

**ANALYSIS OF INTRAPERSONAL CONFLICT CHARACTERS  
IN SENSE AND SENSIBILITY'S NOVEL BY JANE AUSTEN**

**THESIS**

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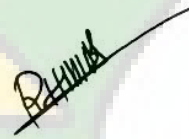
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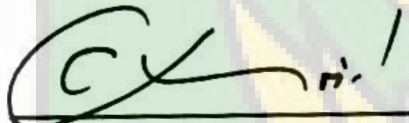
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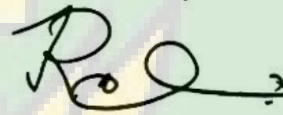
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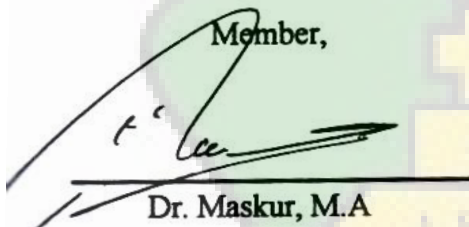
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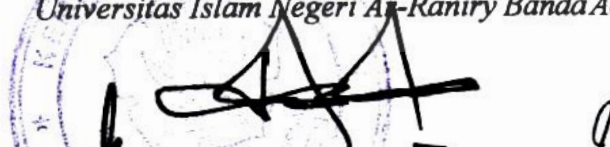
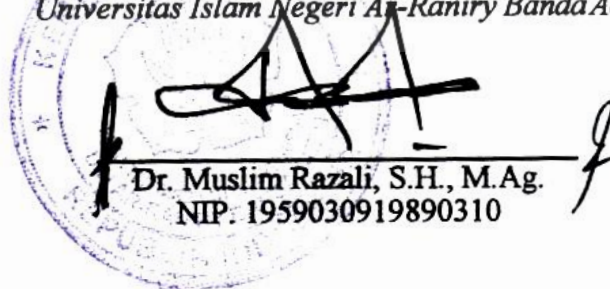
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**Analysis of Intrapersonal conflict Characters in Sense and Sensibility's Novel by Jane Austen**

adalah benar-benar karya saya, **kecuali semua kutipan dan referensi yang disebutkan sumbernya**. Apabila terdapat kesalahan dan kekeliruan di dalamnya, maka akan sepenuhnya menjadi tanggungjawab saya. Demikianlah surat pernyataan ini saya buat dengan sesungguhnya.

Banda Aceh, 12 December 2020  
Saya yang membuat surat pernyataan,



Hairi Munandar

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Finally, I realize this thesis is in need for the constructive ideas in order to fulfil its weakness. The researcher hopes it is useful for literature advance especially in intrapersonal conflict character in novels.

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## ABSTRACT

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This study discussed *Sense and Sensibility*, a novel by Jane Austen. The novel itself mainly discussed the differences between two characters: Elinor Dashwood and Marianne Dashwood as found in the novel *Sense and Sensibility*. The purpose of this study is to identify the intrapersonal conflict between two main characters: Elinor Dashwood and Marianne Dashwood in *Sense and Sensibility* novel. To examine the conflict, two problems appear in this study. The first is “What is the main intrapersonal conflict character like?” The second is “How is the resolution from the intrapersonal conflict character traits?” To answer these problems, the researcher used content analysis as the method of the study. The primary data of this study is novel and the supporting data of this study books and journals. This study focused on the intrapersonal conflict between the two characters. The intrapersonal conflict faced between the two characters is considered an approaching conflict. When it comes to the conflict, both characters use approach style to manage the intrapersonal conflict. The researcher hopes this study can be used to analyze symbolism and meaning in the novel.

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# CHAPTER I

## INTRODUCTION

### A. Background of the Study

Literature can be addressed to human emotion and feelings. By knowing literature, people understand many things such as character, theme, symbolism, and motivation as well. Literature can be authorized as an art of words. Literature can also describe anything from creative words or writing into technical and scientific words. Henry Van Dyke (1941) revealed that literature consists of those writings which interpret the meaning of nature and life words of charm and power. It means when the researcher interprets works of literature, the researcher focuses on making things clear, understandable, and to avoid ambiguity. There are some kinds of literature such as a novel, script, poetry, and short stories. In this thesis, the researcher use novel as the literature subject. While reading a novel, the researcher wants to present the readers with the Intrapersonal Conflict of Character.

There are many genres of a novel such as romance, mystery, horror, western, science fiction, and fantasy. The readers do not only read the novel itself, but they also find the meaning, motivation, and even understand the feelings of the characters. According to Stanton (1965), a novel is one of the genres of literacy which present in detail of character or complicate social situation and relation among the personalities.

From the novel, the researcher can identify people's character emotions or feel through analyze the intrapersonal conflict that happens in the novel.

The novel used in this study is entitled *Sense and Sensibility* written by Jane Austen. This novel tells the story of two main characters that are Elinor Dashwood and Marianne Dashwood, Marianne fell in love with Edward Ferrars and John Willoughby, and when she fell in love with the dashing but unsuitable John Willoughby she ignores her sister Elinor's warning that her impulsive behavior leaves her open gossips and innuendo. Meanwhile, Elinor was always sensitive to social convention. Elinor is struggling to conceal her romantic disappointment, even from those closest to her. Through their parallel experience of love and its threatened loss, the sister learns that sense must mix with sensibility if they are want to find personal happiness in a society where status and money govern the rules of love.

The researcher finds two things while examining the novel and they are culture and social interaction. The culture is far away different from these days. This novel tells us how people engage with others politely as an illustration when they have peerage with baron nickname among them, they treat them well and good manner. However, the peerage treats the poor people in the opposite. Also, the peerage often held a party and this is the way to tell the poor that the peerage is rich people. After reading the novel, the researcher is interested to analyze the intrapersonal conflict of the two main characters of this novel. Moreover, these characters have unstable preferences when they have to decide something. It is also the age when they have unstable personalities such as maturity, patience, selfishness,

irrationality, and affection. By picturing their character, the readers can understand how mature and teenagers are thinking, emotional, and feelings when they have two different characters or two different opinions that would be a cause of conflict happened. Thus, analyzing intrapersonal conflict makes the researcher and the readers understand more about themselves because intrapersonal deals within the people and the conflict happen inside them.

### **B. Research Questions**

Based on the background above, in this study the researcher will analyze some items written in the novel, those are:

1. What is the main intrapersonal conflict character like?
2. How is the resolution from the intrapersonal conflict character traits?

### **C. The Aims of Study**

The study aims to analyze:

1. The main intrapersonal conflict characters in the novel.
2. The descriptions of their intrapersonal conflicts told in the novel and the resolutions of their conduct within themselves.

### **D. Significance of Study**

This research is useful not only for college students but also for the lectures to achieve the success of the teaching and learning process. Besides, the results of this study could be a consideration to other researchers to support their research. This

study hoped to be one of the considerations for the readers in a reading novel to become more comprehensive and easy in understanding the intrapersonal conflict characters in the story. This thesis also hoped become one of the considerations for students or lectures of the English department of UIN Ar-Raniry Banda Aceh in the future for their needs or examples when the students or lecturers willing to make a novel especially the conducts of the characters. The researcher believes that this thesis exposes how the intrapersonal conflict characters clearly and the researcher hopes it will help the students or lectures in the future. This study also can provide additional knowledge about intrapersonal conflict characters through the theories used and provide additional knowledge about the type of characters' conflicts. The study can add research collection related to characters' conflicts, especially about the intrapersonal conflicts characters in a novel.

## **E. Terminologies**

In this study, *analysis of intrapersonal conflict characters in “sense and sensibility” a novel by Jane Austen*, there are several terms that are described to give the same understanding of those words that are used in this study.

### **1. Analysis**

Etymologically, analysis is a noun derived from Latin *analyzing* meaning to break up, to break something into elements, and to take a careful examination of each element. In the broader explanation analysis define as a process of breaking a

complex topic into smaller parts to have a better understanding of it. It also means an examination of complex topics, their elements, and their relations.

Based on the above description, the analysis means in this study to investigate the intrapersonal conflicts between characters of the novel to understand their dispositions as a way of understanding how the ways the author described the conducts of the characters written in the novel especially their intrapersonal conflicts characters. In this study, the intrapersonal conflict characters of the two main characters in the novel will be focused on their thought, dialogue, interaction, and dialogue.

## **2. Intrapersonal conflicts characters**

Brad Evans (August 16, 2013) defines the Intrapersonal conflict character that occurs within an individual. The experience takes place in a person's mind. Hence, it is a type of conflict that is psychological involving the individual's thoughts, values, principles, and emotions. Intrapersonal conflict may come in different scales, from the simpler mundane ones like deciding whether or not to go organic for lunch to ones that can affect major decisions such as choosing a career path. Furthermore, this type of conflict can be quite difficult to handle if we find it hard to decipher our inner struggles. It leads to restlessness and uneasiness, or can even cause depression. On such occasions, it would be best to seek a way to let go of the anxiety through communicating with other people. Eventually, when we find ourselves out of the situation, we can become more empowered as a person. Thus, the experience evoked a positive change which will help us in our personal growth.

Furthermore, according to Abdul Hannan (August 1, 2011), there are some causes of intrapersonal conflict character. They are difficult in deciding because of uncertainty, an individual is pushed or pulled in opposite direction, simultaneous forces of about equal strength, a person is motivated to engage in two or more mutually exclusive situations, when a person is required to perform a task that does not match her or his expertise, interest goals and values.

### **3. Sense and Sensibility**

Sense and Sensibility is a novel by Jane Austen, published in 1811. It was published anonymously by A lady who appears on the title page where the author's name might have been. It tells the story of the Dashwood sisters, Elinor and Marianne as they come of age. They have an older, stingy half-brother John, and a younger sister Margaret.

The novel follows the three Dashwood sisters as they must move with their widowed mother from the estate on which they grew up, Norland Park. Because Norland is passed down to John, the product of Mr. Dashwood's first marriage, and his young son, the four Dashwood women need to look for a new home. They have the opportunity to rent a modest home, Barton Cottage, on the property of a distant relative, Sir John Middleton. There the two main characters Elinor and Marianne experienced love, romance, and heartbreak. The conflicts that occur within their mind lead them to suffer from love and this part of the story begins to entertain the readers.

