

CHAPTER IV

SELF CRITICISM OF ELINOR AND MARIANNE.

IV.1. SELF-CRITICISM IN THE STRUCTURE OF THE NOVEL SENSE AND SENSIBILITY

IV.1.1. CHARACTERIZATION.

Elinor Dashwood is the oldest daughter of Mrs. Henry Dashwood, who is only nineteen years old when the novel begins. She is sensitive and observant, for she is not easily duped or misled. She sees through the duplicity of Lucy Steele and the thin disguised politeness of Fanny Dashwood.

She observes Willoughby carefully, and alone among his acquaintances at Bartons fears for his future career:

"But who is he?" said Elinor, "Where does he come from? Has he a house at Allenham?" (p. 38)

Elinor saw nothing to censure him but a propensity, in which he strongly resembled and peculiarly delighted her sister, of saying too much what he thought on every occasion without attention to persons or circumstances. In hastily forming and giving his opinion of other people, in sacrificing general politeness to the enjoyment of undevoted attention where his heart was engaged, and in slighting too easily the forms of worldly propriety, he displayed a want of caution which Elinor could not approve in spite of all that he and Marianne could say in its support. (p. 42)

She understands Col. Brandon's feelings almost as well as he does himself, and has matured enough of her knowledge of the world by the end of the novel to take accurately the measure of Willoughby's responsible and unreliable character.

Marianne Dashwood is the second daughter of Mrs. Henry Dashwood. Her character is presented first in direct description:

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. (p. 8)

Her passionate, spontaneous nature burst out in her words to her mother on the subject of Edward's manner in reading poetry, in her defence in her own individualism to Elinor, in her emotion appeal to Willoughby when she sees him in London; as also in the warm, affectionate and direct style of her letter to him.

Elinor knows how to control herself. She desires a further relationship with Edward as they seem to like each other, but knows that it will be disapproved by Edward's mother. She tries hard to get rid of her desires in marrying Edward. She realises that Edward's mother will choose him a girl with fortune and high rank.

She perfectly understands her family's financial and social rank. She confesses her love to Edward, yet she doubts the possibility that they will be marry someday. Her manner to Edward then lies on the respect due to a brother-in-law.

Marianne, on the other side, thinks without any doubt that her relationship with Willoughby will bring her to her marriage with him. In such action, she indiscreets visit to Allenham, and enters into an intimate relationship with Willoughby without any formal declaration of an intention to marry on either side.

In Elinor's side, her control on her feelings benefits her best interest. She is grateful that she has doubted her future relationship with Edward, as she hears Edward's engagement with Lucy Steele. And she is right in the consideration that Edward's mother would not approved of him marrying a poor girl.

Marianne, having the thought that Willoughby will never leave her, has to accept that he left without even promised to come back. Her thoughtless disregard for her own health at Cleveland because of Willoughby's leaving, brings her to the edge of her life.

Both sisters deal with their problems differently. Elinor encounters her problems by considering that what has happened is for her best interest. While Marianne

deals with her problems by thoughtless disregard for her own health, and brings the other member of her family to concern her illness. Marianne does not consider that Elinor also has problems in her life. She thought that she is the one with problems.

But in the period of three years covered by the novel we see Marianne gradually mature, realises that Elinor has suffered a sorrow comparable to her own, and with generosity she has turned from the indulgence of her own distress to help her sister to weather her problems. She shed her prejudices, develop her sense, and cultivate a tolerance and respect for the views and personalities of others.

IV.1.2. PLOT.

The opening of the first volume contains expositions on Dashwood family. The exposition explores the characters of both main character: Elinor and Marianne Dashwood, along with the introducing of financial condition of the Dashwoods.

It was stated that the characters of Elinor and Marianne are in contrast. Elinor tends to be a young girl with heart and mind, with good sense, while Marianne tends to be a young girl who was sensible and clever, but

eager in everything.

