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A Final Act of Rebellion: Exploring Suicide and the Sea in Chopin's *The Awakening*

Edna Pontellier of Kate Chopin's *The Awakening* is a character of many complexities. There are a number of different ways to interpret one of the most puzzling parts of her story: her suicide. Throughout *The Awakening*, she evolves from a woman who unquestionably follows the rules to a woman who rebels against and questions those same rules. The question becomes: why does she kill herself when it seems that she is happier than she has ever been? At first, the act seems contradictory and impulsive, but when looking deeper, one can begin to see how Edna's suicide is actually another act of rebellion against Victorian norms and ideals. Some could read *The Awakening* and examine the birds as a symbol or the couple or even the women in black to explain why Edna committed suicide. I would like to examine Edna's relationship with the sea as a way to explain why Edna's suicide is a liberating act. It is the place where she first is reborn into a new person, and it is the place where she ends her life. What seems to be a contradiction actually is not. The paradox of the sea in Chopin's *The Awakening* showcases Mrs. Pontellier's suicide as an act of rebellion, an expression of freedom, rather than a surrender to the oppressive ideals of her time, making the sea representative of rebirth and escape.

Grace White

Commented [1]: You did a really nice job building up to your thesis statement; it truly is a "thesis paragraph." The only thing I would suggest with this paragraph is, instead of touching on other symbols, which are almost distracting, in order to introduce your reading of the book, touching more on other readings of the suicide, which I know you do some in your final sentence. Beautiful paragraph overall, though!

Commented [2]: Great thesis

Jack Timmer

The first instance the reader gets of the importance of the sea in *The Awakening* is when Edna Pontellier, though terrified, swims far out into the ocean. “That night she was like the little tottering, stumbling, clutching child, who of a sudden realizes its powers, and walks for the first time alone, boldly and with over-confidence” (Chopin 49). It is significant that this encounter happens at night. It represents all the fear that is bottled up inside of Edna, and it also represents the unknown of what will happen once she starts swimming. Night can also represent something that is hidden or shameful. Perhaps Edna feels afraid of wanting freedom when she is surrounded by women who do not, namely Adele and Madame Lebrun. Edna feels like a “clutching child,” meaning that she is still reliant on her husband and is not completely self-sufficient. A child is innocent, naïve, and follows authority blindly and without question. At this point in the story, Edna is not fully ready to take on a life of solitude, but this moment is the beginning of the realization that she deserves to feel more in control of her own life. Because it is such a novel feeling and a novel experience (“for the first time”), Edna feels uneasy. It is also important to note that she is alone because it ensures that her thoughts are her own; no one is influencing her. These thoughts and feelings are genuine and organic. Edna also realizes her power while being in the sea. It is someplace where she can realize her strength, strength that she was unaware she possessed before. With this newfound strength, she takes that first step into freedom, feeling invincible and untouchable. She is reborn and is trying to learn how to live life again for the first time.

After Edna realizes her power and takes her first step in rebelling against oppression, she is able to connect to the sea. When she swims in the sea, “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” (49). This feeling “overtook” her, meaning she does not have control of it and is not

Commented [3]: This is a bit picky, but the first half of this sentence is a touch wordy. I don't think I would hardly notice it if it was in the paragraph, but as it is a topic sentence, it stood out to me.

expecting it, but once she has it, she gains control that she has never had in life before. Once again, there is mention of “power,” signifying that Edna now feels strength that she has not felt before. The mention of “soul” suggests that this encounter with the ocean goes much deeper than the physical body. Edna begins to connect with the ocean on a different level. She is finally in complete control instead of feeling that everyone else is in control of her, leaving her with no power over her own decisions and actions. Being a woman in the Victorian Era, Edna does not have much of a choice over who she is and what she can do, and this experience is the first one in which she feels that she could finally take some control back. The sea is what cleanses her of the oppressive ideals of the time and allows her to see life in a different light. Using this experience with the sea, one can begin to understand how paradoxical the symbol is when compared with Edna’s final experience with the sea.

Commented [4]: I love how you break apart this quote, using the different parts to directly support your thesis.

