

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Among the distinguished English novelists of the 19th century are several women. Women novelists began to appear in England during the second half of the 18th century. But some gifted women of the 19th century made such contributions to the development of the English novel that they have justifiably won their places in the front ranks of the brilliant realists headed by Dickens and Thackeray. Jane Austen is one of these remarkable women novelists.

Jane Austen, her life was, on the surface, even and serene, but her work reveals a mind of enormous vitality and scope, and a powerful understanding of human behavior. Jane Austen was born in a country clergyman's family on December 16, 1775, in Steventon. She grew up in an affectionate family, whose members were all great novel-readers. She was educated at home with her sister and began to write at an early age. Through a wide reading of book in her father's library she acquired a thorough knowledge of the 18th century. She lived a quiet and uneventful life, though she did move several places like Bath, Southampton and Chawton. And her closest companion was her elder sister, Cassandra. Both of them never married. From the age of eleven, maybe earlier, Jane had been writing some stories and parodies for her family entertainment. The stories are full of anarchic fantasies of female power, licence, illicit behavior and general high spirit (Todd, 2008:4). Jane did a lot of reading including both the serious and popular literary works. Due to this, she was quite familiar with the novelists in 18th

century such as Fielding and Richardson, and then she decided to write her own novels.

From 1811 to 1816, with the release of *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814) and *Emma* (1816), she gained success as a writer. Then she added two more novels, *Northanger Abby* (1818) and *Persuasion* (1818), these two novels were published posthumously.

Austen lived in the end of 18th century, when women had few rights and they must face lots of legal, social and cultural obstacles. All the family's property was owned by man, so divorce was exceedingly rare just because women who left their husbands had no feasible means for living. Women were in the marginal position and seldom questioned their husbands' decisions, their duties were remaining at home, keeping a hearth and taking care of several children. Even in English laws, the idea of the superiority of men and their total ownership over wife or wives and children, including the powers of physical abuse and often even those of murder and sale (Mullett, 1960:67). As for education, the society only allowed men to receive the formal education and women were totally expropriated the education rights. Just a few women had the chance to go to public school, of course, study was not their aims and they were not expected to be intellectual. They were deprived of the liberty to earn or inherit money, therefore marriage was the only opportunity for them to get rid of poverty and have convenience.

Literary circle was on the foundation of patriarchal ideology, too. What's more, women writers had their work published anonymously, because the reputation of authorship could become infamy and novels were reprehensible.

“Publishing her own writings could threaten a woman’s reputation as well as her social position. Proper women were modest, retiring, essentially domestic and private. Authorship of any kind entailed publicity, thrusting oneself before public eye-thus loss of femininity” (Fergus, 2001:12). Married women might face the legal obstacle to the authorship, for they could not won property or sign contracts. Unmarried women didn’t need to get fathers’ permissions before did something. Being the daughter of a county rector, Austen wanted her family’s fame to be spotless so she followed the other women writers to publish her novels anonymously. However, there was a publishing explosion took place in 18th century despite many social obstacles to women’s writing. The first conspicuous women writers appeared in the 18th century England when industrial revolution increased in the numbers of well-educated middle class women and greatly facilitated their publication.

Jane Austen’s social circle was restricted to members of her own rank, the upper middle class. As a girl she attended balls and monthly assemblies, dinner parties and theatricals. Jane Austen found the greater part of her materials from experience. Meanwhile, she carefully observed what came to her and putted these things and people into her novels. *Sense and sensibility* is a novel by Jane Austen, and was published in 1811. Jane Austen wrote *Sense and Sensibility* in the Regency era (1811-1820). In this novel, Austen writes the relationship between men and women, and her heroines’ interesting point is not only in marriage, though it is the only acceptable career for women. Under social and historical restraints, Austen must obey the rules which establish by man so that her female consciousness in her works and makes the heroines become the centre of the

story, moreover, they are always struggling against the traditional male-centered values. That is a pioneering attempt through which Jane Austen constructs her writing style and paves a broad way for the successor.

Austen's novels are widely read, accepted and analyzed by the critics. However her novels have been examined usually with the feminist theories. Scholars analyze her feminist perspective by focusing on her unconventional heroines and the feminine awareness. Little attention has been paid her feminist narration. Therefore the researcher in this thesis analyzes her novel with the Feminist Narratology Theory-the combination of feminist theory and the narratology.

1.2 Research Question

How are the feminist narratology techniques used in *Sense and Sensibility* by Jane Austen?

1.3 Limitations and Prospect

My thesis is focused on Jane Austen's novel *Sense and Sensibility*. The research elaborates the aspects of Austen's narrative strategies and skills. As far as feminist narratology is concerned, structure, point of view, voice and rhetoric are included in the theory.

1.4 Purpose of the Study

This study aims at investigating the feminist narratology techniques used by Jane Austen. In order to show how Austen uses different narrative techniques to establish feminist authority and deconstruct the male consciousness.

1.5 Significance of the Study

Feminist Narratology is relatively a young theory which has only about 40 years' development. Though there are much more issues need to be solved in depth and complexity, this research still offers a new angle to study the classical work. Through this research, I hope that this research will be beneficial for those who want to study about feminist Narratology. Using the new theories to analyze the text steadily and carefully is the best way to make our little tribute to the literature criticism.

CHAPTER II

LITERATURE REVIEW

2.1 Feminist Narratology

2.1.1 Feminism

Feminism is defined as the belief of the political, social, and economic equality of men and women. Feminism is a way of deconstruction of the patriarchal society's system, and it is an approach of analyzing the literary works with the gender color. Feminist criticism starts the criticism from the distortion of female images in male's literary works, after that, it turns to search for the female literary tradition, through which female writers try to subvert the unequal value system, instead of taking the distorted images as granted. This effort enables the women writer to establish the female writer system which different from the male's and to write their own experiences. (<http://www.merriam-webster.com/dictionary/feminism>).

2.1.2 Narratology

Narratology is the translation of the French term *narratologie* which means the systematic study of narrative. It includes both the theory and the study of narrative and its structure, and the ways that these affect the readers' understanding. As the extension of structuralism, this theory was coined by Tzvetan Todorov in France, 1969. Its theoretical lineage can be traced back to Aristotle's *Poetics*, but the Russian Formalist is the initiator of modern narratology. By the end of the 1980's, classical narratology was gradually

replaced by postclassical narratology which indicated an abundant of new methodologies and research hypotheses have joined into this theory.

2.1.3 Feminist Narratology

Feminist Narratology is a combination of feminist commentary and classic narratology. In the book *Ambiguous Discourse: Feminist Narratology and British Women Writers* American narratologists Mezei defines “narratology” as, “the science of narratives”, and “feminist narratology” in an equally plain way, as “the study of narrative structures and strategies in the context of cultural deconstructions of gender” (Mezei, 1996:7). Feminist narratology is a trend of scrutinizing narratology from a gendered point of view and its main concerns is to break the opposition of formalism and anti-formalism.

Feminist Narratology has about 30 years history of development in the west. The creator of Feminist Narratology, Susan S. Lanser, in the year 1981, first combined narratology research with feminism. In 1986, Susan proposed joining the analytical structuralist narratology with the feminism as a way. The two essential works on feminist narratology are “*Toward a Feminist Narratology*”(1986) and *Fiction of Authority: Women Writers and Narrative Voice* (1992). She claims in her inaugural paper that feminist narratology has retained the two main functions: 1): it serves as a means of clarifying the interpretation of narrative texts, especially where that interpretation is concerned with gender-related matters. 2):it provided the means for reflecting on, during process, feminist narratology also faced the query. Some

narratologists first felt that the study of form and the study of politics can never get compatible; meanwhile, some feminists argued the narratology was nothing but an empty formalism.

