

**MAIN CHARACTERS' COMPLICATED ISSUES AS A  
WOMEN IN JANE AUSTEN'S *SENSE AND SENSIBILITY*:  
NEW CRITICISM STUDY**

**THESIS**



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## ABSTRACT

Febrianti, M. D. (2022). *Main Characters' Complicated Issues as a Women in Jane Austen's Sense and Sensibility*. English Department. Islamic State University of Sunan Ampel Surabaya. Advisor: Dr. Abu Fanani, SS, M.Pd

Keywords: New Criticism, Complicated Issues, Sense and Sensibility

This study examines The Complicated Issues Experienced by The Women characters in the novel *Sense and Sensibility* by Jane Austen. The novel *Sense and Sensibility* tells about the struggle of the family consisting of a mother and her three daughters, who must continue their lives when their father dies. There are three problems to be solved in this study: (1.) how are the main characters characterization described in the *Sense and Sensibility* novel by Jane Austen? (2.) what are the issues of each main character, and how do they deal with them?

This study uses a qualitative method. The researcher analyzes the data by first reading and understanding the contents, then collecting things that will later be analyzed, and then describing sentences, phrases, or paragraphs related to the topic discussed by the researcher. The data were collected by following the three steps: First, The researcher reads and understands the story's content in the novel. Second, arrange related things to be researched or analyzed. Last, collect the data such as words, phrases, or narration in stories related to the complicated issues experienced by the female characters in the story. This study uses the theory of New Criticism, Character, and Characterization because this research analyzes the characterization of the main female character in the novel.

This study found that each character has a different characterization and complicated issues. First, Mrs. Dashwood is known as a loving mother willing to do anything for her children's happiness. Second, Elinor, the first daughter of Mrs. Dashwood, has a mature and wise character. Moreover, the third is the character Marianne, known for her friendly nature and high self-honesty. While for the complicated issues that the women characters have to experience are: First, Mrs. Dashwood's problem comes from the low social status she has, which leads to the poor love life of her daughters, that continuously get rejected by their in law's side of the family. Second is the love life problem of Elinor and Edward, which did not get approval from Edward's family because of Elinor's low social status. Moreover, Marianne's problem comes from the man she loves named Willoughby, who keeps making her confused with his strange acts, which finally reveals his true colors at the end of the story about what kind of a man he is.

## ABSTRAK

Febrianti, M. D. (2022). *Masalah Pelik Karakter Utama sebagai Wanita di Novel Jane Austen's Sense and Sensibility*. UIN Sunan Ampel Surabaya. Dosen Pembimbing: Dr. Abu Fanani, SS, M.Pd.

Kata Kunci : New Criticism, Permasalahan Pelik, Sense and Sensibility

Penelitian ini mengkaji Masalah Pelik Karakter Utama sebagai Wanita dalam novel *Sense and Sensibility* karya Jane Austen. Novel *Sense and Sensibility* menceritakan tentang perjuangan hidup sebuah keluarga yang terdiri oleh seorang ibu dan ketiga putrinya, yang harus melanjutkan hidup mereka saat ditinggal ayah mereka meninggal dunia. Ada tiga rumusan masalah yang akan dijawab dalam penelitian ini: (1.) Bagaimana penokohan karakter utama dideskripsikan dalam novel *Sense and Sensibility* karya Jane Austen? (2.) Apa isu dari masing-masing karakter utama dan bagaimana mereka menghadapinya?

Penelitian ini menggunakan metode kualitatif. Pengumpulan data dilakukan dengan mengikuti tiga langkah: Pertama, Peneliti membaca dan memahami isi cerita dalam novel. Kedua, menyusun hal-hal terkait yang akan diteliti atau dianalisis. Terakhir, mengumpulkan data seperti kata, frasa, atau narasi dalam cerita yang berkaitan dengan permasalahan pelik yang dialami oleh karakter wanita dalam cerita. Penelitian ini menggunakan teori New Criticism, Character dan Characterization karena penelitian ini menganalisis penokohan tokoh utama wanita dalam novel tersebut.

Penelitian ini menemukan bahwa setiap karakter memiliki karakter atau watak dan permasalahan pelik dalam hidup yang berbeda-beda antar satu sama lain. Pertama, Mrs Dashwood yang dikenal sebagai ibu penyayang yang rela melakukan apa saja demi kebahagiaan anak-anaknya. Kedua, Elinor, putri pertama Mrs Dashwood, memiliki karakter yang dewasa dan bijaksana. Lalu yang ketiga adalah karakter Marianne yang dikenal ramah dan memiliki rasa kejujuran yang tinggi. Sedangkan untuk permasalahan rumit yang harus dialami oleh tokoh perempuan adalah: Pertama, masalah Ny. Dashwood berasal dari status sosial yang rendah yang menyebabkan kehidupan cinta yang buruk sehingga terus-menerus ditolak oleh pihak keluarga mertuanya. Kedua, masalah kehidupan cinta Elinor dan Edward yang tidak mendapat restu dari keluarga Edward karena status sosial Elinor yang rendah. Dan terakhir, masalah Marianne datang dari pria yang dicintainya bernama Willoughby yang terus membuatnya bingung dengan perilaku anehnya yang akhirnya mengungkapkan sifat aslinya pada akhir cerita tentang pria seperti apa dia.



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# CHAPTER I

## INTRODUCTION

This chapter will explain the start of the discussion, which consists of the study's Background, The Study's Problem, The Study's Significance, the Scope and Limitation, The Definition of key terms as the critical points, and the Research Design.

### 1.1 Background of the Study

Literature is a form of creative and productive activity in producing a work that has aesthetic value and reflects social realities. Wellek (1993) argues that literature is a creative activity of a work of art. Literary work is a picture of human life and is someone's invention. The results of the fiction are not just imagination but are also colored by the background of the community's social life and the author's beliefs. Literary works also convey ideas and views about human life that are poured creatively and packaged in beautiful forms by writers. This is to the opinion expressed by Semi (1993) that literary works are creative works, so literature must be able to give birth to a beautiful creation and try to channel the needs of human beauty. Literature is one form of "expression" of the life of the public. It is the work of the community that, with its imagination, channeled its interpretation into written form. Literary works have three building elements that cannot be separated between the text, the writer and the reader. Literary work is the results from the author's reflection on life, whose existence cannot be separated from human life.

The classic major genres of literature are *Comedy, Romance, Tragedy and satire* (M.H.Abram, 1971). Most literary works take the theme according to the facts about the reflection of real life at the time the literary work was done. The events in this life form the basis of the author's preparation. The object that is the basis of the processing is poured into a literary work whose results can give a distinct impression to the reader. This can then enrich the reader's experience; in other words, whatever is obtained by the reader in enjoying literary works, whether it is about the issue of a happy life or suffering, they are related to the inner experiences experienced by humans in real life. One of the products of literary works is the novel. One of the common problems that are also contained in the novel is the issue of gender.

In the Women's Studies Encyclopedia, it is explained that "*Gender is a cultural concept that seeks to make a difference (distinction) in roles, behavior, mentality, and emotional character between men and women developing in society*" (Tierney, 1989). Therefore, what distinguishes the definition of gender between women and men is the assumptions that come from the culture itself. Culture is the one that creates how the roles of women and men in social life should be (*cultural expectations for women and men*).

The situation of how women used to constantly getting unfair treatment by the world also has its glory times for feminists writers and figures to speak up about their voices. It was first getting spoken up by Mary Wollstonecraft (1759-1797), who loudly called for equality of rights between men and women and pushed for all forms of slavery. After that, many women, mostly also an activist,

used their voices to support feminism and fighting the equal rights of women and men. Not a few of them also dared to voice their voices through literary works whose purpose is nothing but to show criticism of how discrimination against women constantly occurs in the world. In the end, we are finally gaining attention from the public. Until this very day, literary works discussing women and feminism are still much known and popular worldwide.

This shows how far women made a contribution that was finally able to create the beauty of equality in the world these days and make a more peaceful world for human beings to live side by side. Even so, women still get much pressure from people around them and in the public's eye. According to Berk (1989), gender roles are interrelated with gender stereotypes which clearly distinguish that the role of women is opposite to the role of men. In line with the opinion above, Ruble and Ruble (in Berk, 1989) explain that gender roles are gender stereotypes. Gender refers to the beliefs held by the wider community about male sex characteristics as opposed to female sex characteristics. Problems or discrimination against women are often encountered on various occasions, especially in everyday life. Women's problems from the past until now are often mentioned in various kinds of field and so complex.

Most literary works place women as characters full of oppression or experience suffering without any struggle to defend themselves. In living life, we as humans will not be separated from a problem, be it a complicated problem or a light problem, because it is something that must exist in living life. As humans, we cannot avoid problems. Most people think that the problem is an accident or a

disaster for them. Meanwhile, if we look deeper, the problem is a problem that must be solved or solved. According to Richard Carlson in his book *Don't Sweat the Small Stuff* in 1997, Problems are the best means of training yourself so that your heart becomes more open. In addition, problems are also an important part that must exist in human life.

Soekanto (2009), in his book *Sociology An Introduction*, states that struggle is "the dynamic aspect of position (status)." A person occupying a position in society needs to carry out his struggle, as explained by Soekanto (2009). Struggle can include the following: 1) Struggle, which includes norms associated with a person's position or place in society. Struggle, in this sense, is a series of rules that guide a person in social life. 2) Struggle is a concept about what individuals do in society as an organization. 3) Struggle can also be said to individual behavior important to the social structure of society.

*Sense and Sensibility* tells the story of Mrs. Dashwood's life and her daughters (Elinor, Marianne, and Margaret). They are forced to continue living without her husband, that just recently passed away. It is said that the Dashwood family is a family with a high-rank social status, but after the death of Mr. Dashwood, Mrs. Dashwood and her daughters have to be forced to relocate from their beloved home in Norland to the remote small town of Barton. This is due to Mr. Dashwood's legacy having fallen to his first son, John Dashwood, who was the stepson of Mrs. Dashwood. John Dashwood and Mrs. Dashwood have a perfect mother-son relationship as a family. They always take care of each other and his stepsisters and show genuine affection as any other family should.

However, the wife of John Dashwood does not seem to have such thoughts. She thinks that John Dashwood is the one who deserves to be the son who gets all the legacy that Mr. Dashwood later on when he died. She never even once showed good manners to her step-in-law, Mrs. Dashwood. She always looked down on Mrs. Dashwood and her daughters as if they had no right to live in the same house with her and her husband.

Because of this, Mrs. Dashwood and her daughters did not want to continue living in Norland with them. Although John Dashwood had been given a message from his father to always look after his stepmother and siblings, Mrs. Dashwood's decision to move to Barton can not be changed due to her and her Daughters' wants. Then their life begins there, full of twists and turns and complicated circumstances they had to face as each day goes by. This is what the researcher will discuss in her research this time: the struggle of the main characters' lives as women who live in the 18th-century era, which is full of discrimination and other circumstances.

