

**FEMALE MAJOR CHARACTERS' SOCIAL POSITION IN
JANE AUSTEN'S *SENSE AND SENSIBILITY***

THESIS

Presented to

**State Islamic University of Malang in Partial fulfillment of the
Requirements for the degree of *Sarjana Humaniora***

BY

DEWI ROYANI

NIM: 02320067

**ENGLISH LETTERS AND LANGUAGE DEPARTMENT
FACULTY OF HUMANITIES AND CULTURE
THE STATE ISLAMIC UNIVERSITY OF MALANG**

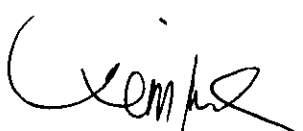
2007

APPROVAL SHEET

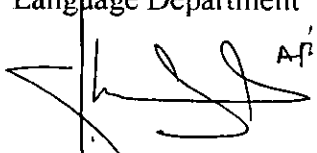
This is to certify that the Sarjana's Thesis of Female Major Characters' Social Position in Jane Austen's *Sense and Sensibility* by Dewi Royani has been approved by the advisor for further approval by the Board examiners.

Malang, 01th February 2007

Approved by
Advisor

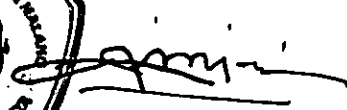

Sri Muniroch, S.S., M.Hum
NIP. 150 327 257

Acknowledged by
The Head of English Letters and
Language Department


Dra. Hj. Syafiyah, M.A
NIP. 150 246 406

The Dean of
The Faculty of Humanities and Culture




Djajati Ahmadin, M.Pd
NIP. 150 035 072

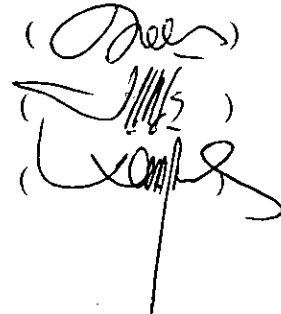
LEGITIMATION SHEET

This is to certify that the Sarjana's Thesis of Female Major Characters' Social Position in Jane Austen's *Sense and Sensibility* by Dewi Royani has been approved by the Board of Examiners as the requirement for the degree of *Sarjana Humaniora*.

The Board of Examiners

1. Dra. Istiadah, M.A. (Chair)
2. Dra. Siti Masithoh, M.Hum. (Main examiner)
3. Sri Muniroch, S.S, M.Hum. (Advisor)

Signatures



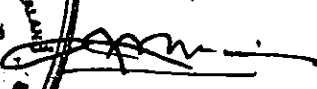
Approved by

The Dean of

The Faculty of Humanities and Culture

The State Islamic University of Malang




Hani Ahmadi, M.Pd
NIP. 150 035 072

MOTTO

وَمِنْ آيَاتِهِ أَنْ خَلَقَ لَكُمْ مِنْ أَنْفُسِكُمْ أَزْوَاجًا لِتَسْكُنُوا إِلَيْهَا
وَجَعَلَ بَيْنَكُمْ مَوَدَّةً وَرَحْمَةً إِنَّ فِي ذَلِكَ لَآيَاتٍ لِقَوْمٍ
يَتَفَكَّرُونَ ﴿٢١﴾

**“And among His Signs is this,
that he created for you mates from among your selves,
that ye may dwell in tranquility with them,
and He has put love and mercy your (hearths) : Verily in that are
sign for those who reflect
(Q.S. Ar-rum, Verse 21)”.**

DEDICATION

*This thesis is dedicated to
Allah SWT, the greatest Lord. Thanks God for the blessing, the mercies
and the gifts.*

*My beloved father and mother,
Thanks for giving me your endless love, affection, precious advice and
everything. Without you, I'm nothing. May Allah bless you. Amen.*

*My beloved brother and sister,
Thanks for advice and cheerfulness.*

*My beloved soul mate,
Thanks for the endless love, care, support, spirit and always stand by me.*

*Thanks for everything when we are together.
You are the best I ever had. May Allah always bless us. Amen.*

ACKNOWLEDGMENTS

In the name of Allah, praise and gratitude to Allah SWT, the writer thanks to Him who has Mercy and Blessing upon all people on the earth. Shalawat and salam are always given for our beloved Prophet Muhammad SAW who always we hope his intercession in the end after. This thesis is intended to fulfill the requirement for achieving the degree of Sarjana Humaniora (S.Hum) in English Letters and Language Department, Faculty of Humanities and Culture at The State Islamic University of Malang.

By His mercy and blessing, the thesis entitled "Female Major Characters Social Position in Jane Austen's *Sense and Sensibility*" can be finished by the writer, she also would like to express her thank and gratitude to

1. The Rector of State Islamic University of Malang (Prof. Dr.H.Imam Suprayogo) who has allowed the writer to study in this university.
2. The Dean of the Faculty of Humanities and Culture (Drs.H Dimjati Achmadin, M.Pd).
3. The Head of English Letters and Language Department (Drs. Hj Syafiyah, M.A).
4. My advisors who has always given guidance, correction, and suggestion on arranging this thesis (Sri Muniroch, S.S, M.Hum, and M. Adam Bashori, S.Hum).

5. All of my lecturer who always guide me and give me love and valuable knowledge.
6. My beloved parents (Basirun Tomtowi and Siti Robi'ah) who always give prays, support and great motivation both materials and spirituals during her study until completing this thesis. I dedicated to you, Dad and Mom.
7. My beloved brother and sister (Moch Yusa' Gumelar and Wulan Mayang Lupi) thanks for your motivation, prays, love, support and togetherness.
8. My beloved soul mate (Priyo Utomo), thanks for endless love, support and nice memories when we are together. I'm happy to be yours. Thanks for always stand by me and for being the part of my life. May Allah bless us. Amen.
9. My best friends Chicho, Zakia, Isti', wa2n, and also my beloved brother Fai thanks for supports and motivations. Because of you all I can stand and weak up from bad dreams in my life. Thanks guys.
10. All my English 2002 friends especially Erna, Elok, thanks for cheeriness and togetherness. I always remember that we ever smile together.
11. All my friends especially in Istiqomah Apartment, my sisters and brother in Malang Ela, I2m, Wati, Prapty, zuhro', Ade' liel, De' Zoom, de' Lia, de' Ika, I2n maniez DW, Emon, my best friends Indra, Agus Mex and friends, thanks for your help, motivation, happiness, joy, anxiety, and nice experiences we share together.

Thanks for all; the writer knows that she is nothing without you all.
Finally, the writer is only able to derive that this thesis is the best for writer's effort, although it is far from being perfect. The writer hopes this thesis is useful especially for writer and the readers generally.

The writer

Dewi Royani

ABSTRACT

Royani, Dewi. 2006. Female Major Characters' Social Position in Jane Austen's *Sense and Sensibility*. Thesis. English Letters and Language Department. Faculty of Humanities and Culture. State Islamic University of Malang.

Advisor Sri Muniroch, S.S, M. Hum.
Keyword Woman Position, Family, Society.

God creates human being into kinds of sexes, males and females. Both of them have the same rights and chance to gain their potency and there are no differences between them. However, they just understand a bit about woman rights. Many women cannot get their rights. A woman often gets oppression, marginality and subordination from a man. Women have been in an inferior position in the society. Women always struggle to get the same position as man's position. They struggle to get the same status and they are taken in proper place. They struggle against the same position limitless in one aspect. They also struggle to get the same position in family and society.

Sense and sensibility contains woman position that the female major characters in their family and society face. Related to this case, the problems of the study can be formulated (1) How is the position of female major characters in family and society described in *Sense and Sensibility* and (2) How does the man control woman's position *Sense and Sensibility*. Then the purposes of that study are to find out position of the female major characters in family and society, and to see the way of the man control the position of woman in *Sense and Sensibility*.

In this research, the researcher uses feminist literary approach as her research design to conduct the research because feminist literary criticism is the research design that is directly related to this literary works. The researcher uses feminist literary criticism because it is very suitable to find out women's position in this novel.

From this research, there are two findings can be stated. First, the position of female major characters in the family and society that is described in the novel indicates that women are considered inferior community and became the second position. Men are in as superior position and women are in inferior position. Second, the way of man control woman's position by limiting their activities, breaking the engagement as man's likes, taking self decisions without considered woman's decision, and also leaving girl to another girls as man likes after bored and never responsible to woman.

From this research, the researcher hopes that this research can enrich the understanding about literary criticism about women's perspective in general, and specifically woman's position. The researcher also expected that this research can contribute to other researcher who focuses on this topic about woman in the field of literature can analyze deeper, and the findings can be used as a reference. This research is so far from perfection, so the researcher hopes that the reader can give correction in order to make this research to be a good research.

TABLE OF CONTENTS

APPROVAL SHEET	i
LEGITIMATION SHEET	ii
MOTTO	iii
DEDICATION	iv
ACKNOWLEDGEMENTS	v
ABSTRACT	viii
TABLE OF CONTENTS	ix

CHAPTER I INTRODUCTION

1.1 Background of the study	1
1.2 Problem of the study	6
1.3 Objectives of the study	7
1.4 Scope and limitation	7
1.5 Significance of the study	8
1.6 Research Methodology	9
1.6.1 Research Design	9
1.6.2 Data Sources	9
1.6.3 Research Instrument	10
1.6.4 Data Collection	11
1.6.5 Data Analysis	11
1.7 Definition of Key Terms	13

CHAPTER II REVIEW OF RELATED LITERATURE

2.1 The Element of the Novel	15
2.1.1 Character	18
2.1.1.1 Major and Minor Character	19
2.1.1.2 Method of character Portrayal	20
2.1.2 Setting	20

2.2 Feminist Literary Criticism.....	22
2.3 Man-Woman Position Theories.....	27
2.3.1 Theories of Gender Differences.....	27
2.3.1.1 Biological Explanations of Gender Differences.....	28
2.3.1.2 Institutional Explanations of Gender Differences.....	29
2.3.1.3 Social-Psychological Theories of Gender Differences.....	29
2.3.2 Theories of Gender Inequality.....	30
2.3.3 Theories of Gender oppression.....	31
2.4 Previous Study.....	32

CHAPTER III ANALYSIS

3.1 Position of the Female major Character as Reflected on the Novel.....	36
3.1.1 The Position of Female Major Character in the Family.....	36
3.1.2 The Position of Female Major Character in the Society.....	44
3.2 Men's Control to Women's Position.....	47

CHAPTER IV CONCLUSION AND SUGGESTION

4.1 Conclusion.....	58
4.2 Suggestion.....	60

BIBLIOGRAPHY

APPENDIXES

CURRICULUM VITAE

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Basically human is born independently. Men or women also have the same rights. Both of them have the same rights and chance to gain their potency and ability to go forwards. They get their rights independently from God. So, nobody can avoid it. Many people in the world just understand a little about women rights. Woman often gets oppression, marginality and subordination from a man. Women are considered as a weak creature, they only serve men appropriately one side, women commonly be inferior community and man as superior community. Superiority is a woman who is placed in the second sex and subordination (Endraswara, 2003: 143). It means that women are only appropriate with the second-class in the society and man as the first class. They cannot freely do everything they want. We can see much oppression in almost every side of life such as education oppression, domestic, economy, politic, etc. A woman as physic is considered is weak creature but it does not make woman weak in every side of life. They can show their ability. Woman should place in the right way, and she should get equal position as man's position. As we know, women are still isolated in their house and become central of domestic house realm. A wife is under husband's control. A wife is expected to obey and entertain her husband complaining. A woman should provide her husband's requirement, obey his orders and fulfill all his demands. In her family confinement and social limitation

show us how the female's identity and experience are transformed into male conciseness and paradigm. The female intellectual powers have been alienated. Many contributions of woman despite all these attack and understand of her creativity, intelligence and potential are excluded. The woman is regarded as the object and not as the subject of participation. This subjective voice is suggestive of a reaction against standard morality.