However, after Lanser and other scholars' hard working, a new significant theory has been established. Although feminist narratology contains the merits of both classical narratology and feminism, it has its own features. First, feminist narratology conquers the shortage of classical narratology. The study aim of classical narratology is analyzing the structure of text and finding some common elements. That is to say, when emphasizing the objective, this kind of research inevitably omits the connection between text and historical context. Through examining the text, feminist criticism searches for the historical and sociological reasons of inequality which female have endured for a long time. Hence, feminist narratology examines the text systematically while taking the social and historical context into account. Second, feminist narratologists focus on the women writers' narrative strategies, through which women writers could establish their narrative authority and literature tradition. Third, the classical narratology concentrates on the grammatical "static" analysis while feminist narratology is "dynamic". Feminist narratology not only broaden the narrative theories but also close the narratology with the text, concurrently, feminist narratologists pay attention to author's female consciousness and ideological feature while interpreting the text. At last, narratology restricts with the authorial visual angle, to the contrary, feminist narratology lies in the reader's angle which neglects the paraphrase and analysis of text meaning. It is inevitably for the narrator to

convey the social, historical and cultural implications behind narrative forms, so feminist narratology makes classical narratology broader and avoids its mechanical characteristics.

As an integrated theory, feminist narratology inherits the narratology's tradition which is studying the text from the plot, structure, voice, perspective and other aspects; and from the feminist narratology pays more attention to the character, plot and the narrative process. It concerns about the female writers' narrative structure and the discrimination which is caused by sexual difference, eventually tries to change women's marginal position. While examining the narrative forms, feminist narratology takes gender into account, which can enrich narrative theories. Nowadays, feminist narratology maintains a good momentum, and undoubtedly it can make certain contribution to the literary theory.

Feminist narratology aims at fighting for the equality between women and men and changing the social and literary strategies and then to do research on gender politics under historical, social and cultural context. In Lanser's words, feminist narratology examines the role of gender in the construction of narrative theory. By this means, male writing styles and female writing styles can be distinguished so that sexual difference and discrimination can be exposed. (Lanser, Susan S. *The Narrative Act: Point of View in Prose Fiction-Fiction of Authority: Women Writers and Narrative Voice*.) Women novelists use different narrative forms from men novelists to establish their own narrative authority and their own literary tradition. This difference results from the social historical and cultural background: women's social statuses. In

this sense, narrative discourse has social significance and political implications.

2.2 Feminist Structure

Narrative structure is about two things: the content of a story and the form used to tell the story. Two common ways to describe these two parts of narrative structure are story and plot.

Story refers to the raw materials of dramatic action as they might be described in chronological order. Plot refers to how the story is told — the form of storytelling, or the structure, that the story follows.

From the audience's perspective, story and plot refer to the different ways movie narratives construct meaning for spectators. Story is about trying to determine the key conflicts, main characters, setting and events. Plot is about how, and at what stages, the key conflicts are set up and resolved.

In the 18th century, it was a time of male's dominance in England and they were always in superior position, however the women's consciousness had gradually awakened. Both the transform of the society and change of her family made Jane realize that the pen in her hands was the surviving tool, writing and publishing her works was the only way to make a living.

Feminist narratology focuses on the works of female writers, as the distinguished British female writer in the late 18th century Austen naturally becomes the analytic target of feminist narratology. *Sense and Sensibility* is completed in the early years of Jane Austen's writing career, comparing with her later works, although this novel's core idea is still immature, there are a lot of

narrative techniques which are fully embodied Austen's adept narrative ability in the novel.

In modern narrative theory, most narratologists agree a fiction includes two aspects-"narrative discourse" (or "narration") and "narrated story", which conforms to the traditional differentiation of "form" and "content". At the level of story, feminist narratology pays context and language as well as the historical and social reasons that may cause these differences. As an essential element of narratology, discourse solves the problem of how story is unfolded and it is also the feminist narratologist's focus point, for they eager to know how women writers use narrative strategies to establish the narrative authority.

2.2.1 Narrative Content

The arrangement of plot is very dynamic, there are totally 50 chapters. From Chapter1-5 is the beginning part which describes the early life of two sisters and reveals the theme of the novel. The middle part can be divided into two parts: Chapter6-25 depicts the two sisters' rural life, the contradiction of "Sense and Sensibility" is concealed, and people are still leading a happy life. From Chapter26-45, this part describes the time when the two sisters leave their home. This part of story demonstrates the importance of being sense, as well as the disasters which caused by being excessive sensibility, so the plot is totally in the adversity. From Chapter46, Marianne has recovered from illness, which is the hint of fate turning. In the denouement, both the two sisters get rid of the adversity and receive their own happy marriage, while the novel reaches to its climax and gets to the end of story. The plot is full of dramatic

which starts from the plain then goes to the suspense, at last all turn the corner.

It is not surprising that Jane would arrange the plot like that. Jane is living in the transitional period in which philosophers have preoccupied with the problem of whether man is a totally self-centered and self-seeking being. In the realm of literature such ideas would lead to Romanticism and its attendant stressed on sensibility and imagination. Sentimental novels suffuse with the exaggerated emotion and the plot is variance with the reality. At the same time, the overdone peculiarities of Gothic contain shadow and superficial both in its content and art expression, which aims to make the readers feel gruesome. Usually people do not deem that Austen belongs to that time, because she treats her works as a political and indifferent to social issues. Sometimes, ordinary readers tend to censure her for not mentioning the French revolution, Napoleon and the onset of the Industrial Revolution. In fact, despite the war theme, being the representation of genteel artist, she carries the burden of her time. The social order is changing and Austen penetrates this alertly. That's why the feminist narratologists think that there is strong political appeal hidden in Austen's works, especially the gender politics.

Basically, there are two narrative ways- public narration and privacy narration. Generally speaking, public narrative is a way of narration which narrator makes the narration outside of the text, and surface narrative is the notable mark of it. Privacy narrative means the narrator makes the narration to the recipient inside the text, and the conspicuous symbol of privacy narration

is hidden text which the narrator does not want to expose them to the readers. After the literary traditions have been constructed by men, women writers are apt to use a private narration to express their voice and even eager to subvert the tradition. There are some feminist writers who published the works before Austen, and make more opportunities for the gifted women writers. Rowson established her authority in *Charlotte: A Tale of Truth*; Maria Edgeworth publishes *Patronage*. However, the female writers do not imperil the intellectually inferior and political dangers. The bias confines women's writing, thus to write themselves the female writers. The narrative form clearly shows the female writers like adopting the epistolary way to compose their work. On one hand, the epistolary novel is kind of story which could publish overtly; on the other hand, the narrative form is about the hostess telling the story to the receiver (addressee) in a private way. Different from the traditional novels, the epistolary content is about personal love stories and it does not make the didactic statement to the public. In this way of writing stories, the narrators do not make sound to the ordinary readers and definitely the writers' authority would be weakened. Readers' access is devious, that is the most eminent features of private narrative. This private communication confines woman could only talk to the homogeneity, which guarantees the female writers would no make mess to the masculine society. As Deborah Kaplan states, "Austen has known that her perception and values are at times in opposition and she seeks to avoid rendering not only of ridiculously incompatible novel conventions but also of overtly conflicting cultural perspectives." (Kaplan,1992:201).