Likewise, there are some studies related to the topic and issues that the researcher wants to conduct. However, the method of the research is likely different. Some of them are: Women Independence in Jane Austen's *Sense and Sensibility* as a feminism study (Myta Kusumawardhani and, Endang Yuliani Rahayu, 2020), An Analysis of Characterization of The Main Characters, Plot Structure, and Psychological Conflicts in the Novel entitled *Sense and Sensibility* written by Jane Austen and its Implication to Character Education at Senior High School (Ika Estia Wardani, 2018), New Historicism Analysis in *Sense and*

*Sensibility* Novel by Jane Austen (Fitrianita Febrina Ali and Moon Hidayati Otoluwa, 2021), An Analysis of The Main Characters' Conflict in Jane Austen Novel entitled *Sense and Sensibility* (Ina Daril Hanna, 2016), The Fulfillment of Hierarchy of Needs of Elinor in The "*Sense And Sensibility*" Novel by Jane Austen: A Study of Humanism Psychology of Abraham Maslow (Imam Ghozali, 2020), The Reflection of Social and Culture of England Society in *Sense and Sensibility* 1792-1797 (Andriardi). However in this research, The writer decides to analyze the complicated issues which related to the topics of the previous studies that have been mentioned above and the reason why the researcher decides to discuss about complicated issues is because most people especially women have unconsciously experienced these issues from their surroundings, or they might be realized it but don't know how to deal with it and hopefully this analysis could make the readers more aware of the situations and can take the lessons from this research.

### **1.2 Statement of Problem**

1. How are the characters' characterization described in the *Sense and Sensibility* novel by Jane Austen?
2. What are the issues of each main character, and how do they deal with them?

### **1.3 Significance of the Study**

The present research is expected to serve the apparent contribution to the literature, particularly in new criticism. The research is expected to convey the



complicated issues experienced by the women who also took part as the main characters portrayed by Jane Austen in the novel *Sense and Sensibility* and make the readers become to understand what kind of issues the women in the 18th century must experienced, which indeed different with the problems women face today's and followed by how they deal with it.

#### **1.4 Scope and Limitation of the Study**

The researcher will use the novel *Sense and Sensibility* by Jane Austen. The researcher will limit the subject of the research to analyzing the intrinsic elements in the story, which as analyzing the character and characterization of each character, and then later will be followed by analyzing the issues or problems constantly experienced by the main characters as women in the novel. The limitation is intended to make the researcher focuses on the aspects of the issue that the characters must be experienced because of the influence of their surroundings around them throughout the stories. This study expects to open an understanding of what kind of issues women's lives in the 18th century had to experience; in particular, they must be filled with intrigue due to discrimination or social status.

#### **1.5 Definition of the Key Terms**

1. New Criticism: New Criticism is literary criticism in the United States between 1920-1960, directing attention to literary works themselves (egocentric), independent of the author's influence (intentional fallacy), history of occurrence, and the opinion of readers (affective fallacy), and critics (heresy of paraphrase). ),

(Hartoko, 1986). This school agrees that only by analyzing the composition and organization ( structure ) of a literary work can the work of art be shown according to its true meaning.

2. Issue or Problem: According to Sugiyono (2009), problems are defined as deviations between what should be and what happened, between theory and practice, between rules and implementation, and between plans and implementers. Meanwhile, according to the dictionary, a problem is something that must be solved or resolved.

## **1.6 Research Methods**

In this section, the researcher explains about several key points, data sources, data collection and data analysis.

### **1.6.1 Research Design**

This study uses a qualitative research design. The researcher used a qualitative approach to present the results of the analysis. According to Siswanto (2010: 57), literary research in qualitative descriptive methods is required to explain the facts contained in literary works by providing descriptions.

### **1.6.2 Data Sources**

The primary data used in this analysis consists of two data. The first is the novel *Sense and Sensibility* by Jane Austen. Then the researcher also put additional data from journals, books, or articles related to the topic that the researcher discusses.

### **1.6.3 Data Collection**

The researcher will use several steps in collecting data, which are summarized as follows:

1. Read and understand the content of the story in the novel.
2. Arrange related things to be researched or analyzed.
3. Collect data such as words, phrases, or narration in stories related to the issues experienced by the female characters in the story.

### **1.6.4 Data Analysis**

In analyzing the data, first thing first, The Researcher break down each character's characterization, then follows by The Researcher analyzing the struggle aspects of each character had to deal with in their life. The researcher focus on analyzing The Life Struggle of Women Characters in Jane Austen's Sense and Sensibility novel. While for the theory, the researcher use the theory of new criticism and aspects of the issues experienced by each character.

## CHAPTER II

### THEORETICAL FRAMEWORK

This chapter contains the theoretical framework, which explains the theory the researcher used, New Criticism, and the topic explanation.

#### 2.1 New Criticism

New criticism is a school of literary criticism in the United States that developed between 1920 and 1960. The term new criticism was first put forward by John Crowe Ransom in his book *The New Criticism* (1940) and supported by I.A. Richard and T.S. Eliot. Since Cleanth Brooks and Robert Penn Warren published *Understanding Poetry* (1938), this model of literary criticism has received widespread attention among American academics and students for two decades. Other crucial new criticism writers are Allen Tate, R.P. Blackmur, and William K. Wimsatt, Jr. (Abrams, 1981). This school emerged as a reaction to previous literary criticism, which was too focused on aspects of the author's life, psychology, and literary history.

The basic idea of New Criticism is the concept of structuralism which cannot be separated from psychological theory. Jean Piaget gives three kinds of structure characteristics, (1) overall idea, (2) intrinsic coherence, (3) transformation idea that allows the formation of new interpretations, and (4) self

idea, which means that the structure is autonomous (Hawkes, 1977). New criticism stems from the assumption that imagination is precious, so literary works are an aesthetic experience that brings literary devotees to the truth. New criticism assumes that literature is a social reality with an aesthetic delivery. Other terms are innovations in delivering or describing a situation with whole connotative language so that people who read the literary work do not feel like reading the news but an exciting story.

### **2.1.1 Character**

The term "character" refers to the person or actor in the story (Nurgiyantoro, 2010). The character in the novel is a fictitious character created by the author of the novel. It is also the center of the story being conveyed, which will experience various events or situations later in the novel. The characters in the novel can be humans, animals, plants, or various other forms of creatures that the author of the novel wants to tell.

Characters are the heart and soul of literature. (Bennet & Royle, 2004) state that character is a central part of literary works. Character is the one who will bring the readers' attention and curiosity and even leave them wondering what would happen with the story that is going to be told by the author later until the end of the story. The character also plays a crucial part of aspect of the story; that is why the author must tell the story of the character carefully so that the suitable components that the character must have would be stands out and attract the readers in order to build curiosity and wants to read more about the story.

According to Abrams (2005), Characters are people who are shown in a narrative or drama work which the reader interprets as having certain moral qualities and tendencies as expressed in speech and what is done in action. In addition, characters, by definition, are fictional individuals who experience events or actors in various events in the story.

The function of the character is essential to be able to understand the ins and outs of the novel. A novel reader can enjoy and understand the story by following the behavior of the characters in the story. According to Abrams (in Nurgiyantoro, 2010), "a character is a person who is shown in a narrative or drama work which the reader interprets as having certain moral qualities and tendencies as expressed in speech and what is done in action." From this quote, it can be seen that a character with personal qualities is closely related to the reader's acceptance. The ability to bring characters to life through creative imagination is one of the main characteristics of a good author.

#### **2.1.1.1 Major and Minor Character**

The Major Character is the character whose story is prioritized in the novel (Nurgiyantoro, 2007, p. 176). Major Character is a more dominant/preferred character (appears more often in a story). Major characters are mentioned as the center of the story, which will later get many essential events and situations mentioned in the story. However, on the other hand, minor characters are the opposite. Minor characters are not too prioritized and are usually only used to support the role of major characters.

### **2.1.1.2 Flat and Round Character**

According to Nurgiwantoro (2001, p. 182), a simple character is a character who only has one particular personal quality. Characters distinguished based on their character are flat and round characters. A flat character, also known as a simple character, is a character who only has certain personal qualities or, in other words, only has one particular character. Robert gives an understanding of flat characters as follows, "Flat characters are not complex, but are simple and one-dimensional. They have no more than a single role to perform in a story, or they may be associated with no more than a single dominating idea" (Robert, 2005, p. 158).

A round character, also known as a complex character, is a character who is revealed from various sides of his life, both his personality and identity. They may have a particular character on the one hand. However, they can also display another different character, or even a character that is difficult to predict (Foster, 1974, p. 75). The definition of a round character is also expressed in the following quote: "Round characters are complex and many-sided; they might require an essay for full analysis. Both types of character may be given the vitality that good fiction demands. Round character live by their very roundness, by the many points at which they touch life" (Perrine, 1988, p. 67).

### **2.1.1.3 Dynamic and Static Character**

Static characters are essentially characters who do not experience changes or developments in their character due to events that occur (Nurgiwantoro, 2001,



p. 188). Therefore, a static character is a character who has a fixed nature and character, does not develop from the beginning to the end of the story. Dynamic characters experience character development in line with the plot being told.

Static characters are a character who has character fixed or undeveloped from the beginning to the end of the story, for the dynamic character is a character who experiences character development in line with the plot told (Suyanto, 2012, p. 49).

### **2.1.2 Characterization**

The definition of characterization is often confused with the meaning of character and disposition, referring to the placement of certain characters with specific characteristics in a story. As Jones put it, characterization is a clear picture of a person shown in a story, (Nurgiyantoro,1998, p. 165). According to Jones, characterization is a clear picture of someone shown in a story, (Nurgyantoro,2005, p. 165).

Characterizations in a story are closely related to the characters because the characters displayed must match the appearance of the characters. The relationship between characters and characterizations in a story is very closely related and cannot be separated. The character refers to the person or actor in the story, while the characterization refers to the nature and attitude of the characters or what the characters play. According to Ambams in (Nugyantoro, 2005, p. 165). Characters are people shown in a narrative work that the reader interprets as

having a particular tendency as expressed in speech and what is done in action. A character with his personal qualities greatly influences reader reviews.

### **2.1.3 Setting**

According to (Nurgiyantoro, 2010, p. 68), the setting, which is also known as the fulcrum, suggests the notion of place, the relationship of time, and the social environment in which the events told are taking place. The setting is all information, references, or instructions relating to the time, space, and situation of the occurrence of events in a story. The setting serves as a realistic impression to the reader. In addition, the background is used to create a particular atmosphere as if it exists and is happening. The setting is an intrinsic element in a story that usually includes a description of the time, place, and atmosphere in a story. The setting is an essential component in a story; it can be said that the setting is a building element. In addition, Wellek and Warren state that characters can be presented through the setting.

### **2.2 Issues or Problems**

According to the dictionary, a problem is something that must be solved or resolved. *Problems* are conditions or situations that can prevent individuals or organizations from achieving the expected goals. Problems can be broadly interpreted as a situation where something turns out to be complicated or out of control. This problem is usually triggered by our own mistakes or can come from someone else.

