THE INFLUENCE OF THE MINOR CHARACTERS
TOWARD MARIANNE DASHWOOD'S CHARACTER
DEVELOPMENT IN AUSTEN'S
SENSE AND SENSIBILITY

A Thesis

Presented as Partial Fulfillment of the Requirements
for the Degree of Sarjana Sastra
In English Letters

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ABSTRACT


This study discusses the influence of the minor characters toward Marianne Dashwood’s character development in Jane Austen’s Sense and Sensibility. The objectives of study in this thesis are to find out the characteristic of Marianne Dashwood, the characteristic of the minor characters, and the influence of the minor characters toward Marianne Dashwood’s character development.

In this thesis, the formalistic approach is used to analyze the main character’s development in the novel.

This study uses the library research method to gain the data. The primary reference is Jane Austen’s novel, Sense and Sensibility. The secondary references are some criticisms about Austen’s work, and the theories of character and characterization.

The result of the analysis is the identification of the minor characters’ influence toward Marianne Dashwood’s character development. Marianne Dashwood has experienced character development from an immature person who decided everything based on her sensibility not her sense, to a mature person who is able to balance her sense and sensibility after she gets influenced by the minor characters. Marianne can finally see that someone’s characteristic cannot be determined only from his or her physical appearance but also from his or her heart.
ABSTRACT


Studi ini membahas tentang pengaruh tokoh-tokoh minor terhadap perkembangan karakter Marianne Dashwood dalam novel Sense and Sensibility karya Jane Austen. Tujuan-tujuan studi dalam skripsi ini adalah untuk mempelajari karakteristik Marianne Dashwood, karakteristik-karakteristik tokoh-tokoh minor, dan pengaruh tokoh-tokoh minor terhadap perkembangan karakter Marianne Dashwood.

Tesis ini menggunakan pendekatan formalistik untuk menganalisis perubahan tokoh utama dalam novel Sense and Sensibility karya Jane Austen.


Tesis ini menghasilkan penemuan akan pengaruh tokoh-tokoh minor dalam perkembangan karakter Marianne Dashwood. Marianne Dashwood telah mengalami perkembangan karakter dari orang yang belum dewasa yang memutuskan segala sesuatuanya hanya berdasarkan perasaannya dan bukan berdasarkan pikirannya menjadi orang dewasa yang bisa menyeimbangkan pikiran dan perasaannya dalam mengambil keputusan setelah mendapat pengaruh dari tokoh-tokoh minor. Akhirnya Marianne bisa melihat bahwa sifat seorang tidak bisa ditentukan hanya dari penampilan fisiknya saja tapi juga dari hatinya.
CHAPTER 1

INTRODUCTION

A. Background of Study

Jane Austen is well known for her romantic and lovelife stories. The love story of a young woman and a young man is the common issue in most of her novels (such as Pride and Prejudice, Emma and Sense and Sensibility). Another common but unseen issue is the relationship between the major characters with other minor characters and the society in which they live.

In her own day, Austen’s work signified a break with the Gothic and sentimental novels that had long been fashionable, in which heroines were always virtuous, romance was always sentimentalized and unlikely but convenient coincidences and acts of God always occurred to bring about the dramatic climax. Instead Austen represented the ordinary world of men and women as it was, a place where love and romance were constrained by economics and human imperfection, where women had distinct and often sparkling personalities, where characters were never simply good or bad but more complicated combination, reflecting both their own moral nature and the virtues and failings of the families and society that shaped them (http://www.netscape/senseandsensibility.com).

The relationship between characters in the society is an interesting phenomenon since it is related to the natural law of human being that the individual cannot live without others. It means that they depend on each other, especially to fulfill their needs. Everyone needs others to socialize, to
communicate or to share daily experience. We cannot deny that we need others to share and transmit our common mode of life namely customs, moral, beliefs etc.

Since an individual cannot be separated from the community, realized or not, one’s characteristics is formed and influenced by the people around him/her. The way he or she behaves, thinks and faces problems are the result of his or her interaction with the people in society. The same thing happens in Austen’s *Sense and Sensibility*. In this novel, Austen describes the series of events about one’s life and her society in a simple way. Austen’s lifelike characters and the society lead us to recognize easily in what kind of era they are living in.

In *Sense and Sensibility* Austen shows us the characters from different social classes in society, which is automatically shows the different point of view between the higher class and the lower. Austen also represents the customs in society that a woman cannot own property. Women are expected to stay at home, get married and behave politely. For them, marriage is not a choice but a necessity and their need to marry is looking for a suitor (http://www.novelguides/senseandsensibility.com).

This customs gives effects toward the major character, Marianne Dashwood’s character development. The fact that the man she loves, John Willoughby, has to get married with the rich woman because of money, changes her opinion toward the ideal husband. According to her, an ideal partner is young, handsome, intelligent, has a passion of art, poetry and music. This view derives from the minor characters that think the best companion for her is someone like John Willoughby.
The writer here tries to analyze Marianne Dashwood's character through her relationship with the minor characters, and finds out how they influence her character development. It can not be avoided that the minor characters bring impacts and changes toward her character.

B. Problem Formulation

The writer formulates problems that lead the thesis into a further explanation of the analysis:

1. How is Marianne Dashwood described in Austen's *Sense and Sensibility*?

2. What is the characteristic of the minor characters in Austen's *Sense and Sensibility*?

3. What is the influence of the minor characters toward Marianne Dashwood's character development?

C. The Objective of Study

The objective of this study is to answer the questions stated in the problem formulation, which deal with the elements in the novel itself: the major character and the minor characters. It is meant to find out how Jane Austen presented the influence of the minor characters that take role in contributing Marianne Dashwood's character development.
D. Benefit of Study

Studying novel gives many advantages because it enriches the reader’s knowledge by giving a valuable lesson to be reflected. Hopefully this analysis will enlighten the knowledge of English Letters Department students, particularly the study on Jane Austen’s works. The writer also expects that this study can enrich student’s knowledge on English women novelists and their works.

E. Definition of Terms

In analyzing the novel, there are some terms needed to be clarified to provide an accurate analysis and a clearer explanation to answer the problem formulation which is mentioned before.

The first term is character. According to M.II Abrams’s Glossary of Literary Terms, characters are the persons presented in a dramatic or narrative work, who are interpreted by the readers as being accomplished with moral and dispositional through their action (1985: 23). Moreover, Koesnosobroto says in his The Anatomy of Prose Fiction, that on the basic of importance the character in the story is distinguished in two types. They are major character and minor character. Major character is the most important character in a story, and minor character is character less important than the major character (1988: 67).

The next term is development. According to Clarence and Robert K. Barnhart, (1982: 572) Development is the result of a certain process that causes to change in characters through successive periods; other meaning of development is the process itself, the process of developing which also means the
stage of advancement'. Craig gives other opinion that development is the changes in thought or behavior of a person that occur as a function of biological and environmental influences (1979:9).

The last term is influence. In *Webster Encyclopedia Unabridged Dictionary of the English Language* (1989:730) the word of influence is defined as a capacity or power of person or thing to produce affects on other by intangible or indirect means, or an action or process of producing effects on other by intangible or indirect means. The last one is a person or thing that exert influence. Since the writer will deal with the influence of the minor characters toward major character, the influence here is meant to clarify the action or process of producing effects on other by intangible or indirect means. In other words, influence means the way of the individual's thinking and behaving will affect others.

Based on the definition above, this thesis is intended to analyze the minor characters and the effect that happened on the process of Marianne Dashwood's character changing and progressing. Her character development refers to any changes that happen to Marianne Dashwood.
CHAPTER II

THEORETICAL REVIEW

A. Criticism on Jane Austen and the Novel

It is now almost exactly two centuries since the first two of Jane Austen's six novels Sense and Sensibility and Pride and Prejudice were published. Austen's books received a few respectful reviews and lively attention from the reading public during her lifetime, but it was not until nearly thirty years after her death that some critics began to recognize her enduring artistic accomplishment. The criticism is mainly taken from Judith O'Neill's book entitled The Critics on Jane Austen.

The criticism begins with a comment from the master of the Romantic novel Sir Walter Scott. He says that Jane Austen had a talent for describing the involvements, feeling and character of ordinary life, which according to Sir Walter Scott, is the most wonderful thing he has ever met with.

'The author's knowledge of the world, and the peculiar tact with which she presents characters that the reader cannot fail to recognize, remind us something of the merits of the Flemish school of painting. The subjects are not often elegant, and certainly never grand but they are finished up to nature and with a precision which delights the reader' (Beckoff, 1972: 45).

Scott also insightfully pointed out Emma's significance in representing the emergence of a new kind of novel, one concerned with the texture of ordinary life.

Their comment implies to what circumstances she stands to. From the first time she started to write, Jane had once declared that three or four families in a
country village were the very thing to work on (Lane, 1748: 1203). Based on the statement above, we realize how intense Jane Austen gave us a detailed picture of live of some families in the neighborhood. She insisted on writing it, even a prince, Leopold of Coburg could not change the way she chooses the topic:

'I could not sit seriously down to write a serious romance under any other motive than to save my life; and if it were indispensable for me to keep it up and never relax into laughing at myself or at other people, I am sure I should be hurry before I finish my first chapter. No I must keep to my own style and go on in my own way, and though I may never succeed again in that, I am convinced that I should totally fail in any other' (Ward, 1995: 234).