2.2.2 Characterisation

Characterisation is the representation of a character or characters on the stage or in writing, especially by imitating or describing actions, gestures or speeches.

In the literary history, male writers construct their androcentric value system through fabricate the androcentric society is the justice and try to distort female images, through which indicated mad, stupid and carnal were the representative features of women. The stereotyped image of women in literature are angles or monsters (Showaler, 1982:5). The whole aim of these fabrications is to show the man's superior and centeredness while justify the female's inferiority. Undoubtedly, female is in the low-ranks of the social hierarchy, so Austen makes women become the center in her novels and describe their happiness and sadness.

In Austen's time, the social rules taught women "to practice propriety instead of displaying their intelligence, to practice self-denial instead of cultivating self-assertion, and to think of themselves collectively, in terms of universals of the sex, instead of contemplating individual autonomy, talents, and capacities or rights".

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2.3 Point of View

There are many different aspects of discourse, point of view (focalization) and voice have long been the focuses of attention for narratologists. Being a basic element of feminist narratology, point of view shows the idea that writer is determined to express and through whose perspective the story will be viewed. The relevancy of point of view and sexual politics is another domain which feminist narratology pays close attention to. In the book: *Narrative Act: Point of View in Prose Fiction*, Lanser points out: What makes a given narrative option significant is not just its vantage-point for perceiving events or the degree of omniscience it permits; at least as important are the psychological and ideological relationships the text creates between narrators, characters, textual events, author, and audience(Lanser,1981:18). Point of view is the converging aspect of technique and ideology, it provides the means which could make the narrative constructed and the ideology conveyed to the readers. When it comes to the feminist narratology, gender politics must be related to understand point of view, so female writers choose different ones to illustrate their women consciousness. In feminist narratology, the relationship between point of view and the observed target usually tend to regard as the ideology. If the novel is written in a male's point of view, the critics would focus on the procedure to how the writers embody the female's experiences and reaffirm the women's consciousness, or the impact of patriarchal society on women.

Point of view, together with perspective and focalization, and some other expressions such as, seeing eye, angle of vision, filter, focus of narration, have

always been the focus among narratologists and they are generally the same towards the outside the narratological community. What is point of view? In narratology, the term of point of view refers to “the perceptual or conceptual positions in terms of which the narrated situations and events are presented” (Gerald, 1987:73). While according to Gray, point of view means “the way in which a narrator approaches his material (such as characters, actions, setting, etc.) and the audience.” (Gray 1992:189). While according to Gray, point of view means the narrative perspective which is adopted by the narrator and it also demonstrates how the story is told. When we get to comment a story, the first thing that draws out attention is the clues like the arrangement of the plot or the connection between every events, etc. it is so important to know point of view because from different perspective the same event could present varied appearances and various meanings would be given by different person.

Different narratologists make the classification of point of view diversified, however, there are four common point of view accepted by the public. The first is omniscient point of view which a storyteller (narrator) who plays no part in the story but knows all the facts, including the characters’ thoughts and actions. The narrators could shift location, time and characters freely. Sometimes they even take a subjective approach or directly express their opinions to the readers. The second is limited omniscient point of view which the narrator should be restricted to the revelation. The third one is first-person point of view which means the story is relayed by a narrator who is also a character in the story, so the narrator reveals the plot by referring to this viewpoint character as “I”. Oftentimes, the narrator himself/herself is the protagonist in the story. Objective point of view is the last

one. In this position, the narrator fills no feelings or opinions into the story or any character's thoughts. This type requires the narrator stick to the objective, unbiased truth.

Genard Genett classifies narrative perspective into three type: the first one is nonfocalized narrative (Narrator>Character). The second one is internal focalization (Narrator=Character). The third one is external focalization (Narrator<Character). On the basis of Genette's theory, Professor Shen Dan develops the new classification: "(1)zero point of view or unlimited point of view which is the equivalent of the traditional omniscient narrative (2)internal point of view which included the three subcategories put forward by Genette, as well as that of experiencing narration and first-person witness narration (3)first-person external point of view (4)third person external point of view" this classification takes into account of the difference between first-person narrator and third-person narrator and sheds light on the subcategories of first-person narration(Shen,2009:101).

When analyzing point of view, it is crucial to understand the relationship between the narrators and their stories. Basically, anyone who wants to write a story ought to decide using the first-person narrative or the third-person narrative. Genette suggests the terms "homodiegetic narrative, the story will be told by the narrator who presents in the story. The prefix "homo" means the narrator is also a character on the level of action. In a heterodiegetic narrative, the story will be told by an absent narrator. The prefix "hetero" hints the narrator is different from any characters in the story. Point of view settles the questions of "who sees?"and "who speaks?" in a narrative, on the other hand, narrative voice is closely

connected with the narrator, with ways of seeing, or various types of point of view.

2.4 Feminist Point of View

2.4.1 Third Person Point of View

First-person narration is a popular writing mode in Austen's time, however, Austen does not use this mode in her novels and she makes the third-person point of view for her option. The third-person point of view could afford the greatest flexibility to the author. Through this narration mode, she could let the intelligent, kind heroines to observe the world and man, which finally become the most notable feature of Jane's novel. John Bender once terms the third-person narration as one of Austen's reformation, which "creates the illusion of entry into the consciousness of fictional characters"(Bender,1987:177). And another scholar Jane Spencer points out there is an significant meaning for women writers using the third-person limited point of view in their novels, (with the third-person point of view) "women writers were developing their own distinctive use of narrative voice"(Spencer,2000:215). Both of these two scholars meant to express the third-person point of view enable the heroines have the chance to observe other characters and events, through which the female consciousness and identity can be built.

2.4.2 Omniscient Point of View

Generally the third-person point of view divides into two parts. The first one is subjective/objective, with the “subjective” narration, characters’ feelings and thoughts can be revealed, while the “objective” narration does not describe the psychological activities. The second one is omniscient and limited, which means omniscient narrator knowing everything, everyone and everywhere, while the limited narrator only know a single character’s information.

2.4.3 Shifted Point of View

Shifted point of view is gradually substituted point of view. Sometimes the writer shifts the narrative point of view; opening with an omniscient narrator, for example, and then focusing the narration on the actions and thoughts of a single character (limited omniscient).

Different from the traditional novels, in *Sense and Sensibility*, Austen combines the objective omniscient point of view with the third-person limited point of view instead of the onefold narration point of view. It is clear that the omniscient point of view can enhance the sense of objective reliability, which suits for the epic stories or complicated stories. At the same time, the flaw is this narration mode can make distance or space between the readers and stories, and consequently the linkages between characters and readers have been weakened. The omniscient narrator involves into the story from time to

time, and he/she tells readers some information which destroy the illusion of the story.

Being the first published novel, *Sense and Sensibility* could be regarded as a turning point of Austen's writing strategies which have always attracted the public's eyes. Jane Austen's unique narrative skills make the novel authentic, and she creates an imaginary world based on the reality. This novel breaks through the traditional first-person point of view. Narrator neither joins in the story, nor makes any statements on characters or events directly. She just depicts what she has seen and tries to let the readers ignored her existing. This objective narrating style make the passive readers obtain the initiative and get rid of the narrator's intervention during the reading process. In *Sense and Sensibility*, Austen intentionally keeps silence and hides herself in the characters' back and she lets the female figures to comment about marriage and women's social status, thus the conflict towards traditional masculine society has been averted. Austen effectively gets rid of the control of masculine discourse and establishes feminist narrative authority by using her sensible female narrative strategies.