### 2.3 Previous Studies

The study conducted by Myta Kusuma Wardhani and Endang Yuliani Rahayu entitled *"Women Independence in Jane Austen's Sense and Sensibility as a Feminism Study"* in 2020 used the theory of Simone de Beauvoir in her book *The Second Sex* and also applied feminist critical approach into it. This study examines proves that the cause of the protagonist's independence is their parents, their form of independence is Elinor, and Marianne Dashwood has a good attitude, knowledge, and skills in the art world. Currently, they are in the middle class, and the effect is that they have the positive and negative effects of independence, from which they gain some obstacles. Nevertheless, after overcoming all the conflicts, they finally found what they wanted in life and could live happily.

A study conducted by Ika Estia Wardani (2018) entitled *"An Analysis of Characterization of Main Character, Plot Structure and Psychological Conflicts in The novel entitled Sense and Sensibility written by Jane Austen and its implication to Character Education at Senior High School"* analyzed the protagonist's traits in the senses and sensitivities of the novel, plot structure and psychological conflict, and their influence on high school character education in terms of structuralist theory. The result of this study shows;(1) There are ten propensity traits in characterizing significant characters. Careful, likable, calm, polite, responsible, sensitive, enthusiastic, intolerant, honest, and ruthless. (2) There are two types of characterization methods used by the author in the novel: direct (explanatory) and indirect (dramatic). Most of the characterization used in

this novel was an indirect (dramatic) characterization method. (3) Plot the new *Sense and Sensibility* structure using a progressive plot consisting of five parts: commentary, ascending plot, climax, descending plot, and resolution. (4) two psychological conflicts arise through the protagonist of this novel: the conflict between Elinor and herself and the conflict between Marianne and herself. (5) The protagonist's six good qualities that conflict and characterization can produce character education: frank, calm, honest, personal, responsible, and polite.

Furthermore, Fitrianita Febrina Ali and Moon Hidayati Otoluwa (2021) conducted a study entitled "*New Historicism Analysis in Sense and Sensibility novel by Jane Austen*" This study analyzed Jane Austen's novel "*Sense and Sensibility*" using Stephen Greenblatt's theory. This study aims to determine aspects of the novel using a new historicism approach. The method used in this study is descriptive and qualitative. The data used is the written data, and the technique used is to read the notes. Based on the results of data analysis, researchers have discovered several contexts of new historicism in "*senses and sensibilities*": historical, social, cultural, and biographical. A historical context to see how the historical factors contained in a novel are compared to non-literary texts of that period. Social context to know the social situation at that time. A biographical context to compare the cultural context of what the culture of society was like at the time with whether the novel describes Jane Austen's real life.

In her study, Ina Daril Hanna (2016) entitled "*An Analysis of The Main Characters' Conflicts in Jane Austen novel entitled 'Sense and Sensibility'*". This study uses descriptive research and an objective approach to apply in the study.

This study's result shows that the story's social conflicts are: The first conflict between Elinor and Lucy and the second conflict between Marianne and Willoughby. Moreover, the psychological conflict is 1. The conflict between Elinor and herself, 2. The conflict between Marianne and herself. Problem-solving of the protagonist Jane's Conflict In Austin's novel "Sense and Sensibility "Social conflicts are: 1. Lucy married Robert Ferrar. 2. Admission to Willoughby. Furthermore, the solution to the psychological conflict problem is 1. Elinor married Edward in. 2. Marianne married Colonel Brandon in. Eventually, some of the conflicts between Elinor and Marianne could be successfully resolved and allow Eleanor and Marianne to live happily in Delaford with her mother and her sister.

Imam Ghozali (2020) conducted a study entitled *"The Fulfillment of Hierarchy of Needs of Elinor in The "Sense And Sensibility" Novel by Jane Austen: A Study of Humanism Psychology of Abraham Maslow*. In his study, the data collection techniques were reading and note-taking showed that during pleasurable her physiological, safety, love and belonging, and esteem wishes, Elinor confronted struggles and twist and turn. Those four wishes have been determined sequentially withinside the story. However, the need for self-actualization had no longer been pondered within the novel.

After the researcher see several previous studies made by various researchers. The researcher can conclude that the topic of feminism and psychology are the most favorite topics for analyzing this novel. However, the previous research in this field has concentrated on only how the social culture of

the main characters behave to them and how its influence their thinking and psychological aspects. Meanwhile, in this research, the difference is that the researcher focuses on characterization analysis and other intrinsic elements using New Criticism as the main theory. After that, followed by the analysis discussion of the issues of each character that they had to experience and how they responded to it.



## **CHAPTER III**

### **ANALYSIS**

In this chapter, the researcher will analyze the intrinsic elements of the story. Besides the intrinsic elements, the researcher will also discuss how each main character behaves in every circumstance in life, also known as The Issues or Problems.

#### **3.1 Character and Characterization of The Main Characters**

The researcher will describe each main character's personality and behaviors in this part. The fact that all of the main characters in this novel are women will be the highlight of the analysis discussion. The researcher will analyze each character's personality, behaviors, and attitude toward some situation in their life, described as The Issues or Problems.

There are four main characters in the story, which is a family that consists of a mother and her three daughters that will be faced with some uncomfortable situations that occur in their life. The main characters named are; Mrs. Dashwood, who is the mother, the oldest daughter named Elinor, the second daughter named Marianne, then followed by the youngest ones named Margaret. However, in this research, The Researcher only discussed the main three characters: Mrs. Dashwood, Elinor, and Marianne. The researcher will not analyze about Margaret since her character did not have such a complex explanation throughout the story, unlike any other three characters mentioned above.



### 3.1.1 The Character and Characterization of Mrs. Dashwood

The first character that will be discussed is the mother named Mrs. Dashwood. Mrs. Dashwood is pictured as a loving mother who like any other mother as it should be, which will do anything for their child's happiness. No mother will love to see their child suffering and must go through complex conditions in their life; that is what kind of mother Mrs. Dashwood is.

; and to a woman in Mrs. Dashwood's situation, with only common feelings, must have been highly unpleasing; but in her mind there was a sense of honour so keen, a generosity so romantic, that any offence of the kind, by whomsoever given or received, was to her a source of immovable disgust.(Austen, 1811, p. 3)

In those quotations above, we can see the slightest of Mrs. Dashwood's personality; it could be said that Mrs. Dashwood is no different from any other human being with their common feelings in each specific condition. In this case, Mrs. Dashwood shows her true feelings, which is a 'disappointment' to her step-in-law. However, put that aside, Mrs. Dashwood is also described as a woman with a high sense of character and respect in every behavior and speech; besides that, she is also generous.

So acutely did Mrs. Dashwood feel this ungracious behaviour, and so earnestly did she despise her daughter-in-law for it, that, on the arrival of the latter, *she would have quitted the house for ever, had not the entreaty of her eldest girl induced her first to reflect on the propriety of going, and her own tender love for all her three children determined her afterwards to stay*, and for their sakes avoid a breach with their brother.(Austen, 1811, p. 3)

While on the quotation above shows another side of her which is as a loving mother who would do anything for her children. From the text above, we can conclude that after the death of her husband, she feels uncomfortable staying

in the house where they grew up with her. The reason is that the unfriendly behavior of her daughter-in-law that been showing more clearly as each day goes by. She can leave the house because of her despisement with her daughter-in-law. However, she cannot do it because her daughters told her not to and to think with a presence of mind whether her choice is wise enough or not. It shows that Mrs. Dashwood's love for her daughters is beyond anything in the world; she proves that she would do anything as long as it is for the sake of their loving daughters.

For their brother's sake, too, for the sake of his own heart, she rejoiced; and she reproached herself for being unjust to his merit before, in believing him incapable of generosity. His attentive behaviour to herself and his sisters convinced her that their welfare was dear to him, and, for a long time, she firmly relied on the liberality of his intentions.(Austen, 1811, p. 9)

That quotation above shows another side of herself as a human being that cannot be capable of running away from making mistakes or sins, as she judges Mr. Dashwood too early for being a man that did not care about his mother's life and his sister. She quickly accepts her mistakes and sin for not thinking more wisely before judging a person; this shows that Mrs. Dashwood, however, is just a woman who has her perspective on how she sees a person but immediately accepts her wrong-doings and regrets that.

The contempt which she had, very early in their acquaintance, felt for her daughter-in-law, was very much increased by the farther knowledge of her character, which half a year's residence in her family afforded; and perhaps in spite of every consideration of politeness or maternal affection on the side of the former, the two ladies might have found it impossible to have lived together so long, had not a particular circumstance occurred to give still greater eligibility, according to the opinions of Mrs. Dashwood, to her daughters' continuance at Norland.(Austen, 1811, p. 9)

In that quotation, it can be seen that, however, Mrs. Dashwood cannot help but hate her daughter-in-law. she even knows in the depths of her heart that the reality of keep staying in the same house for a long time with her daughter-in-law seemed impossible to do because later on, she will always be the one who always felt hurt because of her daughter-in-law's treatment towards her. However, on the other hand, she remained polite and kind to her daughter-in-law and still behaved like a mother who loves her child. Her side as a loving mother also could be seen in this quotation below:

But Mrs. Dashwood was alike uninfluenced by either consideration. It was enough for her that he appeared to be amiable, that he loved her daughter, and that Elinor returned the partiality. It was contrary to every doctrine of her's that difference of fortune should keep any couple asunder who were attracted by resemblance of disposition; and that Elinor's merit should not be acknowledged by every one who knew her, was to her comprehension impossible. (Austen, 1811, p. 10)

The quotation is enough to explain how much love Mrs. Dashwood to her daughter. She even explained that no matter how much people misjudged her son, they still did not understand the good side of her child, Elinor, who she felt was very good and a well-mannered girl. She even mentioned that those who knew Elinor personally would understand that what she was saying was true, so she is not surprised that a man like Edward Ferras, who came from a well-to-do family, fell for her daughter Elinor.

Mrs. Dashwood now took pains to get acquainted with him. Her manners were attaching, and soon banished his reserve. She speedily comprehended all his merits; the persuasion of his regard for Elinor perhaps assisted her penetration; but she really felt assured of his worth: and even that quietness of manner, which militated against all her established ideas of what a young man's

address ought to be, was no longer uninteresting when she knew his heart to be warm and his temper affectionate. (Austen, 1811, p. 11)

Mrs. Dashwood, in her judgment of Edward Ferras, said that she became increasingly fond of Edward's good and capable behavior, so it was not long before she also quickly fell for the boy she hoped would become Elinor's life partner. Although she previously disliked his overly reserved demeanor, it was understandable when she finally saw how gentle Edward's attitude was towards Elinor.

Had he been even old, ugly, and vulgar, the gratitude and kindness of Mrs. Dashwood would have been secured by any act of attention to her child; but the influence of youth, beauty, and elegance, gave an interest to the action which came home to her feelings. She thanked him again and again; and, with a sweetness of address which always attended her, invited him to be seated. But this he declined, as he was dirty and wet. Mrs. Dashwood then begged to know to whom she was obliged. (Austen, 1811, p. 29)

The quotation above also explains the other side of Mrs. Dashwood as a woman and a mother who worries about her child. It can be seen that Mrs. Dashwood also has a natural side as a human in general, where she sees a person's appearance first and immediately judges it from that appearance. When Mrs. Dashwood saw the handsome young man who escorted and rescued her daughter home, she felt wary. However, after seeing the young man's face, which she felt was very handsome and added that he looked like a man with well-mannered personality traits, she immediately changed his mind and welcomed the strange man as a guest to their house.