This extract from a letter shows as how strict Jane Austen was in persisting the topic she wanted to write about.

In Andrew H. Wright's Jane Austen's Novels: A Study in Structure, Macaulay is neither the first nor the least distinguished commentator to compare Jane Austen to Shakespeare; 'Shakespeare has had neither equal nor second, but among the writers who have approached nearest the manner of the great master, we have no hesitation in placing Jane Austen, a woman of whom England is justly proud. She has given us a multitude of characters, all in a certain sense, commonplace, all such as we meet everyday' (1953: 18).

The comment of the way she described her character is also given by George Henry Lewes. He states in his article The Novels of Jane Austen that it is easy for the artists to choose the subject from everyday life, but it is not easy for them to represent the characters and their actions that they shall be at once lifelike and interesting. However, Jane Austen is like Shakespeare who is able to make her characters seem real and almost equal to actual experiences. She has the rare
and difficult art of dramatic presentation instead of descriptive presentation that is
instead of telling us what her characters are and what they feel, she presents the
people and they reveal themselves. In this she has never perhaps been surpassed,
not even by Shakespeare himself. Her invention is wholly in character and motive,
not in situation (O' Neill, 1970:8-9).

In the same book, other commentators see Jane Austen's excellencies as
one of her disadvantages. Julia Kavanagh discusses some aspects of Jane Austen's
limitations: '...Jane Austen does not paint or analysis her characters: they speak
for themselves. Her people have never had those set sayings or phrases which we
may refer to the author, and of which we may think how clever the author is...'.
More over, Julia Kavanagh comments on the inability of Jane Austen for not
speaking the language of any strong feeling, even though the feeling was
ridiculous and unjust. Everything is told in the same tone (O' Neill, 1970:12).

Kavanagh's comment is merely the same as Garrod's in Jane Austen: A
Depreciation: '...Her situation, character and knowledge were in almost every
direction absolutely limited. Jane Austen's art shows no development, her range
never widens, her tone never deepens. She invents no new plot, she repeats her
character, she employs again and again the same setting, as he states as follow:

'...It has been observed that nowhere in any of her books does one
man talk to another, and it is essential condition of her talent that she
never strays outside the range of her knowledge and experience ' (O'
Neill, 1970:29)

According to Leonard Woolf, Jane Austen's social and psychological
environment referred to the eighteenth century country gentlemen. The industrial
revolution and nineteenth century capitalism did not have any connection with
her. But, he finds an interesting part in Austen’s novel that the social and economic standard have association with a capitalist bourgeoisie rather than with country gentlemen and aristocrats. It is true that the characters are dominated by the social standard, money and snobbery. Therefore, the characters are fundamentally snobs with regard to class and their snobbery is the same as the victorian bourgeoisie (O’ Neill, 1970:50-51).

D.W Harding in Scrunity says that: ‘I was given to understand that her scope was of course extremely restricted, but that within her limits she succeeded admirably in expressing the gentler virtues of civilized social order... She is a delicate satirist, revealing with inimitable lightness of touch the comic foibles and amiable weakness of the people whom she lived amongst and liked’ (O’ Neill, 1970 :42)

Jane Austen has her own style to write her novels. She never presented a super hero or heroin, luxurious houses, romantic love story full of flattery and passionate kissing, a pure angel against a pure devil, and something like that in her novels. She described a common English Village life in all her works. Austen described the love relationship as the standard of the English people. In Sense and Sensibility, she wrote a detailed picture of life of families in the neighborhood and their relationship. For example, Marianne never brings Willoughby in her bedroom but meet him in the drawing room. This situation usually makes some people consider that Jane Austen’s works are boring. For them Austen’s works are only talking about dinner, balls or dancing parties, how much money or properties that someone owns, and many other things which we can meet easily in our every
day lives. Although the themes of Jane Austen’s novels look very common and superficial, Andrew H. Wright says that Jane Austen’s novels are too complex to allow a merely didactic interpretation, too serious to be dismissed as simple light hearted (1953 : 34).

Some critics admire the way Jane Austen presents her character and their actions lifelike and interesting, but not all of them agree with her point of view. Some critics such as Julia Kavanagh and Garrod disagree with the way she presents the characters in her novel. They think that Jane Austen makes no development toward her characters.

The writer here agrees with Sir Walter Scott and Geoge Henry Lewes, that Jane Austen presents her characters and their actions lifelike and interesting. When the writer read Jane Austen’s novel, the writer found out that although Jane Austen failed in her own relationship ( she never married ) but she can make a happy ending in her story by presenting the romanticism toward her characters, a happy ending marriage. It means that her imagination can persuade the readers to read the novel more and more, without being bored when they read it.
B. Review on Related Theories

B.1. Theory on Character

Character is one of the most important elements of a novel. Usually the strength of a novel depends on how the characters are presented.

In *Glossary of Literary Terms* (1981: 20-21) Abram defines characters as the person presented by the author as being endowed with moral and disposition qualities that can be evaluated from the dialogue and the action.

Furthermore, the type of characters can be seen from some points of view of some experts in literature. E.M. Forster in *Aspect of The Novel* (1927:45-57) introduces popular terms namely differences between flat and round character. A flat character is built around a single attitude or quality and is represented in outline without much individuality detail, and so he or she can be fairly described in a single phrase or sentence. It is called flat because we only see one side of that character. A round character is complex in temperament and motivation and is represented with subtle peculiarity. He or she is as difficult to describe with any adequacy as a person in real life, and like most people, he or she is capable of surprising us (1966: 29).

Laurence Perrine pays attention to changes of fictional character from the beginning until the end of the story. Perrine in *Literature: Structure, Sound, and Sense* (1974: 71-72) states that all fictional characters can be classified as static or dynamic. A static character is the same sort of person at the end of the story as the character was at the beginning. A dynamic character undergoes a permanent change in some aspects of his or her character, personality or the outlook. The changes may
be for a large or a small one. It may be for better or for worse, but it is something important or basic.

M.J. Murphy, in *Understanding Unseen* (1972), gives the ways in which the author attempts to make his characters understandable and lifelike for his reader. The way he proposes are:

1. Personal Description

   The author can describe his character’s appearance and clothes, what he wears.

2. Character as seen by another

   Instead of describing a character directly, the author can describe him through the eyes and opinions of another character.

3. Speech

   The author can give the readers an insight into the character of one of the persons involved in the book through what the person says. Whenever the person speaks, or whenever he is in conversation with another, or whenever he puts forward an opinion, the author is giving us a clue to his character.

4. Past life

   The readers can learn something about the character’s past life through the events set by the author that also have shaped the character. This method can be done by the author through his direct comment, through the person’s thought, through his conversation or through the medium of another person.
5. Conversation of others

The author can also give the readers clues to a character through the conversation of other characters and the things they say about him. People do talk about other people and the things that they say often give us a clue to the character of the person talked about.

6. Reactions

The author can also give the reader clue to a character by letting us know how the character reacts to various situations and events.

7. Direct comment

The author can describe or give comments on a character directly.

8. Thoughts

The author can give the readers knowledge of what a character in his novel is thinking about. In this respect, he is able to do what we cannot do in real life. He can tell us what different people are thinking. The readers, then, is in privileged position. They have, as it were, a secret listening device plugged in to the inmost thoughts of a person in a novel.

9. Mannerism

The author can describe a person's mannerisms, habits or idiosyncrasies, which may also tell us something about his character (161-173).

On the basic importance, Koesno Soebroto in *The Anatomy of Prose Fiction* (1988 : 67) says that the characters in a story can be distinguished in two types, major character and minor character. Major character is the most important character in a
story. Basically, a story is about the character, but he cannot stand on his own characterization, he needs other characters to make the story more convincing and lifelike. These other characters can be classified as minor characters and are less important than the major character.

3.2. Theory of Characterization

It has been told before that most literature generally focuses on the similarities and differences between individuals with special intensity. By seeing the differences and similarities between one individual to another in the novel, we will catch the message of what the author is going to talk about. The key in which the author describes them is usually called characterization. Characterization in the novel helps us to know what the character in the story like.

Kenney in his book How to Read and Write about Fiction (1988:34) defines it as 'the method by which the characters will be presented to the readers'. According to Perrine (1974:68-69) characterization could be presented in two ways:

1. Direct Presentation

The author who chooses direct presentation simply tells the readers about the characters in the story. He tells the qualities of the characters in exposition or analysis or has someone else in the story who tells us what they are like. The advantage of this method is its being 'clear and economical'. However, this method can never be used alone. It needs to be supported by the indirect presentation because it will be more convincing.
2. Indirect Presentation

In indirect presentation, the author shows the readers the characters in actions and lets the readers infer what they are like from what they think, they say, or they do. The author just presents the characters acting and talking and leaves the readers to infer their qualities from what they say, think and do.

