeps an eye on her rather than seem as if following her commands.

Edna faces a problem with the traditions of the patriarchal society, and she is a woman who should not have private ideas and should dedicate her life to her husband and children, where there is no space for any rebellion. Chopin portrays Edna as an unhappy married woman unwilling to give up her love. Edna does not mind giving up comfort and money if it makes her children and husband happy, but she is ready to rebel against the idea that, "they possess her, body and soul" (Chopin, 2008, p. 160).

Edna further shows rebellion when the Pontellier family returns to New Orleans. Instead of sharing pleasantries and greetings with the other neighbors, friends, and relatives, Edna skips

the reception and decides to go for a walk instead. Replying to her husband, she replies that, “I found their cards when I got home; I was out” (Chopin, 2008, p. 130). The act of disobedience enrages her husband, and both have a heated argument. Lastly, she reaches the height of rebellion when she informs her husband of her desire to do something she needs to do regardless of whether she will be given permission. She neglects her domestic responsibilities in favor of doing things she could never do before due to her husband's little submissiveness. Her husband gets angry again and asks her about her constant disobedience to him. Rather than respond, she becomes rebellious and answers him ambiguously, “I tell you she's peculiar. I don't like it; I feel a little worried over it” (Chopin, 2006, p. 71). It is clear when the narrator expresses his dissatisfaction with Edna's failure to fulfill her motherly duties, as shown by the excerpt, “It would have been a difficult matter for Mr. Pontellier to define to his own satisfaction or anyone else's wherein his wife failed in her duty toward their children” (Chopin, 2008, p. 5). Edna embodies the ideals of feminism when it comes to motherhood, as she is not the owner of her children. She does not feel obligated to always keep an eye on them, nor does she feel obligated to behave like the typical mother.

Edna stands against societal traditions about motherhood that force her to be known by her new name Pontellier's wife, rather than as an autonomous individual. She realizes that the freedom and independence she seeks are incompatible with society and nature. Edna believes that men can fulfill their desires and lead an entire sexual life, while women are expected to have children and take care of them. So, Edna discovered that achieving independence and living as a man is through participation in the business world. Entering the world of capitalism is a significant step that helps the independence of her personality because, until that point, she was no different from the women of the nineteenth century. Third-wave feminists see nature and society as forces against women's liberation, so Chopin, through her protagonist, attempts to show that Edna has let her fears go by allowing herself to forget the past and thinks of suicide to escape those forces (Papke, 1990, p. 39).

Yaeger points out that the novel focuses less on feminism and more on discovering sensuality and self-liberation that transcends gender boundaries. For example, Edna's Awakening is a discovery of the sensual self, not the social liberation of women. The novel is portrayed as a general journey toward discovering self-identity rather than a struggle to liberate women from

the societal oppressions advocated by third-wave feminists. Chopin's novel ends with Edna's awakening turning into infidelity and immoral love with Robert. These personal experiences depict Edna's journey of self-discovery and quest to discover her desires and happiness away from the constraints of society (1987, p. 289).

Third-wave feminist has emerged to confirm that women are an entity based on difference, pluralism, and individuality, meaning that the diversity of feminist experiences cannot be the same but instead encourages difference (Shapiro Sanders, 2004, p. 52). In other words, women are responsible for forming themselves according to a new, dissimilar ideology to reach a modern vision that can bridge the gaps created by the patriarchal society. This vision can be seen in the character of Edna, who succeeded in creating herself even when she chose to commit suicide. Chopin's view in *The Awakening*, which fits with what third-wave feminists advocate, is that women should be accepted as they are, not as society wants, and that society cannot be ideal if women are led. So Chopin put forward the idea that the emancipated woman creates a new ideology as she desires, not as her society wants, just as the third-wave feminists believe.

Michael Gilmore describes Edna's transformations in Chopin's *The Awakening* that by the end of the events, Edna became independent with her true identity. She decided to commit suicide rather than carry on with the burden she felt in society (Gilmore, 1988, p. 82). The novel depicts a journey toward the discovery of self-identity rather than the struggle toward the liberation of women from society's oppression. Chopin tried to describe individual liberation instead of feminine liberation. As for gender expressions, instincts and sensuality are internal expressions of everyone who can be in Edna's personality. As described by many critics, it is not an invitation to sexual liberation and spreading obscenity. The reappearance of the novel after its rejection is the result of the reader's understanding of these interpretations. Chopin poses a challenge to what actions the human individual must take to discover himself/herself in a society in which he/she cannot live. Finally, the novel will lack meaning without understanding Edna as an independent person and not as a woman.

Joyce Dyer explains that Edna's desire to leave her marriage stems from her desire to explore her passion and inner desires. Despite her marriage to a respectable man desired by all women, she admitted that she had married him by accident without thinking, “[Edna's] marriage

to Leonce Pontellier was purely an accident. In this respect resembling many other marriages which masquerade as the decrees of Fate” (Chopin, 2006, p. 22). Even after falling in love with Robert, she begins to form a relationship with Arobin, a sign that she is looking for something greater, a new step and a radical change commensurate with what third-wave feminism sees, new untried. Her marriage with Leonce can be interpreted as the fulfillment of sexual desire, while other romantic relationships are the fulfillment of her existence in life. In other words, self-discovery through romantic relationships without sexual contact (Dyer, 1993, p. 50-52).

Edna's departure scene represents a feminist view since she could not find happiness with any man, neither her husband nor her lover. In Chapter 32, it can be seen that her husband did not care about his wife's leaving as much as he feared what society would say about his wife's actions. Edna began to practice horse-riding, a male profession, which also indicates her complete abandonment of the traditions of society. In the end, Edna commits suicide by drowning herself in the sea, making her feel that dying in this way is the best way to declare her independence as a woman, which represents a kind of ideal feminine behavior, “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, 2006, p. 121).

