

**FORMAL ELEMENTS OF PLOT AND CHARACTER
RELATED WITH THE ANXIETY OF THE MAIN
CHARACTERS IN VIRGINIA WOOLF'S *MRS. DALLOWAY***

THESIS

By:

Alvian Luthvi

NIM 17320215



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2021**

**FORMAL ELEMENTS OF PLOT AND CHARACTER
RELATED WITH THE ANXIETY OF THE MAIN
CHARACTERS IN VIRGINIA WOOLF'S *MRS. DALLOWAY***

THESIS

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang

In Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra (S.S.)

By:

Alvian Luthvi

NIM 17320215

Advisor:

Dr. Syamsudin, M. Hum

NIP. 196911222006041001



DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM

MALANG

2021

STATEMENT OF ACADEMIC INTEGRITY

I state that the thesis entitled "FORMAL ELEMENTS OF PLOT AND CHARACTER RELATED WITH THE ANXIETY OF THE MAIN CHARACTERS IN VIRGINIA WOOLF'S *MRS. DALLOWAY*" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 21 Oct 2022

The researcher



ALVIAN LUTHI

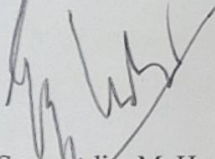
NIM 17320215

APPROVAL SHEET

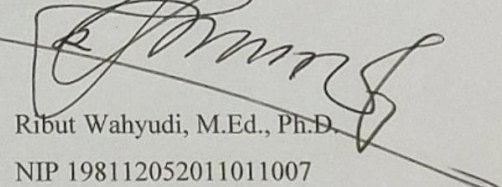
This to certify that Alvian Luthvi thesis entitled **FORMAL ELEMENTS OF PLOT AND CHARACTER RELATED WITH THE ANXIETY OF THE MAIN CHARACTERS IN VIRGINIA WOOLF'S *MRS. DALLOWAY*** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of Sarjana Sastra (S.S.).

Malang, 21 October 2022

Approved by
Advisor,


Dr. Syamsudin, M. Hum.
NIP 19691222006041001

Head of Department of English
Literature,


Ribut Wahyudi, M.Ed., Ph.D.
NIP 198112052011011007

Acknowledged by
Dean,



Faisol, M.Ag.
NIP 197411012003121003

LEGITIMATION SHEET

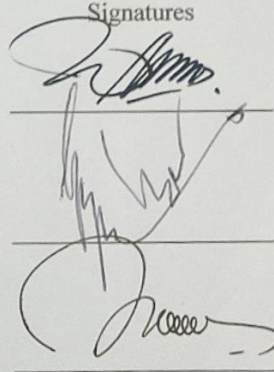
This is to certify that Miftahul Huda's thesis entitled **Racism Against American Blacks as Portrayed in Ernest J. Gaines "A Gathering of Old Men"** has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra* (S.S.) in Department of English Literature.

Malang, October 21 2022

Board of Examiners

1. Whida Rositama, M.Hum. (Chair)
NIP 198804222019032010
2. Dr. Syamsudin, M. Hum. (First Examiner)
NIP 196911222006041001
3. Dr. Hj. Istiadah (Second Examiner)
NIP 196703131992032002

Signatures



Approved by

Dean of Faculty of Humanities



MOTTO

Being brave doesn't mean you're not scared. It means you're scared but you hang
in there. Then believe everything's gonna be alright.

The Amityville – 2005

DEDICATION

I dedicate this precious thesis to myself who finally can finish this thesis well and
for all people who never give up whenever it feels hard

ACKNOWLEDGEMENT

Bismillahirrohmanirrahim, Assalamu'alaikum wa Rahmatullahi wa Barakatuh Alhamdulillahirobbil _aalamin, all praises to Allah SWT, our God, Lord of universe, who has given me a guidance, inspirations, and blessing to finish this precious thesis entitled "FORMAL ELEMENTS OF PLOT AND CHARACTER RELATED WITH THE ANXIETY OF THE MAIN CHARACTERS IN VIRGINIA WOOLF'S MRS. DALLOWAY" as a requirement for obtaining a bachelor's degree in Department of English Literature, UIN Maulana Malik Ibrahim Malang. Sholawat and salam be upon to our greatest prophet, Muhammad SAW, who has guided us to the path of mercy, Islam rahmatan lil _alamin.

Above all, I want to express my sincere thanks to Sir Dr. Syamsudin, M. Hum. as my thesis advisor, for her assistance, advice, and patient guidance in completing my thesis on time. Then I'd want to express my sincere thanks to all of the lecturers in the English Literature Department for providing me with extremely important information and knowledge while teaching me at this university. I'd also want to thank to Virginia Wolf, whose novel *Mrs Dalloway* serves as the subject of this study.

Wassalamu'alaikum wa Rahmatullahi wa Barakatuh

Malang, November 13th, 2021

Alvian Luthvi

NIM 17320215

ABSTRAK

Luthvi, Alvian. 2021. Elemen Formal Plot Dan Karakter Terkait Dengan Kecemasan Karakter Utama Dalam Mrs. Dalloway Virginia Woolf. Skripsi. Jurusan Sastra Inggris, Fakultas Ilmu Budaya, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Asni Furaida, S.S., M.A.

Kata kunci: kecemasan, karakter, plot, unsur formal, kritik baru

Tujuan penelitian ini adalah untuk mendeskripsikan unsur-unsur formal plot dan karakter yang terkait dengan kecemasan para karakter utama dalam Mrs. Dalloway karya Virginia Woolf. Subyek cerita adalah kecemasan karakter utama. Penulis memprioritaskan faktor formal karakter dan plot dalam cerita dan menghubungkannya dengan subjek kecemasan. Tujuan dari masalah ini adalah untuk mengidentifikasi faktor-faktor formal karakter dan plot yang berhubungan dengan kecemasan karakter utama dalam Mrs. Dalloway karya Virginia Woolf. Teori kecemasan folkman akan digunakan untuk menjelaskan kecemasan dalam penelitian ini. Sebuah teori kritik baru oleh buku Tyson digunakan dalam penelitian ini. Kecemasan tokoh utama mempengaruhi keberadaan dan membangkitkan perasaan, konsep, dan tindakan mereka. Seluruh kecemasan tokoh utama dihadirkan dalam setiap fase plot. Unsur formal karakter dan plot menghasilkan kesatuan yang berhubungan dengan tema kecemasan.

ABSTRACT

Luthvi, Alvian. 2021. *Formal Elements Of Plot And Character Related With The Anxiety Of The Main Characters In Virginia Woolf's Mrs. Dalloway*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Asni Furaida, S.S., M.A.

Keywords: anxiety, character, plot, formal elements, new criticism

The concern of the study is to describe the formal elements of plot and character related with the anxiety of the main characters in Virginia Woolf's *Mrs. Dalloway*. The subject matter of the story is the main character's anxiety. The author makes a priority of the formal factors of character and plot in the story and connects it to the anxiety subject matter. The aim of the problem is to identify the formal factors of character and plot associating with the main characters' anxiety in Virginia Woolf's *Mrs. Dalloway*. Folkman theory of anxiety will be used to explain anxiety in this study. A new criticism theory by Tyson's book is employed in this study. The anxiety of the main characters influences the existence and generates their feeling, concept, and action. The entire anxiety of primary characters is presented in each plot phase. The character and plot formal elements produce unity connecting to the anxiety theme.

مستخلص البحث

ألفيان. 2021. العناصر الرسمية للحبكة والشخصية المرتبطة بقلق الشخصيات الرئيسية في السيدة دالواي ، Luthvi
لفرجينيا وولف. أطروحة جامعية. قسم الأدب الإنجليزي ، كلية العلوم الإنسانية ، جامعة الإسلام نيجري مولانا مالك إبراهيم
مالانج ، المستشار: أسني فوريدا ، إس.إس. ، ماجستير

الكلمات المفتاحية: القلق ، الشخصية ، الحبكة ، العناصر الشكلية ، النقد

الجديد

ينصب اهتمام الدراسة على وصف العناصر الرسمية للحبكة والشخصية المرتبطة بقلق الشخصيات الرئيسية في السيدة دالواي في فرجينيا وولف. موضوع القصة هو قلق الشخصية الرئيسية. يعطي المؤلف أولوية للعوامل الرسمية للشخصية والمؤامرة في القصة ويربطها بموضوع القلق. الهدف من المشكلة هو تحديد العوامل الرسمية للشخصية والمؤامرة المرتبطة بقلق الشخصيات الرئيسية في السيدة دالواي في فرجينيا وولف. سيتم استخدام نظرية فولكمان للقلق لشرح القلق في هذه الدراسة. تم استخدام نظرية نقد جديدة لكتاب تايسون في هذه الدراسة. يؤثر قلق الشخصيات الرئيسية على الوجود ويولد شعورهم ومفهومهم وعملهم. يتم تقديم القلق الكامل للشخصيات الأولية في كل مرحلة من مراحل الحبكة. تنتج العناصر الرسمية للشخصية والمؤامرة وحدة متصلة بموضوع القلق.