“I do not believe,” said Mrs. Dashwood, with a good humoured smile, “that Mr. Willoughby will be incommoded by the attempts of either of my daughters towards what you call catching him. It is not an employment to which they have been brought up. Men are very

safe with us, let them be ever so rich. I am glad to find, however, from what you say, that he is a respectable young man, and one whose acquaintance will not be ineligible.”(Austen, 1811, p. 31)

Mrs. Dashwood above explains that it is enough to know that a young man with a good temper can be a good partner. In another sense, she indirectly expressed her hope that one day this young man named Willoughby, who was not only handsome but also has good character and a well-mannered person, could one day be with one of her daughters, Marianne. In the quote, it is sufficient to explain, that nothing is as essential in the eyes of a mother as Mrs. Dashwood in addition to happiness and comfort in her daughter's future life. Because of that, she is beginning to put her hope in Willoughby so that one day she could be side by side with Marianne.

Another proof of the kindness and politeness of Mrs. Dashwood shows in the second encounter with Mr. Willoughby as the guest for Dashwood's family in their sweet home. Mrs. Dashwood undoubtedly serves Mr. Willoughby as her child, with the gratitude of a mother and also a loving host to Mr. Willoughby, as shown in the quotation below;

He was received by Mrs. Dashwood with more than politeness; with a kindness which Sir John's account of him and her own gratitude prompted; and every thing that passed during the visit tended to assure him of the sense, elegance, mutual affection, and domestic comfort of the family to whom accident had now introduced him. Of their personal charms he had not required a second interview to be convinced.(Austen, 1811, p. 32)

Another quotation shows how Mrs. Dashwood judgment as a woman and a mother about Mr. Willoughby after knowing him more as time goes by:

In Mrs. Dashwood's estimation he was as faultless as in Marianne's; and Elinor saw nothing to censure in him but a propensity, in which he strongly resembled and peculiarly delighted her sister, of saying too much what he thought on every occasion, without attention to persons or circumstances. In hastily forming and giving his opinion of other people, in sacrificing general politeness to the enjoyment of undivided attention where his heart was engaged, and in slighting too easily the forms of worldly propriety, he displayed a want of caution which Elinor could not approve, in spite of all that he and Marianne could say in its support. (Austen, 1811, p. 34)

Mrs. Dashwood about Willoughby above shows that the other side in Mr. Willoughby, who could only be seen after some time knowing him, was quite disappointed with how some of these behaviors did not meet her expectations. However, on the other hand, she still wants to open her heart when it comes to the happiness of her child, Marianne.

Mrs. Dashwood entered into all their feelings with a warmth which left her no inclination for checking this excessive display of them. To her, it was but the natural consequence of a strong affection in a young and ardent mind. (Austen, 1811, p. 37)

The quote above explains how Mrs. Dashwood treated Marianne and Willoughby's love feelings as a natural feeling at the time. This is very natural when two young people do not want to separate, even if only for a moment; on the other hand, Mrs. Dashwood also feels grateful to see the happy glint in Marianne whenever Willoughby is by her side.

Mrs. Dashwood felt too much for speech, and instantly quitted the parlour to give way in solitude to the concern and alarm which this sudden departure occasioned. (Austen, 1811, p. 54)

Another quote shows when Mrs. Dashwood felt disappointed with Willoughby because of his sudden departure, especially without explaining clearly the reason behind his departure. Mrs. Dashwood also shows his disappointment in



being alone, where she goes straight to a place where she can be alone to think without wanting to disturb the worries of her daughters, who, on the other hand, must also be surprised by the sudden leaving of Mr. Willoughby.

“I would not ask such a question for the world. Supposing it possible that they are not engaged, what distress would not such an enquiry inflict! At any rate it would be most ungenerous. I should never deserve her confidence again, after forcing from her a confession of what is meant at present to be unacknowledged to any one. I know Marianne’s heart: I know that she dearly loves me, and that I shall not be the last to whom the affair is made known, when circumstances make the revelation of it eligible. I would not attempt to force the confidence of any one; of a child much less; because a sense of duty would prevent the denial which her wishes might direct.”(Austen, 1811, p. 60)

The quotation above is a little conversation between Mrs. Dashwood and Elinor. They both worried about the leaving of Willoughby, which left Marianne getting sadder and sadder each day. That is why Elinor is begging her mother, Mrs. Dashwood, to ask Marianne about what happened between her relationship and Mr. Willoughby. Elinor told Mrs. Dashwood to ask whether they had already gotten engaged or not, but Mrs. Dashwood immediately refused Elinor’s favor to ask Marianne about it. Mrs. Dashwood thinks that if she asks that question, and then it turns out that both of them did not have been in engagement yet, it will hurt Marianne’s feelings even more. Mrs. Dashwood assumes that perhaps when the right time comes, Marianne will eventually tell the truth to her mother without Mrs. Dashwood having to ask it first. This shows how soft Mrs. Dashwood’s heart is; even though she knows that one of her daughters is feeling sad and apprehensive about her condition, she does not want to put more pressure on her by asking about something that did not indeed happen yet. Because Mrs.



Dashwood thinks it will make Marianne more sad and depressed, Mrs. Dashwood would prefer that she wait until Marianne is ready and will come to her mother first to explain everything.

Against the interest of her own individual comfort, Mrs. Dashwood had determined that it would be better for Marianne to be any where, at that time, than at Barton, where every thing within her view would be bringing back the past in the strongest and most afflicting manner, by constantly placing Willoughby before her, such as she had always seen him there. She recommended it to her daughters, therefore, by all means not to shorten their visit to Mrs. Jennings; the length of which, though never exactly fixed, had been expected by all to comprise at least five or six weeks. A variety of occupations, of objects, and of company, which could not be procured at Barton, would be inevitable there, and might yet, she hoped, cheat Marianne, at times, into some interest beyond herself, and even into some amusement, much as the ideas of both might now be spurned by her. (Austen, 1811, p. 150)

Whereas the quote above shows the soft and firm side of Mrs. Dashwood. when her daughter, Marianne, was sad and wanted to return home to Barton, Mrs. Dashwood forbade it. She said it would be better for his two daughters to continue their visit to London than return to Barton. Mrs. Dashwood thought that was the better choice because, in London, they would be able to meet lots of new people and something new so Marianne could forget her grief. When they returned to Barton, Marianne would only be sadder because it was where Marianne first met Willoughby and wrote down many memories with him. So, instead of going home and tormenting her heart more because Marianne might be sad about the memories with Willoughby, Marianne is better off visiting new places that can distract her from her sadness.

Mrs. Dashwood, not less watchful of what passed than her daughter, but with a mind very differently influenced, and therefore watching

to very different effect, saw nothing in the Colonel's behaviour but what arose from the most simple and self-evident sensations, while in the actions and words of Marianne she persuaded herself to think that something more than gratitude already dawned. (Austen, 1811, p. 242)

While in the quote above shows the intuition of a woman and the mother of Mrs. Dashwood. Mrs. Dashwood felt that the colonel's attitude towards her daughter was not just the usual feeling of a good friend, but more. as well as his daughter, who she feels started to get more and more willing to open her heart to the people around her. Well, of course, those sweet things are welcomed with wide open hearts by Mrs. Dashwood. Her daughter's happiness is an incomparable blessing for her, after all.

“Happy with a man of libertine practices!—With one who so injured the peace of the dearest of our friends, and the best of men!—No—my Marianne has not a heart to be made happy with such a man!—Her conscience, her sensitive conscience, would have felt all that the conscience of her husband ought to have felt.”(Austen, 1811, p. 249)

The dialogue above is the words of Mrs. Dashwood to Marianne, who shares her grief after the truth about Willoughby is revealed. Mrs. Dashwood kept encouraging and telling Marianne that Marianne's life would be miserable if she lived with Willoughby. Mrs. Dashwood was helping her daughter keep cheering her up about the sad thing that had happened to her the other day because if Marianne were too late to notice Willoughby's rotten behavior, it would only hurt Marianne more.

Mrs. Dashwood feared to hazard any remark, and ventured not to offer consolation. She now found that she had erred in relying on Elinor's representation of herself; and justly concluded that every thing had been expressly softened at the time, to spare her from an increase of unhappiness, suffering as she then had suffered for

Marianne. She found that she had been misled by the careful, the considerate attention of her daughter, to think the attachment, which once she had so well understood, much slighter in reality, than she had been wont to believe, or than it was now proved to be. She feared that under this persuasion she had been unjust, inattentive, nay, almost unkind, to her Elinor;—that Marianne's affliction, because more acknowledged, more immediately before her, had too much engrossed her tenderness, and led her away to forget that in Elinor she might have a daughter suffering almost as much, certainly with less self-provocation, and greater fortitude.(Austen, 1811, p. 253)

The quote mentioned above is when Mrs. Dashwood heard that her other daughter's luck was also not much different from that of Marianne. However, Elinor was able to hide her feelings well, which made Mrs. Dashwood feel like a failure as a mother because she is not the least bit sensitive to each child's feelings. Mrs. Dashwood realized that maybe she had been so focused on Marianne's tragic love life that she forgot that her other children had a similar fate and needed her as well as Marianne does. Mrs. Dashwood also regretted not knowing it in time and understood Elinor's feelings when it was too late.

The change which a few hours had wrought in the minds and the happiness of the Dashwoods,... Mrs. Dashwood, too happy to be comfortable, knew not how to love Edward, nor praise Elinor enough, how to be enough thankful for his release without wounding his delicacy, nor how at once to give them leisure for unrestrained conversation together, and yet enjoy, as she wished, the sight and society of both.(Austen, 1811, p. 258)

Moreover, the quotation above shows a form of joy and gratitude for Mrs. Dashwood to her daughter, who finally feels happiness because the man she loved was finally back in her arms. Mrs. Dashwood said she was so happy that she could not sleep that night, thinking how happy her eldest daughter, Elinor, and Edward Ferras story had finally ended. That is one of the joys of Mrs. Dashwood

as a mother whose happiness will indeed happen if her daughters feel happy as well.

Based on the quotations mentioned above, it can be concluded that the character of Mrs. Dashwood is a Minor Character because the character is not too dominant to be told and only as a supporting actor for the main character. Besides that, Mrs. Dashwood is also included as a character that can be called a Flat Character in the story because Mrs. Dashwood has several traits that do not change from the beginning to the end of the story, so it can be said that Mrs. Dashwood can also be categorized as a Static Character which means that her character does not have any character development until the end of the story.

### **3.1.2 The Character and Characterization of Elinor Dashwood**

The second character that we will discuss is Elinor Dashwood, which no other than the eldest daughter of Mrs Dashwood. Elinor is known as a woman who has a wise, mature, and calm personality. Besides being a composed person who can handle every circumstance and problem in her life, she is also known as a woman with well-mannered etiquette that most likely could draw other people to grow fond of her immediately.