Henry Dashwood, the twice married, father of both heroines dies, his estate at Norland in Sussex passing to his son by his first wife, Mr. John Dashwood. Mrs. Dashwood and her three daughters: Elinor, Marianne and Margaret become tenants of Barton Cottage in Devonshire at the invitation of Sir John Middleton, a landowner and a distant relation of Mrs. Dashwood.

The exposition also reveals the heroines acquaintance with their lovers. Elinor with Edward Ferrars, a brother of her sister-in-law Fanny Dashwood. Marianne meets, in romantic circumstances with John Willoughby.

By then, the conflicts start to take places. Elinor confesses that she likes Edward, as his personality attracts her. She considers that Edward is the right man for her. But her sister Marianne does not approve of her judgement on Edward. Marianne tends to judge that Edward's figure is not striking, that he has not the grace she wished for the man who is attached to her sister.

Although Elinor confesses that she likes Edward, she has her inner conflict, that Edward--how meaningful he is for her--is beyond her touch. She doubts that Edward will marry her instead of a woman in a great fortune and high rank, as he depends on his mother's fortune. She is aware that an engagement between Edward and herself would

be disapproved by his mother.

The relationship between Marianne and Willoughby, on the other side, does not bring any internal conflict in Marianne. Rather she has an external conflict between her and Elinor. Elinor does not approve her acts toward her short-time acquaintance with Willoughby. She considers Marianne's acts as to far, concerning that Marianne has not known him well enough. Marianne's personality prevents her to even consider her sister's opinion. She just goes on with her relationship with Willoughby without making it formal.

Just then, the conflict between Marianne and Willoughby occurs. Willoughby has to leave Barton for some kind of secret business, without even promises that he will return someday. Marianne's sensibility is fully displayed in the violence with which she mourns Willoughby's absence. The sorrow she has to bear is getting stronger as there is not single letter from Willoughby.

Elinor also has external conflicts with Fanny Dashwood at first, and later Lucy Steele, a poor and pretty cousin of Lady Middleton who happened to be Edward's fiancée. They tend to humiliate Elinor, whose suspected relationship with Edward they wish to discourage. Elinor does not give way her shocked and distressed feelings.

Elinor is confirmed by the news of Edward's engagement with Lucy for four years. Yet she is able to teach herself to accept the reality and does not give way to her shocked and distressed feeling. By then she heard that Edward, confronted by his furious mother's threats of disinheritance and future persecution, and despite maternal bribes to marry the heiress, Miss Morton, has honoured his promise to Lucy and has left Mrs. Ferrars' house. Mrs. Ferrars is reported to be making legal arrangements to settle the property that was to have been Edward's upon his younger brother, Robert.

The climax on Marianne's side happens. The Dashwoods arrives in London and they go to a fashionable party accompanied by Lady Middleton, they encounter Willoughby in the company of an elegantly-dressed young woman. Marianne is surprised and distressed by his obvious reluctance to either speak to her, or acknowledge a close acquaintance.

Marianne deals with her sorrow in different way. She even becomes dangerously ill as she always remember her romantic relationship with Willoughby. Furthermore, she hears that Willoughby will be married to Eliza Williams, who is seduced and deserted by him.

The climax also takes place in Elinor's. A servant who has been to Exeter on business brings the news of

Mr. Ferrars' marriage to Lucy Steele. Mrs. Dashwood realises that Elinor is, despite all her show of calmness and self-control, deeply distressed by the news.

Finally, the denouement of the story takes place. The acquaintance of the Dashwood girls with Colonel Brandon brings hope for both our heroines. Edward, by some kind of misunderstanding, believes that Elinor is about to marry Colonel Brandon, and has persuaded him to offer Edward the Delaford living as he has lost his fortune on his mother's heritage.

Elinor awaits further news of the marriage of Edward and Lucy, but receives none. Edward arrives unexpectedly and alone. He tells the Dashwoods that Lucy has married his younger brother, Robert. Edward Ferrars asks Elinor to marry him, and she accepts him. He gives an account of his earlier engagement to Lucy.