2.5 Narrative Voice

For feminist narratology, point of view and narrative voice are the two elementary narratological approaches. The term "point of view" solves the problem "who sees". Then the voice? We have already analyzed the point of view, so the following discussion, narrative voice will be examined.

Chatman argues: point of view means the perspective in terms of which the expression is made. Voice, refers to the speech or other overt means through which events and existents are communicated to the audience (Chatman,1978:153). Obviously, voice is a notable word for the feminist, when narratology has related, and then the basic question about voice is “Who speaks?” or more exactly “who tells” the story. Then, Chatman classifies “overt” and “covert” narrator in the text. An overt narrator is one who refers to him/herself in the first person, one who directly or indirectly addresses the narrate, who offers reader-friendly exposition whenever it is needed, who exhibits a “discoursal stance” or “slant” toward characters and events, especially in his/her use of rhetorical figures, imagery, evaluative phrases and emotive or subjective expression, who “intrudes” into a story in order to pass philosophical or mentanarrative comments, who has a distinctive voice. A covert narrator, in contrast, is one who exhibits none of the features of overtness listed above: specifically, he/she is one who neither refers to him or herself nor addresses any narrates, who has a more or less neutral voice and style, who is sexually indetermine, who shows no “conative solicitude” whatsoever, who does not provide exposition even when it is urgently needed, who does not intrude or interfere, who lets the story events unfold in their natural sequence and tempo; in short, one whose discourse fulfills no obvious conative, phatic, or expressive functions. Covert narration can be most easily achieved by letting the action be seen through the eyes of an internal focalizer (Chatman, 1978:113).

In the present, voice is also understood as a characteristic vocal projected through the text. Abbott makes a profound definition of narrative voice:

Grammatical person is an important feature of voice in narration, but more important still is our sense of the kind of character (non-character) it is whose voice colors the story it narrates. In this sense, narrative voice is a major element in the construction of a story. It is therefore crucial to determine the kind of person we have for a narrator because this lets us know just how she injects into the narration her own needs and desires and limitations, and whether we should fully trust the information we are getting.” (Abbott, 2002:65-66)

Susan Lanser in *Fiction of Authority* asserts, voice is an equally crucial through more term in narrative poetics, it designates tellers-as clear from both authors and non-narrating according to her, narrative voice is a vital term that mediates nicely between narrative and feminist theory. She divides the voice into: authorial voice, personal voice and communal voice, and the mainly narrative mode applied in *Sense and Sensibility* is authorial voice.

Authorial voice represents a kind of narratology which is estradiegetic-heterodiegetic and the narrator’ ego potentially exists. This narrative voice demonstrates its identity in the phallogentric society, the narrators who intentionally tell their own stories. Personal voice may be public or private, but they belong to autodiegetic narrators self-consciously tell their own stories. Communal voice stands for a common definable community or the various conditions, which stands at the intersection. Through analyzing these three modes of voice, Lanser makes the contribution to the structuralist poetics and the term-voice is used both by feminist and by narratologists.

2.5.1 Narrator’s Voice

In the traditional novels, male authors use the overt voice when they write. The overt voice usually exhibits the writers' standpoints or the slants toward different characters and events. The author just freely intrudes into the story for the purpose of delivering the philosophical or narrative comments. The narrator's voice is frequently used by the writer to estimate their authority. Most of the female writers tend to use another voice-covert voice. Compared with overt voice, covert voice does not show any exposition even when it is hastily needed and it just unfolds the story in a natural sequence. There is no exception for Austen, she neither uses the drastic way of writing nor conveys her attitude straightly. Thus her works has always been criticized as lacking of passion and presenting covert female voice.

2.5.2 Character's Voice

Austen's curtailment of her voice can be attributed to the set back of publishing *Northanger Abbey*. She wisely chooses the materials and tries to avoid the authorial voice being too exposed. Then she writes *Sense and Sensibility*, in which she compares and contrasts the belief and the conduct of the two her heroines. With the diverse personalities, Elinor is realistic, who is apt to suit the masculine society, to the contrary, Marianne is romantic, who is apt to express Austen's own thinking and establish her authority.

In patriarchal society, an intelligent woman is supposed to be a mute or meek to men's words, and in the literary works, women are always losing their right to speak. The man writers control the female characters to deliver what the male writers exactly want to say. Many female writers obey this tradition

and they do not break the man's superior 'rules'. Obviously, the narrator wants Marianne to express her own thoughts freely and openly.

2.5.3 Free Indirect Voice

FID is the abbreviation for free indirect discourse. FID is the mixture of direct and indirect discourse and "double voice" and "ambiguous" are to describe the feature of it. Austen initially uses the free indirect discourse in her works, which makes her known as mastering this. She consciously applies it in the novel to serve her own aim as an authorness. As for Austen, FID means an effective latitude in which she can permissively deliver her feminist assertions.

FID, a dual voice represents both the narrator and the character and creates a sort of ambiguity, which includes Austen's feminist thoughts. By using FID, the narrator could enter into the characters' consciousness readily and display their intricate feelings, hence the character and the narrator's welter can be produced. In this level, FID is a kind of discourse that suits for women writers, women are supposed to possess more sensibility, and even humanity, than men.

2.6 Irony

Irony is a literary technique and rhetoric device that has been used for many years in speech, art and everyday life. Although irony has been used for a long time, there hasn't been an exact definition of the word itself. There are

hundreds of definitions that have been suggested over the years, one of them being that irony is a figure of speech which is a contradiction or incongruity between what is expected and what actually occurs. Most of the definitions of irony however seem to suggest that irony involve a contrast between appearance and actual reality. It is a discrepancy between what is anticipated to be true and what is actually true. There are three types of Irony-verbal irony, situation irony, and dramatic irony.

2.6.1 Verbal Irony

Verbal irony is the use of words to mean something different from what a person actually says. The main feature of verbal irony that sets it apart from the different types of irony is that it is used by a speaker intentionally. It occurs in a conversation where a person aims to be understood as meaning something different to what his or her words literally mean.

Verbal ironies are mainly the intentional products of speakers. The speakers say what is intentionally contradictory to their actions and emotions. There are many ironic similes that convey the opposite of what speakers intend to express.

Verbal ironies are common in daily conversations and come out as the most ordinary form of irony – sarcasm. You just walk past a woman whose milk has just spilt over and she exclaims “Oh that was great!” This form of irony is the simplest and only involves equating two individuals talking to each other. It does not require third parties to be qualified.

Verbal irony relies on timing to achieve their effect. If the ironic statement comes too early or too late in the conversation, is not suited to the circumstances, or is spoken with incorrect tone, it will only serve to confuse the other person or may just be considered offensive. Keep in mind that while all sarcasm is rooted in irony, not all verbal irony is sarcasm.

2.6.2 Situation Irony

Situational irony occurs when the exact opposite of what is meant to happen, happens. Usually, the episodes in the plot of a story will lead the audience to expect a particular resolution or ending. If such an expected outcome fails and instead another contrary outcome occurs, the absurdity is termed situational irony. Such a form of irony is the result a discrepancy in perspective, such that what is known and expected at one moment differs with what is known later on. Some might only consider situational irony to be ironic rarely if at all. Rather, in most cases, it seems more like coincidence.

The comical use of this form of irony will usually create unexpected reversal in the plot for the better. Sometimes, situational ironies occur just because people perceive certain events to be odd and unfair

2.6.3 Dramatic Irony

Dramatic irony is a stylistic device that is most commonly used by storytellers, in plays, in the theater, and in movies. The irony is used as a plot device to create situations where the reader knows much more about the episodes and the resolutions before the chief character or characters.