Mansour Faqih (1999: 72-76s) said that there are five inequalities for women that occur the gender inequalities. First: marginality in public, domestic, and the state. Secondly, subordination for women that woman is irrational. A woman cannot become a leader, so she becomes the second sex. Third: stereotype of women that believe women just for man. Forth, violence of women can be physical, psychological, economical and sexual violence. Fifth, the oppression in work, sex makes woman just appropriately get job in domestic side not public side. So, from those inequalities women have stereotypes and oppressions. Moreover the oppression also can be found in the literary works. We can see in the literary canon, women writers were not believed to have an intellectual and creative capacity equal to that of great men like Mozart, Milton, and still many others. One of the facts, textual construction bias gender is available in literary world (Sugihastuti and Suharto, 2005: 32). In this case, the literary world as an imaginative sphere has role in portraying the woman's subordination. So far, literary world is identically to men paradigm and women are forced to come to men world. It means how (men) writers portray women's roles in their works. For example, we find the women's violence and sexual

harassment in literary works. In literary works, women are described in the novel as an object and still much lameness occur in literary world. A woman has not been image with her truly condition. Woman's condition where she has been considered a woman as a weak creature and has not capability as man. So from those phenomena above, feminist literary criticism grow up and it became a tool to struggle women's subordinations, especially in literary works. Here, literary works became media to criticize women's subordination and oppression. The goals of feminist literary criticism here are: to develop and uncover a female tradition of writing, to interpret symbolism of women's writing so that it will not be lost or ignored by the male point of view, to rediscover old texts, to analyze women's writer and their writings from female perspective, to resist sexism in literature and to increase awareness of the sexual politics of language and style. (<http://en.org/wiki/feministliterarycriticism>). Culler in Sugihastuti (2005: 18) stated that *reading as a woman* to let off oppressions in literary work. *Reading as a woman* is a reader's consciousness that the sex's differences brings toward the shades of meaning in literature. Then, this sex's differences make differences will make differences in author's the way of thinking, reader, character and others factors. It means that literature will release the women from texts that discriminate and explore the women's experience without adapting from the men model. This concept suitably use for women which are andocentric and patriarchal. The assumption above has forced women to follow what men want. Furthermore, if we see in literary works, we can see oppression in Jane Austen's *Sense and Sensibility*. As a matter of fact, the novel tells about Mrs Dashwood and her

daughters. On *Sense and Sensibility*, social position of major female character are described in social relationship between Mrs Dashwood family and society, family relationship and Mrs Dashwood's girls and their step brother, and also Marianne and her boyfriend. In this novel, unfairness described by Elinor's stepbrother "John Dashwood". One shape of oppressions on major female can be found when John Dashwood decreases Elinor's inheritance. John decreases Elinor's inheritance without confirming to his stepdaughter. So, Elinor's family should receive decision without any complaint. In this novel, position of women became subordination under control's men. But, when Elinor gets unfairness from her stepbrother, she struggles to change her life from poverty. She and her family try to get high social status and never hopeless to get happiness. They want to show that they are not weak women that always depend on man.

Furthermore, the researcher chooses the novel entitled *Sense and Sensibility* by Jane Austen because Jane Austen as one of the famous female authors in romantic period and her books are read with pleasure by million of people around the world. In *Sense and Sensibility*, there is an interesting thing to be analyzed because it contains some important messages not only for female but also male that women also have ability to do like what men do. They have the same abilities to change their life. Women are not weak creatures but they can life independently. They can do anything like a man. So female should change and open their mind by thinking, deciding and doing logically based on deep thought. They can get the same position as men in the society. In addition researcher wants to specify the literary analysis in the feminist perspective in *Sense and Sensibility*

because it is amazing, unique, and different from others. It is amazing because Jane Austen portrayed female character as a strong figure. Major female character is portrayed as a strong woman that she does not depend on destiny. Here, Mrs Dashwood and her daughter must struggle to live although they get an unfair treatment from their stepbrother. They are never hopeless to get social status and must not learn to mix sense and sensibility in their life both money and man. It is unique because in this story it contains a struggle of women to reach their love and good social status. The difference of this novel is the author's way of thinking and creating works to expose the female characters. In this novel characterization is described clearly, obviously, and detailly as long as the story tells. So, from those reasons above *Sense and Sensibility* can be analyzed based on feminist perspective because it contains female movement, and Jane Austen describes it through the female's character.

Based on previous study, *Sense and sensibility* also found in Anis Safitri's thesis (2005), the student of State Islamic University of Malang. Anis Safitri's research focuses on feminist perspective especially in women's rights as her research. The research focuses on women's rights that divided into three parts. They are women's rights in the society as a citizen (social affair), women's rights in the society to express the opinion and women's rights to get education.

Moreover, Isti Purwaningtyas (2002) in her thesis *A Psychological Analysis on the Comparison Between Elinor's and Marianne's Personalities in Jane Austen's Sense and Sensibility* found out that there are so many personality's differences between Marianne's and Elinor's character when faced up their

problems. Moreover, the researcher tries to find differences and similarities between Marianne's and Elinor's personalities. It is included differences and similarities in expressing of their emotional, balance, emotional control, and emotional stress including anxiety, jealousy, frustration and envy. Moreover, the researcher gives comparison on their personalities using psychological approach.

So, it is very different from this research because researcher wants to specify social position on the female major character in this novel. The researcher wants to research man and woman positions based on three theorists. They are theorist of man and woman in gender inequalities, gender oppression and gender differences. So, from those reasons above the writer wants to analyze the novel on side position of major woman character in the society reflected in the novel *Sense and Sensibility* using feminist perspective. Hopefully, this analysis can be used next researcher who will take a further study based on feminism perspective.

1.2 Problems of the Study

The interesting of background of studies can motivate the writer to analyze the novel *Sense and Sensibility* by Jane Austen. So, from this framework, the problems of the research can be formulated as follows:

1. How is the position of the female major character in family and society described in *Sense and Sensibility*?
2. How does the man control woman position in *Sense and Sensibility*?

1.3 Objectives of the Study

Based on the research problems in the study, the writer can get detail description about feminism related to the novel entitled *Sense and sensibility*. The objectives are:

1. to find position of the female major character in the family and society;
and
2. to know the way of the man control the position of woman in *Sense and Sensibility*.

1.4 Scopes and Limitation

In this study, the researcher would like to focus only on the position of major female character in Jane Austen's *Sense and Sensibility*. So, this research needs limitation to analyze literary work in Jane Austen's novel. The limitation of the analysis is needed to get details and relates to information. The researcher would like to focus only on the female major character in Jane Austen's *Sense and Sensibility*. This research concerns female major character and their position in their family and society. In this case, the researcher focuses only on position female character like Elinor, Marianne, and Mrs Dashwood in their family and society that tells how Mrs Dashwood family behaves. It is the effort Elinor and her struggle to make her family happy and have high social class. She also must struggle to believe her society that a woman also has same right to take decisions.

Moreover, the researcher wants to know the way of the man to control the position of woman that described in male characters, such as Willoughby, John

Dashwood and others. They always control woman's activities, take self decisions, under pressure a woman and so many unfair treatments to a woman.

1.5 Significance of the Study

This study has contributed in areas on both of theoretical and practical literature. For this reason, there are two significance of research in this analysis. Theoretically, the result of this research is expected to be useful to enrich information about feminist approach in literary works. In additional, the result of this research is hoped to develop the information of the application of literary theory especially how to analyze literary works. Practically, the result of this research is expected to be useful for the researcher as preparatory experience in facing future how to analyze literary work from feminist perspective. In addition, this research will give contribution and information for others who want to conduct the similar research. For the lecturers of literature, it is giving a valuable finding on the extrinsic of the novel on its reflection. For students of literature, the researcher wishes that result of this research is able to enrich their knowledge and help in analyzing the external aspect by using feminist approach especially in Jane Austen's novel.

1.6 Research Method

This method is comprised of Research Design, Data Sources, Research Instrument, Techniques and Data Analysis. This discusses these methodologies as follows:

1.6.1 Research Design

This research is a literary criticism, which uses feminist literary approach to criticize a literary work valued as an art work which consists of esthetical, ethical and regions which are valued related to feminist perspectives such as position of women in the family and society, and also the way of the man control woman's position in the society. Moreover, a good analysis should began with reading the text; thus, careful reading and rereading on Jane Austen's *Sense and Sensibility* is the most valuable starting point of the study. The reading on the the novel is heavily emphasized on finding the data related to female major character's position in the society. So that it can fully support the objectives of the study.

1.6.2 Data Sources

The main data of this research is the novel itself. It is very useful to know how is the position of major female character in the family, society and education. These source data were taken from the original novel of *Sense and Sensibility* written by Jane Austen and published in London in 1992. The publisher of this novel is *Everyman's Library*.

For supporting data is taken from some literary criticism, summary of the *Sense and Sensibility*, articles, internet and books related to this study in order that the writer can use them to answer the problem of the study.

1.6.3 Research Instrument

The instrument of this research is the researcher (human instrument). The researcher's activities are reading the text, identifying, classifying and interpreting data. The researcher is as the research instrument. The researcher is a human instrument of research, which collects main data. The use of human instrument is based on some reasons: First, they are the object of this research is a literary work that needs the involvement of the researcher as the interpreter: Second, this method is appropriately understood that the aspect of woman position in *Sense and Sensibility*, which cannot be reached by other instruments. The human instrument is very appropriate used in this research because she is the primary instrument for the gathering and analyzing of data. Then, the researcher will observe, read text or document, written records and record information in field notes and journals; Third, it is very possible to get the data according to the problems of the study.

1.6.4 Data Collection

In this research, the data use literary criticism and data collection are taken from the utterances, narration, description of the major female characters of the novel entitled *Sense and Sensibility*.

The data of this study were collected in the following steps:

1. The researcher reads and understands the novel.
2. The researcher picks up the data dealing with the problem of the study. It is social position of major female character in their family and society.

Then researcher identifies and classifies which are related to the problems of the study.

3. The researcher rechecks toward paragraphs, phrases and sentences.

1.6.5 Data Analysis

After all the data are collected, the researcher reduced the data. This step is conducted to make conclusion. The data identification and classification are focused on this research to obtain conclusion that base on the organizing of information from data analysis.

So, the researcher takes some steps:

1. analyzing the data while reading the text. Then researcher presents the data according to the research problems. It is social position of major female character in their family and society.

2. **reducing the data, involving identification and classification of position of female major character in *Sense and Sensibility*.**
3. **interpreting the data by referring to the researcher's point of view and some references. These points of view are female position in the family and society.**
4. **arranging information from the result of interpretation. So, the position of female major character in Jane Austen's *Sense and Sensibility* can be concluded; and.**
5. **making conclusion. It is done based on the data that is the end result of position of female major character and man position to control woman position in the novel *Sense and Sensibility*.**

1.7 Definition of Key Terms

To avoid the different understanding, researcher makes the list of the concept or meaning in many deals with this study. Then, they are explained one by one as follows:

1. Feminism

Feminism is a doctrine advocating the granting of the same social, political and economic rights to women as the ones granted to men. It is also a movement to subvert the concepts and assumption of social construction where men and women are different naturally, not socially. So it is a women's movement to obtain equal rights as a man's rights. Moeliono in (Sugihastuti, 2005: 61).

2. Women Position

This term refers to the position of women in the life side, whether it is position in the family, education and in the society.

3. Feminist Literature

It is a woman's writing in literary works that consist of esthetical, ethical, and based on female points of view, concern and values that very different from masculine language and creativity.

