

**CONFLICT OF ELINOR AND MARIANNE
IN JANE AUSTEN'S LIFE
"SENSE AND SENSIBILITY"
(A Novel Analysis)**



SKRIPSI

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**SITTI RAHMA
45 11 051 034**

**ENGLISH DEPARTMENT
FACULTY OF LETTERS
UNIVERSITAS "45"
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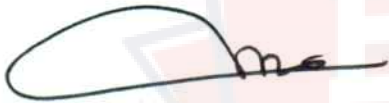
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Title : **Conflict of Elinor and Marianne in life Jane Austen's "Sense and Sensibility" (A Novel Analysis)**
Name : **Sitti Rahma**
Register number : **45 11 051 034**
Faculty/ Study Program : **Faculty of Letters/ Language and Literature**
Department : **English Department**

Approved By

Supervisor I,

Supervisor II,



(Drs. H. Herman Mustafa, M.Pd)

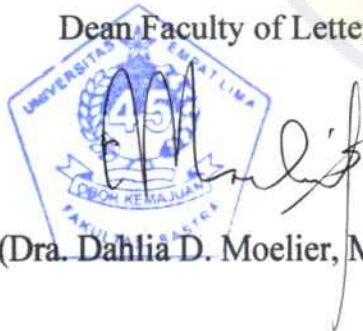


(Rahmawati, S.Pd, M.A)

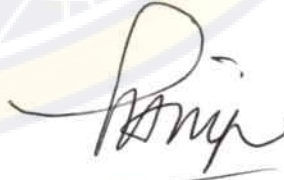
Known By

Dean Faculty of Letters

Head of English Department



(Dra. Dahlia D. Moelier, M.Hum)



(Dra. Hj Hanyah Haneng, M.Si)

Date of Approval.....

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Nama Mahasiswa : **Siti Rahma**
No./ STB : **45 11 051 034**
Jurusan : **SASTRA INGGRIS**
Program Studi : **BAHASA DAN SASTRA INGGRIS**

Telah diterima oleh Panitia Ujian Skripsi Fakultas Sastra Universitas "45" Makassar untuk memenuhi salah satu syarat guna memperoleh gelar Sarjana pada Fakultas Sastra Universitas "45" Makassar, dengan susunan Panitia sebagai berikut :

1. Pengawas Umum

- **Prof. Dr. Abd Rahman,SH.M,H**

2. Ketua : **Dra. Hj. Hanyah Haneng, M.Si.**

3. Sekertaris : **Wa Ode Mersi, S.Ip.**

4. Penguji : 1. **Dra. Hj. Hanyah Haneng, M.Si.**

2. **Dra. Dahlia D. Moelier, M.Hum.**

3. **Dra. Nurhaerati**



(Handwritten signatures of the panel members)

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ABSTRAK

SITTI RAHMA. 2012. *CONFLICT OF ELINOR AND MARIANNE LIFE IN JANE AUSTEN'S "SENSE AND SENSIBILITY"* (dibimbing oleh H. Herman Mustafa dan Rahmawati).

Tujuan utama dari studi ini adalah menggambarkan konflik kehidupan Elinor dan Marianne sebagai karakter utama dalam novel "*Sense and Sensibility*" yang menggambarkan kehidupan tokohnya yang bersetting di Inggris.

Penelitian ini menggunakan Descriptive Design, yaitu menggambarkan tentang konflik dalam kehidupan tokoh utama. Selain itu penulis menggunakan metode penelitian perpustakaan yang membantu dalam menganalisis struktur novel. Data penelitian ini diambil dari cerita dalam novel "*Sense and Sensibility*" yang ditulis oleh Jane Austen yang diterbitkan oleh Gloucester, Ltd di London. Novel ini terdiri dari 3 Volume dan volume I terdiri dari 22 Bab, volume II terdiri dari 14 Bab, volume III terdiri dari 14 Bab. Total Bab dalam novel ini adalah 50 bab dan 365 halaman.

Temuan menunjukkan bahwa karakter utama dalam novel "*Sense and Sensibility*" adalah Elinor dan Marianne, sementara karakter minornya adalah Edward, Lucy, dan Willoughby. Konflik eksternal mulai terjadi ketika tokoh utama; Elinor jatuh cinta pada Edward tetapi ditentang oleh ibunya, Mrs. Ferrar yang lebih memilih wanita kaya dari pada Elinor yang miskin. Ketulusan cinta Edward tidak membuatnya silau pada harta tetapi tetap memilih Elinor sebagai cinta sejatinya. Berbeda dengan Elinor, Marianne adalah tokoh protagonis yang perjalanan cintanya bersama Willoughby mulus pada awalnya, tetapi pahit pada akhirnya. Willoughby yang bermulut manis bukan orang yang bisa dipercaya karena ia berkhianat.

Pelajaran yang dapat dipetik dari cerita ini adalah bahwa tak selamanya yang mudah itu baik, dan tak selamanya pula yang sulit itu akan selalu sulit. Hidup perlu ilmu dan perjuangan.

ABSTRACT

SITTI RAHMA, *CONFLICT OF ELINOR AND MARIANNE LIFE IN JANE AUSTEN'S "SENSE AND SENSIBILITY"* (supervised by H. Herman Mustafa and Rahmawati).

The objective of this study is the description of the conflict of Elinor and Marianne life as the main characters in "*Sense and Sensibility*". Which is describe about the character's life by took setting in England

This study used a descriptive quality design. Describe about the conflicts of the main character. Besides, the writer used a library research method in helping to analyze the structure of the novel. The data of this study was the story from novel "Sense and Sensibility" written by Jane Austen which was first published at 1795. The source of the data was taken from the novel which published at 1992 published by Gloucester Ltd in London. This novel is consisted of 3 volume and volume one consisted of 22 chapters, volume two consisted of 14 chapters, volume three consisted of 14 chapters. The total of chapters of this novel was 50 chapters and 365 pages.

The findings shown that the major character of the novel *Sense and Sensibility* were Elinor and Marianne meanwhile the minor characters of the story were Edward, Lucy and Willoughby. The external conflict appears when the main character; Elinor falling in love with Edward Ferrars. Unfortunately, it is refused, Mrs. Ferrars prefer and wish her son to marry a rich girl with a high rank then a poor girl, Elinor. The purest Edward's Loves is not make him arrogant because of wealthy but in the contrary he stand with his love and choose Elinor as his true love. Differ with Elinor, Marianne is the protagonist character who has another love story with Willoughby. It was easy and enjoyable at the beginning, but it was bitter in Ending. Willoughby an agile boy cannot be trusted because his love only fake, he couldn't keep his appointment.

Finally, a good education and message from this story is; easy is not always mean good, and remember that the difficulties is not always mean bad. We need knowledge and also effort in our live.

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CHAPTER I

INTRODUCTION

1.1 Background

Imaginative literature, which we call simply literature, refers to written (and also spoken) composition designed to tell stories, dramatize situation and reveal thoughts and emotion, and also more importantly, to interest entertain, stimulate, broader and enable readers (Roberts, 1989:1) Furthermore, literature helps us grow, both personally and intellectually; it helps us connect ourselves to the broader cultural, philosophic, and religious world or which we are part, it enables us to recognize human dreams and struggles in different places and times that we would otherwise know.

Literature as an imaginative literature (excluding nonfiction, prose) is usually classified into the following genres of classes: prose fiction, poetry, and drama. These three genres have many common characteristics. All are art forms, each with its own requirements of structure and style. Although the three main genres have much in common, they also differ in many ways prose fiction, or narrative fiction, is in prose form and includes novels, short stories, parables, romances and epics. These works generally focus on one or a few major character who undergo some kind of change as they meet other characters or deal with problems or difficulties in their lives (Ibid:27).

Those genres can be found on the literary works of novelist, particularly, the novelist in Nineteenth Century, namely in Victorian period, for example Addison, Fielding and Smollet Depict the New Bourgeoisie of the Eighteenth

Century; and Trollope, Thackeray and Dickens, the Victorian world as well as Jane Austen the country gentry and country persons early in the Nineteenth Century. Which one can specialize upon Jane Austen's novel *Man, Proust's Arrivister Howell's Married Women* (Wellek and Warren, 1956:103)

Jane Austen (1775-1817) followed the Eighteenth-Century pattern of moralistic fiction. More than half of her life, she spent in Steventon parsonage. This countryside upon the hills of North Hants "with broad and leafy hedgerows, beneath which grow the primrose, the anemone, and the wild hyacinth inspired Jane to write three of her novels. *Pride and Prejudice*, *Sense and Sensibility* and *North Anger Abbey*. However, these novels were published only later in her life.

Jane Austen, born to a clergyman and being the sister of one, "was especially qualified to deal with that branch of Mankind". This many of her novels have characters who belong to the clergy. In "*Sense and Sensibility*" too. Edwards Ferrars choose to become a clergyman and attains a position at the Church at Delaford.

The antithesis in *Sense and Sensibility* is used to confront stereotypes and illustrate moral paint. The novels two heroines, Elinor and Marianne as protagonist character meanwhile Edward, Lucy and Willoughby as antagonist character; represent the qualities of "*Sense and Sensibility*" respect. Both Elinor and Marianne are wooed by the men. "as a result, they both face disappointments and rejection, during the novel is for each of them to find a proper husband".

Jane Austen is one of the famous women novelists from England. She always chooses a woman as the main character and become a hero in her novels. She also likes expressing about loving problem, wedding, morality and the differences of social status, Gooneratne, Yasmin, (1980:49) states that:

Jane Austen's handling of her characters is so skilled and interesting, however that it required detailed discussion. Their apparent division into well defined group, through whose interaction in the novel, the writer debates certain ideas and explores certain moral themes is reminiscent of the techniques used in morality plays, and early form of European drama that presented moral problems and lesson on the stage for the instruction of an audience.