### **4. Jane Austen**



Jane Austen was an English novelist, known primarily for her six major novels, which interpret, critique, and comment upon the British landed gentry at the end of the 18<sup>th</sup> century. She was born on December 16, 1775, in Steventon Rectory, Hampshire, England. She died on July 18, 1817, in Winchester, Hampshire, England when she was 41 years old. Austen's plots often explore the dependence of women on marriage in the pursuit of favorable social standing and economic security. Her works critique the novels of sensibility of the second half of the 18<sup>th</sup> century and are part of the transition to 19<sup>th</sup>-century literary realism. Her use of biting irony, along with her realism, humor, and social commentary, have long earned her acclaim among critics, scholars, and popular audiences alike. With the publications of *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), and *Emma* (1816), she wrote two additional novels, *Northanger Abbey* and *Persuasion*, both published posthumously in 1818, and began another, eventually titled *Sandition*, but died before its completion. Her six full-length novels have rarely been out of print, although they were published anonymously and brought her moderate success and little fame during her lifetime.

## CHAPTER II

### LITERATURE REVIEW

This chapter presents the theory and explanation of literature and its elements. The researcher provides some terminologies which are related to this research, such as the definition of literature, genres of literature, the definition of novel, elements of the novel, genres of novel, the definition of intrapersonal conflicts, types of conflicts, and causes of intrapersonal conflicts characters.

#### **A. Definition of Literature**

In the broadest sense, any written work is called literature. The terms of literature etymologically derived from Latin *literature/Literatura* which means “writing formed with letters”. More narrowly, it is writing that possesses literary merit. The content of literature is human emotions and thoughts, in order words, literature is only written expressions of human emotions and thoughts. Literature is far different from science. In science, we objectively examine the material aspects of things, but literature produces a feeling of beauty, ugliness, happiness, and sadness, which make us feel that we are reading the depths of our minds.

It is this range of feelings that characterize literature. Literature is defined as a term used to describe written and sometimes spoken material. Most commonly the work of literature refers to creative imagination, including poetry, drama, fiction, nonfiction, and others. According to Welleck and Warren (1956), the literature mirrors and expresses life that is even more ambiguous. It means that the literature is

come up from the events that happen in society. In the literature, the author presents work to deliver his/her ideas to the reader. Here, we can understand that every work has its characteristics and the author's objective. Thus, The minds of the readers will be influenced by the reader's ideas significantly. Moreover, the definitions of literature cannot only stop in one person's opinion. The researcher will come up with some definitions from some experts of literature in this discussion.

Jones (1986: 1) states that literature, in its broad sense includes all written materials. Since the general grouping of materials will be in a very various number of history books, philosophical works, novels, poems, plays, scientific articles, dictionaries, magazines, and school textbooks. Thus, he divides those general groups into two. The first group is writings that mainly present information. This writing has a purpose to inform the reader what is happening in the world. It tells the reader how are the continents in this world look like, how is the culture of another country, how is the history of our country, how has the Civil War II happened, how is Eiffel and Fuji Mountain look like, even though we never been there.

That is very possible to know by reading literature. This is what informative literature deals with facts, explanations, real people's life, history (Jones, 1968: 2). The second is imaginative literature, on the other hand, aims to arouse thought and feelings (Jones, 1968:2). When someone reads a poem, singing a song, watching a play, or maybe reading a folktale, he/she will not always think whether they nor educative and informative. As long as he/she enjoys the poem, song, play, and

folktale it will not important anymore if they are real or not. Since the only himself/herself who can feel the beauty and the message of this imaginative literature.

Some Experts also describe literature differently. They state that literature in the word originally meant all written language. More formally, literature is defined, according to one dictionary, as writing in which expression and form, in connection with ideas of permanent and universal interest, are characteristic or essential features, as poetry, romance, history, biography, and essay. Not all good books are literature, but all literature is good, interesting, significant, and well written. Furthermore, according to the literature in the broad sense, perhaps, literature means simply the written records of the race, including all its history and objects.

There is also a fact that literature is not a field of study since the emotions and thoughts of humans become the most objects of literature. Objects of literature also can be certain events animate and inanimate things, whose structure, characteristics, origin, and evolution are examined and investigated by observers and researchers. In literature, we do not study things, rather, we feel them. Therefore, authors cannot teach us the knowledge of things, rather their writings evoke feelings of beauty and pleasure in our minds. While science is a field of study to address the intellect whereas literature fulfills the emotion.

## **B. Genres of Literature**

Genres of literature are important to know about. There are two main categories of genres literature that are fiction and non-fiction. There are several genres of literature included in the non-fiction category. Non-fiction sits in directs

opposition to fiction. The literary works can be divided into three genres, they are poetry, prose, and play/drama. Genres mean a type of art, literature, or music characterized by a specific form, content, and style. The genres have particular features and functions that distinguish them from one another. To understand the messages conveyed the readers need to understand what part of the category of genres they are reading from the novel or other materials. Literature can be categorized by either form or content. There are five types of genres in literature, which include:

### **1. Poetry**

Poetry is a type of literature that conveys a thought, describes a scene or tells a story in a concentration. Poetry is a variety of literature which are bounded by its elements, such as rhythm, mantra, rhyme, line, and verse. Poetry can also be called an expression of emotions, imaginations, ideas, thoughts, rhythm, tone, word order, figurative words, sensory impressions, and feelings. Poetry is an expression that considers the aspects of sounds in it, and also included imaginative experiences, emotions, and intellectual of the poets from his or her individual and social life. Poetry is expressed by certain techniques that are hoped can evoke certain experiences in the readers' and listeners' minds.

According to Aunden (1978: 3), poetry is more of a mixed feeling statement. Poetry is a work formed from meaningful words. And according to Herman J. Waluyo (1987), poetry is a form of literary work that expresses the thoughts and feelings of a poet in an imaginative way, which is composed by concentrating the physical structure and inner structure. *Cintaku Jauh di Pulau Jawa* by Chairil Anwar,

*Taman Dunia* by Asrul Sani, and *One Art* by Elizabeth Bishop are the examples of known poetry.

## 2. Drama

Drama is a form of text that is performed in front of an audience. Drama contains written texts of dialogues and stage directions. The drama is also called a play. Play is a literary form of writing for theatre, which narrates a story with a lament of conflicts, tensions, and actions through dialogues of characters. Drama is a genre of literature that shows human life through motions and actions. Drama shows the reality of life, characters, and attitudes of human being through roles and dialogues on stage.

Narration and story in drama contain conflicts and emotions which are particularly showed for theater stages. The narration of drama is created to make the audience entertained while watching the actions. Drama needs good communication, situation, and action. Good quality of drama can be watched through how a conflict or problem can be served perfectly on a stage. For example the story of *Romeo and Juliet* from *William Shakespeare's* art.

## 3. Prose

A word of Prose derived from the Latin expression "*prosa oratio*" which means straightforward or direct speech. Much of the world's literature is using prose style in writing. But there are some writing such as ancient Greek dramas, religious texts, and old epic poetry were all usually written in verse. The verse is much more highly stylized than prose. In literature, prose has become popular as a way to express

more realistic dialogues and present narration in a more straightforward style. Types of the writing of prose usually used to describe thoughts and ideas. Therefore, prose can be used in newspapers, magazines, novels, encyclopedias, letters, and other media.

The prose is verbal or written language that follows the natural flow of speech, it has no metrical structure, and it also applies ordinary grammatical structure. Normally everyday speech is spoken in prose, and most people think and write in prose form. The prose is the opposite of poetry, which employs a rhythmic structure that does not mimic ordinary speech. There are two types of prose in literature. They are:

**a. Fiction**

Fiction is a story or narration which is created from imagination. In other words, fiction is not wholly based on historical or factual. But also, fiction can be expressed in many forms, including writing, direct stages or shows, films, television programs, animations, etc. The art of fiction is a result of creative imaginations. The truth of literary art has not to be in line with the truth of real-life, for examples from law, moral, religion, and logical aspects. Something impossible that happened in real life can occur in a fictional world. Therefore, fiction generally does not only show real actors or factual descriptions because in fiction content has not to be in line with real-life. Characters and events in fictional worlds are perhaps set in their contexts which are fully separated from real life. *Harry Potter by J.K. Rowling* is one of the most known examples of great fiction.

**b. Non-fiction**

Non-fiction is any document or content that implies in good structure to represent truth accuracy regarding information, events, evidence, and people. Non-fiction also a clarification for any informative literary which the authors are fully responsible for their creations and arts. If the authors are not honest and responsible for their works then they are considered literacy fraud. A story where the author does not responsible for the truth of his or her literary work will be claimed as a fiction story. Non-fiction also refers to factual stories and focused on actual events. Histories, biographies, journalism, and essays are all considered non-fiction. Usually, non-fiction has a higher standard to uphold than fiction. A few smatterings of fact in a work of fiction does not make it true, while a few fabrications in a non-fiction work can force the story to lose all credibility.

Based on those definitions above the researcher gives an understanding that the literature is more than writing. It has a soul. The soul in the literature is the author's ideas. The author's ideas can form the readers' mindset. The author can make the literature as entertainment, as the symbol of a critic, and as the media to cultivate the value. Literature as entertainment means that a literary work has a purpose to make someone feeling amused. We may see some literary works such as novels or folktale only amusing but they are meaningless and lack of message. On the other hand, we may see some literary works that meaningful and full of messages. They play an important role to make a literary work better to build up readers' positive mindset.



Literature as the symbol of a critic means that the critic can be delivered by literature. In literature someone can express her/his feelings freely, there will not any limitation to make improvisation. Literary work that contains critical messages will usually come up when something goes wrong in society. For example, a novelist Mochtar Lubis. He is widely known as the novelist who writes critical literature "*Tak Ada Esok Tanah Gersang, Maut dan Cinta, dan Harimau.*", tiger reveals corruption and other criminal cases.

Literature is also like the media that cultivates the value discusses the value and the literature it is closely related to. "*An author can be recognized by his/her book*". This statement means that even though the book is not labeled the authors' name but the style will be familiar. It also happens with the reader, "what he/she reads is mirrors of his/her thought". In clear, literature is the easiest way to cultivate the value. Maybe someone can learn the value from the experience both himself/herself and others, but experience doesn't come every day.