Third-wave feminists try to include people of different genders, sexual orientations, and social classes and consider these issues a top priority without limiting these elements. The activists of this wave combine feminist and gender equality elements into a popular anarchist movement still fighting for equality. The chaos of psychological fluctuations and sexual inclinations, the freedom to act at the expense of others, and the construction of the individual self, as in Edna's character, make this wave the focus of the critics' attention. This anarchy distinguishes the third wave from the rest. Where girls wish they were boys, boys wish they were girls; whites wish they were black, married couples wish they were single, and married people fall into forbidden relationships. Thus, this chaos can be felt in Chopin's *The Awakening*, which aims to give more significance to freedom and choice, even in the choice of death. All of this emphasizes one goal: A woman must be understood as a complete human being from childhood until death, and this understanding cannot be partly connected with momentary feelings but rather a comprehensive understanding balanced with the opposite gender (Baumgardner &

Richards, 2000, p. 11). On the contrary, others believe that crises, chaos, and unconsciousness govern this vision and that these ideas only produce a deficient culture governed by kitsch (Bloom, 1987, p. 25).

The independence and individualism promoted by third-wave feminists led to a fierce individualism that transcended societal norms and traditions (Lipovetsky & Charles, 2005, p. 51). Where values and ideals in these circumstances can only deteriorate in the face of liberation and independence, the patriarchal society cannot withstand this torrential stream of awareness. The feminists have understood this concept well, that there is no equality without awareness and independence. The reader can notice that these visions are found in Chopin's *The Awakening* in the form of rebellion, individual independence, and defining a fate for which the critics have not been able to find an explanation. It indicates that these behaviors did not stem from specific goals but rather an individual behavior that does not differ from what the third-wave feminists advocate for, such as, "Do it yourself, your feminism is what you want to be, define your program, ask again and again with your word" (Henry, 2005, p. 83).

In *The Awakening*, Chopin attempts to illustrate a picture similar to the vision of the third wave, even though Chopin preceded that wave by dozens of years. The picture makes the reader, at first, aware of the high social class of Edna, the main character in the novel, but despite that abundant life and the faithful husband that all the women of the city wish for, feminist ideas can occur within this same family. Also, her relationship with other women, such as (Mademoiselle Reisz) and (Adèle Ratignolle), and the mutual speech between them, is considered evidence that feminist liberation is not limited to a particular class or a person without another, but rather the continuation of the process of achieving complete feminist liberation must begin with those who live in economic integration. Feminist integration is not limited to specific feminist rights but is comprehensive, starting from raising children to choosing death due to liberation, just as it happened at the end of *The Awakening*. The following chapter will link the concepts advocated by third-wave feminism and Lawrence's vision in his *Sons and Lovers*. This analytical view will deal with the novel's characters and the writer's idea to arrive at a clear vision that corresponds to this wave.

Finally, some important conclusions can be concluded: Third-wave feminism used freedom of choice, autonomy, and individuality to pursue equality, all of these concepts cannot

be complete without awareness. Some of the critical events in the novel have been addressed as feminist experiences. Feminists of this wave argue that circulating women's experiences through stories, novels, and books can help spread awareness. The events discussed in Chopin's novel are individual events resulting from independent choices; Chopin tries to make the reader realize that she does not force him/her to choose a specific style or event, just as third-wave feminism asserts, and she confirms this choice by introducing multiple feminist figures such as Edna, Mademoiselle Reisz, Adèle Ratignolle. So, the essential interrelationship between the novel and third-wave feminism is the feminist experience in the novel, freedom of choice, independence, the pursuit of new changes and untried ideas, awareness through some symbols such as music, sea, and birds. The next chapter will deal with Lawrence's novel *Sons and Lovers* according to these concepts.

## CHAPTER THREE

### **Third-Wave Feminist Reading of Lawrence's *Sons and Lovers***

*Sons and Lovers* is one of the most famous novels of the twentieth century, as its writer D.H. Lawrence is considered one of the most significant figures in the history of English literature. This chapter analyzes the events within the novel from the third-wave feminist vision. Critics viewed the novel as an embodiment of Lawrence's personal life, in which he describes his life with his mother and his intense attachment to her. It is difficult to imagine another author who sacrificed his life into consecutive texts of fiction the way Lawrence did; he constantly confronted his story with new experiences and fresh interpretations of the past (Harrison, 2016, pp. 5-6). Lawrence was the fourth child born in the family of Arthur John, a miner in Eastwood. His father was impoverished enough to get drunk all the time. He also had a strained relationship with his wife, a former teacher. His wife was forced to work in the industry due to their poverty. Eastwood worked in a coal-mining village at the time, populated by hardworking men and women, but Lawrence was always regarded it odd due to his feelings for literature.

Lawrence continued writing until the end of his life; despite his illnesses and pains, he was a poet, playwright, critic, and novelist. He left three books of poetry, five plays, four books on travel literature, and a book on literary criticism. Lawrence's novels *Sons and Lovers* (1913), *The Rainbow* (1915), were published in the early years of the last century, which are among his most famous works, *Women in Love* (1920), and *Lady Chatterley's Lover* (1929), which was secretly printed in Florence in 1928. In his works, Lawrence investigates the possibilities for living in an industrial atmosphere and is particularly interested in the types of relationships that can be formed in such an environment. Although he is labeled a realist, Lawrence employs his characters to express his ideology. The portrayal of gender was unsettling when initially published in the early twentieth century, but it has its sources in this profoundly personal manner of thinking and being (Worthen, 2005, p. 132-135).

*Sons and Lovers* is Lawrence's first major novel. The story talks about a daughter of a wealthy merchant, Gertrude Morel, who married Walter Morel, a miner. Mrs. Morel and her miserable marriage to a miner. Gradually their relationship began to fade into failure, and the mother's emotions are progressively turned towards her sons, starting with William, the eldest



son. When William dies, Gertrude's attention changes to her second son, Paul, one of the main characters in the novel. Despite all these situations, it could be noted that the father, Walter Morel, has vanished into a neglected corner, where he does not exist among his family, satisfied with the peace that he reached because of the negligence of his wife and sons.

