

CHARACTERS AND THEMES IN VIRGINIA WOOLF'S
"BLOSSOMING BOWERS"



PERPUSTAKAAN PUSAT UNIV. HASANUDDIN	
Tgl terima	13-5-2000
Asal dari	Fili. Sastri
Banyaknya	2 Ekp
Harga	-
No. inventaris	2005013035
No. Klas	

*This Thesis
Submitted in Partial Fulfillment of the Requirement for
The Sarjana Degree
at the Faculty of Letters
Hasanuddin University*

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Makassar, March 2000

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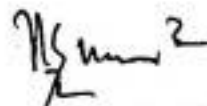
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The image shows six handwritten signatures, each written over a horizontal line. The signatures correspond to the names and roles listed in the adjacent list. The first signature is the largest and most prominent, followed by the others in descending order of size.

ACKNOWLEDGMENTS

Praise is upon Allah Subhanahu Wataalah the Most Gracious and Merciful for His blessing and guidance so that I can study and finish my study at the Faculty of Letters Hasanuddin University.

The gratitude is addressed to the Dean of Faculty of Letters Hasanuddin University and all the administrator staffs to the facilities provided during the years of my study.

I wish to expend my deepest appreciation and unlimited thankfulness to:

1. Drs. M. Amir P. M. Hum, my first consultant and Dra. Nasmilah M. Hum, my second consultant for their helps, guidance, correction and suggestion that this thesis can be completed.
2. Drs. R. S. M. Assagaf M. Ed. and Dra. Anita Le Cerff for all kindness of them and the peaceful heart.
3. My beloved father Drs. A. R. Hasyim (rest in peace) and my beloved mother who has brought me up, looked after me with love and sacrifice, as well as who given me supports so I can complete my study.
4. My beloved brother and sisters who was taking care of me since in university and for their love and affection without hoping anything but my success and happiness.
5. My best friends, Emi Marlina and Nafiah P. Fabiola for their love.
6. All administrator staff of Library Centre of Unhas for their great services, especially Pak Kahar and Pak Syamsuddin for all their kindness.
7. All Perisai's brotherhood: Wia, Nana, Lita, Diana, Appa, Ari, Santi, Amanah, Muli, Tuti, Anna who had encourage me to finish my thesis.
8. My brothers and sisters at campus media, identitas, they are: Hury, Hera, Salman, Upi, Enal, Arafah, Supa', Mu'ti, Emi, Tola, Ishak, Ika, Salma, Cia, Kunkun, Tom, Timi, Aca', Ria, Rahmat, Maqbul, Mega, Lia, Ani, Alang, Nirma, Rico, Rido', Warda, Tia, Anif, Ana, Toha, Tri. Also thankful for my brothers Aslan, Muhary and Yayat for their great advice and support.

9. My brothers and sisters of Islamic Student Association (HMI) of Faculty of Letters.
10. My closest friend, Amir PR to whom I put part of my future and for his patience, understanding and supports.

Finally, thanks to those anyone else we may have failed to mention but they had extended assistance to me when I was studying and appearing my thesis. I wish to God might bless all for the good they done. Amin.

Makassar, March 2000

The Writer

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*Dedicated to my beloved daddy,
Drs. Abdul Rahim. Hasyim
(rest in peace in May 16th 1999)*

ABSTRAK

Skripsi ini berjudul Tokoh dan Tema dalam "Mrs Dalloway" karya Virginia Woolf (Characters and Themes in Virginia Woolf's "Mrs Dalloway"). Penulis mencoba mengungkapkan sifat-sifat para tokoh dan segala aktifitasnya. Melalui analisis ini penulis akan mengungkapkan tema cerita yang dibahas.

Metode yang digunakan dalam penulisan skripsi ini adalah metode penulisan deskriptif. Pendekatan yang digunakan adalah pendekatan intrinsik dengan menitikberatkan pada tokoh dan tema dan pendekatan ekstrinsik dengan melihat sudut pandang biografi.

Hasil analisis ini menunjukkan bahwa tokoh utama, yaitu Clarissa Dalloway dan Septimus Warren Smith, memiliki sikap yang berbeda. Clarissa tokoh yang sangat optimis sedangkan Septimus memiliki sifat pesimis. Dari uraian tokoh-tokoh tersebut dapat dipahami bahwa tema skripsi tersebut adalah bahwa sikap optimis dengan menjadikan masa lalu sebagai pelajaran dan bukan sebagai momok dalam kehidupan akan mewujudkan arah masa depan yang lebih baik.

CHAPTER 1

INTRODUCTION



1.1. Background of Writing

"Life is not a series of gignamps symmetrically arranged, life is a luminous halo, a semi transparent envelope surrounding is from the beginning of consciousness to the uncircumscribed spirit whatever aberration or complexity it may display?"
(Virginia Woolf in M.A.W Brouwer and Myra Sidharta, 1989)

When the reader read the author's literary works, he or she learns something about life objectively. When the authors create his or her literary works, they do not enter in it subjectively. This is what Virginia Woolf implies in her statement above that an author creates not only what his or her own literary work contains of, but also how an author creates his or her own style in writing.

Literary works are usually produced through the imagination of the author. The imagination sometimes comes from realities that are mixed with the author's interpretation of an event. One particular kind of literary works is a novel.

Novel refers to fiction that builds the character, theme, plot, and setting. It implies that the author creates them in order to tell the reader about the real life through the story. Meanwhile, the other author, Virginia Woolf, creates them not only to tell the reader about the real life through the story but also creates those elements of the novel as art works. It points out that the way Virginia Woolf writes her novels is distinguishable with the way novel is generally written like a plot based upon cause-and-effect, well-defined characters, a general assumption that the world is knowable and susceptible to rational enquiry (Jeremy Hawthorn, 1992:51). In order to build the story of the novel, such as "Mrs Dalloway", she refers to the exhibition

of meditation of her characters' mind that contains details of their minds or ideas widely. Richard Gill briefly states that:

"Some twentieth-century novelists attempt to convey not just what a character is thinking to him or herself but the very flow of that thinking" (1995:136).

It is in line with Burhan Nurgiyantoro (1995:3). He said that:

"Fiksi merupakan karya imajinatif yang dilandasi kesadaran dan tanggung jawab dari segi kreativitas sebagai karya seni" (1995:3).

Another comment comes from Robin Majumdar and Allen McLaurin (1957:8). They said that:

"Character creation and form must figure in any serious discussion of the novel, and Virginia Woolf's innovative approach was to make these aspects contentious issues" (1975:8).

The way the novel builds up the character's mind is called stream of consciousness (M.A.W. Brouwer and Myra Sidharta, 1989:xii). The definition of stream of consciousness is:

"Istilah dari teori roman yang menunjukkan arus pikiran, perasaan, harapan, impian, suasana batin seperti dialami tokoh-tokoh dalam roman. Dengan melukiskan stream of consciousness itu, seorang pengarang dapat melukiskan profil batin para tokoh. Sering juga dipakai monolog batin atau teknik-teknik dari seni film" (Dick Hartoko and B. Rahmanto, 1986:135).

According to the explanation above, I assume that a character is one important element to discuss in order to gain the idea of the story. The main idea of the whole story that an author presented as a theme. Actually a theme can be found by

analysing its relationship among the elements of a novel. Richard Gill (1995:127) briefly states that:

"a theme emerges in and through the development of characters, dialogue, setting and the movement of the plot" (1995:127).

That is why I choose character of Virginia Woolf's "Mrs Dalloway" to be analyzed.

The way Virginia Woolf writes her novels become her special characteristics. She is called as one of the avant-gardist in the world (M.A.W. Brouwer, 1989:xiv). The definition of avant-garde is:

"Kelompok seniman yang pada saat tertentu memberontak terhadap norma-norma yang berlaku di dalam dunia seni lalu bereksperimentasi dengan bentuk, teknik dan gaya-gaya baru" (Dick Hartoko and B. Rahmanto, 1986:22).

Its subject is all around Mrs Dalloway's story in one day. It starts when she opens the windows in the morning and ends when she gives a party in the evening at her house in London. In the novel, Woolf describes some major characters like Clarissa Dalloway or Mrs Dalloway and Septimus Warren Smith. Woolf also presents some minor characters in it.

Virginia Woolf's "Mrs Dalloway" is not divided into chapters. It is a romantic drama with deep psychological insight into the world of urban English society in the summer of 1923, five years after the end of World War I. During the course of a single June day, Clarissa Dalloway, a fashionable "perfect hostess" in her early fifties, confronts the decision she made as a vibrant young woman thirty years before she wonders if she was right to have chosen a safe, comfortable marriage to successful politician Richard Dalloway over the more romantic and an adventurous life she

could have had with her other suitor, Peter Walsh, who unexpectedly returns from India on this day of all days.

Her emotion range from exultation during her morning walk down Bond Street to introspection and confusion over her encounter with Peter, to irritation over her daughter's seemingly inexplicable friendship with the religious Miss Kilman. And finally, she emphasizes with a complete stranger, Septimus Warren Smith, whose shell-shocked madness and final gesture of despair intrude upon her evening's gaiety with the sobering reality. For, his destiny – though they never meet strikes a melancholy chord of truth deep in her soul that she cannot deny.

Mrs Dalloway acknowledged as Virginia Woolf's masterpiece. It is an extraordinary novel that adapted to the screen by Eileen Atkins as screen writer. She has recently focused her energy of giving dramatic life to Virginia Woolf's literary legacy, appearing as Woolf, both off – Broadway and on tour, in her one – women show, "A Room of One's Own"; adapting and reading Woolf's diaries for a five – part BBC radio – series; and starring as Virginia Woolf on Broadway in 1994 in her own play, "Vita and Virginia " with Vanessa Redgrave as Vita Sackville West, Woolf's inspiration for "Orlando".