Therefore, by reading literature people will get the value from the literary work without having to experience it. Based on the topic to be studied, here the researcher chooses a novel to be discussed. The novel is one of the literary work that which presents some values of character buildings, especially those which are presented by a particular cast of the novel. Reading a novel can enrich our understanding of giving interpretation about its content. Furthermore, reading a novel brings us to know more about various human being aspects and things that happen in the reality.

### **C. Definition of Novel**

A novel is a narrative work of prose fiction that tells a story about specific human experiences over a considerable length. According to Sunaryono Basuki (1998: P.9), a Novel is a form of literature it is imaginative literature. It is literature not intended to be, and it is not judged by the usual standards of trust and falsity. It is imaginative, in the sense that it is a work of imagination. The characteristics of the novel usually defined by the prose style and length, as well as the fictional or semi-fictional subject matter of the story. Unlike the work of poetry, it tells its story using prose rather than verse, it also tells a lengthy narrative rather than a brief selection such as short stories. For the most part, novels are dedicated to narrating the individual experiences of characters, creating a closer, more complex portrait of these characters and the world they live in.

Novels come in all styles imaginable, with every author bringing their ideas on the papers. There are a handful of major subgenres that tend the readers choose their types or genres of a novel. There are a few major types the readers need to know about the genres of novel, they are:

#### **1. Mystery Novels**

Mystery novels revolve around a crime that must be solved, often a murder but not always. This type of novel traditionally will be formatted by a detective either professional or amateur as the protagonist, surrounded by a group of characters who help solve the crime or are suspects. As these novels represent various stories of

crime stories some other characteristics shows how mystery novel work, such as starting from stories related to gangsters, serial killers, or white-collar murder and political conspiracies.

The mystery novels can involve a supernatural mystery in which the solution does not have to be logical and even in which there is no crime involved. Interest in mystery novels continues to this day because various television, film, and novel continue to be published. The readers involved to solve the mystery become one of the common interests of this type of novel. Some of the best-known novels of all time fall into the mystery genre are *Nancy Drew* and *Hardy Boys* series, *Sir Arthur Conan Doyle's Sherlock Holmes* novels.

## **2. Science Novel and Fantasy**

One of the most popular genres of novels is science fiction and fantasy, which both deal with speculative world-building. Science usually tends to imagine a world that's different because of technology, while fantasy imagines a world with magic. According to American writer and professor of biochemistry Isaac Asimov (1975) said that science fiction can be defined as that branch of literature which deals with the reaction of human beings to changes in science and technology.

American science-fiction author and engineer Robert A. Heinlein (1959) also wrote that a handy short definition of almost all science fiction might read realistic speculation about possible future events, based solidly on adequate knowledge of the real world, past and present, and on a thorough understanding of the nature and

significance of the scientific method. Science fiction has become popular and influential over much of the world. Besides providing entertainment, it can also citizen present-day society, and it's often to inspire a sense of wonder. Work fictions of *Jules Verne* and continued through *George Orwell's* seminal classics such as *1984* are the example of science fiction while the *Lord of the Rings* and *Harry Potter* are the example of fantasy work fictions.

### 3. Romance Novel

The idea of romantic love as an end goal, the occasional scandal, intense emotions at the center of it all are the characteristics of this novel. In general, romance novels reward characters who are good people and penalize those who are evil, and a couple who fights for and believes in their relationship will likely be rewarded with unconditional love. Romance novels are short, usually no more than 200 pages, or about 55.000 words. To write a successful novel of this length, the author must pare the story down to its essence. Subplots and minor characters are eliminated for relegated to the backstory. Today's romances are more especially focused on telling a story of romantic and or sexual love between characters. The specific structure and required to have an optimistic or happy solution also portrayed by these types of novels. A novel by *Jane Austen* in *Sense and Sensibility* is an example of a novel that draws the characteristics above

#### **D. Elements of Novel**

Novels are also structured by some elements that support the plots and the ideas written by the author. Those elements will help the readers understand the messages delivered from the author's thoughts. The cultural system of other places and the styles of life people in the different world will make the readers more interested and fascinated while reading the novels. To understand the elements of the novel as Sunaryono Basuki (1998: p.28) says that there are common elements usually analyzed in a novel. They are plot, character, theme, setting, and point of view. The readers who read the novel and understand elements of the novel told in the story will make them absorb the story within their soul as if they were there and felt the story.

From the elements described above, there also another element that is usually analyzed in the novel. As Robert DiYanni (1997: p. 61) says that plot, character, theme, setting, point of view, style and language, symbol, irony, and theme also the elements which can be analyzed from the novel.

##### **1. Plot**

The word 'plot' is a technical term to say about a series of tied along with the events in a story. There are a lot of literary theorists propose different definition or explanation of the plot. Some experts define a plot is a selection of events arranged in time and has causality. Lauren Perrine (1997: p.61) defines plot as "the sequence of incidents or events of which a story is composed." The plot is the serial arrangement of incidents, ideas, or events.

In literature, the plot encompasses all incidents and provides aesthetic pleasure. The plot of a story is what the story about. It is the series of logically related events that lead to an outcome at the end of the story. The story of a novel progresses through various plots and conflicts. The plot usually develops by the action gradually. The first part will be introduced by the characters, situation, and usually time and place. The second part will be entered to the rising of the action where the plot begins to entertain the readers. It is events that complicate the situation and intensity of the conflict or introduce it to the new one. The third part of the story is the climax of the action. The fourth part is the falling action. The story ends in the fifth part, in this part the conclusion, and the point at which the situation that was destabilized at the beginning of the story are included and becomes stable once more.

## **2. Character**

One of the central development in modern fiction has been the increasing emphasis upon characterization. Hamalian (1967: p.237) stated that character is one of the interest for the very personal person that we want to see how other people live, how they make decisions and react to responsibility, and how they pursue their goals. We see within ourselves by looking at them. Thinking of the characters in the stories and novels as real people, and then let our imagination fly away.

The character is one of the most important elements of a novel. The author can entertain the readers also by building a good and systematic characterization in the novel or the stories. There are many ways how the author revealed the characters

in the novels or the stories. Through the conversation is one of the examples of how the characters can be revealed or told in the novel.

From the conversation characters also can say their ideas or thoughts to others character. The characters which are described through the ways of their thinking of themselves also can be written in the novel by the author. The actions of characters, what they do, how they react and interact with other characters, or through direct statements are also how the characters are drawn in the novel.

### **3. Setting**

Robert W Boynton (1992: p.27-29) stated that setting is the place of a story's action and the time in which the story occurs. Functioning as more than a simple backdrop of action, it provides a historical and cultural context that enhances the understanding of the characters. Also, the setting could symbolize the emotional state of the characters. For example, the place like a cottage and the mansion in *Sense and Sensibility* makes feelings some characters quite uneasy. All the contributions which are written in the story, the setting becomes important in a lot of novels.

One of the finest American storytellers, Eudora Welty (1979: p.116) has spoken about the importance of one aspect of setting in fiction. She suggested that "fiction depends on its place life". The place is the conductor of all the current of emotion and belief and a moral conviction that charges out from the story.

### **4. Theme**

The theme of the story is the underlying idea which is tied to the plot, characters, and setting together into a meaningful story. The theme reflects

innocence, experience, life, death, reality, faith, madness, sanity, love, society, individual, etc. themes in today's literature are much developed by the social, economic, and cultural life. Unlike characters and setting, themes are infrequently presented clearly. Readers need to abstract it from the details of the characters and actions that compose the story. Robert DiYanni (1997: p.85) elaborates the definition of and presentation of the theme.

*“Simply put, a story's theme is an idea or point. The theme of a fable is its moral; the theme of a parable is its teaching; the theme of a story is its implied view of life and conduct. Unlike the fable and parable, however, most fiction is not designed primarily to teach or preach. Its theme, thus, is more obliquely presented”.*

### **5. Point of View**

Point of view is an author's decision about to whom the story is told and how the way the story to be told in the story. According to Hama lain and Karl (1967: p. 446) they are four ways a story can be told. The first is the omniscient point of view. The second is the first person point of view. The third is the observer's point of view, and the last is the objective point of view. The choice of who is telling the story has its advantage and disadvantage to the story. With an omniscient point of view, the story is told in the third person narrator, it tells that the narrator knows everything about everyone in the story. The narrator may interpret behavior, comment on the action, and even address the reader directly.

In the first point of view, the narrator is limited to what one single character can perceive the action or feel about it. The story is told by using the 'I' voice. It can



be the protagonist in which case that character is a central narrator, or the character may be telling a story about someone else, in which case he or she is a peripheral narrator. The first-person narrator can report their thoughts but not the thoughts of others. Though, they may offer evaluations and judgments of characters and events. That narrator may be either central or peripheral, that a character may tell either his own story or someone else's story is both commonly assumed and logical. A first-person narrator is a particular character, seeing things in a particular way. The reader should not assume that the speaker is a necessarily reliable source.

The last one is an objective point of view. In the objective point of view, a third-person does not enter even a single mind but record only what crosses a dispassionate eye and ear. It cannot comment, interpret, or enter the character's mind. With this point of view, the readers are placed in the position of a spectator at a movie or play. They see what characters do and hear what characters say, but can only infer what they think or feel and what they are like. In other words, the author is not there to explain. It is up to the readers to infer the meaning of the events reported.

## **6. Tone**

Tone refers to the attitude that the story creates towards its subject matter. For example, a story may convey an earnest and sincere tone towards its characters and events, signaling to the readers that the material is to be taken seriously and dramatically. Tone tells us the author feels about his or her subject. Words express the writer's attitude towards his or her work, subject, and readers. Without vocal inflection for conveying the tone, the writer must choose words with great care and

responsibility. We frequently describe a writer's tone but we are not aware of how we discovered the tone. It creeps into our consciousness. Tone can be serious, humorous, satirical, passionate, sensitive, zealous, indifferent, caring, or caustic.

From the descriptions of elements of the novel above, the character will be one of the elements focused on by the researcher in this study. The researcher not wholly focused on the character itself but rather focused on aspects that supported the character itself. Since the character draws the feelings in a story some aspects need to be considered to understand the character's feelings. One of those aspects is intrapersonal conflict characters.

#### **E. Definition of Intrapersonal Conflict Characters**

Before the researcher is going to describe the definition of intrapersonal conflict character, we must understand the terms which are related to the intrapersonal conflict character itself. In this section, the researcher tries to explain a little description of the terms that will lead us to a better comprehension of the intrapersonal conflict character. Discussing intrapersonal conflict character we should understand the conflict first.