4. Feminist literary criticism

Feminist literary criticism is the term for criticizing literary works through the examination of female points of view, concerns, and values. Feminist literary criticism emphasizes the critical concern for the impact of gender upon reading and writing, how feminine language and creativity differ

from masculine language and creativity.

(<http://en.wikipedia.org/wiki/feministliterarycriticism>).

5. Family

It is a smallest unit of society that consists of parents and children. It is can be divided in two categories, nuclear family and extended family.

6. Society

Society is a group of people who stay together and have same goals in social life. Usually some norms and laws limit their life.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

This chapter presents a review of theoretical background that supports this study. That is the important source concerning with the topic to discuss which covers the element of the novel, feminist literary criticism, man-woman position theories, and previous study. The explanations are as follows.

2.1 The Element of the Novel

As fiction, a novel is different from history, which undertakes to be narrative facts, and from the Essay, which often presents characters and incidents, but only as a brief illustration of a concept or point of view.

Abram stated that:

The novel is the modern equivalent of vanity earlier from of the extended narrative. The first, if these epic in verse but latter in prose as well. The word "Romance" eventually yielded the word romance, which is the term for the novel in most European languages. The English name for the term, however, is derived from the Italian Novella (meaning a little a new thing), which is a short prose tale (1957: 590).

The word novel is derived from Latin, "Novellus or Novies" which means "New". It is called "New" since whenever it is compared to drama or poetry which comes later. The novel is the modern counterpart of various earlier from extended narrative. The first of this was written in verse like the epic and later in prose as well. Novel is also modern version in the long narrative verse. This form resembles the epic in the length and in emphasis on the narrative, but it will be

resembles the epic in the length and in emphasis on the narrative, but it will be different if it is in the form of prose. The difference is in its choice and treatment of subject matter. Prose, in addition, is a free story without an integrated plot. Due to its length, novel is particularly suited to deal with the effect or character of the passage of time. As Clara Reeve in (Wellek and Warrant, 1990: 282) stated that the novel is a picture of real life and manners, and of the time in which was written. So, the novel also reflected the situation in the society. A novel can be said realistic, and it can present an accurate picture of life, because novels also involved a made up thing, the story, and a novelist can give the balance away from a direct picture of life and make more of the fact that a story is being told. (Peck and Coyle, 1986: 104). Life style and social condition those days can be reflected in the presentation of every character.

Novels are different from short stories. The primary difference between the short story and the novel is not a short story that keeps going, though every short story writer dreams of writing such a story. Neither is a novel a string of stories with discursive and other connective tissue and padding. A novel is not length but the large, more conceptual weight of meaning that the longer narrative must carry on its back from page to page, scene to scene. It is not baggy wordage that causes the diffusiveness of the novel; it is this long distance haul of meaning. (www.uptjournal.com). In a good short story the meaning is not so obstacle, so portable, as it must be in a novel, but is rather more tightly and in affably embodied in the force of concentration. But a scene in a novel spins off a good deal of its energy looking not only backward assumptions considered ordinary

people relate to society, and the author's presentation of every character (Peck and Coyle, 1986: 105). Character is very important to explain in this chapter because characters have many important roles in this research. It is very related in background of the study. Here, character will explain about what is position of female major character in the family, society and education. So, character will be exposed more detail. The explanation about character will be divided into categories, it is major and minor character in the novel *Sense and Sensibility*.

Beside character, another element of novel that is very important to explain this research is setting. Here, setting serves certain functions. It can serve as background of action, antagonist, a means of creating appropriate atmosphere, as means of revealing character, and as means of reinforcing theme. Setting can reflect condition like condition of family, society and many things in those era.

2.1.1 Character

In order to develop a plot, characters are needed. It is impossible to have a plot without characters. Kenney stated that "A character is obviously relevant to us and to our experience if he like ourselves or like others who we know" (Kenney, 1996: 27). A character is relevant if there are a lot of people like him in the real world. So, it is undeniable that sometimes an author only uses pronouns or other signifiers to call the character. The author usually uses signifiers as the man, the woman, the girl, the boy and so on, instead of giving proper names.

There are three divisions of character in the novel. Based on the development of a story conflict are protagonist and antagonist character. But, in

proportion to the fullness of their development, character in a story can be divided in two types. They are flat and round characters. Based on the role of character, they are main or major character and minor character. Moreover, this thesis only focuses on the side of female major character, it is very suitable if researcher limits the explanation only major and minor characters.

2.1.1.1 Major and Minor Character

It is based on the role of the character in the story Koesnosoebroto (1988: 67) divides characters into two types. It is major and minor characters. Major character is the principle character that appeared and more dominated the plot of the story. Major character is the most important character in the story. These characters are so central and so continual in their presence; the author will explore their make up and motivation. Almost every minute development and change is recorded in the story.

In the other hand, the minor character is less important character in a story and less dominant in the role. The minor character just supports the major character that the frequency of his presence is rarely and headed more brings to live the plot of a story. They are not central figure or continual existence figure. The author does not express, make up and motivation them as clear as in the major one. The author expected the minor characters could help the major characters to develop; even they can influence the life of the major character.

2.1.1.2 Method of Character Portrayal

After talking about the types of character, a question may be raised, "How does the author reveal his or her character in a work of fiction?". That deals with what is called characterization or in the other word it also calls method of character portrayal (Kenney, 1988: 34).

There are four methods of character portrayal; discursive method, dramatic method, contextual method, and mixing method. The first method is discursive method. In this method, the writer tells us about his or her characters. He or she enumerates their qualities and may even give approval or disapproval of them. Second is dramatic method. By using this method, the writer allows the character to reveal themselves through their own word or action, or by having other characters talk about them. Third is contextual method. In this method, the characters are revealed by verbal context surround them. The last is mixing method that is the combination of three methods (Kenney, 1988: 34-36).

2.1.2 Setting

Setting is also one of the elements of the novel that is very important to develop a novel. A writer imagines a story to be happening in a place that is rooted in his or her mind. The location of a story's actions, along with the time in which it occurs, is setting.

Kenney (1988: 38) stated that setting as the point in time and space at which the events of the plot occur. It is including time and place. Abram in Koesnosoebroto (1988: 80) stated that setting as the general locate and historical time in which the

action occurs in narrative or dramatic work. It is more referring to the time and location which a story takes place. So, from those statements above settings is the atmosphere in a story included time and place which follow every actions in a story. Actually setting is divided into types: neutral setting and spiritual setting. Neutral setting is only the reflection of truth that things have to happen somewhere. It is just to meet the requisite of the action. But, spiritual setting is means the values embodied in or implied by the physical setting (Kenney, 1988: 38-39).

Moreover, setting has many functions. They are as background of action, antagonist, a means of creating appropriate atmosphere, as means of revealing character, and as means of reinforcing theme. Setting as background of action means that fiction requires a setting or background of some kind, even if it does not resemble the stage set of daytime, television soap opera. Setting in historical novel, for example we use setting in the form costume, manners, events and institutions, all peculiar to a certain time and place is rendered in minute detail to give a sense of "life as it was". But, in the modern short stories, setting is so slight that it can be dispensed with single sentence or must be inferred altogether from the dialogue and the action (Hoeper, 1986: 37). Then setting as antagonist means that the application of setting in the story can help us to understand the characters who become the agent of conflict. It has contribution to establish conflict and to determine the outcome of events. Setting as a means of creating appropriate atmosphere means that setting that manipulated and produced by the author makes the reader feel the atmosphere. A setting makes the author curiosity and takes high

responds in a story. Setting as a means of revealing character is the way of author to clarify and reveal characters by deliberately making setting a metaphoric. So, the way of author's reach will tell about the character more or symbolic extension of character (Hooper, 1986: 39).

2.2 Feminist Literary Criticism

Most modern criticism stresses the importance of close attention to the text. This might seem to make for objective criticism, but recent thinking has repeatedly drawn attention to the fact that all readers bring preconception to the text. These preconceptions, it is argued, usually reflect dominant values and belief of the society of the day. This questioning of the standpoint from which criticism is usually written has led to the developments of this kind has been the growth of feminist criticism: the critic which is very different from male language to criticize the text. Patrick stated that feminist literary criticism is the term for criticizing literary works through the examination of female points of view, concerns, and values (<http://en.org/wiki/feministliterarycriticism>). It encompasses not only female literary works but also male literary works, leaving men to be held accountable for the portrayal of women as well as men in their literary works. Vickie stated that feminist literary criticism is a critic that concern for the impact of gender upon reading and writing (how men write about women, how women read both men's and women's writing, how feminine language and creativity different from masculine language and creativity) (<http://en.org/wiki/feministliterarycriticism>). So, according to two statements

above feminist literary criticism is a critic which searches for a way of looking at the text, which is different from the male perspective that has always been dominant in society. It is not only criticize women's writing but also men's writing that included examination of female points of view, concerns, and values. Feminist literary criticism also wants to criticize female's writing, how feminine language and creativity differ from masculine language and also emphasizes the critical concern for the impact of gender upon reading and creativity.

The nature of feminist literary criticism departs from feminist movement and there is stereotype image in literary canon. Aristotle stated that "the female is female by virtue of certain lack of qualities. Moreover, St. Thomas Aquinas believes that women's is an "imperfect man".

(<http://members.tripod.com/~warlight/OPPERMANN.html>). From those statements above we can conclude that women considered lack of intellectual, qualities and becomes inferior community. However, the stereotype image and disadvantage treatment above also not only find in the society but also in literary canon. We can find in literary world, woman just becomes object not subject of participation. A man writer describes a woman as a weak figure, she must obey her husband, keep their children, appropriate for domestic place and far from intellectual. So, feminist literary criticism wants to change about it. Feminist literary criticism exists to counter, resist, and eventually eliminate the traditions and conventions of *patriarchy*. The ideology or belief system that sees as "natural" the dominance and superiority of men over women in both private and public context as it exists in literary, historical, and critical contexts. Moreover,

the goals of feminist literary criticism itself are to develop and uncover a female tradition of writing, to interpret symbolism of women's writing so that it will not be lost or ignored by male point of view, to rediscover old text, to analyze women writers and their writings from a female perspective, to resist sexism in literature and to increase awareness of the sexual politics of language and style

(<http://en.org/wiki/feministliterarycriticism>).

Actually, feminist literary criticism became a theoretical issue with the advent of the new women's initiated in the early 1960s. In fact, feminist criticism started as part of the International women's liberation movement. The first major book of particular significance, in this respect, was Betty Friedan's *The Feminine Mystique* (1963), which contributed to the emergence of the new women's movement. This book criticized the dominant cultural image of the successful and happy American woman as a housewife and mother. According to Friedan, in the 1950s women had gone back to the house abandoning their jobs to men who came back from the war to claim their positions, and a feminine mystique was created in the media making the housewife and mother the ideal models for all women. Promoting women's ideal reality within the domestic realm, this mystique had reduced the identity of women to sexual and social passivity.

(<http://members.tripod.com/~warlight/OPPERMANN.html>). Moreover, feminist literary criticism has also been very successful especially in the reclaiming the lost literary women and in documenting the sources. In this respect, feminist criticism has successfully directed attention to the female intellectual tradition. Then, in 1970s feminist criticism also engaged itself in extensive discussions about the

representations of women in literary tradition and the discovery of the impressive tradition of female writing. It representations of women in literary tradition because the novel was actually represented almost wholly by women and more detailed studies of gender and sexism in literature.