Knowing as an Oscar – winner, Redgrave is starring as Mrs Dalloway in her early fifties and Natascha McElhone as the passionate young Clarissa of 1890.

Some finest talents who support this movie are Michael Kitchen as the older Peter Walsh; Alan Cox as the young Peter in 1890; and Lena Headley as Clarissa's young friend, Sally.

It seems that this movie is uncommonly published. It is only collected as a literary work, which its advertisement is never found in the cinema today.

1.2 The Scope of Problems

This thesis focuses on characters and themes in Virginia Woolf's "Mrs Dalloway". Those characters will portray the theme.

1.3 Formulation of Problems

In analysing this topic, I propose two problems as follows:

- 1.3.1 What are the features of characters?
- 1.3.2 What are the important roles of the characters in developing the story?
- 1.3.3 What is the theme of the novel portrayed through the characters?

1.4 Objectives of the Study

The main objectives that I want to achieve in this analysis are such as follows:

- 1.4.1. To find out the features of characters.
- 1.4.2. To find out the important roles of the characters in developing the story.
- 1.4.3. To find out the theme of the novel portrayed through the characters.

1.5 Sequence of Presentations

This thesis contains five chapters and it is arranged as follows:

Chapter one presents the introduction, the scope of problems, formulation of problems, objectives of the study, and sequence of presentation.

Chapter two deals with the review of the related literature. I also present things about the author such as her biography, works, and some comments about her.

Chapter three deals with methodology of the analysis of the novel. It contains both extrinsic and intrinsic approaches.

Chapter four or the core of this analysis deals with characters and themes analysis in Virginia Woolf's "Mrs Dalloway". Those character will portray the theme.

Chapter five is the conclusion of the thesis that reflects my views of the object analyzed and discussed in preceding chapters.

I also put synopsis of Virginia Woolf's "Mrs Dalloway" as the enclosures in this thesis after the bibliography.

CHAPTER 2

LITERARY REVIEW AND THE AUTHOR

2.1 Theory of Literature

Technically, anything spoken or written down is literature. The works of literature fall into four categories, such as narrative, drama, poetry, and non-fiction prose. According to Edgar V. Roberts (1977: 4), all the genres share the characteristic of being art forms with their own internal requirements of style and structure.

It is in line with the statement of Terry Eagleton (1983: 2), he says that:

"Literature is a kind of writing which represent an organised violence committed on ordinary speech. Literature transforms and intensifies ordinary language, deviates systematically from everyday speech, insides: texture, rhythm, and resonance or words are in excess of the abstractable meaning or as the linguists might more technically put it, there is a disproportion's between the signifiers and the signifieds. The language draws attention to itself, flauts its material being." (1983: 2)

From the statement above, the writer assumes that words are an essential part of literary works. The author arranges her ideas of a story by words, which are the abstractable meaning of their texture, rhythm, and resonance. In other words, literary works are usually produced through the imagination of the author. The imagination sometimes comes from reality that is mixed with the author's interpretation of an event. Literature is written product of a man as an expression of an event and which is of artistic value.

Literature is an important subject to study because it recreates life by words and its material is human being. Reading a literary work permits us to know an author interpretation of life and also permits us to interpret how they think life could

be. It is difficult to define literature because literature covers all of life as universal things. Sapardi Djoko Damono (1974: 5) briefly states that a literary work is extended by human evaluation of it.

Nevertheless, there have been various attempts to define literature. They are:

"Literature is an expression of human aspirations, a dramatisation of a permanent aspect of human conduct. Literature, like all art, is one of the essential things that make human beings human. In one way, or another, everyone is touched by it". (Edgar V. Roberts, 1977: 3)

Jakob Sumarjo and Saini K.M. (1994: 3) say that:

"Sastra adalah ungkapan pribadi manusia yang berupa pengalaman, pemikiran, perasaan, ide, semangat, keyakinan dalam suatu bentuk gambaran kongkret yang membangkitkan pesona dengan alat bahasa." (1994: 3)

Another definition says that:

"Literature is the writing or the study of books and others valued as works of art (drama, fiction, essays, poetry, biography, contrasted with technical books and journalism. Literature is also books dealing with a special subject. It also a printed material describing or advertising something, for example, pamphlets" (AS Hornby, 1974: 496)

2.1.1 Novels

Novels, like poems, plays and pieces of music, have been arranged with words by an author. Novel is a prose narrative that depicts imaginary situation and characters in a plot. It may include the real places, people, and events. Richard Gill (1985: 77) briefly states that:

"Novel is a world specially made in words by an author. The novel exist in the way it does because an author has chosen to put in together in that particular way" (1985: 77)

Novel needs hours to read because they usually portray the whole story, not in one setting period. A play or drama portrays the action of a great deal of time that has passed and presents only lasts two or three hours. Poetry says something that is circulated in a form of manuscript.

It is in line with Jeremy Hawthorn's (1992: 1) who says that:

"Novel is a fictitious prose narrative or tale of considerable length (now usually one long enough to fill one or more volumes) in which characters and actions representative of the real life of past or present times are portrayed in a plot of more or less complexity" (1992: 1)

The term "novel" is similar to the term "romance". The term "novel" comes from Italian *novella*, which literally means a small new goods that had been interpreted as short story in prose (Abrams, taken from Burhan Nurgiyantoro, 1995: 9). It raises through England and United States. The term romance comes from genre in the Middle Ages. It is a long heroic and love story. It raises through Germany, Dutch, France, and another Europe. So, the difference between novel and romance is that novel is shorter than romance. Romance deals with childhood until adult period, while novel may deals with one period only or more. Thus, novel refers to romance, which was written in the twentieth-century (Dick Hartoko and B. Rahmanto, 1986: 122).

Novel is characterised by flexibility and change, something that is connected to its association with the everyday, familiar world of its readers (Hawthorn, 1992: 27). It means that an author attempts to present her story of the novel with her own style, which may easily be received by the readers.

Novel has some aspects that build the story. They are: characters, theme, plot and setting.

2.1.2 Character

Sometimes we use the word "character" synonymously with "persons", "human being", and "literary figure".

In literature, calling the figure rather than say "persons" is a way of reminding us that a character is a literary creation. Edgar V. Roberts (1977: 54) briefly states in the following lines:

"A character is an author's representation of human being, specifically of those inner qualities that determine how an individual reacts to various conditions or attempts to shape his or her environment" (1977: 54)

Moreover, Barthes, taken from Benny H. Hoed (1992: 6) called a character in literary works as "etres de papier" or "man in the paper".

A character in fiction can be realised in many ways. The character may be protagonist or antagonist, round or flat, static or dynamic. Other way refers to how often do the author presents her characters in the story. Those are the central characters or main character, is a figure presents regularly by the author as a very important man and seem that he or she dominated the whole story. It also called major character. While minor character or a peripheral character is a figure presents by the author just in few times in the story (Burhan Nurgiyantoro, 1995: 176).



Another definition of a character is:

"A character is someone in a literary who has some sort of identity (it needn't be a strong one), an identity which is made up by appearance, conversation, action, name and (possibly) thoughts going on in the head" (Richard Gill, 1995: 127)

From the statement above we could see the way an author develops her character, as follows:

1. By what the character he says and thinks from the author's third person omniscient point of view.
2. By what the character does the action.
3. By what other characters say about him. It is probably through a character's thought or conversation.
4. By what the author says about him, speaking as either the storyteller or as an observer of the action (Edgar V. Roberts, 1977: 55).

2.1.3. Theme

The term "theme" refers to the main idea of a story. The author wants to say something to the reader, not only to tell a story. Thus, by reading a story a reader is not only possible to be entertained but also to get the messages of life, such as problem of life, the view of life of the author and how to solve problems. A theme can be found after reading the whole story by paying attention of its dialogue among the characters, plot and setting. According to Richard Gill (1995: 189), he says that:

"A theme emerges in and through the development of characters, dialogue, setting and the movement of the plot" (1995: 189)

It is in line with Dick Hartoko and B. Rahmanto (1986: 142). They say that:

"Tema adalah gagasan dasar umum yang menopang sebuah karya sastra dan yang terkandung di dalam teks sebagai struktur semantis dan yang menyangkut persamaan-persamaan maupun perbedaan-perbedaan" (1986: 142).

It means that a story builds a global theme that embodied by another aspects of the story such as characters, plot, setting, and dialogue.

According to Burhan Nurgiyantoro (1995: 77) theme can divided into three characterisation, they are:

a. Traditional theme and non traditional theme

As universal thing, traditional theme presumably tells about something negative or bad happening in the first story and ended by happiness or a positive one. Comparing with non-traditional theme, it presumably tells a story with unhappy ending.

b. Theme refers to human's soul, as Shipley (taken from Burhan Nurgiyantoro, 1995:77) said in her Dictionary of World Literature, they are:

- Theme refers to a man as a molecule.

It emphasises the character's physical activities and the setting of the story.

- Theme refers to a man as protoplasm.

It emphasises to the character's sexual abasement activities as human.

- Theme refers to a man as socios.

It refers to the character's social interactions.

- Theme refers to a man as individualism.

It refers to the characters' as picture of an individual man who had many of problems in their social interaction.

- Theme refers to divine.

It refers to religious and philosophical views of life that occurs in the story of the novel.

- c. Major theme and minor theme. Both refer to primary level of the theme. Major theme or central theme is the main idea of the whole story. According to Burhan, major theme can be found by paying attention of the major character's activities. Minor theme or sub theme is the increasing idea as a part of the story.