Many interesting novels which get attention from the readers and the writers. Among variety of novels get much attention are the novels written by Jane, especially, the novel *Sense and sensibility* because this novel tells many conflicts about a daily human life as stated by Gooneratne, Yasmin, (1980:50) that:

"It is clear from our reading of Sense and Sensibility that such so-called limitations of setting do not hinder of fundamental moral issues, for example the nature of moral responsibility, educational of human personality, the justice and morality of established social attitude and customs".

Based on the reference about Jane Austen, particularly, the title of *Sense and Sensibility*, this novel, in fact illustrates many interesting aspects to be analyzed. One of the dominant interesting events is the conflict between women who were presented clearly and interestingly. In order to gain the accurate data

about this novel, the writer would like to carry out in a study to find out the description of conflict of Elinor and Marianne in Jane Austen novel which entitles, "*Sense and Sensibility*".

1.2 Research Question

Based on the description above the research question of this study is "What is the conflicts of Elinor and Marianne life as the main characters in Jane Austen's *Sense and Sensibility*?".

1.3 Objective of the Study

The objective of this study is to describe the conflict of Elinor and Marianne Life as the main characters in Jane Austen's *Sense and Sensibility*.

1.4 Significances of the Study

This study is expected to bring some significances as follows :

1. To give information about the conflict in the novel of "*Sense and Sensibility*" and to be compared with the other novels conflict.
2. As meaningful input for the student and other researcher in evaluating any literary work from intrinsic aspect specially of conflict.

1.5 Scope of the Study

The scope of this study focused the conflict of the novel "*Sense and Sensibility*" through on characters. Which is the novel consist of two conflicts : External Conflict and Internal conflict.

1.6 Definition of Term

There are some words would be defined according to the title of this study.

1.6.1 Conflict

Conflict or struggle in both external or internal is a universal thing. It always appears in every human being in the world. Conflict is the opposition presented to the main character (of protagonist) of a narrative by another character (an antagonist), by events of situation, by fate or by some aspects of the protagonist's own personality or nature. The conflict is introduced by means of a complication that sets in motion the rising action, usually toward climax an eventual resolution Charter (1987 : 1584)

- **Introduction.** Usually introduced character, background, situation, condition, place and time of the events.
- **Point of attack.** The introduction of the problem, which the protagonist get emphasized from the antagonist and showing the main character in conflict.
- **Complication.** Make the problem more difficult to solve and bring it on the climax
- **Climax.** Highest in the dramatic series of even and it is structure peak of the story.
- **Resolution.** It is given solution that has reached to the climax.
- **Conclusion.** It terminates the action or the end of the story and describe the characters happy or sad ending.

CHAPTER II

LITERATURE REVIEW

The supporting theories of this study discussed in this literature review refer to the character session as part of plot, as being related to analyze the conflict of Elinor and Marianne as the main character in Jane Austen's novel "*Sense and Sensibility*". In this novel, Elinor as one main character is an embodiment of prudence and patience she (Elinor) analyzed people and situation before making judgments'. So, Marianne, another main character is embodies sensibility. An otherwise and sensitive girl, she often impulsively and commits blunders.

Therefore, it reasonable if the character and characterization be included in this chapter to identify to analyze behavior of character. Character and characterization are the important things in helping to analyze a novel as in Wellek and Warren (1956:16) that: "*Analytical criticism of the novel has custom distinguished there constituents, plot, characterization, setting*". So this chapter described about character and characterization and also conflict as part of plot.

2.1 Character and Characterization

2.1.1 Character

Kennedy (1983:45) tried to define character as an imagined person who inhabits a story. But this definition, as he himself admits, is over simplified, for a story, the protagonist can be the wind, as a storm, a novel by George Stewart, or rabbit, as in *watershed Down* by Richard Adams. Usually in the main character of a story, we recognize human personalities that become familiar with us.

Abrams (1971:20) defined character as a literary genre: a short, and usually with, sketch in prose a distinctive type a person. The genre was inaugurated by Theophrastus a greek author of the second century B.C who wrote a lively book called character.

Further Abrams quoted a definition of a characters: the person in a dramatic or narrative work, endowed with moral and dispositional qualities that are expressed in what they say i.e. the dialogue and what they i.e. the action. The ground in a character temperament and moral nature for his peed and actions constitutes his motivation.

According to Bowen (1946-250) the term "*creation of character (or characterization)*" is misleading for her, character pre-exist. They are found and recognized by the story writer, but not created. They reveal themselves slowly to the story writer's perception. The novelist perception of his character take place in the course of the actual writing of the novel. To what extent, the novelist is the same position as his reader, but his perception should be always just in advance.

As Kennedy has pointed out above, stories may happen not only to people, but also to element of nature such as the wind, the wave stone or animals. The story existed only because these thing treated if they were human rather than as what we know they are in nature, with the exception of stories with animals as character we can have fable, in which the animals are told as animals. George or well recognize other stories like horse stories about horses or dogs.

We read faction at least because we are interested in what happen to people we do not ask that they necessarily be like ourselves, but we do ask that people in the story be believable and that the characters be consistent. In short , character is people who act in literary work such as drama, novel or short story which performing themselves through the dialogue and the action.

Thus, a character in a story is just like a living creature in real life. A character is the one who is responsible for the thoughts and action within a story. Characters are extremely important because they are the medium through which a reader interacts with a piece of literature or we can say that the character is one of the most important tools available to the author. Whatever the literary characters are, they are essential to the meaning of any literary work. By getting to know them, and how their function, their behavior, attitude and thought, we learn something about life.

2.1.2 Characterization

To be believable or to be convincible, characterization must observe at least three principles they are. First, the characters must be consistent in their behavior, behave one way on one occasion, and have a different way on another unless there is a clearly sufficient reason for the change. Second, the characters must be clearly motivated in whether they do especially when there is any change in their behavior, we must be able to understand the reasons for what they do, if not immediately, at least by the end of the story. Third, the character must be plausible or lifelike, credible, probable. If the writer can meet the second principle, the third automatically be realized. The credibility of a character can be achieved by meeting the second principle, i.e. his clear motivation of taking any action.

The characters must be neither paragons of virtue nor monster of evil nor an impossible combination of contradictory traits. Whether we have observed anymore like them in any experience that could appear somewhere in the normal course of events. We are interested to read about life people, people of flesh and blood, not a superhuman who are good in doing tricks and magic. We are interested to read people, people with fear and courage, with emotion and sentiment rational people, people with hope for life, people with strength and weaknesses. Real realistic people.

On the basis of importance, we can distinguish two types of characters, they are main or major character and minor character. Major character is the most important character in a story. Basically a story about this character, but cannot stand on his own, he needs other characters to make the story more convincing and lifelike (needs to stay that we need other elements of a story such as setting). Minor characters are characters of less important than those main character.

Character and characterization, that for characteristic and attitude the figures like an interpretation by the readers, more of qualities individual to the figures also the characterization often similar of the meaning with character and characterization certain in a story as he say by Jones (1968:3), characterization is describing clearly about anyone to put forward in a story. So character and characterization is certain sense which almost the same, but sometimes to use of in different meaning. Character and characterization often compare with the meaning of the character which that placement of figures certain with character in a story. Furthermore character can mean the characteristic and can mean the characterization.

As conclusion, the character and characterization is important for the development of the story and also as a way for readers to understand the story. The reader can go along the story by following the action of the character.

2.2 Protagonist and Antagonist Character

The protagonist character is a central to the action, moves against an antagonist, and usually exhibits the human attributes that we expect of round character (Roberts, 1989:28). While Perrine stated that the central character in a conflict, whether sympathetic or unsympathetic as persons are referred to as protagonist (1943:29). In addition Roberts, 1989:28 also stated that the protagonist is fighting or struggling against someone (the antagonist) or something (a non human force can also be the antagonist) outside himself or herself, we term this variety conflict external.

A conflict in which protagonist, or a central character is engaged in a struggle of some sort of ten this struggle that is directed against another character, an antagonist or group of antagonist are the essence the pity of plot accuracy that the development and resolution. Conflict between characters according to Roberts (1989:34) may also take place internally within the main of the protagonist.

The antagonist character is the character that opposes the protagonist of a story who represents the opposition against which the heroes and / or protagonist must be controlled.

In the classic style of story where the action consists of hero fighting and villain, the two can be regarded as protagonist and antagonist, respectively. However, authors have often created more complex situations. In some instances, the story is told from the villains point of view, in such a story we must regard the hero as the chief antagonist of the story.

More often, stories simply do not have characters that are readily identifiable as most heroic or villainous. Instead, the antagonist becomes that character, group or sometimes force which provides the chief obstruction to the protagonist or main character of the story. The antagonist is necessarily human, often the forces of nature or psychological elements provide this elements of opposition. The protagonist-antagonist relationship is also sometimes ambiguous.

2.3 Plot

The word plot is in fact a technical term to stay about a series of tied together events in a story. The different literally theorist propose different definition or explanation about plot. Some say that it is a selection of events arranged in time an has causality. The plot is a novel is self it self composed by incidents or happening. Connolly (1988:28) call the plot is arrangement of detail and incident in a story, and Potter in his book "element of literature" states that:

"One basic of story is plot. A plot is based on a series of events that are all party the result of some continuing begins, and that cause carries the sequence forward. A plot is from-ed a causal sequence of events. The plot begin when continuing cause again (Potter, 1970:24) Venings.

Sometime, in closely plot, something has happened earlier. The situation at the end in contradiction at the opening. While in modern novel, plot described more board how mean are born, grow up and die, character develop and change or sometime the whole society may be sen to change.