TABLE OF CONTENTS

THESIS COVER	i
STATEMENT OF ACADEMIC INTEGRITYError! Bookmark not defined.	
APPROVAL SHEET	iv
LEGITIMATION SHEET	Error! Bookmark not defined.
MOTTO	vii
DEDICATION	viii
ACKNOWLEDGEMENT	ix
ABSTRAK	x
ABSTRACT	xi
مستخلص البحث	xii
TABLE OF CONTENTS	xiii
CHAPTER I INTRODUCTION	1
A. Background of Study	1
B. Research Questions.....	8
C. Research Objectives.....	8
D. Scope and Limitation	9
E. Research Significances	9
F. Definition of Key Terms.....	10
G. Previous Studies.....	11
CHAPTER II REVIEW OF RELATED LITERATURE	15
A. New Criticism.....	15
B. Formal Elements	20
1. The Element of Fiction.....	21

a)	Character	21
b)	Character Type.....	24
c)	Plot	27
d)	Conflict	30
e)	Theme	31
C.	Anxiety	31
CHAPTER III RESEARCH METHOD		34
A.	Research Method	34
B.	Data and Data Source	34
C.	Data Collection	35
D.	Data Analysis.....	35
CHAPTER IV FINDING AND DISCUSSION.....		37
A.	Clarissa Dalloway	38
1.	Jealousy	38
2.	Perfectionist.....	39
B.	Peter	41
1.	Jealousy	41
2.	Playboy.....	43
3.	Melancholy.....	44
C.	Septimus	47
1.	Grumpy.....	47
2.	Cruel.....	47
3.	Insane	48

4. Selfish.....	49
a) Exposition.....	51
b) Rising Action.....	56
c) Climax.....	69
d) Falling Action.....	71
e) Resolution.....	74
CHAPTER V CONCLUSION AND SUGGESTION	77
A. Conclusion.....	77
B. Suggestion.....	78
BLIBIOGRAPHY	79
CURRICULUM VITAE.....	82

CHAPTER I

INTRODUCTION

The researcher elaborates background of the study, objective of the study, significance of the study, scope and limitation and definition of key terms and research methods in this chapter.

A. Background of Study

Mrs. Dalloway had been proven as one of the best novel of Virginia Woolf's (Cambridge, 2014). This is far more recognized novel of Virginia Woolf's. *Mrs. Dalloway* depicts a proper humanity via the inside perspective of Virginia Woolf's and illustrates the anxiety of life owned by human. She presents the anxiety of the characters through elaborating the existence conflicts. Virginia demonstrates the anxiety of human aside of the real-life conflict via *Mrs. Dalloway*. At the real community, human beings own the existence anxiety which could result from their life hassle and pass reminiscences. The author identifies that during novel *Mrs. Dalloway* by Virginia, she unearths numerous fundamental characters that possess anxiety. The anxiety of human caused by human feelings and notions result that might be complex evens the only small issues of life. Feeling and thought of human complex impact human as a simple problem.

The major data that the author uses is a novel. The novel is a work of fiction. Originally, "fiction" was defined as "something made up, manufactured, or formed" (Robert, 2012). It suggests that a prose story is made up of the author's imagination when this is not the case. "Narrative is the very heart of fiction"

(Robert, 2012). A series of events or acts are the subject of narration. The narration of the earliest fiction relies almost entirely on talks and dialogue. Long dialogue segments make up the majority of fiction. A fiction piece called a novel may also exist. An image of real life that takes place in the reality which surrounds us is presented in a work of literature like a novel. It is reasonable to suppose that literature contains a variety of teachings that can be found in everyday life. Literature depicts various human behaviors, such as love, loyalty, relationships, friendship, and others.

Literature also teaches readers about comprehending life. People who read literary works can gain lessons and directions that help them learn more about human and environmental situations. Literature conveys life in a civilization with human problems, thoughts, emotions, and conflicts. The experience of human lifestyles is thus provided by literature. In his book *Approach to Literature*, Little advocated this viewpoint. "The main component of a people's culture is their literature. It provides a record of the people's beliefs, issues, and conflicts, or, to put it another way, their entire way of life (Little, 1966).

There are many outstanding authors who offer their ideas in their works of literature, including Ernest Hemingway, Tennessee Williams, J.K. Rowling, Stephen King, William Shakespeare, Jojo Moyes, and many others. Virginia Woolf's, one of the greatest authors, was born in England on January 25, 1882. The claim that Virginia is a better writer as a poet, essayist, and novelist is supported by Eric (Eric, 1999). Virginia's creative output reflects her cerebral side. The intellectual, familial, societal, and sexual influences that shape Virginia's

fiction are expressed in her writings. Virginia produces criticism and investigates the life into her best works, according to Bell (1974). She is renowned for writing novels from the middle of the 20th century. Virginia Woolf's is one of the 20th century's most inventive writers, hence the author is interested in selecting her as the best novelist. According to the British Library, many of the masterpieces are published in Virginia, including *Three Guineas*, *To the Lighthouse*, *A Room of One's Own*, and *Orlando*. She is also a skilled writer of biographies, essays, diaries, and letters. To convey the inner lives of her characters in her writings, she employs the stream-of-consciousness style.

Because *Mrs. Dalloway* is a fascinating novel to discuss, the author decides to focus on it. It conveys to the readers some moral lessons and ideals. The author gains insight into the life which is described in *Mrs. Dalloway* by reading it. The author attempts to select anxiety as the subject of the study by demonstrating how human anxiety affects the novel's central characters. The anxiousness of life is a sign that life is not perfect as humans would like. Anxiety is brought on by the uncertain life, memories of a past life, and painful event that are depicted in the novel and influence the anxiety occurrence of main characters. It is feasible to assert that *Mrs. Dalloway* promotes a number of moral principles, including trust, unconditional love, acceptance of life, and loyalty. Virginia explains to *Mrs. Dalloway* the complex issue included in life's truth. Through *Mrs. Dalloway*, she conveys the idea that people should respect one another, be devoted to their families, be devoted to their friends, and embrace reality for what it is. She conveys the moral lesson that everything in one's life should be

experienced without comparison to the lives of others. This indicates that the study's significance provides the readers with more enduring ethical principles.

Mrs. Dalloway, according to Fernand, is Virginia's greatest work (Fernand, 2013). The book turns out to be one of Virginia's most well-known creations and one of the foundational works of modernist literature. The story illustrates the literary modernist age. She employs the "stream of consciousness" style of writing. The method investigates a style of writing that gives all readers the impression of being inside the person's head. Virginia's style of writing reflects the innermost thoughts of the main protagonist rather than having a specific, concrete theme. It displays several ideas, recollections, hopes, and dreams. Clarissa Dalloway and the other key characters are affected by the events of the day that are described in *Mrs. Dalloway*. According to the novel, Clarissa Dalloway is considered to be a major character who struggles with anxiety. She aspires to lead a happy life. The other primary characters in this story also long for independence but remain ensnared in their former selves. Peter and Septimus, two alternative characters, both experience anxiety on a personal level. Their recollections of their former way of life are compared to how they would live in the future. It indicates that memories and former lives are the novel's central themes. The story also implies that Clarissa would finally understand that she took the right decision for herself. Despite the appearance of a mundane and routine existence, she discovers that she lives a fulfilling life. She also realizes that, regardless of how monotonous her spouse is, she wedded a man who can sustain her life. Peter also worries about his uncertain existence and the love memories

with Clarissa. Despite his inability to forget her, he thinks of her. She feels dissatisfied because of Peter's error. Peter's anxiety has an effect on his future. Nevertheless, Septimus also suffers from anxiety, which causes him to commit suicide. Septimus' painful past in the battle and the cultural pressure are the causes of his concern about life. He determines to take his own life because he cannot take his unfortunate situation any longer.

The author explains that, because *Mrs. Dalloway* is distinctive and fascinating, several similar studies have used it as their primary source of information and subject of evaluation. The author identifies three earlier researchers who investigated *Mrs. Dalloway*. The first researcher is Indrayani in 2016, who examines feminist issues employing structural theory and feminist theory; the second is Soesanti in 2004, who investigates socio-historical aspects as well as the story's setting and locale; and the third is Putra in 2005, who analyses gender issues applying feminism approach. To differentiate it from other research studies, the author aspires to focus on the anxiety of the protagonists and employs an inherent technique to determine where the plot and character development occur inside the novel.

Indrayani's study looks at women's lives and struggles, according to the findings of earlier studies. The majority of the story's female characters are less able than the other male characters to convey their inner thoughts and opinions and to act as forthright. The feminist philosophy is used to examine the struggles and conflicts encountered by women. Studies by Soesanti look into the story's environment and characters. She draws on her analysis of post-World War II

English society. She employs a socio-historical approach to examine the historical and social issues in the story. The evaluation of both Cunningham's *The Hour* and *Mrs. Dalloway* is the main objective of Putra's research project. He investigates how both works handle the subject of gender. He additionally compares both gender characters in the novels by way of the use of gender theory. He desires to present the gender domination among both novels. The evaluation of both *Mrs. Dalloway* and Cunningham's *The Hour* is the main topic of Putra's research study. He examines how both works treat the subject of gender. Furthermore, he utilizes gender theory to analyze the works' two gendered characters. He strives to emphasize how gender dominates both stories.