John Dashwood writes to Elinor that Mrs. Ferrars and Fanny have suffered under the marriage of Robert to Lucy. He suggests that there may be a possibility of a reconciliation between Edward and his mother. As Elinor and Edward do not have enough money to marry on, Edward decides to ask Fanny and John Dashwood to attempt such a reconciliation. Mrs. Ferrars is reconciled with Edward, who marries Elinor and settles at Delaford.

In Marianne's illness, Colonel Brandon leaves for Barton to fetch Mrs. Henry Dashwood. And Willoughby, told by Sir John Middleton that Marianne is dying, has ridden from London explaining himself and his past action. His obvious concern for Marianne, his regret for past behaviour, and the unhappy marriage he has brought upon himself by his extravagance and thoughtlessness, earns Elinor's compassion and forgiveness.

Elinor, Marianne and Mrs. Dashwood talk of Willoughby, and Marianne agrees with Elinor's sensible projection of the unhappy life she would have been likely to lead, had she married Willoughby. In time, Marianne comes to appreciate Colonel Brandon as he deserves, and they marry.

Mrs. Ferrars real favour is reserved for her favourite son Robert, who is soon, through Lucy's flattery, once again in his mother's good books. The peace and happiness in which Elinor and Marianne live with their husbands at Delaford contrast with the jealousy and ill-will marriage relationships between John and Fanny Dashwood and Robert and Lucy Ferrars in London.

IV.1.3. SETTING.

Jane Austen sets her characters moving in a SETTING that is modelled closely upon the real life of the socie-

ty she knew. She deliberately excludes from her work all material that is merely sensational or decorative, however intrinsically interesting or historically important, concentrating her attention upon the thoughts and feelings.

The place of the Dashwood before the death of the father is at Sussex. Their estate was large, and their residence was at Norland Park, in the centre of their property, where, for many generations, they had lived in so respectable a manner as to engage the general good opinion of their surrounding acquaintance.

Norland is the first place when Elinor met Edward and considers their feelings are mutual. But she expects no further relationship between them.

After the father has gone, the property was given to John Dashwood, so then in distress of Fanny Dashwood (wife of John), they moved out to Barton Cottage. They have to leave all their memories of the house.

As a house, Barton Cottage, though small, was comfortable and compact; but as a cottage it was defective, for the building was regular, the roof was tiled, the window shutters were not painted green, nor were the walls covered with honeysuckles. A narrow passage led

directly through the house into the garden behind. On each side of the entrance was a sitting room about sixteen feet square, and beyond them were the offices and the stairs. Four bedrooms and two garrets formed the rest of the house. It had not been built many years and was in good repair.

They were cheered by the servants on their arrival. It was very early in September; the season was fine, and from the first seeing the place under the advantage of good weather, they received an impression in its favour which was of material service in recommending it to their lasting approbation.

At Barton, Marianne meets Willoughby in a romantic scene. She sprains her ankle during a walk on the downs and is rescued by a handsome stranger. She believes that she has at last discovered a man who accords with her idea of a hero in romantic fiction. Right there, Elinor is informed that Edward has engaged with Lucy Steele.

After the leaving of Willoughby, they went to London. They stay there, at Lady Middleton's invitation. Marianne, having suffered on Willoughby's account, can stay no longer at that place. The Dashwoods decide to go back to Barton Cottage, and end their experience in a big city.

The aristically landscaped garden at Cleveland is an appropriate setting for Marianne's final, and very nearly tragic, indulgence of her romantic sensibility.

IV.2. THE ASPECTS OF SELF-CRITICISM.

Self-criticism in Sense and Sensibility can be found in both heroines; Elinor and Marianne. Both experience self-criticism, but in different time. Elinor has experienced self-criticism ever since the opening of the novel, Marianne is in nearly the closing of the novel.

Self-criticism has been experienced by them in different time because of the different personality of both characters. The characters experience similar conflicts in love affairs, yet they tend to encounter their problems in different attitude.