Burnett (in Sukada, (1975:68) formulated:

"and a plot gives to secondary scene, that bring out a book a good deal of may seen unconnected with it, would have to go. A plot is like expression or sign of experience, but the support of whole".

Murphy (1983:6) define plot as the story line or action line or action line of a story; it is what happens in fiction, the arrangement of interrelated acts or incidents that force characters to reveal their traits. They further state that the conventional plot structure starts with the introduction which sets stage for action that will follow; the point of attack innates the action, showing the main character in conflict with self, other, natures forces or social forces, the complication make the problem more difficult to solve, the climax presents the opposing forces at the apex of their struggle, the resolution settles the outcome of the conflict and the conclusion terminates the action.

Plot in a novel tell us what happen to the character or what had been done. In this case, to develop a plot of story, the writer has creative freedom. The writes raised various plots involving conflict. A good plot in a story could be raising interesting sense to reader the novel.

And based on the theories of plot the writer can concludes that plot as an important element of prose fiction. Even, it is regarded as the most important element beside other elements, such as character and chracterization, theme scenes and background or setting. It is very important that plot is regarded as the time of story. Then, it is now clear that plot is the arrangement of event that have chronologically events which have causal and thematic connection.

2.4 Conflict

Many fictional plots turn on a conflict, or struggle between opposing forces, that is usually resolved by the end of the story. Typical function of plots begin an exposition that provide background information that we need to make sense of the action, describe the setting, and introduce the major character. These plots develop a series of complication of intensification of the conflict that lead to a crisis or moment of great tension. Conflict always appear after the character show their different interest or necessity which is as the continuity of a story. The main character finds troubles or hindrances which an separate him room his goal. Furthermore, conflict is an event which is generally happened in human is life. Everyone may probably undergo many conflicts because of different reasons. The novel "*Sense and Sensibility*" is also presented by many conflicts. These conflicts are caused by different attitudes owned by the characters.

In literary work, conflict has a close relation to the other elements such as characteristic, setting, theme and plot the interesting or struggle being occurred in a character. A character can create a conflict to his own personally, other character or with his nature, as being pointed out by Perrine that "*conflict a class of action, desires or wills. The main character may be pitted against some other persons or group of persons (man against himself). The conflict may be physical, mental, emotional or morality*" (1973:117)

Charter (1987: 1584) conflict is the opposition presented to the main character (of protagonist) of a narrative by another character (an antagonist), by events of situation, by fate or by some aspects of the protagonist's own personality or nature. The conflict is introduced by means of a complication that sets in motion the rising action, usually toward climax an eventual resolution.

In order to make easily for the readers and are interested to a novel, the conflict is usually presented simply, and clearly, however, the conflict is also presented in complex, variety and smooth so that it is difficult to be understood. Therefore Trimmer (1989:1216) classifies conflict into three: the conflict between one person and another, the conflict between a person and some aspects of his or her personality.

Based on the concept of above conflict, the writer can restate that conflict is the action which refer to the struggle or opposition caused by feeling of each personality, emotion, frustration, society and his environment.

2.4.1 External Conflict

External conflict is conflict which is happened between a main character with others, outside himself/herself, may be with his/her nature, or human being. So, external conflict can be differed into two categories, namely physic conflict and social conflict (Jones, 1968:30).

Physic conflict refers to the conflict which is caused by the opposition between main character and his/her natural environment, for example conflict or problem which is felt by main character because of flood, long dry season, etc. social conflict refers to the conflict which is caused by social relation among human beings, or conflict appears because of against between man/woman and other man/woman, for example; fighting, quarrel or other social relation (Nugriyanto, 1995:124).

2.4.2 Internal Conflict

Internal conflict is the conflict being happened within in character personality. So it refers to conflict which is felt or experienced by a man himself or woman herself, or it is knows as internal problem of anyone, for example; against between two different confidence, choice, hope, and other problems (Nugriyanto, 1995:124).

Based on the above statement, it is clear that two conflicts (external and internal) are related each other so that they can be occurred between one and another or can be occurred together. It means that the conflict can be experienced or felt by a main character at the same time, although its intensity of time is not really same. The complexity of conflict being presented in a prose fiction can much determine the quality, intensity and interesting of literary work. The conflict itself can be sleeked found, imagined and developed based on the conflict that can be found as the situation (Ibid: 125). Then, it is more clearly explained below :

2.5 Structural Approach

Structural approach is one approach whereas the nature of every element of the story is proven the situation by itself, and the real is determined by all of the other elements. As structuralism is so broad a theory with such extensive ramifications there are different ways of doing structural analysis. Here are some possible approaches.

1. The study of the basic codes which make narrative possible, and which make it work. This is known generally as narratology, and often produces what might be called a grammar of narrative.
2. The study of the construction of meaning in texts, as for instance through tropes, through repetitions with difference.
3. The study of mimesis, that is of the representation of reality, becomes (the study of naturalization, of the way in which reality effect are created and the way in which we create a sense of reality and meaning from texts) the study of conventions of meaning in texts.
4. Texts are also analyzed for their structures of oppositions, particularly binary oppositions, as informing structures, representing the central concerns, and imagining structures of the society.
5. Texts can be analyzed as representation of the codes and conventions of the culture, we can read the texts as ways of understand structures and sub-cultures out of which they are written and which they represent (Bain, 1973:29).

CHAPTER III

METHODOLOGY OF THE STUDY

To support this study, the methods included in this chapter are: design of the research, source of data, method of data collecting, technique and procedure of data analyzing.

3.1 Design of the Study

This study applied a descriptive qualitative design that use the empirical material case study, personal experience, introspective, live story, interview, observational, historical, interactional, and visual texts that describe routine and problematic moments and meanings in individual lives (Norman,1994:2). It means that this study applied qualitative design in describing the conflicts of Elinor and Marianne as the main character of novel "*Sense and Sensibility*" written by Jane Austen. Besides, the writer used a library method in helping to analyze the structure of the novel.

3.2 Source of the Data

The source of the data of this study was taken from the novel "*Sense and Sensibility*" written by Jane Austen which had first published at 1795. The source of the data was taken from the novel which published at 1992 published by Gloucerter, Ltd in London. This novel consisted of 3 volumes and volume one consisted of 22 chapters, volume two consisted of 14 chapters, volume three

consisted of 14 chapters, volume three consisted of 14 chapters. The total of chapters of this novel is 50 chapters and 365 pages.

3.3 Technique of Data Collection

The procedures of collecting the data of this study were conducted through following steps.

1. Close reading. It used to read the work :closely and carefully whole content of the story each part to understand of the novel "*Sense and Sensibility*" written by Jane Austen.
2. Highlighting. To highlight each incident each part that important through on character to find out the conflict of the novel.
3. Noting. The activity of noting in this study is used to annotated the work by make note down the information as the attempt to make the description of written data about characters and conflict of them.
4. Quotation. Is used to support the interpretation with the evidence from the work (wrote some quotation).

3.4 Technique and Procedure of Data Analysis

After the data being collected the writer analyzed the study by using description structure based on structural approach this research only focused on the conflict as part of plot of the story where is plot is one of the element of prose fiction (intrinsic element).

Related to the above approach, so in gained the data that they were analyzed by using descriptive interpretative technique in which the writer describe the conflict of the main character by the quotation of data and then analyze them by the following steps:

- 1) To make a brief description of protagonist and antagonist characters,
- 2) To give description of external and internal conflict Elinor and Marianne,
- 3) To make an interpretation the conflicts of description of protagonist and antagonist characters,
- 4) To support the interpretation about the conflicts of Elinor and Marianne and,
- 5) To give conclusion about the conflicts of Elinor and Marianne.

3.5 Sequence of Chapter

Chapter I consisted of the Introduction

Chapter II consisted of the Review of Literature

Chapter III consisted of the Methodology

Chapter IV consisted of the Data Analysis

Chapter V consisted of Conclusion and Suggestion.

CHAPTER IV

CONFLICT OF ELINOR AND MARIANNE

This chapter presented a brief about events of the novel; protagonist and antagonist characters also analyzed external and internal conflict which happened in the story related to Elinor and Marianne.

4.1 Events in Sense and Sensibility

This story begun with the death of Mr. Hendry Dashwood who has very rich and had wealth after he was died he gave up his wealth in Norland to his son from his first wife. Then Mr. John and his wife moved in Norland because Mr. John's wife was selfish and materialist. So, he was not liked by her husband's step mother. Mrs. Dashwood and her three daughters Elinor, Marianne and Margareth rented Barton contage in Devonshire.

The conflict of Elinor was caused by her boyfriend; Edward was not confidence to take decision to marry Elinor. The conflict rising because of the presence of another woman, Lucy who also engaged with her relation with Edward. Mr. John Dashwood told to Elinor that Edward engaged which rich women. Then the conflict of Elinor when she heard that, Mrs. Ferrars hoped her son; Edward would marry with a rich and high rank woman.

The conflict of Marianne was caused by her boyfriend, when Willoughby left Devonshire and went to London. Marianne wrote a letter for him but Willoughby did not come. Willoughby wrote a letter for Marianne that he did not really love her. The conflict when Willoughby did not keep his appointment to Marianne. Then Willoughby rejected if he loves Marianne in his letter, but marry with another women, Grey.

4.2 A Brief Description about Major and Minor Character

4.2.1 Protagonist Character

Both Elinor and Marianne are the protagonist of this novel. Both Elinor and Marianne are wooed by the men of their choose, but later they are led down by these men. As a result, they both face disappointments and rejection. However, Elinor lets her good guide her, and she is ultimately united with her lover. Marianne gets carried away by her sensibility (emotion) and becomes despondent. She is ultimately rewarded with a competent husband when she recovers her sense of judgment.