Elinor, this eldest daughter, whose advice was so effectual, possessed a strength of understanding, and coolness of judgment, which qualified her, though only nineteen, to be the counsellor of her mother, and enabled her frequently to counteract, to the advantage of them all, that eagerness of mind in Mrs. Dashwood which must generally have led to imprudence. She had an excellent heart;—her disposition was affectionate, and her feelings were strong; but she knew how to govern them: it was a knowledge which her mother had yet to learn; and which one of her sisters had resolved never to be taught. (Austen, 1811, p. 3)

The meaning of the quotation above is sufficient to explain the personality of Elinor, the first daughter of Mrs Dashwood. She is known as a woman with a good understanding of the surroundings and a broad knowledge of the world.

Elinor saw, with concern, the excess of her sister's sensibility; but by Mrs. Dashwood it was valued and cherished... Elinor, too, was deeply afflicted; but still she could struggle, she could exert herself. She could consult with her brother, could receive her sister-in-law on her arrival, and treat her with proper attention; and could strive to rouse her mother to similar exertion, and encourage her to similar forbearance. (Austen, *Sense and Sensibility*, 1811, p. 4)

The quotation above explains Elinor's concern about her sister's behaviour, which she sometimes feels too uncontrollable. Elinor did not have a problem with that, and she was happy that her sister had an honest and open nature that she held in high esteem. However, Elinor was worried that her attitude might bring misfortune in her life because her nature could be interpreted as a childish trait. - childish for not being able to act right at the right time.

Elinor's mature attitude, willingness to accept fate, and ability to think with a cool head and not be quickly provoked by emotions were things the other daughters of Mrs Dashwood did not have, even though Mrs Dashwood said it herself. Without Elinor, perhaps nothing would make Mrs Dashwood calm in difficult times or suggest that Mrs Dashwood think even in a precarious situation.

“WHAT A PITY IT IS, ELINOR,” said Marianne, “that Edward should have no taste for drawing.”

“No taste for drawing!” replied Elinor, “why should you think so? He does not draw himself, indeed, but he has great pleasure in seeing the performances of other people, and I assure you he is by no means deficient in natural taste, though he has not had

opportunities of improving it. Had he ever been in the way of learning, I think he would have drawn very well. He distrusts his own judgment in such matters so much, that he is always unwilling to give his opinion on any picture; but he has an innate propriety and simplicity of taste, which in general direct him perfectly right.”(Austen, 1811, p. 12)

The dialogue between Elinor and her sister, Marianne, tells the story of when Marianne honestly denounced Edward's lack of taste. However, Elinor quickly explained how none of that mattered as long as she kept an open mind and did not criticize other people's work or tastes. Here, Elinor also explains indirectly to Marianne so that she is not too fixated on the similarity of taste skills between other people and us. Because, after all, everyone has their tastes that can not be forced to be the same as us. This explains that Elinor's attitude was always open-minded as she advised her sister to be more careful in speaking and commenting on other people.

“I hope, Marianne,” continued Elinor, “you do not consider him as deficient in general taste. Indeed, I think I may say that you cannot, for your behaviour to him is perfectly cordial, and if that were your opinion, I am sure you could never be civil to him.”(Austen, 1811, p. 13)

The quote above explains how Elinor rebuked her sister for her behaviour towards Edward by commenting on her taste in arts. Elinor thought it was disrespectful and appropriate for Marianne to do to anyone. Also, here explains another of Elinor's side, as a good older sister who always advises her sister when she does something terrible or polite, but the way to remind Elinor of her younger sister is always with a cold head and a mature mind.

Elinor started at this declaration, and was sorry for the warmth she had been betrayed into, in speaking of him. She felt that Edward stood very high in her opinion. She believed the regard to be



mutual; but she required greater certainty of it to make Marianne's conviction of their attachment agreeable to her. She knew that what Marianne and her mother conjectured one moment, they believed the next—that with them, to wish was to hope, and to hope was to expect. She tried to explain the real state of the case to her sister. (Austen, 1811, p. 14)

“and be assured that I meant no offence to you, by speaking, in so quiet a way, of my own feelings. Believe them to be stronger than I have declared; believe them, in short, to be such as his merit, and the suspicion—the hope of his affection for me may warrant, without imprudence or folly. But farther than this you must not believe. I am by no means assured of his regard for me. There are moments when the extent of it seems doubtful; and till his sentiments are fully known, you cannot wonder at my wishing to avoid any encouragement of my own partiality, by believing or calling it more than it is. In my heart I feel little—scarcely any doubt of his preference. But there are other points to be considered besides his inclination. He is very far from being independent. What his mother really is we cannot know; but, from Fanny's occasional mention of her conduct and opinions, we have never been disposed to think her amiable; and I am very much mistaken if Edward is not himself aware that there would be many difficulties in his way, if he were to wish to marry a woman who had not either a great fortune or high rank.” (Austen, 1811, p. 14)

The quote above explains how Elinor regrets for a moment because she seems to defend Edward in front of her younger sister. She respects Edward but fears it will cause other prejudices toward her sister and mother. To eliminate the expectations Elinor might feel will grow in Marianne's eyes and her mother, she quickly explained that Elinor had no doubt liked and respected Edward. She also told her sister not to expect too much about it. In those words, it can be concluded that Elinor's personality always thinks ahead and wisely before doing something. Therefore, she tried to act naturally and even reminded her sister about it.

With such a knowledge as this, it was impossible for Elinor to feel easy on the subject. She was far from depending on that result of his preference of her, which her mother and sister still considered as certain. Nay, the longer they were together the more doubtful



seemed the nature of his regard; and sometimes, for a few painful minutes, she believed it to be no more than friendship.(Austen, 1811, p. 15)

The words above can give a little explanation about how Elinor has her worries. She doubted Edward's true feelings and worried about her mother and Marianne, who might be getting more hopeful for a unique relationship between Elinor and Edward. However, on the other hand, Elinor believes that maybe Edward is not serious about having a more serious relationship with Elinor and thinks that perhaps the specific special treatment from Edward towards Elinor is just because he treasures Elinor as his precious friend.

“How strange this is! what can be the meaning of it! But the whole of their behaviour to each other has been unaccountable! How cold, how composed were their last adieus! How languid their conversation the last evening of their being together! In Edward’s farewell there was no distinction between Elinor and me: it was the good wishes of an affectionate brother to both...And Elinor, in quitting Norland and Edward, cried not as I did. Even now her self-command is invariable. When is she dejected or melancholy? When does she try to avoid society, or appear restless and dissatisfied in it?”(Austen, 1811, p. 27)

The dialogue above is what Marianne said to Mrs Dashwood, who complains about how tormented she is to see her older sister, Elinor, not seem to think about how her relationship with Edward will continue. She can even act like nothing happened, whereas an average person in a situation like this would cry and feel sad because of it. Sometimes, Marianne also hopes her sister can share a little about herself with her family. After all, Marianne is a sister who is just worried about her sister’s condition after.

“You decide on his imperfections so much in the mass,” replied Elinor, “and so much on the strength of your own imagination, that the commendation I am able to give of him is comparatively cold

and insipid. I can only pronounce him to be a sensible man, well-bred, well-informed, of gentle address, and, I believe, possessing an amiable heart.”(Austen, 1811, p. 36)

The quote above shows how Elinor shows justice for Colonel Brandon's name to Willoughby. Elinor felt that the comments on Willoughby's judgement of Colonel Brandon were slightly inappropriate. On the other hand, Elinor herself knew Colonel Brandon well and could say he was much better than, like Willoughby had said. Here, explaining that Elinor is a woman who has high solidarity towards her friends; however, Colonel Brandon is a friend of her and hearing Willoughby speak badly of the colonel makes Elinor have to speak up and straighten it out as well that as long as she knows Colonel Brandon, she knew that he is a polite person and has a good personality unlike what Willoughby had expected. Perhaps, it was possible that it would take Willoughby a little longer to get to know the colonel, so he was sure Willoughby would change his mind about the colonel.

Elinor then ventured to doubt the propriety of her receiving such a present from a man so little, or at least so lately known to her. This was too much.(Austen, 1811, pp. 40-41)

Here Elinor explains her concern for her sister, Marianne, who readily accepts gifts from someone she has not even known for long. Elinor felt that Marianne's very trusting personality, especially those she had just met, could harm her one day. Hence, Elinor meant to express her concern and said that the gift she had received from Willoughby was too much. Moreover, they also do not know what the meaning or purpose behind the gift is.

Elinor's uneasiness was at least equal to her mother's. She thought of what had just passed with anxiety and distrust. Willoughby's

behaviour in taking leave of them, his embarrassment, and affectation of cheerfulness, and, above all, his unwillingness to accept her mother's invitation, a backwardness so unlike a lover, so unlike himself, greatly disturbed her. One moment she feared that no serious design had ever been formed on his side; and the next that some unfortunate quarrel had taken place between him and her sister;—the distress in which Marianne had quitted the room was such as a serious quarrel could most reasonably account for, though when she considered what Marianne's love for him was, a quarrel seemed almost impossible. (Austen, 1811, p. 54)

The quote above explains how nervous Elinor is about Willoughby's unexplained departure. He did not deny her curiosity about whether something might happen between Willoughby and her sister, Marianne. However, she suppressed her feelings for fear of hurting Marianne's heart. Then, there was speculation from herself that maybe Willoughby was playing with her sister's feelings and did not even plan to think about the more serious relationship with her or maybe there was a conflict between the two. However, Elinor also could not lie that she believed in the genuine love that always shone from Marianne's eyes to Willoughby.

Elinor thought this generosity overstrained, considering her sister's youth, and urged the matter farther, but in vain; common sense, common care, common prudence, were all sunk in Mrs. Dashwood's romantic delicacy. (Austen, 1811, p. 60)

The quotation above shows Elinor's thoughts towards her mother, who sometimes, in critical situations, cannot act based on logic which is very contrary to Elinor's. Elinor thought that in a situation like this, her mother should be more rational and not use her heart too much. Elinor meant well; she wanted to understand the clarity between Willoughby and Marianne's relationship so that in

the future, Mrs Dashwood and Elinor could help Marianne behave the way she should in her current situation.

What felt Elinor at that moment? Astonishment, that would have been as painful as it was strong, had not an immediate disbelief of the assertion attended it. She turned towards Lucy in silent amazement, unable to divine the reason or object of such a declaration; and though her complexion varied, she stood firm in incredulity, and felt in no danger of an hysterical fit, or a swoon.(Austen, 1811, pp. 91-92)

Here shows how high self-control and emotion Elinor Dashwood has.

When he heard the information, he was very overwhelmed to accept, but he could still be strong and not be provoked by Lucy's attitude in the slightest.

“Exert yourself, dear Marianne,” she cried, “if you would not kill yourself and all who love you. Think of your mother; think of her misery while you suffer: for her sake you must exert yourself.”(Austen, 1811, p. 130)

“Do you call me happy, Marianne? Ah! if you knew!—And can you believe me to be so, while I see you so wretched!”(Austen, 1811, p. 130)

The dialogue above comes from Elinor, who says she is saddened by what happened to her sister, Marianne. She meant to encourage Marianne not to think recklessly and think about the loved ones she had at a time like this. However, Elinor is the eldest sister who must always be able to take care of her sister, and right now, seeing her sister sad makes her heartache too.