Paul struggles in the second half of the novel between his mother's adhesion to him and his desire to step out and experience romantic love on his own. Arthur, the third son, also finds a girlfriend and falls in love with her, but no one interferes between them or spoils their lives, while Paul wanders alone in a maze that he cannot get out of. Paul falls between two issues that he cannot express: trying to escape from Miriam, the girl he loved later, and the wrath of his mother, who does not dare to talk about her reasons. However, Miriam attracts him with the strength of her femininity. They appear to be a good fit, but Paul's mother has a negative attitude toward Miriam, complicating the relationship. Clara Dawes, another character in the novel, a more sophisticated young woman separated from her husband, is the next person Paul meets, but he spends more and more time with Clara. Paul leaves Miriam behind, but, in the end, neither Clara nor Miriam can compete with Gertrude's emotions, and Paul abandons Clara in favor of his mother. The novel ends with the death of his mother, leaving her son alone in constant conflicts with himself (Worthen, 2005, pp. 17-18). The novel sheds light on the psychological complexes and social problems that occur in families as it focuses on the father's role inside the home and how the absence of the role exposes the family to disintegration and destruction. Paul cannot give his love to Miriam because he discovers that their relationship is like his relationship with his mother. Although that psychological complex returns to him after his mother's death, he begins searching for a woman who looks like her so that he can fill the vacancy left by his mother's death.

### **3. Third-Wave Feminist Analysis of *Sons and Lovers***

Third-wave feminism described women as victims of the patriarchal society and that the way to avoid this society is through self-building and the formation of a particular identity for women by the requirements of modern life (Whelehan, 1995, p. 44). As Lawrence did when he portrayed oppressed feminists, this wave tries to merge the old and new women. As it believes that the gains achieved by the previous waves are inevitable and that gender equality has been partially achieved, that is why the third wave focused on awareness-raising. The thing it need is

the ability to open one's mind, to understand that male domination affects the women of our generation. In *Sons and Lovers*, Lawrence attempts to construct a uniquely feminist character (Mrs. Morel), who attempts to balance the demands of the family (by excessive concern for her children) with her defense of herself and her character (by trying to avoid her husband's oppression).

Whether in books, magazines, or novels, reading women's stories can give women the desired awareness advocated by the third-wave feminists. This wave was not only necessary to complete the emancipation of women but also to change the world. However, the most critical point in this wave is that it started from the four sides of the world and worked to provide the whole world, not just women, with a new vision for women and the world. It seems that this vision was not lost on Lawrence, who dealt in his *Sons and Lovers* with various problems (feminist, social, psychological, sexual), each character in his novel carries a specific statement, Mr. Morel describes the importance of the father's role in the stability of the family. Moreover, Mrs. Morel gives a view of feminist oppression and an incentive to adhere to the feminist self, no matter the circumstances. Paul represents the male society that sees nothing but its lusts and pleasures at the expense of women and the female characters such as Clara and Miriam, who are victims of societal traditions and norms.

Lawrence's novel charts the emotional changes and gradual decline in the Morel family due to individual choices, and it examines the psychological forces innate in the novel's characters. At the same time, ambiguity and chaos can be observed in these characters, making them unable to find solutions to help them escape the chaos of family conflicts. This combination indicates that childhood pain and confusion can eventually lead to irreversible tragedy and confusion. When mixing these elements with the third-wave feminist vision, it is noted that this chaos is an outcome of the freedom of choice that this wave defends. The internal struggle between family choice and individual autonomy has long been a challenge to third-wave feminists. As a result of this challenge, this wave sought to formulate concepts such as pluralism, freedom of self-determination and individuality, and to negotiate contradictory desires, in addition to sexual desires, which do not give a narrow goal that can be reached but give women the most significant amount of space and responsibility (Snyder-Hallm, 2010, pp. 256-257). When Mrs. Morel determined her fate outside her husband's will, and at the same time focused

her emotional inclinations towards her children, and endured the hardships of life alone, all these choices mean that the chaos of choice was a suitable choice for her despite the tragic end, but she is responsible for deciding her fate. Thus, it concludes that Lawrence and the third feminist did not give a concept about the reckless support for mindless choice but somewhat out of respect for pluralism and self-determination, which can be deduced from the novel's end. The reader can understand that third-wave feminism does not set narrow and fixed goals in which it bears responsibility for the fate of oppressed women but instead seeks to hold women responsible for determining their destiny, which can only be done through awareness.

The right of women to exercise choice was considered one of the basic demands of third-wave feminism. Also, second-wave feminism preceded these demands. These two waves were able to direct public opinion towards recognizing women's choices in their lives. At the same time, feminism plays a role in validating these choices without passing judgment. At the emergence of the third wave, it can be noted that these factors have been linked to the singular, self-determined, and empowered femininity so that the commitments were embodied by the claim that women have the right to make choices that reflect their desires, despite the difference in diagnosing the causes of gender inequality and finding proposed solutions. However, when social and structural factors condition women's choices, the outcome of individual choice does not necessarily lead to improved outcomes for women. The evaluation of choices and their impact causes a sharp debate within the feminist movement (Hirschmann, 2010, pp. 272-273). According to this feminist view, in Lawrence's novel, the consequences or validity of the choices of Mrs. Morel and the other female characters cannot be fully determined. That is why these events can be read according to the vision and thinking of each reader, and this is precisely what third-wave feminists want, which is that women must be aware to distinguish their choices and determine their destiny according to each circumstance.

On the other hand, the oppression that Mrs. Morel faced because of her husband's misdeeds can be linked to one of the goals that third-wave feminists try to explain, which is their belief that they have fallen victim to the harsh technological destruction of the environment, industrial development, the exploitation of the poor, and the bombing of villages in poor areas, where they feel a kind of connection between themselves and those cases. Perhaps the feminists see that their awareness of these concepts can lead them to stand against the currents of violence

and to form a particular vision of changing the world (Hirschmann, 2010, p. 274). This awareness has expanded to thinking and contemplating creating a new world and reconnection human beings with nature. These indirect overtones in Lawrence's novel can be observed and linked to those feminist beliefs. The industrial development and environmental oppression that Lawrence spoke of at the beginning of *Sons and Lovers*, and the physical and psychological condition that afflicted Mr. Morel later, are preludes to that oppression.