It is possible to draw the conclusion that the author's scientific study has preferred to concentrate on examining the formal elements of character and plot that connect to the topic of anxiety rather than exploring socio-historical, feminist issue, and gender issue. The author makes an effort to understand the anxiousness of the central protagonists and conveys it using the formal aspects of the character and storyline. The author discovers that, as opposed to studying various subjects of discussion, examining formal features of narrative and character that correlate to the issue of anxiety provides more conclusive evidence of the central characters' anxiety. The method formal element's function is believed to make up a text's semantics (Lumen Learning). It can be presented by the author and associated to the anxiety topic. The writer no longer desires to review past papers employing the same methodology. The author intends to investigate a unique subject not discussed in earlier research. The author conducts the scientific study

utilizing new criticism theory, which is principally in accordance with (Tyson's, 2006). The author is intending to corroborate this hypothesis with a few proofs in order to provide an answer to the research question. According to the research question, new criticism theory can be used to investigate formal elements. To analyze the formal component of character and plot in *Mrs. Dalloway* novel by Virginia, the author aspires for latest criticism theory. A plot is a series of connected incidents, each of which fulfills a purpose (Chen, 2021). Furthermore, a character is "the designation of a genre of literature; it describes a brief and distinct kind of human" (Abrams, 1999, p. 32). In addition, "character owns meaning of the people depicted in a dramatic or literary work that are understood by the audience" (Abrams, 1999, p. 32).

Anxiety is a concept that is addressed via the formal aspects of character and plot. The main characters' character lives are impacted by their anxiousness due to life's anxiety, their mundane marriage, the future's unpredictability, their tragic memory of World War, and social pressure. Anxiety affects the personalities and actions of the main protagonists. It portrays how the main character deals with life's realities. Their personalities were developed utilizing their own struggles, which correlated to their anxieties. While the major characters are engaged in their fight, the character may be observed honestly. Concerns of the major characters are also associated with the plot. Each stage of the plot establishes and displays the anxiety of the conflict. Through their actions and words, the major characters demonstrate how their personal anxiety manifests and shapes their personalities. Each stage of the story illustrates how the fear of the

central character develops and is resolved. The plot displays the proof of the main protagonists' anxiety in a sequence as well as the source of the anxiety. One of Septimus's characters, for instance, is insane. His psychological disorder, social influence, and the tragic events of World War all contribute to his insanity and will ultimately lead to his death as the plot's climax. Septimus' determination to commit suicide serves as evidence of his uneasiness. The formal components of the characters and the plot depict the central characters' struggle to cope with their personal anxiety. To be explicit, the analysis can make use of new criticism theory.

B. Research Questions

Based on the previous background, this research intends to answer this questions :

1. What are the formal elements of plot and character anxiety of the main characters in Virginia Woolf's *Mrs. Dalloway*?

C. Research Objectives

1. To describe the formal elements of plot and character in accordance with the anxiety of the main characters in Virginia Woolf's *Mrs. Dalloway*.

D. Scope and Limitation

The character, point of view, topic, symbol, plot, and several other formal aspects are discovered in novel *Mrs. Dalloway*. Plot and character make up the two formal components on which the author focuses in this study. It will probably be connected to the topic in the following section of study in order to clarify the story's plot. The author restricts the scope of the research to formal components of character and storyline that are relevant to the particular subject of anxiety in order to formulate the evaluation more understandable and avoid convoluted conversation. The author also employs new criticism theory, which is based on Tyson's work (Tyson, 2006), to investigate the formal components.

E. Research Significances

The author hopes that this research will be helpful to readers who really are concerned with understanding *Mrs. Dalloway*. The study is anticipated to provide some moral lessons, for instance the fact that people frequently strive to embrace their personal lives without comparing them to their previous lives and that they should also appreciate their own families as well as their lives. All readers learn various life lessons or ethical principles from the main characters' experiences in the book that they can use in their daily lives. The author also expects that the readers, particularly UIN Maulana Malik Ibrahim Malang students who are willing to employ and implement new criticism to their theses, can benefit from this study. Moreover, the author expects that the research will help students learn more concerning the formal aspects of the text by illustrating

the subject matter of the research through the characters and plot contained in the story.

F. Definition of Key Terms

1. Anxiety

Anxiety is described as a vague, uncomfortable feeling aggravated by prolonged stress and the existence of numerous pressures (Folkman, 1984).

2. New Criticism

The focus of New Critical effort was “The text itself” as opposed to the writer’s personal and intellectual life as was the focus prior. This shift in attention was significant, no longer was the intent of the author the focus, instead, it was the text itself – “how a literary text means is inseparable from what it means” (Tyson, 2015).

3. Formal Element

All the evidence provided by the language of the text itself: its images, symbols, metaphors, rhyme, meter, point of view, setting, characterization, plot, and so forth, which, because they form, or shape, the literary work are called its formal elements. (Tyson, 2015).

G. Previous Studies

The author provides 3 previous studies that used *Mrs. Dalloway* and 1 that used the same theory in this chapter. The 4 prior studies— Indrayani's study, Soesanti's study, Widya study, Putri study and Putra's study—are cited throughout the research. Nevertheless, this does not imply that the investigation is identical to earlier ones. The elaboration of the difference between the study and previous researchers is presented in the paragraphs that follow. Based on Indrayani's study from Universitas Pasundan Bandung in 2016, the very first study was conducted. The paper by Indrayani is titled "The Representation of Angel in Women Characters on Woolf's *Mrs. Dalloway*. She uses two hypotheses to analyze the novel. She examines feminism issues and concentrates on Clarissa, a female character in the research study. She also analyzes the main data using another theory known as the structure theory. The structural theory is one that deals with the description and perception structure. Indrayani employed the actantial model, one of the structure theories. She analyzes thematized activity depicted in literary texts or pictures using Greimas's theory. According to her, an action may be divided into six components known as actants encompassing the object, sender, helper, subject, receiver, and opponent in actantial model. Furthermore, feminist literary criticism is a theory that examines women's dependency and oppression. The feminist perspective is depicted in *Mrs. Dalloway*, a novel about a woman's existence and struggle. Most women are unable to express their inner feelings and are not as free as males in obtaining good jobs or expressing their opinions, among other things. Most women choose to stay at home and care for their family

as responsible housewives and "angels." If they are unable to behave in a manner that is consistent with social standards, they might also be categorized as "madwomen."

Based on a research study conducted by Soesanti at the University of Sanata Dharma in Yogyakarta in 2004. The work by Soesanti is titled A Socio-Historical Study of Virginia Woolf's *Mrs. Dalloway*: Critical Comments on the Impacts of the First World War on English Society. She examines the setting and people in Virginia Woolf's novel *Mrs. Dalloway*. English society around the end of the First World War serves as the scene for the book. Her two primary focus characters are Septimus Warren Smith and Clarissa Dalloway. Soesanti's objectives are to comprehend the context of the novel, assess the traits of the main character, and reveal the critical remarks regarding how the First World War affected English people through the setting and figure in the work. She employs library research as a technique for her research. She applies the idea of place, character, and characterization by reviewing English society after Post World War to examine the data. Furthermore, as the emphasis of Soesanti's study is on historical and social themes, she also employs a socio-historical approach. According to the novel, the postwar era has had an impact on society, such as the rise of women's roles not being accompanied with responsibilities. It is possible to say that there are fewer norms, regulations, and moralities. The females' status advancement, on the other hand, is accompanied by a decline in people's morality.

Based on Putra's study from Universitas Sanata Dharma, Yogyakarta in 2005, the third study was conducted. The research's title is "Gender Issue in the Characters of Woolf's *Mrs. Dalloway* and Cunningham's *The Hours*. He primarily concerns on *Mrs. Dalloway* and Cunningham's *The Hours* for information. Both works were written by distinct gendered authors. He concentrates on three primary objectives in the study. The first stage is to consider the portrays of the male and female characters in *Mrs. Dalloway*. Examining how the male and female figures in *The Hours* are portrayed is the second step. The third stage is to consider how sexuality is presented in the various chapters of both novels. He performs library research approach. Putra employs a variety of theories to evaluate both books, including the character and characterization theory, comparative analysis theory, focusing on gender theory and thematology. Furthermore, he approaches gender studies from a feminism-based perspective. The gender problem that the authors depict through their characters is what the feminism method aims to reveal. The novel's male and female protagonists both allude to a gender paradox. Relationships between people of both sexes, issues with gender roles, and gay propensity are examples of this. The research indicates that Woolf intended *Mrs. Dalloway* to illustrate male supremacy, while Cunningham portrays gender roles in *The Hours*.