4.2.1.1 Elinor Dashwood

Elinor Dashwood is the eldest sisters. She is effectual, possessed strength of understanding and coolnes of judgment which qualified her, through only nineteen to be counselor of her mother and enable her frequently to counteract, to advantage of them all that eagerness of mind in Mrs. Dashwood. She had excellent heart, her disposition was affectionate and her feeling was patient. These

must be governed well a knowledge which her mother had yet to learn and which one of her sisters.

Elinor is counselor of her mother in solving many problems in their family. This was admitted by her mother, Mrs. Dashwood in the following quotation:

"Elinor is the counselor of her mother and enables 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 excellent heart" (page 6).

From these she shows with concern, the excess of her sisters sensibility (Marianne) 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 her mother to similar exertion and encourage her to similar forbearance.

Elinor is affectionate in solving her problems. This is admitted by her mother, Mrs. Dashwood in the following quotation:

"Mrs. Dashwood took pains to get acquainted with him. Her manner were attaching and soon banished his reserve. She speedily comprehended all his merits, the penetration of his regard for Elinor really felt assured of his worth and even that quietness of manner which militated against all her established ideas of what young man's address ought to be was no longer uninteresting when she knew his heart to warm and his temper affectionate", (page 6)

From the quotation, it shows that even though Elinor really feel assured of his worth and against all her established ideas of what young man's address ought to be was no longer uninteresting when she knew his heart to warm and his temper affectionate.

Although she heard that her boyfriend, Edward Ferrars engaged with another girl, which this news was directly got from Lucy, Edward is fiancé, but she could keep her emotion and her calmly, this case can be seen at the following quotation.

"I have never been able, continued Lucy, to give him my picture in return, which I am very much vexed at, for he has been always so anxious to get it the very first opportunity, you are in the quite in the right, replied Elinor calmly", (page 126).

Based on the above quotation shows that Elinor always attempted to control her emotion and keep her attitude, she decides to fight her feeling even though she got a problem and she never felt angry to people.

4.2.1.2 Marianne

Marianne is as Mr. Dashwood's older daughter. She is sensible and clever. She never tolerant with vulgarity. It is stringly great the resemblance between Marianne and her mother. To clarify about the characterization being possessed by Marianne as major base at the strong sense and sensibility as follows:

"In the evening, as Marianne was discovered to be musical. She was invited to play. The instrument was unlocked; everybody prepared to be charmed and Marianne sang very well, at their request went through the chief of the songs.her mother account she had played extremely well and by her own was very fond of it. Her performance was highly applauded" (page 34).

Based on the above quotation shows that Marianne is very clever of her sing a song, from the request of the chief of the songs Marianne had played it extremely well.

Marianne often acts impulsively to decide everything. She never considers firstly taking a Willoughby. She directly received and never considered what Willoughby said to her; unfortunately she suffered in her life because Willoughby married with another woman. Marianne acts impulsively to decide everything. She should not be directly to receive and consider about something so that it make suffer to herself.

Marianne never tolerant with vulgarity to the human being. To clarify about it shown at the quotation in the following story:

"Marianne who had never much tolerance for anything 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 sprints to be pleasant with other people".

Based on the above quotation shown that Marianne never tolerant to impertinence, vulgarity even though it does not make the people happy about her attitude.

4.2.2 Antagonist Character

The problem that Elinor and Marianne faced during the novel for each of them to find a proper husband. Lucy Steele is Elinor's chief antagonist, for she stands in the way of Elinor marrying the man she wants. Lucy engage to Edward during the day when he is under the care of her uncle. Eventhough Edward does not love anymore, she decided to marry her fulfillment his commitment. In truth he is attracted to Elinor, but he suppresses his love for her because of his loyalty to Lucy. Lucy is, thus, the obstacles between Elinor and Edward. Willoughby is

the chief antagonist of Marianne. He plays with emotions and makes her believe that he is in love with her.

However, when he meets Miss Grey, a wealthy girl with fifty thousand pounds, he engage to her without giving a second thought to Marianne. He thus acts as the antagonist, ruthlessly Marianne aside for herself interested.

4.2.2.1 Edward

Edward is the oldest son Mrs. John Dashwood's. Edward Ferrars is not confidence to take decision for him. This might be caused by his mother who always controls and gives much attention to him or perhaps he is always shy.

However Edward has deep feeling like Elinor. He is not handsome and his manner required intimacy to make them pleasuring. He is too different to do justice to himself, but when his nature shyness was overcome his behavior gave every indication of an open affectionate heart. His understanding was good and his education had given it solid improvement but he was neither fitted by abilities nor disposition to answer the wishes of his mother and sister who longed to see him distinguished as they hardly knew that.

4.2.2.2 Lucy

Lucy is as minor characters who missed no opportunity of engagement with Marianne sister, Elinor in conversation or striving to improve their acquaintance by an easy and frank communication of her sentiments. Also her power had received no aid from education that she was ignorant, illiterate, and her

deficiency of all mental improvement, her want of information in the most common particulars could not be concealed from Miss Dashwood in spite of her constant Endeavour to appear to advantage (Austen, 1990:121).

4.2.2.3 Willoughby

Willoughby is a young boy, agile and full attention is really making Marianne loves him very much. Willoughby had also a hobby as an artist like Marianne, so she felt very happy. However, the happiest which was felt making her forget to take good decision so that what Willoughby said, she always believed without any consideration.

4.3 External and Internal Conflicts of Elinor

4.3.1 External conflict of Elinor

One meeting, Elinor and Edward Ferrars talk about their love each other, but the later the conflict appears when Elinor realizes that their relation will not be approved by Mrs. Ferrars who wishes Edward will be married with rich and high rank woman. This case is illustrated in the quotation of the story below:

“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 there would be many difficulties in his way, if he were to wish to marry woman who had not either a great fortune or high rank “(Austen, 1992:21)

Based on the above quotation, it is clearly that Mrs. Ferrars as Edward’s mother will be marry his child with a girl high rank and has high status.

Although Elinor cannot suspect about what she feels to Edward, but she doesn't also hope much to be able to interlace her relation to Edward seriously. She thinks that it is imposible their relation respected by his mother because Edward is still depended his daily needs to his mother.

On the other hand, Elinor's mother Mrs. Dashwood hopes that Edward loves very much to her dughter their relation is serious but the conflict happen because Edward mother needs her brother marry with a girl who has high rank and high status. It makes Elinor's mother, Mrs. Dashwood felt sad because Mrs. Dashwood is not patient waiting her daughter's wedding.

When Elinor family in Barton, her younger sister, Marianne has just realized about a strange action of Elinor and Edward are not like a pair of darling who have a farewell or separate each other. This is quoted in the following story:

"Hoe strange this is! What can be the meaning of it! But the whole of their behavior 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 designation between Elinor and me: it was the good wishes of affectionate brother to both". (Austen, 1992: 38).

Based on the above quotation shows that Elinor and Edward do strange action of are not like a pair of darling who have a farewell or separate each other when they met each other.

When she went to London, Elinor met her brother-in law, Mr. John Dashwood. From Mr. John Dashwood, she got information if Edward would be engaged with a rich woman. This case can be seen at the following quotation:

"It is not actually settled, but there is such a thing in agitation. He has a most excellent mother, Mrs. Ferrars, with the utmost liberality, will come forward, and settle on him a thousand a year, 'if the match takes place. The lady is the Hon, Miss Morton, only daughter of the Lord Morton, with thirty thousand pounds. A very desirable connection on both sides, and I have not a doubt it's taking place in time," (Austen, 1992:215).

This information seems unknown by Lucy. Lucy thinks if her relation, with Edward will be arranged by Mrs. Ferrars and Mr. John Dashwood. This Lucy's suspect is actually usual because their behaviors (parent's Edward) seen like Lucy more than Elinor. For example, Mrs. John Dashwood prefers inviting Lucy and Anne Steele at their house in Harley Street to Elinor and Marianne.

Elinor cannot almost believe about what Lucy has said. She was really shock. Lucy steel also told Elinor that Lucy has engaged with Edward Ferrars for 4 years and she showed their photos and a letter having been received from Edward. Lucy also told Elinor if Edward wore a ring which was adorned a bunch of her hairs; and Edward has also spent his time for two weeks her family in Plymouth before going to Devonshire to meet Elinor and her family. Lucy told all from the beginning of their meeting with Edward who has ever stayed for 4 years with Mr. Pratt, Lucy's uncle in long staple near Plymouth. Although Elinor didn't worry anymore about the trueness of Lucy's explanation, but she seemed not believed fully to what she has already heard. This is illustrated in the following quotation:

"Engaged to Mr. Edward Ferrars ! – I confess myself so totally surprised at what you tell me, that really. I beg your pardon, but surely there must be some mistakes of person or name. We cannot mean the same Mr. Ferrars ". We can mean on other," cried Lucy smiling. Mr. Edward Ferrars, the eldest son of Ferrars of park-street, and brother of your sister –in law, Mrs. John Dashwood, is the person I mean; you must bellow that I am not lively to be deceived, as to the name of the man on whom all my happiness depends". (Austen, 1992:125).

It has been complete about the suffering which was felt by Elinor and it was added when Lucy asked her to secret all of her story, as being quoted below:

"I am sure, "said he. "I have no doubt in the world of you faith fully keeping this secret, because you must know of what importance it is to us, no to have it, reach his mother; for she would never approve of it, I dare say, I shall have no fortune, and I fancy she is an exceeding proud woman". (Austen, 1992:126).