Truth obliged her to acknowledge some small share in the action, but she was at the same time so unwilling to appear as the benefactress of Edward, that she acknowledged it with hesitation; which probably contributed to fix that suspicion in his mind which had recently entered it.(Austen, 1811, p. 205)

In the quotation above, it can once again explain that Elinor is a strong and tough woman. Even though she had been betrayed by her lover Edward, she is

still willing to lend a hand to help him. However, on the other hand, Elinor did not want to admit that she played an essential role in Edward's luck in getting a job that could help him because Elinor was afraid that it would raise Edward's suspicions of Elinor, who, in her deepest heart only had the intention to help him

Elinor did not offer to detain him; and they parted, with a very earnest assurance on her side of her unceasing good wishes for his happiness in every change of situation that might befall him; on his, with rather an attempt to return the same good will, than the power of expressing it.(Austen, 1811, p. 206)

The quote explains that even when Edward said goodbye and wanted to go home, Elinor, with her big heart, wished Edward nothing but happiness with Lucy in the future. Elinor also sincerely let Edward go and decided not to feel hatred towards him.

Elinor could not be cheerful. Her joy was of a different kind, and led to any thing rather than to gaiety. Marianne restored to life, health, friends, and to her doting mother, was an idea to fill her heart with sensations of exquisite comfort, and expand it in fervent gratitude;—but it led to no outward demonstrations of joy, no words, no smiles. All within Elinor's breast was satisfaction, silent and strong.(Austen, 1811, p. 223)

The quote above describes Elinor's happiness in finally seeing her sister recover and hoping that she will be as happy again as before. For her, nothing happier than seeing her family back as a whole and together as it should be.

Elinor assured him that she did;—that she forgave, pitied, wished him well—was even interested in his happiness—and added some gentle counsel as to the behaviour most likely to promote it.(Austen, 1811, p. 236)

The above statement can again prove how big Elinor is in accepting the situation and forgiving all the mistakes of those who violate her or hurt the people she loves, like her sister, Marianne. Elinor humbly accepts Willoughby's apology

for all his wrongdoing to Marianne or her family, even willing to accept

Willoughby's request to straighten out what he feels about Marianne.

“You consider the matter,” said Elinor, “exactly as a good mind and a sound understanding must consider it; and I dare say you perceive, as well as myself, not only in this, but in many other circumstances, reason enough to be convinced that your marriage must have involved you in many certain troubles and disappointments, in which you would have been poorly supported by an affection, on his side, much less certain.(Austen, 1811, p. 249)

The following is Elinor's account of Marianne, where she said that her sister's decision not to change her mind to return to Willoughby after Elinor told her all the reasons Willoughby left Marianne. Elinor felt that her sister's decision was correct and very wise. She added that if Willoughby and Marianne were to live together, it would be less profitable and tortured on Marianne's side because of some of Willoughby's traits that he had mentioned through Elinor. Elinor also rejoiced at the thought of her little sister, who was increasingly thinking more maturely and rationally.

Marianne gave a violent start, fixed her eyes upon Elinor, saw her turning pale, and fell back in her chair in hysterics.(Austen, 1811, p. 251)

The quote above explains how Elinor, who is known as a strong and tough woman, can also be sad and feel depressed. When their housekeeper broke the news that Mr Ferras and Lucy already married, the self-control and mask that she had been wearing all this time as a strong figure was destroyed. in the end, Elinor is just a woman and daughter of her mother. The latter cannot get away from the pain of love.



Elinor scolded him, harshly as ladies always scold the imprudence which compliments themselves, for having spent so much time with them at Norland, when he must have felt his own inconstancy.(Austen, 1811, p. 262)

“Your behaviour was certainly very wrong,” said she; “because—to say nothing of my own conviction, our relations were all led away by it to fancy and expect what, as you were then situated, could never be.”(Austen, 1811, p. 262)

While the quote and conversation above explain how after what she went through with Edward, which ended happily in the end, it is undeniable that Edward's past actions were very wrong. Elinor told Edward that Edward's treatment was very disgraceful for a man who already had been engaged for so long. because it would make both parties feel hopeful about something that might happen between them, which at the end of the day must eventually be broken when they realize that one of them has been bound by a promise of love to the other.

Based on the quotations mentioned above, it can be concluded that the character of Elinor Dashwood is counted as the Major Character in the story because the story about her character is said to be more dominant than the other characters. Elinor Dashwood's character can also be said to be a character with a Round Character element in the story because her behavior in doing or going through various situations in the story is told to be more complex and has various sides of other dominant traits. However, Elinor Dashwood has properties that are categorized as Static characters because its nature tends not to change and undergo certain developments until the end of the story.



### 3.1.3 The Character and Characterization of Marianne Dashwood

The next character that will be discussed is the second daughter of Mrs Dashwood named Marianne Dashwood. Marianne has a pleasant and exciting nature, and it is also mentioned that her character is quite similar to her eldest sister, Elinor. However, sometimes some traits are different from her siblings. It is mentioned that Marianne is sincere and sometimes too open in expressing her feelings and emotions. So, sometimes some people find it relatively easy to guess how her mood is at a glance through her expression since she is pretty transparent in showing her emotions. More details about Elinor's personality can be seen in the quotations below:

Marianne's abilities were, in many respects, quite equal to Elinor's. She was sensible and clever; but eager in everything: her sorrows, her joys, could have no moderation. She was generous, amiable, interesting: she was everything but prudent. The resemblance between her and her mother was strikingly great. (Austen, 1811, p. 4)

In the explanation above, we can learn a little about nature and personality of Marianne. However, it is said that she has a personality that is quite similar to her eldest sister, Elinor. Nevertheless, it is also mentioned that Marianne is a woman who lacks wisdom, perhaps because she values honesty too much. Hence, her transparent nature is often said to be too immature compared to her eldest sister, Elinor.

Many were the tears shed by them in their last adieus to a place so much beloved. "Dear, dear Norland!" said Marianne, as she wandered alone before the house, on the last evening of their being there; "when shall I cease to regret you!—when learn to feel a home elsewhere!—Oh! happy house, could you know what I suffer in

now viewing you from this spot, from whence perhaps I may view you no more!—(Austen, 1811, p. 18)

The quote can show how transparent Marianne's sincerity is when she loves something. Such as the house where she grew up until she would be a teenager, like Norland. She sincerely conveys how someday, when she already moves to her new place, she will miss all the beautiful memories that only exist in Norland. After all, Norland was her first place of residence since she was born in the world. It will not be easy to forget all the privileges and memories of the place where she will leave this all behind. She had made it clear in her heart that Norland would forever have a special place in her heart.

“But he talked of flannel waistcoats,” said Marianne; “and with me a flannel waistcoat is invariably connected with aches, cramps, rheumatisms, and every species of ailment that can afflict the old and the feeble.”(Austen, 1811, pp. 26-27)

The quote above shows Marianne's personality, which is sometimes quite childish. Her simple thoughts about things that have certain stereotypes should not be instilled in her to assess the personality of someone she even met for the first time.

But she had seen enough of him to join in all the admiration of the others, and with an energy which always adorned her praise. His person and air were equal to what her fancy had ever drawn for the hero of a favourite story; and in his carrying her into the house with so little previous formality, there was a rapidity of thought which particularly recommended the action to her. Every circumstance belonging to him was interesting. His name was good, his residence was in their favourite village, and she soon found out that of all manly dresses a shooting-jacket was the most becoming. Her imagination was busy, her reflections were pleasant, and the pain of a sprained ankle was disregarded.(Austen, 1811, p. 30)

The quotation above shows another proof of how simple Marianne's thinking is. To a man she had even met for the first time, she already had a good impression of him and also fantasized about imagination that maybe that man was the right one to be her life partner in the future. This thought could be counted as a very immature behaviour of Marianne. According to Marianne, as long as the man can be included in the type of man she likes, then he can be considered her lover in the future. Her thinking here is too shallow, added with her mindset that she is too open to accept everything, is still too careless and cannot be called wise enough.

Marianne was still handsomer. Her form, though not so correct as her sister's, in having the advantage of height, was more striking; and her face was so lovely, that when in the common cant of praise, she was called a beautiful girl, truth was less violently outraged than usually happens. Her skin was very brown, but, from its transparency, her complexion was uncommonly brilliant; her features were all good; her smile was sweet and attractive; and in her eyes, which were very dark, there was a life, a spirit, an eagerness, which could hardly be seen without delight. (Austen, 1811, p. 32)

The following is a description of Marianne's physical condition. she is described as a beautiful woman with some descriptions of her advantages, which is very appropriate that she can be called a graceful and beautiful woman.

“Elinor,” cried Marianne, “is this fair? is this just? are my ideas so scanty? But I see what you mean. I have been too much at my ease, too happy, too frank. I have erred against every common-place notion of decorum; I have been open and sincere where I ought to have been reserved, spiritless, dull, and deceitful—had I talked only of the weather and the roads, and had I spoken only once in ten minutes, this reproach would have been spared.” (Austen, 1811, p. 33)

In the quote above, it appears Elinor gave little advice to Marianne as her sister. According to Elinor, who has mature and wise thoughts, Marianne's treatment of Willoughby, even on her first visit to Marianne, was a little inappropriate. A woman should not overly show her enthusiasm or fondness for a man whom she is even meeting for the first time by asking him specific things about him directly. Elinor only expressed concern about her sister's transparency in expressing her feelings. However, Marianne immediately responded with stubbornness and her mind was probably filled with romantic ideas in every way. she showed her distaste for Elinor, which she thought seemed to restrain Marianne from doing things against her principles. According to Marianne, there was nothing wrong with her treatment, indicating her interest in Willoughby indirectly. Here s another proof of how Marianne's personality could be seen as a transparent person as how she quickly shows her emotion::

Such behaviour as this, so exactly the reverse of her own, appeared no more meritorious to Marianne, than her own had seemed faulty to her. The business of self-command she settled very easily;—with strong affections it was impossible, with calm ones it could have no merit. That her sister's affections were calm, she dared not deny, though she blushed to acknowledge it; and of the strength of her own, she gave a very striking proof, by still loving and respecting that sister, in spite of this mortifying conviction.(Austen, 1811, p. 74)

“I do not dislike him. I consider him, on the contrary, as a very respectable man, who has every body's good word, and nobody's notice; who, has more money than he can spend, more time than he knows how to employ, and two new coats every year.”(Austen, 1811, p. 36)

“Add to which,” cried Marianne, “that he has neither genius, taste, nor spirit. That his understanding has no brilliancy, his feelings no ardour, and his voice no expression.”(Austen, 1811, p. 36)

Furthermore, Marianne's judgement above of Colonel Brandon can also attest to how immature her thinking can sometimes be. Marianne judges people only by her principles, without wanting to know that everyone does have their strengths and weaknesses.