In the book entitled *Approach to Literature*, Little gives explanation of how to study a character. According to him, a character can be studied from:

1. His or her basic characteristics. These can be seen from:
   a) The physical condition of the characters, including his or her age.
   b) The social relationship, which mean the personal relationship with other characters or wider social relationship, such as social class and occupation.
   c) The mental qualities, that is the typical ways of thinking, feeling and acting.

2. His or her appearance from various points of view. This includes:
   a) How the character sees himself or herself.
   b) How various other characters see him or her.
   c) How he or she develops or fails to develop during the course of the story.

3. His or her place in the work. It means:
   a) The treatment of the author (sketched of fully rounded portrayed descriptively or dramatically treated sympathetically or unsympathetically).
   b) His or her place in the story (a leading character or a minor one).
   c) His or her relation to the theme. For example; whether the character embodies something important that the author has to say.
Little also says that in a deep character portrayed, the readers will be able to see a complex of many traits or qualities as well as many motives or desires of the characters. Less deep characterization will only emphasize important qualities of the characters (1981: 91).

C. Theoretical Framework

The study is focused on the major characters and the minor character of the novel. To answer the problems that have been formulated in the previous chapter, the theories on character and characterization will be used and employed.

The first analysis is Marianne Dashwood's character, so that the theory of character and characterization will be applied. The theories lead the writer to see the character not merely from what is written in the novel about the character, but more deeply. The character can be identified also from the physical appearance, attitude, dialogue, direct comment of the author and mannerism which are related with the character's manner and habit. By looking of these aspects, the lifelike character is obvious and real as a common human being whose character is complicated and unique.

The analysis of the character is important because it enables us to know people, to understand them, and to learn compassion for them, as we might not otherwise do. Reading opposition between the hero and the villain, for example, we will discover that fiction offers an unparalleled opportunity to see human nature in all its complexity. We can view characters inner life in a way that is impossible to us in
ordinary life, and see what is going on in a character's mind and what is exactly the character feels. In the real life, we only can guess the inner thoughts and feeling of somebody else by seeing his or her external behavior but that person may conceals what is going on inside his/her heart.

After looking at the major character, the writer will focus the attention into the minor characters in the novel. Since the problem deals with the characteristic of the minor characters, the theory of character and characterization are also applied.

The theories that have been stated before are very beneficial to help to do the analysis in this thesis. The theory of character and characterization from Perrine, Forster, and Little is applied to explore the major character, Marianne Dashwood and the minor characters. The theories lead us to see the character not merely from what is written in the novel but more deeply. Murphy's theory also used to give some factors that must be considered to find out more about the characters. Besides from the direct explanation and description from the author, to identify the characters can be also from the way they speak and behave. Based on their speech and behavior, we can find out their characters.

The theories from Little will help the writer to explore Marianne Dashwood's environment which affects her character development in her relationship toward other characters. In another word, revealing the character's traits is important for explaining the influence of the minor characters that the environment/ minor characters can influence the character development.
CHAPTER III

METHODOLOGY

The physical description of the novel *Sense and Sensibility*, the approaches that are used, and the steps of the analysis are the content of this chapter.

A. Object of Study

*Sense and Sensibility* was Austen’s first published novel. Its first edition came out in three volumes in 1811, and the novel was reasonably well-liked and successful. This was much to the relief of Austen, who financed the printing of the book herself, and managed to make over 150 pounds on the first edition alone. Her brother, Henry and sister, Cassandra were instrumental in convincing Austen to publish the novel, especially after her other books *Northanger Abbey* and *Pride and Prejudice* were rejected by a publisher. Austen was discouraged, but her brother convinced a London publisher to put out the book, and the result was the beginning of Austen’s career as a novelist.

Austen wrote the first version of the novel, and also early versions of *Pride and Prejudice* and *Northanger Abbey*, in the 1790’s, between the ages of twenty one and twenty three. The original version of *Sense and Sensibility* was titled *Elinor and Marianne*, written in 1797, and was likely the first novel that Austen worked on, in addition to becoming her first published text. Her nephew, J.E. Austen Leigh, in *A Memoir of Jane Austen* (1871), said that

"the book as finally published in 1811 retained a good deal of material"
from the first draft, though Jane austen had in the meantime written and laid aside others works. The naming of novels calls for no less tact and prevision than the naming of children. It should be done with a keener eye to the future than to the moment. *Sense and Sensibility* was actually revised by Austen between the novel’s first and second printings’. (S & S : 13).

The novel contains of 349 pages including the introduction which is divided into 50 chapters, became the primary source for the writer to analyze the problem which stated at the problem formulation.

In *Sense and Sensibility*, Marianne Dashwood trusting the evidence of her senses, falls passionately in love with a man who in truth is less good than he seems. Through Marianne Dashwood’s story and the romantic problems around her, Jane Austen explores in the form of a delightful and dramatically satisfying romance the limitations of the Romantic aesthetic in a world where money matters (http://www.netscape/senseandsensibility.com).

The writer can see that the works of Jane Austen are not only shown in the form of literary piece but also reflected in the recently acclaimed television and feature film productions of *Sense and Sensibility* (with an Oscar- winning screenplay by Emma Thompson), *Pride and Prejudice* (an A & E Miniseries), the art house hit *Persuasion*, and Miramax’s release of *Emma*, starring Gwyneth Paltrow, as well as the Emma inspired Clueless.

Looking at this phenomena, the writer is interested in exploring more about Marianne Dashwood related to her romantic relationship and her society which influence her character development from the time the story starts and then goes to the time she meets John Willoughby. She finds out that he is not appropriate to her in the middle of the story. The experiences in her life bring the
maturity in the ways of her opinions and behavior in the end of the story.

B. Approach of Study

A certain approach is extremely needed to analyze a work because the way we use to view the work is based on that approach.

According to Mary Rohrberger and Samuel H. Woods Jr in their book _Reading and Writing about Literature_ (1971 : 7), 'the formalist critic examines the literary piece without reference to facts of the author's life, without reference to the genre or the piece or to its place in the development of the genre or in literary history and without reference to its social milieu'.

The reason for using the formalistic approach is because this approach is more appropriate to be applied in the analysis of the main character's development in Jane Austen's _Sense and Sensibility_. For the focus of this approach is on the text of literay work itself, it means that the writer did not describr Austen's biography of life, the historical period or the social condition of Austen's age in the analysis of the main character's development. The writer just paid particular attention to the text of the novel itself by applying the method of characterization. By concentrating particularly on the text of Austen's novel, at last the writer could get a better understanding about the main character's development in Austen's _Sense and Sensibility_.

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C. Research Procedures

There are some steps used in order to analyze the novel of Jane Austen's Sense and Sensibility. The first step in analyzing it is reading the novel Sense and Sensibility thoroughly in order to get a deep understanding. In this process a specific dictionary was sometimes used to define some words because there were some vocabulary which were a bit different from the ones used today.

The writer organized this thesis into five chapters. Chapter one consists of the reason why the topic was chosen. The writer also explains the content of Sense and Sensibility briefly to lead this thesis into problem formulation. Problem formulation itself consists of three questions. Then, the next step is making the sub-chapters: objective of study, benefit of study, and definition of terms. The last item is made especially to enable us to understand the topic and this thesis generally.

After formulating the questions, the writer tries to seek the criticisms and theories, which are related to the topic. All these sub-chapters are the content of the second chapter; theoretical review. This chapter provides other writers' criticisms toward the topic and toward Jane Austen herself and her novels, and also the theories about character and characterization. The theories followed by theoretical framework.

The methodology is the next chapter, when the theoretical framework had been formulated. The analysis needs methodology to clarify what is the subject of the thesis, approach that is going to be used, and steps in analyzing the topic. In the first part, subject of the thesis, there is a brief description of the novel physical
appearance. In the next part, the writer states the approach that is useful for analyzing the topic. Finally the last step of this chapter contains the process of writing the thesis, from reading the novel, analyzing the topic until conclusion.

Analysis is the content of chapter four. This part will analyze the topic based on problem formulation. First sub chapter will analyze the first problem formulation: Marianne Dashwood's character, and the second, the characteristic of the minor characters. The last sub chapter will discuss the analysis on the character development toward Marianne Dashwood who is influenced by the minor characters.

After analyzing the problem formulation, the writer comes to the conclusion as the last part of this thesis. The conclusion consists of the development of Marianne Dashwood character related to the minor characters. How she developed from the beginning until the end of the story.
CHAPTER IV
ANALYSIS

A. The Character of Marianne Dashwood

Physically, Marianne is a beautiful girl with interesting feature. She has dark eyes, sweet smile and brown skin. She expresses the spirit of young woman. She has everything that most men want: beauty, smartness and charm.

... her face was so lovely that when in the common cant of praise she was called a beautiful girl, truth was less violently outraged than usually happens. Her skin was very brown, but from its transparency, her complexion was uncommonly brilliant: her features were all good: her smile was sweet and attractive; and in her eyes, which were very dark, there was a life, a spirit, an eagerness, which could hardly be seen without delight. (S&S: 55)

She is not only a beautiful woman but also a woman of intellectual. ‘...She was sensible and clever, but eager in everything: her sorrow, her joys, could not have moderation. She was generous, amiable, interesting; she was everything but prudent’ (S&S: 20).