Elinor's self-criticism brings benefit in encountering her problems. She is able to judge one's personality, understands her self-limitation, understands self-interest and she knows the way to deal with her sorrow.

Marianne in contrasted personality experiences self-criticism after she has suffered because of her failure in dealing with her problems. She finally realises her self-indulgence and self-centered.

IV.2.1. JUDGING ONE'S PERSONALITY.

Judging one's personality in Elinor and Marianne is one proof of the different attitude on self-criticism brought by different personality. Elinor judges a person objectively, on the account of himself. While Marianne's judgement on one's personality is subjective.

Marianne judges one's personality on the account of Marianne's own personality. That a person should be like her, should fulfills her qualities, without any consideration that she also has her bad side of personality.

Elinor's judgement on one's personality, however, does not lay in consideration of her own personality. She does not need a consideration that a person should have personality like her, instead, as himself, with his good and bad side of his own personality.

When Edward Ferrars, the man to whom Elinor fond of entered the novel, there is a different judgement by both Elinor and Marianne. Edward Ferrars described as a man who is not handsome, and his manners requires intimacy to make them pleasing. He was too diffident to do justice to himself; but when his natural shyness was overcome, his behaviour gave indication of an open affectionate heart. His understanding was good, and his education had given it solid improvement. All his wishes

centered in domestic comfort and the quiet of private life. (p.15)

Marianne's judgement towards Edward is not a very pleasant one:

"Perhaps," said Marianne, "I may consider it with some surprise. Edward is very amiable, and I love him tenderly. But yet-he is not the kind of young man-there is a something wanting-his figure is not striking; it has none of that grace which I should expect in the man who could seriously attach my sister. His eyes want all that spirit, that fire, which at once announce virtue and intelligence. And besides all this, I am afraid, Mama, he has no real taste. Music seems scarcely to attract him, and though he admires Elinor's drawing very much, it is not the admiration of a person who can understand their worth. It is evident, in spite of his frequent attention to her while she draws, that in fact he knows nothing of the matter. He admires as a lover, not as a connoisseur. To satisfy me, those characters must be united. I could not be happy with a man whose taste did not in every point coincide with my own. He must enter into all my feelings; the same books, the same music must charm us both. (p.17)

Paragraph above shows that Marianne's judgement toward a person is not an objective one. She judges him in the relation with her ego. That the man should have the same taste with her on everything, that he should enter into all her feeling. She judges a person by using references of her personality. Those kind of judgement indicates her subjective judgement on a person in case of her highly judgement on herself as she

thought that she is perfect (that a person should be perfect like herself).

Yet it is different compared to Elinor:

"No taste for drawing," replied Elinor; "Why should you think so? He does not draw himself, indeed, but he has great pleasure in seeing the performance of other people, and I assure you he is by no means deficient in natural taste, though he has not had opportunities of improving it. Had he ever been in the way of learning, I think he would have drawn very well. He distrust his own judgement in such matters so much that he is unwilling to give his opinion on any picture; but he has an innate propriety and simplicity of taste, which in general direct him right." (p.18)

Elinor's judgement on Edward is more objective one. She takes Edward as a very considering person that he distrusts his own judgement in a matters that he does not understand very much. That he is even unwilling to give opinion on any picture as he did not know the subject very much. This attitude, objective point of view, is held by Elinor because she does not judge a person by using her references within her own personality.

When Willoughby appears in the novel, different judgements take place between the two sisters, as they both tend to judge a person in different point of view. The appearance of Willoughby is described as:

His manly beauty and more than common gracefulness were

instantly the theme of general admiration, and the laugh which his gallantry raised against Marianne, received particular spirit from his exterior attractions. (p. 37)

Elinor was amazed at the entrance of Willoughby, she wondered in a secret admiration which sprung from his appearance. (p. 37). Elinor and Marianne equally admire Willoughby in his manly beauty. But eventhough Elinor admires Willoughby's manly beauty, her judgement on his personality does not lay only on his appearance. Marianne, later experiences the company of Willoughby:

It was only necessary to mention any favourite amusement to engage her to talk. She could not be silent when such points were introduced, and she had neither shyness nor reserve in their discussion. They speedily discovered that their enjoyment in dancing and music was mutual, and that it arose from a general conformity of judgement in all that related to either. Encourage by this to a further examination of his opinions, she proceeded to question him on the subject of books; her favourite authors were brought forward and dwelt upon with so rapturous a delight that any young man of five and twenty must have been insensible indeed not to become an immediate convert to excellence of such works, however disregarded before. Their taste was strikingly alike. The same book, 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 eyes could be displayed. (p. 40-41)

As the mutual taste arise, and his acquiesced in all her decision caught her enthusiasm, they converse with the familiarity of a long-established acquaintance.

Elinor's opinion on the relationship between Marianne and Willoughby is rather thoughtful:

"But how is your acquaintance to be long supported under such extraordinary dispatch of every subject for discourse? You will soon have exhausted each favourite topic. Another meeting will suffice to explain his sentiments on picturesque beauty, and second marriage, and then you can have nothing further to ask." (p. 41)

In this case, Elinor tries to make an understanding that a good relationship is not based only in cause of the same taste and gracious appearance. That a life-time relationship should be built beyond such a judgement.

Elinor's way of judging one's personality seems realistic that her judgement does not lay only on physical appearance, while in Marianne's it seems romantic that her judgement lays on physical appearance and taste. In Elinor's perception, a man should have a strong personality of his own, that he does not need to have the same taste in all subject, rather, he should have his own idea on every subject matter.

In Marianne's perception, a man should have the same taste on every subject, that she will be able to share. When a man has the same taste with her, it is qualified for her requirements. When a person has the same ideas on every subject, he is the right man for Marianne.

IV.2.2. UNDERSTANDING SELF-LIMITATION.

Self-criticism can be manifested in the form of knowing self-limitation. Self-limitation or one's ability, and one's shortage is reflected when a person is able to experience self-criticism. A man who experiences self-limitation will be able to use his abilities maximally and accept his shortages.

Elinor understands her self-limitation, that she knows the time when she has to move forward to get what she wanted, and the time that she has to consider the action she has to take. Furthermore, understanding self-limitation brings her to the point that she knows her position on each occasion.

Marianne, on the other side, does not know very much of her abilities and does not accept her shortages. She only takes what is going on in front of her as reality which is always right. Take her relation with Willoughby, for example. She does not know that she is not able to maintain her short-established relationship as a serious relationship. She even cannot control herself to do improper things toward the relationship.

Willoughby plans to give Marianne a horse as a present. Elinor considers that given such an expensive gift from such a recent relationship would be improper for her. The consideration is rejected by Marianne:

Elinor then ventured to doubt the propriety of her receiving such a present from a man so little, or at least so lately known to her. This was too much. (p. 49)

"You are mistaken Elinor," said she warmly, "In supposing I know very little of Willoughby. I have not known him long indeed, but I am much better acquainted with with him than I am with any other creature in the world, except yourself and mama. It is not time or opportunity that is to determine intimacy: it is disposition alone. (p. 49)

Marianne's rejection is built on the assumption that Willoughby has the same feeling on her, the same intimacy. Yet, she does not consider that it could be her alone who feels such an intimacy.

Elinor successfully persuades her to refuse the gift by reminding her, that maintenance of the horse would inevitably cost their mother a great deal of money. (p. 49) Elinor knows the limitation of a relationship and their financial problem in the family.

Elinor has an open minded not to accept the gift in both reason: A recent relationship between Marianne and Willoughby, and the financial problems that they have to face if they want to keep the gift.

Marianne on the other side is so occupied with her relationship with Willoughby. She even visits Allenham Court, which at that time occupied by Willoughby's elderly and infirm aunt, Mrs. Smith, without chaperoned. She frankly tells Elinor about it and assures her that her

action has not been wrong.