Marianne, who had never much toleration for any thing like impertinence, vulgarity, inferiority of parts, or even difference of taste from herself, was at this time particularly ill-disposed, from the state of her spirits, to be pleased with the Miss Steeles, or to encourage their advances; and to the invariable coldness of her behaviour towards them, which checked every endeavour at intimacy on their side,(Austen, 1811, p. 90)

In the quotation above, it shows another evidence of how sometimes Marianne's nature, which is too honest and transparent in showing her emotions, seems unfriendly and cold towards her guests. At a glance after knowing the personality of Mrs Steele after a while of talking to them, Marianne immediately decided unilaterally that she did not want to know them any further and immediately left them to chat alone with Elinor. This trait was inappropriate for Marianne to do, given that she was the host who was supposed to welcome guests until they were done visiting.

Lady Middleton proposed a rubber of Casino to the others. No one made any objection but Marianne, who with her usual inattention to the forms of general civility, exclaimed, "Your Ladyship will have the goodness to excuse me—you know I detest cards. I shall go to the pianoforte; I have not touched it since it was tuned." And without farther ceremony, she turned away and walked to the instrument.(Austen, 1811, p. 100)

The quotation above shows how Marianne's character is not polite to a friend who is older than her. Marianne's attitude, which is so honest in speech and behaviour, sometimes seems to give the impression of being rude and ignorant. If

only Marianne could put herself in more of a speech, then maybe Lady Middleton could be more friendly and polite to her too.

and Elinor, after seeing her safe off, returned to Marianne, whom she found attempting to rise from the bed, and whom she reached just in time to prevent her from falling on the floor, faint and giddy from a long want of proper rest and food; for it was many days since she had any appetite, and many nights since she had really slept; and now, when her mind was no longer supported by the fever of suspense, the consequence of all this was felt in an aching head, a weakened stomach, and a general nervous faintness.(Austen, 1811, p. 129)

In the quote above, we can see another side of Marianne: she is too unstable to show her emotions. Outside, she seemed to close herself to tell about what was happening to her at the moment. However, she also tortures herself so that she does not care about her physical and mental health anymore. She did not even eat regularly on purpose and lost interest in doing anything when her heart ached at that time. We can tell that this behaviour of Marianne as an act that is not wise and childish because indirectly, her attitude, which so suddenly turned into a depression that also seemed as if she was punishing her own body for the events she experienced, unknowingly brings trouble to the people around her who loved and worried about her. Especially Elinor, who always has been beside her throughout these moments of unluckiness tragedy that happened to Marianne, she willingly takes care of her wholeheartedly and also feels sad for her, even more, to see her being so down like that.

“leave me, leave me, if I distress you; leave me, hate me, forget me! but do not torture me so. Oh! how easy for those, who have no sorrow of their own to talk of exertion! Happy, happy Elinor, you cannot have an idea of what I suffer.”(Austen, 1811, p. 130)



This shows how when Marianne is helpless and really needs Elinor's presence who always takes good care of her, Marianne treats her as if she doesn't need Elinor's presence anymore. Marianne here is so selfish, while acting as if she is the only person whose destiny is the most unlucky one on earth and no one cares and can understand her feelings. whereas on the other hand, Elinor was trying her best to be a proper shoulder to lean on for her sister.

Bad indeed must the nature of Marianne's affliction be, when her mother could talk of fortitude! mortifying and humiliating must be the origin of those regrets, which she could wish her not to indulge!(Austen, 1811, p. 311)

In the quotation above, we can see the behaviour of Marianne, who declares that she cannot accept the reality of her being abandoned like that by Willoughby—moreover, added by the fact of the true personality of Willoughby, who is far from the so-called a well-mannered guy with a handsome appearance. So, it can be concluded that Marianne has a personality that instead finds it challenging to accept the situation/reality when it is getting worse or not as she expected.

“If such is your way of thinking,” said Marianne, “if the loss of what is most valued is so easily to be made up by something else, your resolution, your self-command, are, perhaps, a little less to be wondered at.—They are brought more within my comprehension.”(Austen, 1811, p. 185)

The quote above explains how shocked Marianne was at Elinor's mindset and self-restraint to keep her heartache hidden to herself for such a long time. According to Marianne, who is indeed an individual who is very clear and expressive in showing her feelings or emotions, she cannot tolerate her sister's attitude of covering up the painful things she feels, especially to her own family.



Marianne also said that Elinor's cold demeanour was probably what made her look like she did not care when she had to lose something precious to her. Elinor did not want to worry her family about her situation, so she kept the painful truth to herself. Here shows Marianne's attitude, sometimes too ignorant of other people's feelings. She feels that everyone's feelings should better be expressed clearly and frankly, which does nothing but make us look a bit childish, but that is a life principle of Marianne.

“Oh! Elinor,” she cried, “you have made me hate myself for ever.—How barbarous have I been to you!—you, who have been my only comfort, who have borne with me in all my misery, who have seemed to be only suffering for me!—Is this my gratitude?—Is this the only return I can make you?—Because your merit cries out upon myself, I have been trying to do it away.”(Austen, 1811, p. 186)

While on the quotation above explains how it hurts Marianne when she finally understands the reason behind her sister hiding the facts about her and Edward after so long. Marianne felt sorry for having prejudiced against her sister before without letting her sister have the right to explain why. While here, showing how Marianne's personality is too quick to judge someone or even too quick to conclude an event that should not be done.

“As for regret,” said Marianne, “I have done with that, as far as he is concerned. I do not mean to talk to you of what my feelings have been for him, but what they are now.—At present, if I could be satisfied on one point, if I could be allowed to think that he was not always acting a part, not always deceiving me;—but above all, if I could be assured that he never was so very wicked as my fears have sometimes fancied him, since the story of that unfortunate girl!”—(Austen, 1811, p. 245)

The quotation above explains how Marianne's character developed to be more mature, thanks to the guidance of her sister, Elinor, and for the sake of her

mother, Mrs Dashwood. Marianne said that finally, she could forgive Willoughby with all her heart after hearing the story about the girl she engaged with and decided to give up on him for her. She thinks that perhaps that girl needed Willoughby the most than her. Moreover, later on, she added her decision to let go of Willoughby after hearing the story about Willoughby through Elinor, as in the quotation follows:

“I am now perfectly satisfied, I wish for no change. I never could have been happy with him, after knowing, as sooner or later I must have known, all this.—I should have had no confidence, no esteem. Nothing could have done it away to my feelings.”(Austen, 1811, p. 249)

In words she uttered above to her family, she made sure once again for her family and herself that she would not be back again to Willoughby's side. Although in the end, Willoughby still begs Mariane to return to him by saying he regretted having dumped Marianne on his side. However, Marianne persisted in her choice that she did not want to be back with Willoughby again. and it was purely her choice after considering various possibilities and also thinking about her family, who believed that later on, if Marianne decided to live with Willoughby, then she would not be able to live in peace and happiness knowing Willoughby's evil nature.

and that Marianne found her own happiness in forming his, was equally the persuasion and delight of each observing friend. Marianne could never love by halves; and her whole heart became, in time, as much devoted to her husband, as it had once been to Willoughby.(Austen, 1811, p. 271)

The ending of the story of Marianne Dashwood also has a happy and beautiful ending. She revealed that in the end, she was happy to be the colonel's

wife and served him more and more like a good wife. She has no regrets about the life decisions she has made so far, and she also said that the more time passes by, the love she has for her husband is growing more and more every day. She is grateful to be an excellent wife to him and could continue to share happiness with her friends.

Based on the quotations mentioned above, it can be concluded that Marianne Dashwood's character is a major character because her life story is said to be more dominant and complex in dealing with various situations. It can also be said that Marianne Dashwood's character is included in the Round Character because the character is told to have various other dominant sides and is not fixated on only one dominant trait. So, it can also be concluded that Marianne Dashwood's character has a Dynamic Character since her character continues to develop along with the various situations in her life story.

### **3.2 The Issues Experienced by The Women Characters**

#### **3.2.1 The Issues experienced by Mrs. Dashwood**

In the story of Mrs Dashwood, The Issues she experiences mostly comes from the treatment of those closest to her because of her not so much wealth, and how her daughters also have to feel the effects because others often underestimate them.

; and to a woman in Mrs. Dashwood's situation, with only common feelings, must have been highly displeasing; but in her mind there was a sense of honour so keen, a generosity so romantic, that any

offence of the kind, by whomsoever given or received, was to her a source of immovable disgust.(Austen, 1811, p. 3)

In those quotations above, we can see the slightest of Mrs Dashwood's personality; it could be said that Mrs Dashwood is no different from any other human being with their common feelings in each specific condition. In this case, Mrs Dashwood is showing her true feelings, which is a "disappointment" to her step-in-law. However, put that aside, Mrs Dashwood could remain a woman with a high sense of character and respect in every behaviour and speech. Besides that, she is also a generous person.

So acutely did Mrs. Dashwood feel this ungracious behaviour, and so earnestly did she despise her daughter-in-law for it, that, on the arrival of the latter, she would have quitted the house for ever, had not the entreaty of her eldest girl induced her first to reflect on the propriety of going, and her own tender love for all her three children determined her afterwards to stay, and for their sakes avoid a breach with their brother.(Austen, 1811, p. 3)

The quotation above shows one of her sides, which is a loving mother who would do anything for her children. From the text above, we can conclude that after the death of her husband, she feels uncomfortable staying in the house where they grew up with her. The reason is that the unfriendly behaviour of her daughter-in-law that been showing more clearly as each day goes by. She can leave the house because of her despisement with her daughter-in-law. However, she got into a dilemma. She could not do it because her daughters told them not to and told her to think with a presence of mind about whether her choice was wise enough or not. It shows that Mrs Dashwood's love for her daughters is beyond anything. She proves that she would do anything as long as it is for the sake of their loving daughters.

The contempt which she had, very early in their acquaintance, felt for her daughter-in-law, was very much increased by the farther knowledge of her character, which half a year's residence in her family afforded; and perhaps in spite of every consideration of politeness or maternal affection on the side of the former, the two ladies might have found it impossible to have lived together so long, had not a particular circumstance occurred to give still greater eligibility, according to the opinions of Mrs. Dashwood, to her daughters' continuance at Norland.(Austen, 1811, p. 9)

In that quotation, it can be seen that, however, Mrs Dashwood cannot help but hate her daughter-in-law. she even knows in the depths of her heart that the reality of keep staying in the same house for a long time with her daughter-in-law seemed impossible to do because later on, she will always be the one who always felt hurt because of her daughter-in-law's treatment towards her. However, on the other hand, she remained polite and kind to her daughter-in-law and still behaved like a mother who loves her child.

...she was impatient to be gone, and indefatigable in her inquiries for a suitable dwelling in the neighbourhood of Norland; for to remove far from that beloved spot was impossible. But she could hear of no situation that at once answered her notions of comfort and ease, and suited the prudence of her eldest daughter, whose steadier judgment rejected several houses as too large for their income, which her mother would have approved.(Austen, 1811, p. 9)

The quotation above explains how Mrs Dashwood is in a dilemma because, on the one hand, he wants to bring his daughters to move quickly from Norland. However, on the other hand, he cannot act rashly to think about moving when they have not found a house with a reasonable price that matches their income.