2.2 The Author's Biography

This biography of Virginia Woolf is based on some collected books about her, such as, Jeanne Schulkind, ed. *Virginia Woolf Moments of Being* (1976); Robin Majumdar and Allen McLaurin, ed. *Virginia Woolf The Critical Heritage* (1975); and *Kegelisahan Seorang Feminis, Sosok Virginia Woolf* by M.A.W. Brouwer and Myra Sidharta (1989). I also put Woolf's works of literature and some comments about her, which are related to the sources.

Virginia was born in London in 1882. She is a third girl of Leslie Stephen and Julia. Others are Vanessa, Thoby, Virginia and Adrian. Before being a couple with Julia, Leslie was a widower with a daughter who has defect of her way of thinking. While Julia has three children from her dead husband, Gerald Duckworth.

Virginia has good relationship with all her brothers and sisters although sometimes there were stressing between them. They always tried to applying the typically attitude of 'middle class' society in their house, such as table manner and well dressed. While Virginia who younger than them prefer to her own style. Free, took it easy and rather boyish. According to Quantin Bell (taken from M.A.W.

Brouwer and Myra Sidharta, 1989: 4), perhaps this situation had influenced her life, being nervous and lack of self-confidence.

Julia always busies with all her eight children's attitude. Leslie Stephen, as a man of letters, worked as an editor of Cornhill Magazine, a famous family newspaper. He bests known today as an editor of Dictionary of National Biography. Actually Virginia's talent of writing came from her father.

Stephen's family has their own library where Virginia and her brothers-sisters got lessons from their parents. Virginia was so sad because her parents like others did not enter her to public school. Thus she was learning about writing by herself, maintained a newspaper for Stephen's family, together with her brother, Thoby. She also spent her time at London Library and British Museum.

When Virginia was thirteen, Julia died. The sadness of Leslie had influenced her that Virginia had got her first break down which regularly comes down for all of her life. It also caused by her stepsister, Stella, died, four months after Stella got married, three years after Julia died.

In 1904 Leslie died, too. Virginia felt that she lost her master. Then, Stephen's family moved to Bloomsbury in London for a new beginning.

One time when have got break down, she tried to kill herself but it cancelled. That is precisely the opposite of the facts that she was starting her creative writing. Virginia writes her father biography, which is now included to Sir Leslie Biography written by FW Maitland. It was following by her writing about an analysing of literature, which added into The Guardian Newspaper. That was all her first step as an author. As Thoby always brings his school friends at Cambridge into house, both Vanessa and Virginia attended their discussion about many things,

especially literature. What an unusual thing for girls among the earlier twentieth-century. They love the way of sharing ideas like this. Not just like tradition of women's attitude of the middle class who must even learning how to served tea well to the ladies and how to talk with them.

They named this boys and girls association with "The Bloomsbury Group". Besides writing books review for *The Time Literary Supplement*, Virginia also taught some labourers at night. But than she prefer to writing than teaching.

In 1906 Thoby died by thypus when were in travelling abroad to Greek, together with Virginia and her old friend, Violet Dickinson. She was extremely sad and wrote about Thoby in *Jacob's Room* and *The Waves*.

In 1907 when Vanessa got married with Clive Bell, Virginia moved with Adrian while she writes *The Voyage Out*. She do really wants to arrange a perfect novel. Therefore she didn't care even she spent seven years just to finished this novel, enriched with her friend's view.

She had got married with Leonard Woolf in 1912. Leonard is one of The Bloomsbury Groups's. He ever worked as a civil servant of coloniser in Srilanka. He spent a whole life together with Virginia as her full "bodyguard" for about thirty years, even for feeding. Perhaps, it is an ordinary for a free style guy like Virginia. But it was an only way to protect her from break down.

The break down described by Leonard as a suddenly stressing which followed with headache, amnesia, suffer a heart attack, and her mind was speeding. Virginia was being nervous; it was difficult for her to concentrate her mind into something. Even she does not work, nor life impossible for her. Whereas infact she must work to arrange her mind and save her health stability.

As a woman who appreciate a personal freedom, and committed not being helped by somebody else, Virginia can not deny herself by depending on her husband. After finishing her first novel, Virginia was very stress and almost getting mad. Often she asked Leonard to bury the novel. Leonard himself thought better to congratulate her, although he was sure that even praise would not satisfy her.

Actually Virginia is a cheer woman. Even sometimes the happiness among her can roll with her frightened, feel tired, and illness. Once she was a shy guy but next time she could be "sharp" and more relax. She loves jokes and a bit ridicule. Actually she always care of people that it would refer to be involved deeply onto their problems. She was sensitive whenever somebody regretted her sadness and why she always off by herself.

Thus both Leonard and Virginia bought an old publishing company and arranged by them named "Hogarth Press". There were many writings of famous writes published by Hogarth Press, such as Sigmund Freud, Dostoyewsky, T.S. Elliot, and Katherine Mansfield. Leonard and Virginia worked themselves: reading manuscript, printing them and packing for sent.

The suffering limited her freedom. She would not allow to have babies that made her frustrated and spent much time for thinking it. In fact, a less talented guy will disappoint with this situation; moreover for Virginia who have talent for writings.

Virginia has a diary which she wrote in it among her full activities in their publishing company and writing activity. Although she often asked for speech and lecturing entitled literature and woman's rights, she just refused the honour like that.

Virginia Woolf was much talking about her relationship with Vita Sackville-West, in the twentieth era. Vita is an author who has many books was publishing by Hogarth Press and sold well. She is a wife of a diplomat who known today has lesbian relationship with a woman. Hence, many people assumed that both Virginia and Vita tied in the same thing.

In the thirteenth era, life was more and more difficult to Virginia. Moreover some friends and her beloved nephew, Julian Bell, died. Thus the World war almost began. The Air Forces of Germany blew up her house in London. At last she made a big decision: suicide. After finishing her parting letters to Leonard and Vanessa on March, 28th in 1941, she walked down the street toward Ouse River and than threw herself in it. Just a few days after suicidal, her dead body found by some playful kids near the river.

However, Virginia's dead is still just mysteriously. There are still many of her unfinished works, like a review of history of literature and some sketches of novel.

2.3 The Author's Works

Virginia Woolf's literary works consists of 8 (eight) novels, 3 (three) biographies, 2 (two) collected literary criticism entitled *The Common Reader Part I and Part II*. She also wrote books about the spirits of women in *A Room of One's Own* and *Three Guineas*. There are also some of her stories, diaries, and her letters that published after her death. Virginia Woolf is best known today with her masterpieces such as *Mrs Dalloway*, *The Waves*, and *To The Lighthouse*.

Felt that she had exercised in writing by maintaining a Stephen's family newspaper, in November 1904, Miss Stephen or Virginia sent her writing to the publisher. She wrote an analysis of literature and sent it to the publisher. She wrote an analysing of literature and sent it to Mrs Lytton, the editor of The Women's Supplement of The Guardian. She was 22 years on the exact time. The Guardian published it without adding her name on December 14th in 1904. Previously, she wrote her father's biography in the same year when Leslie Stephen dies and The Stephen's family moved to Bloomsbury. The writing added in Sir Leslie Biography was written by F. W. Maitland. It is all her first steps to be an author. Supported by her activity in The Bloomsbury Group, Virginia regularly sent her book review to The Times Literary Supplement. Quentin Bell (taken from M. A. W. Brouwer and Myra Sidharta, 1989) noted in his biography of Virginia Woolf that she wrote *The Voyage Out* during 1907. This is her first novel which she made when Vanessa got married with an artist, Clive Bell and Virginia moved to another house with her younger brother, Adrian.

Until February 1909 she had been finishing seven chapters of *The Voyage Out* and asked Clive Bell to criticise it. On the next five years she gave it to George Duckworth, her stepbrother who has a publishing company. He would print it out on April 12th in 1913. On the next March 1915, *The Voyage Out* were ready to sell. There was high praise for Virginia Woolf's first novel, but a small sale. By 1929 *The Voyage Out* (1915) had sold only 2,000 copies in Britain. Next 2 years, she wrote again for The Times Literary Supplement on January 2nd in 1917.

Her second novel was finished during March and November in 1918. On the next October 1919, *Night and Day* was readily produced also by George Duckworth. It was also small sale, for about 2,338 plus 1,326 in the USA.

Jacob's Room (1922) was the first of Virginia Woolf's novels to be published by the Hogarth Press. It sets by unusual appearance; a resistance prior to any consideration of its experimental content that applies to later works as well. Woolf was happy with a British sale of 1,413 in its first year. (Two impressions were published in the USA in 1923, of 1,500 and 1,000).

Mrs Dalloway (1925) generally regarded as a difficult work, sold 2,236 in its first year. There were also its impressions in the USA, one of 2,000 and two of 1,500. Virginia Woolf was written it on September 1923 and finished on October 1924. It was actually published on May 14th in 1925.

After *Mrs Dalloway* and *The Common Reader* were published in the same year, Virginia begins work on *To The Lighthouse* during January until May in 1926 and published in 1927. *To The Lighthouse* was distinctly more successful than her previous books, selling 3, 873 in Britain in its first year, and having three impressions in the USA, of 4,000, 1,500 and 2,100.

The real turning point in her career as a commercially successful writer was *Orlando*. It is reaching a total of 21,135 in six month. It actually of 8,104 in Britain and 13, 031 in the USA. Virginia Woolf is finishing it on March 17th in 1928 published in the same year. Next, she starts to write *A Room of One's Own* and finished it in March 1929.