Based on Putri study from Airlangga University, Surabaya in 2019 title *The Unity of Friendship against Pennywise Clown Terror in the —Itl Novel: A New Criticism Study*. In her study, she focuses on formal elements of the novel, like characterizations, plot and setting that underlie the theme of the story, the

unity of friendship that Stephen King's *IT* against the enemy used New Criticism Study. The researcher expects readers to realize through this study the strong unity of friendship between the characters. The result of her research showed there are three formal elements of characterizations, plot and setting that support the theme. The theme of the story is Unity of friendship has a power to fight against the enemy. This study employed Bill Denbrough as the main character portrayed as a helpful, strong, sensitive and intelligent character with charisma and optimism. He has strong motivation and courage to fight Pennywise, which also encourages his friends to fight Pennywise. The setting also relates to the theme that all terror can be stopped by Loser Gang's unity. Based on the past studies, the author draws the conclusion that the aforementioned previous studies except one are different from the author's study. The three previous studies employed a different method and theory to assess the prior data. They base their research on structural theory, feminism theory, comparative study theory, gender theory, socio-historical approach, and feminism approach with only one study having the same theory. The author's study employs an intrinsic strategy and focuses on evaluating the formal aspects of character and plot by utilizing theory of new criticism to the primary data. The author discusses and identifies evidence for the formal aspects of story and character which associate with the topic of the novel which is anxiety using Tyson's book. The author makes use of formal character and plot elements to correlate to the topic of the primary characters' anxiety in the book.

CHAPTER II

REVIEW OF RELATED LITERATURE

The remainder of the writer's description of the new criticism theory, fiction's elements, anxiety, and associated research is summarized below.

A. New Criticism

In this chapter, the author examines novel *Mrs. Dalloway* by Virginia Woolf's by attempting to explain new criticism theory. The core of new critical theory is the text itself. New critique demands careful consideration. An organic unity in new criticism the is an interaction between formal aspects like characterization and plot (Tyson 2006, p. 138). Together, these formal components help to construct the overarching theme of the text. The author will explain a new criticism theory before going through formal aspects of character and story.

According to Jacovinch (1993, p. 106), *New Criticism* book by Ransom was published in 1941 and tries to reassert his own theoretical position. In addition, Ransom's critique demonstrates how a new genre of critical writing emerged in the first half of the 20th century and attempts to reconstruct and define the terms of critical action. In Ransom's new criticism, the texts' meaning and form are stressed. He keeps using the word "organic" to describe the connection. It is not only a straightforward unification of form and substance, but a complex interaction process. New Criticism is essential for understanding this research

study. New criticism can be used to investigate the formal components. It can be claimed that the formal aspects of narrative and characterization can be examined using the new criticism theory.

A contribution to the growth of new criticism is literary theory by Ransom. Ransom investigates literary genres by concentrating on their formal features. Brook and Warren assert that literary text is a natural form. It is possible to define the organic shape of literary piece. The text's formal elements and message are interconnected to form an organic whole. form and meaning do not interact mechanically. The process that creates the form rather than a product with a fixed meaning is what gives it life. The literary form's components are organic and connected to one another. In addition, meaning was not just a piece of information that could be distilled. Brook and Warren said that it was impossible to separate the entirety of the form from the content. One sentence could not adequately express the meaning. It uses many different elements, including as sound patterns, description, imagery, story, and tone, to create coherence. Oneness cannot be attained through technical means. It's an effort to examine a certain issue. Brook and Warren assert that the progress of literary creation makes sure the text which is hardy confined to that setting.

New criticism focuses on how a concept and its shape interact in a text. New criticism also looks at how something is said and how it is said in a text. New criticism is essential to use in evaluating the novel as it concentrates on the text. According to recent critique, a text's organization and message are intricately intertwined and cannot be assessed separately. It is known as "the text itself" as

new criticism concentrates on the literary work as the only evidence available for interpreting the work, and since the definition of a literary work is closely related to a conviction about how to interpret the text correctly. It is agreed upon by (Bressler, 2007) that the text itself ought to be the subject of new criticism. It does not call for reading from a library, researching the times and life of the author, or studying anything else. Furthermore, readers employ an objective stance while they read the material in order to decipher its meaning. It denotes that readers will rapidly understand the text's meaning and that the text's secret message will be revealed. Arnold also claims that an obsessive is supported by a "objective" and is focused on "the words on the pages" or "the text itself." Psychological themes can be found in a number of literary styles, including poetry, short stories, plays, and novels. However, psychological novels that deal with people's inner perceptions, ideas, feelings, emotions, and introspections make the clear reference to the human mind (Wellek and Warren, 1949). When a researcher conducts a psychological study of a literary work, she is implicitly applying psychological theory. The psychological theory will support her in a thorough examination of the psychological phenomenon that has surfaced. When a researcher applies the theory, however, she must relate and link it to the plot or substance of the psychological theory. The researcher must remain focused on the relationship with the literary work and is not permitted to look at other works.

The reader encounters a few examples of evidence as they read the text. By including formal aspects like rhymes, tones, meters, metaphors, images, points of view, symbols, characterizations, settings, visuals, plots, and others, the readers

focus on deciphering the text. The "close reading" technique is used by new criticism to support the literary interpretation. In interpreting the literary text, "close reading" becomes the major concern of new criticism. It concentrates on the text of literature. By reading and analyzing the text attentively, new criticism achieves a comprehensive comprehension of the text. The message and form of the text, according to new criticism, cannot be separated. It is linked together to evaluate the novel's problems or difficulties. According to new criticism, the interpretation must remain within the framework of the text. To put it another way, new criticism concerns on a text's close reading. Hence, the new critic contributes to critical theory in a new way.

The emphasis of modern criticism, according to Rawlings (2007, p. 2), is on the literature alone and has little to do with the authors' histories. The goal is to "close read" the material, which is supposed to be self-contained. In "The Intentional Fallacy" (Wimsatt, 1946) and "The Affective Fallacy" (Beardsley, 1949), argued that both the writer's intention or indeed the reader's feelings should not be taken into consideration when analyzing and evaluating literary works.

The New Criticism, a new book by Ransom, was released (1948). In the US, Ransom's hypothesis gains traction. The "intrinsic" critique that is focused with the literary work as an autonomous object without respect for the author is supported by new criticism, which rejects "external" critical method. Moral, historical context, political considerations, authorial intent, audience reaction, and other topics are all part of "extrinsic" critical perspectives. American literary criticism was dominated by the formalist approach in literary theory in the midst

of the 20th century. In order to comprehend the way literary work operated as a self-referential, self-contained aesthetic entity, new criticism places a strong emphasis on close reading. New critics contend that form and message of the text are intertwined and cannot be analyzed separately. Studying a new critical style necessitates a close examination of the literary material itself. To identify the text's theme, formal characteristics such as rhyme, story, place, meter, and characterization were used."

The reader gives special attention to the literary text by attentively reading it to understand the plot, character, point of view, conflict, setting, and other details. Reading the text allows the readers to infer the messages. The text is a challenging source to understand. Readers can interpret the meaning of a work by carefully reading it or by applying new critique. In new criticism, what a message states and how it conveys it are both analyzed, as well as the correlation between an structure and the content of the text. The correlation between the thematic and formal components and the content is complex and requires close reading. This exemplifies the way new critic forges an organic unity. In other words, close reading is the utilization of reliable textual information to corroborate literary views.

In Castle's book *The Blackwell Guide to Literary Theory*, Castle (2007) states that "the only appropriate background to assess a work of literature was the history where it emerged the full "organic totality" of literature." *Literary Criticism an Introduction to Theory and Practice* by Bressler (2007) as saying that all elements must be interrelated, reflect, and contribute to strengthen the central

idea. "Conflicting thoughts, emotions, and attitudes can be reconciled through organic unity to produce oneness. When all of the components come together to provide a single cohesive impact, New Critics exhibits organic unity." In *The Blackwell Guide to Literary Theory* by Castle, the subjectivity of the critic contributes to the formal coherence of work of literature. The "principle of oneness," in Brooks' opinion, seems to consist of stabilizing and integrating implications and interpretations. In a unity vision, a "whole essence" in the structure of "complex" is provided.

B. Formal Elements

In accordance with new criticism, comprehension of some forms of formalism is necessary to fully appreciate the literary text. Examples of formalism include point of view of the main character, post-world war setting, and main character characterization. In order to fully understand the text, readers must consider certain formal elements. The form and meaning of a literary work must develop together. The text was shown to possess organic unity when all formal elements cooperate to advance the theme. By examining the personality of the central protagonist, the horrifying location, and the story's plot, the research study can build the theme. The author claims that the main characters' worry is the study's main point of interest.

In new criticism, there are many formal components, including point of view, rhyme, plot, characters, visuals, symbols, setting, and others. A "formal element" is a language element, including a characterization, image, metaphor,

meter, setting, narrative, rhyme, symbol, point of view, image, etc., according to modern criticism. These linguistic traits influence a literary work. In a literary work, the formal components are employed to pinpoint the topic of the text. New criticism possesses resilient formal elements since they are present in unity. The difficulty in the literary work must be connected to the formal components. The formal components of new criticism had to be understandable in order to evaluate an issue in a work of literature, like novel.