There are different ways to come with a definition of conflict. When speaking of conflict, what would immediately come into mind would most likely be how differences and disagreements make such an occurrence to spring up. Having that, let us have that question again, for a more comprehensive discussion. Hence, what is conflict? It can be described as a disagreement among groups or individuals characterized by antagonism and hostility. This is usually fueled by the opposition of

one party to another, in an attempt to reach an objective different from that of the other party. The elements involved in the conflict have varied sets of principles and values, thus allowing such a conflict to arise.

Conflict comes naturally; the clashing of thoughts and ideas is a part of the human experience. It can indeed be destructive if left uncontrolled. However, it shouldn't be seen as something that can only cause negative things to transpire. It is a way to come up with more meaningful realizations that can certainly be helpful to the individuals involved. From the description of the conflict above it is clear that conflict influences our actions and decisions in one way or another. Looking at this point conflict is classified into the following four types:

### **1. Intrapersonal Conflict**

Intrapersonal conflict occurs within an individual. The experience takes place in a person's mind. Hence, it is a type of conflict that is psychological involving the individual's thoughts, values, principles, and emotions. Interpersonal conflict may come in different scales, from the simpler mundane ones like deciding whether or not to go organic for lunch to ones that can affect major decisions such as choosing a career path. Since intrapersonal conflicts can lead to depression, William L. Mace Ph.D. (2017) proposed etiology for psychosocial anxiety and depression involves two processes.

The first, young people are socialized to adopt values and norms that are dysfunctional for them as an adult, which lead to unresolved intrapersonal conflict. Second, unresolved intrapersonal conflict gives rise to anxiety, depression, and a

multitude of self-defeating behaviors. Intrapersonal conflicts are also defined as a conflict between should and wants. Should always drive by the values, religion, beliefs, and up-bring.

Wants on the other hand are driven by the environment which entices humans to indulge in overlooking should. The conflict between consuming alcohol or not, while as a Muslim I believe that consuming alcohol is forbidden. However, my social surrounding entices me to consume alcohol. At times should win and wants lose else wants to win and should lose. This kind of conflict is one example of intrapersonal conflict occurred in human minds.

## **2. Interpersonal Conflict**

Interpersonal conflict refers to a conflict between two individuals. This occurs typically due to how people are different from one another. We have varied personalities which usually results in incompatible choices and opinions. It is a natural occurrence that can eventually help in personal growth or developing your relationships with others. Besides, coming up with adjustments is necessary for managing this type of conflict. However, when interpersonal conflict gets too destructive, calling in a mediator would help to have it resolved.

Mild or severe, interpersonal conflict also a natural outcome of human interaction when they work or interact with someone who doesn't share their opinions or goals, conflict can result at the time. The conflict between John and Jack who debated over the best football player of all time is one example of interpersonal

conflicts. John believes that Ronaldo is the best one but Jack doesn't agree because he believed that Messi is the best from Ronaldo.

### **3. Intragroup Conflict**

Intragroup conflict is a type of conflict that happens among individuals within a team. The incompatibilities and misunderstandings among these individuals lead to an intragroup conflict. It rises from interpersonal disagreements (e.g. team members have different personalities which may lead to tension) or differences in views and ideas (e.g. in a presentation, members of the team might find the notions presented by the one presiding to be erroneous due to their differences in opinion). Within a team, conflict can help come up with decisions that will eventually allow them to reach their objectives as a team. However, if the degree of conflict disrupts harmony among the members, then some serious guidance from a different party will be needed for it to be settled.

Intragroup conflicts are most common in workplaces that divide employees into specific teams or departments. In all types of intragroup conflict scenarios, members are at risk for damaging personal relationships and falling to achieve goals or objectives. Intragroup conflict can distract group members from producing valuable results as outlined by a superior, which can place group member's jobs at risk.

The high levels of intragroup relationship conflict increase group member's desire to leave their job or company and a high level of task conflict increase the likelihood that a group will experience relationship conflicts also as well.

Relationship conflicts also contribute to negative reactions that can cause emotional distress in in-group members.

#### **4. Intergroup Conflict**

Intergroup conflict takes place when a misunderstanding arises among different teams within an organization. For instance, the sales department of an organization can come in conflict with the customer support department. This is due to the varied sets of goals and interests of these different groups. Besides, the competition also contributes to the intergroup conflict to arise. Other factors fuel this type of conflict. Some of these factors may include a rivalry in resources or the boundaries set by a group to others which establishes their own identity as a team.

Furthermore, according to Abdul Hannan (August 1, 2011), there are some causes of intrapersonal conflict character. They are difficult in deciding because of uncertainty, the individual is pushed or pulled in opposite direction, simultaneous forces of about equal strength, a person is motivated to engage in two or more mutually exclusive situations, when a person is required to perform a task that does not match her or his expertise, interest goals and values. Meanwhile, to analyze an intrapersonal conflict character's personality or motivations, the readers must search for a pattern in the character's way of thinking, conducts, etc. Abdul Hannan (August 1, 2011) on his presentation by using power points stated that there are three types of intrapersonal conflict character they are:

### **1. Approach-Approach Conflict**

Approach-approach conflict arises when the situation forced the people to make or choose a decision. According to Kurt Lewin (1931) approach-approach conflict happens when a person has to choose between two attractive alternatives and he or she needs to make a decision, but don't know what to do. They got two options and both sound good. It's their decision, and they have a conflict on their hands that's not easy to resolve and this kind of conflict is described as approach-approach conflict. The approach-approach conflict is when there is conflict within a person where he or she needs to decide between two appealing goals.

This conflict is typically resolved when there is a movement towards one of the goals. This makes it easier to make the final decision. For example, John goes to a music shop and he wants to buy a guitar. He is interested in Yamaha guitar but he also emoted by Fender guitar. Both of them in John's opinion good and he became confused to choose what his final decision.

### **2. Approach-Avoidance Conflict**

When a person has to deal with a situation that possesses both positive as well as a negative aspect, a similar degree of feelings of both attraction and repulsion towards a goal. Forster (1980) stated that approach-avoidance conflict also occurs when an individual is faced with a decision to pursue or avoid something that has advantages and disadvantages. This form of conflict involves only one goal. The advantages of the goal of making the person want to approach the goal and the disadvantages of making him or her want to avoid it. If there are competing feelings

to a goal, the stronger of the two will triumph. For example, if a person started a business, they would be faced with positive and negative aspects.

People usually would encounter the positive aspects first for prospects of success the new business before starting the business. They would attract investors, create interest in their upcoming ideas and it would be a new challenge. However, as they drew closer to launching the business, the negative aspects would become more obvious. The person would acknowledge that it would require much effort, time, and energy from other aspects of their life. The increase in strength of these negative aspects would cause them to avoid the conflict or goal of starting the new business, which might result in a decision.

### **3. Avoidance-Avoidance Conflict**

Gaines A. (2003) asserted that avoidance-avoidance conflicts are choices between two things and we don't want. These forced-choice situations are not easy to resolve. We tend to delay doing either. We hoped that there will be other options come along beside those two options. This kind of conflict is hard to face because there is no desire to do things.

For instance, Dani has to clean his room, in another hand, he also has to clean the garage either. He was so tired at that time and he wanted to sleep. Cleaning the room and cleaning the garage are the two things that Dani didn't want to do. He just wants to sleep but the situation did not support him at that time.

Regarding avoidance-avoidance conflict, people often get an unsatisfied result because they respond to the decision negatively, and also it is hard for them to trust



anybody. Timothy J. (2020) affirms that people who respond to this conflict will find it difficult to decide because they react to the conflict with a negative feeling.



## **CHAPTER III**

### **RESEARCH METHODOLOGY**

#### **A. Research Design**

This research was conducted by applying the content analysis method. The content analysis method is defined as a research technique by making inferences from the text. The text that is chosen here is the one that describes the intrapersonal conflict characters. Suwardi Endaswara (2011: p.160) defines the content analysis method as a technique to find, to show, and make inferences, and to understand the text of literary work by using interpretation.

This is conducted by reading the text, identifying and selecting parts of the text to be interpreted, and followed by interpreting the texts. By using content analysis, the researcher also can quantify and analyze the presence, meanings, and relationships of such certain words, themes, or concepts. As an example, researchers can evaluate language used within a news article to search for bias or partiality. Researchers can then make inferences about the messages within the texts, the writers, the audience, and even the culture and time surrounding the text.

The analysis is conducted by arranging specific items of the texts that are will be analyzed. Here, the selected texts are placed on certain points of identifying characters based on their actions, dialogues, thoughts, and comments or statements of other characters, to make a clear understanding of the intrapersonal conflicts characters in the story. And the last is explaining the result of the texts analyzed

clearly. The characters that become the object of the study are Elinor Dashwood and Marianne Dashwood.

To reveal the intrapersonal conflict characters, the following guide is used in the analysis. Some ways of revealing the intrapersonal conflicts characters in a novel are very related to the characters who have possessed the intrapersonal conflict character in the novel and because of this reason, the following table in the book *Introduction in the Short Story* by Robert W Boyton and Maynarn Mack will be presented as a guide to analysis the intrapersonal conflict character through the characters.

Table 1.1  
*Method in revealing a character by Robert W Boyton*

Question	Indicator
What character does	Character's action, how character act.
What character says	Character's words, how she/he says the word.
What character thinks	Character's thought, their way of thinking.
How others react to a character	The way other characters react to him/her and saying about him/her.
How character react to his/her surrounding	Characters reaction toward his or her surrounding
Direct explanation or description	Direct description or explanation by the author

From the description of the table above, the main reason the researcher chooses the method because the intrapersonal conflict characters must be applied by the characters. The character in a novel who acts, says, thinks, reacts, and the author's direct description will show the intrapersonal conflict which is written in the novel because all of those indicators in the table above is conducted by the character. The conflicts which are happened in the mind of the character will affect those indicators written in the table above.

The researcher believes that the table above helps this study to be developed more structured and organized because to analyze the intrapersonal conflicts of the characters it is impossible to gain the information needed without involving the character itself. To answer the research question above, the analysis is conducted by finding out the personal background of the characters, their intrapersonal conflicts, and their personalities and character traits. Then the analysis focuses on the conflicts within the minds of the characters. The analysis is completed by finding out the types of conflicts especially the intrapersonal conflict of the characters based on their development and throughout the story. The analysis of the character is conducted by using the guide from the table above.