After Lucy came back to park, the Elinor could reanalyze about what Lucy has said to her, although Elinor could not deny about some proves which have been shown by Lucy to her like photos, letter and ring being worn by Edward were really that Edward did unfair to her. Elinor was angry because she felt that she has been cheated by Mr. Edward. However, it was not so long time because it appeared", I defiance of Edward and Lucy really and lovely", and Is Edward really happy with Lucy?

Elinor was illustrated by Jane Austen as a main character who had mature behavior and thinking, eventually she tried to forget all problems being felt by reanalyzing about what he was witnessed naturally. Suddenly it appears in her heart that Edward only loves her. This confidence is not based by her arrogant, but the reality that has been that her mother, younger sisters, Fanny (Mrs. John Dashwood) and Edward's brother felt that Edward loved her. But I didn't make

Elinor frustration. She always attempts to control her emotion and kept her attitude, she decides to fight her feeling to love Edward, avoid Edward and confident Lucy if she never felt angrily.

Because Lucy's secret has been exposed, so Elinor decided to tell all of Lucy's secrets for 4 months to her younger sister, as being quoted as follows:

"Four months! – Cried Marianne again- "so calm! – Cheerful! – how have you been supported," By feeling that I was doing my duty. –my promise to Lucy, obligated me to secret. I owed it to her, therefore, to avoid create in them a solicited about me. Which it could not be my power to satisfy?" (Austen, 1992:252).

Elinor also explained to Marianne if she didn't express their love each other. Their feeling was only hidden by both of them. This quoted at the following story:

"I have known myself to be divided from Edward for even. Without hearing one circumstance that could make me less desires the connection. Nothing has provided him unworthy; nor has any thin declared him indifferent to me, - I have had to count against the unkindness of his sister, and the insolence of his mother and have suffered the punishment of an attachment, without enjoying its advantages." (Austen, 1992:254).

Based on the above quotation, it is clearly that Elinor sad and frustration when her man friend Edward will be married with another woman so that she married with Robert even though elinor knew that Robert was a poor man and unhandsome boy. This is clearly quoted in the story:

"Elinor could not speak; even her eyes were fixed on him with the same impatient wonder. He rose from his seat and walked out to the window, apparently from not knowing what to do, take up a pair of scissors that lay there and while spoiling both them and their sheath by cutting the letter to piece as he spoke said in a hurried voice. Perhaps you do not know what may not have heard that I will marry with Robert an old boy and you marry with a beautiful girl Lucy but I hope you should remember me" (Austen, 1992:346)

Based on the above quotation, it is clearly that Elinor feels sad and frustration when her man friend Edward will be married with an another woman so that she married with Robert even though Elinor knew Robert is a poor man and unhandsome boy.

Another quotation will describe about her sad shown in the following:

"Elinor could sit no longer, she almost ran out of the room, and as soon as the door was closed, burst into tears of joy which at first she thought would never cease".

Edward had looked anywhere, rather than at her, so she hurry away, and perhaps saw-even heard, her emotion, for immediately afterwards he fell into reverie which no remarks, no inquires, no affectionate address of Mrs. Dashwood could penetrate the last, without saying a word, quitted the room they walked out towards the village-leaving the other in the greatest astonishment and perplexity on a change in his situation that so wonderful and so sudden-a perplexity which they had no means of lessening but their own conjectures.

Based on the above quotation, it is clearly that Elinor sad and frustration because Edward who had till then looked anywhere, rather than at her, so her hurry away and perhaps saw-even heard, her emotion, for immediately afterwards he fell into reverie which no remarks, no inquiries, no affectionate address of them.

Fortunately, the happiness and luckiness was still on Elinor because suddenly Edward came and told that Lucy has married with Edward's younger brother, Robert Ferrars, this was clearly quoted in the story:

"I Mrs. Ferrars at Long staple ?"

"at Long staple he replied, with an air of surprise-No my mother is in town".

"I meant," said Elinor, taking up some work from the table," to inquire after Mrs. Edward Ferrars."

She dared not looked up-but her mother and Marianne both turned their eyes on him. He colored, seemed perplexed, looked doubtingly, our after some hesitation, said *"perhaps you mean-my brother-you mean Mrs. Robert Ferrars."* (Austen,1992:246).

Elinor felt glad suddenly. The suffering being felt for much time was ended. Then Edward said to Ellinor about how he could make relation with Lucy, as being quoted below:

"I had therefore nothing in the world to do, but to fancy myself in love; and as my mother did not make my home in every respect comfortable, as I had no friend, no companion in my brother, and disliked new acquaintance, it was not unnatural for me to be very often at long staple, where I always felt myself at home and was always sure of a welcome; and accordingly I spent the greatest part of time there eighteen to nineteen; Lucy appeared everything that was amiable and obliging. She was pretty too—at least I thought so then, and I had seen so little of other women, that I could make no comparisons, and see no defects. A considering everything, therefore, I hope, foolish as our engagement was. Foolish as it has since in every way been proved, it was not the time an natural or an inexcusable piece." (Austen, 1992:349).

This Edward's description finally ended the conflicts that were happened between them. Elinor's confidences that Edward only loved her become true and the suspiciousness of Elinor to Lucy's attitudes was proved. Lucy, in fact, only thought about money and her personal necessity. After she realized that Edward had not already had property, then she didn't love Edward anymore and loved Robert. After the quarried between Edward and his mother has finished, then he married Elinor and they lived on Delaford happily.

Based on the above conflicts, the writer concluded that Elinor is very patient in facing. Some problems, with her boyfriend, Edward Ferrars especially, where his mother wishes his son to marry with a rich woman and she is not Elinor. Of course, this made Elinor depressed for a long time, but because of her nature behavior, patient, and carefully to decide or to take a decision so that she finally becomes a fortune woman because she can marry with a boy who she loves very much and they can live happily.

4.3.2 Internal Conflict of Elinor

Elinor has internal conflict. Elinor was demanded to choose or to take a decision, but she always worries because of her condition, poor woman so that she has internal conflict based on the story of the novel. Therefore, the writer presents Elinor of how she has an internal conflict based on the story of this.

As a woman who has mature behavior, Elinor faced the complicated problem about her loving with Edward Ferrars. It was difficult to express her feeling that she loved Edward very much but Edward's mother need her brother to marry with rich and high rank woman. She realized that her love feeling to Edward was impossibility agreed by his mother, Mrs. Ferrars. This was supported when Elinor herself heard directly Mrs. Ferrars said that his son would be married with a rich woman or a high rank as footed at the following story:

"I am much mistaken if Edward is not himself aware there would be many difficult in his way if Edward were to wish to marry a woman who had not either a great fortune or high rank." (Austen, 1992:22).

Elinor was depressed when she knew that Edward's mother wished his son would married with a rich woman. Elinor realized that she was only from poor family and in her heart said that her dreaming to make relation with Edward seriously might not be done. However, Elinor could not avoid her love lowing to Edward. Mrs. Dashwood and Marianne also knew that Elinor and Edward loved each other and they believed very much that they would marry soon. This condition made Elinor depressed, difficult and very worry, as being quoted at the following story:

"She knew that his mother neither behaved to him so as to make his home comfortable at present, nor to give him any assurance that he might form a home for himself, without strictly attending to her views for his aggrandizement. 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 this 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 more than friendship." (Austen, 1992: 21-22).

Internal conflict is felt by Elinor increased when Lucy Stele came to Barton. Lucy seemed to be optimistic to investigate the explanation about Mrs. Ferrars, so this made Elinor very suspicious. Smoothly, Elinor attempted to know what actually Lucy asked about Mrs. Ferrars. Then Elinor could understand of why Lucy asked Mrs. Ferrars that Lucy would become a member of Mrs. Ferrars's family. Previously, Elinor thought that Lucy has made relation seriously with Mr. Robert Ferrars, Edward's younger brother, but instead Lucy said that she has made relation with Edward. Elinor has never predicted this before, so she was very surprised and shocked. This Lucy's statement was felt Elinor as an event which was very annoying. This is as being quoted in the following story:

"what felt Elinor at the moment? Astonishment, that would have been as painful as it was strong, had not an immediate disbelief of the as certain attended it. She turned towards Lucy in silent amazement, unable to define 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, 1992 :123).

From the above quotation, it can be concluded that Elinor had internal conflict heavily, so she was only submitted to her fate. This conflict was added when Lucy asked Elinor to keep secret about what she had told Elinor wholly.

Even though Elinor had a heavy internal conflict, but she still attempted to control her emotion and keep her attitude to Lucy. When Elinor was alone, she tried to evaluate about what she had experienced. She asked some questions in her heart. First, Was Edward really fair to me ? second, Did Lucy really love Edward ? Third, Did Edward feel happy with Lucy ? in her heart said that Edward only loved her and he never meant to lie her. Besides, Elinor is suspicious that Lucy has other purpose by telling her secret relation with Edward. This was quoted at the following story:

"But indeed, while Elinor remained so well assured within herself of being really relived by Edward, it required no other consideration of probabilities to make it natural that Lucy should be jealous, and that she was so, her very confidence was a proof what other reason for the disclosure of the affair could there be, but that Elinor might be informed by it of Lucy's superior Calims on Edward, and be taught to avoid him in future." (Austen, 1992:142).

Based on the above quotation, it is clearly that Elinor was jealous to Lucy's and she was so, her very confidence was Lucy's superior Calims on Edward, and be taught to avoid him in future.

After Elinor considered, she then, decided to not make relation with Edward. She tried avoid Edward and believed Lucy if she didn't feel annoyed about information told by Lucy.

In the difficult situation, Elinor also get another problem, namely her younger sister, Marianne was betrayed by Willoughby. As an elder sister, Elinor didn't want to let Marianne sad for a long time. With all calmness, patience and resoluteness being had by Elinor, she tried to comfort her younger sister.