Her intelligence is more sharpened by her interests in reading books, especially books of art. It makes Marianne able to identify Edward’s mistake when he reads a poem to them. Edward reads it with inappropriate pronunciation ‘...I could hardly keep my seat. To hear those beautiful lines which have frequently almost driven me wild pronounced with such impenetrable calmness, such dreadful indifference!’ (S&S: 30).
Marianne is an amiable woman. It is shown in her behavior toward Edward Ferrars. She acts nicely, even though she thinks that Edward is not an appropriate person for Elinor. She expresses her great happiness openly to show that she appreciates her sister's choice. She ignores her own opinion about perfect person because she knows that Elinor loves Edward very much. 'He was welcomed by them all with great cordiality, but especially Marianne, who showed more warmth of regard in her reception of him than even Elinor herself.' (S&S: 91).

Marianne's sensitivity is reflected when she finds out the truth about Elinor and Edward's relationship. She is able to feel Elinor's heartache and expresses in her own way. Elinor tells her that Edward has been engaged with Lucy for four years. She is shocked. She listens to Elinor's explanation with horror and cries excessively. She never expects at all that Elinor keeps the truth from her since four months ago. She feels very guilty for her behavior toward Elinor before she knows the news.

'Oh! Elinor,' she cried, 'you have made me hate myself for ever. How barbarous have I been to you! - You, who have been my only comfort, who have borne with me in all my misery, who have seemed to be only suffering for me! - is this my gratitude? Is this the only return I can make you?' (S&S: 244)

From the beginning of the novel, the writer sees Marianne as an emotional girl. She prefers to use her emotion rather than her rationality. It can be seen when she informs Elinor that John Willoughby has given her a horse that he bred himself. Elinor is startled because Marianne does not consider that they have no stables and not enough money to keep the horse. Marianne refuses to admit that
this might be impractical. She cannot think logically when she accepts the horse. She only thinks that a gift from someone she likes should not be rejected. Although Elinor does not succeed to change Marianne’s mind, Elinor succeeds to persuade Marianne to think of her mother’s reaction if she finds out the news. Marianne gives up after she realizes that her mother will not agree with her plan. She refuses to accept it due to her affection toward her mother, not her sense. ‘...Marianne told her, with the greatest delight, that Willoughby had given her a horse, one that he had bred himself on his estate in Somersetshire.’ (S&S : 65)

Another evidence which shows Marianne as an emotional girl is the way she reveals her feeling when she meets John Willoughby at a party in London. Marianne sees that Willoughby is having conversation with a very beautiful young lady and he only watches them. Willoughby’s action makes Marianne angry. She expresses her anger by asking Willoughby many questions in a loud voice. Marianne does not care about people’s opinion about her anymore. She only wants to know Willoughby’s reason, even though she fails to keep her dignity. ‘...Marianne, now looking dreadfully white and unable to stand, sank into her chair, and Elinor, expecting every moment to see her faint, tried to screen her from the observation of others.’ (S&S : 168)

This incident also shows the writer that Marianne is a person with lack of prudence. She takes decision without thinking of her action, whether the action is proper or improper. Marianne does not realize that her action is improper when she goes to Mrs. Smith’s estate while she had not been acquaintance with Mrs. Smith. She is also making a mistake by coming to that place only with John
Willoughby. At the time, it is not the right thing because she is a young woman who has not been acquainted with the owner (Mrs. Smith), and she has not engaged with Willoughby yet. It is an improper behavior that a woman should avoid. Marianne shows her obstinacy to Elinor that she does not do a wrong action by going there, since she believes that John Willoughby will inherit the estate someday and will marry her, although John Willoughby himself never states about their engagement. 'I am not sensible of having done anything wrong in walking over Mrs. Smith's grounds, or in seeing her house. They will one day be Mr. Willoughby's and --' (S&S: 7)

Marianne is a kind of romantic girl. It is seen from her thoughts before Marianne and her family leave Norland Park. She talks to herself on a very emotional tone that she can never feel at home anywhere else. Her romantic words are dedicated to her house and the trees. 'Dear, dear Norland!' said Marianne, as she wandered alone before the house, on the last evening of their being there; 'When shall I cease to regret you! - when learn suffer in now viewing you no more! And you, ye-well-knowntrees! - but you will continue the same. No leaf will decay because we are removed, nor any branch become motionless although we can observe you no longer!' (S&S: 38-39)

Her romantic action is also shown in her behavior toward Willoughby. She looks at him in a special way. She admires his kindness, moreover after she finds out that Willoughby is not only handsome, attractive and clever but also has similar tastes and passion to arts with her. Marianne believes that Willoughby is the realization of her fancy. Indeed, Marianne's emotion always becomes a
priority at any time and any place. Every feeling that she has such as love, happiness, hatred or suffer will be expressed frankly. When Willoughby shows up, her attention is only focused on him. Everything he does is right and everything he says is acceptable. She feels great satisfaction when she is having conversation with Willoughby.

Marianne is a character who used to judge someone by looking his/her physical appearance. If she feels uncomfortable with people she does not like, she avoids them directly and rarely talks to them. She does not want to try to know them better by making friend. She always takes the first impression to decide whether she wants to make friend or not. Marianne does this in her first meeting with Mrs. Jennings and Colonel Brandon. According to Marianne, Mrs. Jennings is a grumbler because she likes to say everything she wants without considering other’s feeling. Her jokes toward Marianne and Elinor about lover annoy Marianne.

‘...and before dinner was over had said many witty things on the subject of lovers and husbands; hoped they had not left their hearts behind them in Sussex, and pretended to see them blush, whether they did or not. Marianne was vexed at it for her sister’s sake, and turned her eyes toward Elinor, to see how she bore these attacks...’ (S&S : 44-45)

When Marianne meets Colonel Brandon for the first time, she also values him only as a strict old man in his thirty five years, who has nothing to be proud of. Marianne observes him and concludes that he is not a pleasant person although his countenance is sensible and gentlemanlike. Colonel Brandon can be a nice
company if only Marianne opens her heart and mind. Unfortunately, she only looks at his weaknesses and does not try to know him deeper.

Marianne lives in the high class society. She used to attend parties held by people in her society. It raises her has high class taste toward man. It is shown in her conversation with her mother when she is disappointed to find out Elinor's relationship with Edward Ferrars. She thinks that Edward is not appropriate for Elinor just because Edward does not have the criteria that she dreams of. A man, in her perspective, must have a handsome face, delicate taste of art, interesting good manner and ardent spirit. In another word, Marianne wants the more dashing, artistic and passionate person to coincide with her own interests and qualities. A woman can only be happy if she marries a man with such qualities.

'... he is not the kind of young man - there is a something wanting; his figure is not striking; it has none of that grace which I should expect in the man who could seriously attach my sister. His eyes want all the spirit, that fire which at once announce virtue and intelligence. And besides all this, I am afraid, mamma, he has no real taste. Music seems scarcely to attract him, and though he admires Elinor's drawings very much, it is not the admiration of a person who can understand their worth. It is evident, in spite of his frequent attention to her while she draws, that in fact he knows nothing of the matter. He admires as a lover, not as a connoisseur. To satisfy me, those character must be united. I could not be happy with a man whose taste did not in every point coincide with my own. He must enter into all my feeling; the same books, the same music must charm us both.'
(S&S: 29-30)

In their conversation, Marianne also expresses her pessimism that she will never find a man of her dreams. As she grows older, this feeling grows stronger.
She realizes that she will never meet her dream lover. 'Mamma, the more I know
of the world, the more am I convinced that I shall never see a man whom I can really love.’ (S&S : 30)

That is Marianne Dashwood, a talented young woman for her intelligence and her amiable behavior. Unfortunately, Marianne does not learn yet how to balance her sense and sensibility wisely. Her over sensibility brings her to many problems in her life because the solution she makes still depends on her emotion.

B. The Characteristics of the Minor Characters

There are some minor characters who influence Marianne Dashwood character development. They are John Dashwood, her half brother, Edward Ferrars and Elinor Dashwood, her sister. John Willoughby and Colonel Brandon also play a part in her character development.

B.1. John Dashwood

John Dashwood is Mr. Henry Dashwood’s only son from his previous marriage. He is selfish, greedy and mostly unpleasant to his half sisters.

He was not ill-disposed young man, unless to be rather cold-hearted and rather selfish is to be ill disposed, but he was, in general, well respected: for he conducted himself with propriety in the discharge of his ordinary duties (S&S : 19)

After the death of his father, John Dashwood inherited all his father’s wealth. He has a duty to support his step mother and half sister’s life because they do not have right to own money or property by themselves as stated in law at the time. Actually, he is a good man but the influence from his wife is bigger than his
kindness. He wants to give a thousand pound for each of them at first, but he changes his mind when his wife, Fanny, refuses his intention and advises him to give only five hundreds a year. He has no power to oppose his wife. If Fanny thinks that the Dashwoods will live comfortably on their five hundreds a year, so will John Dashwood.