Seen negatively, feminist literary criticism might seem only to be concerned demonstrating that literature is sexist in the portrayal of women, or with showing how texts reveal the injustices of male society where women are regarded as inferior. This, however, is a very limited view of a feminist approach. One of the real achievements of feminist criticism has been to draw attention to the fact gender relationships between men and women are central theme in literature (Peck and Coyle, 1986: 152). Feminist criticism does, however, go further than this. It is a radical criticism, which seeks not merely to describe the way things are but to challenge *the status quo*. Feminist critics claim that traditional criticism has silenced or suppressed the debate about gender because it is in its own interests to do so. It would, however, be wrong to give the impression that feminist criticism is only concerned with gender and sexuality or that there is single standard feminist approach to literature. Within feminist criticism, there are a variety of different approaches, which are still being developed. Nevertheless, the common aim of feminist criticism is clear: it is to 'reread' the text show us to emphasize the important of thus elements that most critics have chosen to overlook or could not see because they were writing the dominant male tradition of criticism (Peck and Coyle, 1986: 152-153).

Times goes by, female writers not only change literary tradition but also in other side. We can find it in the novel written in 19th. Most of the novels written in the 19th century by women used the house as the central image, because, like their heroines, female writers were almost exclusively confined to the house. Their experiences were not as broad as their male counterparts, because they were isolated especially from business life. Therefore, the novels display a highly static way of life. Although the female writers favored the subjective voice in their fiction due to their limited experience of the world, they were aware of its disadvantages. First of all, in a world where the woman is regarded as the object, and not the subject who could participate in its affairs, the subjective voice was suggestive of a reaction against standard morality. The female writer had to conform to this morality in order to be accepted for publication. Yet, despite these difficulties the women novelists developed the subjective voice in their fiction as the only viable form of expression of the subject in process. The significance of women writer's contribution to the literary establishment lies in the fact that the women writers have seen the female identity as a continuous process of becoming and thus have reflected its flexibility. This can be considered as an alternative method of character portrayal, and the forgotten originators of the novel genre had initiated it in the 18th century. Until now, the development of feminist literary criticism increased. Many female writers were show up their ability in literary world not only in foreign country but also in our country.

2.3 Man-Woman Position Theories

Basically man-woman position can be divided into three types. It is the theories of gender differences, the theories of gender inequality, and the theories of gender oppression.

About the difference between gender, sex, and society,

Grimsaw (1988: 113) said that:

On the whole western society is organized around the assumption that the differences between the sexes are more important than any qualities they have in common. When people try to justify this assumption in term off 'natural' difference, two separate processes become confused; the tendency to differentiate in a society, but the second is not, and its inconstancy marks the division between 'sex' and 'gender': sex differences may be 'natural' but gender differences have their source in culture, not culture.

So, from those statements can be said that that sex differences are natural, and gender differences are created by society with their culture and any institutions. These explanation about theories man-woman position as follows:

2.3.1 The Theories of Gender Differences

Although a focus on gender differences is a minority position in contemporary feminism, some influential contributions to modern feminist theory do take this approach (For example: Bernikow, Gilligan, and Ruddicck). There also have been research documents with findings on male-female differences that have deeply affected contemporary feminist thinking. Furthermore, the central theme in the contemporary literature on gender differences is that women's inner physic life is, in its overall configuration, different from that of men. In their basic values and interest, their mode of making values judgments, their construction of

achievement motivates, their literary creativity, their sexual fantasies, their sense of identity and their general processes of consciousness and selfhood, women bring a different vision and a different voice to the construction of social reality (Ritzer, 1992: 320). Moreover, the explanations of the psychological and relation differences between women and men are essentially of three types. They are: biological, institutional and social psychological (Ritzer, 1992: 321). Further explanation about gender differences as follows:

2.3.1.1 Biological Explanations of Gender Differences

Here, biological explanation wants to explain differences between men and women in physic, anatomy and biological function. Biological explanations have been standby of conservative thinking on gender differences. Men and women have different personality structure, genital, cognitive, and emotional processes that begin when children discover psychological differences (Ritzer, 1992: 321). Biological differences between man and women can show different shape of body. Man has strong body and woman has weak body if we see from anatomy view. Ritzer (1992: 321) stated that:

The anatomy of female sexuality has given feminist theorist basic facts for rethinking the whole question of the social patterning of sexuality, has given attention to the biological foundations of gender-specific behavior, the different biological functions of males and females to different patterns of hormonally determined development over the life cycle and, this, in turn, to sex-specific variation in such traits as sensitivity to light and sounds and to differences in left and right brain connections.

So, from those all, biological explanations of gender differences explain gender differences based on anatomy and biological function.

2.3.1.2 Institutional Explanations of Gender Differences

Here, institutional explanation of gender differences often also lay great stress on women's distinctive functions in bearing and caring for infants. Mothering is seen as a major determinant of the broader sexual division of labor that links women in general to the functions of wife, mother, household worker, to the private sphere of the home and family and thus to a life hold series of events and experience very different from those of men. Exactly, woman is only appropriate for domestic places and man in public places.

Ritzer (1992: 321) stated that:

In this case setting women develop distinctive interpretations of achievement, distinctive interest and values, characteristic but necessary skills for openness in relationships "caring attention to others", and particular networks of support with the other women (mothers, daughters, sisters, co wives, friends) who inhabit their separate sphere. Although some of the institution theorists of difference accept the sexual division of labor as socially necessary, others are aware that the separate spheres for women and men may be embedded within broader patterns of gender inequality or even of oppression.

In short, institutional explanations of gender differences explain gender differences as related to the function of women as mothers.

2.3.1.3 Social-Psychological Theories of Gender Differences

There are two types of social-psychological explanations of gender differences. They are; phenomenological and post structuralist on the one hand and socialization theories on the other. Ritzer (1992: 322) stated that phenomenological and post structuralist theorist focus on the pervasive patterning

of our culture, language, and everyday reality by concepts derived from male experience and by the simple dichotomous categories or "typifications" of maleness and femaleness. Furthermore, he explained that socialization theory complements institutional analyses by exploring the social learning experiences that mold people in general but particularly young children for the separate roles and institutional spheres of maleness and femaleness. Here, socio-psychological explanation analyzes gender differences in terms of the application in socio-cultural condition related to personal experience.

2.3.2 Theories of Gender Inequality

Ritzer (1992: 323) stated that, there are four themes characterize the theories of gender inequality. The first, men and women are not only differently situated in society but also unequally situated. Specifically, women get less of the material resources, social status, power, and opportunities for self-actualization than the men who share their social location, be it location based on class, race, occupation, ethnicity, religion, education, nationality, or any other socially significant factor. Second, this inequality's results from the organization of society, not from any significant biological or personality differences between women and men. The third, theme of all inequality theory is that although individual human beings may vary somewhat from each other in their profile of potentials and traits, no significant pattern of natural variation distinguishes the sexes. Fourth, inequalities theories all assume that both women and men will respond fairly easily and naturally to more egalitarian social structures situation.

Explanations of gender inequality vary around this common core of interpretation.

Two major variants of contemporary feminist theory that focus on and try to explain gender inequality are reviewed here: liberal feminism and Marxian feminism.

2.3.3 Theories of Gender Oppression

Actually, the more crucial problem than only gender inequality is gender oppression that almost occurs in our society. Women are almost get oppression from men. Ritzer (1992: 331) stated that:

All theories of gender oppression describe women's situation as the consequence of a direct power relationship between men and women in which men, who have fundamental and concrete interests in controlling, using, subjugating, and oppressing women, effectively implement those interests. Women's situation, then, for theorists of gender oppression, is centrally that of being used, controlled, subjugated, and oppressed by men. This pattern of oppression is incorporated in the deepest and most pervasive ways into society's organization, a basic structure of domination most commonly called *patriarchy*.

Einsentein in Fakih (1999: 85) stated that patriarchal is a basic oppression ideology. It is a sexes hierarchy system that men have superiority and economic privilege. So, basic of woman's oppression is patriarchal. Kate Millet in Selden (1991: 139) defines patriarchy as women under men or as a superior men power to eliminate women. Patriarchy is not the unintended and secondary consequence of some other set of factors, be it biology or socialization or sex roles or the class system. It is a primary power structure sustained by strong and deliberate intention. Indeed, the most theorists of oppression, gender differences and gender

inequality are by products of patriarchy. So, Patriarchy should cut off in order to avoid oppressions.

2.4 Previous Study

A research that is related to this study is the investigation conducted by Anis Safitri (2005) entitled *Feminist Perspective in the novel Sense and Sensibility by Jane Austen*. Anis Safitri's thesis found out that this research found out that there is no rights for women to get same position, to take decision, and to get education as man. So, her thesis wants to explore what is kind of woman's rights that should woman have in the society. The woman's rights are; First, women's rights in the society as a citizen explains that woman also have same rights and duties in the society. So, a woman can freely do anything as man. Second, women's rights in expressing opinion. This woman's right is very important to convey their arguments and ideas in the society. The last, women's rights are to get education. It is also one of women's rights that should be struggled in the society because women also have same chance to get high education as man. Holly Qur'an and Hadist of the Prophet both obligate men and women to acquire knowledge and education. So, man and woman are also same right to get education. Beside that, the researcher also explains the influence of Jane Austen's cultural background in her research as briefly. In fact, Jane Austen's cultural background is very much influence in novel *Sense and Sensibility*. Most of Jane Austen's Novel is very much influence her experience.

She wants to change women became a strong woman, independent, has high education and intelligence through novel.

Furthermore, Isti Purwaningtyas (2002) in her thesis *A Psychological Analysis on the Comparison Between Elinor's and Marianne's Personalities in Jane Austen's Sense and Sensibility* found out that there are some differences and similarities between Marianne's and Elinor's personalities when they must face up their problems. The differences between Elinor's and Marianne's personality can be seen when they have to face a sign of losing their lovers. Elinor is shocked by Mr. Willoughby's confession of being engaged to Edward. Fortunately, she can manage herself not to appear in pain. But Marianne's personality is very weak, she felt shock when Willoughby left her and chose another girl as his wife. The similarities both of them, they ever felt the same frustration, envy, anger, broken heart and also shocked. Moreover, the researcher gives comparison on their personalities using psychological approach.

The same Jane Austen's novel entitled *Sense and Sensibility* also found in Rony Irawan's thesis (1999), the student of Gajayana University of Malang. Here in Rony Irawan's research focuses on psychological analysis on Elinor's conflict. The researcher tries to find what conflicts does Elinor have. Beside that, she also wants to find what are the causes and effects of conflict itself that faced major character. Elinor as one of major character faces external and internal conflict. Elinor has to be faced internal conflict when she has special confinement with Edward Ferrars. The internal conflict appears because Elinor loves Edward but it is hard for her to marry with him. she hard to marry with Edward Ferrars because

she comes from low class and Edward comes from high class. Therefore, she has to choose whether she will marry or not. Beside she must face internal conflict, she also have external conflict. There are four conflicts that faced by major character. First, Elinor's Conflict with Mrs. Ferrars. Elinor's conflict with Mrs. Ferrars, Edward's mother occurs when Mrs. Ferrars knows her son have close relationship with Elinor. She disagree if Edward Ferrars marry with Elinor because Elinor come from low class. Beside that she also want to matchmaking Edward Ferrars with Miss. Morton that come from High class. Second, Elinor's conflict with her sister, Marianne. Elinor's conflict with Marianne occurs when Marianne disagree if Elinor has special confinement with Edward Ferrars. She disagree because Edward does not have the same taste as what Marianne has. Needing to know that Elinor's family are painter. Edward prefer music to painting. So, Marianne is afraid if Elinor will be influenced by Edward's hobby. Third, Elinor's conflict with Lucy Steele. Elinor's conflict with Lucy Steele occurs when she knows that Lucy is Edward's fiancée. She become jealous with Lucy because Lucy also loves Edward Ferrars very much and Elinor worries of losing her lover, Edward Ferrars. So, this condition causes a conflict for Elinor. Fourth, Elinor's conflict with Edward Ferrars. Elinor's conflict with Edward Ferrars occurs when she knows that Edward Ferrars lies to her. Moreover, she knows that Edward have special affair with Lucy. She feels that Edward betray with her love. So, from those Elinor's Conflicts as one of major characters makes bad effects too. Effects of these conflict Elinor becomes frustrated, obsessive, compulsive, worried and anxious.