The new concepts of power can be used as the connection between the body and nature and from their participation in the rooting of the forces of existence that emerge in nature and society, according to the patriarchal culture, which says that power comes through domination and tyranny over nature and other people (Hawkins, 1998, p. 159). Here, in particular, the strength of Third-Wave feminist work lies in its emancipation and attempt to give new concepts to the old concepts, especially in a democracy, care, and participation in forming a new and plural world. Feminist literary critics attempt to overturn patriarchal literary practices that encourage masculine modes of thinking and viewpoints that support women's psychological and economic oppression (Singha, 2018, p. 338). Feminist criticism, according to some critics, considers women's perspectives that a hegemonic patriarchal system has traditionally silenced. In Lawrence's novel, the work can be seen through the view of feminism as Lawrence gives more attention to the miserable condition of women in the character of Mrs. Morel.

To return to the events of the novel, Mrs. Morel was an educated Victorian woman who sought to improve the social environment for women, contributing to the struggle against the patriarchy, even wishing to be an independent man in the future, "If I were a man, nothing would stop me" (Lawrence, 1968, p. 8). However, later she was confronted with the violence she faced from her husband and became a sad woman inside and outside the home. In order to survive, Mrs. Morel formed an alliance with her sons, who began to change their thinking toward the middle class so that they could change their social status in the future. It can be seen that her son became a tool for their mother in order to realize her dreams that she could not achieve.

In *Sons and Lovers*, the narrator's heroine, Mrs. Morel, has no significant role in the house; even Gertrude Coppard's name is only mentioned twice in the novel. It may be noted that Mrs. Morel is her husband's property. Sometimes she gets beaten up by her husband, but she stays silent and continues to live inside the house. Mrs. Morel did not know how much her

husband earned because women at that time could not ask about money. Mrs. Morrel suffers from Victorian morality, “She went into the front garden, feeling too heavy to take herself out, yet unable to stay indoors. The heat suffocated her. Furthermore, looking ahead, the prospect of her life made her feel as if she were buried alive” (Lawrence, 1968, p. 5).

Lawrence realized that expressing a feminist opinion can only be through choosing female characters and telling stories, which he did in *Sons and Lovers*. From a third-wave feminist perspective that focuses on the concept of narrative in describing women's multiple experiences, Lawrence, in his novel, aligns with this view. The reader can gradually access the female characters' experiences, who succeeded in understandably describing their suffering.

One of the essential concepts advocated by third-wave feminists is independence, individualism, and freedom of choice, just as happens in the novel *Sons and Lovers*. At the beginning of the novel, Mrs. Morel appears separated from her husband, living independently as an unmarried woman, struggling to survive, and working twice as hard for her children. However, at the same time, she lacks the courage to leave her husband once and for all, as Clara did with her husband. This image is considered a critical target of the third-wave feminists, who see in the character of Mrs. Morel the contradiction and chaos of choice as a result of bearing the burdens of marriage, family, and work. Some of the contradictions between Lawrence and third-wave feminism lie in the issue of sexual difference. This wave reduces sexual pleasure to liberation, as it connects the body with sex and seeks to liberate it from its marginalized position in a patriarchal society.

In contrast, Lawrence asserts that the body is not an instrument but a living being (McDonald, 1936, p. 618). Just as we see it in the relationship between Paul and his mother, on the one hand, and his relationship with Miriam and Clara, on the other. The first represents the spiritual relationship, while both Miriam and Clara represent the physical relationship. The reader can find which of the two relationships is more vital and enduring; Lawrence wants to convey the same message.

Despite the negative reading of Lawrence's work by second-wave feminists, Lawrence's focus on awareness and the individual self of women provides a strong incentive for third-wave feminists because of the consensus in the visions pursued by both sides. Lawrence's ideas were re-examined and read with the beginning of the third wave, especially regarding sex, the body,

male supremacy, and the superego (Beauvoir, 1972, p. 248). The feminist writer Millett argues that Lawrence is the most enthusiastic and talented of all writers and the most accurate in conveying his message through awareness (Millett, 1992, p. 71). Lawrence believes that man and woman belong to two opposite poles that sometimes constitute a duality and that love can unite these two poles (McDonald, 1936, p. 153). It is noted that the loss of love in the narration of *Sons and Lovers* has increased this dissonance; losing love at this particular stage after marriage leads to a tragic and miserable end. Lawrence portrays these dissonant phases in all characters, from Mr. Morel to other characters outside the family, such as Clara and Miriam.

For the feminist vision of Lawrence's novel to be complete, the other characters should be analyzed in *Sons and Lovers*. The character of Miriam, Lawrence's first mistress, was a shy girl who lived in the countryside, where the male gaze prevailed. Both her father and brothers looked at Miriam with contempt, but she did not want to follow the paths of the village girls. Miriam wanted to become more accessible and educated, and she wanted life to carry meaning. She could not make it happen, and all her thoughts were just a fantasy. Although Paul appeared in her life, her mother considered him an idol; this relationship only increased her suffering. Miriam, from her childhood, believed in religion; she believed that God was omnipotent and knew everything in the world. When she wanted to make a relationship with Paul, she asked God, "O Lord, let me not love Paul Morel. Keep me from loving him, if I ought not to love him" (Lawrence, 1968, p. 171). It can be seen that Miriam's character was just like a thoughtless puppet because of her dependence on religion. Despite her ambition and broad ideas, she does not dare to achieve what she desires but instead makes religion a reason or an excuse for her weakness.