1. The Element of Fiction

a) Character

The author discusses the meaning of each element in this subsection. Numerous literary works contain a variety of literary aspects, including topic, symbols, point of view, character, structure, conflict, story and more. A crucial literary component that makes the novel come to life is character. To put it another way, the author or writer develops a character for a literary work in order to bring the narrative to life. Furthermore, a story cannot exist without a character, just as a human being cannot live without a character, because the play's character plays a crucial role. The definition of a character, according to Baldick, is "a figure in history in a story or dynamic work, as well as a type literary outline hastily illustrating certain distinctive personality" (2001, p. 37). Character is an "elongated verbal portrayal of the individual, the true self that governs thought, utterance, and conduct in literary works essentially and in narrative

particularly," based on the most recent (Robert 2012, p. 143).

Character can refer to a person who appears in a story as well as a characteristic or kind of person. Thus, via the portrayal of the story's characters, works of literature attempt to capture the realism of life as it actually was. Reading literature also gives readers insightful lessons that enable them to grasp life more fully. By reading literary works, readers possess opportunity to learn lessons and teachings that will improve their comprehension of both human life and the environment.

Bennett (2004, p. 60) asserts that characters have become the essence of literature because they pique readers' interest and hold their attraction as well as their affection, distaste, praise, and condemnation. Furthermore, readers' relationships with literary characters are often so powerful that they cease to be just 'objects.' The researcher uses a concept of characters to provide more information about the character. The language, emotions, ideas, and action of a play are all carried by the characters, Robert continues (1986, p. 1039). A further argument he makes is that "characters, that are not actual humans, are derived from reality. A character is an accurate representation of a genuine individual with all their positive and negative features (2012, p. 56).

According to the Encyclopedia Americana International Edition (2000, p. 290), a character in literature is a person in a book, short story, play, or poetry. Character can refer to either a fictitious or

actual person's fundamental qualities and personality features. In addition, the following are some examples of type characters:

There are various approaches to materialize a fictional figure. It could be a "round" or a two-dimensional, flat figure. A flat character, also referred to as a particular kind of character. Usually, it is lightly sketched without many details. A character with a spherical shape typically has a complex personality and is a fully complete person. The protagonist is the main, three-dimensional character who serves as the protagonist of a work of fiction or drama. The antagonist is the one who the protagonist fights (Grolier, 2000, p. 290).

The character is a figure who plays a part in the plot, as indicated by the aforementioned term. The existence of humans is represented by a character in reality. The individuals in the tale can be represented as characters, down to their desires, emotions, and feelings. Character is a type of character trait, as well. It makes sense to think that the terms "character" and "trait" have two different meanings. He stands out among the other protagonists of the story because of his unique personal features, which are revealed. The characters in the novel assist readers in comprehending the plot because they represent the writer's teaching or message.

b) Character Type

After outlining the definition of character above, the author illustrates the kind of character based on a book by Robert Literature: *An Introduction to Reading and Writing* (2nd Edition). Robert divides character types into flat, round, protagonist, and antagonist categories. Robert claimed following regarding flat character.

The flat character blends in seamlessly with other members of a certain group or class. Consequently, the flat nature is representative rather than unique. They do not develop or alter. They are not dynamic as a round character; they are static (Robert, 2012, p. 146).

Additionally, Robert provides the following definitions of a round character:

These recurring characters are referred to as standard or round characters. Naturally, names and genders are frequently changed, and locations and workplaces may differ significantly, but round characters share a lot of characteristics (Robert, 1986, p. 1039).

Robert adds that "the round characters are completely developed and typically go through several transformations in the entirety of the story" (Robert, 1039). The protagonist and antagonist of type characters are also demonstrated by him. Based on Robert's idea, the terms "protagonist" and "antagonist" are defined as follows.

Typically, the protagonist is the person we root for and identify with. The protagonists of long plays typically have rounded personalities.

The antagonist confronts the protagonist and therefore is frequently the story's villain (Robert, 1986, p. 1039).

The remark above is supported by Baldick (2001), who distinguishes between protagonists and antagonists. The quotation that follows demonstrates it:

The most prominent antagonist in a theatrical or narrative work is one of the individuals who opposes the protagonist or hero(ine). In works where the protagonist is portrayed as bad, the antagonist will frequently be a good or sympathetic character. The antagonist is typically a villain trying to disappoint a hero (Baldick, 2001, p. 12)

Moreover, Baldick provides the following precise definitions of the various protagonist and antagonist roles:

The protagonist, who might otherwise be confronted by an antagonist, is the central protagonist in a play or novel. Originally, the lead actor in a drama in ancient Greek theater was the protagonist. (Baldick, 2001, p. 207).

Accordingly, a flat character is one who does not develop from the beginning to the story's end. The readers merely perceive one aspect of her/him. Furthermore, a round character is one who may be observed from multiple perspectives rather than just one. A human being's character is represented by a round character, which has more than one character feature. The lifelikeness of a round character is superior to a static character. This means that there is not a single

personality trait or attitude that exists throughout the entire world. Round character surprises reader and audience due to her metamorphosis towards the conclusion of the novel.

DiYanni (1994) also categorizes the concept of character to four categories. These character kinds are protagonist, antagonist, minor character, and major character. The remark from DiYanni below demonstrates this:

The focal point of the action in a story is a major character. A minor character's purpose is to help the major character come into focus. A protagonist is a figure who challenges out against an antagonist. Conflict in the plot may be caused by the antagonist (DiYanni, 1994, p. 37-38).

A main character is an individual who assumes the most significant role in the novel or play, the author claims in the remark above. Even though he does not have much of an impact on the plot, a duty of a minor character in the narrative is to assist the action of primary character. The protagonist, meanwhile, is presented as an honorable person who embodies particular human qualities. Thus, he is viewed as a hero because he is typically on the positive side of the narrative. The protagonist will win the readers' compassion by his heroic deeds. To put it another way, the protagonist keeps the reader interested until the end of the narrative.

Meanwhile, the antagonist in a story can be a villain. The antagonist is also known as the most prominent figure in the story who opposes the protagonist or hero. Additionally, the antagonist causes the audience to despise him or her and removes their sympathies. Based on the description of type character given above, the author determines that Clarissa, Peter, and Septimus, the three main characters, could be categorized as round characters, major characters, and protagonists.

c) Plot

According to Robert (2012), a plot is a collection of events or acts that together tell a story. The interaction between incidents and characters within a successful implementation is a plot (Robert, 2012, p. 57). The storyline of the novel is also how happenings and people interact within a larger scheme. Chronology is correlated to a plot (Robert, 2012, p. 57). A chronology or sequence of events can be used to follow the relationships of cause and consequence that emerge from the plot (Robert, 2012, p. 57). The five main components of a plot are frequently exposition, rising action, climax, decreasing action, and resolution. Therefore, It signifies that a plot is the series of actions that create a story, whether through written, sung, narrated, or filmed.

Plot is a key element of the short narrative, according to Neumeyer (1975), who wrote about it in his journal entry titled Teaching the Short Story: Plot. The plot, specifically, is the story,

according to this definition. It demonstrates how the plot progresses, develops, and travels over time. The acts, dialogues, statements, ideas, and findings in a skillfully constructed plot are intricately intertwined to form an entire, commonly referred to as an organic unity (Robert, 2012, p. 57).

The following five main components make up most plots:

- 1) Exposure: When the story first begins, the people, the environment, and generally, the major conflict is introduced.
- 2) Rising action: The central protagonist is experiencing a crisis, as well as a series of circumstances are building to the conflict as it starts to play out. The narrative gets convoluted.
- 3) Climax: The main protagonist encounters a significant antagonist, fear, difficulty, or other cause of strife at the story's climax. Here is where there is the most drama, suspense, shift, and adventure.
- 4) Falling action: As the story nears its conclusion, the pace starts considerably be slow.
- 5) The fifth point is the resolution: it brings the narrative to a close by resolving any outstanding concerns.

According to Abrams (1999, p. 224), the events and acts that make up a theatrical or dramatic work's plot—or the mythos, as Aristotle called it—are portrayed and arranged to achieve specific artistic and psychological results. Because the acts (containing verbal speech and physical actions) are carried out by multiple individuals in

a performance wherein they demonstrate their behavioral and attitudinal aspects, this explanation may seem simplistic. Following is what Abrams (1999, p. 226) says:

Aristotle noted that the start, middle, and final form a sustained sequence in a cohesive plot. The start sets up the major event in a manner that makes us anticipate more; the middle assumes what has come before and calls for more to come; and the end builds on what has come before but calls for no other, leaving us content that the narrative has been resolved. It is not necessary for the structural beginning—also known as the "initiating activity" or "point of attack"—to be the start of the activity that is driven to a climax there in story or drama.