On March 1930 she started *The Waves* until next February in 1931. *The Waves* published on October 1931, following by *The Years* in 1932 and *Flush* in

1933. The Years spent much of her time because she had her breakdown and take a rest in Rodmell for about a month when it began to publishing. The Years is an outright best-seller, was her most successful novel in terms of total sales, selling 13,005 in Britain and 30,904 in the USA. Actually The Years was published in 1937 and following by Three Guineas that published in 1938.

In April 1938, Virginia begins to think about her new novel, *Between The Acts*, while she is working on her biography of Roger Fry. Roger Fry is her friend the art critic who die in 1934. The biography was published in 1940.

Virginia Woolf's literary criticism entitled *The Common Reader Part I* and *Part II* was published in 1925 and in 1932.

When *Between The Acts* was published on February 1941, Virginia was dreading the onset of further illness. She drowns herself in the River Ouse on March 28th.

In Virginia Woolf's lifetime it was far ahead of her other works, but the following statistic give an idea of how things have changed. They refer to the sales made in 1964 alone: *Mrs Dalloway* 10,791, *To The Lighthouse* 31,451, *Orlando* 509 (out of print in USA), *The Waves*, 1,336, and *The Years* 470 which is out of print in USA.

2.4 Some Comments on the Author

Virginia Woolf is now classified as an 'important' writer, on the syllabus of English literature courses. According to E.M. Forster (taken from Robin Majumdar and Allen McLaurin, 1975:30), Virginia Woolf is best known today as a writer who

portray her characters in her novel that it was remembered afterwards on its own account. He stated that 'she was a snob' but concluded:

"Virginia Woolf got through an immense amount of work, she gave acute pleasure in new ways, she pushed the light of the English language a little further against the darkness. Those are the facts. The epitaph of such an artist cannot be written by the vulgar-minded" (1975:30)

As a talented of writing like her father did, Virginia Woolf is called as a "Leslie Stephen's illustrious daughter". Being debut as a compiler of the Dictionary of National Biography, indeed, Virginia was doing more. Her writing gained not only swift, but also increasing attention and praise. Nathalie Sarraute (taken from Majumdar and McLaurin, 1975:40) briefly states that:

"Virginia Woolf is one of the great writers who opened the way to modern literature and the present-day novel. She contributed to the transformation of novel subject into the modern novel, to that displacement of the centre of gravity of the novel which has passed from character and plot to the novelistic substance itself" (1975:40).

It is in line with what E.M. Forster (1975:30) said that:

"Virginia Woolf got through an immense amount of work, she gave acute pleasure in new ways, she pushed the light of English language a little further against the darkness. Those are the facts. The epitaph of such an artist cannot be written by the vulgar minded or by the lugubrious. They will try, indeed, they have already tried, but their words make no sense. It is wiser, it is safer, to regard her career as a triumphant one. She triumphed over what are primly called 'difficulties', and she also triumphed in the positive sense; she brought in the spoils. And sometimes it is a row of little silver cups that I see her work gleaming. These trophies, the inscription runs, were won by the mind of matter, its enemy and its friend." (1975:30).

She was interesting with the way the rich man politeness but she always assured that their brain usually blank of knowledge. He stated that Virginia Woolf was a snob.

The Press was begun as a hobby for Virginia and her husband, Leonard Woolf, but later they set it up into a serious business since 1917 by maintaining The Hogarth Press. Virginia's earnings as a writer of books is actually important for both of them. Leonard Woolf (1975:6) said that:

"... we throw a curious light on the economics of a literary profession and on the economic effect of popular taste on a serious writer" (1975:6).

Virginia is interested in feminism. In fact feminism is top of thematic centre in order to catch Virginia Woolf's mind in her writings (M.A.W. Brouwer and Myra Sidharta, 1989:62). She especially stayed on main problems such as: women emancipation and money, money and power, the limited of women's skill and relationship between men and women.

Vita Sackville West is a very close friend of Virginia Woolf, a novelist and poet. Vita comments about Virginia Woolf:

"... She enjoys the feminine qualities of, let us say, fantasy and irresponsibility, allied to all the masculine qualities that go with a strong, authoritative brain; and it is precisely this combination added to her profound knowledge of literature which fits her so admirably to discuss women in general, and women who write in particular" (1975:258).

Vita is a wife of a diplomat who has a lesbian friend. Just because Virginia Woolf is close to her, people seldom assumed that she has the same relationship with Vita. Actually, Virginia Woolf only need friend, a woman. Hence, Leonard and Vita's husband have a nice friend. Quentin Bell (1989:34) said that:

"As an affair of the heart" (1989:34).

In short, Virginia only needs a mother's love better than lesbian affair. Indeed, she lost her mother when she was too young to realise that.

CHAPTER 3

METHODOLOGY

A thesis is presented in partial fulfilment of the requirements for Sarjana Degree. Both assumes and problems that arouse in it are materials of identification of the diagnose of the thesis. The core term which is appropriate for this purpose is methodology. Methodology is a logical and sistematical principal of a research (Maria S.W. Sumardjono, 1996: 8) as it is used in this thesis.

Methodology is used to gain the clearer things and understand the contains of the text. I am using two approaches supported by library research which is includes of some techniques of my data collection.

3.1 Approach

An approach is a way a thing analyzed. In order to analysing the text, I am going to use both extrinsic and intrinsic approach.

1. Extrinsic Approach

Wellek and Warren say (1993: 79) that a literary work especially builds external aspects such as setting and environment which are related with the author's characters of art.

In this approach I observe the external approach such as biographical approach. It is close to the author's life attitude and behaviour. In this approach, indeed, I am using a biography of the author to get information on how the author creates her literary works, learning how the author's life background – from childhood until adult –

and the rise of the author's creative writings which is supported and failed by her breakdown or illness, includes why the author ends her life by suicide.

I also use biography in order to know whether her talent of a creative writing is from her parents or not, how the author spent her spare time, her educational background, and her friendship with another literary men. All add on the last Chapter 2. It also completed by some comments about the author. Thus, how the author maintained a publishing company in order to manouver the work as a literary worker being more professional worker, such as earning money from the publishing company. Of course the author did it without living her basic activity as a literary worker.

However, to identify the principal characteristic of the author's literary works, I read her novel, summary of her novels, essays and some sources books about her works.

2. Intrinsic Approach

Basically, the research of a literary work refers to its own internal aspects and how the writer interpreting and analysing it (Wellek and Warren, 1993: 157). It means that a literary work concerns with its own materials and the structure of the text.

In this approach, I read the novel than try to find out the important elements of the novel such as characters and theme. Then I relate them whether the author presents her major character – which is

also entitled the novel, "Mrs Dalloway" – as a reflection of the author's sadness of the death of a woman. I also observe whether the theme of the novel emerges in and through the relationship of the characters.

As a narrative fiction, I observe that Wellek and Warren (1993: 294) say that there are two ways of a narrator presented in the fiction, such as novel, they are:

- a. Narrator as a narrator who emphasize that novel is present about life, and not presents as art.
- b. Narrator as an absent "omniscient guy", who emphasize that novel is a literary work presented as an art.

The omniscient narrator of the novel technique contrasted with internal feeling and mind of each characters namely the objective approach. By reading the novel, essays biography and some comments about the author, I conclude that the way of the author using the character in the novel is as a someone like her. It is a consistent objectivity (Wellek and Warren, 1993: 296).

To get the main purpose – understand the characters's acts and sayings and find the exact theme – I focused on two important things:

- a. Observe the way the story is presented
- b. Observe the events of the story is presented

Therefore, I can make a synopsis of the story and find that the author has used stream of consciousness of her characters, as Dujardin (taken from Wellek and Warren, 1993: 296) say that is a monolog interior which is presented her characters mind without her intervention in it.

3.2 Techniques

There are some techniques I use to collect data in order to be able to analyse this story. They are as follow:

1. Library Research

a. Find the text

First of all I collected some novels which are interesting to read. While choosing some topics to analyzed, I decide one, read carefully the novel, get the main idea of the story and make a synopsis of the story. The text is based on the original edition published by Hogarth Press, the publishing company belonging to Leonard and Virginia Woolf in 1925.

b. Find books about literature

I collected some books about literature whether it was writing by using English or Indonesian from some various writers.

c. Find books about the author

My analysis related with the biography of the author, hence I collected all books related to the author, such as her biography, includes other works which has edited by some editors.

2. Identification

a. Identify all the characters in the novel

1. After reading and made a synopsis of the story, I identify all character's says and acts in the novel. Actually the novel is not

divided into chapters and the events emerges through the character says and acts which are easy to understand what exact they are meaning.

b. Identify all books about literature

In this item, I made summary of the topics related to my analysis, from the books I collected.

c. Identify all about the author

In this item I made a summary of the author's biography, her literary works and some comments about her I also identify her views about a novel, a character and a theme compiled with the author's way writing her novel.

3. Writing

Before writing my thesis, I observe some collection of thesis of the library which are about related with the way I am writing the thesis. I considered it and find my own style. Actually, by reading and noting them, it reached my perspective about what should I write and find my own style. Thus correction from the lecturers is an important thing of the thesis.

CHAPTER 4

THE ANALYSIS

The writer divides the analysis of this novel "Mrs Dalloway" into two parts; those are character and theme analysis. By having the characters analysed based on their role in this story, the writer enrolled it with finding the theme.

The idea of the novel was properly born on 14 October 1922. It was originally a short story, "Mrs Dalloway in Bond Street" which is turn into a novel. And, more or less Woolf's experiences in her live extended to the novel as we can see the novel's quotations.

In this analysis we can see the process her books formed and grew. Nadia Fusini (1993: x), had observed that her diary is a fascinating key to the genesis of her novels.