Marianne didn't know yet if Elinor had also a heavy internal conflict and admitted Elinor very happy loved by a boy like Edward Ferrars. Elinor felt very painful hearing Marianne's talking, as being quoted at the following story: "*Do you call me happy Marianne ? Ali, if you knew!-And can you believe me to be so, while I see you so wretched!*" (Austen, 1992:177).

Actually, Elinor would also like to tell all of her problems, but it was impossible to do it because she has promised to Lucy to keep secret them. However, it was eventually also said when Anne, Lucy's elder sister expressed the secret of relation between Lucy and Edward. Then Elinor immediately decided to tell all of her problems to Marianne. It's better Marianne heard directly about the real problem. Elinor didn't wish Marianne would think bad to Edward or considered Edward like Willoughby. Marianne, who has just known Elinor's sorrow which had kept for 4 months, was surprised. This was being quoted at the following story: "*what-while attending me in all my misery, has this been on your heart ? and I have reproached you for being happy !*" (Austen,1992:252).

Marianne, is suddenly conscious that her suffer is not so heavy compared with Elinor misery. Marianne admitted that Elinor is very patient, mature and resulted. Then Elinor expressed everything which depress her feeling to Marianne. She said that she only loved Edward forever because their love feeling was only hidden, as being quoted at the following story:

"Nothing has proved him unworthy, nor has anything declared him indifferent to me. I have had to contend against the unkindness of his sister, and he insolence of his mother; and have suffered the punishment of an attachment, without enjoying its advantages." (Austen,1992:264).

Although she is very patient, Elinor of course, still felt depressed. Waiting the marriage between Edward and Lucy. It is a heavy trial for her. And suddenly Elinor get the information that Edward has married with Lucy. Elinor was hysterical immediately and it seemed she could not control her emotion. But it was not a long time because Lucy didn't, in fact, marry with Edward, but Robert. Edward's younger brother.

Based on the above description, the writer concluded that Lucy would only like to marry with a rich man and when she knew that Edward inheritance has been concealed by his mother, she then, chose Robert as her husband. And Edward actually never lover Lucy and he only loved Elinor Dashwood. So, Jane Austen as the author of this novel is very smart to solve Elinor's internal conflict where Elinor and Edward Ferrars could marry happily.

4.3.3 External and Internal Conflict of Marianne

4.3.3.1 External Conflict of Marianne

Marianne is as Elinor's younger sister illustrated in Jane Sense an Sensibility. As the main character, she has also a conflict with a boy. However, a boy whom she dreamt so much marrying with another girl.

Overacting being done by Marianne is making Elinor very worry. This is because Marianne didn't know well Willoughby and it's better that she didn't believe directly about what Willoughby said to her, as quoted in the following story:

"you are mistaken, Elinor" said she warmly, in supposing I know very little of Willoughby. I have not known him long indeed, but I am much better acquainted with him than I am with any other creature in the world, expect yourself and Mom. It is not time or opportunity that is to determine intimacy; it is disposition alone. Seven years would be insufficient to make some people, acquainted with each other, and seven days are more than enough for others". (Austen, 1992:33:36)

The relation of Marianne and John Willoughby was alright, although this event was not so long. The problem began appearing when Willoughby told about his departure to London suddenly to the family of Dashwood, as being illustrated as the following quotation:

"Mrs. Smith has this morning exercised the privileged of riches upon a poor dependent cousin, by sending me on business to London. I have just received my dispatches and taken my farewell of Allen Ham: and by way of exhilaration I am now come to take my farewell of you." (Austen, 1992:73).

After Marianne heard this news, she felt very sad and depressed. The first night after Willoughby went, Marianne could not sleep at night. She also felt shy to sadness being felt made her to be alone and she didn't eat a few meals. She only cried and remembered her farewell with Willoughby.

The expectation of Marianne to meet again Willoughby was great. Fortunately, there was a chance when Mrs. Jennings invited her and Elinor to spent their winter in London. Actually Elinor didn't agree, but because of seeing Marianne's willing was very great, so Elinor also agreed by being allowed by Mrs. Dashwood. This can be seen at the following quotation:

"I will have you both go," said Mrs. Dashwood; "These objections are nonsensical. You will have much pleasure in being in London, and especially in being together; and if Elinor would ever condescend to anticipate enjoyment, she would foresee it there from a variety of courses; she would perhaps expect some from improving her acquaintance with her sister-in-law's family." (Austen, 1992:150).

In this case, it wasn't. It means that Elinor didn't know Marianne's with her sister go to London for only meeting Willoughby. Marianne has considered that Willoughby was everything for her life. She didn't realize the unfittingness of Willoughby's attitude to her when he went to London. This matter seems only being comprehended by Elinor who was wonder because Willoughby didn't say truly when he would go back to Devonshire. Elinor wanted to know what Willoughby mean actually making relation with her younger sister, as being quoted below:

"Should the result of her observation be unfavorable, she was determined at all event to avoid every selfish comparison, and burnish every regret which might lessen her satisfaction in the happiness of Marianne." (Austen, 1992:153).

When she arrived in, at the first time, Marianne wrote a letter for Willoughby,. However Marianne was only disappointed because Willoughby didn't come and heard an information that he was not there. Marianne was more disappointed and sad when she and Elinor accompanied Mrs. Jennings at the dancing party in Conduit Streetbeing invited by Lady Middleton. Willoughby was also invited at the party, but he didn't come. As being quoted as follows:

"Aye-aye." Said Mrs. Jennings, " we know the reason of all that very well; if a certain person who shall be nameless, had been there, you would not have been a bit tired : and to say the truth it was not very pretty of him not to give you the meeting when he was invited.

"Invited" cried Marianne.

"So, my daughter Middleton told me, for it seems Sir John met him somewhere in the street this morning." (Austen, 1992: 164)

The conflict being occurred between Marianne and John Willoughby got the climax when Marianne, Elinor and Lady Middleton attended the dancing party. Elinor firstly saw Willoughby who stood not far from them. At the time, Willoughby was taking with a young woman. Suddenly, he saw Elinor, but he only looked and seemed that he didn't want to talk with Elinor or Marianne.

Then Willoughby persistently met them Elinor looked immediately at Marianne, when suddenly she saw Willoughby, Marianne was surprised at that time when she saw Willoughby and she almost ran to meet him if Elinor didn't prevent her.

This is as being quoted at the following story:

"Good heavens! " she exclaimed. " He is there-he is there-oh! Why does she look at me? Why he cannot I speak to him?"

Pray, pray be composed, cried Elinor" and do not betray what you feel to everybody present. Perhaps he has not observed you yet," (Austen, 1992: 168).

Willoughby attempted to avoid looking into Marianne's eyes. Elinor couldn't say a word appealing the strange of Willoughby's attitude. And Marianne herself couldn't sustain her emotion, as being quoted below:

"her face was crimsoned over, and she exclaimed in a voice of the greatest emotion, good, God ! Willoughby, what is the meaning of this ? Have you not received my letters ? Will you not shake hands with me ?" (Austen, 1992:169).

This fact made Willoughby unable to avoid her. But actually he has already made a relation with another woman. Then he took Marianne's hands, but it was just a moment. This can be seen at the following quotation:

"I did myself the honor of calling in the Berkeley street last Tuesday, and very much regretted that I was not fortune enough to find yourselves and Mrs. Jennings at home. My card was not lost, I hope."

"but have you received my noted ?" cried Marianne in the wildest anxiety." *Here mistake, what can be the meaning of it ? Tell me Willoughby: for heaven's sake tell me, what is the matter ?"* (Austen, 1992: 169).

Willoughby could not do anything, instead of being silent and said nothing. He is very shy, but when he looked turn to a woman whom he was talking recently. Then he could answer soon Marianne's questions. This can be seen at the following quotation of the story:

"Yes I have the pleasure of receiving the information of your arrival in town, which you were so good as to send me," turned hastily away with a slight bow and joined his friend. (Austen, 1992:169).

Marianne face looked pale, weak and finally she fell at her seat at the time Elinor attempted to help Marianne who has not conscious so that it didn't become people attention at the party. This illustrated and quoted at the following story :

"Go to him, "She cried, as soon as she could speak," and force him to come to me. Tell him I must see him against-must speak to him instantly. I cannot rest-I shall not have a moment's pace till this is explained some dreadful misapprehension or other, oh go to him this moment." (Austen, 1992:170).

Elinor still believed that she could calm down Marianne. With a great effort, Elinor prevented Marianne who wanted to follow Willoughby. She persuaded Marianne to be patient. She suggested to choose the proper time or opportunity to speak with him face to face. This made Marianne very disappointed and could not hide it. The strange of Willoughby's has gone with that woman, she invited her elder sister to go home. Elinor told to lady Middleton that Marianne felt bad, so she could not stay longer at the party. When the train was ready to take on. They soon went home. During their journey to Barkelay, street, there was not a word said by Marianne.

The next day, Willoughby returned Marianne's letter that have ever been received and his letter. In his letter, Willoughby rejected if he loved Marianne and also told if he would marry soon another woman which was known further, named Miss Grey.

The resolution of conflict which was felt by Marianne beginning when Colonel Brandon came. He has loved Marianne when he meet her in Barton park for the first time. After knowing that Willoughby would marry Miss Grey, Colonel Brandon told Elinor about the story of Eliza Williams who has already been sullied and left by Willoughby irresponsibility. The purpose of Brandon telling this problem was to reduce Marianne's disappointing and the event of Eliza was not repeated again.

Marianne is not patient anymore to leave London and met her mother soon, but suddenly she received an invitation from family of Palmer to visit their house in Cleveland which is located in Somerset Shire. From there, they went directly to Barton because it is near from Cleveland.