### **B. Research Objects**

Since the researcher focused on analyzing the novel for the thesis, it tends primarily to qualitative research which is focused on understanding the intervention or phenomenon and exploring questions from the research questions. Because the method used in this study is a qualitative method the subject selection is purposeful.

Objects are selected who best can inform the research questions and enhance understanding of the phenomenon under study.

Hence, one of the most important tasks in the study design phase is to identify appropriate objects. The decision regarding the selections is based on the research questions, theoretical perspectives, and evidence informing the study. The subjects sampled also must be able to inform the important facets and perspectives related to the phenomenon being studied.

The second consideration is the sample size. The sample size of qualitative research is not generally predetermined. The number of objects depends upon the number required to inform fully all important elements of the phenomenon being studied. That is, the sample size is sufficient when additional interviews or focus groups do not result in the identification of new concepts, and the endpoint called data saturation.

To determine when data saturation occurs, analysis ideally occurs concurrently with data collection in an iterative cycle. This allows the researcher to document the emergence of new themes and also to identify the perspective that may otherwise be overlooked. In the professionalism intervention examples, as data are analyzed, the researchers may note that only positive experiences and views are being reported. At this time, a decision could be made to identify and recruit residents who perceived the experience as less positive.

Furthermore, some of the primary resources and sites used in the study were obtained from a variety of related sources such as books, online resources, and

dictionaries that have supporting theories to have a clear theory and direction. The objects in this study will be Ellinor Dashwood and Marianne Dashwood who are the main characters from the novel that are analyzed by the researcher in the study.

### **C. Method of Data Collection**

According to Amy Luo (July 18, 2019), the content analysis method is a research method used to identify patterns in recorded communication. To conduct content analysis, a researcher systematically collects data from a set of texts, which can be written, oral, or visual. Books, newspapers, magazines, speeches, interviews, web content, social media posts, photographs, and films are some of the examples used for the content analysis method.

The content analysis can be both quantitative and qualitative methods. Since the researcher focused on interpreting and understanding the texts from the book the primary method that will be used in this thesis is the qualitative method. The researchers used content analysis to find out about the purposes, messages, and effects of communication content. They can also make inferences about the producers and the audience of the texts they analyze.

### **D. Method Analysis**

The purpose of qualitative analysis is to interpret the data and the resulting themes, to facilitate understanding of the phenomenon being studied. It is often confused with content analysis, which is conducted to identify and describe results. In the professionalism examples, content analysis of responses might report that residents identified the positive elements of the innovation to be integration with real

patient cases, opportunity to hear the views of others, and time to reflect on one's professionalism.

An interpretive analysis, on other hand, would seek to understand these responses by asking questions such as, “were there conditions that most frequently elicited these positive responses?”. Further interpretive analysis might show that faculty engagement influenced the positive responses, with more positive features being described by residents whose faculty openly reflected upon their professionalism or who asked probing questions about the cases. This interpretation can lead to a deeper understanding of the results and to new ideas or theories about relationships and or about how and why the innovation was or was not effective.

Interpretive analysis is generally seen as being conducted in 3 stages:

### **1. Deconstruction**

Deconstruction refers to breaking down the data into parts to see what is included. It requires reading and rereading interview or focus group transcripts and then breaking down the data into categories or codes that describe the content.

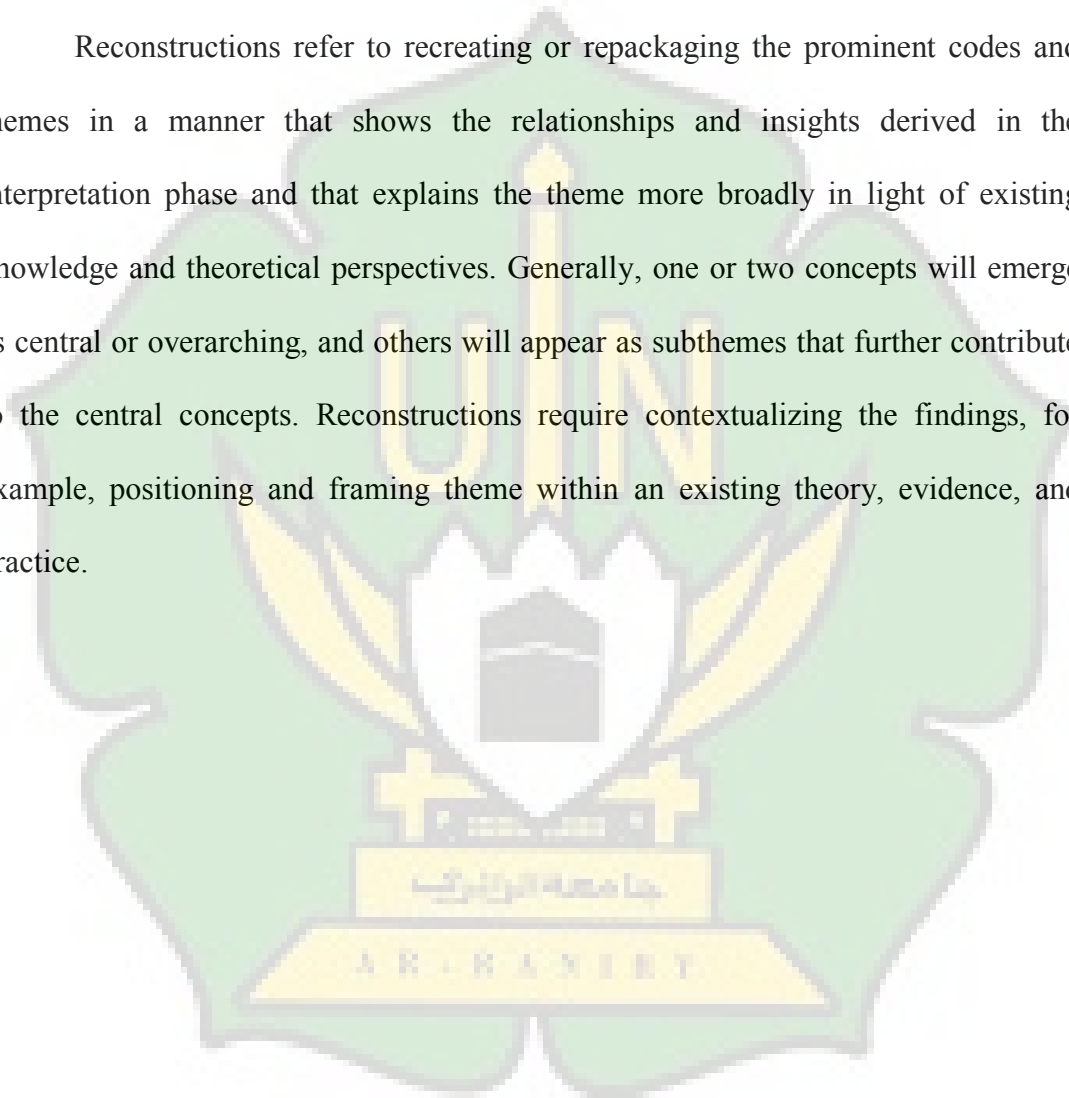
### **2. Interpretation Follows**

Deconstruction and refers to making sense of and understanding the coded data. It involves comparing data codes and categories within and across transcripts and variables deemed important to the study (eg, year of residency, discipline, engagement of faculty). The technique for interpreting data and finding includes discussion and comparison of codes among research team members while

purposefully looking for similarities and differences among themes, comparing findings with those of other studies, exploring negative results in more detail.

### **3. Reconstruction**

Reconstructions refer to recreating or repackaging the prominent codes and themes in a manner that shows the relationships and insights derived in the interpretation phase and that explains the theme more broadly in light of existing knowledge and theoretical perspectives. Generally, one or two concepts will emerge as central or overarching, and others will appear as subthemes that further contribute to the central concepts. Reconstructions require contextualizing the findings, for example, positioning and framing theme within an existing theory, evidence, and practice.





## **CHAPTER IV**

### **ANALYSIS OF THE NOVEL**

#### **A. Synopsis of the Story**

Henry Dashwood died and in accord with British custom and law, left his substantial estate and wealth to the oldest son of his first marriage, John Dashwood. This left his second wife, Margaret Dashwood, and her daughters, Elinor and Marianne, without a home and little income. Though John has pledged to his dying father to provide for his stepmother and stepsisters, he sidestepped his promise to do so.

Mrs. Dashwood then accepted an offer from a distant cousin, Sir John Middleton, who heard of her situation: with her daughters, she moved to a small house in Barton Park, located in Devonshire. Nineteen years old Elinor was unhappy about leaving their Norland estate home because she met and fell in love with Edward Ferrars, the brother-in-law of her half-brother, John.

In their new home, they encounter new acquaintances, including the retired officer and bachelor Colonel Brandon, and the magnetic and impetuous John Willoughby. Seventeen years old Marianne is utterly smitten with Willoughby, and it seemed that he was equally passionate about her. Willoughby and Marianne become so attached, and it appeared that their whirlwind romance will quickly result in an engagement, but Willoughby suddenly announces he must depart Devonshire for London with little explanation as to why. Marianne was inconsolable.

Meanwhile, Lucy and Anne Steele, two distant cousins of Lady Middleton's mother, Mrs. Jennings, arrived at Barton Park as guests. Lucy was especially eager to meet Elinor and after ingratiating, she confided that she has been secretly engaged to Edward Ferrars for almost four years. Deeply shocked and distressed, Elinor nonetheless kept her feelings to herself and when pressed agrees to keep Lucy's secret until Miss Steele can meet and win over Edward's imperious mother, Mrs. Ferrars.

Mrs. Jennings organizes a winter stay at her London home for Elinor and Marianne. Marianne continues to pine for Willoughby and hopes to meet with him in London. Colonel Brandon visited and told Elinor that the talk in London society is of an engagement between Marianne and Willoughby. It was very clear by now that Colonel Brandon harbors his feelings of deep attachment to Marianne. At a subsequent London party, Marianne saw Willoughby, but he coolly rebuffs Marianne and rejoins his friends, including Miss Sophia Grey.