4.1 The Character

Characters in the novel are the most essential part in this novel. There are two important characters in this novel. They are Clarissa Dalloway and Septimus Warren Smith. These characters can be categorise as major characters. Peter Walsh, Richard Dalloway and Lucrezia Warren Smith are supported the major characters in the story.

4.1.1 Clarissa Dalloway

Clarissa Dalloway is one character who reflected a woman Woolf's loves. She wrote in her diary the death of Kitty Maxse, her mother's lovely friend. Actually, Virginia wrote about somebody she loves in her diary before entered into her novel.

Indeed, it is hard for Virginia Woolf to hear about death. Kitty Maxse, a woman Woolf's loves, an intimate of her mother's friend. Woolf's love to Kitty Maxse brings her dedicated Kitty her into a novel. Previously, she had her mother, Julia, die when she was thirteenth, in 1809. Then she felt she lost her master by Leslie Stephen die, her father, in 1904.

As Thoby died by thypus, she dedicated him into "Jacob's Room" and "The Waves".

Woolf admired the lady who was the most delicate charm, the most ethereal grace, with her reputation of profound knowledge and exquisite sympathy 'the day has been spoilt for me - so strangely - by Kitty Maxse's death... My mind has gone back all day to her...' (Virginia Woolf, taken in Nadia Fusini, 1993: xi)

In the novel, she dedicated "Mrs Dalloway" to Kitty Maxse as the main character. Besides, a struggle between life and death were embodied as the topic of the novel.

Clarissa Dalloway is a fashionable housewife. Although she found herself not really a beautiful woman in her early fifty, Clarissa is still care most about her performance. Actually not only in fashion, but also for skin and face.

As a woman, Clarissa is just quite realises herself that she has nice hands and feet although she felt her little face is rather ridiculous and beaked like a bird's. But she doesn't care about it. With her grateful heart, she receives of all what belongs to her Clarissa feels free sometimes as not a marry woman, besides she realises that she is now being Mrs Richard Dalloway, not even Clarissa anymore.

Instead of which she had a narrow pea-stick figure; a ridiculous little face, beaked like a bird's. That she held herself was true;

and had nice hands and feet; and dressed well, considering that she spent little. But often now this body she wore (she stopped to look at a Dutch picture), this body, with all its capacities, seemed nothing – nothing at all. She had the oddest sense of being herself invisible; unseen; unknown; there being no more marrying, no more having of children now, but only this astonishing and rather solemn progress with the rest of them, up Bond Street, this being Mrs. Dalloway; not even Clarissa anymore; this being Mrs. Richard Dalloway. (Woolf, 1993:9)

Mrs Dalloway was born in Bourton. Ten years ago she had been living in Bourton when her father, Justin Perry, is still alive. There were also Aunt Helena and Uncle William who care most about Clarissa. Now she is living in London with her husband, Richard Dalloway and Elizabeth, her daughter.

We meet Clarissa in the first scene when she went out from her house to buy flowers for her party that will be held at night. Her brown skin is getting more white and pale, since she had influenza for about six weeks. She wore her blue-green dress. Actually Clarissa is a woman with entrust to herself that everybody could do anything they want by themselves. It is just like when she need flowers for her party and she had her maids to do the houseworks while she went out and find some lilac, and carnations. She needed both flowers and some fresh air to be breath, that Woolf like children who enjoying playing with the wind blows.

Mrs Dalloway said she would buy the flowers herself.

For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, though: Clarissa Dalloway, what a morning fresh as if issued to children on a beach. (Woolf, 1993:1)

Clarissa is being her maids' love that she doesn't always depend on them in order to do all the houseworks. Like when Clarissa need to mend her tears of dress and she refused when one of her maid, Lucy, ask her for help.

And Lucy stopped at the drawing-room door, holding the cushion, and said, Very shyly, turning a little pink, Couldn't she help to mend that dress? But, said Mrs Dalloway, she had enough on her hands already, quite enough of Her own to do without that. But, thank you, Lucy, oh, thank you,' said Mrs Dalloway, and thank you, thank you, she went on saying (sitting down on the sofa with her dress over her knees, her scissors, her silks), thank you, thank you, she went on saying in gratitude to her servants generally for helping her to be like this, to be what she wanted, gentle, generous-hearted. Her servants liked her. And then this dress of hers – where was the tear? (Woolf, 1993:41-42)

As a woman who appreciated a personal freedom, and committed not being help by somebody else, Woolf cannot denied herself depend on her husband she reflects how Clarissa sad on how she feels disappointed when her maid, Lucy, told her that her husband had an appointment with another woman.

*Mr Dalloway, ma'am' –
Clarissa read on the telephone pad, 'Lady Bruton wishes to know if Mr Dalloway will lunch with her today.'
'Mr Dalloway, ma'am, told me to tell you he would be lunching out.'
'Dear!' said Clarissa, and Lucy shared as she meant her to be disappointed (but not the pang); felt the concord between them; took the hint; thought how the gentry love; gilded her own future with calm; and, taking Mrs Dalloway's parasol, handled it like a sacred weapon which a Goddess, having acquitted herself honourably in the field of battle, sheds, and placed it in the umbrella stand (Woolf, 1993: 31)*

That is make Clarissa worried about when Peter Walsh , a man who ever his last effort to have her engagement but Clarissa refused him. He is back again from

India. Suddenly Peter entered in her room. Clarissa is having bought flowers on the exact time. There's some confusingly in her mind when she found herself in the lowest entrust to her husband while come another man who had loved her in the past.

Now Clarissa confronts her feeling by the reality that her husband seems didn't care about her anymore and went out with another woman. In this time, she faced with her old friend who had ever asked her love five years ago before Clarissa refused him and he disappeared into India. However, Clarissa thinks that it is trouble if they were still together while she has been married.

...But with Peter everything had to be shared; everything gone into. And it was intolerable, and when it came to that scene in the little garden by the fountain, she had to break with him or they would have been destroyed, both of them ruined, she was convinced ... (Woolf, 1993:6)

In fact, the author emphasises Clarissa Dalloway as a strong hearted-woman whenever she must decided, her marriage or her suitor's offered to marriage.

So she would still find herself arguing in St. James's Park, still making out that she had been right – and she had too – not to marry him. For in marriage a little licence, a little independence there must be between people living together day in day out in the same house; which Richard gave her, and she him (Woolf, 1993:6)

Woolf says that one must like things for themselves. In the novel, Clarissa admits to herself that she envies Richard, her not really enviable husband, because he likes things for themselves. Richard, who is a politician with all of his busy while she is a housewife who just living in the house with housework's.

Not only problem with her husband, Elizabeth, her daughter, also has her own activity, a friendship with a religious woman. It probably Elizabeth didn't accepted her mother's view who always pressured her to follow her mother's fashionable soul and protected her daughter from having a low class society friend.

However, talking about children, Woolf shows how she loves them as Clarissa loves her daughter and nothing could be replaced them. Woolf said in her diary (Nadia Fusini, 1993: xi) that she never pretends that children can be, for instance replaced by other things. But Clarissa in this novel can not avoid her to make a friend with Miss Kilman.

Actually, Clarissa had her emotion range in loves and hates to Miss Kilman. It is as the same as Virginia Woolf thinks about her rival, Katherine Mansfield who died few years later when the novel arranged.

Woolf has been jealous of her. Katherine Mansfield is an author who is clever as same as Miss Kilman's character in this analysis. But when Mansfield die, Woolf finds herself that she needed her as one of the character in the novel.

Clarissa was really shocked. This a Christian – this woman! This woman! This woman had taken her daughter from her! She in touch with invisible presence's! Heavy, ugly, commonplace, without kindness of grace, she knows the meaning of life!

'You are taking Elizabeth to the Stores?' Mrs Dalloway said.

Miss Kilman said she was. They stood there. Miss Kilman was not going to make herself agreeable. She had always earned her living. Her knowledge of modern history was thorough in the extreme. She did out of her meagre income set aside so much for causes she believed in; whereas this woman did nothing, believed nothing; brought up her daughter – but here was Elizabeth, rather out of breath, the beautiful girl.

So they were going to the Stores. Odd it was, as Miss Kilman stood there (and stand she did, with the power and taciturnity of some prehistoric monster armoured for primeval

worfare), how, second by second, the idea of her diminished, how hatred (which was for ideas, not people) crumbled, how she lost her malignity, her size became second by second merely Miss Kilman, in mackintosh, whom Heaven knows Clarissa would have liked to help.

At this dwindling of the monster, Clarissa laughed. Saying good-bye, she laughed.

Off they went together, Miss Kilman and Elizabeth, downstairs.

With a sudden impulse, with a violent anguish, for this woman was taking her daughter from her, Clarissa leant over the banister and cried out, 'Remember the party! Remember our party to-night!'

But Elizabeth had already opened the front door; there was a van passing; she did not answer. (Woolf, 1993:140-141)

In the last scene, Clarissa was in her worst over the party that she held in the evening at her house. But how she surprised when all friends of her coming, especially friends from the past, Peter Walsh and Sally Seton who change her performance and name by Lady Rosseter. Sally is her best friend at Bourton. She attempted to accept the reality that actually Richard still covers her by coming to her party, also her daughter, Elizabeth. She tried forgiving her husband's mistakes and happily to see him care most about their daughter. Her patience to face her problems was not an awful thing to do. At least Clarissa is most happily to see her daughter and her husband still love each other and wishful thinking that she could accepted them, like the previous time. It shows at the end of the novel when Elizabeth presented her mother's party having permitted by Miss Kilman. Richard also coming in it and see how pretty is his daughter that he could not recognise her. They met each other at the end of the party, when one by one all the guests went home.

