

CHAPTER V

CONCLUSION AND SUGGESTION

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter contains the conclusion grasped about the ironies found in Jane Austen's novel *Emma*. It also gives some suggestions for further study on irony.

5.1 Conclusion

Emma has a desire to manage people around her. She tries to manage the other characters' choices. To make her plan successful, she makes use of verbal irony. She has a plan to match make Harriet Smith and Mr. Elton. She makes use of verbal irony through comparison and illustration to persuade her submissive friend, Harriet to refuse Mr. Martin's proposal.

To show her objection about something, she tends to make use of verbal irony through overstatement and contrast. It happens when she objects about the idea of Mr. Knightley's marrying Jane Fairfax whom she is jealous with.

The other characters also use the verbal irony. Mr. Elton often makes ambiguous sentences. He has double meanings towards anything related to Emma and Harriet. He never clearly addresses Emma or Harriet. As a result, Emma misreads them as signs of love to Harriet.

Frank Churchill makes use of ambiguity to cover up his feeling to Jane Fairfax. He uses ambiguous word to point to someone when there are people

beside him and Jane Fairfax. His intention to use ambiguity results in Emma's ill judgment towards Jane Fairfax.

Emma has a previous judgment about someone she has not yet met. She has good opinion about Frank Churchill, a man whom she never meets before and thinks that he must be amiable man. On the other hand, to the other visitor, she has an ill surmise about her. She ignores Jane Fairfax and suspects that she has an attachment to Mr. Dixon. She does not want to make friends with Jane Fairfax who is more appropriate friend for her than Harriet Smith because of jealousy. Jane Fairfax has the same quality as her except for status. She prefers to make friends with a submissive and meek woman because it would be easy for her to drive and persuade her friend.

Fancy and imagination give contributions to the ironies in *Emma*. They have an effect on Emma's judgment almost throughout the novel. She thinks that Frank Churchill falls in love with her but cannot see the signs of love from him to Jane Fairfax. She believes that Mr. Elton will be a perfect match for Harriet while he addresses herself. She imagines the gentleman whom Harriet falls for is Frank Churchill but fails to see another possibility that the gentleman is Mr. Knightley.

Emma's weaknesses prevent her to see things clearly. However, *Emma* still has Mr. Knightley as the character who often perceives things objectively. She fails to see the symptoms of love between Frank Churchill and Jane Fairfax. She is flattered by Frank Churchill's attentions which deceive. She misunderstands Mr. Elton's attention. She lets the misunderstanding between her and Harriet, that later irritates her. She thinks that she knows what the other

characters feel but she does not understand her own feeling. The misunderstanding makes her realize that she actually loves Mr. Knightley, the man whom Harriet falls for.

Derived from the analysis and findings in the previous chapter, it is seen that most of the ironies happen due to misinterpreting, self-delusion, and blunders of the main character, Emma Woodhouse. It is learned that the verbal irony can be used to get certain purposes. The dramatic irony gives learning about what implies in sentences and manners. The situational irony gives a realization that sometimes an expectation does not come true.

5.2 Suggestion

Having analyzed the findings, there are some suggestions for studying irony. This study is aimed to find the ironies in Jane Austen's *Emma* and then categorize them into their forms. Thus, this study is limited to find the three major ironies, verbal irony, dramatic irony, and situational irony. It is suggested that for the next study on irony, one could include the other forms of ironies.

A study on irony demands patience and sensitivity on words, thoughts, events, and acts. It is helpful to have willingness to find and trace evidences through out the novel in deciding several events, conversations, thoughts and acts and then classify them into their forms. Above all the writer hopes that this study would be of use to the readers.

BIBLIOGRAPHY

BIBLIOGRAPHY

- Andersen, H.C. 1987. *The New Book of Knowledge Vol II*. Grolier Incorporated.
- Austen, Jane. 1964. *Emma A Signet Classic*. New York: The New American Library of World Literature, Inc.
- Bakker, Anton [SVD]. 1975. *Outlines of English and American Literature*. Ende: [s.n.]
- Bearsdsley, Monroe. et al. 1956. *Theme and Form An Introduction to Literature*. Englewood Cliffs, N.J.: Prentice-Hall, Inc.
- Borg, Walter R. & Meredith D Gall. 1989. *Educational Research An Introduction 5th*. N.Y: Longman.
- Brook, Cleanth. & Penn Warren. 1956. *Understanding Fiction*. New Jersey: Appleton-Century Crofts, Inc.
- DiYanni, Robert. 2000. *Literature Reading Fiction, Poetry, Drama, and the Essay*. U.S.A.: McGraw-Hill, Inc.
- Firdaus, Dra. Zulfahur R. 1986. *Buku Materi Pokok: Analisis dan Rangkuman Bacaan Sastra*. Jakarta: Karunika Univ. Terbuka
- Guerin, Wilfred. et al. 1988. *Literature and Interpretative Techniques*. New York: Harper& Row, Publisher, Inc.
- Howe, Irving, et al. 1979. *Literature as Experience*. U.S.A.: Harcourt Brace Jovanovich, Inc.
- Kennedy, X.J. 1979. *Literature: An Introduction to Fiction 5thed*. N.Y.: Harper Collins Publishers.
- Kettle, Arnold. 1976. *An Introduction to the English Novel*. G.B.: Hutchinson & Co (Publishers) Ltd.
- Legouis, Emile. 1953. *A Short History of English Literature*. London: Oxford University Press, Amen House.
- Lerner, Laurence D. 1956. *An Interpretation for Students Abroad*. London: Oxford University Press.
- Little, Graham. 1963. *An Introduction to Critical Study of Content and Method in Writing*. Sydney: Waite & Bull PTY. Limited.

- Maugham, W.S. 1991. *Ten Novels and Their Authors*. London: Mandarin Press.
- McKenzie, Barbara. 1978. *Fiction's Journey*. U.S.A.: Harcourt Brace Jovanovich, Inc.
- McMillan, James H. 1992. *Educational Research: Fundamentals for the Consumer*. N.Y.: Harper Collins.
- Parish, Stephen M. 1972. *A Norton Critical Edition Emma Jane Austen*. U.S.A.: W.W. Norton & Company, Inc.
- Perrine, Laurence. 1966. *Story and Structure 2^{ed}*. U.S.A.: Harcourt Brace and World, Inc.
- Roberts, Edgar V. & Henry E. Jacobs. 1989. *Fiction: An Introduction to Reading and Writing*. Englewood Cliffs: Prentice-Hall.
- Shaw, Harry. 1972. *Dictionary of Literary Terms*. New York: McGraw-Hill Book Co.
- Webster's Third New World Dictionary*. 1986. Edited in chief: Philip Babcock Gove, Ph.D. U.S.A.: The Merriam-Webster Inc., Publishers.
- Wellek, Rene. & Austin Warren. 1949. *Theory of Literature*. New York: Harcourt, Brace, & Company, Inc
- www.UsingEnglish.com. English Glossary. Webmaster. <http://www.UsingEnglish.com/profiles/adam-king.html>.