In another scene, Paul's violence with Miriam can be observed; the multitude of women around him makes him self-sufficient. He is like a rock in his dealings with women, as he believes that they are there to serve him, and beat them whenever Paul wants, and get rid of them when their time comes, "But, despite himself, his blood began to boil with her. It was strange that no one else made him in such fury. He flared against her. Once he threw the pencil in her face. There was silence" (Lawrence, 1968, p. 157). She turned her face slightly aside, where he repeated his father's actions with her, his belief in male superiority, which he imbibed from his father and expanded on himself. In this scene, Lawrence tries to explain the cultural difference

between the two characters. Kate Millett explains this event, “Of course, Miriam is not angry, because one is not angry with God” (2000, p. 253), describing the image of God as a man and that a woman should be a voiceless follower.

The character of Clara, who was oppressed and betrayed by her husband, was an independent and educated woman, and because of whom, Paul became associated with the Socialists. She was considered different from other women, “she lives separate from her husband, and talks on platforms; so she's already singled out from the sheep, and, as far as I can see, hasn't much to lose. No; her life's nothing to her, so what's the worth of nothing?” (Lawrence, 1968, p. 314). Clara was interested in feminist activism, but at the end of the novel, it can be noted that Clara's resentment was not the result of her husband's poor treatment of her because she returned to her husband, and her relationship with Paul was nothing but a cure, “There was something evanescent about Morel, she thought, something shifting and false. He would never make sure ground for any woman to stand on. She despised him rather for shrinking together, getting smaller” (Lawrence, 1968, p. 407). Clara has two characters, an activist and a politician accused of hating men. From among faces of Paul, she realized what his true personality was; he was an unreliable man and could smell exploitation from afar.

Gender inequality states that men and women are not equal entities. Gender inequality points to unequal handling or conception of people based on their gender, whether entirely or partially. It stems from gender roles that have been socially created. Whether objectively based or socially manufactured, distinctions are at the root of gender disparity (Aarthi & Prabha, 2017, p. 13). Through these scenes, Lawrence tries to clarify the idea that education and awareness are the woman's tools to stand up to these inequalities or patriarchal views.

Lawrence portrays Clara as responding to Paul's nervousness cleverly, representing the ambitious woman who seeks out-of-body view, “Look at her mouth—made for passion—and the very setback of her throat. He threw his head back in Clara's defiant manner” (Lawrence, 1968, p. 187). Sboui states that Paul looks at Clara only from the erotic aspect, where he “is reduced to an erotic object that Paul resorts to quench his sexual thirst” (Sboui, 2018, p. 61). However, after he was satisfied sexually with Clara, he abandoned her, and she returned to her husband.

Feminism in the novel cannot be understood unless the relationship between the characters is understood. Women live in constant suffering in order to prove their existence. Mrs.

Morel's character is described as a devoted mother whom her husband treats poorly. She represents the typical Victorian woman who accepts her status within her family and submits to society's moral codes. At the beginning of the novel, Mrs. Morel tries to attract her sons to her side, but eventually, as she grows up, they start to distance herself from her, "What do I want with a white-haired mother?" (Lawrence, 1968, p. 122). Lawrence sheds light on the position of a woman when she is young and how she is desired in a patriarchal society due to her beauty and strength, but when she is old, she is not attractive.

From a third-wave feminist viewpoint, Chodorow sees discrimination and gender as an issue that develops during childhood and depends on parenting practices. Since it is the woman who takes care of the children, there is a difference in the psychological development of men and women. In other words, the relationship between a mother and her son is different from the relationship between a mother and daughter, as they tend to have more sons than women. Chodorow suggests that mother and father share equality, which helps develop children's senses without becoming independent. This type of discrimination helps encourage the son to distinguish himself, while the women simultaneously diminish in front of this development, and thus what is called masculinity and femininity occurs. This vision of discrimination and difference between the gender does not lead to a conscious view of gender but instead leads to discrimination and arrogance (1978, pp. 202-206). Lacking this cooperation in *Sons and Lovers*, Paul becomes a condescending figure, behaving exploitatively with the girls around him. He tends to make the women around him sexual objects of no value to him.

In *Sons and Lovers*, it shows how society views women with a view that includes much discrimination, especially regarding gender. Kabir and Akte assert that women are not born, but society constructs them, and according to the author, there is little difference between a three or four-year-old female and a male youngster until the individuals of a community form them (2020, p. 303). It demonstrates that boys focus on power and possession from an early age, and they engage in aggressive games to demonstrate their strength. In *Sons and Lovers*, Miriam is a victim in her own house; her brothers mock her and treat her with disrespect. She is treated as if she were a newborn with no place in their lives or at home. Boys are given absolute rights and are respected to a higher degree in their homes than girls. Therefore they dismiss girls as non-entities. When Miriam burns the potatoes, her brothers are angry with her, and her mother, rather



than criticizing them, advises Miriam to take their humiliation without fighting. Because the men in the house have more privileges than Miriam, as Millett expresses that “In contrast, females or the weak fair sex are believed as someone who must maintain grace and virginity and must tolerate the aggressive demeanor of the men. It means that gender is learned through socialization, and is not innate” (2000, p. 29).

Lawrence did not only choose one female character but rather chose multiple characters, each with a feminist story. For example, Clara's character lacks coherence, and her feminism is considered one of the key features through which she is first defined for us, eventually serving no real purpose. On the other hand, Clara has escaped the massive torment that Mrs. Morel has experienced, but she has also found gender fulfillment in her affair with Paul Morel. Her feminism initially deceives Paul, but it soon fades into insignificance. The narrative eventually hints that Clara's discontent has nothing to do with female oppression. Her relationship with Paul is merely a form of reformation that allows her to return to her spouse.