Edna’s first encounter with the sea is an uplifting one, one that births her into new life. She also ends her life in the sea, which at first glance might seem contradictory, but her death is also a rebirth, an escape from the society that threatens to tear her down. Before she takes the final plunge, the narrator writes that “the voice of the sea is seductive, never ceasing, whispering, clamoring, murmuring, inviting the soul to wander in the abysses of solitude” (138). “Seductive” is an interesting word to describe the sea. Edna thinks of the sea as tempting or attractive, as something she possibly should not want. This description can also be used when talking about Edna wanting freedom; it is something that she should not want, but it is attractive all the same. This description of the sea also reminds me of a beating heart, potentially suggesting that the sea is where Edna’s heart is, that when she dives in, she is returning to herself. The sea is “inviting” Edna’s soul, not her body to swim. This is the second mention of “soul” in relation to the ocean, giving Edna a deeper connection than just the physical body. “Abysses” gives the image of a

Commented [5]: You may want to take a little time to further introduce this paradox idea in this paragraph, so that you aren’t mentioning it and immediately ending the paragraph.

bottomless pit, something that has no end. The ocean has no boundaries, unlike the world in which Edna lives. Edna can be free to explore everything when she dives into the ocean. There are no limits. Edna can be alone and free and away from the constraints of her everyday life. By ending her life, Edna takes the reins on her own life, takes back all the control that she had given up, and decides to be free.

Commented [6]: This is a very strong paragraph. I really liked it.

Edna uses the sea as her setting for her final act of rebellion against the oppressive ideals that control her life. Before she dives into the sea, “for the first time in her life she stood naked in the open air, at the mercy of the sun, the breeze that beat upon her, and the waves that invited her” (138). As with the first experience Edna has with the sea, this experience is also a novel one. She stands naked as the day she was born in the “open air.” One can get the image of the wide expanse of the sea in front of Edna and how endless it looks to her. One key difference between this encounter and the previous one is that this one happens during the day. Edna is unashamed of what she is about to do, and she does not care if anyone is watching. In this case, the sun could represent clarity, the start of a new day. Perhaps the sun represents the happiness Edna felt when she was in the sea the first time; she is using that experience to guide this one. Just as the sea is inviting, so are the waves, making Edna feel welcome and safe, unlike her husband. From the moment Edna stepped out of the sea in her first encounter to the moment she steps back into the sea to end her life, she was actively rebelling against her husband, the Victorian ideals of what a good housewife looks like, Adele, and even Robert at the end. Her suicide is her final act of rebellion against all those people and ideals. She realizes that she will either die unhappy in a life controlled by other people, or she will die happily in a death completely controlled by herself. The sea is representative of that chance of freedom for her.

Commented [7]: I very much like how this paragraph has much more analysis than summary, something I am bad at

The sea in Kate Chopin's *The Awakening* is representative of rebirth and escape, making Edna's suicide an act of rebellion against the traditional norms of her time rather than a surrender to them. She gains total control of her life and uses that control to end her life instead of letting oppression overtake her. The vast expanse of the sea allows Edna to see the world as a place without boundaries, and this only occurs when she is by herself and has realized her strength. The sea sets Edna free because of its depth and because she can be whoever she wants to be inside of that depth. The first experience Edna has in the sea, that pure happiness she feels, allows her to understand how limiting her world is. Once she experiences the vastness of the sea, her world is never the same. The sea becomes seductive to her, and she cannot help but want to experience that feeling of freedom and escape again. What seems to be a contradictory place to end her life is actually quite fitting and appropriate. By ending her life in the sea, Edna frees herself from the binds of her life that never would have let her go otherwise.

Commented [8]: I loved your essay. You have a great thesis, and I think you did a really good job supporting it in your writing!

Commented [9]: Great paper, only note I have is perhaps you might want to explain a bit more why Edna feels controlled and oppressed but I could see how that could steer the paper in the wrong direction

Works Cited

Chopin, Kate. *The Awakening*. Edited by Nancy A. Walker, 2nd ed., Bedford/St. Martin's, 2000.