So, it is very different from previous studies that the researcher focuses on woman's position. In this study the researcher tries to continue about woman with different perspective and object namely *Female Major Characters' Social Position in Jane Austen's Sense and Sensibility*. It is hoped that through this research the knowledge of woman will enlarge not only in women's studies, but also in literary works.

CHAPTER III

ANALYSIS

This part presents the analysis of the data, which covers feminist values in Jane Austen's *Sense and Sensibility*. After the data are presented and analyzed, the researcher makes a conclusion.

3.1 Position of the Female Major Characters as Reflected on the Novel

There are two things that should be paid attention in obtaining the data according to the problems of the study. They are the data about the position of female major characters that include female's position in the family and society, and man's position to control woman's position. The researcher will present the data from the novel. Then, it will be continued with data analysis and data discussion directly.

3.1.1 The Position of Female Major Characters in the Family

Family is a domestic group of people, or a number of domestic groups linked through descent (demonstrated or stipulated) from a common ancestor, marriage or adoption. In this study female position in the family refers to more situations, condition and also female's status itself in her family.

In this novel, the position of female major character in the family is showed when Mrs. Dashwood and her daughters get unfair treatments from her stepson, John Dashwood. John Dashwood tries to decrease financial inheritancce.

Mrs. Dashwood as a woman gets inequality financial inheritance from her son. After her husband passes away Mrs. Dawswood must accept the bad condition and also misfortune. She should accept provision from John Dashwood without giving a chance to complain before when her stepson wants to decrease the inheritance from her husband. Dashwood's girls must accept the decision and can do nothing. It seems the centralization of power and privilege on the hand of John Dashwood as one of man in this family. A man can make self decision and a woman must receive it. The data which show this oppression and also inequality inheritance provision are as follows:

By a former marriage, Mr Henry Dashwood had one son: by his present lady, three daughters. The son, a steady respectable young man, was amply provided for by the fortune of his mother, which had been large, and half of which devolved on him on his coming of age. By his own marriage, likewise, which happened soon afterwards, he added to his wealth. To him therefore the succession to the Norland estate was not so really important as to his sister; for their fortune, independent of what might arise to them from their father's inheriting that propriety, could be but small. Their mother had nothing, and their father only seven pounds in his own disposal; for the remaining moiety of his wife's fortune was also secured to her child, and he had only a life interest in it.

The old Gentleman died; his will was read, and like almost every other will, gave as much disappointment as pleasure. He was neither so unjust, nor so ungrateful, as to leave his estate from his nephew; - but he left it to him on such terms as destroyed half the value of the bequest. Mr Dashwood had wished for it more the sake of his wife and daughters than for himself or son: - but to his son, and his son's son, a child of four years old, it was secure, in such a way, as to leave to himself no power of providing for those who where most dear to him, and who most needed a provisions, by any change on the estate, or by any self of it is valuable woods. The whole was tied up for the benefit of this child, who, in occasion visits with his father and mother at Norland, had so far gained on the affections of his uncle, by such attractions as are by no man unusual in children of two or three years old, and imperfect articulation, and earnest desire of having his own way, many cunning tricks, and a great deal of noise, as to outweigh all the value of all the attention which, for years, he had received from his niece and her daughters. He meant not to be unkind however, and, as a mark of his affection for the three girls, he left them a thousand pounds a-piece (Sense and Sensibility, p.3-4).

This is a fact that the female major characters in this novel get unfair treatment from male characters. They do not have equal rights as men in inheritance provision. So, after her father passes away, Elinor as the oldest Mr. Dashwood daughter must receive the rules in her family. She, her mother and her daughters, Marianne and Margareth should accept unfair treatment from her stepbrother. John Dashwood and his wife decrease inheritance by cunning tricks to get what they want. They success to decrease Elinor's family rights. They decrease Elinor's money. The statements above show that Mrs Dashwood gets unfair treatments, intimidation, and oppression from her stepson.

John Dashwood and his wife also decrease inheritance and try to make Elinor's family unhappy. They want to make their stepmother live in poverty and far way from fortune. They are just thinking about themselves without taking care of their stepmother and stepsisters as his father massage. They just think about their son's prosperous without caring their stepmother and stepsisters. They want her son to live luckily in the future. So, they get a lack of money that should receive their stepmother in years. They are selfish and cunning people.

The other data that also show superiority of male and finally female character also gets unfair treatment. The data are as follows.

Mr John Dashwood had not the strong feelings of the rest feelings of the rest of the family; but he was affected by a recommendation of such a nature at such a time, and he promise to do everything in his power to make them comfortable. His father was rendered easy by such an assurance, and Mr John Dashwood had then leisure to consider how much there might prudently be in this power to do for them.

He was not an ill-disposed young men, unless to be rather could hearted, and rather selfish, is to be ill-disposed: but he was, in general, well respected; for he conducted himself with propriety in this discharge of his

ordinary duties. Had he married a more amiable woman, he might have been made still more respectable than he was: -he might even have been made amiable himself; for he was very young when he married, and very fond of his wife. But Mrs John Dashwood was a strong caricature of himself; - more narrow minded and selfish.

When he gave his promise to his father, he meditated within himself to increase the fortunes of his sisters by the present of a thousand pounds a-piece. He then really thought himself equal to it. The prospect of four thousand a-year, in addition to his present income, besides the remaining half of his own mother's fortune, warmed his heart and made him feel capable of generosity. - 'Yes, he would give them three thousand pounds: It would be liberal and handsome! It would be enough to make them completely easy. Three thousand pounds! He could spare so considerable a sum with little inconvenience.' - He thought of it all day long, and for many days successively, and he did not repent (Sense and Sensibility, p.5-6).

The data above, the power of John Dashwood more dominated in his family. John Dashwood promises to his father to care her mother and stepsisters by dividing sum of money fairly. He promises to give many pleasures and everything for her step mother and step sister comfortable. He will give them three thousand pounds a years. But the fact, John Dashwood betrays and does not keep his promise. He and his wife try to decrease financial inheritance provision.

The other data show about the ambition of John Dashwood to decrease inheritance for his own sake are as follows.

Mrs John Dashwood did not at all approve of what her husband intended to do for his sisters. To take three thousand pounds from the fortune of their dear little boy, would be improving him to the most dreadful degree. She begged him to think again on the subject. How could he answer it to himself to rob his child, and his only child too, of so large a sum? And what is possible claim could the Miss Dashwoods, who were an amount. It was very well known that no affection was ever supposed to exist between the children of any man by different marriages; and why was he to ruin himself, and their poor little Harry, by giving away all his money to his half sisters?

'It was my father's last request to me', replied her husband, 'that I should assist his widow and daughters (Sense and Sensibility, p.8).

Those data show that Fanny Dashwood also influences her husband to decrease sum of money from their father inheritance. By some arguments that she does not want if their son will live poverty in the future. Beside that, John's father does not determine how much John Dashwood should divide inheritance provision with his sisters. But, his father just requires to take care his step mother, step sisters and make them comfortable. So John Dashwood as a husband that responsible to his family must decrease his sister's inheritance every year. He does not want if his child lives poverty.

The other data that also found in this novel, how far Fanny Dashwood influences her husband in order that John Dashwood wants to decrease his sisters financial. The data are as follows.

'He did not know what he was talking of, I dare say; ten to one but he was light-headed at the time. Had he been in his right senses, he could not have thought of such a thing as begging you to give away half your fortune from your own child'

He did not stipulate for any particular sum, my dear Fanny; he only requested me, in general terms, to assist them, and make their situation more comfortable than it was in his power to do. Perhaps it would have been as well if he had left it wholly to myself. He could hardly suppose I should neglect them. But as he required the promise, I could not do less than give it: at least I thought so at the time. The promise, therefore, was given, and must be performed. Something must be done for them whenever they leave Norland and settle in a new home' (Sense and Sensibility, p.8-9).

The conversation between John Dashwood and his wife above indicated that Fanny does not want her stepmother live happily and prosperously. Fanny

tries to convince about that. Finally, her husband agrees with her idea and they began to set up tricks to decrease financial inheritance. Indirectly, Fanny Dashwood also oppresses her stepsisters and their family. She is a selfish and a cunning person. John Dashwood uses authority given by Mr Dashwood for his sake and decrease Mrs. Dashwood's financial inheritance.

Suffering and unfortunate life also happen in female characters in their family life. It is caused by unfair treatments from male characters. She must feel bad condition. The data that show bad condition occur female characters are as bellows.

As house, Barton cottage, though small, was comfortable and compact; but as a cottage it was defective, for the building was regular, the roof was tiled, the window shutters were not painted green, nor were the walls covered with honeysuckles. A narrow passage led directly through the house into the garden behind. On each side of the entrance was a sitting room, about sixteen feet square; and beyond them were the offices and the stairs. Four bed-rooms and two garrets formed the rest of the house. It had not been built many years and was in good repair. In comparison of Norland, it was poor and small indeed!- but the tears which recollection called forth as they entered the house were soon dried away. They were cheered by the joy of the servants on their arrival, and each for the sake of the others to appear happy (*Sense and Sensibility*, p.27).

After her husband passes away, Mrs. Dashwood and her three daughters get their inheritance from her stepson. However, John Dashwood divides financial inheritance unfairly. The inheritance provision does not suitable with her father's request. John Dashwood increases their financial inheritance. So the condition changes. They must move from Norland and must rent small house. They leave from Norland and go to Devonshire. Dashwood's family must life economically,

no servants, and live in small rent house. They must accept bad condition and unfortunate fate that very different from their life before. They must accept the decision without complaining and protest to John Dashwood.

Another reflection of bad condition occurs female characters also found in this novel. The data are as follows.

With the size and furniture of the house Mrs Daswood was upon the whole well satisfied; for though her former style of life rendered many additions to the latter indispensable, yet to add and improve was delight to her; and she had at this time ready money enough to supply all that was wanted of greater elegance to the apartments. 'As for the house itself, to be sure', said she, 'it is too small for our family, but we will make ourselves tolerably comfortable for the present, as it too late in the year for improvements. Perhaps in the spring, if I have plenty of money, as I dare say I shall, we may think about building. These parlours are both too small for such parties of our friends as I hope to see often collected here; and I have some thoughts of throwing the passage into one of them with perhaps a part of the other, and so leave the remainder of that other for an entrance; this, with a new drawing room which may be easily added, and a bedchamber and garret above, will make it a very snug little cottage (Sense and Sensibility, p.28).

After Mrs Dashwood accepts decision from her step son, she leaves Norland. She and her daughters go to Devonshire. Mrs Dashwood and her daughters live in a small rent house in Devonshire. The house condition is very uncomfortable, small, limited in furniture and it is very different from her house in Norland. So they must struggle to defeat their destiny. They must work hard if they want to recover bad condition. All data above show how female characters get oppression, discrimination, and other unfair treatments from male characters.

It is also showing how superiority of male characters dominates in the family, controls family's life and finally makes female feel unhappy.

Another data also show that a woman is just considered as inferior community and only appropriate doing activity in domestic place after they are mature. The data are as follows.

'A woman of seven and twenty', said Marianne, after pausing a moment, 'can never hope to feel or inspire affection again, and if her home be uncomfortable, or her fortune small, I can suppose that she might bring her self to submit to the offices of a nurse, for the sake of the provision and security of a wife. In his marrying such a woman therefore there would be nothing unsuitable. It would be a compact of convenience and the world would be satisfied. In my eyes it would seem only a commercial exchange, in which each wished to be benefited at the expense of the other' (Sense and Sensibility, P.37).