Feminine oppression is also seen in *Sons and Lovers*; it could be noticed that those mothers want to fit their daughters into the feminine world; for instance, Miriam does household chores, and her mother wants her to accept her subjection without any rejection. As a result of her mother's religious nature, Miriam lacks the spontaneous flow of life. She lived in a hostile environment where her brothers constantly criticized her, and her mother always advised her to be obedient, “She was obedient to him like a child” (Lawrence, 1968, p. 394). Walker explains that the strict treatment in the family makes her consider the physical relationship a sin. It is the case with Miriam, who feels that Paul is like a snake in her heaven who will destroy her virginity. Therefore she develops spiritual love with Paul for fear of God due to the spiritual oppression (1992, p. 60).

Mrs. Morel also shows signs of female oppression of her kind, as shown by her daughter's view. In her view, a son is always the hero; hence she thinks of William as her knight, “All day long, as she cleaned the house, she thought of him. He was in London: he would do well. Almost, he was like her knight who wore her favor in the battle” (Lawrence, 1968, p. 79). Her vision comes from the view of Victorian women who preferred male children to females. Although Mrs. Morel appreciates her daughter Annie who is studying, it is seen that the thought of being the mother of sons warms her heart. She gives all her attention to their male sons not

only out of love but also due to the feminist intuition of financial dependency. She thinks that William is obtaining social advances, which fills her with happiness as she can turn to her son if her husband fails. These represent the traditional mothers who depend on their sons as they are not working themselves and neglect their daughters (Kelsey, 1991, p. 71).

According to Bachtarzi, D.H. Lawrence was one of many proponents of male dominion who sought to restore what was thought to be the vital, hidden, and essential man and save what was viewed as distorted masculinity (2010, p. 6). Lawrence thinks that males are divided between the needs of femininity and masculinity, represented by mothers and fathers, and middle class and working class. Lawrence's beliefs about masculinity are not only conveyed in *Sons and Lovers*, but also he describes the role of conflicting masculine conventions and the importance of the male role in society or the family, "The house is filthy with you she cried. Then get out on it—it is mine. Get out on it! he shouted. "It's me as brings th' money whoam, not thee. It's my house, not thine. Then ger out on't—ger out on't!" (Lawrence, 1968, p. 22).

Even though Lawrence focuses on the feminine aspects in the novel, a keen feminist would not fail to see that men were also oppressed through the character of Mr. Morel. Lawrence idealizes the feminine characters in *Sons and Lovers* to demonstrate their supremacy over their male counterparts. It is more accurate of Gertrude Morel's mother than of any other female figure. Mrs. Morel, the novel's main character, represents the overly possessive woman. She does not give others in his family the opportunity to make their own decisions. She is shown as a solid mother whose love damages her sons' lives and her husband's marriage. The wife's rebellion and thirst for liberation subdued the man at some point due to home and eco-pressure. Mrs. Morel was so fierce that Mr. Morel gradually became afraid of her. Kelsey explains that she extinguished her husband's anger throughout the novel's events (1991, p. 91). Mr. Morel hardly talks with anyone, and nobody cares about this miserable man anymore in his family, "He feels the only real rest to be when he was out of the house" (Lawrence, 1968, p. 27).

Mrs. Morel feels that she is better than her husband; she tries to reform him according to what she sees is correct, but this step leads to his destruction. She found her husband's profession ugly, as she hated his lack of interest in culture and education. Mrs. Morel treats him according to her cultural vision, not that of the working class. She wanted her husband to be as she liked, but she failed to do so. Mrs. Morel begins to apply that vision with her sons, which also fails

with them, “The pity as she was too much his opposite. She could not be content with the little he might be. So in seeking to make him nobler than he could be, she destroyed him” (Lawrence, 1968, p. 16)

In fact, for Mr. Morel, a miner who married a lady of higher social class, the home is not a comfortable place to rest and order as the supervisor of the house, as the patriarchal concept of home often assumes. He appeared to be an unnoticed figure in front of his wife and children. Mr. Morel and other men like him usually work in a challenging environment and earn little money. Furthermore, he had almost lost his sense of joy in life and relied just on alcohol to relieve his pain. Mrs. Morel's misery reflects the collapse of male supremacy. She not only failed to form him into the person she had imagined, but she also ruined him. He was a complete failure in this marriage, to the point where his wife had to seek consolation from their children, “Recklessness is almost a man's revenge on his woman. He feels he is not valued, so he will risk destroying himself to deprive her altogether” (Lawrence, 1968, p. 190).

Marriage itself can have a downside, especially if the case is like Mrs. Morel. Mr. Morel was not a good example to his wife, and he imposed all the male constraints on her. For example, after a quarrel, he kicked her out of their house, where she found herself alone in the garden. Mrs. Morel yearns for self-denial in a house where she cannot fulfill her desires, but she cannot get out of the male oppression, “She had borne so long this cruelty of belonging to him and not being claimed by him” (Lawrence, 1968, p. 418). Mrs. Morel is described as an angel in the house, the innocent victim of her husband's oppression, so she needs her son's love. She desires her sons' love to be able to withstand more and gradually rebuild herself. Meanwhile, Lawrence portrays Mrs. Morel as the fearsome wife, who lives on her children's vitality and forces them to hate their father, “And, standing more aloof from him, not feeling him so much part of herself, but merely part of her circumstances, she did not mind so much what he did, could leave him alone” (Lawrence, 1968, p. 46).

Lawrence's attack against systematic thinking asserts that gender alone cannot solve society's problems. Lawrence rejects the idea that modern men try to ignore their spiritual side, which leads to a loss of desire for life. A man who has lost his energy will have senseless gender experiences and seek out women just for sexual pleasure, as is Paul's character. Furthermore, Lawrence believes that meaningful gender activity cannot occur unless the individuals are

energetic, hence why one of Lawrence's characters aspires to eternal happiness. Their energy is something they are always pursuing. Lawrence also thinks that men and women should use gender as a means of obtaining children, but that they should enjoy it in such a way that they are firmly united together, "They wanted genuine intimacy, but they could not get even normally near to anyone, because they scorned to take the first steps, they scorned the triviality which forms common human intercourse" (Lawrence, 1968, p. 148).