For her father had been looking at her, as he stood talking to the Bradshaws, and he had thought to himself; who is that lovely girl? And suddenly he realised that it was his Elizabeth, and he had not recognised her, she looked so lovely in

her pink frock! Elizabeth had felt him looking at her as she talked to Willie Titcomb. So she went to him and they stood together, now that the party was almost over, looking at the people going, and the rooms getting emptier and emptier, with things scattered on the floor. Even Ellie Henderson was going, nearly last of all, though no one had spoken to her, but she had wanted to see everything, to tell Edith. And Richard and Elizabeth were rather glad it was over, but Richard was proud of his daughter. And he had not meant to tell her, but he could not help telling her. He had looked at her, he said, and he was wondered, who is that lovely girl? And it was his daughter! That did make her happy ... (Woolf, 1993:219)

It probably Woolf presented her characters to delegate her unreal minds of what she wants. In other words, she using her characters to obtain such materials about what she thought and needed about something that she can not achieve.

Actually Virginia had her first break down when her mother died and has unaccepted mind of her father sadness. The break down comes regularly in whole of her life. That is why her doctor did not allow her to have babies. But in this novel, she described Clarissa Dalloway who a mother of a lovely daughter, Elizabeth. Seems that Mrs Dalloway would her daughter have a well dressed like her, protected her in having relationship with her friends, however Elizabeth did not care most about it.

... Anyhow they were inseparable, and Elizabeth, her own daughter, went to Communion; and how she dressed, how she treated people who came to lunch she did not care a bit, it being her experience that the religious ecstasy, made people callous (so did causes); dulled their feelings ... (Woolf, 1993:10)

Besides that she is a social lady, too. At least it shows by her empathy much of people around her, which proving by her paid attention to the poor. She saw them watching over the people's attitude in the Queen's palace. She could stand herself around the people.

A small crowd meanwhile had gathered at the gates of Buckingham Palace. Listlessly, yet confidently, poor people all of them, they waited; looked at the Palace itself with the flag flying; at Victoria, billowing on her mound, admired her shelves of running water, her geraniums; singled out from the motor cars in the Mall first this one, then that; bestowed emotion, vainly, upon commoners out for a drive; recalled their tribute to keep it unspent while this car passed and that; and all the time let rumour accumulate in their veins and thrill the nerves in their thighs at the thought of Royalty looking at them; the Queen bowing; the Prince saluting; at the thought of the heavenly life divinely bestowed upon Kings; of the equerries and deep curtsies; of the Queen's old doll's house; of Princess Mary married to an Englishman, and the Prince – ah! The Prince! Who took wonderfully, they said, after old King Edward, but was ever so much slimmer. The Prince lived at St. James's; but he might come along in the morning to visit his mother. (Woolf, 1993:19)

Mrs Dalloway is a snob as one of the urban English society who is in her early fifties during the summer of 1923. All Clarissa's impression of the upper class society seems influenced the way of her life. She often imagining that she is rich one with many of famous colleagues. She would stand in her own stairs while the guests staring on her, as her imagining happen to her party this evening. It also reflects on Virginia has good relationship with her stepbrothers and sisters although sometimes there were stressing between them. They always tried to applying the typically attitude of middle class society in the house such as table manner, well dressed that Woolf who younger than them prefer to her own style, rather boyish.

Clarissa knows that she can not roof herself in anything but her own freedom to give. Woolf thinks life is a gift from God although she refers to suicide in her own life.

Clarissa guessed; Clarissa knew of course; she had seen something white, magical, circular, in the footman's hand, a disc inscribed with a name, - the Queen's, the Prince of Wales's, the Prime Minister's? - which by force of its own lustre, burnt

its way through (Clarissa saw the car diminishing, disappearing), to blaze among candelabras, glittering stars, breasts stiff with oak leaves, Hugh Whitbread and all his colleagues, the gentleman of England, that night in Buckingham Palace. And Clarissa, too, gave a party. She stiffened a little; so she would stand at the top of her stairs. (Woolf, 1993:17)

4.1.2 Septimus Warren Smith

The most fact emphasises relationship between Clarissa and Septimus that there difference of each other about views of life. Virginia needs a character like Septimus to be compare with Clarissa. If Clarissa is extremely faced her problem as a matter of fact and it needn't be so worried about because it will getting fast and forgotten one, Septimus faced it as the suffering of life and it will make him depressed.

Septimus recognised in the novel as a sick man eventhough he was a young aged, thirty. He had pale faced, beak-nosed and hazel eyes. This Englishman always wears brown shoes and a shabby overcoat.

Septimus Warren Smith, aged about thirty, pale-faced, beak-nosed, wearing brown shoes and a shabby overcoat, with hazel eyes which had that look of apprehension in them which makes complete strangers apprehensive too. (Woolf, 1993:14)

The young Septimus was a brilliant man. He was renting apartments in back streets all his life. He loves lecture that made him self-educated by borrowing books from the libraries and reading them at night after the days work, on the advice of well-known authors consulted by letter. He might have been a clerk, at Sibley and Arrowsmith, auctioneers, values, land and estate agents. He was intelligent and a sensitive profile.

The young Septimus might have been a clerk, but of the better sort, for he wore brown boots; his hands were educated; so, too, his profile – his angular, big nosed, intelligent, sensitive profile; but not his lips altogether, for they were loose; and his eyes hazel, large. He was a border case, neither one thing nor the other; might end with a house at Purley and a motor car, or continue renting apartments in back streets all his life; one of those half-educated, self-educated men whose education is all learnt for books borrowed from public libraries, read in the evening after the day's work, on the advice of well-known consulted by letter. (Woolf, 1993: 93)

His manager, Mr Brewer, was prophesying him that Septimus would succeed to the leather armchair in the inner room under the skylight with the deed-boxes around him. It is just if Septimus keeps health ten or fifteen years later. He said that Septimus looked weakly. Indeed, he was. Mr Brewer cares most about him. He had promoted Septimus to Evans, an officer of England who admired Septimus go to France to save England, in the near World War I. In fact, he was one of the volunteer. He had a good relationship with Evans, who was killed before they went to France in that European War.

When peace came, Septimus was in Milan, marriage with Lucrezia when the panic was on him. All things happened there bear in his mind all his life and made him depressed.

He always talked with his own about death and war. Actually besides he has a brilliant brain, he has a weak hearted, he could not accepted the situation over the war. Seems the author would show the reader that war is a cruel thing that weakens and hurt a young man's soul from brightness to darkness. That was the first time he got depression. Moreover, he always being hallucinates by Evans body. He saw people killed and destroyed by guns and machine, and young Septimus could not

accepted it that he is not in the war anymore. Shadows of war always bear in his mind.

He had gone through the whole show, friendship, European War, death, had won promotion, was still under thirty and was bound to survive. He was right there. The last shells missed him. He watched them explode with indifference. When peace came he was in Milan, billeted in the house of an innkeeper with a courtyard, flowers in tubs, little tables in the open, daughter making hats, and to Lucrezia, the younger daughter, he became engaged one evening when the panic was on him – that he could not feel (Woolf, 1993:31)

He scared another people, too, who was the servant in his house now.

*'Evans, Evans!' he cried
Mr. Smith was talking aloud to himself, Agnes the servant girl cried to Mrs. Filmer in the kitchen. 'Evans, Evans!' he had said as she brought in the tray. She jumped, she did. She scuttled downstairs. (Woolf, 1993: 103)*

Lucky him to had a nice patiently woman, Lucrezia who belongs to him as his wife. They have been married for five years in Milan.

*They had been married five years. They went to the Tower together; to the Victoria and Albert Museum; standing the crowd to see the King open Parliament. And there were the shops – hat shops, dress shops, shops with leather bags in the window, where should stand staring. But she must have a boy. She must have a son like Septimus; so gentle; so serious; so clever, could she not read Shakespeare too? Was Shakespeare a difficult author? She asked
One cannot bring children into a world like this. One cannot perpetuate suffering, or increase the breed of these lustful animals, who have no lasting emotions, but only whims and vanities, eddying them now this way, now that."
(Woolf, 1993: 99)*

He is being depressed of being remembered all things happen to him beyond the World War I. He saw people killed and destroyed by guns and machine, and young Septimus could not accepted it that he is not in the war anymore. Shadows of war always bear in his mind.

... For that made Septimus cry out about human cruelty – how they tear other to pieces. The fallen, he said, they tear to pieces” (Woolf, 1993: 158)

That is was his first time he got depression. Moreover, he always being hallucinates by Evans body.

... That man, his friend who was killed, Evans, had come, she wrote it down just as he spoke it. Some things were very beautiful; others sheer nonsense. And he was always stopping in the middle, changing his mind; wanting to add something; hearing something new; listening with his hand up. But she heard nothing.” (Woolf, 1993: 157)

He thought that he only made her wife suffering by his fears. One day, he ended his life by threw out his body through the window of their house. His dead body shown in the middle of Clarissa's party. By the way, both this gays didn't know each other. Just the author wants to tell the reader comparison between both Clarissa and Septimus about how to solve their each problem. Actually, Septimus prefer to killing himself than living but his wife is in fear on him. One of the guesses, Sir William Bradshaws who saw the dead body told Mr and Mrs Dalloway.

... A young man (that is what Sir William is telling Mr Dalloway) had killed himself. He had been in the army. Oh!

thought Clarissa, in the middle of my party, here's death, she thought.