Those data above show that in those era money has role-play significant. Women can never get their right as men. Women in those days never get opportunity as men. When women mature, they will be married by their parents. They never have any hope again. They will stay at home after they marry and just accept their destiny as a wife that can not do anything. It seems that in this novel, women in those eras cannot get same opportunity as men. Women are almost depend on their husband. In this novel, most of women are more dependent on their husband. They must receive their husband's decision and cannot avoid it. They become second citizen under husband's control and became dependent women. If in those days women gets same opportunity to develop their ability get high education, women became independent people. Woman does not work in a

domestic place, just takes care her children, keeps her house and etc, but she can do everything in outside or in public side. In Marianne and Elinor's conversation they say that after they are mature and have small opportunity so they just stay at home until they marry. After they marry, they just become wives. They cannot do everything in outside or work in a public side. So, from those all, the author wants to struggle with her writing that women should get same chance to develop their skill as men in order to become intellectual people, independent from men, have self decision about themselves and never get oppressions or unfair treatments from man. All data above show how female characters get oppression, discrimination, and other unfair treatments from male characters. It is also showing how superiority of male characters dominates in the family, control family's life and finally makes female feel unhappy.

3.1.2. The Position of Female Major Characters in the society

Society is a group of human beings which is distinguishable from other groups by mutual interests, characteristic relationships, shared institutions, and a common culture. The position more refers to status of someone itself and also situation or condition where someone should place in the proper place. So, female' position in society means female's status in the society, she is placed in the right place or not in a society. The data that show about female's major characters in the society are expressed by Elinor's character. In those eras the position of a woman in the society is very dependent on a man. A woman's

fortunes are considered dependent on man's fortune. The assumption like this also said by Elinor's brother. The data are as follows.

'Who is Colonel Brandon? Is he a man of fortune?'

'Yes; he has very good property in Dorsetshire'.

'I am glad of it: He seems as most gentlemen like man; and I think, Elinor, I may congratulate you on the prospect of a very respectable establishment in life'.

'Me, brother! What do you mean?'

'He likes you. I observed him narrowly, and am convinced of it. What is the amount of his fortune?'

'I believe about two thousand a-year'.

'Two thousand a-year'; and then working himself up to a pitch of enthusiastic generosity, he added, 'Elinor, I wish, with all my heart, it were twice as much, for your sake'.

'Indeed I believe you', replied Elinor: 'but I am very sure that Colonel Brandon has not the smallest wish of marrying me'.

'You are mistaken, Elinor; you are very much mistaken. A very little trouble on your side secures him. Perhaps just at present he may be undecided; the smallness of your fortune may make him hang back; his friends may all advise him against it... (Sense and Sensibility, p.214-215).

John Dashwood very obsesses to matchmaking Elinor with Colonel Brandon. He very agrees if her stepdaughter marries to Colonel Brandon as 'a rich man'. He is very enthusiasm and support Elinor to get him. According to her stepbrother her fortune depends on Colonel Brandon. It seems that a woman will get respect from society if she marries to honorable man. Does a man have good personality or not. But, the personality of woman its self never become main factor to take decision. So, it is not strange if John Dashwood very support when Elinor has special confinement with Colonel Brandon. He says that Elinor's fortune is depend on Colonel Brandon. So, she must marry with Colonel Brandon.

Another data that also are found in this novel. It reflects that a woman gets unfair treatment from a man in this society. A woman cannot get same rights as man. She does not give a chance to express what she wants, what her opinion about anything. She never gets chance to choose her husband for herself and must accept all decision from a man. The data are as follows.

'I think I have,' replied Elinor, with an exertion of spirits, which increased with her increase of emotion.

'He was four years with my uncle, who lives at Long staple, near Plymouth. It was there our acquaintance begun, for my sister and me was often staying with my uncle, and it was there our engagement was formed, though not till a year after he had quitted as a pupil; but he was almost always with us afterwards. I was very unwilling to enter it, as you may imagine, without the knowledge and approbation of his mother; but I was too young and loved him too well to be so prudent as I ought to have been.- Though you do not know him so well as me, Miss Dashwood, you must have seen enough of him to be sensible he is very capable of making a woman sincerely attached to him'

(Sense and Sensibility, p.124-125).

Lucy engages with Edward Ferrars. Lucy's engagement holds in her uncle since four years ago. She must accept matchmaking which is done by Mr. Pratt who wants Lucy to marry with Edward Ferrars. Edward Ferrars and Lucy should receive this decision because they are under control Mr. Pratt's care. Lucy can not refuse the decision because she is a woman and lives with her uncle 'Mr. Pratt'. She never gets chance from her uncle to refuse her engagement. She must obey the decision and accept her destiny to marry with Edward Ferrars. Actually, she does not love Edward Ferrars. But, she can not do any more. She must receive it. All of the decision from her uncle should be received by Lucy. So, from data above shows that woman never gets her rights optimally especially her rights to

express opinion. She never gets chance to take self decision for everything. She should accept man's decisions without complaining.

3.2 Men's Control to Women's Position

Women's position here is a situation or condition where woman should place in the proper place. It refers to status of female itself. There is an equality position between man and woman in the society. Woman gets her rights and there are not oppressions whether as physic or physicist's oppression. It shows very clearly in the novel that in those era man power dominated more than woman power. The superiority of man had been shown by Willoughby's bad behavior to other woman then he left them without permission. So, as a sister, Elinor tries to convince Marianne that Willoughby has bad behavior and an irresponsible man. But Marianne cannot believe it. She is a dependent woman and weak figure. The data are as follows.

'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 too 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'.

'My love', said her mother, you must not be offended with Elinor - she was only in jest. I should scold her myself, if she were capable of wishing to check the delight of your conversation with our new friends'. - Marianne was softened in a moment t (Sense and Sensibility, p.46).

The data above show that Marianne is a weak woman. She can't accept a reality that actually Willoughby is a good man. She believes more Willoughby

and seems to be independent and responsible man. She does not believe her sister's explanation. But, after so many years, they meet again in the party. But Willoughby does not care of her. Marianne feels shock, feels her life invaluable without Willoughby. It seems that in this novel a woman is reflected as weak person. Superiority of man makes male character in the novel control a woman. It can be shown by the way of male character do not give attention more, forget, and uncomfortable treatments when he bored. So, Elinor as one female characters in the novel struggles to weak up Marianne from the bad condition, she does not want Marianne become a weak woman and should be independent girl.

Other data relate to unfair treatment done by male characters to female characters. It also shows the weakness of woman. Woman as second community shows as weak women, fear to face up the reality and powerless. So, woman becomes inferior community and man becomes superior community.

The data are as follows.

'My protégé, as you call him, is a sensible man; and sense will always have attractions for me. Yes, Marianne, even in a man between thirty and forty. He has seen a great deal of the world; has been abroad; has read, and has a thinking mind. I have found him capable of giving me much information on various subject, and he has always answered my inquiries with the readiness of good-breeding and good nature' (Sense and Sensibility, p.49).

Those data above show that female, as second community in this novel is Marianne. Marianne is a weak woman, powerless, and dependent. She fears to face up reality about Willoughby's bad behavior. She thinks that Willoughby is

responsible man and care of woman. She cannot receive her sister's explanations. Although Elinor tries to convince her that Willoughby has bad behavior, she does not believe it. Finally, she feels depressed after she knows Willoughby's bad behavior by herself.

The superiority of man is also shown by Willoughby's bad behaviors. He discriminates a woman. Man can do everything what they want, oppress woman both physically and psychologically then leaves them. He refuses to marry with Colonel Brandon's sister 'Eliza' and leave her. The data are as follows.

Again he stopped to recover himself; and Elinor spoke her feelings in an exclamation of tender concern, at the fate of his unfortunate friend.

'Your sister, I hope, cannot be offended', said he, 'by the resemblance I have fancied between her and my poor disgraced relation. Their fates, their fortunes cannot be the same; and had the natural sweet disposition of the one been guarded by a firmer mind, or a happier marriage, she might have been all that you will live to see the other be. But to what does all this lead? I seem to have been distressing you for nothing. Ah! Miss Dashwood- a subject such as this- untouched for fourteen years-It is dangerous to handle it at all! I will be more collected- more concise. She left to my care her only child, a little girl, the offspring of her first guilty connection, who was then about three years old. She loved the child, and had always kept it with her. It was a valued, a precious trust to me; and gladly would I have discharged it in the strictest sense, by watching her education myself, had the nature of our situations allowed it; but I had no family, no home; and my little Eliza was there fore placed at school.... (Sense and Sensibility, p.199).

Those data above show that Willoughby is an irresponsible man. This fact shows when Colonel Brandon speaks to Elinor and explains who Willoughby is. Colonel Brandon explains that Willoughby is not a good man for Marianne, but he is an irresponsible materialistic man. He has raped her beloved sister 'Eliza' and left her without having feeling, sin and responsibility. He rapes Eliza until

pregnancies and never responsible to his child. He makes Eliza feels depressed, frustrated then passed away. So, it is not strange if he often leaves Colonel Brandon when they meet in somewhere. It seems that in this novel a man has a powerful to control a woman and makes her as a playing. Moreover, man's control woman's position can be seen by the way of man take self decision, never give respectable to a woman and tries to let off his responsible as a husband. The arrogant and unfair treatments show by Willoughby's characters as one of the way of man to control woman's position in this novel.

Again, the superiority of man is also shown by Willoughby's promise. It seems man has full authority to make promise without keeping his promise. Men can do everything that they want and also easy to brake their engagement. Finally, it makes a woman painful and depress. The data are as follows.

'You are a good woman', he warmly replied. 'Your promise makes me easy. Extended it a little farther and it will make me happy. Tell me that not only your house will remain the same, but that I shall ever find you and yours as unchanged as your dwelling, and that you will always consider me with the kindness which has made every thing belonging to you so dear to me'.

The promise was readily given, and Willoughby's behavior during the whole of the evening declared at once his affection and happiness.

'Shall we see you to-morrow to dinner?' said Mrs Dashwood when he was leaving them. 'I do not ask you to come in the morning, for we must walk to the party, to call on Lady Middleton'.

He engaged to be with them by four o'clock (Sense and Sensibility, p.71).

Willoughby promises to Dashwood's family to engage with Marianne. He promises to come to Dashwood's house at four o'clock. But he never comes. The condition makes Dashwood's family shock, shame, and feel played by Willoughby. Marianne feels shock and depression. Her physic and physicist become weak, powerless and really oppressed by Willoughby's bad behaviors. It seems in the novel that a man often takes self decision without making agreement from a woman before. As a girl, she should accept the decision.

The other data show about Willoughby's bad behaviors clearly is shown by Willoughby. It shows that man's power more dominate in those eras. If a man breaks his engagement, so a girl and her family should receive. A girl is not allowed to complain and should accept the decision from man. In this novel, the superiority of man also shows by Willoughby's behavior and Marianne's position become weak. She cannot protest Willoughby why he breaks their engagement. Willoughby just make self-decision and never consider Marianne's Family. So, from those data show that the way of man to control woman position can be seen by taking self decision without consider woman's argument. A woman forbidden to express her opinion, complain with man's statement and must accept all the statement like or not. However, Mrs. Dashwood as one of female characters tries to know what Willoughby's reason to breaks engagement and suddenly he goes to town. In this novel, the female characters complain and ask logic reason. She thought that man's domination almost limits woman's activity and it should struggle in order she gets same chance as man. Again unfair treatments happen to female characters in this novel. The data are as follows.

'Yes, for I am unable to keep my engagement with you. Mrs Smith has this morning exercised the privilege of riches upon a poor dependant cousin, by sending me on business to London. I have just received my dispatches, and taken my farewell of Allenham; and by way of exhilaration I am now come to take my farewell of you'.

"To London! – And are you going this morning?"

'Almost this moment'.

'This is very unfortunate. But Mrs Smith must be obligated; - and her business will not detain you from us long I hope'.