This action shows that Marianne does not know much of her self-limitation. She should have been considered that she has not know Willoughby well enough, that her visiting to Allenham Court alone is a disgraceful act.

Meanwhile, Elinor has a problem on her own. She confesses her high 'esteem' for Edward, but sensibly will not allow herself to think of marrying him, since she is aware of his financial dependence on his mother and judges that Mrs. Ferrars will not favour his marriage to a girl without money or high rank.

"I am by no means assured of his regard for me. There are moments when the extent of it seems doubtful; and till his sentiments are fully known, you cannot wonder at my wishing to avoid any encouragement of my own partiality by believing or calling it more than it is. In my heart I feel little-scarcely any doubt of his preference. But there are no other points to be considered besides his inclination. He is very far of being independent. What his mother really is we cannot know; but from Fanny's occasional mention of her conduct and opinions, we have never been disposed to think her amiable; and I am very much mistaken if Edward is not himself aware that there would be many difficulties in his way if he were to wish to marry a woman who had not either a great fortune or a high rank." (p. 20)

Elinor, in further occasion, has met Lucy Steele who is a guest of John and Fanny Dashwood in their house at Harley Street. Elinor teaches herself to expect the

announcement of an engagement between Edward and Lucy has imminent. (vol 2. chapter 14).

IV.2.3. UNDERSTANDING SELF-INTEREST.

Self-criticism in one's personality will bring her to know her self-interest. She will be able to understand her needs and take actions to prevent what is not good for herself.

Elinor is able to understand her self-limitation, and it brings her to understand her self-interest, what is good for her. She knows from her considerations and doubts that one thing is better for her than another. It can be seen from her problem of love with Edward, when she learns that he has engaged to Lucy Steele.

She was grateful anyway, learning that Mrs. Ferrars' characterization--which she had been expected will bring difficulties in her marriage with Edward--prevented her from expecting too much on her relationship with Edward.

She had seen almost enough to be thankful for her own sake that one greater obstacle preserved her suffering under any other of Mrs. Ferrars creation, preserved her from all dependence upon her caprice, or any solicitude for her good opinion. (p. 191)

On Marianne's side, she does not understand her self-limitation. It brings her to the confusion of her self-interest. She does not able to choose what is the best for herself. In her problem with Willoughby, can be seen that she does not know her self-interest, yet her sister, Elinor is the one who knows Marianne's best interest:

"I am afraid," she replied, "that the pleasantness of an employment does not always evince its propriety." (p. 58)

When Marianne becomes very ill in cause of Willoughby's attitude towards her, it is Elinor who reminds her that she should take care of herself, as their mother is the one who suffers for Marianne.

As the issue of Elinor's affair is publicly discussed, Elinor informs Marianne about the sorrow she has to bear on her love for Edward. She explains her own attitude toward Edward's action and behaviour. For the first time, Marianne realises how long and deeply Elinor has suffered a sorrow compared her own, and with what generosity she has turned from the indulgence of her own distress to help her sister to weather her troubles. (vol. III, chapter 1)

Elinor's explanation on her sorrow opens Marianne's mind. And since that moment, she begins to do her self criticism, which can be seen from the time when she accepts her sister's explanation on Willoughby's behaviour:

"It is a great relief to me--what Elinor told me this morning. I have now heard exactly what I wish to hear." For some moments her voice was lost; but recovering herself, she added, and with greater calmness than before, "I am now perfectly satisfied, I wish for no change. I never could have been happy with him, after knowing, as sooner or later I must have known, all this. I should have had no confidence, no esteem. Nothing have done it away to my feelings." (p. 281)

Finally, Marianne agrees with Elinor's sensible projection of the unhappy life she would have been likely to lead, had she married him.

This point leads Marianne to the process of self-criticism. She begins to be able to prevent her personal feelings to run wild. She begins to think of her self-interest. She realises that Willoughby is not the perfect man for her, and that what has happened is for her best interest. This starting point of self-criticism changes her idea and perspective of life.