This type of irony is popular in works of art such as movies, books, poems and plays. It occurs when the audience is aware of something that the characters in the story are not aware of. An example of dramatic irony is in a movie where a detective does not know that the criminal responsible for the crimes in the city is his partner. The audience however is already aware of this fact and waits anxiously to know what will happen once the character finds out what they already know. There are three stages of dramatic irony: Installation, audience is informed of something the character does not know about) Exploitation (using this information to develop curiosity among the audience), Resolution (what happens when the character finally finds out what is going on?).

A special category of dramatic irony is tragic irony. Tragic irony occurs when a character in a play does or says something that communicates a meaning unknown to her but recognized by the audience. An example of tragic irony is when a character orders poisoned food that is supposed to kill him or her and the audience already knows that the character is destined to die from food poisoning. Tragic irony was common in plays that depicted the lives of legends in ancient Greece. The audience already knew the fate of the characters before they watched the play.

CHAPTER III

RESEARCH METHODOLOGY

3.1 Methodology

Interpretive analysis/method- An interpretive analysis is just that: a document that takes apart and explains what another author wrote. To interpret something is to put it in words that the reader can better understand. To analyze is to examine the parts of a work with the goal of determining the nature of the whole. Interpretive analysis can help discover deeper meanings within a written or artistic work.

3.2 Data

The data for this study are the narrations and dialogues in the novel which shows feminist narratology techniques used by Jane Austen.

3.3 Data Source

The data source in this study is “Sense and Sensibility” a novel written by Jane Austen.

3.4 Techniques of Data Analysis

In collecting the data for the analysis, this study will be conducted by following some steps, such as:

- A. Read closely the novel
- B. Identify the main and supporting characters in the novel.

- C. Identify the narrations and dialogues through main characters showing the feminist narratology techniques.
- D. Identify the important information (narrations and dialogues) which are related to the feminist narratology techniques.

Table of Identification

Chapter	Characters		Dialogues / Narrations	Feminist Narratology Technigues					Interpretation
	Main	Supporting		C	P	FID	V	I	

3.5 Techniques of Data Collection

- A. Analyze the narrations and dialogues which presents feminist narratology techniques.
- B. Classify how feminist narratology techniques used in narrations and dialoques.
- C. Interpreting the result.
- D. Draw conclusion.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter present the analysis about the novel *Sense and Sensibility*. This analysis appeared in this chapter is based on the research question previously has been stated.

4.1 Findings

Through analyzing the data of narrations and dialogues from the novel *Sense and Sensibility*, the researcher could find the Characterisation, Point of view, Free Indirect Speech, Voice and Irony as a Rhetoric as the feminist narratology techniques used by Jane Austen.

4.2 Discussion

4.2.1 Narrative Content

In all of Jane Austen's novels, especially in *Sense and Sensibility*, she vividly portrays the single women's life and the various ways they pursue marriage. However, Austen keeps single through her life, and the reason why she has not married is possibly because the failure of pursuing the combination of money, morality and love in marriage. She deems women should find a suitable husband, which become the interpretation of why she likes the theme of love and marriage. Austen chooses women as the center of the story, revealing their emotions, thoughts, and attitude. Not only does she depict the middle class women's routine life, but also she reveals the reasons

cause women's marginal position. She makes the challenges to the patriarchy by using the private narrative to point out the inadequate social system and unequal educational rights lead women's inferiority. Owing to that historical background and her personal experiences, Jane could only use the private narration and the female voice is inconspicuous in her work, but after the readers search the deep side of the content, feminist awareness will be easily found under lines.

4.2.2 Characterisation

In *Sense and Sensibility*, she tells about two young graceful intellectual unmarried girls-the Dashwood sisters, Elinor and Marianne's different ways to chase love and marriage.

She gives new definitions to the heroines, which are against the traditional images. That is women are no longer the object under male's gaze. Whereas the former is a sensible, rational creature, the latter is romantic, sentimental- the two characteristic figures offer Austen plenty scope for both satire and compassion. She creates Elinor as a symbol of rationality, insight, judgement, and moderation. She never shows cowardness, or hesitating, panic or over sadness. She is the leader and protector of the family. And she is the one who proves women are no inferior to man. And Marianne shows bold actions and often ignores courtship custom.

Ex. Elinor, this eldest daughter whose advice was so effectual, possessed a strength of understanding and coolness of judgement which qualified her, though only nineteen, to be the counsellor of her mother, and

enabled her frequently to counteract, to the advantage of them all, that eagerness of mind in Mrs. Dashwood which must generally have led to imprudence.... Marianne's abilities were in many respects quite equal to Elinor's. She was sensible and clever, but eager in everything; her sorrows, her joys, could have no moderation. She was generous, amiable, interesting: she was everything but prudent. The resemblance between her and her mother was strikingly great. (Chapter1 Page3)

Obviously, both Elinor and Marianne are adorable and beautiful ladies, but more importantly, they are independent, intelligent and brave.

The author also gives images to her characters as they really are. Through the dialogue of Fanny below, it is easy to find out that she is so selfish that she is unwilling to part with any of their considerable wealth to help the Dashwood women.

Ex. "Certainly not; but if you observe, people always live forever when there is an annuity to be paid them; and she is very stout and healthy, and hardly forty... (Chapter2 Page7)

We see another vision of womanhood here. Mrs. Palmer, though less proper and elegant than her older sister, is much more charming. However, Austen makes it clear that she's not the ideal vision of woman put forth by society at the time – quite the contrary, in fact.

Ex. Mrs. Palmer was several years younger than Lady Middleton, and totally unlike her in every respect. She was short and plump, had a very pretty face, and the finest expression of good humour in it that could possibly be. Her manners were by no means so elegant as her sister's, but they were much

more prepossessing. She came in with a smile, smiled all the time of her visit, except when she laughed, and smiled when she went away. (Chapter19 Page83)

In this description of Lucy, we see a specimen of womanhood that's almost correct, but not quite. Everything about Lucy is close to perfect, but still off by a few degrees – she's uncultivated and uneducated, and is thus not a totally successful example. Austen's emphasis on women's education and intellectual development shines through here.

Ex. Lucy was naturally clever; her remarks were often just and amusing; and as a companion for half an hour Elinor frequently found her agreeable; but her powers had received no aid from education, she was ignorant and illiterate, and her deficiency of all mental improvement, her want of information in the most common particulars, could not be concealed from Miss Dashwood, in spite of her constant endeavour to appear to advantage. Elinor saw, and pitied her for, the neglect of abilities which education might have rendered so respectable; but she saw, with less tenderness of feeling, the thorough want of delicacy, of rectitude, and integrity of mind, which her attentions, her assiduities, her flatteries at the Park betrayed; and she could have no lasting satisfaction in the company of a person who joined insincerity with ignorance; whose want of instruction prevented their meeting in conversation on terms of equality, and whose conduct towards others, made every shew of attention and deference towards herself perfectly valueless. (Chapter22 Page99)

Austen's biting wit is quite evident here; as the omniscient narrator, she makes direct comments about her characters, and, within the story, she has some of her characters comment on other, less favourable figure.