'Altogether, they will have five hundred a year amongst them, and what on earth can four women want for more than that? They will live so cheap! Their housekeeping will be nothing at all. They will have no carriage, no horses, and hardly any servants; they will keep no company, and can have no expenses of any kind! Only conceive how comfortable they will be! Five hundred a year! I am sure I cannot imagine how they will spend half of it...' (S&S : 25)

John Dashwood has a desire to have his sisters marry a wealthy gentleman, especially Elinor and Marianne. If his sisters marry gentlemen with a large fortune, his duty will be easier. He does not have to support on their finance anymore. It means that he will have more money to keep for himself. When he meets Colonel Brandon, he thinks that Colonel Brandon is an appropriate man for Elinor, since he finds out the amount of Colonel Brandon's fortune from Elinor.

'Who is Colonel Brandon? Is he a man of fortune?'
'Yes; he has a very good property in Dorsetshire.'
'I am glad of it. He seems a most gentleman-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.' (S&S : 209)

John Dashwood presents a selfish character who only thinks of himself and his own family. He does not consider that his sisters have their own needs instead of what Fanny suggests. His action influences Marianne Dashwood's
character development since he takes over the house and leaves his sisters in a small house far away from their previous house. Marianne will be influenced by the condition created by her brother.

B.2. Edward Ferrars

Edward Ferrars is Fanny Dashwood's brother. He is very shy, but he is also a pleasant and kind-hearted person. He does not have great ambitions in political matter. He only wants to be an ordinary man without thinking of political matter or having interaction with those great men. Edward is a kind of exclusive person. It means that he hardly has friends since he himself is an introvert man.

Edward Ferrars was not recommended to their good opinion by any peculiar graces of person or address. He was not handsome, and his manners required intimacy to make them pleasing. He was too diffident to do justice to himself; but when his natural shyness was overcome, his behaviour gave every indication of an open, affectionate heart. His understanding was good, and his education had given it solid improvement. But he was neither fitted by abilities nor disposition to answer the wishes of his mother and sister, who longed to see him distinguished as they hardly knew what. They wanted him to make a fine figure in the world in some manner or other. His mother wished to interest him in political concerns, to get him into Parliament, or to see him connected with some of great men of the day. Mrs. John Dashwood wished it likewise; but in the meanwhile, till one of these superior blessing could be obtained, it would have quitted her ambition to see him driving a barouche. But Edward had no turn for great men or barouches. All his wishes centered in domestic comfort and the quiet of private life (S&S : 28)

Edward Ferrars has a special relationship with Elinor Dashwood, Marianne's eldest sister. His kindness assures Mrs. Dashwood that their relationship will develop into marriage. Unfortunately, his mother wants him to marry Miss Norton, the only daughter of late Lord Morton, who has thirty
thousand pounds. Edward himself does not want to marry her. In fact, he never cares about money or status. His love has been dedicated to Elinor Dashwood, however, he never confesses his feeling directly.

'It is not actually settled, but there is such a thing in agitation. He has a most excellent mother, Mrs. Ferrars, with the utmost liberality, will come forward and settle on him a thousand a year if the match takes place. The Lady is the honourable Miss Morton, only daughter of the late Lord Morton, with thirty thousand pounds - a very desirable connection on both sides...' (S&S: 210)

Edward is facing another obstacle before he is engaged with Elinor. His previous relationship with Lucy Steele almost brings him into an unhappy marriage. He knows Lucy when he stays with Mr. Pratt, Lucy’s uncle, for four years. After some years, Edward realizes that Lucy is not his true love, but as a gentleman he cannot leave Lucy that way. Although he has no feeling toward her anymore, he still has to marry her. The situation changes when Lucy decides to leave him and marries Edward’s brother, Robert Ferrars. She chooses Robert Ferrars because Edward does not have much money to support her life, since his mother disagrees with their relationship and cancels his inheritance. Finally, Edward’s mother gives her bless to Edward and Elinor and gives Edward’s right back. His mother gives him another financial support since his inheritance no longer belongs to him.

Edward Ferrars’s behavior is very different from his relatives. He is not selfish like his sister and his mother. He is also not materialistic person such as his brother, Robert. Edward’s simplicity makes him has no desire to get involved
in political career. All he wants to do is living with the woman he loves in his own house.

Edward Ferrars becomes a comparison for a suitable match according to Marianne. Marianne observes that his talent is less than she expects. He cannot draw as Marianne's hope, and he is also cannot read a poem as good as Marianne wants. Edward's condition makes Marianne compares him to her imaginary perfect person.

B.3. Elinor Dashwood

Elinor Dashwood is the oldest of the Dashwood girls. She is 19 years old and has a great deal of common sense that makes her able to handle people and situations very delicately. She is also sensible and prudent in facing problem.

Elinor, this oldest daughter whose advice was so effectual, possessed a strength of understanding and coolness of judgment which qualified her, though only nineteen, to be the counselor, to the advantage of them all, that eagerness of mind in Mrs. Dashwood which must generally have led to imprudence. She had an excellent heart; her disposition was affectionate and her feeling were strong; but she knew how to govern them...(S&S : 20)

Her beauty is balanced with her intelligence. Although she herself has many problems, it does not make her ignore her family. She helps her mother to decide which house is the most appropriate for them. She is also able to manage their income.

Elinor becomes Marianne's guidance in everything. She tries to avoid Marianne from troubles. It is shown when Marianne accepts Mrs. Jennings's invitation to go to London and spends their winter there. Elinor feels hesitated to
go, but then she decides to accept the invitation because she has to watch her
circle’s behavior. Marianne needs the guidance and good judgment from Elinor.

Being a mature girl makes Elinor able to control her feeling. Even though she
is painful inside when she finds out that Edward had been engaged to Lucy
for four years, she keeps smiling in front of Lucy and covers the secret from her
family. It is true that she feels the heartache, but after she thinks about the matter
again, she knows that Edward will not be happy if he marries Lucy Steele. The
facts help her to face the reality.

His imprudence had made her miserable for awhile; but it seemed to have
deprived himself of all chance of ever being otherwise. She might in time regain
tranquility; but he, what had he to look forward to? Could he ever be tolerably happy
with Lucy Steele? Could he, were his affection for herself out of the question, with
his integrity, his delicacy, and well informed mind, be satisfied with a wife like her
illiterate, artful, and selfish? (S&S : 135)

Elinor is a character who knows how to use her sense appropriately. She
solves every problem by examining at the matter thoroughly. Elinor’s way to
solve her problem influences Marianne to do the same way.

B.4. John Willoughby

John Willoughby is a dashing, roguish young man. He embodies all the
dashing, romantic qualities that Marianne expects. He also loves art and literature
just as she does, and has an open manner. ‘John Willoughby was a young man of
good abilities, quick imagination, lively spirits and open, affectionate
manners...’(S&S : 57)
John Willoughby meets Marianne in the hill near Marianne’s house. He helps Marianne who twists her ankle and carries her home for she is unable to walk. Their relationship is closer since they have the same passion in arts. This is described in Elinor and Marianne’s conversation about John Willoughby.

‘Well Marianne,’ said Elinor, as soon as he had left them, ‘for one morning I think you have done pretty well. You have already ascertained Mr. Willoughby’s opinion in almost every matter of importance. You know what he thinks of Cowper and Scott; and you are certain of his estimating their beauties as he ought; and you have received every assurance of his admiring Pope no more than is proper.’ (S&S : 56)

John Willoughby is not only kind to Marianne, but he also wins her whole family’s heart. His treatment assures them all that he has a good intention toward Marianne. He also plans to make his future house as exactly as Marianne’s. ‘To me it is faultless. Nay, more, I consider it as the only form of building in which happiness is attainable; and were I rich enough, I would instantly pull Combe down, and build it up again in the exact plan of this cottage.’ (S&S : 79)

His selfishness then makes him abandon Marianne. It is just because Marianne does not have money as much as Miss Grey, the Lady who John Willoughby chooses to marry with. Here, the writer can see that John Willoughby prefers to choose money than love. He assumes that money is more important than love. He determines everything by money. In his opinion, he will be happier if he has more money than less money.

John Willoughby is a selfish person, more or less like John Dashwood’s character. He acts very good to ensure the Dashwoods that he has a good intention
toward Marianne, while in fact his greed forces him to release his true love. His
treatment brings changes into Marianne's character development.

B.5. Colonel Brandon

The last minor character who influences Marianne Dashwood is Colonel
Brandon. Colonel Brandon is one of Sir John's friends, thirty five years old
bachelor and a former military officer who was stationed in India. His
performance is rather strict but he has a good heart and kindness. He is also a
good company for the people who are close to him.

He was silent and grave. His appearance, however, was not
unpleasing, in spite of his being, in the opinion of Marianne and
Margaret, an absolute old bachelor, for he was on the wrong side of
five-and-thirty; but though his face was not handsome, his
countenance was sensible, and his address was particularly
gentlemanlike (S&S: 45)

In his thirty-five years, Colonel Brandon is still unmarried. He was once
in love with a ward to his family, Eliza, who was forced to marry his brother
while he was sent into the army. The marriage was not a happy one and ended in
divorce. After their divorce, she became a fallen woman and had an illegitimate
daughter. Colonel Brandon finally found her when he came back from India, but
she was dying in a poorhouse with her young daughter. Colonel Brandon took
care of the daughter, Miss. Williams, after her mother's death.