Third-wave feminism thinks that for men and women to have a good relationship, either must regard each other as opposites or similar but distinct. The two oppositions must maintain a balance in their connection for neither to dominate the other. He believes that the drive for possessiveness is more prevalent in women. However, it can occur in men, as well. According to Lawrence, the civilized and educated woman poses a significant threat to her husband, just like the character of Mrs. Morel and her husband, "He hated her, for she seemed in some way to make him despise himself" (Lawrence, 1968, p. 179).

Mrs. Morel's failure to notice the balance standards in her engagement with her husband and sons is lamentable. She is oblivious that to have a good relationship, others should be respected and appreciated. She also fails to recognize that her husband and children have distinct personalities and emotional needs. All these issues contribute to the family's breakdown and continuing disputes. According to Lawrence, the battle between man and woman happens because of the sophisticated woman's desperation to obtain his most valuable possession, his manhood, and feminize him under the control of her will.

Further, Lawrence tries to show what happens when the expected form in relationships has exceeded. *Sons and Lovers* has a state that is strictly controlled through the idea of a gender disorder in a relationship, which occurs between men and women. The gender problem manifests itself first in a mother and father's hostility. Then, in the mother's failed effort to replace her sons with her husband and the sons' unsuccessful struggle to create normal manhood. As a result, Mrs. Morel, who seeks to own her husband and sons, and Miriam, who tries to own Paul, symbolize a confused need to be surrounded by people who do not appreciate their individuality. In all its manifestations, this is a condition of modern life, from gender relationships to extensive social and political connections.

These cases have resulted in more confused gender identities. When Paul and his mother visited Nottingham, Lawrence describes them as, “The mother and son walked down Station Street, feeling the excitement of lovers having an adventure together” (Lawrence, 1968. p. 92). After his father's death, Paul wanted to share a cottage with his mother, which symbolized his Oedipus complex. Although Paul did not want to kill his father, these events depict it transparently like Oedipus's complex points. Lawrence is adept at creating small scenes in narratives to point to the general manner and fluctuating feelings. For example, Mr. Morel's jealousy about Heaton's closeness with his husband and kids is shown in the scene where he interrupts his wife without expressing anything. It also expresses his dissatisfaction with his work compared to his constant anger at his wife. Mrs. Morel did not regard William, who died young, or Paul, whom she strengthened her grip on, like true lovers, despite her great psychological trap, “She exults—she exults as she carries him off from me,' Mrs. Morel cried in her heart when Paul had gone. She's not like an ordinary woman, who can leave me my share in him. She wants to absorb him. She wants to draw him out and absorb him till there is nothing left of him, even for himself. He will never be a man on his own feet—she will suck him up” (Lawrence, 1968. p. 193).

As a result, ego aids in defining a method for obtaining Paul's physical fulfillment while being socially acceptable. Clara wants a better physical meeting for Paul, while Miriam yearns for solid spiritual care, but Miriam and Clara do not compensate Paul because they use him. So, Paul has a massive repulsion for his mother and girlfriends and a violent instinct that arises from the id. So, Paul spends every second of his life watching his sick mother suffer, a misery he cannot settle. Paul helplessly realizes that he will never be able to live without his mother and knows that he will not be able to exist without her after her death.

On the contrary, when she is with him, he usually will not lead his life. His emotions cannot free him from his mother's chains or build his personality, and it seems to be a suicidal mentality. Through *Sons and Lovers*, Lawrence, one of the most prominent contemporary writers, deals in-depth with human instincts and motivations. Lawrence considers inner desires the basic factors of human life, unlike any other moral and spiritual functions. Through his characters, the writer tries to reveal each character's multiple motives and desires within the novel and thus approaches the truth and reality. These elements are related to emotions more

than logic. Lawrence's strong belief in these factors is the path to human salvation for many critics. Therefore, *Sons and Lovers* was considered one of the first novels to deal with instincts and motives in this way.

A critical analysis of the character's decisions in the novel reveals the role of psychology and emotions' influence on the human relationships that result in conflicts. Sigmund Freud considers man to be a biological phenomenon due to instincts and motivations. He argues that boys are born with gender motivations; he attributes all human activity to gender impulses. Lawrence disagrees with him, who emphasizes a one-sided aspect of the human being, that is, a biological phenomenon of instincts and motivations. In contrast, Lawrence emphasizes that the human being is a mixture of a soul and body, and he goes on to show that Freudian psychoanalysis is a form that contributes to the spoiling of human identity, the spiritual side of a person is essential, and man is a soul, and physical pleasures are momentary (Bell, 2014, p. 9-11).

Miriam and Clara both desire to create a personal relationship; they have an impression that Paul adores them not as individuals but as a symbol of femininity, while Paul is not interested, and it is the cause of a quarrel between them. In *Sons and Lovers*, one can strongly feel that survival is a motive in modern industrial society and depends on effective relationships. Lawrence believes that modern industrial life has contributed to this gender conflict between men and women. (Draznin, 2001, p. 95-96). Victorian morals corrupted the meaning of gender, which the author considers a natural manifestation of man's commitment to God and nature. His perception of gender as good was at odds with Victorian perceptions of him as evil. Miriam's character represents the suppressed gender life every day among Victorian women. The literary texts in *Sons and Lovers* are regarded as human experiences, attitudes towards human values, and an accurate representation of life. In the case of *Sons and Lovers*, the reader could reach far-fetched conclusions that steer him far from the author's fundamental objectives. Lawrence's fiction is increasingly concerned with the psychological variables between characters; rather than stripping morality of its traditional meaning, he points to a world that opens an enlightened path for the reader.