Ex. John Dashwood had not much to say for himself that was worth hearing, and his wife had still less. But there was no peculiar disgrace in this; for it was very much the case with the chief of their visitors, who almost all laboured under one or other of these disqualifications for being agreeable- Want of sense, either natural or improved- want of elegance- want of spirits- or want of temper. (Chapter34 Page180)

Charlotte is almost the perfect hostess, and we see that a more forgiving image of womanhood is starting to emerge here – despite Charlotte's lack of high society polish, she's still recognized as a good woman (with the only exception being her irritating, constant giggles).

Ex. Nothing was wanting on Mrs. Palmer's side that constant and friendly good-humour could do, to make them feel themselves welcome. The openness and heartiness of her manner more than atoned for that want of recollection and elegance, which made her often deficient in the forms of politeness; her kindness, recommended by so pretty a face, was engaging; her folly, though evident, was not disgusting because it was not conceited; and Elinor could have forgiven everything but her laugh. (Chapter42 Page234)

Mrs. Dashwood claims the wisdom of hindsight with regard to Willoughby's character. In fact, as a woman of excessive "sensibility," she was as completely taken in by him as Marianne. This explains why Elinor cannot remember hearing her mother's reservations about him.

Ex. “There was always a something, - if you remember, - in Willoughby’s eyes at times, which I did not like.’

“Elinor could not remember it ...”(Chapter45 Page262)

Austen creates the ideal image because that’s the most common phenomenon in writing, the authors want to deliver their ideas through these figures.

4.2.3 Point of View

In *Sense and Sensibility*, Austen adopts the third-person point of view. In the beginning of story, Austen introduces the background of this story, the interrelationship of the Dashwood , and the most importantly, the two heroines’ personal information as the omniscient point of view:

Ex. By a former marriage, Mr. Henry Dashwood had one son: by his present lady, three daughters. The son, a steady respectable young man, was amply provided for by the fortune of his mother, which had been large, and half of which devolved on him on his coming of age. for their fortune, independent of what might arise to them from their father’s inheriting that property, could be but small.

Austen introduces the background of the story, the interrelationship of the Dashwood, and the most importantly, the two heroines’ personal information as the omniscient point of view.

Eg. He was not an ill-disposed young man, unless to be rather cold hearted, and rather selfish, is to be ill-disposed: but he was, in general, well

respected; for he conducted himself with propriety in the discharge of his ordinary duties. (Chapter1 Page2)

The third-person point of view is generally regarded as omniscient narrative mode. In this narrative mode the narrator could observe the story from any perspectives, besides, the author can shift from one location to another randomly. Furthermore, the observer could make a prediction and retrospection to the whole story. In the beginning of *Sense and Sensibility*, the narrator illustrates the setting of this story- some basic information and main characters of Dashwood. In addition, this point of view may help the observers easily grasp the characters' actions and thoughts. In the novel, the narrator fully reveals the two heroines' thoughts when they confront the emotion issues. Elinor is overwhelmed by feelings as she discovers that Lucy and Robert Ferrars are married and that Edward is free::

Ex. Elinor could sit still no longer. She almost ran out of the room, and as soon as the door was closed, burst into tears of joy, which at first she thought would never cease. (Chapter48 Page278)

Her joy is intense, but as a young lady always aware of decorum, she remembers not to expose her feelings. Thorough using this point of view, the readers could easily understand Elinor's personality, make the prediction and the retrospection of the story. In this narrative mode the narrator could observe the story from any perspectives, besides, the author can shift from one location to another randomly.

In *Sense and Sensibility*, Austen combines the objective omniscient point of view with the third-person limited point of view. The author

intentionally keeps silence and hides herself in the characters' back and she lets the female figures comment about marriage and women's social status.

Ex.1. "Elinor," cried Marianne, "is this fair? is this just? are my ideas so scanty? But I see what you mean. I have been too much at my ease, too happy, too frank. I have erred against every common-place notion of decorum! I have been open and sincere where I ought to have been reserved, spiritless, dull, and deceitful. Had I talked only of the weather and the roads, and had I spoken only once in ten minutes, this reproach would have been spared."
(Chapter10 Page37)

Ex.2. When Elinor and Marianne talk about the relationship between money and happiness, Marianne clearly defines two things are not close related.

‘What have wealth or grandeur to do with happiness?’

‘Grandeur has but little,’ said Elinor, ‘but wealth has much to do with it.’

‘Elinor, for shame!’ said Marianne, ‘money can only give happiness where there is nothing else to give it. Beyond a competence, it can afford no real satisfaction, as far as mere self it concerned.’(Chapter17 Page70-71)

Ex.3 "My objection is this; though I think very well of Mrs. Jennings' heart, she is not a woman whose society can afford us pleasure, or whose protection will give us consequence." (Chapter25 Page119)

In the beginning of *Sense and Sensibility*, the narrator illustrates the setting of this story- some basic information and main characters of Dashwood. In addition, this point of view may help the observers easily grasp

the characters' actions and thoughts. In the novel, the narrator fully reveals the two heroines' thoughts when they confront the emotion issues.

From the beginning, this novel adopts the omniscience narration way but the attentive readers soon discover from Chapter 10, the narrator's perspective is gradually substituted by Elinor's. The narrator stands behind the events and confines her ability to penetrate the characters' thoughts. When readers shift their attention from the author's point of view to Elinor's, their relationship will become closer and the readers will feel resonance with her emotions. This could be regarded as a concealment of the author. Austen shrewdly employs these two point of view, when the third-person omniscient point of view is applied, the narrator tries to hide her attitude or feelings as much as possible, thus the subjective affections could be avoided. And when in the third-person limited point of view is applied, the narrator makes the focal characters and the readers contact frequently, with the purpose of maximizing the readers' sympathy and bringing them into the novel. Austen is able to shift the readers' point of view to hers. She consistently portrays her female characters in the dominant position.

4.2.4 Voice

- Narrator's Voice

In *Sense and Sensibility*, narrator's voice is identified as a covert narrator voice, which does not mean Austen decides to drop the author's authority. She tries to avoid the authorial voice being too exposed. She writes *Sense and Sensibility*, in which she compares and contrasts the belief and

conduct of the two heroines. With the diverse personalities, Elinor is realistic, who is apt to suit the masculine society, to the contrary, Marianne is romantic, who is apt to express Austen's own thinking and establish her authority.

The most distinct evidence appears at the end of Chapter 1, Austen makes a detailed delineation of the two sisters' diverse personalities, during this description accumulation of words such as: understanding, judgment, govern, sensible, moderation, prudent, struggle, exert, strive and forbearance are used. The readers easily grasp her tendency to Elinor who is the focalizer of the story. Austen uses the methods of characterization and commentary to assure the readers and then makes her voice expressed.

The narrative voice manipulates the novel by giving a comparative unbiased appraisal of Elinor and Marianne. The narrator represents both the sisters' character, of course, the readers are inevitably affected by this statement. After commenting on the characters, the narrator also makes some reviews to reveal the society.

Austen makes an ironic commentary when Charlotte is impolite treated by her husband:

Charlotte laughed heartily to think that her husband could not get rid of her, and exultingly said, she did not care how cross he was her, as they must live together. It was impossible for anyone to be more thoroughly good-nature, or more determined to be happy than Mrs. Palmer. The studied indifference, insolence, and discontent of her husband gave her no pain; and when he scolded or abused her, she was highly diverted. (Jane Austen,2008:128)

This is the narrator's comment about the women's status and marriage at that time. Men owned both the wealth and political rights. Marriage was not so important for them, they had the right to choose who and when to get married, or even keep single. To the contrast, marriage was the only way for a woman to suit the society. Due to these reasons, Austen creates the figure Elinor, through whom Austen could get her voice expressed. To some degree Austen corrects the deformed female images which depicted by the male writers, and most importantly she deconstructed the male's authority.