The next day a letter from Willoughby arrives for Marianne, and in it, he disowns ever having had feelings for her. Shortly after, it is revealed that Willoughby is to be married soon to Miss Grey. It is then that Colonel Brandon informs Elinor of Willoughby's history of debauchery, including with Brandon's adopted ward, Eliza.

Not long after this, Lucy's sister Anne revealed the news of Lucy's secret engagement to Edward Ferrars. Outraged, Mrs. Ferrars disinherits Edward and promised the family fortune went to Edward's brother Robert instead. The Dashwood sisters left London to visit with family friends in Somerset, and it was there that the

still grieving Marianne developed a severe cold that quickly worsened and threatened her life. Colonel Brandon, who had escorted the Dashwood sisters to Somerset, departed so that he might bring Mrs. Dashwood from Devonshire to Somerset.

After Brandon left, Willoughby arrived and seek for forgiveness from Marianne. Elinor denied him that privilege, and Willoughby made an explanation of his actions to her. Elinor took a level of pity on Willoughby, and he departed into the night. Marianne's fever broke, and when Mrs. Dashwood and Colonel Brandon arrived the next morning they were relieved to find Marianne began to recover.

Elinor later told Marianne of Willoughby's visit, and Marianne fully realized that she could never found happiness with him. As preparations were made for a return to Barton Park, Marianne began to appreciate Colonel Brandon and found herself increasingly attached to him. Brandon and Marianne soon become engaged to marry.

Shortly after returning to Barton, the Dashwoods learned from a servant that Lucy Steele has married Mr. Ferrars. Unsurprised at the news, they were nonetheless saddened to hear it. Edward arrived soon after and corrected a misconception Lucy Steele has instead married the recipient of the family fortune, the supercilious younger brother, Robert. Edward confessed that he has loved Elinor and only Elinor ever since their first meeting at Norland and now he was finally free to propose to her. Elinor was happy to accept and the story ends on a note of exhilarated joy.

## **B. The Main Character in the *Sense and Sensibility***

Since the intrapersonal conflict character can help the development of the character in the novel, the researcher believed that it was important for the researcher and the readers to know a little description of the main characters in the *Sense and Sensibility*. The following paragraph explained the character in *Sense and Sensibility*.

### **1. Elinor Dashwood**

Elinor represents "sense" in this novel. Only nineteen, she was her mother's counselor, able to influence her in the direction of prudence. When Mrs. Dashwood wanted to leave Norland Park, it was Elinor who prevented her from acting too hastily. She induced Marianne to look at things in a calmer, more sensible light than was natural to her, as when she made her admit her impropriety in going alone with Willoughby to Mrs. Smith's house.

Elinor was very different from Marianne when she fell in love. Though attracted to Edward, she was cautious, telling her sister, "I am by no means sure of his regard for me." She kept her self-control when she learned that Lucy has been secretly engaged to Edward and rightly concludes that Edward felt only a youthful infatuation for the girl.

Deeply devoted to Marianne, she went to London because Marianne hoped to find Willoughby there, and she made up for Marianne's rudeness to their hostess by her unfailing courtesy. When Marianne fell ill, she nursed her tenderly.

When she heard from a servant that "Mr. Ferrars is married," Elinor showed that she was not always the calm, collected girl she appeared to be. Being capable of

deep devotion, she was also able to love sincerely, and at the story's end, her faith in Edward has been rewarded in their marriage and subsequent happiness.

## 2. Marianne Dashwood

Though probably intended as a caricature of the oversensitive heroine in the late-eighteenth-century novel, Marianne was a character in her own right she was sensible and clever but eager in everything; her sorrows, her joys, could have no moderation.

Marianne was amazed that Elinor could love the colorless Edward. "He was not the kind of young man something was wanting," she told her mother. She looked on Colonel Brandon as an old man, past romance, although he was only thirty-five, and fell headlong in love with the shallow Willoughby. His person and air were equal to what her fancy had ever drawn for the hero of a favorite story. Always too impulsive, Marianne went with Willoughby to look over Mrs. Smith's house, accepted his offer of a horse, and pokes fun at Colonel Brandon to please him.

Intolerant of the feelings of others, Marianne was displeased by Sir John's jests and finds Mrs. Jennings vulgar and gossipy. She treated the old lady impolitely during their trip to London but it was eager to avail herself of Mrs. Jennings' hospitality. She was outspoken and honest, and cannot tell even a polite lie. She couldn't say what she did not feel, however trivial the occasion.

When Willoughby deserted her, Marianne loses all self-control and eventually becomes ill. When she recovered, she realized that she has brought her troubles on herself, and she admitted to Elinor that Willoughby never actually proposed marriage

to her. She realized that her faults and how often she has hurt others "Everybody seemed injured by me. The kindness, the unceasing kindness of Mrs. Jennings, I had repaid with ungrateful contempt. To the Middletons, the Palmers, the Steels, to every common acquaintance even, I had been insolent and unjust." She said.

At last, learning sense, she appreciated Colonel Brandon at his true worth. Married to him, she achieved happiness because she 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.

From the description of the two main characters above, we got the information on the conduct of Elinor and Marianne who would be analyzed in this study. The researcher decided to put their character description in this study to make the researcher and the readers understand and help this study develop more structured and organized.

### **C. Analysis of the Intrapersonal Conflict Character**

#### ***1. Elinor Dashwood Intrapersonal Conflict Character***

Elinor Dashwood was one of the fictional protagonists of *Sense and Sensibility*. She was also the narrator of the story. Her background and intrapersonal conflicts were analyzed in the form of direct explanations, the character's thoughts, the character's words, the character's actions, and the character's reactions.

Elinor Dashwood, as a narrator, introduced herself with some personal background information and intrapersonal conflicts. She was the one character whose

intrapersonal conflicts were much described in the novel than her sister Marianne, such as:

**Elinor was obliged, though unwillingly, to believe that the sentiments which Mrs. Jennings had assigned him for her own satisfaction (p.71).**

Elinor described herself that she did not want to believe that the opinion of Mrs. Jennings who assigned her sense of Colonel Brandon in the novel because of his partiality of Marianne. But the statement which Mrs. Jennings stated about Colonel Brandon's sense aroused Elinor's concern for Colonel Brandon who has a rival better than him in many aspects particularly from their ages.

This situation made her hard to accept the sense of Mrs. Jennings which her statement about the feelings of Colonel Brandon to her sister happened though unwillingly. There were also other conflicts aroused in the mind of Elinor in the novel as quoted below:

**This of course made everybody laugh, and Elinor tried to laugh too. But the effort was painful. She was convinced that Margaret had fixed on a person whose name she could not bear with composure to become a standing joke with Mrs. Jennings (p.86).**

The text above described that Elinor was trying so hard to laugh with her acquaintance but she could not release them freely. This happened because she felt that her beloved Edward had less spirit and partiality toward her. She felt nothing except melancholy and sadness. And her sister who linked Edward's name when they were together made her more sick and uneasy.

**Elinor could hardly believe this to be true, as it seemed very unlikely that Willoughby should propose, or Marianne consents, to enter the house while Mrs. Smith was in it, with whom Marianne had not the smallest acquaintance (p.95).**

Elinor did not believe that her sister and her boyfriends did something out of good manners. They came to the Combe Magna where Willoughby had lived there and without realizing and respecting Mrs. Smith whom they met in Willoughby dwelling as if Mrs. Smith was not his acquaintance. This explanation stated by Marianne when they were there made Elinor felt uneasy. After all, she was afraid something bad will happened to her sister because she knew that there were no friends of Marianne when they were there.

**Elinor's uneasiness was at least equal to her mother's. she thought of what had just passed with anxiety and distrust. Willoughby's behavior in taking leave of them, his embarrassment, and affectation of cheerfulness, and above all, his unwillingness to accept her mother's invitation, a backwardness so unlike a lover, so unlike himself, greatly disturbed her. One moment she feared that no serious design had ever been formed on his side, and the next that some unfortunate quarrel had taken place between him and her sister. The distress in which Marianne had quitted the room was such as a serious quarrel could most reasonably account for, though when she considered what Marianne's love for him was, a quarrel seemed almost impossible (p.108).**

This was so clearly described that Elinor was so puzzled. Starting with Mr. Willoughby's behaviors toward her sister and her family by rejecting the invitation of her mother who wanted to stay with them much longer and a little explanation about



her sister Marianne who was so sad and melancholy made Elinor wonder what were the main problems of all these situations. Elinor's belief about the man who always full of cheerfulness and happiness suddenly becomes a man full of uneasiness and embarrassment made her trust him down. This happened because of Mr. Willoughby's departure to London. But the manner was not so good and the situation made by Mr. Willoughby left the wound in Elinor's family.

**Elinor heard all this with attention and surprise. "And who was this uncle? Where did he live? How come they acquainted? She wished very much to have the subject continued, though she did not choose to join in it herself, nothing more of it was said, and for the first time in her life, she thought Mrs. Jennings deficient either in curiosity after petty information, or indisposition in communicating it. How Miss Steele had spoken of Edward, increased her curiosity, for it struck her of being rather ill-natured, and suggested the suspicion of that lady's knowing, or fancying herself to know something to his disadvantage. But her curiosity was unavailing, for no farther notice was taken of Mrs. Ferrars's name by Miss Steele when alluded to, or even openly mentioned by sir John (p.172)**

This conflict of mind in Elinor's head happened because of her curiosity when she heard about Edward Ferrars whose name was remarked by Mrs. Steele and her sister. Elinor was surprised by the acquaintance of Mrs. Steele and Edward Ferrars. She wondered how they were engaged and she wanted to know how far this was being tied by themselves. But she could not get more information about their engagement because of the situation in which made her impossible to gain. Elinor was so confused about this account between herself and Mrs. Steele, she started

fancied herself as if she knew a lot of knowledge about their relationship but she has known nothing about the subject.

**What felt Elinor at the moment? Astonishment, that would have been as painful as it was strong, had not an immediate disbelief of the assertion attended it. She turned toward Lucy in silent amazement, unable to divine the reason or object of such a declaration, and though her complexion varied, she stood firm in incredulity and felt in no danger of a hysterical fit, or a swoon (p.176).**

Elinor was so surprised by the statement of Mrs. Lucy Steele who is exclaimed she was engaged with Mr. Edward Ferrars when they talked and shared about Mr. Edward together. This begun when Mrs. Lucy Steele declared her curiosity about Mrs. Ferrars the woman whom she wanted to know from Elinor because she felt that Elinor knew about Mrs. Ferrars. She said that she wanted to acquaintance with Mr. Edward Ferrars's mother for their relationship continuity. This statement struck Elinor so hard as if she was in danger situation who did not accept Lucy's account. She wanted to break down Lucy's declaration and tried so hard to disbelief her. But she struggled and stayed calm even though she was so sick and melancholy.