IV.2.4. THE WAY TO DEAL WITH SORROW.

Self criticism that has been done by Elinor, which

can be seen since the beginning of the novel, enables her to deal with sorrow in less pain, compares to Marianne, eventhough the problem is not less heavier.

Elinor's self-limitation and self-interest enables her to prepare herself for the worse. She doubts all possibilities, and always considers all the alternatives in any subject. She has to bear the sorrow she gets from her acquaintance with Edward, yet she is able to govern her feelings, and even helps her sister to weather her sister's sorrow.

Marianne's way in dealing with her sorrow makes her miserable. Marianne's sorrow distresses her family when she hears Willoughby's departure:

Marianne would have thought herself very inexcusable had she been able to sleep at all the first night after parting from Willoughby. She would have been ashamed to look her family in the face the next morning had she not risen from her bed in more need of repose when she lay down in it. But the feeling which made such compusure a disgrace left her in no danger of incurring it. She was the whole night, and she wept the greatest part of She got up with a headache, was unable to talk, and ling to take any nourishment; giving pain every at to her mother and her sisters, and forbidding all mp at consolation from either. (p. 69)

But Marianne's way of handling her sorrow begins to change, due to self-criticism she has experinence. It can be seen when she deals with the news, her sister

brought to her from Willoughby, concerning to his past behaviour and his marriage to Miss Grey:

"It is a great relief to me."
"I wish for no change." (p.281)

She listens to the news in sorrowful emotion, but does not lose control of herself. At that time she already had time to think about her own experiences, her recent escape from death. She expresses her sincere gratitude to Elinor, and her regret at the selfish and insensitive behaviour that must have caused her sister so much embarrassment and distress at the past.

IV.3. THE MEANING OF SELF-CRITICISM IN THE NOVEL.

Judging one's personality can be seen as one of the manifestation of self-criticism in the novel. One should observe a person objectively, without considering any references on the observer. The observer cannot understand a person's personality if the observer judges him by his appearance or his taste (Marianne's behaviour).

Subjective judgement often leads one to disappointment. When one judges another in subjective manner, she tends not to accept a person without any similarity with her. A man with a slight differences is imperfect for her. She tends to take a judgement on references of her

own personality.

If one relies on the assumption that the person she has judged has similar personality with her, and in occasion he does something unpleasant, she will be in deep disappointment. Disappointment which even deeper than if she does not lay on her assumption of similarity.

When one is able to judge another person's personality, she will be able to know how to act towards him/her. Then the relationship between the observer and the another person will maintain in good condition. Furthermore, with an understanding of another's personality, she will be able to choose which one is her friend, which one is not.

Self-criticism is also manifested in understanding self-limitation. Understanding one's self-limitation is not easy. First, one should be able to know his/her ability and shortages. And then, the person has to accept his/her ability and shortages and also live with them.

A person who knows and understands her self-limitation hopefully will be able to control and accept her shortages and weakness. Accepting self-limitation will bring her to the point that she is able to make plans for herself, her future with considerations on her limita-

tion. Understanding self-limitation prevents her from doing what is not able to be followed up by herself.

As soon as one understands her self-limitation, she will be able to understand her self-interest. Understanding self-interest enables her to know the position and role in her life, and to act properly. She will be able to choose what her needs are and encounter problems by considering her self-interest.

When one knows and understands her limitation and interest, she will be prepared to encounter problems in her life properly. She will be able to control her feelings so that she would not fall down in deeper sorrow.

In the way to deal with sorrow can be examined that a person with self-criticism is able to deal with sorrow in less pain compared to a person without self-criticism. Self-criticism build a self-relied person. A person who is able to govern her life, maintain her honour by understanding her role in the society, understanding herself and her surroundings.

The sequence of judging one's personality, understanding self-limitation, understanding self-interest and knows the way to deal with sorrow are the manifestations of self-criticism. It's important for someone to experience it to gain the honour and pride as human being.

CHAPTER V

CONCLUSION