- Character's Voice

Austen's curtailment of her voice can be attributed to the setback of publishing *Northanger Abbey*. She wisely chooses the materials and tries to avoid the authorial voice being too exposed. Then she writes *Sense and Sensibility*, in which she compares and contrasts the belief and the conduct of the two her heroines. With the diverse personalities, Elinor is realistic, who is apt to suit the masculine society, to the contrary, Marianne is romantic, who is apt to express Austen's own thinking and establish her authority.

Elinor warns Marianne that she should be reserved just like a lady and Marianne responds immediately:

'Elinor,' cried Marianne, 'is it fair? Is this just? Are my ideas so scanty? But I see what you mean. I have been too much at my ease, too happy, too frank. I have erred against every common-place notion of decorum; I have been open and sincere where I ought to have been reserved, spiritless, dull, and deceitful-had I talked only of the weather and the roads,

and had I spoken only once in ten minutes, this reproach would have been spared.’

In patriarchal society, an intelligent woman is supposed to be a mute or meek to men’s words, and in the literary works, women are always losing their right to speak. The male writers control the female characters to deliver what the male writers exactly want to say. Many female writers obey this tradition and they do not break the man’s superior ‘rules’. Obviously, the narrator wants Marianne to express her own thoughts freely and openly. These arguments would definitely oppose the social bias, and the author’s authority can be established meanwhile the male’s voice has been deconstructed.

When Elinor and Marianne talk about the relationship between money and happiness, Marianne clearly defines two things are not close related.

‘What have wealth or grandeur to do with happiness?’

‘Grandeur has but little,’ said Elinor, ‘but wealth has much to do with it.’

‘Elinor, for shame!’ said Marianne, ‘money can only give happiness where there is nothing else to give it. Beyond a competence, it can afford no real satisfaction, as far as mere self it concerned.’

This is a bold claim, in *Sense and Sensibility*, Austen has an inventive mind to write a nice and unique girl-Marianne. In that harsh social circumstance, Austen wishes every female could change their misery fates and obtain happiness through the social’s transforming and self-help. Elinor represents Austen’s compromise and traditional thinking, she owns wits and

even eagers to change her fortune, but her personality still embodies with the masculine standards-kind, meek, restrained and gentle.

Although Austen finally accepts the 'sensibility' should dominate by 'sense', she still creates the Marianne in her story. Marianne's intelligent, romantic, honest and frankness enable us to see a totally extraordinary female image. She actually is on the behalf of Austen's hidden, anti-tradition aspect. Being the 'traitor' of Austen's 'sense', Marianne- this vivid image makes the narrator could pursuit the real equality not just the appendant of man.

4.2.5 Free Indirect Discourse

This novel avoids the author's authority, which means the narrators are not using the first-person to represent of themselves, and keep silent of their gender and literature, as well. Even so, the author still have eager to express their viewpoint in her work. In order to achieve the purpose, Austen uses FID through which the feminist thinking would become occasional and vague. This action can indirectly carry the narrative behaviour, but that does not mean that narrator gives up her voice.

Ex. Mrs. John Dashwood did not at all approve of what her husband intended to do for his sisters. To take care three thousand pounds from the fortune of their dear little boy, would be impoverishing him to the most dreadful degree. She begged him to think again on the subject. How could he answer it to himself to rob his child, and his only child too, of so large a sum? And what possible claim could the Miss Dashwoods, who were related to him only by half blood, which she considered as no relationship at all, have on his

generosity to so large an amount. It was very well known that no affection was ever supposed to exist between the children of any man by different marriages; and why was he to ruin himself, and their poor little Harry, giving away all his money to his half sisters? (Chapter2 Page5)

The novel avoids the author's authority, which means the narrators are not using the first-person to represent of themselves, and keep silent of their gender and literature, as well. Even so, the authors still have the eager to express their viewpoint in the works. In order to achieve the purpose, Austen uses FID through which the feminist thinking would become occasional and vague. This action can indirectly carry the narrative behavior, but that does not mean the narrator gives up her voice. Here is the example.

It seems that this passage is about the delineation of Mrs. Dashwood's inner activities after she knew they may need to give the three sisters' subsidization. Jane utilized the FID to depict the Mrs. Dashwood's stingy attitude towards others. By using FID, Austen could intermingle her thoughts with the characters' and that could illuminate her opinion obliquely. The implied narrator seldom show up in the story and after employing the FID the narrator could convey the stance indirectly.

4.2.6 Irony

In *Sense and Sensibility*, Austen also uses the rhetoric as an indirect way to praise the beauty and demonstrate her feminist ideology. Hence on one

hand, she could overtly meet masculine social's need, and on the other hand covertly construct her writer's authority.

In the story, Marianne represents the qualities associated with the emerging "cult of sensibility", including romance, imagination, idealism. She has many expectations of her husband. Unexpectedly and ironically, in the end of the story, she holds an incredible wedding with Colonel Brandon who is "old enough to be my(her) father, and that surprised both the readers as well as Marianne herself. From the very beginning, all she dreamed is to marry Willoughby, because he has everything Marianne wants. The first time they meet is full of romantic which lead Marianne imagines one day she will live with Willoughby. However, the man finally abandons her.

Example1:"but he is old enough to be my father, and if he were ever animated enough to be in love, must have long outlived every sensation of the kind. It is too ridiculous. He may live twenty years longer. But thirty-five has nothing to do with matrimony...But he talked of flannel waistcoat, and with me a flannel waistcoat if invariable connected with aches, cramps, rheumatism, and every species of ailment that can afflict the old an the feeble."

Example 2: "Their taste was strikingly alike. The same books, the same passages were idolized by each; or if any difference appeared, any objection arose, it lasted no longer than till the force of her arguments and the brightness of her be displayed. He acquiesced in all her decision, caught all her enthusiasm;... Willoughby was a young man of good abilities. He was exactly formed to engage Marianne's heart, for with all this, he joined no only

a captivating person, but a mutual ardor of mind which was now roused and increased by the example of her own, and which recommended him to her affection beyond everything else.”

It is happy to know people are falling in love with each other, and the readers deem the sweet couple will definitely get married, just like Marianne does. Whereas, as the plot is unfolded and her dream is broken little by little. Willoughby eventually abandoned Marianne and married a rich lady just for money. What's more, he seduced a girl then leaved silently. What Willoughby had done really strike the readers, and they begin to think whether it is right to judge someone just by their appearance. Being the daughter of a rector at a local parish, Austen is a reverent Christian. She holds the view that human being should be sincere, selfless and fair. In *Sense and Sensibility*, she highly praises the pursuit of truth, kindness and beauty, at the same time she vividly satirizes the upper class. Willoughby is a kind of degenerate coxcomb who also can be found in the modern society.

Austen never makes any direct or harsh criticism on the society and the status of women or structure of someone. She just tries to avoid the obtrusive narratorial voice, instead she adopts an indirect way which is the ironical narration to deliver her voice.

Ex1. He was not an ill-disposed young man, unless to be rather cold hearted, and rather selfish, is to be ill-disposed: but he was, in general, well respected; for he conducted himself with propriety in the discharge of his ordinary duties. (Chapter1 Page2)

This description of John demonstrates how "cold hearted and rather selfish" society's requirements are – all one has to do is conduct oneself "with propriety" in everyday life in order to gain respect, regardless of one's personal qualities.