Furthermore, Baldick (2001, p. 195–196) defines plot as "the structure of circumstances and events in a story or dramatic work which are selected and ordered to stress links of causality and consequence between occurrences and to evoke a certain form of significance in the audience or reader. Modern criticism frequently draws a clearer separation between a work's plot and the narrative, even though the word plot frequently relates to the chronology of major events that may be described from a tale or play. According to Baldick (2001, p. 196), the concept of plot is "the chosen version of the circumstances as portrayed to the audience or the reader in a specified order and length, whilst the story incorporates the series of

events as we conceive them to occur in their "natural" sequence and period." He claimed that the most crucial role in a play is performed by the plot, that encompasses more than merely the collection of happenings. Character ought to be subordinate aspect to the storyline, which serves as the guiding philosophy of development and congruence. He emphasized that a story's plot must have a start, mid, and ending. The sequence of events must make sense as a whole. Generally speaking, most stories will follow a progression of transformation in which people become embroiled in a growing conflict which is ultimately reconciled.

d) Conflict

The writer would explore conflict after giving a synopsis of the story. Conflict, according to Robert (2012, p. 1009–1010), is the primary driver of storyline in a tale. Plot's primary driver may be physical, psychological, social, or any combination of these. It can refer to a figure's conflict inside the narrative with other characters, with their surroundings, or with themselves. The primary conflict frequently combines many of these basic categories of conflicts. In contrast to prose literature like novels and short stories, a conflict in a tragedy might be more overt. The conflict between individuals and goals can be seen by audiences on show or in print.

e) Theme

According to Robert (2012, p. 57), the theme is the primary idea that has been conveyed in the artwork. The topic is among the aspects that recurs in the composition. The concept is comparable to a platform that labourers would use; once the structure is complete, the scaffold would be taken down, but its impact would stay. The author's comparison is not totally accurate since an author occasionally includes some of the "reinforcement" in the text in the organization of a straight remark. The author makes a straightforward statement of a concept as component of the superstructure. The phrase "A distinctive abstract notion that develops through a literary work's presentation of its concept; or a theme that appears in numerous literary works" is how Baldick (2001, p. 258) defines theme. Although a work's conduct is portrayed in concrete terms (such as "the experiences of a novice in the great metropolis"), its topic or themes are conveyed in more ethereal language (e.g., "war, love, fate, betrayal, revenge," etc.). There are times when a work's topic is explicitly declared, but more often than not, it is hinted at via motif repetition.

C. Anxiety

Anxiety is described as a vague, uncomfortable feeling aggravated by prolonged stress and the existence of numerous pressures (Folkman, 1984). It is a sign of a mental health issue. The source of the issue is found in peoples' ideas.

Unnecessary tension brought on by neurosis results in despair and a sense of helplessness. Anxiety is defined as the inability to sit quiet, relax, remain motionless, or fully take pleasure in moments of thought and inaction. It can be difficult to avoid feeling worried in the modern environment.

As we do not have access to the dreaming or the memory, anxiousness is caused by an excess of stored energy, which makes us squirm constantly. The energy might manifest as an all-encompassing uneasiness, a feeling that something dark will occur at any moment anywhere.

People become agitated over nothing in particular. People's lives begin to routinely include depressive moods, which is frequently characterized by irritation, aggression, or a feeling of purposelessness. The difficulty to relax is known as anxiety. People become dissatisfied with their own lives as a result of their anxiety.

Anyone, at any time, on any given day, can experience life's anxiety. When someone is depressed, they frequently experience anxiety as well as impatience or rage. People's moods are affected by the situation. Furthermore, people's anxiety has an impact on their lives, moods, and interpersonal relationships. It's critical to understand how to cope with these emotions. The following are some strategies for dealing with anxiety:

1. Don't keep your feelings to yourself; share them with your family, friends, and coworkers. If people have disagreements with others, they should endeavor to resolve them so that they do not stew over them and cause unneeded anxiety.

2. Recognizing emotions: People need to be conscious of transformations in their attitudes and way of thinking. Every emotion, positive or negative, should be acknowledged (HealthDirect, 2009).

Bennet (2018) referenced Dr. Paulette Sherman. "You can relate to feeling nervous and contemplate why you behave in a certain way. Are your emotions attempting to convey anything to you in trying to ignore by staying active? Are you lonesome or depressed for any reason? Or are you uninterested and missing anything? It demonstrates that a variety of factors contribute to people's anxiety. People's inner feelings, situations, and thoughts all contribute to their anxiety. Anxiety can afflict persons who are dissatisfied with their lives.

CHAPTER III

RESEARCH METHOD

A. Research Method

The method of this research is literary criticism and new criticism. Creswell claims that without the use of surveys or experimental research, literary criticism research is a method for assessing and portraying the text meaning of narrative studies (Creswell, 2014, p. 183). New criticism requires us to take a close look at formal elements of the text to help us discover the theme and explain the ways in which those formal elements establish it (Tyson, 2006). The interpretation and description of data were highlighted by the literary criticism method and new criticism. In order to help the readers, understand the material, it was described and interpreted. The author employed literary criticism approach and new criticism to gather data from dialogues or quotations in the novel *Mrs. Dalloway* by Virginia Woolf's.

B. Data and Data Source

In this research study, *Mrs. Dalloway*, a novel by Virginia Woolf's, provided the primary data. The information comes from the novel's dialogues or quotes. The author focused on examining character and plot components that matched the anxiety-related subject of the story.

C. Data Collection

A variety of data-gathering techniques were employed. The writer originally purchase *Mrs. Dalloway's* novel via Shopee. The novel was 159 pages long. The novel *Mrs. Dalloway* was released in 1925. The writer then undertook a close reading of the novel, focusing on the text itself and its significance. In order to obtain the information, the writer did a lot of reading. The writer grouped certain quotations relating to the formal components and the concept of anxiety in the third section. The fourth step was for the writer to make a list of significant information from the novel as well as sources. The researcher attempted comprehending content of story. The gathered data and categorized into numerous kinds of formal elements by reading attentively or closely and after reading several times. The description by the author in the book and dialogues or quotations between the characters served as proof of data. Those formal elements' proofs or evidences will be classified and categorized.

D. Data Analysis

The writer employed some data analysis steps to conduct the research description of it, the writer recognize each formal element in the story one by one. Clarissa, Septimus, and Peter were the main characters in the novel, and every aspect of the story was investigated by the author. The numerous plot phases in explaining the protagonists' conflict and existence after discovering plot evidence were also classified. The writer presented evidence of the anxiety of primary characters and correlated it the character of formality and aspects of story.

Second, a note was performed to identify the evidences from the story's quotations or dialogue. The evidences were identified by the author by selecting an appropriate conversation or quotation one by one from the novel. The demonstration by author in the text are employed to corroborate the anxiety idea by the main characters. Finally, the author came to a conclusion based on the evidence. In a note, the author stated the analysis' findings. To make it apparent, a note was utilized for the evidences. The study was summarized in a conclusion concerning the storyline and character formal components associated with the story's subject which is anxiety.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the author presents an analysis of the research study. *Mrs. Dalloway*, a novel by Virginia Woolf's, shows signs of anxiousness in the central protagonists. The author of *Mrs. Dalloway* explores the formal aspects of characters and plot in connection to the issue of anxiety.

In Virginia Woolf's novel *Mrs. Dalloway*, the formal elements of characters and plot correlate to the anxiety of the main characters.

The author's analysis of the study is presented in this subsection. The writer will give analysis in accordance with the problem's objective. The writer will discuss how the formal features of character and plot in *Mrs. Dalloway* link to the issue of anxiety. Thomas R. ARP and Laurence Perrine wrote *Literature Structure, Sound and Sense* (1993, p. 1406). According to them, the word "character" encompasses two different definitions, including "(1) Any character in a narrative or drama. (2) The distinctive moral traits and character characteristics of a person. In addition, personality is a characteristic trait in an individual (Abrams, 1999, p. 32). Conclusion: Character can refer to both an individual in a drama or tale as well as a characteristic. Moreover, the incidents and acts of a theatrical or narrative work—which Aristotle referred to simply as the *mythos*—make up the plot because they are presented and organized to achieve specific artistic and psychological impacts (Abrams, 1999, p. 224).

In every step of the novel, the characters grow and evolve in between the conflicts. Before describing the plot points that show the major characters' anxiousness, the author discusses the formal aspect of personality. The main characters' characteristics is presented by the writer, which demonstrates their anxiety in life. The main characters' anxiety has the following effects on their actions and personalities.

A. Clarissa Dalloway

One of the book's main protagonists is Clarissa. *Mrs. Dalloway* is another name for her. She has the following character traits:

1. Jealousy

Even though Clarissa is married, she cannot stop thinking about Peter. One of the only persons she can recall is Peter. In contrast, Clarissa feels jealous when Peter visits her and talks to her concerning his emotions for a India's married female. He speaks of her, saying how much he loves the female of India. Peter is aware that he cannot feel anything for the female of India as she is married and has kids. This quotation shows that Clarissa is jealous when she listens to Peter's statements.