...
What business had the Bradshaws to talk of death at her party? A young man had killed himself. And – they talked of it at her party – the Bradshaws talked of death. He had killed himself – but how? Always her body went through it first, when she was told, suddenly, of an accident; her dress (Clarissa's) flamed, her body burnt. He had thrown himself from a window. Up had flashed the ground; through him, blundering, bruising, went the rusty spikes. There he lay with a thud thud thud in his brain, and then a suffocation of blackness. So the same it. But why had he done it? And the Bradshaws talked of it at her party!"
 (Woolf, 1993: 207)

Clarissa doesn't know about the window. She recreates that death precisely as a writer would do – as Woolf did with Kitty Maxse's death. Clarissa knows through an act sympathy, feeling with the other person like Septimus.

4.1.3 Peter Walsh

This man recognised with his pocket knife that he always brings everywhere is he going. E.M. Forster had inspired Virginia as Peter Walsh when he came back from India. Peter Walsh is Clarissa's rejected suitor, aged about fifty-three, older than Clarissa. Besides Sally and Hugh, and Peter was Clarissa's old friend when they were still sitting in Bourton. Actually he was a clever man who took his lecture in Oxford. One of his habit that made Clarissa scared on him, he always brings a pocket knife in his pocket and he will running his finger along the blade of his knife. It shows he has a strong heart and whatever he wants but he couldn't, he will be very upset and imagining to threw out his pain by fighting.

What an extraordinary habit that was, Clarissa thought; always playing with a knife. Always making one feel, too, frivolous; empty-minded; a mere silly chatterbox, as he used. But I too, she thought, and, taking up her needle, summoned, like a

Queen whose guards have fallen a sleep and left her unprotected (she had been quite taken a back by this visit – it had upset her) so that any one can stroll in and have a look at her where she lies with the brambles curving over her, summoned to her help the things she did; the things she liked; her husband; Elizabeth; herself, in short, which Peter hardly knew now, all to come about her and beat off the enemy.” (Woolf, 1993: 47)

Having rejected by Clarissa who had been married with Richard Dalloway, Peter went to India sent by Oxford in those five years from 1918 to 1923. While in his trip, he saw a woman who enchanted him on the ship. Daisy, by her name. But how Peter disappointed when he knew actually Daisy was a married woman, a wife of an Indian Army, Major Orde, with two children they had. Peter thought that twice he had disappointed by woman.

*‘And who is she?’ she (Clarissa) asked.
Now this statue must be brought from its height and set down
between them.
‘A married woman, unfortunately,’ he said; ‘the wife of a
Major in the Indian Army.’
And with a curious ironical sweetness he smiled as he placed
her in this ridiculous way before Clarissa.
(All the same, he is in love, thought Clarissa.)
‘She has, he continued, very reasonably, ‘two small children; a
boy and a girl; and I have come over to see my lawyers about the
divorce” (Woolf, 1993: 49)*

Behind his anger face, Peter Walsh has a softly feeling of woman. Actually he loves Daisy very much and becoming forget all about Clarissa, his first love. But by knowing his wife had another husband and children, he would not pressed his mind into her. Peter thought divorce as the best choice.

... Peter Walsh thought, holding his pocket-knife at arm's length. She had been meeting Major Orde, Daisy said in her last letter; said it on purpose, he knew; said it to make him jealous; he could see her wrinkling her forehead as she wrote, wondering what she could say to hurt him; and yet it made no

difference; he was furious! All this potter of coming to England and seeing lawyers wasn't to marry her, but to prevent her from marrying anybody else. That was what tortured him, that was what came over him when he saw Clarissa so calm, so cold, so intent on her dress or whatever it was; realising what she might have have spared him, what she had reduced him to - a whimpering, snivelling old ass. But women, he thought, shutting his pocket - knife, don't know what passion is. They don't know the mending of it to men, Clarissa was as cold as icicle." (Woolf, 1993: 89)

He visited Clarissa with all his anxious after five years in India. However he loves Clarissa in the past, he cares most about Daisy. But now, he would see the woman who had been stolen her heart for the first time. He comparing his wife with Clarissa and found his wife was still in his heart.

He pulled off his boots. He emptied his pockets. Out came with his pocket-knife a snapshot of Daisy on the verandah; Daisy all in white, with a fox-terrier on her knee; very charming, very dark; the best he had ever seen of her. It did come, after all, so naturally than Clarissa. No fuss. No bother. No finicking and fidgeting. All plain sailing. And the dark, adorably pretty girl on the verandah exclaimed (he could hear her) Of course, of course she would give him everything! she cried (she had no sense of discretion), everything he wanted! she cried, running to meet him, whoever might be looking. And she was only twenty-four. And she had two children. Well, well!" (Woolf, 1993: 176)

He was getting very assured that when he heard the way Clarissa called her daughter, gently. He thought between them there only a nice love friendship.

The way she said 'Here is my Elizabeth!' - that annoyed him. Why not 'Here's Elizabeth' simply? It was insincere. And Elizabeth didn't like it either. (Still the last last tremors of the great booming voice shook the air around him; the half-hour; still early; only half-past eleven still.) For he understood young people; he liked him. There was always something cold in Clarissa, he thought She had always, even as a girl, a sort of timidity, which in middle age becomes conventionality, and then

it's all up, it's all up, he thought, looking rather drearily into the glassy depths, and wondering whether by calling at that hour he had annoyed her; overcome with shame suddenly at having been a fool; wept been emotional; told her everything as usual, as usual." (Woolf, 1993: 53)

However they were glad to meet each other after years. Especially remembering their childhood at Bourton.

'But it's so extraordinary that you should have come this morning!' she cried, putting her hands, one on top of another, down on her dress.

'Do you remember,' she said, 'how the blinds used to flap at Bourton?'

'They did,' he said; and he remembered breakfasting alone, very awkwardly, with her father; who had died; and he had not written to Clarissa. But he had never got on well with old Parry, that querulous, wear kneed old man, Clarissa's father, Justin Parry.

'I often wish I'd got on better with your father,' he said. 'But he never liked any one who - our friends,' said Clarissa; and wanted to marry her.' " (Woolf, 1993: 45)

In short, Peter Walsh didn't accept by Clarissa's father. And besides he always bring his pocket-knife, criticises Clarissa of all what she had done, Peter also an angrily man although he would not show Clarissa about it harder.

'They had always this queer power of communicating without words. She knew directly he criticised her. Then she would do something never took him in, he always saw through Clarissa. Not that he said anything, of course; just sat looking glum. It was that way their quarrels often began.' " (Woolf, 1993: 66)

Peter decided not to let himself in love anymore with Clarissa because he would forget all the past. He prefers to his future and let the destiny beyond him. The last thing that assuring his mind that Clarissa had care most of her family and also her husband and daughter to her, with a lovely scene at Clarissa's party.

'Richard has improved. You are right,' said Sally. I shall go and talk to him. I shall say good-night. What does the brain matter,' said Lady Rosseter, getting up, 'compared with the heart?' I will come,' said Peter, but he sat on for a moment. What is this terror? What is this ecstasy he thought to himself. What is it that fills me with extraordinary excitement? It is Clarissa, he said. For there she was." (Woolf, 1993: 219)

Peter also considering when he knew that Claris had had problems over her family whether he didn't like if in fact Claris didn't accepted that he cared for her.

... It was impossible that he should ever suffer again as Claris had made him suffer. For hours at a time (pray God that one might say these things without being overheard! for hours and days he never thought of Daisy." (Woolf, 1993: 88)

4.1.4 Richard Dalloway

Woolf presented Richard Dalloway as Clarissa's husband, as she thinks of her husband, Leonard Woolf, who worries about her. Exactly as Richard is worried about Clarissa and has his love to her. He gave Clarissa the big house with lot of things and servants who are ready to serve her. Whatever she wants, she only could ask some of them to do it for her.

... They had expensive things everywhere; pictures, carpets, lots of servants. She considered that she had a perfect right to anything that the Dalloways did for her. (Woolf, 1993: 138)

He was a politician. He works at the Committee of England who was a conservative man. What's his job expressed his way of dress, very polite and rather arrogant. His busy brings him care most of his job than his family. Not like Peter who was freely in style, Richard was rather clumsy. Among his activities in the office, he met Lady

Bruton, a woman in the same place with him. Actually Richard out with her just for fun, because he only love Clarissa, his wife.

In the middle of the party at night, he saw his daughter unrecognising by her pretty.

... Richard was proud of his daughter. And he had not meant to tell her, but he could not help telling her. He had looked at her, he said, and he had wondered, who is that lovely girl? And it was his daughter! That did make her happy ..." (Woolf, 1993: 219)

... If he'd had a boy he'd have said, Work, work. But he had his Elizabeth; he adored his Elizabeth." (Woolf, 1993:127)

Dalloway and Clarissa were met each other since they were living at Bourton. Peter Walsh knew him, too. He knew Dalloway since he found Clarissa was talking to him when Peter and Sally invited to dinner in Clarissa's house.

For of course it was that afternoon, that very afternoon, that Dalloway had come over her; and Clarissa called him 'Wickham'; that was the beginning of it all. Somebody had brought him over; and Clarissa got his name wrong. She introduced him to everybody as Wickham. At last he said 'My name is Dalloway!' – that was his first view of Richard – a fair young man, rather awkward, sitting on the deck-chair, and blurting out 'My name is Dalloway!' Sally got hold of it; always after that she called him 'My name is Dalloway!' (Woolf, 1993:67)

4.1.5 Lucrezia Warren Smith

She was a quite Italian woman. She was aged twenty four when she had got married with Septimus Warren Smith. Softly, charming and strong heart, were all her characteristics in the story.

Having marriage, she moved with her husband to England who was promoted to the European War and rather mad. She loves her husband very much. Even when their personal doctors permitted her to take her husband to some isolation place for the patient, she refused it and decided to look after him by herself. She didn't care whether she had grown so thin that make her wedding ring slipped from her finger. However, she sometimes felt confusing and unhappy by this situation.