Ex.2. "Elinor," cried Marianne, "is this fair? is this just? are my ideas so scanty? But I see what you mean. I have been too much at my ease, too happy, too frank. I have erred against every common-place notion of decorum! I have been open and sincere where I ought to have been reserved, spiritless, dull, and deceitful. Had I talked only of the weather and the roads, and had I spoken only once in ten minutes, this reproach would have been spared."
(Chapter10 Page37)

Again, we see Marianne struggling with notions of what a proper lady does. While she can recognize crimes against convention in others (such as Mrs. Jennings), she always hotly defends her own conduct when it's outside the realm of the ordinary or proper.

Marianne expresses her own thoughts freely and openly. These arguments would definitely oppose the social bias.

There is a lot of depicting about conversation in *Sense and Sensibility*. Austen applies the verbal irony in these conversations.

Here is the example: "... We came most all the way and had a very smart beau to attend us. Mr. Davies was coming to town, and paid ten or twelve shillings more than we did."said Miss Steele. "Oh, oh!" Cried Mrs. Jennings, " very pretty, indeed! And the doctor is a single man, warrant."

Mrs. Jennings jests Miss Steele, by her hinting that she and the doctor may attract each other. This literal meaning pleased Miss Steele who is unmarried and eager for a man to get married. Whereas, Mrs. Jennings has known Miss Steele's character and temperament, then that would become a joke. Readers sense this joke by the words Jennings said. Here Austen uses the irony on Miss Steele to manifest in 18th century, a single woman always considered marriage was their destination. Even some upper-class women firmly hold the view of marrying a good husband is much more feasible than being self-independence.

Irony is one of the most distinctive features of Austen's novel, which contributes Austen's novel to gain the everlasting reputation. In Austen's novels, irony is a kind of calm and peaceful narrative way. The narrator does not express her attitude explicitly, instead she puts the meaningful irony in the narrative structure and lets the reader to grasp it. At the same time, this calm and restrained narrative attitude avoids the author using a too arbitrary and direct method to impose her opinion. Austen hopes that some of her messages and beliefs would be conveyed to the public through her works, so she brought in the use of satire and irony. The frequent use of irony make any ideas she is trying to convey much easier to digest. So irony becomes a more rational and wiser narrating mode for her. In *Sense and Sensibility*, Austen uses irony to hide her attitudes or truth into the ambiguous statement, while the reader can comprehend the implication between the lines. Therefore, the irony has feature of being meaningful and thought-provoking, and it is more powerful and interesting than straightforward statement.

Through observing the characters' fate, the readers get to know the importance of morality and Austen's feminist authority has established.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

Through analyzing the data of narrations and dialogues from the novel *Sense and Sensibility*, the researcher could find the the Content, Characterisation, Point of view, Free Indirect Speech, Voice and Irony as the feminist narratology techniques used by Jane Austen.

In this novel, the mostly used narratology technique to show the author's feminist ideology is Irony and Characterisation. Actually all her narratology techniques are related, which means that they are used together in one narration or in conversation between the characters.

Jane Austen especially used Irony in the characterisation of her unfavourable characters like John Dashwood and her wife, Miss Steele, Mrs. Palmer... She didn't make direct speech on these characters , instead she uses Irony to avoid the obstrusive narration. In this novel, irony is a kind of calm and peaceful narrative way. The narrator does not express her attitude explicitly, instead she puts the meaningful irony in the narrative structure and lets the reader to grasp it. It calm and restrained narrative attitude avoids the author using a too arbitrary and direct method to impose her opinion. Through the frequent use of irony, Austen successfully conveys her messages and belief much easier to digest. So Austen uses irony to hide her attitude or truth into the ambiguous statement, while the reader can comprehend implication between the lines.

Therefore, the irony has feature of being meaningful and thought-provoking, and it is more powerful and interesting than straightforward statement.

In *Sense and Sensibility* Jane Austen also uses characterisation to show her feminist ideology. She gives new definitions to the heroines, which are against the traditional images. That is women are no longer the object under male's gaze. Elinor as a symbol of rationality, insight, judgement, moderation. She never shows cowardness, or hesitating, panic or over sadness. She is the leader and protector of the family. And she is the one who proves women are no inferior to man. And Marianne shows bold actions and often ignores courtship custom. Thorough the characterization of her unfavorable characters Austen makes women become the center in her novels and describe their happiness and sadness.

In *Sense and Sensibility*, Austen uses the third person point of view. It is generally regarded as omniscient narrative mode. In this narrative mode the narrator could observe the story from any perspective, besides the author can shift from one location to another randomly. Furthermore, the observer could make a prediction and retrospection to the whole story. In the beginning of *Sense and Sensibility*, the narrator illustrates the setting of this story-some basic information and main characters of Dashwood. In addition, this point of view may help the observers easily grasp the characters' actions and thoughts. In this novel, the narrator fully reveals the two heroines' thoughts when they confront the emotion issues. Through using this point of view, the reader could easily understand Elinor's personality, make the prediction and retrospection of the story.

Different from the traditional novels, in *Sense and Sensibility*, Austen combines the objective omniscient point of view with the third person limited

point of view- shifted point of view. This kind of narration is a closed system, which has a stereotyped structure and the plot always show plain. This novel breaks through the traditional first-person point of view. Narrator neither joins in the story, nor makes any statements on the characters or events directly. She just depicts what she has seen and tries to let the readers ignored her existing. This objective narrating style make the passive readers obtain the initiative and get rid of the narrator's intervention during the reading process.

In *Sense and Sensibility*, Austen intentionally keeps her voice silence and hides herself behind the characters' back and she lets the female figures to comment about the marriage and women's social status, thus the conflict towards traditional masculine society has been averted. Austen effectively gets rid of the control of masculine discourse and establishes feminist narrative authority by using female narratology strategies.

In *Sense and Sensibility*, narrator voice is identified as a covert narrator voice, which does not mean Austen decides to drop the author's authority the narrative voice manipulates the novel by giving a comparative unbiased appraisal of Elinor and Marianne. Austen uses the methods of characterisation and commentary to assure the readers and then make her voice expressed.

The characters' voice in this novel, is authorial voice, but not so clear. Austen writes *Sense and Sensibility*, in which she compares and contrasts the belief and the conduct of the two heroines. Elinor is realistic, who is apt to suit the masculine society, to the contrary, Marianne is romantic, who is apt to express Austen's own thinking and establish her authority. So through their conversation

about the relationship between money and happiness, it can be find out their feminist voice on the society and the women statue.

Austen initially uses Free Indirect Discourse- mixture of direct and indirect discourse and the double voice and ambiguous are to describe the featyure of it. She used FID as an effective latitude in which she can permissively deliver her feminist assertions. The novel avoids the author's authority, which means the narrators are not using the first-person to represent of themselves, and keep silence of their gender and literature, as well. So she uses FID through which the feminist thinking would become occasional and vague. This action can indirectly carry the narrative behaviour, but that does not mean the narrator gives up her voice. By using FID, she could intermingle her thoughts with the characters' and that could illuminate her opinion obliquely, and could enter into the characters' consciousness readily and display their intricate feelings. Hence the character and the narrator's welter can be produced.

5.2 Suggestion

The writer wants to contribute some suggestions for further research of feminist narratology techniques in Sense and Sensibility novel by Jane Austen. The coming research might use more source of data. And if other researchers want to conduct the similar research with different novels, the writer hoped that the study will provide better comprehension, more and deep understanding of historical and sociological knowledge, and explanation to the readers.

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