She exclaimed, "In love!" That monster should have sucked him through in his tiny necktie at his time! He is 6 months older than I am, seems to have no muscle on his neck, and should reddishly hands. Her emotions nevertheless sensed that he is in affection as her eye briefly returned to her. She sensed he had it; he is now in adored. *Mrs. Dalloway*

(1925, p. 37).

Clarissa is unable to shake the impression that Peter has emotions for any Indian woman. She finds it disturbing that Peter is involved with some other wedded woman in a different relationship. The news has interfered with her life. They may have been in a romance in the earlier, but the love lives on in the remembrance. When Clarissa finds out about Peter's link, she feels that she chose wisely by getting married to Richard. She experiences a terrible emotion when she learns concerning Peter's love story. Clarissa's disappointment can be seen in the statement she tricked him with. Further illustrating Clarissa's doubt about love is her usage of the words "Grateful Heavens she declined in getting marry him. She cannot seem to decide between Richard and Peter. Peter, on the other hand, is dissatisfied with his new girlfriend. This fact reassures her that she did not make a mistake in choosing Richard.

Clarissa reasoned that the Major's wife in the Indian Army had already been shaped in such a way as to please and deceive him. Thank God, she had refused to wed him. Peter, her lifelong friend and old acquaintance, remained in love with her. Dalloway, Mrs. (1925, p. 38).

2. Perfectionist

Woman who aspires to be perfect is Clarissa. She expects everything to be excellent and good. She plans her own party and purchases her own flowers. She meticulously prepares everything. She also has a perfectionist life ambition. A good life, a loving husband, and a

peaceful family are all aspects of Clarissa's idyllic life that she dreams about. Life cannot be as easy as she demands, though. Real-world situations frequently differ from her guidelines. Peter is aware of Clarissa's perfectionistic nature. Peter is aware of Clarissa's "hostess" behavior. She is a happy woman who serves as a hostess and lives in a good fantasy. She is a great hostess and has a good social standing. The following quotation demonstrates Clarissa's faultless behavior as a perfectionism to maintain her authority and status in society.

He was furious with Clarissa because she approached him with impeccable politeness, like a true hostess, and desired to introduce him to someone. Even yet, he still respected her for that. He appreciated her for her strength of character, social intelligence, and perseverance. He referred to her as "the ideal hostess". Dalloway, Mrs. (1925, p. 51).

The fastidious nature of Clarissa's personality is also evident in the way she lives. She thinks critically. She thinks endlessly about everything. Every facet of her existence is the center of her attention. She desires to become a great mother to her kids and a decent wife, but she also wants more love and care from her spouse and other people. Concerned with her social standing is Clarissa. In order to make a strong first impression and make her presence known, she organizes a fantastic party. She constantly feels uneasy in her ideal existence, though. Despite having a decent spouse, a great family, and a high social standing, she often finds it difficult to comprehend reality. Richard is unable to show his love vocally;

instead, he does so via his actions. Clarissa, on the other hand, is unable to accept it. She wishes to be lavished with affection and attention. She considers all that has happened in her life. She worries about everything in her life, particularly love, old Peter memories, and her impending marriage, to name a few. It implies that the sentence reflects Clarissa's perfectionist mentality and that the most accurate assessment of her is because she is cosmopolitan and is overly concerned with status, society, and success. Because of her perfectionist nature, Clarissa experiences life anxiety. Clarissa's inner feelings, which are rife with unfulfilled desires, are the cause of her worry. Richard needs to give Clarissa more of his time, love, and recognition. Similar like Clarissa, who is unsure whether to choose Peter or Richard as her spouse, Clarissa is also conflicted. Due to her position and the needs of society, she also needs social approval.

Since she had stated it to him, it was genuine in a manner that she had been international and concerned excessively about position, society, and moving forward in life. *Mrs. Dalloway* (1925, p. 63).

B. Peter

1. Jealousy

Another central protagonist in the narrative is Peter. Peter is Clarissa's ex-boyfriend. Clarissa and Peter still have a good friendship even if they are no longer together. Richard has replaced Peter as Clarissa's spouse after she dumped Peter. Richard is really a great businessman with

a bright future, as Peter is aware. Because of this, Peter cannot withstand thinking of Clarissa. He experienced feelings of envy. The quotation that follows demonstrates how Peter's feelings are affected by Clarissa and Peter's marriage. Peter has a routine of playing knives. He always plays with a knife when he is unhappy or uneasy. Peter always has a pocketknife with him. When he was little, he has been doing it. The sentence before is supported by the quotation that follows.

He reasoned that marriage, politics, and possessing a Conservative spouse like the excellent Richard are the only things on the planet that are as horrible for certain women as they are. Thus, it is, so it would be, he pondered as he snapped his knife shut. *Mrs. Dalloway* (1925, p. 34).

After visiting Clarissa at her home, Peter debates with her but is also reminded of what Clarissa said about the party. This implies that they are still dependent on one another despite their differences or problems. Even if they are no longer together, their memory of a prior existence is connected to their relationship. One of the story's key protagonists, Peter, worries about his life in general, including his romantic relationships, extramarital affairs, and personal relationships. The words of Peter Only one person on the planet could be in love as he was. And there he was, this lucky man, demonstrating his enmity towards Richard. Peter's inner thought is that Richard can win Clarissa's heart. Nobody is aware of Clarissa's inner feelings since she is a master at concealing them. Peter thinks Richard and Clarissa make a great couple.

Peter Walsh walked along the street, chanting to himself, "Recall my celebration, recall my celebration," through time with the music's rhythm. He wondered why she held these gatherings. Not really that he held her or the approaching tailcoat-wearing man with a carnation in his pocket responsible. Just one individual in the whole world could be so deeply love like he was. In the plate-glass window of a vehicle maker on Victoria Street, instead he was lucky man. *Mrs. Dalloway* (1925, p. 40).

2. **Playboy**

The women Peter dates come from all different backgrounds, which he finds appealing. He takes a chance as a playboy. Peter cannot help but shun a woman when he has a stronger attraction in his soul. The following is what Clarissa says in response after he confesses his love for a woman of India. His home is far from Clarissa, his acquaintances, and his relatives, and he is single. Because of his predicament, he presents himself as leading an independent life. Without worrying about the consequences, he is completely free to adore anyone and live his life whatever he pleases. Peter's failing is that he fails to not properly evaluate his options and deeds. Although he has affections for a committed woman, he knows it would be terrible. But he does stay with her and live there. The next quotation reveals Peter's persona as a playboy.

Sadly, she is married; she is the spouse of a Captain in the Army of India. He grinned as he positioned her in front of Clarissa inside this absurd fashion, with a peculiar dramatic irony sweetness. *Mrs. Dalloway*

(1925, p. 37).

3. **Melancholy**

Peter Walsh claims that Clarissa selects Richard to become her spouse even though their relationship is deeper and longer lasting. They are acquainted with one another, spend time with one another, converse with one another, and share information with one another. However, the reality differs from their youthful fantasies. When Peter recalls his connection with Clarissa, he adopts a sad demeanor. In his head, all of his memories appear. Peter's cheeks were dripping wet from tears. Clarissa had rejected him, he imagined, because of Peter's words. Clarissa had refused to let him demonstrate how depressed he was, he pondered. He was afflicted by his memories of Clarissa. Clarissa, Peter believes, has turned him down because he is cold. This has a negative impact on him and makes him depressed. Clarissa was usually cold to Peter, he reasoned, proving his anxiety. Peter's melancholy personality is a reflection of his anxiety. Peter's melancholic personality is revealed in the following quotation.

Peter Walsh thought to oneself, feeling emptied out and vacant inside, "In which there is none of it." Clarissa rejected me, he reasoned. Clarissa turned him down, he pondered as he remained there. *Mrs. Dalloway* (1925, p. 41).

Peter's comments clearly reveal his sad personality. He yelled, "No! No!" She remains alive! He shouted, "I'm not old. When Clarissa talks to

him, he is reminded of her commanding voice. She can't let go of Peter's past mistake, and it becomes a source of her anxiety. Peter, on the other hand, has his own apprehensions about Clarissa. He is aware that their relationship is not new and that it has previously been fruitful. He betrays her affection and confidence. It hurts Peter and has a negative impact on his life. Clarissa's action, Peter believes, is frigid enough for him. It's a departure from her previous behavior. She has changed as a result of the negative experiences she has had in the past. They are in a friendship relationship, however there is a distance between them. Clarissa makes an effort to keep her feelings about him separate. When Peter seeks his friend's assistance, it stings. He is also unable to ignore Clarissa in his life or thoughts. Clarissa and Peter are unwilling to let go of any aspect of their relationship, both happy and unpleasant memories. The next line perfectly captures Peter's gloomy disposition.

He recalled that it had been her soul, and Clarissa's unexpected collapse to the ground in her living room had been a startling loud stroke that announced dead in the middle of life. He yelled, "No! No!" She is still alive! He exclaimed, "I am not old," and rushed up Whitehall, almost like his future *Mrs. Dalloway* were rolling down to him, robust and never-ending (1925, p. 41).