He colored as he replied. "You are very kind, but I have no idea of returning into Devonshire immediately. My visits to Mrs Smith are never repeated within the twelvemonth' (Sense and Sensibility, p.73).

Willoughby confesses that he can keep his promise to engage with Marianne. Suddenly, he cancels his engagement with Marianne and says that he goes to a town to run a business. The Marianne's family feels shock, shame, and even depressed. Willoughby also can not give possibility when he will come back to Devonshire again. This decision causes a big question to Mrs. Dashwood's family. But, they can not do everything and let Willoughby go to London. The other data that also show how surprise female character with male character's treatment are follows.

Mrs Dashwood looked at Elinor with surprise. Elinor felt equal amazement. For a few moments every one was silent. Mrs dashwood first spoke.

'I have only to add, my dear Willoughby, that at Barton Cottage you will always welcome; for I will not press you to return here immediately, because you only can judge how far that might be pleasing to Mrs. Smith; and on his head I shall be no more disposed to question your judgment than to doubt your inclination'.

He stopt. Mrs Dashwood was too astonished to speak, and another paused succeeded. This was broken by Willoughby, who said with a faint smile, 'It is folly to linger in this manner. I will not torment my self' any longer by remaining among friends whose society it is impossible for me now to enjoy'.

He then hastily took leave of them all and left the room. 'He saw him step into carriage, and in a minute it was out of sight (Sense and Sensibility, p.73-74).

The data above shows that how surprise Mrs. Dashwood with Willoughby's statement. It unusually Willoughby speaks like that. The Dashwood's family is really shock. As a woman and mother, Mrs Dashwood felt hurt and shock. At the first time he likes a good man and never plays a girl. He makes her affection with Marianne as serious affections. But the facts changes. He just plays Marianne's heart. The data that shows Dashwood's Family shock as follows.

In about half an hour her mother returned, and though her eyes were red, her countenance was not uncheerful.

'Our dear Willoughby is now some miles from Barton, Elinor', said she, as she sat down to work, 'and with how heavy a heart does he travel?'

'It is all very strange. So suddenly to be gone! It seems but the work of a moment. And last night he was with us so happy, so cheerful, so affectionate? And now after only ten minutes- Gone too without intending to return!- Something more than what he owed to us must have happened. He did not speak; he did not be have like himself. You must have seen the differences as well as I. What can it be? Can they have quarreled? Why else should he have shewn such unwillingness to accept your invitation here?'-(Sense and Sensibility, p.74-75).

After Willoughby is far away from Barton Cottage, Dashwood Family is really pain and shock. They feel disappointed with Willoughby's decision. Willoughby is very strange in their view. He goes to town suddenly and without a clear reason. He breaks engagement with Marianne.

The Other unfair treatment is also shown by female character. He discriminates female character. In this novel, the influence male character dominates more in this novel. By his high position, he can control female's heart and bodies. In the society, man can control women's position. Exactly in this novel he controls his romance with girl. He gives her happiness, nice promise and anything. But after he gets his purpose, he will leave her. The condition makes a woman depressed, shame and feels powerless. The data shows about the weakness of woman are as follows.

Marianne would have thought herself very inexcusable had she been able to sleep at all the first night after from Willoughby. She would have been ashamed to look her family in the face the next morning, had she not risen from her bed in more need of repose than when she lay down in it. But the feelings, which made such composure a disgrace, left her in no danger of incurring it. She was awake the whole night, and she wept the greatest part of it. She got up with a headache, was unable to talk, and unwilling to take any nourishment; giving pain every moment to her mother and sisters, and forbidding all attempt at consolation from either. Her sensibility was potent enough (Sense and Sensibility, p.79-80).

After Willoughby leaves Marianne the condition becomes worse. Her body feels so weak, she does not have taste to eat, and she never can sleep in the night. She just thinks about Willoughby. Her face is pale, cannot talk with people and feel depressed. Based on her mental and physic she is really painful and hurt by Willoughby's decision to leave her. Because of high rank that man has, a man can break engagement and take self decision without consider woman's decision. However, a woman tries to struggle bad condition and unfair treatments.

Marianne as an oppressed person tries to complain about that. So, she goes to Northland to give explanation about Willoughby's decision why he breaks her engagement.

Then the inferior position is also shown by female character when she met again in the party. She feels shocks whenever met Willoughby but he never pays attention to Marianne. The data are as follows.

'Good heavens!' she exclaimed, 'he is there- he is there- Oh! Why does he not look at me? Why cannot I speak to him?'

'Pray, pray be composed', cried Elinor. 'And do not betray what you feel to every body present. Perhaps he has not observed you yet' (Sense and Sensibility, p. 168).

Actually, Elinor and Colonel Brandon know the existence of Willoughby in the party but they never inform to Marianne. They are afraid if Marianne will shock again and disappoint Willoughby. It is an unexpected meeting, when Marianne meets Willoughby again in the party. Actually, Marianne is hopeful when she meets Willoughby in the party. Her sister 'Elinor' tries to convince and gives spirit to always handle her sensibility. But, the condition is very contradiction. Willoughby does not give attention to Marianne.

The other unfair treatment from male character to female character is also shown by Willoughby's behavior when he meets his lover 'Marianne'. As a man from high class he never respects to woman from low class. It seems that a boy can do everything to his girl and has power to control a girl. The data are as follows.

This however was more than she could believe herself; and to be composed at such a moment was not only beyond the reach of Marianne, it was beyond her wish. She sat in an agony of impatience, which affected every feature.

At last he turn round again, and regarded them both; she started up, and pronouncing his name in a tone of affection, held out her hand to him. He approached, and addressing himself rather to Elinor than Marianne, as if wishing to avoid her eye, and determined not to observed her attitude, inquired in a hurried manner after Mrs Dashwood, and asked how long they had been in town. Elinor was robbed of all presence of mind by such an address, and was unable to say a word. But the feelings of her sister were instantly expressed. 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?'

He could not then avoid it, but her touch seemed painful to him, and he held her hand only for a moment. During all this time he was evidently struggling for composure. Elinor watched his countenance and saw its expression becoming more tranquil. After a moment's pause, he spoke with calmness (Sense and Sensibility, p.168-169).

Willoughby just says hello and seems to be a strange person when he met Marianne. He does not pay attention and give her a respect whereas all people know they will engage. Indeed, The Willoughby's behavior feels Marianne shock again. Marianne feels that Willoughby plays her heart, never wants their affection, and unrespectable to hers. Even Willoughby does not shake Marianne's hand. He just scares to Marianne. It seems that Willoughby does respect to a woman who ever he loves. As a man he considers that a man can take self decision including decision to break her engagement when he does want again. Moreover, Marianne as a woman should receive it. Willoughby freely leaves Marianne and freely chooses another girl. So from those data above seems that superiority of man controls woman's position in the society. A man to control woman's position in this novel can be seen by the way of man leave her lover after bored, breaks

engagement as he likes, let off his responsible and etc. women that described in this novel always struggle to get their right again although in those days a woman just give little attention by her society. She does not hopeless to struggle her rights again and again.

CHAPTER IV

CONCLUSION AND SUGGESTION

After analyzing this research in chapter III, this chapter is divided into parts, conclusion and suggestion. The conclusion deals with main point and the suggestion related to the result of previous chapter and point out to the next researcher who is interested in investigating the same fields and to the language lovers in order to improve their understanding about language.

4.1 Conclusion

In Jane Austen's *Sense and Sensibility*, the researcher found the position of female major character in family, society and education and also reflected man control woman's position.

Female's position in family actually should have the same rights between man and woman, but in this novel woman never gets it. The position of female major characters in the novel indicates those females were considered to be inferior to men in their family. Woman's characters in this novel become second level in their family, gets oppressed and also unfair treatments. Mrs Dashwood and her daughter's characters are as second level and become inferior community in their family. The inferiority was shown in the inheritance's provision from their father. Elinor and her sisters never accept financial inheritance fairly from their stepbrother. Moreover their step brother and his wife decrease financial

inheritance and make their life misfortunes. But they never can protest the unfair decision.

Female's position in the society is never considered important in the society. They become second level in the society. The existence of woman in the society is less confessed. It is shown by Elinor's and Marianne's and Lucy's treatments in their society. They never get their chance to take decision for their life. All of decisions depend on men. So, they should receive and obey all statements. They should accept decisions which are made by their society. So, they get different treatment in the society.

As contrast to the position of female characters, the position of male in those days was superior. The man's control to woman position is very clear dominant in this novel. So, it does not strange if man becomes first level and superior. The superiority of male to control female's position is one of shown by in Willoughby's decision. He can do as he likes, leaves woman to another woman if he is bored. It seems in this novel Willoughby is selfish and an irresponsible man. He leaves and breaks her engagement by self-decision and marries with another woman. Beside that man in their life always wants to know women's activities in their daily life. Moreover, the way of man control woman's position in the novel by breaking engagement as he likes, taking self decision, leaving a girl to another girl. Even, he uses violence's way to oppress a woman in order to she obey what he wants.

4.2 Suggestion

In this study, the researcher only focuses on female major character's position reflected in Jane Austen's *Sense and Sensibility*. The researcher hopes that the further researcher will conduct an analysis on female position that is related to family, society and education. The writer hopes that this analysis could be as a source to the further analysis as follows.

1. For the lecturers, researchers and the readers, it is hoped that they can study it deeper from the meaning of *Sense and Sensibility* about female position because it is shown many female's position, especially female's position in family and society.
2. For the novel lovers, *Sense and Sensibility* is suitable novel, which is considered as a material containing feminist values for appreciation.
3. It is hoped that the readers have more curiosity in understanding literary work based on their perception. Here, the researcher also hopes some comments from the readers related to this analysis.
4. To the next researcher, based on the result of this research on the analysis of female position with using feminist literary criticism, the researcher suggests that this research can be continued to make the next researcher in other topics, such as the other values that found on Jane Austen's *Sense and Sensibility*.

Some suggestions concerning to the topic of this study can be given by students of faculty of letters, readers and the other researchers who want to conduct a research in the same field.

BIBLIOGRAPHY

- Austen, Jane. 1992. *Sense and Sensibility*. London: Everyman Library.
- Biro Administrasi Akademik, Perencanaan, dan Sistem Informasi. 2000. *Pedoman Penulisan Karya Ilmiah: skripsi, Tesis, Disertasi, Artikel, Makalah, Laporan Penelitian*. Malang: Universitas Negeri Malang.
- Culler, Jonathan. 1997. *Literary Theory*. New York: Oxford University Press.
- De Beauvoir, S. (1949). *The Second Sex*. In Selden, Raman. (1999). *The Theori Of Criticism from Plato to the Present A Reader*. London and New York: Longman.
- Djayanegara, Soenarjati. 2000. *Kritik Sastra Feminis*. Sebuah Pengantar. Jakarta: PT. Gramedia Pustaka Utama.
- Echols, John M and Shadily, Hasan. 1992. *Kamus Inggris Indonesia (XX ed)*. Jakarta: PT. Gramedia Jakarta.
- Edrawarsana, Suwardi. 2003. *Metode Penelitian Sastra*. Yogyakarta: Pustaka Widyatama.
- Fakih, Mansour. (1999). *Analysis Gender & Transformasi Sosial*. Yogyakarta: Pustaka Pelajar Offset.
- Grimsaw, Jean. 1986. *Feminist Philosophers*. London: Harvester Wheat Shelf.
- Hamidi. 2004. *Metode Penelitian Kualitatif*. Malang: UMM Press.
- Heyzer, Noeleen. 1986. *Working Women in South-East Asia: Development, Subordination, and Emancipation*. England: Open University Press.
- Hoeper, Jeffrey D and Pickering, James H. 1986. *Literature*. New York: Macmillan Publising Co.
- Kenney, William. 1996. *How to Analysis Fiction*. New York: Monarch Press.
- Kimmes, D.C. 1974. *Adulthood and Aging*. New York John: Wiley & Sons, Inc.
- Koesnosoebroto, Sunaryo Basuki. 1998. *The Anatomy of Prose Fiction*. Jakarta: Direktorat Jendral Pendidikan Tinggi.