In Cleveland, Marianne did not care about her healthy so that she was sick seriously. Willoughby got information from Mr. John Middleton that Marianne was agony then he followed her soon in Cleveland. After he arrived there, in Barton at the previous time, he would actually like to apply Marianne for his wife, but because he sullied Eliza and this event has been heard by Mrs. Smith, Willoughby was chased from Allen Ham. After he realized that he would get an inheritance from Mrs. Smith, so he decided to forget his relation with Marianne.

Then he left shire immediately and chose to marry with a rich woman. It has out of prediction that Willoughby also left depressed of wrong attitude and regretted all of his wrong attitude to Marianne. This is as being quoted at the following story:

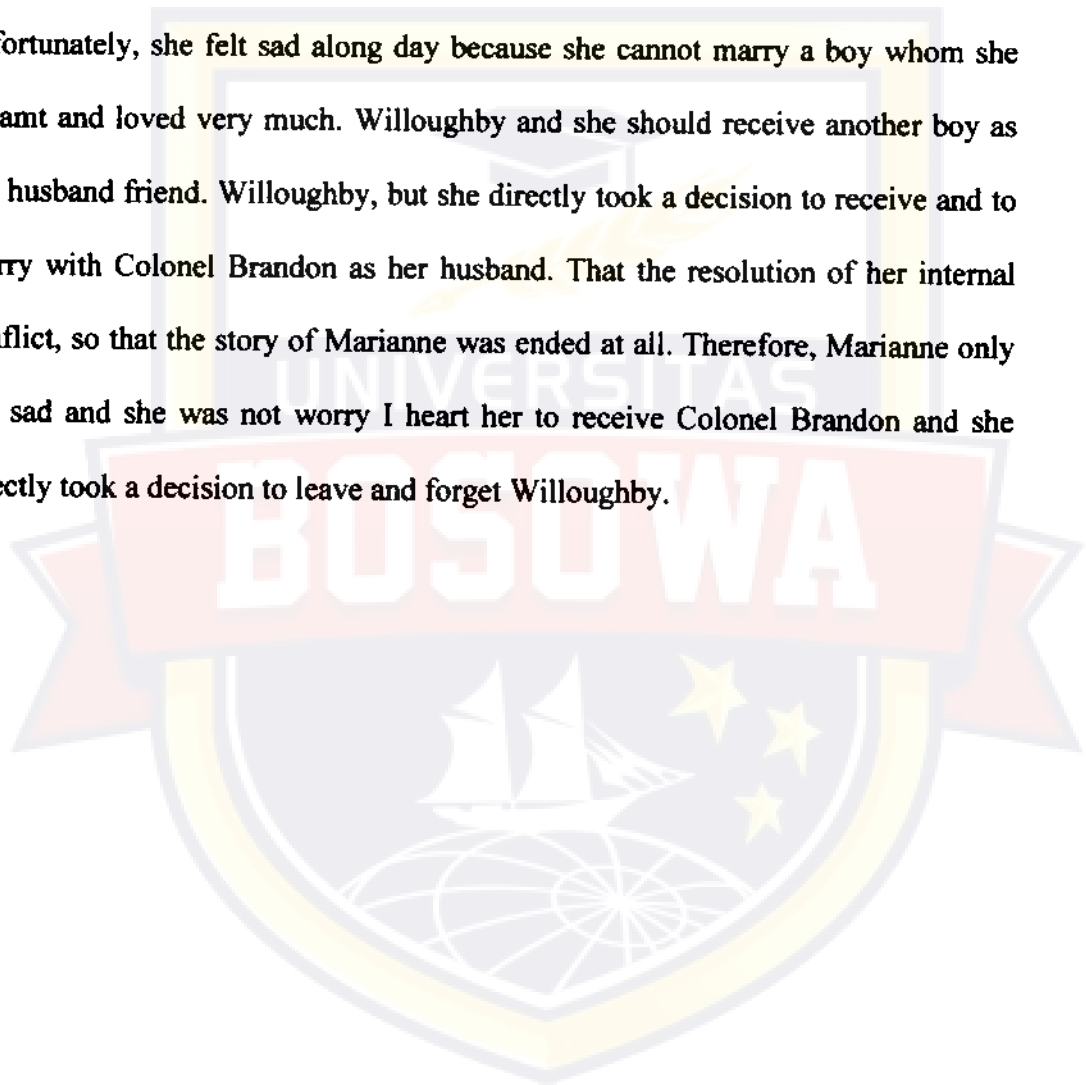
"Will you to your sister when she is recovered, what I have been feeling you? Let me be a little lightened to in her opinion as well in yours. You tell me that she has forgiven me already. Let me able to fancy that a better knowledge of my heart, and of my present feelings. Will draw from her a more spontaneous, more natural, more gentle, less dignified, forgiveness fell her of my misery and my patience tell her my heart was never inconstant to her, and if you will, that at this moment she is dearer to me than ever." (Austen, 1992:318).

After she began recovering for her illness, Marianne who has studied from her bad experience decided to pay attention from her family and studied harder, Marianne regretted her egoism and behavior where she didn't care and receive her elder sister's opinion previously. Marianne began to forget her disappointing and then she would like to receive Colonel Brandon's application, as quoted at the following story:

"Marianne Dashwood was born to an extraordinary fate. She was born to discover the falsehood of her own opinions, and to counteract, by her conduct, her most favorite maxims. She was born to overcome an affection formed so late in life as at seventeen, and with no sentiment superior to strong esteem and I lively friendship, voluntarily to give her hand to another! and that other, a man who had suffered no less than herself under the event of a former attachment, whom, two years before, she had considered too old to be married, and who still sought the constitutional safeguard of a flannel waistcoat!" (Austen, 1992:378).

Because the application of Colonel Brandon has been received, it means that the conflict between Marianne and John Willoughby was ended at all.

Based on the above description of the external conflict of Marianne. The writer concluded that Marianne is not patient like her elder sister, Elinor. Marianne is insolent to take a decision without thinking carefully about what she would do. Therefore, she always made some mistake in taking a decision and unfortunately, she felt sad along day because she cannot marry a boy whom she dreamt and loved very much. Willoughby and she should receive another boy as her husband friend. Willoughby, but she directly took a decision to receive and to marry with Colonel Brandon as her husband. That the resolution of her internal conflict, so that the story of Marianne was ended at all. Therefore, Marianne only felt sad and she was not worry I heart her to receive Colonel Brandon and she directly took a decision to leave and forget Willoughby.



CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

Based on the finding in chapter IV, the writer concludes are as follows:

- 1) The major character of the novel *Sense and Sensibility* are Elinor and Marianne meanwhile the minor characters of the story are Edward, Lucy and Willoughby.
- 2) The conflicts felt by Elinor had external conflict with a boy, Edward Ferrars where she admired and loved him much, but Edward's mother Mrs. Ferrars wished her son to marry with a rich woman or a high class. The internal conflict felt by Elinor she depressed and worry because she will marry with a rich woman or a high rank.
- 3) Marianne had external conflict about love with John Willoughby where she always believed what he told to her and this made her forgetting to make a good decision. Unfortunately, then Willoughby betrayed her, this made her sick seriously and agony because Willoughby married with another woman. The internal conflict felt by Marianne was only felt sad and she often released their sad by singing the song and reading books that had ever been together with Willoughby previously. But that was not so long because Marianne directly received Colonel Brandon as her husband.

5.2 Suggestion

This research only focused on the conflicts felt by Elinor and Marianne as the protagonist characters in Jane Austen's *Sense and sensibility*. Therefore, the writer suggest as follows:

- 1) The other researcher suggests taking the same title but the other element or characters of this novel.
- 2) The other researcher suggests to analyze the theme and character of this novel.
- 3) The other researcher, it were suggests to analyze more detail about the conflict of Elinor and Marianne.