Al-Ghadeer claims that Lawrence's psychological visions of the contemporary man are considered a genius, he was accused of obscenity, and some consider him sensual, some of his

novels were banned as obscene since he was liberated from the Victorian taboo, but he dealt with the subject in an accessible way. He considers gender a significant spiritual and physical union between a man and a woman as an essential method. Thus, Lawrence seeks to raise the level of gender activity to the level of spiritual experience. However, several reasons lead to conflict between gender, the most important of which is the attempt to dominate the male or the female (1999, p. 25). On the other hand, another image of female dominance is represented in *Sons and Lovers*. Lawrence takes the aspect of solid feminine action and a submissive masculine reaction. Mother Gertrude has multiple female personalities; she is the central character in the novel, embodies the most possessive woman, and does not leave freedom for others in her family to exercise their choices. Her character is defined as a solid woman whose love destroys the lives of her husband and son. She demands a higher level of education and culture. These mentioned elements paint the image of women in the Victorian era.

Lawrence's writings shed light on many feminist issues still being studied. Despite dozens of research papers and books written about those feminist concepts that Lawrence put in his literary works, there is still a need for more studies and research to delve deeper into Lawrence's vision of women and male domination. The researcher hopes that his study has added something to those studies.

## CONCLUSION

Feminism has gone through many changes from its beginning to its recognition as an official global movement. The movement passed through three primary waves, all aimed at spreading feminist ideas, including the right of women to vote, to hold political and social positions, and the right to education and work. However, those fundamental rights were not the ultimate goal. Those goals' demands expanded with the start of the third wave, which called for women's mental and gender liberation, and the study of all the causes revealed the oppression of women, starting with marriage and the patriarchal society. As a result of these reasons, many writers and activists consider the third wave to be one of the most critical waves that defend the feminist movement due to the sensitivity of the topics it raises. Some social and psychological scholars believe that feminist waves, especially the third one, are the main force behind social changes in women's rights, especially in the West. They attribute this achievement to feminist activists and writers such as Chopin and Lawrence, who are the subject of this thesis.

It can be concluded that Chopin, in her *The Awakening*, has defended women by focusing on multiple issues; these topics contributed to the expansion of modern feminist ideas, especially in the third wave. In *The Awakening*, gender, work, and art are among Chopin's factors. She believes that a woman cannot be placed in an environment that does not suit her desires and ideas, whatever the advantages of that environment. In addition, society tries to place women in a narrow framework that does not go beyond childbearing and the family. Chopin tries to embody the idea that the family and children can be tools that stand against the development of women. The work also contributes to the liberation of women and raising their awareness. Gender, in Chopin's conception, is a way of expressing natural desires and impulses, and it stands against the notion that gender is a means of procreation and pleasure. Through her novel, the writer tries to give a new concept of gender. Women must be seen as free being who possesses feelings, instincts, and emotions that make them act according to their nature, not within a specific framework formed by a patriarchal society. Also, restricting women within a narrow frame does not help form an ideal society but instead worsens it.

As for *Sons and Lovers*, the feminist ideas that Lawrence tried to embody in his characters do not go far from Chopin's ideas. However, Lawrence tries to give the feminist reader a new concept: the socialization of a child is the basis for the existence of differences and



discrepancies between the gender. Although Mrs. Morel succeeded in raising her sons, she later failed to let them free and independent, thus causing a split in their personalities. Lawrence's vision is somewhat diverse. It can be concluded that *Sons and Lovers* is trying to establish that man and woman cannot be isolated from each other. It means that an ideal society is not complete unless everyone participates in its formation. The absence of one of these two genders inevitably leads to a complete collapse, as happened in Morel's family. Lawrence's vision helps eliminate gender discrimination, and society cannot be complete unless men and women grow aware of each one's existence.

There are several feminist themes raised in the two novels, such as eliminating discrimination, and gender differences, changing the masculine view about women, giving more free space to women, independence, work, awareness, and gender. These concepts are connected with the vision of third-wave feminists within the concept that natural differences between men and women cannot make women a secondary element. In addition to traditional teachings, upbringing, misconceptions, and lack of awareness among women contribute to oppression. These reasons make the man a dominant force, while the woman is submissive. Feminists, wave after wave, are still striving hard to eliminate the causes that lead to women's oppression.

The researcher found that several themes combine third-wave feminists with the views of Chopin and Lawrence. Freedom of choice is one of the critical issues seen in the main characters' behavior, such as Edna and Mrs. Morel. Although these characters fail at the end of the novel due to a lack of awareness, the failure proves the importance of this element in changing the lives of oppressed women. Through these characters, the feminist vision of the two writers is concluded that freedom of choice with awareness contributes to the development of women's lives for the better.

The other factors in the two novels are independence, individuality, and chaos of choice. These factors helped the third-wave feminists develop their approach and differentiate it from the rest of the waves. According to this wave's point of view, these factors in a patriarchal society can lead to the inevitable result of avoiding oppression, even at the woman's expense. *The Awakening* and *Sons and Lovers* were sharply embodied in those meanings even when both novels ended in a tragic end. The writers deliberately intended this ending to give a short and prominent idea, which is that choosing independence and individuality, no matter how harsh the

results, is better than the idea of living in the presence of a patriarchal society. This vision is consistent with third-wave feminism, which called on women to act independently and individually, away from the pressures of traditions and customs.

On the other hand, third-wave feminists emphasize that awareness is the key to getting out of the domination of society and that there is no escape from that unless there is a full awareness of rights. Just as Chopin did in her novel when she highlighted this decisive factor, Edna would not have rebelled against tradition had she not been conscious. Chopin has shown indirect means of reaching awareness, including music, communication, and the transmission of experiences among women, associated with the concept of third-wave feminism. On the other hand, Lawrence considered that the association of consciousness with love could lead to an ideal world free of problems. This image was not visible in his novel, but the reader can understand it when he finds the opposite, where there is no awareness and real love in the Morel family, which leads to constant conflicts.

Continuing the process of achieving feminist liberation according to the vision of third-wave feminism is not limited to a specific class of women. At the same time, feminists believe that oppression cannot fall on one woman without another and that everyone is involved in this awareness struggle. The reader is not surprised to find that despite the persecution and miserable life of Mrs. Morel, an educated middle-class woman, Lawrence did not choose these characters at random. Thus, also we find the exact details in Chopin's *The Awakening*.

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