Colonel Brandon's feeling toward Marianne never changes even though
Marianne does not accept his love. He waits patiently until Marianne is ready to
love him. His patience produces a happy ending story. After waiting for two years, they get married.

Colonel Brandon was now as happy as all those who best loved him believed he deserved to be; in Marianne he was consoled forever past affliction; her regard and her society restored his mind to animation and his spirits to cheerfulness; and that Marianne found her own happiness in forming his was equally the persuasion and delight of each observing friend. (S&S : 348)

Colonel Brandon has proved to be a perfect man in the novel. He accepts Marianne’s treatment without being insulted. He tries to understand her behavior by considering her age. He realizes that Marianne’s opinion is covered by romantic imagination.

C. The Influence of the Minor Characters toward Marianne Dashwood’s Character Development

Marianne is a friendly and intelligent woman. She has a beautiful face and tender heart. She gains affection of people around her due to her interesting behavior. She is a talented young woman in arts. She is able to sing, play piano, read poems and also draw pictures.

Her character will be influenced by people around her. They will affect Marianne’s character directly and indirectly. The analysis below will explore the character development.
C.1. The Influence from John Dashwood

John Dashwood takes over all of the property after their father passed away. He inherits Norland Park in which Marianne stays. Because of the condition, Marianne and her family move to Barton Cottage. The house is smaller than Norland Park. She feels sad when she has to leave her house with the reason that Barton Cottage will not give her a pleasure such as in Norland Park.

'Dear, dear Norland!' said Marianne, as she wandered alone before the house, on the last evening of their being there; 'when shall I cease to regret you!—when learn to feel a home elsewhere! O happy house, could you know what I suffer in now viewing you from this spot, from whence perhaps I may view you no more!' (S&S: 38)

She used to be served by many servants who will always be there to provide her needs. She does not have to do anything by herself because she has someone else to do it for her. Then the situation changes. Marianne has to make everything on her own, for her mother can only hire three servants for them. 'Her wisdom, too, limited the number of their servants to three—two maids and a man, with whom they were speedily provided from amongst those who had formed their establishment at Norland.' (S&S: 37). This condition is followed by their incapability to own carriage which causes them to walk when they visit their neighbor. This is a transition phase for the family as they must accept reduced income along with reduced social standing. ‘...the independence of Mrs. Dashwood’s spirit overcome the wish of society for her children; and she was resolute in declining to visit any family beyond the distance of a walk...’ (S&S: 50)
Marianne becomes an independent woman since she moves to Barton Cottage. Her brother changes her way of life by giving a small income for them to afford. He does not give facilities which comfort the Dashwoods. This condition influences Marianne to be an independent woman. She tries to do what she has to do by her own. If she used to have servant to do everything she wanted, now she learns to do everything by her own. In her past life, she also used to have carriages to take her to everywhere she liked but now she has to do it by walking. Marianne herself does not realize that her maturity begins here since she takes the condition only because she does not have any better place to live. John Dashwood affects Marianne indirectly.

C.2. The Influence from Edward Ferrars

Edward Ferrars influences Marianne in her point of view toward men. Edward's kindness and faith affects Marianne, that there is something else which is more important than intelligence. Marianne has her own perspective toward men. A man that can make her happy must be young, handsome, intelligence especially in art, has interesting good manner and ardent spirit. Marianne thinks Edward is not appropriate for her sister, Elinor, only because Edward has less ability in art. He cannot read a poem and draw a picture as what Marianne's expect. The writer sees that Marianne still uses her emotion to value someone.

‘What a pity it is Elinor,’ said Marianne, ‘that Edward should have no taste for drawing.’

‘No taste for drawing,’ replied Elinor, ‘why should you think so? He does not draw himself, indeed, but he has a great pleasure in seeing the performances of other people, and I assure you he is by no means
deficient in natural taste, though he has not had opportunities in improving it.’ (S&S : 31)

Here, Marianne values Edward only from his intelligence. She does not consider anything else. Edward’s kindness is not enough for Marianne. His weaknesses ensure Marianne that she needs someone who is more than Edward. She compares Edward’s condition to her perfect imaginary person.

Marianne changes her mind after her own relationship with Willoughby is broken, and she finds out that Edward’s love to Elinor does not change. He does not leave Elinor because of money matter. He proves his faith by proposing Elinor.

His errand at Barton, in fact, was a simple one. It was only to ask Elinor marry him; and considering that he was not altogether inexperienced in such a question. It might be strange that he should feel uncomfortable in the present case as he really did-so much in need of encouragement and fresh air. (S&S : 331)

Elinor’s happiness after Edward has proposed her makes Marianne realizes that love and faith bring happiness more than intelligence itself. Their condition influences Marianne to reconsider her point of view toward men. It is true that intelligence is an important point, but if he cannot balance it with honesty and loyalty, the smartness is useless. Edward does not use his charm to cheat someone’s feeling, that is the valuable lesson for Marianne. Edward’s affectionate heart makes Marianne realizes that love and faith are more valuable to guarantee her happiness.
C.3. The Influence from Elinor Dashwood

Elinor Dashwood plays a big role in contributing Marianne Dashwood’s character development. Marianne needs Elinor’s help to use her sense instead of her sensibility. Marianne always acts and makes decision based on her sensibility not her sense. For example when Marianne insists to accept a horse from Willoughby. In fact they do not have enough money to feed it and also have no stable to keep the horse. She does not consider this before she accepts the gift, because of her sensibility. From her romantic point of view, the gift is too worthy to be rejected. She likes John Willoughby and there is no reason not to accept the Queen Mab, the horse. Elinor knows her sister very well, that Marianne will not give up just because Elinor does not like the horse. ‘Elinor thought it wisest to touch the point no more. She knew her sister’s temper. Opposition on so tender a subject would only attach her the more to her own opinion.’ (S&S : 66)

Marianne begins to use her sense after Elinor confesses to her that Edward had been engaged with Lucy for four years. Marianne is surprised that Elinor hides the truth from her and acts like usual, like nothing happens for four months. Deep inside her heart, Elinor feels broken. But she covers it so well that nobody knows her feeling, even her sister Marianne does not know her problem. Elinor is able to hide her feeling because she is more mature in facing problem. She uses her rationality and not her sensibility. Marianne feels guilty because she always thinks that she is the one who suffers more than anybody else. After Elinor’s confession, she tries to use her sense more than her emotion. She wants to help her sister to get it over.
‘How long has this been known to you, Elinor? Has he written to you?’
‘I have known it these four months, when Lucy first came to Barton Park last November. She told me in confidence of her engagement.’
‘Four months! Have you known this for four months?’ Elinor confirmed it.
‘What, while attending me in all my misery, has this been on your heart? And I have reproached you for being happy!’
‘I was not fit that you should then know how much I was the reverse.’
‘Four months!’ cried Marianne again. ‘So calm! So cheerful! - how have you been supported?’ (S&S: 242)

Marianne’s reaction upon hearing of Edward’s engagement shows progress for her. She forgets about her own sadness and wishes to console Elinor. Marianne again loses her part of her selfishness as she sees that in the deep inside her sister’s heart, Elinor has suffered a disappointment equal to Marianne. She also makes progress of being prudent as her sister does in concealing her feelings about the whole affairs from anyone.

Elinor’s experience in her relationship with Edward opens Marianne’s eyes that she is not the only one who suffer because of love. Marianne learns from Elinor’s experience that she has to use her sense instead of her sensibility. She may use her sensibility in an appropriate portion and has to balance it with her sense, so that she can face her problem much easier. She will not feel the pain too much if only she can make it in a proper way.

She learns from Elinor that she is not the only one who has a problem. Elinor’s condition affects Marianne that she does not have to show her feeling in front of people that she feels grave after Willoughby leaves her. She may feel grave but she does not need to explore it. She must encourage herself and thinks that there is someone out there who is belong to her someday.
Elinor shows Marianne how to handle her feeling by using her sense. Marianne learns that sense is needed to balance the sensibility. If she balance it properly, she will face her problem easily.

C.4. The Influence from John Willoughby

Marianne has been told by Elinor that money or wealth has a great power to ruin someone’s life. Elinor states this when her brother’s wife, Fanny, always talks about the perfect match for her brother. She must be rich and have similar social status with them. Elinor knows that Fanny will despise person who does not have the same status as she does. Marianne does not agree with Elinor’s opinion at first. In her opinion, happiness does not depend on money or wealth. It stands on its own. People will be happy even though they do not have much money. Her sensibility pushes her to think that way.