**Elinor saw that it was his hand, and she could doubt no longer it. This picture, she had allowed herself to believe, might have been accidentally obtained, it might have not been Edward's gift, but the correspondence between them by letter, could subsist only under a positive engagement, could be authorized by nothing else, for a few moments, she was almost overcome her heart sunk within her, and she could hardly stand but the exertion was indispensably necessary and she struggled so resolutely against the oppression of her**

**feelings, that her success was speedy, and for the time complete (p.183).**

Elinor tried to deny it was not Edward's letter which Lucy showed her at the moment. But when she looked at the subject so closely, she believed it was Edward's hand, and still Elinor not allowed herself to believe by suspecting the letter was accidentally obtained by Mrs. Lucy Steele. This situation made Elinor felt so uneasy and pensive from the conversation which had passed for a moment. She fought and struggled against herself, tried so hard to stand firmly and strongly and to show nothing except the constancy and solidity to her opponent even though she could not bear it much longer.

**"I did," said Elinor, with a composure of voice, under which was concealed an emotion and distress beyond anything she had ever felt before. She was mortified, shocked, confounded (p.183).**

Elinor remembered and saw Lucy's lock of hair which set in a ring in Edward's hand. The statement in which Lucy said that it was her hair made Elinor so struck and ashamed of herself because she believed it was hers and she also assured that Edward took her hairs silently because she remembered that the color was similar to hers. The confusing in which Elinor felt made her stunned and empty.

**However small Elinor's general dependence on Lucy's veracity might be, it was impossible for her on serious reflection to suspect it in a present case, where no temptation could be answerable to the folly of inventing a falsehood of such a description. What Lucy had asserted to be true, therefore, Elinor could not, dare not longer doubt, supported as it was too on every side by such probabilities and proofs, and contradicted by nothing but her wishes (p.185).**

The time after Elinor's conversation with Mrs. Lucy Steele is still marked and ringing in Elinor's head. She wanted nothing except all the description in which Lucy told her before was a falsehood and lie, but at the same time, all the proofs and the details in which they involved before for four years made Elinor impossible to denied although it was against her own and wishes. And once again here Elinor felt uneasy and melancholy.

**Her resentment of such behavior, her indignation at having been its dupe, for a short tie made her feel only for herself, but other ideas other considerations, soon arose. Had Edward been intentionally deceiving her? Had he feigned a regard for her which he did not feel? Was his engagement to Lucy an engagement of the heart? No, whatever it might once have been, she could not believe it such at present. His affection was all her own. She could not be deceived in that (p. 186).**

Started by the suspicion of Elinor to Mrs. Lucy Steele and Edward Ferrars when they were involved for four years in the dwelling of Mr. Pratt. Elinor still believed that Edward still loved her and the affection which Edward showed and gave to her made Elinor convinced herself that was sincere and honest. But the questions arose in her mind and begun asked to herself about the truth of the engagement between Edward and Lucy made her felt uneasy and anxious, she started confused, afraid of all what has been passed and realized that she got nothing except falsehood, indignation, and anger of being deceived by an unjust man.

**She had little difficulty in understanding thus much of her rival's attention, and while she was firmly resolved to act by her as every principle of honor and honesty directed, to combat her affection for**

**Edward and as to see him as little as possible, she could not deny herself the comfort of endeavoring to convince Lucy that her heart was unwounded. And as she could now have nothing more painful to hear on the subject than had already been told, she did not mistrust her ability to go a repetition of particulars with composure (p. 190).**

The pain in which Elinor felt made her intentionally obliged to get against her wishes about the topic which had been passed before. She wanted to gain again the conversation where she had been shocked and mortified. She knew the feelings and she was ready to enter the subject again, she was confidently assured that the wounded will not be realized by her rivals, she tried so hard to convince Lucy Steele that she was alright and showed her that she could stand strongly and firmly even though in another side of her heart she didn't want to hear and fell thus pains again. She was confused and obliged although uneasy she kept continuing on the conversation with her rival.

**Elinor hardly knew whether to smile or sigh at this assertion (p. 197).**

Lucy confidently said that Edward's love for her has been pretty well put to the test, by their long very long absence since they were first engaged, and it has stood the trial so well, Lucy felt that she should be unpardonable to doubt it now. This declaration of Lucy after an attack from Elinor when she related the impossible of Lucy and Edward's engagement because Edward's mother would not agree. Both of them knew how was the disposition of Edward's mother. After that statement

Elinor anxiety to choose between sighing or smile because the rivals were so hard to break down.

**Elinor submitted to the arrangement which counteracted her wishes with less reluctance than she had expected to feel. With regard to herself, it was now a matter of unconcern whether she went to town or not, and when she saw her mother so thoroughly with the plan, and her sister exhilarated by it in look, voice, and manner, restored to all her usual animation and elevated to more than her usual gaiety, she could not be dissatisfied with the cause, and would hardly allow herself to distrust the consequence (p.211).**

The invitation of Mrs. Jennings who forced Elinor and her sister to follow her to London made Elinor obliged to accept the plan which her mother and sister were delighted to join the trip. Although it was contradicted her wishes and wants she began to approve the invitation because she saw happiness and hopes in her sister's eyes, she realized that the trip was important for her sister and she wanted nothing except the happiness of her family.

**And Elinor, despite every occasional doubt of Willoughby's constancy, could not witness the rapture of delightful expectation which filled the whole soul and beamed in the eyes of Marianne, without feeling how blank was her prospect, how cheerless her own state of mind in the comparison, and how gladly she would engage in the solicitude of Marianne's situation to have the same animating object in view, the same possibility of hope. A short, very short time however must now decide what Willoughby's intentions were in all probability he was already in town (p. 213).**

The situation of Elinor in which very contradicted with her sister begun disturbed her mind, she felt that she needed the situation where her sister had been

involved with Willoughby even though she doubted his sincerity. She needed the same hope as her sister's but she got nothing except sadness and melancholy. She still doubted Willoughby's sincerity and she felt that Willoughby have to decide something to arose her trust in him. She was uneasy and she was sad when she realized her situation.

**Elinor wished very much to ask whether Willoughby in town was in the town, but she was afraid of giving him pain by any inquiry after his rival and at length, by way of saying something she asked if he had been in London ever seen she had seen him last (p. 217).**

Marianne was waiting for her beloved Willoughby in her room when she was ill, she was waiting for the carriage which passed by Mrs. Jennings's house and hoped that was Willoughby who was arrived at their house and one night when a carriage arrived near their house Marianne and her sister were in hurried to see whether it was Willoughby's carriage or not and they were hoped so much it was Willoughby's but the fact it was Colonel Brandon's carriage and Marianne once again felt disappointed.

Although it was not Willoughby Elinor regard Colonel Brandon and gave him much solicitude and attention and accompany him in the house. The Colonel began to ask how was Marianne's condition and he was worried about her if something bad or evil happened to her, Elinor answer the questions with full of affection but also she was afraid too about the condition of her sister. They were talked and shared, and there is something which very important for Elinor to ask her friend but she was afraid to attack him. This condition made Elinor uneasy and finally, she decided to

wait for a good moment to ask whether he has met or seen Willoughby in London or not.

**Elinor, distressed by this charge of reserve in herself, which she was not at liberty to do away, knew not how, under such circumstances, to press for greater openness in Marianne (p. 227).**

Marianne was waiting for the Willoughby's letter, one day their maid carried letters to their house and Marianne asked her whether the letter for her or not, the letter was for Mrs. Jennings and herself the Marianne to convince herself took and read and she was disappointed because of there was not the written of her name there. Elinor could not bear herself to ask why her sister was waiting for the letter, and Marianne said she was not but maybe there was a letter for her and she hoped not so much. Elinor felt that Marianne was not believed her, and Marianne said, Nay, Elinor, this reproach from YOU, you who have confidence in no one. Elinor was confused by this kind of declaration of her sister and she was distressed to continue the conversation.

**She was not immediately able to say anything and even when her spirits were recovered, she debated for a short time, on the answer it would be most proper to give. The real state of things between Willoughby and her sister was so little known to herself, that in endeavoring to explain it, she might be as liable to say too much as too little (p. 232).**

Colonel Brandon visited Elinor and asked about the condition of her sister. This kind of solicitude made Elinor happy and delighted. After a short conversation Colonel Brandon started to propose his goal to ask whether the engagement between



her sister and Willoughby was true? Were there any hopes for him in gaining the affection of love from her sister? Was there any chance for him.? These questions made Elinor distressed to answer because she felt that there was no space for him in Marianne's heart. Her sister's heart was full of Willoughby's affection. But the engagement between her sister and Willoughby could not be 100 % convinced to be true, because Elinor knew nothing about Willoughby since he was in London. This situation made her uneasy and distressed.

**Elinor, though never less disposed to speak than at the moment, obliged herself to answer such an attack at this, and, therefore, trying to smile (p.242).**

Mrs. Jennings's curiosity about when and where Marianne would be married by her beloved Willoughby made Elinor felt uneasy and hard to answer this kind of question, even though it was contradicted within herself she was forced to speak and said have you, Ma'am? Talked yourself into a persuasion of my sister's being engaged to Mr. Willoughby? I thought it had been only a joke, but so serious a question seems to imply more, and I must beg therefore that you will not deceive yourself any longer. I do assure you that nothing would surprise me more than to hear of their being going to be married. Elinor hoped this kind of answer could be realized by Mrs. Jennings that she should not talk about her sister too much because their engagement could not be convinced 100 percent was true.

**Elinor, unable herself to determine whether it was better for Marianne to be in London or at Barton, offered no counsel of her own except patience till their mother's wishes could be known, and at**

**length, she obtained her sister's consent to wait for that knowledge (p.271).**

Mrs. Jennings came to the room where Elinor and her sister sat together, they were composing themselves at the moment. The composure of Mrs. Jennings by giving them the letters from their mother made Marianne felt so sad and melancholy because she was expecting that the letters were from Willoughby. After some moment when Marianne read those letters, she began to ask her sister to back to their home in Barton. Marianne needed her mother so much at that time. This proposal of Marianne made Elinor distressed and confused to decide what her sister wants. At length, she convinced her sister to be patient and Marianne approves her sister's counsel.