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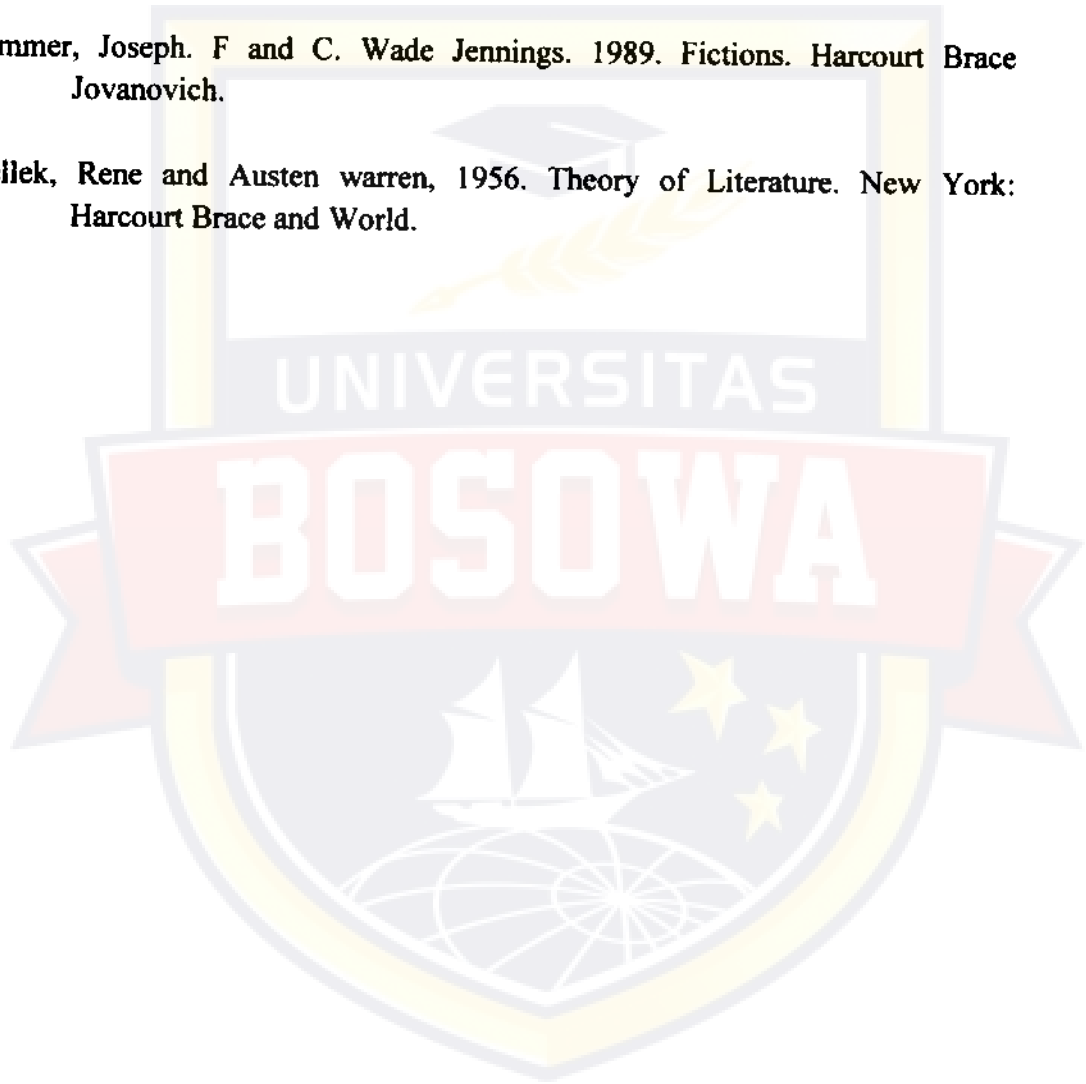
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APPENDICES

BOSOWA



Appendix 1

SYNOPSIS OF SENSE AND SENSIBILITY

The story of Sense and Sensibility was begun the death of Mr. Henry Dashwood who was very rich and had much wealth after he was died he gave up his wealth in Norland to his son from from his first wife, namely mr. John Dashwood. Then Mr. John and his wife moved in Norland. Because Mr. John's wife was selfish and materialist, so he was not liked by her husband's step mother, Mrs. Dashwood then the mocked Elinor rudely so that Mr. John's wife didn't enjoy to stay in Norland and she with her three daughters : Elinor, Marianne, and Margareth rented Borton Conttage in Devenshire.

In Borton, Marianne met John Willoughby and fell in love to him because he is an interesting young boy and he likes art as Elinor. Elinor felt that they loved each other, but she didn't feel quietly because there was not a statement from Willoughby when they were going to marry. Suddenly, Willoughby left Devonsire, and Marianne was very silent only thought her sadness. Marianne's parents thought that they were really going to marry, but in fact, they didn't do it. While Elinor was interested to Edward Ferrars, she believed that Edward also liked her. after she knew taht Edward was from rich family, she realized that her relation with Edward might not be accepted by Edward's mother in which she expected very much her son marrying with rich woman. Therefore, Edward and Elinor never expressed their loving each other. Then Lady Middleton's cousin :

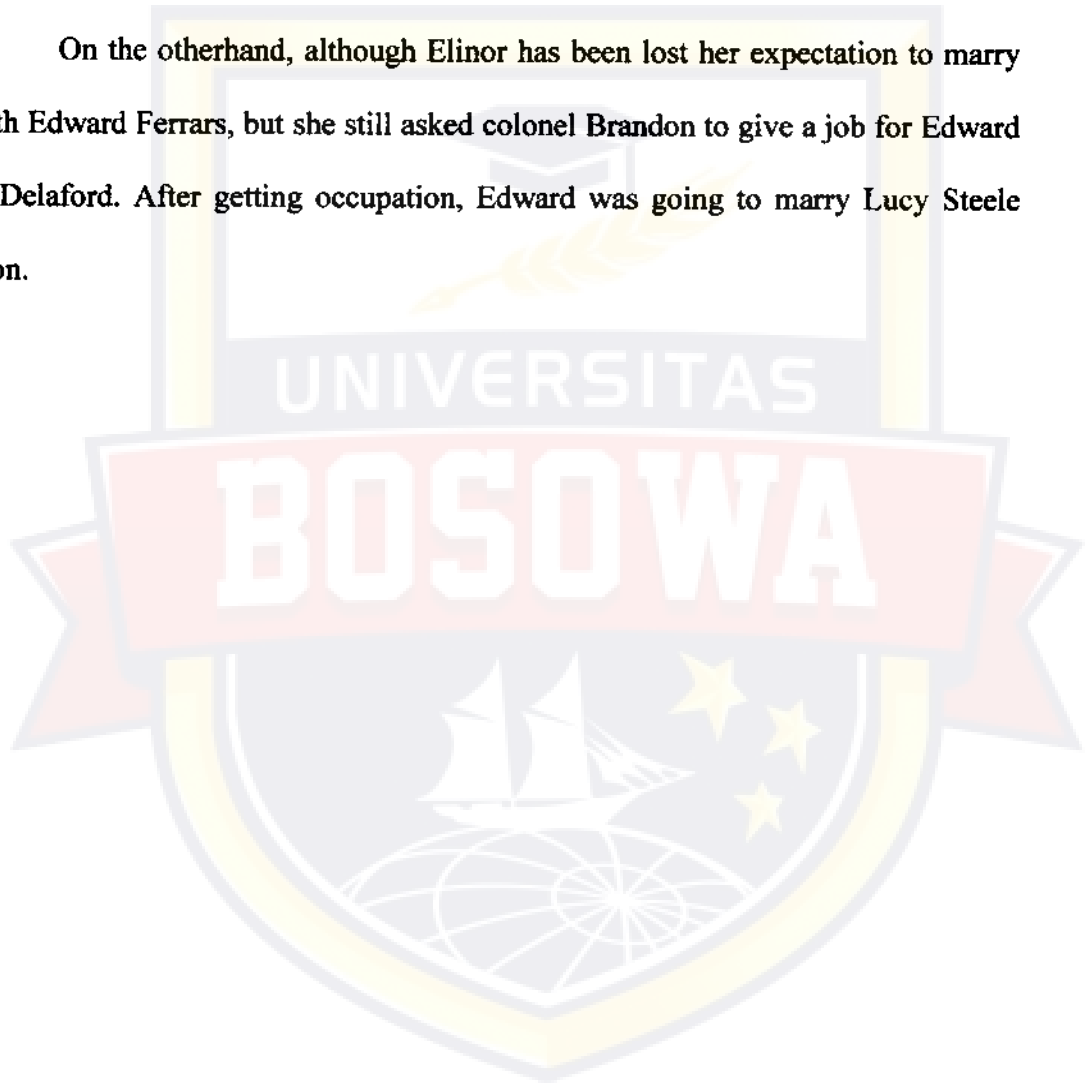
Lucy Steele came and told that Edward was going to marry her secretary, but Elinor didn't care and try to forget her expectation to marry with Edward.

Furthermore, Elinor and Marianne went to London being invited by Mrs. Jennings's mother of Lady Middleton. There, Marianne met again Willoughby would marry with rich woman. Elinor attempted to comfort her younger sister. Suddenly the secret relation between Lucy and Edward was said unintentionally by Lucy's older sister : Anne Mrs. John Dashwood and that information was largely known by all people. Marianne has just realized that her elder sister, Elinor was true and very wise and Marianne admitted that her attitude was wrong selfish.

Elinor and Marianne left London and stayed with Mr. And Mrs. Palmer in Somerset hire. Because she didn't care about her health, Marianne got sick seriously. When Willoughby go information that Marianne was agony he came soon in Cleveland and met Elinor. He told Elinor about his marriage unhappily. His selfish and prodigal made him to take a decision forgetting his love with Marianne and then he decide to marry with richman.

When Marianne was health, Elinor and Marianne went back to Borton. There Elinor told Marianne about Willoughby's admission and Marianne realized that experience was a good teacher. She considered that the sorrow being obtained shouldn't be regretted because of her own foolish.

On the otherhand, although Elinor has been lost her expectation to marry with Edward Ferrars, but she still asked colonel Brandon to give a job for Edward in Delaford. After getting occupation, Edward was going to marry Lucy Steele soon.



Appendix 2

Author's Life Background and Works

Jane Austen was born in December 16, 1775 in Hampshire, Steven, a Small Town where his father, George Austen as a head of Church. Jane is the seventh child from eight of her family, namely six brothers and two sisters. Her close friend was her own older sister Cassandra.

Jane stayed in her father resident until she was 25 years old. In 1800, Jane and her family moved to Bath. When her father was died in 1806, they moved in Southampton. In 1809, Mrs. Austeen and two her daughters lived in Chawton Cottage, a small house belonged to her brother, Edward Knigh and this place, Jane spent her daily life.

When Jane was 6 years old, she began studying and reading. The formal education was begun in 1782 in Oxford. About in 1783-1784 they moved to Abbey School and went to school there until 1787. Furthermore, Jane and Cassandra only continued their learning at home controlled by their father.

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Their father, George Austeen, always gave motivation to his both daughters to read diligently. The reading materials were like by Jane Austeen where the books created by Shakespeare, Pope, Dr. John, Goldsmith, Cowper and Crabbe. She knew poetries created by Scott and Byron. She also admired novel created by Fanny Burney, Maria Edgeworth, Henry Fielding and Samuel Richardson. Jane and Cassandra also learnt French and Italian, singing, and play instrumental music.