‘Strange if it would!’ cried Marianne. ‘what has wealth or grandeur to do with happiness?’
‘Grandeur has but a little,’ said Elinor, ‘but wealth has much to do with it.’
‘Elinor, for shame!’ said Marianne; ‘money can only give happiness where there is nothing else to give it. Beyond a competence, it can afford no real satisfaction, as far as mere self is concerned.’
‘Perhaps,’ said Elinor, smiling, ‘we may come to the same point. Your competence and my wealth are very much alike, I dare say; and without them, as the world goes now, we shall both agree that every kind of external comfort must be wanting. Your ideas are only more noble than mine...’(S&S : 95)

Marianne begins to realize what Elinor says is true when John Willoughby prefers to marry Miss Grey rather than her because of Miss Grey’s wealth. Willoughby leaves Marianne because she cannot afford him. Actually,
Willoughby is really in love with her, but his debts forces him to choose the rich one. His aunt, Mrs. Smiths, where Willoughby used to depend on, cancels his inheritance and leaves him with heavy debts.

‘Fifty thousand pounds, my dear. Did you ever see her? a smart, stylish girl, they say, but not handsome. I remember her aunt very well, Biddy Henshawe; she married a very healthy man. But the family are all rich together. Fifty thousand pounds! and by all accounts it won’t come before its wanted; for they say he is all to pieces.’ (S&S : 183)

Marianne is really shocked when she knows the truth. Actually, there is no one can deny the importance of money, as prestige, that people will respect more if she/he has large fortune and same position in society or social status. This condition affects Marianne so badly that she, who has a high spirit in romantic attitude, falls into a great suffering. She gets sick. People in her place have already known her relationship with Willoughby but the issue is not going to happen. She is dumped coldly. Her pure love is broken by that action. She is really painful to find out the engagement, but this becomes her first step to be more sensitive about other people’s needs.

Her painful takes Marianne to use her sense in facing this fact. She knows now that money will play a part in a relationship that also can determine someone’s happiness. It influences person’s life bigger than pure love. She tries to overcome her heartache by thinking rationally. She realizes that it is not good to value a person from his appearance anymore. There are a lot of things that must be considered except the physical appearance. Such as Willoughby, he might be a perfect person, physically, but his heart is not as good as his handsome look. In
fact, Edward Ferrars is better than him although he has no ability in arts and also not as handsome as Willoughby, he still keeps his faith toward Elinor.

He is always a perfect person in Marianne's opinion, but the fact that he dumps her for a rich girl, changes Marianne's point of view. Willoughby's action makes Marianne realize that the youth, the good looking, and the intelligence cannot guarantee her happiness. All of the criteria is useless since Willoughby mixes it with unfaithful and dishonest. Marianne has to admit that her criteria do not always bring happiness but it also causes misery. Willoughby affects Marianne directly by leaving her and marrying a rich girl.

C.5. The Influence from Colonel Brandon

Another step in Marianne's character development is her treatment toward Colonel Brandon. She stops avoiding Colonel Brandon when he calls and speaks to him with a kind of compassionate respect. She tries to be civil and ignores her former feeling toward him. She realizes that Colonel Brandon is a good-kind-hearted person even though he is old. Usually, she expected from other people the same opinions and feelings as her own and she judged of their motives by the immediate effect of their actions on herself, but now Marianne learns to think with her rationality and avoids to judge person from his or her appearance. In the past Marianne used to value someone by looking his/her performance. For example, her comment to Colonel Brandon that he has neither genius, taste, nor spirit, and his understanding has no brilliancy, his feeling no ardor, and his voice no expression. In her opinion, only young people who have great taste of arts and
romantic. She thinks that a man such as Colonel Brandon is too old to have a romanticism relationship. Colonel Brandon is more appropriate to be her father than her husband. 'Colonel Brandon is certainly younger than Mrs. Jennings, but he is old enough to be my father; and if he were animated enough to be in love, must have long outlived every sensation of the kind.' (S&S : 47)

The age factor also pushes Marianne into her opinion that Colonel Brandon will not live too long because of illness. She knows very well that Colonel Brandon is not old enough to make his friends lose him now for the course of nature. He may live twenty years longer. But Marianne has a wrong opinion when she insists that Colonel Brandon is a sick old man just because he talks about flannel waistcoats. For her, flannel waistcoats are invariably connected with aches, cramps, rheumatism and every species of ailment that can afflict the old and the feeble.

Her wrong opinion goes to Mrs. Jennings too. It is just because she does not like her. Her hatred begins when Mrs. Jennings tries to match Marianne and Colonel Brandon. It started in Sir John Middleton’s party. Marianne proves her ability in singing and playing a piano. Everybody is astonished when they watch her performance, especially Colonel Brandon. The attention from Colonel Brandon to Marianne is known by Mrs. Jennings, then she begins to match both of them. She is sure that Colonel Brandon is in love with Marianne and decides to get them together, since she believes that they are an agreeable match for the beautiful girl with a rich man. In her mind, it does not matter if a man such Colonel Brandon marries a young woman as long as he has good financial to earn
her life. 'She was perfectly convinced of it. It would be an excellent match, for he was rich and she was handsome.' (S&S: 47)

Mrs. Jennings's action makes Marianne unable to accept her kindness. She thinks that Mrs. Jennings only pretends to be nice to her when she gets trouble and all Mrs. Jennings wants is gossip. 'No, no, no! It cannot be,' she cried, 'she cannot feel. Her kindness is not sympathy; her good nature is not tenderness. All that she wants is gossip, and she only likes me now because I supply it.' (S&S: 189)

When she begins to use her sense, she knows that Mrs. Jennings has a good intention for her. She does not mean to hurt or insult Marianne by her action. She does that in order to make everyone happy. Besides, Mrs. Jennings only has a daughter which causes her to treat Marianne as her own daughter. She knows Colonel Brandon long enough to ensure her that he is an appropriate person for Marianne. Finally, Marianne can understand Mrs. Jennings's action and does not avoid her anymore. But Marianne is still unable to accept Colonel Brandon's love yet. It will be revealed in the end of the analysis. Marianne's effort to understand Mrs. Jennings is a good progress for her. 'Everybody seemed injured by me. The kindness, the unceasing kindness of Mrs. Jennings, I had repaid with ungrateful contempt.' (S&S: 318)

Colonel Brandon's treatment to Marianne when she is sick, ensure Marianne that Colonel Brandon is really in love with her. He takes care of Marianne affectionately, even though he knows that Marianne does not love him. His patience makes Marianne realizes that love does not only belong to the young
people. Even Colonel Brandon in his thirty five, has an endless love that Marianne needs. He proves his love by waiting for Marianne until she is ready to accept him to be the only man in her heart. This fact awakens Marianne that love belongs to everyone in every circumstances.

Being a mature person who is more prudence in everything leads Marianne to open her mind and sees the reality clearly. It enables her to see and appreciate the kindness of Colonel Brandon. After two years, Marianne, who has a great character development, is ready to accept Colonel Brandon's proposal to be his wife. In her nineteenth years old, she marries Colonel Brandon and gives her best to him. Marianne devotes all her love to her husband, Colonel Brandon, as it has once been to Willoughby. They live happily ever after in the end of the story.

Colonel Brandon was now as happy as all those who best loved him believed he deserved to be; in Marianne he was consoled for every past affliction; her regard and her society restored his mind to animation and his spirits to cheerfulness; and that Marianne found her own happiness in forming his was equally the persuasion and delight of each observing friend. Marianne could never love by halves; and her whole heart became, In time, as much devoted to her husband as it had once been to Willoughby. (S&S : 348)

Marianne undergoes a development in her personality. She surprised us by her permanent change in some aspects of her personality. She used to be emotional, insensible, fragile and sensitive. She develops to be mature and sensible. She is capable to balance her sense and sensibility wisely. She discovers the prudence from her experiences as well as her sister's guidance.
CHAPTER V

CONCLUSION

From the analysis in the previous chapter, it can be concluded that Marianne Dashwood's character develops from an immature person who used to think and decide everything on the basis of her sensibility, not her sense to a mature person who is able to use her sense and balance it with her sensibility. The character development happens through her interaction with the minor characters.

Marianne Dashwood is an attractive and amiable person. She gains people's attention with her beauty and kindness and attracts their affection with her talents in arts. She lives in comfort when her father is still alive. She has a nice house, many servants and carriages. She used to be served in everything before, but the death of her father forces her to change the way she lives. Now, she does not have money to earn her former style of life. It causes her and her family to live modestly in Barton Cottage.

In her seventeen years, Marianne Dashwood's mind is covered by her romantic imagination. She determines that man should have such criteria to be an appropriate person for herself and her sister, Elinor. The person should be young, handsome and artistic. If he does not fulfill the criteria, he will not be appropriate enough to be their partner.

Marianne's character develops after she has experienced many problems in her life. She uses her sense to overcome her problems and not only based on her sensibility anymore. It cannot be separated from the minor characters' influence.
Her intensive relations change her point of view toward man, such as John Dashwood, Edward Ferrars, Elinor, John Willoughby and Colonel Brandon.

The first person is John Dashwood. He influences Marianne indirectly. He inherits Marianne former house and gives them little money to rent a small house. Their life condition changes because of the small amount which cause them to adjust their outcome with the condition.