**Elinor wished to talk of something else, but Lucy still pressed her to own that she had a reason for her happiness, and Elinor was obliged to go on (p.319).**

The conversation continued between Elinor and Lucy and at this time they were talked and discussed Edward's mother who simply made Elinor saved from the solicitude in which she was obliged to gain from her. She considered that the hate of Mrs. Ferrars toward her and the compliment in another side for her opposition in which Lucy Steele got from the party when they were visited and joined Sir. John's invitation made Elinor unhappy and wanted to talk about another topic. But Lucy continued by the same subject and showed Elinor how happy she was at the party.

This kind of conversation made Elinor obliged to listened and continued the subject although it was contradicted within her mind.

**Elinor began to feel it necessary to pay her a visit. This was an obligation, however, which not only opposed her own inclination but which had not the assistance of any encouragement from her companion (p. 388).**

Mrs. John Dashwood was sick because of the engagement of Edward and Lucy in which she didn't approve to be engaged. She was shocked and mortified and because of that, she felt weak and sick. As a family, Elinor thought that it was a duty for her to visit her brother's wife. She wanted to know whether Mrs. John Dashwood still sick or not. All her companions rejected this kind of proposal from Elinor and Elinor too. Although it was hard for her she forced herself to visit Mrs. Joh Dashwood.

**She hesitated, she knew not what to do. The possibility of Colonel Brandon's arriving and finding her there, came across her. But she has the promise to hear him, and her curiosity no less than her honor was engaged (p.421).**

It was a shock for Elinor when she saw Willoughby came to their house. Elinor was in hurry to enter the house to avoid her meeting him. But Willoughby was faster than her and he held Elinor's hand and forced her to accompany him for a moment. Elinor rejected his wants but he was insisted and Elinor obliged to accept. Elinor was confused and didn't know what to do because she was afraid that Colonel Brandon suddenly came to the house and he saw them there but she was promised and she would be prudent to her guest.

**She would not but have heard his vindication for the world, and now blamed, now acquitted herself for having judged him so harshly before. But her promise of relating it to her sister was invariably painful. She dreaded the performance of it, dreaded what its effects on Marianne might be, doubted whether after such an explanation she could ever happy with another, and for a moment wished Willoughby a widower. Then, remembering Colonel Brandon, reproved herself, felt that to his sufferings and his constancy far more than to his rival's the reward of her sister was due, and wish anything rather than Mrs. Willoughby's death (p.443).**

The conversation passed between Willoughby and Elinor, and after a moment Mrs. Dashwood finally arrived at Mrs. Jennings's dwellings. They met and felt happy because they were parted so long before. The frightened vanished and the spirit begun aroused. Elinor still thinking about the moment which has been passed between her and Willoughby. The regret of him made her felt uneasy and confused, she was afraid of telling this kind of conversation to her sister but she was promised and this made her confused and puzzled because at the same time she thought also about the affection of Colonel Brandon toward her sister in which in her opinion Colonel Brandon much better than his rival.

***a. Marianne Dashwood Intrapersonal Conflict Character***

Marianne Dashwood is described in the novel as the main character after Elinor Dashwood. Although the main character is much centered on Elinor's side, the researcher believes that because the novel was explained about all the events from Marianne's side and the writers described the novel from Elinor's perspectives.

Because of this reason the researcher also included Marianne as the main character and her intrapersonal conflict character also needed to be analyzed.

The writer described Marianne's intrapersonal conflicts character after such conflicts occurred between her and her sister, she against Mrs. Jennings and her family included Mrs. Lucy Steels and her sister, also she debated with Edward Ferrars and Colonel Brandon in her opinion there were no charming both of them, and finally, there was also another character in which involved in Marianne's intrapersonal conflicts such as described below.

**Marianne was afraid of offending and said no more on the subject, but the kind of approbation which Elinor described as excited in him by the drawing of other people, was very far from that rapturous delight, which, in her opinion, could alone be called taste. Yet, though smiling within herself at the mistake, she honored her sister for that blind partiality to Edward which produced it (p. 28).**

In Marianne's opinion, there was no taste from Edward's side in painting. This kind of argument made Elinor asked her and said why her sister thought in that kind of way. Elinor began to describe her sister about her opinion from Edward's side and said that maybe Edwards was not good enough in painting but I believed that he was good in taste and honored other people's creation. This kind of argument made Marianne was confused and afraid of answering her sister's opinion because she believed that what her sister believe is too far from what she believed particularly from the art side.

**Marianne hardly knew what to say. She would not wound the feeling of her sister on any account, and yet to say what she did not believe was impossible. At length she replied (p.28).**

The debate between Marianne and her sister continued. Elinor assumes that her sister's considered Edward as deficient in general taste, and Elinor knew that this kind of attack would be contradicted by Marianne's side of taste in general, and because of this Marianne was in a position where she was confused and uneasy. She wanted to say something to her sister but on another side, she was thinking of afraid made her sister melancholy.

**Marianne was silent, it was impossible for her to say what she did not feel, however, trial the occasion (p. 167).**

The meeting between Miss Dashwood and Miss Steele was declared after an obliged invitation from Sir John who Forced them to come to his house. It was starting with a wounded Lady Middleton's daughter who screamed and suffered because of irritation in her neck, Lady Middleton was panic and Miss Steele was too. They tried made the little girl calmed and treated her as soon as possible. Miss Steels were felt sad and melancholy after such a situation happened recently but in Marianne opinion's it was nothing to afraid of because the wound was not too large and dangerous.

Miss Steels afterward said that Lady Middleton was a good and honorable person. This kind of statement made Marianne was uneasy and sick because she was

not agreed with the statement she wanted to debate but she afraid of offending and made a bad situation, she was confused and finally, she remains silent.

**Marianne, though declining it at first was induced to go likewise (p. 220).**

It was starting with an invitation by Mrs. Palmer who wanted to accompany her to the city for shopping. The ladies were agreed except Marianne. Marianne's thought of Willoughby and hoped to see him immediately made her unwilling to do something. She was uneasy and confused because the ladies forced her to go with them and after much persuasion, she finally agreed.

**Marianne had promised to be guided by her mother's opinion, and she submitted to it therefor without opposition, though it proved perfectly different from what she wished and expected, though she felt it to be entirely wrong, formed on mistaken grounds, and that by requiring her longer continuance in London it deprived her of the only possible alleviation of her wretchedness, the personal sympathy of her mother, and doomed her to such society and such scenes as must prevent her ever knowing a moment's rest (p.286).**

The melancholy of Marianne after such a cruel and evil disposition from the person who she loved the most made her deeply sad and sunk in great pain. The situation which passed before made Mrs. Dashwood angry at what happened to beloved her daughter, and after deep consideration, she suggested her daughter be in London for a long time to make her daughter feel better and far from the things which made Marianne remember the memorials where she and Mr. Willoughby have spent in Barton. This kind of suggestion was so heavily contradicted with the wishes of

Marianne because all of what she wanted was to be with her mother. Marianne was uneasy and she was sick but she obeyed her mother in the end.

**Marianne was going to retort, but she remembered her promises and forbore (p.352).**

The consequence in which Edward took and felt by being a dependent person in his establishment to get married to Mrs. Lucy made Marianne shocked and didn't expect his family to abandon him just like that. This kind of establishment made Edward's family were greatly angry toward him and because of this situation Marianne wanted to reproach them but she promised her sister to be a good person. Marianne was uneasy because it was contradicted her disposition but she kept silent and pensive.

In final consideration, Elinor and Marianne Dashwood were two sisters with different personalities. Elinor the sister accentuated the common sense while Marianne the young sister more with feeling or emotion. Both of them however wanted to find their true love and got married to make their widows mother proud. When Marianne did fall in love with a man named Willoughby, Elinor told her to be careful but she ignored her sister's advice. When Marianne was broken, Elinor hid her sister's failed love feelings and tried to entertain her. At that time, people considered status and wealth were the more important thing in life than true love. However, Elinor and Marianne fought for their true love. There were some emotions spotted on their journey found in the story such as melancholy, uneasiness, patience, jealousy, sadness, sorrow, and affectionate between the two main characters



portrayed in the novel adorned the *Sense and Sensibility* become interesting to read especially to find more about the intrapersonal conflict of characters written above.



## CHAPTER V

### CONCLUSION AND RECOMMENDATION

Based on the analysis of intrapersonal conflict characters and its discussion in the previous chapter, this chapter concluded the analysis that has been done and given some suggestions for the improvement of literature study in the future.

#### A. Conclusion

After analyzing the intrapersonal conflict characters in *Sense and Sensibility*, it can be concluded that the author described Elinor Dashwood as a thoughtful, observant, and determined girl. She was observant enough in facing difficult situations. She would not hurt the people around her even though she was in pain because of them. She was determined in trying to figure out the situations with calmness and patience. She found the best solutions for all the people around her, especially for her family. Meanwhile, Marianne Dashwood was described by the author as a person who was in pain because of her relationship with Willoughby.

Less patience and fell in love with the wrong person made her become a melancholy girl. She didn't care about the feeling of the people around her and she just wanted to be free from the sorrow and distress during her departure with Willoughby. The selfishness becomes the main character of Marianne Dashwood described by the author.

The resolutions of intrapersonal conflicts characters from Elinor Dashwood and Marianne Dashwood in facing many situations were different. The way Elinor

responded to the uneasiness and difficulties was better than her sister. Elinor was a person full of cheerfulness and patience solved the problems with the best decision not only for her but also for the people around her. While her sister who was described as selfish and only thinking about her relationship with Willoughby made she didn't solve the problems properly. The pains which were tortured her mind forced her to become a melancholy girl and because of this, she didn't care about the things around her. She only thought about the things which made her happy and released from the sorrows and sadness.

### **B. Recommendation**

The researcher is fully aware that this thesis is far from complete. In terms of its literary analysis of intrapersonal conflict characters of the novel. Therefore, it is recommended for a further analysis effort on the intrapersonal conflict characters of the novel. It is also recommended for further analysis of other elements such as characters, plot, setting, theme, or point of view for understanding and giving a better interpretation of the novel.

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