- Mufidah Ch. 2003. *Paradigma Gender*. Malang: Bayumedia Publising.
- Peck, John and Coyle, Martin. 1986. *Literary Term and Criticism*. London: Macmillan.
- Pradopo, Rachmat Djoko Dkk. 2003. *Metode Penelitian Sastra*. Yogyakarta: Hanindita Graha Widya.
- Pradotokusumo, Partini S. 2005. *Pengkajian Sastra*. Jakarta: PT Gramedia Pustaka Utama.
- Ratna, Nyoman K. 2004. *Teori, Metode dan Teknik Penelitian*. Yogyakarta: Pustaka Pelajar.
- Ritzer, George. 1992. *Contemporary Sociological Theory*. New York: McGraw-Hill, Inc.
- Selden, Raman. 1991. *Panduan Pembaca Teori Sastra Masa Kini*. Yogyakarta: Gajah Mada University Press.
- Semi, Atar. 2001. *Metode Penelitian Sastra*. Bandung: Angkasa.
- Stainback, Susan and Stainback, William. (1988). *Understanding and Conducting Qualitative Research*. Iowa. Dube. Kendall: Hunt Publishing Company.
- Suharto dan Sugihastuti. 2002. *Kritik Sastra Feminis: Teori dan Aplikasinya*. Yogyakarta: Pustaka Pelajar.
- Tong, Marie Putnam. 1998. *Feminist Thought: a Comprehensive Introduction*. London: Routledge.
- Wellek, Rene and Austin. 1997. *Theory of Literature*. New York: Harcourt-brace.
- <http://edu/~sparks/fic/flitcrit.html>.
- <http://en.org/wiki/feministliterarycriticism.html>.
- <http://en.wikipedia.org/wiki/family.html>.
- <http://en.wikipedia.org/wiki/feministliterarycriticism.html>.
- <http://en.wikipedia.org/wiki/history-of-feminism.html>.
- <http://en.wikipedia.org/wiki/historyofwomenintheunitedstates.html>
- <http://en.wikipedia.org/wiki/short-story.html>.

<http://hubcap.com.clinson.com>,

<http://member.tripod.com/~warlight/OPPERMANN.html>.

<http://www.allaboutcounseling.com/women-issues.htm>.

<http://www.georgetown.edu/faculty/irvinem/english016/franken/sophie.txt>.

http://www.nciu.edu/~edepartm/dep_prof/scherru.html Feminism.htm

<http://www.petatu.com/p2/index.asp.html>.

APPENDIXES



DEPARTEMEN AGAMA
UNIVERSITAS ISLAM NEGERI (UIN) MALANG
FAKULTAS HUMANIORA DAN BUDAYA
Jl. Gajayana No. 50 Telp. (0342) 551354 Fax. 572533 Malang

BUKTI KONSULTASI

Nama : Dewi Royani
Nim : 02320067
Jurusan : Bahasa dan Sastra Inggris
Fakultas : Humaniora dan Budaya
Judul Skripsi : Female Major Characters Social Position in
Jane Austen's *Sense and Sensibility*.
Pembimbing : Sri Muniroch, S.S, M.Hum.

No	Tanggal	Materi	Tanda Tangan
1	08-02-'06	Pengajuan Judul	1.
2	20-03-'06	ACC Proposal	2.
3	28-03-'06	Seminar proposal	3.
4	16-05-'06	Pengajuan BAB I	4.
5	01-06-'06	Revisi BAB I	5.
6	15-06-'06	Revisi BAB I	6.
7	08-07-'06	Revisi BAB I	7.
8	14-07-'06	ACC BAB I	8.
9	08-08-'06	Pengajuan BAB II	9.
10	21-07-'06	Revisi BAB II	10.
11	03-10-'06	Revisi BAB II	11.
12	22-11-'06	ACC BAB II, Pengajuan BAB III, IV.	12.
13	13-12-'06	Revisi BAB III, IV.	13.
14	18-12-'06	ACC BAB III, IV.	14.

Malang, Desember 2006

Dekan Fakultas
Humaniora dan Budaya

D. Dimijati Ahmadi, M.Pd
NIP: 150 035 072

SYNOPSIS OF JANE AUSTEN'S *SENSE AND SENSIBILITY*

Mrs. Dashwood and her daughters Elinor, Marianne, and Margaret are impoverished after the death of her husband. His estate, Norland, must pass to John Dashwood, his son from his first marriage. Although John promised his father that he would take care of his stepmother and sisters, his selfish wife Fanny easily dissuades him from giving them their fair share of the inheritance. The Dashwood women are treated as unwelcome guests in their former home, and soon begin looking for another place to live.

In the meantime, Elinor becomes attached to Fanny's visiting brother Edward Ferrars. Edward is a quiet, unassuming young man with a gentle nature. He has no desire to live up to his mother and sister's desire to see him a famous politician or "fine figure in the world". Although he is not handsome or charming, Elinor soon comes to admire Edward's intelligence and good sense. However, Edward's fortune is dependent on the will of his mother. Elinor knows that Mrs. Ferrars wants her son to marry a woman of high rank, and does not allow herself to hope for marriage.

Mrs. Dashwood and her daughters soon move from Norland to Barton Cottage. Their landlord is Sir John Middleton, a distant cousin who generously offers them a low rent. He lives at Barton Park with his coldly elegant wife and their children. Also staying at Barton Park are Lady Middleton's mother, Mrs. Jennings, and Colonel Brandon, an old friend of Sir John. Mrs. Jennings, a jovial old woman who loves to joke and gossip, soon decides that Colonel Brandon must be in love with Marianne. She teases them both about the matter, much to

Marianne's confusion. Marianne considers Colonel Brandon, age thirty-five, to be an infirm old bachelor incapable of falling in love or inspiring love in anyone else.

When on a walk in the countryside near Barton Cottage, Marianne is caught in the rain. She slips on the wet grass and sprains her ankle. Mr. Willoughby, a dashing and handsome young man, happens to be passing nearby. He races to Marianne's rescue, and wins her admiration and that of her family by carrying her back home. After this incident, Willoughby begins to visit Marianne every day.

The two become increasingly intimate, and Elinor and Mrs. Dashwood begin to suspect that the couple has secretly become engaged. However, Mrs. Dashwood's sentimental nature prevents her from following Elinor's advice and simply asking Marianne about her relationship with Willoughby. Marianne is devastated when Willoughby unexpectedly announces that he must go to London on business, not to return for at least a year.

Edward Ferrars comes to visit the Dashwoods at Barton Cottage, but seems unhappy and is distant towards Elinor. She fears that he no longer has feelings for her. However, unlike Marianne, she does not wallow in her sadness.

Shortly afterward, Ann and Lucy Steele, cousins of Lady Middleton, come to stay at Barton Park. Sir John tells Lucy that Elinor is attached to Edward, prompting Lucy to inform Elinor in confidence that she (Lucy) has been secretly engaged to Edward for four years. Though Elinor initially blames Edward for engaging her affections when he was not free to do so, she soon realises that he became engaged to Lucy while he was young and naive. Elinor understands that

Edward does not love or admire Lucy, but that he will not hurt or dishonor her by breaking their engagement. Elinor hides her disappointment from her family and friends, and succeeds in persuading Lucy that she feels nothing for Edward.

Elinor and Marianne spend the winter at Mrs. Jennings' home in London. Marianne writes to Willoughby, but her letters are unanswered. They meet Willoughby at a party, where he treats them in a coldly formal manner. He later sends Marianne a letter informing her that he is engaged to a Miss Grey, a very wealthy woman of inferior birth. Marianne admits to Elinor that she and Willoughby were never engaged, but that she loved him and that he led her to believe that he truly loved her.

Colonel Brandon reveals to Elinor that Willoughby had seduced Brandon's foster daughter, Miss Williams, and abandoned her when she became pregnant. The Colonel was once in love with Miss Williams's mother, a woman who resembled Marianne and whose life was destroyed by an unhappy arranged marriage to the Colonel's brother.

Later, Mrs. Jennings tells Elinor that Mrs. Ferrars has discovered Edward and Lucy's engagement. Edward refuses to end the engagement and his mother disinherits him. Elinor and Marianne feel sorry for Edward, and think him honourable for remaining engaged to a woman he will probably not be happy with. Ann Steele tells Elinor that Lucy still intends to marry Edward. Edward intends to take holy orders so that he can support them. Colonel Brandon, knowing how lives can be ruined when true love is denied, offers his parish at Delaford to Edward, although he hardly knows him. Elinor meets Edward's

boorish brother Robert and is shocked to discover that he has no qualms about claiming his brother's inheritance.

Marianne becomes very ill after a walk in the rain during which she was overcome with misery because of Willoughby, and Colonel Brandon goes to get Mrs. Dashwood. Willoughby arrives and tells Elinor that he was left with large debts when his benefactress discovered his actions towards Miss Williams and disinherited him. He then decided to marry a wealthy woman. He says that he still loves Marianne. He seeks forgiveness, but has poor excuses for his selfish actions. Meanwhile, Colonel Brandon reveals his love for Marianne to Mrs. Dashwood.

Marianne recovers and the Dashwoods return to Barton Cottage. Elinor tells Marianne about Willoughby's visit. However, Marianne states that though she loved him, she couldn't have been happy with the libertine father of an illegitimate child even if he had stood by her. Marianne also states that she realises that her illness was brought on by her wallowing in her grief, by her excessive sensibility, and that, had she died, it would have been morally equivalent to suicide. With particular reference to Elinor's bravery and sense, she now resolves to become a reformed character.

The family now learn that Lucy has married Mr Ferrars. When Mrs. Dashwood sees how upset Elinor is, she finally realises how strong Elinor's feelings for Edward are and is sorry that she did not pay more attention to her unhappiness. However, the very next day Edward arrives and reveals that it was his brother who married Lucy. He says that he was trapped in his engagement with Lucy, "a woman he had long since ceased to love", but that she had broken

the engagement to marry the now wealthy Robert. Edward asks Elinor to marry him, and she agrees. Edward becomes reconciled with his mother, and she gives him ten thousand pounds, sufficient for them to live comfortably. They marry and move into the parsonage at Delaford. However, Edward's reconciliation with his mother is partial and insufficient. His mother had disowned him for wanting to marry Lucy, but when Lucy married her second son Mrs Ferrars became friendly to her. Mrs Ferrars continues to favour her second son, never reinstating Edward to his former favoured position.

Mr Willoughby's patroness does eventually give him her money, stating that his marriage to a woman of good character redeemed him. Willoughby realizes that marrying Marianne would have produced the same effect. He must live with the knowledge that had he behaved honourably he could have had both love and money.

Over the next two years, Mrs. Dashwood, Marianne and Margaret spend most of their time at Delaford. Marianne matures and decides to marry the Colonel even though she feels more respect than passion for him. However, after the marriage she realizes that she does truly love him. She and the Colonel set up house near Elinor and Edward, so the sisters and their husbands can visit each other often.

CURRICULUM VITAE

A. IDENTITY

Name : Dewi Royani
Place and date of Birth : Trenggalek, 10 April 1982
Address : Rt 03 Rw 01 Semarang, Durenan, Trenggalek
Sex : Female
Religion : Moslem

B. EDUCATIONAL BACKGROUND

1. Graduated from Elementary School (SDN Semarang) :1995/1996
2. Graduated From Junior High School (SMPN 1 Durenan) :1998/1999
3. Graduated Senior High School (SMAN 1 Durenan) :2001/2002
4. Study in State Islamic University of Malang (UIN Malang) :2007/2008