But Mrs. Dashwood was alike uninfluenced by either consideration. It was enough for her that he appeared to be amiable, that he loved her daughter, and that Elinor returned the partiality. It was contrary

to every doctrine of her's that difference of fortune should keep any couple asunder who were attracted by resemblance of disposition; and that Elinor's merit should not be acknowledged by every one who knew her, was to her comprehension impossible.(Austen, 1811, p. 10)

The quotation above explains how happy and satisfied Mrs Dashwood is as a mother. According to her, seeing her daughter can be happy and smiling with Edward is enough, even though the togetherness between the two is contradictory to how it is difficult for women and men to be together if they come from families with different assets.

### **3.2.2 The Issues experienced by Elinor Dashwood**

In the story of Elinor Dashwood, the Issue she experienced came from how her family's caste that did not have enough wealth became an obstacle to her love story with Edward Ferras, who was the principal heir to a prominent family with abundant wealth that was deemed unequal to her.

...But there are other points to be considered besides his inclination. He is very far from being independent. What his mother really is we cannot know; but, from Fanny's occasional mention of her conduct and opinions, we have never been disposed to think her amiable; and I am very much mistaken if Edward is not himself aware that there would be many difficulties in his way, if he were to wish to marry a woman who had not either a great fortune or high rank."(Austen, 1811, p. 14)

In the quotation above, we can conclude that Elinor, who is mature and always considers everything in the future, is starting to feel insecure that she might be able to be with Edward in the future or not. Based on his words, we can conclude that the status difference between Edward and Elinor's family's wealth contrasts. Edward is the first child of a wealthy family with various



responsibilities and high expectations from his family, and Elinor is only the first daughter of Mrs Dashwood. She is a single mother with not so much wealth. It is said that Edward's position in his family is the highest one and is highly anticipated by his family in the future. These are a little bit following details about Edward Ferras:

They wanted him to make a fine figure in the world in some manner or other. His mother wished to interest him in political concerns, to get him into parliament, or to see him connected with some of the great men of the day. Mrs. John Dashwood wished it likewise; but in the mean while, till one of these superior blessings could be attained, it would have quieted her ambition to see him driving a barouche. But Edward had no turn for great men or barouches. All his wishes centered in domestic comfort and the quiet of private life. Fortunately he had a younger brother who was more promising.(Austen, 1811, p. 10)

The words above mention how Edward's position as the eldest son of Ferras had to carry a lot of expectations and responsibilities which came from his family to be the eldest son of the Ferras family to be proud of, so Elinor feels insecure about their different social status and believes that the obstacles so that they can be together will be difficult.

ELINOR'S curiosity to see Mrs. Ferrars was satisfied.—She had found in her every thing that could tend to make a farther connection between the families undesirable.—She had seen enough of her pride, her meanness, and her determined prejudice against herself, to comprehend all the difficulties that must have perplexed the engagement, and retarded the marriage, of Edward and herself, had he been otherwise free;—and she had seen almost enough to be thankful for her own sake, that one greater obstacle preserved her from suffering under any other of Mrs. Ferrars's creation, preserved her from all dependence upon her caprice, or any solicitude for her good opinion.(Austen, 1811, p. 168)

The quotation above explains how Elinor finally had the opportunity to meet Mrs Ferras, who is none other than the mother of Edward Ferras, for the first



time. From her first impression of meeting Mrs Ferras, it is evident that Mrs Ferras openly hated Elinor. Maybe, because Elinor's identity was also known to Mrs Ferras, and she also knew that Edward was in a close relationship with Elinor. Mrs Ferras seemed to show her unfriendly behaviour towards Elinor, which in other words, indirectly explained how much she opposed the relationship that occurred between Edward and Elinor.

### **3.2.3 The Issues experienced by Marianne Dashwood**

In the story of Marianne Dashwood, The Life Struggle she experienced is not much different from her sister, Elinor. Because her family's wealth and social status can be said only from the lower classes, the life of Marianne's love story must be tested by the social equality of her status and her lover. Nevertheless, the case is not because the man's family disapproves of their son's relationship with Marianne. However, the lifestyle of the man who is used to living only with having fun in life and likes to spend his money makes him seem materialistic. Moreover, later then, the man starts to show his actual colour by suddenly betraying Marianne and married with one of the wealthiest women in town. However, then, in the end, Marianne finally could accept her fate and think that perhaps someday they would be together in the future, then Marianne would be the one who would be harmed in so many ways by the greedy lifestyle of the man.

On this point Sir John could give more certain intelligence; and he told them that Mr. Willoughby had no property of his own in the country; that he resided there only while he was visiting the old lady at Allenham Court, to whom he was related, and whose possessions he was to inherit; adding, "Yes, yes, he is very well worth catching I

can tell you, Miss Dashwood; he has a pretty little estate of his own in Somersetshire...(Austen, 1811, p. 31)

In the quote above, it can be concluded that Willoughby is a man whose social status is not too high. However, the later obtained inheritance will be a source of glory for Willoughby himself.

..For though Willoughby was independent, there was no reason to believe him rich. His estate had been rated by Sir John at about six or seven hundred a year; but he lived at an expense to which that income could hardly be equal, and he had himself often complained of his poverty.(Austen, 1811, p. 50)

In the conversation above showing Sir John's observations of Willoughby, it can be concluded that although Willoughby is a person with sufficient wealth, it seems that he is also unable to manage his expenses well. Thus, he constantly complains that his income does not match his expenses.

Well, it is the oddest thing to me, that a man should use such a pretty girl so ill! But when there is plenty of money on one side, and next to none on the other, Lord bless you! they care no more about such things!—”(Austen, 1811, p. 136)

“The lady then—Miss Grey I think you called her—is very rich?” (Austen, 1811, p. 136)

“Fifty thousand pounds, my dear. Did you ever see her? a smart, stylish girl they say, but not handsome. I remember her aunt very well, Biddy Henshawe; she married a very wealthy man. But the family are all rich together. Fifty thousand pounds! and by all accounts, it won't come before it's wanted; for they say he is all to pieces. No wonder! dashing about with his curricule and hunters! Well, it don't signify talking; but when a young man, be who he will, comes and makes love to a pretty girl, and promises marriage, he has no business to fly off from his word only because he grows poor, and a richer girl is ready to have him. Why don't he, in such a case, sell his horses, let his house, turn off his servants, and make a thorough reform at once? I warrant you, Miss Marianne would have been ready to wait till matters came round. But that won't do now-a-days; nothing in the way of pleasure can ever be given up by the young men of this age.”(Austen, 1811, p. 136)

In the quote above, we can see how in the end, Willoughby secretly left and betrayed Marianne and married a rich girl in the city. The quote shows Willoughby's petty and cowardly nature for deliberately leaving Marianne without saying goodbye, which makes Marianne feel shocked and down.

“My fortune was never large, and I had always been expensive, always in the habit of associating with people of better income than myself. Every year since my coming of age, or even before, I believe, had added to my debts; and though the death of my old cousin, Mrs. Smith, was to set me free; yet that event being uncertain, and possibly far distant, it had been for some time my intention to re-establish my circumstances by marrying a woman of fortune.,,(Austen, 1811, p. 227)

Meanwhile, in the quote above, Willoughby finally admits his greed for extravagant nature and only marries his future wife just for the wealth she had.



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## CHAPTER IV

### CONCLUSION

In this chapter, the researcher will discuss the whole conclusion of this research. The novel *Sense and Sensibility* tells about the life of Mrs. Dashwood and her daughters when her dead husband abandoned them. Mrs. Dashwood and her family came from a wealthy family because of her husband's wealth. However, when Mr. Dashwood died, his wealth went to his first son, who came from his first legal wife, who had died earlier than him. So, Mrs. Dashwood, the second wife of Mr. Dashwood, did not inherit as much as Mr. Dashwood's first son. However, genuinely speaking, his son had been given a message from Mr. Dashwood so he could one day take care of his stepmother and stepsisters. However, the avarice of the wife's first son, Mr. Dashwood, made Mrs. Dashwood and her daughters not want to stay in their beloved land in Norland. Furthermore, she intends to move to distant places in Barton to build her comfortable home with her beloved daughters.

The result of this study found that the women characters studied in the novel *Sense and Sensibility* by Jane Austen show the following characteristics: First, the character of Mrs. Dashwood. She is described as a loving mother to her daughters, and it can be said that Mrs. Dashwood has a kind, generous and polite character towards anyone. Mrs. Dashwood is included as the minor character because the character is not too dominant to be told and is only a supporting actor for the main character. Besides that, Mrs. Dashwood is also included as a

character that can be called a flat character in the story because Mrs. Dashwood has several traits that do not change from the beginning to the end of the story, so it can be said that Mrs. Dashwood can also be categorized as a static character which means that her character does not have any character development until the end of the story.

Second is the character named Elinor Dashwood, who is none other than the first daughter of Mrs. Dashwood. Elinor Dashwood is known to have a mature, wise character, and she can overcome all problems with a calm mind. Elinor Dashwood is counted as the major character in the story because the story about her character is said to be more dominant than the other characters. Elinor Dashwood's character can also be said to be a character with a round character element in the story because her behavior in doing or going through various situations in the story is told to be more complex and has various sides and other dominant sides traits. However, Elinor Dashwood has properties that are categorized as static characters because its nature tends not to change and undergo certain developments until the end of the story.

Moreover, lastly, the character named Marianne Dashwood, the second daughter of Mrs. Dashwood. Marianne Dashwood has a sympathetic character and is always honest and open in expressing her opinion. She is also mentioned as a person who is transparent in conveying emotions and everything she feels. Marianne Dashwood's character is a major character because her life story is said to be more dominant and complex in dealing with various situations in her life. It can also be said that Marianne Dashwood's character is included in the round

character because the character is told to have various other dominant sides and is not fixated on only one dominant trait. So, it can also be concluded that Marianne Dashwood's character has a dynamic character since her character continues to develop along with the various situations in her life story.

As for the aspects of the complicated issues, the researcher has found that the three women characters of the novel *Sense and Sensibility* have been through various problems that each of them had to experience. The first character, Mrs. Dashwood, also a single mother, has to experience the problem that came from her stepson's family, which requires her to change places of residence. Furthermore, the problem that she later felt came from her relatively low social status with insufficient wealth, making her daughters looked down upon by the family of the men they wanted to marry in the future. The second character is Elinor Dashwood, the first daughter of Mrs. Dashwood. The problem that Elinor Dashwood had to experience came from her illicit relationship with the first son of the Ferras family, Edward Ferras, because of the contrasting social status and wealth differences in their family. The last character is Marianne Dashwood, the second daughter of Mrs. Dashwood. The problem she experienced is not much different from her sister, Elinor. Because her family's wealth and social status can be said only from the lower classes, the life of Marianne's love story must be tested by the social equality of her status and her lover. However, the case is not because the man's family disapproves of their son's relationship with Marianne. However, the lifestyle of the man Marianne loves, who is used to living only with having fun all of his life and likes to spend his money, makes him seem

materialistic. Moreover, later then, the man starts to show his actual color by suddenly betraying Marianne and married with one of the wealthiest women in town. However, in the end, Marianne finally could accept her fate and think that perhaps if someday they really could be together in the future, then Marianne would be the one who would suffer in so many ways from the greedy lifestyle of the man.





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