Since she was so unhappy, for weeks and weeks now, Rezia had given meanings to things that happened, almost felt sometimes that she must stop people in the street, if they looked good, kind people, just to say to them, 'I am unhappy' ...' " (Woolf, 1993: 92)

Proudly she had a hobby to sewing hats for killing time. She sometimes got any ordered to making beautiful hats, such as for her neighbour. Happily Rezia when she found her husband laughed as a healthy human when she had had a beautiful hats. She felt that she had never happily to see him like that.

... There Rezia sat at the table trimming hats. She trimmed hats for Mrs. Filmer's friends; she trimmed hats by the hour. She looked pale, mysterious, like a lily, drowned, under water, he thought." (Woolf, 1993: 99)

4.2 Theme

Basically theme presumably a general meaning of a story. It means, theme is a general meaning of another elements of the novel. By analysing the characters, it is hoped that we can understand what messages the author wants to convey us. Actually there is only one central theme in this novel . It supported by some other sub themes.

In order to get the central theme of Virginia Woolf's "Mrs Dalloway", the writer emphasizes to analysing the major character of the novel. Moreover, the title of the novel refers to the major character, Mrs Dalloway.

In her early fifties, Clarissa confronts the decision she made as a vibrant young woman thirty years before. She wonders if she was right to have chosen a safe, she prefers choice a comfortable marriage with a successful politician Richard Dalloway to an adventurous life she had with Peter Walsh who returns from India and asked her, again, being his couple.

Clarissa considering her husband who was busy with his job and once dating with another woman. While her daughter seemingly didn't like the way she treated her that brings Elizabeth to a religious woman to be her partner. All happened beyond her party, moreover the party would held for collecting them all, include their friends like Peter Walsh, Sally Seton, and Hugh Whitbread.

As a woman with her husband and daughter, Clarissa Dalloway was a good hostess according to Virginia Woolf. She decided the best thing of Mrs Dalloway is ended her adventurous life effort by Peter Walsh which the author thought Peter Walsh could not be a good husband for Clarissa. He loves adventurous life, free

style, in manner such as brings his pocket knife everywhere. However, he was clever and gets the lecture in Oxford. Moreover, Clarissa's father didn't like him that may cause he had no descended by some Lords. Indeed, they had been together since they were children, playing and walking together until Peter said he would marry her and Clarissa accepted him as a nice friend, not to be her husband. That is all the reason may Clarissa had chosen Richard Dalloway who according to her capable for her to make a nice family.

Besides that, shadows of the past make her heart get strong enough and very disappointed when she knew a man killed himself by threw out of the window, just because he could not forget and forgive the past of his life in the World War I as a guy who saw a fear in the war.

According to the description above, the writer decided that the central theme of Virginia Woolf's "Mrs Dalloway" is forgiving and forgetting the past are the best policy towards the near future. It shows in the novel that Woolf presented her characters by their memory into words compiled by the present activities. The writer also took the central theme refers to what the major characters' views of their life.

The central theme presumably supported by some other sub themes which through the story. According to the description of Virginia Woolf's "Mrs Dalloway" above the writer have three point of sub themes, they are:

First, in marriage, being together between a man and a woman is not enough, but there must be a licence for being a couple. In this case, the writer considering what Clarissa Dalloway arguing herself when she found she had a comfortable marriage with a successful politician, Richard Dalloway having refused Peter Walsh

unvisualizing about future and who prefer to living together in the same house without marriage.

So she would still find herself arguing in St. James Park, still making out that she had been right – and she had too – not to marry him. For in marriage a little licence, a little independence there must be between people living together day in day out in the same house; which Richard gave her, and she him." (Woolf, 1993: 6)

Second, being descended from some famous people, such as Lords, is not a guarantee to get happiness if there is no effort to struggle for life. In this case, the writer considering when Clarissa educated her daughter by a rich man style in habit and society, such as fashionable and friend with people from the middle class. It is just because they descended from some Lords of England. But in fact what I found that Elizabeth, Clarissa's daughter is not happy so that she tried to find a friend, Miss Kilman. Elizabeth accepted this religious woman who understand her views of life as a teenage than her mother. However, she doesn't hate her mother.

... And her mother would come calling to say that a hamper had come from Bourton and would Miss Kilman like some flowers? To Miss Kilman she always very, very nice, but Miss Kilman squashed the flowers all in a bunch, and hadn't any small talk, and what interested Miss Kilman bored her mother, and Miss Kilman swelled and looked very plain, but Miss Kilman was frightfully clever. Elizabeth had never thought about the poor. They lived with everything they wanted, - her mother had breakfast in bed every day; Lucy carried it up; and she liked old women because they were Duchesses, and being descended from some Lord. But Miss Kilman said (one of those Tuesday mornings when the lesson was over), 'My grandfather kept an oil and colour shop in Kensington.' Miss Kilman was quite different from any one she knew; she made one feel so small' (Woolf, 1993: 147)

Third, egoism should throw out over the man's soul. In this case, the writer refers to event when Septimus Warren Smith chooses suicide to solve his problem.

He dropped her hand. The marriage was over, he thought, with agony, with relief. The rope was cut; he mounted; he was free, as it was decreed that he, Septimus, the Lord of men, should be free; alone (since his wife had thrown away her wedding ring; since she had left him), he, Septimus, was alone, called. Forth in advance of the mass of men to hear the truth, to learn the meaning, which now at last, after all the toils of civilisation ..."
(Woolf, 1993:74)

It means that one should considering all his decision before doing something, like Septimus, who only care about himself and didn't care about his wife who was living alone in England without kids. Moreover, he had accused his wife for not in love him anymore just because Rezia had slipped her ring cause she was getting more thin. He thought that when Rezia permitted him walk through the park, which they visited today.

CHAPTER 5

CONCLUSION

5.1 Conclusion

Literary works are usually produced through the imagination of the author. The imagination sometimes comes from realities that are mixed with the author's interpretation of an event. One particular kind of literary works is a novel.

Novel refers to fiction that builds the character, theme, plot and setting. The author, like Virginia Woolf, creates them not only tells the reader about the real life through the story but also creates those elements of a novel. A theme emerges in and through the development characters, dialogue, setting, and the movement of the plot. This thesis, emphasizes on the analysis of the character in order to find the theme. After analysing than, actually there are some items found that capable as central theme that follow some other themes as sub themes.

"Mrs. Dalloway", basically is a love story. Its story tells about the perfect hostess, Clarissa Dalloway who confronts her decision of a comfortable marriage with a succesful politician, Richard Dalloway. It happens when her rejected suitor, Peter Walsh came over her, one day in June when she would prepare her party which will be held at night. The story sets of urban English society in the summer of 1923. In fact, Clarissa decided to not gave up her marriage although she found her husband had an appointment to lunch out with another woman. Besides she found her daughter, Elizabeth, went out from their big house visited her religious friend, Miss Kilman. Actually they descended of some Lords that influence Clarissa's attitude and

her way educated her lovely kid. Moreover, Elizabeth seemingly didn't care of what her mother's manner were rather snob.

At least, Clarissa gained what she wants during her party. Family and friends, all completely in happiness although Clarissa was still thought about Lady Bruton, a woman who had date with her husband, and Peter Walsh who had divorced his married wife. But she was just assured her mind that all the past should forgive and forgotten wisely to her better future with Richard Dalloway and Elizabeth – both her husband and daughter – who seemingly met in harmony over the party. But suddenly the party disturbed by a dead body, Septimus Warren Smith who had thrown himself over the window of his house that Clarissa and all the guests could see his dead body through Clarissa's window.

However, both Clarissa and Septimus didn't know each other. Both they have a very different views of life and how to solve the problem. If Clarissa loves the present and considering the past as the part of the present, and the future life, Septimus thought present was fear because he had found the past as the most fear in his life. He saw people destroyed through the World War I that he could not forgotten them, especially his dead friend, Evans, always shadows him wherever he got his shock. He thought by suicide he could save his wife from the fear within him but actually he left his wife confusingly, moreover they have no kids. He was egoists, he had accused his wife didn't love him anymore when Rezia's ring slipped from her thin finger.

Due to this reason, I conclude that the central theme is forgiving and forgetting the past are the best policy towards the near future. Those are based on two things about forgiveness between Clarissa and Septimus on their views of life. First, Clarissa can forgive and forget the past; second, Septimus can not forgive the past. Peter Walsh is as a part of Clarissa's past than fear in the last World War II is as part of Septimus' life. What an interesting contradiction to bear in mind as the central theme of this novel.

It follows by three sub themes, they are : First, for in marriage, being together between a man and a woman is not enough but there must be a license for being a couple. Second, being descended from some famous people, such as Lords, is not a guarantee to get happily if there is no effort to struggle for life. And the third, egoism should throw out over the man's soul.

Based on the story above, I conclude that Clarissa Dalloway was the central character supported by other characters, such as Septimus Warren Smith, Peter Walsh, Richard Dalloway, Lucrezia Warren Smith.

5.2 Suggestion

1. Virginia Woolf is one of the avant-gardist in the world. She is one of the modern author who has her own characteristic in writing. But seems it is rarely using hers as the topic of teaching literature, especially in Faculty of Letters in Hasanuddin University. It may be suggest that there some kind of introducing about Virginia and her works that it may not confusingly in understanding of what she would achieve the readers.

2. Basically, people can not deny that there is a part of their life for optimistic and pessimistic mind when they faced problems. Especially if the problem that comes from the past. What should we do is just giving chance to our heart to keep in mind that the past is only the best teaching of our act in the near future. We may not force our self to forgive it directly, but try to realize that it is a part of our life.

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