The second person is Edward Ferrars. His less ability in arts causes Marianne to despise him. He becomes a comparison for a suitable match according to Marianne. In the end of the story, Edward Ferrars is proven to be a loyal person. Marianne learns that an artistic person cannot guarantee the happiness. She realizes this and changes her point of view toward perfect man. A man does not need to have all the criteria to show his loyalty.

Elinor influences Marianne's way of thinking. Usually, Marianne decides everything based on her sensibility, but Elinor's experience opens her mind that thing does not always based on the sensibility. Elinor's ability to solve her problem by using her sense pushes Marianne to do the same way. She finds out that the result is better if she balance her sense and sensibility wisely.

Another character, John Willoughby, plays as Marianne's suitable match. He fulfills her criteria of a perfect man. He is young, handsome and artistic. He is Marianne's dream prince before he breaks her heart by marrying a rich girl. His action awakes Marianne that a perfect man physically, does not have a perfect heart. It means that his cruelty is covered by his handsome face and his interesting manner. This fact takes Marianne to reconsider her previous opinion toward man.
It is better to have an ordinary man who loves her than a perfect man who cannot keep his faith.

The last character is Colonel Brandon. He is a kind-hearted person. He falls in love with Marianne since the first time he saw her in Sir John Middleton’s party. But his attention is rejected by Marianne because Colonel Brandon does not have the criteria. The rejection does not make Colonel Brandon gives up. His patience results a happy ending moment. His proposal is accepted by Marianne after two years. There is one thing that Marianne can learn from Colonel Brandon; it is never too late to fall in love, even though he is not young anymore. Everybody has a right to love and to be loved without considering the age.

Those people influence her character development with their actions toward her. Her way of solving the problems by using her sense and sensibility, proves that she succeeds to balance her sense and sensibility which bring happiness in the end of the story.

The writer could learn from Austen’s Sense and Sensibility, that we cannot judge someone only from his physical appearance. We also cannot deny that family and environment give many influences that can bring a good or bad effects to our personality. The good and bad treatments bring their own effect.
BIBLIOGRAPHY


Appendix 1

The Summary of *Sense and Sensibility*

Mr. and Mrs. Dashwood and their three daughters live at Norland Park, an estate in Sussex. Unfortunately, Mr. Dashwood's wife and daughters are left with very little when he dies and the estate goes to his son, John Dashwood.

Elinor, one of the Dashwood girls, is entirely sensible and prudent. Her sister, Marianne, is very emotional. Margaret, the youngest sister, is young and good nature. Mrs. Dashwood and her daughters stay at Norland for a few months before they move to Barton Cottage.

Marianne meets John Willoughby when she falls and twists her ankle while she is walking with Margaret. Marianne and Willoughby have a similar romantic temperament and Marianne is much pleased to find that Willoughby has a passion for art, poetry and music. Willoughby and Marianne's attachment develops steadily.

Willoughby spends most of his time at the cottage. Willoughby openly confesses his affection for Marianne and for all of them, and hopes that they will always think of him as fondly as he does of them. This assures Mrs. Dashwood and Elinor convinced that if Marianne and Willoughby are not engaged, they soon will be.

One morning, Mrs. Dashwood, Elinor and Margaret leave the couple, hoping for a proposal. When they return, they find Marianne crying and
Willoughby saying that he must immediately go to London.

The Dashwoods are soon introduced to Mrs. Jennings's other daughter, Mrs. Palmer and her husband. Mrs. Palmer says that people in town believe that Willoughby and Marianne will soon be married, which puzzles Elinor as she knows of no such arrangements herself. Elinor and Marianne meet the Middleton's new guests, the Miss Steeles, apparently cousins.

Elinor becomes the companion of Lucy Steele. Lucy then reveals that she is secretly engaged to Edward. It turns out that Edward and Lucy knew each other while Edward studied with Lucy's uncle, Mr. Pratt, and have been engaged for four years.

The Miss Steeles end up staying at Barton Park for two months. Mrs. Jennings invites Marianne and Elinor to spend the winter with her in London. They accept the invitation and leave in January. At a party, Elinor and Marianne see Willoughby. Marianne approaches him although he avoids Marianne and his behavior is insulting. Marianne angrily writes Willoughby, and receives a reply in which he denies having loved Marianne. Marianne is deeply grieved at being deceived and dumped so coldly. Marianne then reveals that she and Willoughby were never engaged. Apparently, Willoughby married the wealthy Lady Grey due to his constant need for money.

Colonel Brandon calls after hearing the news and offers up his knowledge of Willoughby's character to Elinor. Colonel Brandon was once in love with a ward to his family, Eliza, who became a fallen woman and had an illegitimate daughter, Miss Williams. Colonel Brandon takes care Miss Williams after her
mother’s death. The Colonel learned on the day of the Dela ford picnic that she had become pregnant and was abandoned by Willoughby.

The story convinces Marianne of Willoughby’s guilt, though it does not ease her mind. Out of sympathy, Marianne also stop avoiding the Colonel’s company and becomes more civil to him. Willoughby is soon married, which Marianne is grieved to hear.

Fanny Dashwood arrives and is introduced to Mrs. Jennings, Sir John, and Lady Middleton. John tells Elinor that Edward is soon to be married to Miss Morton. The Miss Steeles are invited to stay with John and Fanny but are thrown out after the Ferrars family found out of Lucy and Edward’s engagement. Marianne is much grieved to hear of the engagement and cannot believe that Elinor has also kept her knowledge of it a secret for so long.

The Dashwood girls, the Palmers, Mrs. Jennings and Colonel Brandon set out for Cleveland, the Palmer’s estate. Marianne is still feeling grief over Willoughby. She soon became ill after she walks in the rain and gets a serious fever. Colonel Brandon soon sets off to get Mrs. Dashwood from Barton Park when Marianne’s illness gets worst. At last, Marianne’s state improves, right in time for her mother and the Colonel’s arrival.

Mrs. Dashwood finally arrives and Elinor assures her that Marianne is out of danger. Both Mrs. Dashwood and Colonel Brandon are relieved. Mrs. Dashwood tells Elinor that the Colonel has confessed his love for Marianne during the journey from Barton. Mrs. Dashwood wishes the Colonel and Marianne to be married.
Marianne makes a quick recovery, thanking Colonel Brandon for his help and acting friendly toward him. Marianne seems calm and happy as they leave for Barton, which Elinor believes to signal Marianne’s recovery from Willoughby. She is also more mature. She is keeping herself busy and refusing to let herself languish in her grief. When Marianne decides to talk about Willoughby, Elinor takes the opportunity to tell her what Willoughby had said at Cleveland. Marianne takes this very well. She is also lament her selfishness toward Elinor and her lack of civility toward most of their acquaintance. Marianne finally says that she could not have been happy with Willoughby, after hearing of his cruelty toward Miss Williams and no longer regrets him.

The family is shocked when one of their servants returns with news that Edward is married to Lucy, as he just saw them in the village. Elinor knows now that Edward is lost to her forever. Mrs. Dashwood sees how upset Elinor is, and realizes that Elinor felt more for Edward than she ever revealed. One afternoon, Elinor is convinced that the Colonel has arrived at the cottage, but she is surprised to find that it is Edward instead. Their meeting is awkward at first, but he soon informs them that it is his brother who has been married to Lucy, and not him. Elinor immediately runs from the room, crying out of joy. Edward then senses Elinor’s regard for him and proposes to her that afternoon. Elinor accepts and gains Mrs. Dashwood’s consent to the match.

Mrs. Dashwood and her two remaining daughters spend most of their time at Delaford, both to be near Elinor and out of the hope that Marianne might accept the Colonel. After two years passed by, Marianne has become more mature and
more grounded. She finally changes her mind about the Colonel and accepts his offer to marriage. The Colonel becomes far more cheerful and soon Marianne grows to love him as much as she ever loved Willoughby. Mrs. Dashwood remains at Barton with Margaret, now fifteen. Elinor and Marianne both live together at Delaford and remain good friends with each other’s husbands.

Taken from:

http://www.novelguides.com/gradesaver/senseandsensibility
Appendix 2

The life of Jane Austen and her works

Jane Austen (1775-1817) is usually considered the first great woman novelist. She was born in Steventon, Hampshire, England. Her father was a well to do clergyman and she received more education that most women of her time. Although she began writing as a girl and her family encouraged her work, she did not publish until late in her life. Four of her six novels had been published and she was winning wider recognition when she died, unmarried.

Jane Austen’s works slowly became established as “classic”, *Pride and Prejudice* (1813) and *Emma* (1816) are probably her most famous books, but *Northanger Abbey* (1818), *Mansfield Park* (1814), *Sense and Sensibility* (1811), and *Persuasion* (1818) are also popular.

Miss Austen’s novels are set in her own upper middle class English country environment. They all are center around a young heroine, and end in a happy marriage. The plots depend little on coincidence or exciting events. Instead, the author shows how much meaning and drama can result from misunderstood feelings, the neglect of social obligations, and all the ordinary human weakness.

Her dry humor and witty elegance of expression delight even readers who find her subject matter rather restricted. Her literary skill and moral understanding convert Miss Austen’s novels into something much greater than they at first seem.

Taken from: The World Book Encyclopedia, Volume 1, 1971: 868