The character of Peter evolves as a result of his internal conflict. He has to face his own romantic desires, including his past relationship with Clarissa. He is unable to stop thinking about Clarissa, even if he is

incapable of seeing her. She abandons him, and he never sees Clarissa again. His character is influenced by his feelings of love and his memories of love. Because of the disagreement, Peter takes on a melancholy demeanor. Internal turmoil manifests itself within him. He is unable to forgive Clarissa for leaving him and cannot come to terms with this. The passage that follows demonstrates Peter's depressed personality. "Clarissa!" he yelled, yelling. "Clarissa!" But the fact that she has never returned reveals his sad nature. After what felt like hours of talking and tears streaming down his face, he finally said something that slapped him straight across the face upon how depressed he is. Peter feels depressed because of Clarissa. Peter's worry is an expression of how he feels about her. Clarissa no longer wants to be with him, despite his desire for them to be together.

When she added, "It's useless. It is useless. It felt as though she'd punched him when she said, "Here is the goodbye," after what felt like hours of him speaking while tears streamed down his face. She turned and left him before leaving. He exclaimed, "Clarissa!" "Clarissa!" However, she didn't return. It had ended. He left that evening. He would never do it again ran into her. *Mrs. Dalloway* (1925, p. 53).

C. Septimus

1. Grumpy

The novel's last protagonist is Septimus. Septimus possesses negative outlook on life. He is depressed due to having a negative military experience. His wife is unable to change Septimus' habits or temperament since he is incapable of controlling himself. Septimus is a decent individual. After the war, he develops a mental ailment. He is anxious in life, which is related to his character transformation. He is enraged by everything and is unable to maintain control when a horrible circumstance impacts him. He always claims that he wants to commit suicide or terminate his life. He wishes to be free of his problem, illness, and depression. Septimus' character is affected by every circumstance and awful past life. The following quotation exemplifies Septimus' personality.

However, her husband, who was by her side for four or five years, abruptly jumped, startled, and shouted, "Okay good!" although when she distracted him. I shall murder myself, Septimus had just said, which was a terrible thing to utter. *Dalloway, Mrs.* (1925, p. 13).

2. Cruel

The author first presents the grumpy Septimus before introducing another Septimus, who's still cruel. The wife of Septimus, who adores him and thus is prepared to assist him, is impacted by his acts. On the other hand, Septimus' mental illness is evident and will not be ignored. Septimus' temperament and circumstances have changed, and he is getting

worse every day. Hallucinations concerning the deceased man continue to trouble him. That paints a picture of him as a harsh and resentful person. The accompanying quotation captures Septimus's fury.

She was saying, "No; I absolutely cannot tolerate it anymore," leaving Septimus, who is not even Septimus anymore, to speak harshly, cruelly, and wickedly, to communicate to oneself, and to a deceased man. *Mrs. Dalloway* (1925: 40).

3. **Insane**

Septimus' insane behavior is the worst aspect. The persona of Septimus is either insane or mentally sick. He had a terrible life experience while he was in the army. He was troubled by all of the war's horrible and worse evidence. He is unable to sleep and think clearly. He is haunted by every terrible encounter he has had in the past. His friend's death in the war had always tormented him. His life is deteriorating on a daily basis. "He was mad," says Septimus's wife. It just goes to show how insane Septimus is. Septimus's insanity is getting worse by the day. Septimus' wife claims he threatened to murder himself, and that he threw himself under a cart, demonstrating his insanity. This is demonstrated by the following quotation.

..his wife, and she would never, ever divulge his anger! When she turned, the shelf collapsed, and she plummeted. She reasoned that he had left after threatening to kill himself and throwing oneself under a trolley. However, no, he was remaining isolated on the couch, watching, speaking

out loud, wearing a ratty jacket, with his knees crossed. Mrs Dalloway (1925, p. 20).

Septimus is an actual dead body. It suggests a substantial change in Septimus' behavior and attitude. He doesn't act like a regular person. Despite the fact that his wife continues to accompany him on a daily basis, he feels lonely. Septimus has not recovered from the war. In his life, he is plagued by hallucinations and sadness. For just a young guy and his spouse to coexist, Septimus' health must improve. Septimus is likewise uncontrollable; thus, the doctor is powerless to help him. Nobody can be better if he is unwilling to confront his suffering. Septimus' wife is unable to express her grief to everyone. She is powerless to help her husband. Only she takes care of him. The remarks of Septimus' spouse wouldn't ever, ever indicate that he had been angry! Prove that the wife is unable to inform every one of the husband's rages. She experiences pain because of this as well. Nobody enjoys seeing her beautiful go crazy.

4. Selfish

The stress of Septimus' life affects his wife. It suggests that Septimus doesn't care for his spouse, who has consistently been devoted to him and takes care of his wants. Septimus is consumed by his own fear. He doesn't give a concern about the people who adore him. The spouse of Septimus wishes for him to be in better health so that he can live a regular life. He, on the other hand, is only concerned with his anxiety over his horrific experience during World War II, his deceased buddy, and his

dread of passing away. To be better, he avoids himself. He does not struggle against his fear and terrible experiences in order to live a better life. It's in stark contrast to his wife. She is constantly working to improve Septimus' situation. She is unconcerned about herself. Septimus' wife's state is dreadful since she only cares for her husband and ignores her own health, life, and condition. She feels depressed as a result of Septimus's illness, but she has no other options. She may not be able to express her feelings or her poor health to everyone, but it is evident in her physical look. She's a lot slimmer than she used to be. She must focus on Septimus' life because of his condition. The phrases Her wedding band fell off because she had lost so much weight. She was the one who grieved, however she had someone to whom she could demonstrate her suffering. Her lives are steadily destroyed by Septimus's greed, as evidenced by his wife's statements. Without him, no one could ever bring her happiness. Nothing! He lacked empathy.

The man's declaration that he would commit suicide was disgusting, however Septimus must have battled; he was valiant; he wasn't really Septimus at the time. Her satin collar was placed on. He didn't notice when she placed on the new hat, indicating that he was content without her. Without him, nothing else could bring her happiness. Nothing! He lacked empathy. Men are, then. Because he wasn't sick. Dr. Holmes claimed that he was in perfect health. Her wedding band fell off because she had lost so much weight. She grieved; however, she did not

have anyone to inform *Mrs. Dalloway*. (1925, p. 19).

The story's narrative, which also reflects the worry of the main protagonists, is presented after the central character has been described by the author. Based on the author, the story concerns the main protagonists' worry in their daily lives. The story focuses on human anxiety. It depicts the anxiousness of the major characters as well as their nuanced emotions and ideas. Moreover, it demonstrates the unease that comes with living a straightforward life. It stands for the sadness of human life, both pleasant and terrible past lives, the unpredictability of reality's disappointments in the future, and so forth.

a) Exposition

The author will outline and explain each stage of the storyline to illustrate the main protagonists' anxiousness. The major characters are Peter, Septimus, and Clarissa. The story will highlight the protagonists' existential angst. The writer begins with the first stage, exposition. In this stage, the major conflict, place, and actors are frequently presented along with the start of the tale (Robert, 2012, p. 57). As the narrative begins, Clarissa expresses a desire to buy roses for the next celebration. Evening parties are hosted by Clarissa, who makes the entire floral arrangements alone. The backdrop is indeed revealed in June. The story starts in June through the citation given below:

Because June in the middle. With the exception of anyone like Mrs. Foxcroft, who spent last evening at the Embassy sobbing bitterly over the death of that wonderful man, the War was completed. June has come. At the castle were the conqueror as well as the queen. And while that was still late, it was a pounding wherever... *Mrs. Dalloway* (1925, p. 4).

The aforementioned remark illustrates how the explanatory section of the plot establishes the temporal settings at the beginning of the story. Clarissa starts preparing the food for the event late at night. She does not allow for the ideal moment, and the party is a flop. She wants her party to start and conclude flawlessly, despite the fact that the post-World War II scenario is not ideal. People, like Clarissa, attempt to survive a harsh former life and achieve self-actualization in society. She has a high social status and maintains a healthy lifestyle. It is not the same as other people's experiences. Clarissa's heart still throbs with anxiety. She aspires to give a great party in order to realize her ultimate social and personal status because she thinks it will be challenging for her to have the ideal family. The event is planned by her, and she makes sure everything goes as she wants. The following quotation exemplifies her approach to party planning.

The bouquets would be purchased by *Mrs. Dalloway* personally, she claimed. Because Lucy has a lot of work ahead of her. The latches on the doors would be removed because Rumpelmayer's

guys were approaching. Clarissa Dalloway later reflected, "Such a morning—fresh as though delivered to kids on a beach." *Mrs. Dalloway* (1925, p. 3).

The quotation above illustrates how the character is introduced at the start of the narrative. One of the primary characters in *Mrs. Dalloway* is a woman named Clarissa. At the beginning of the chapter, she gets ready to go flower shopping for her party. The celebration serves as a symbol of her social standing. The opening of the narrative also illustrates her old recollections of an early child with Peter since the flowers make her think of her previous experience together with Peter. Clarissa's angst is evident in her Peter-related recollections. It indicates that she has been coping with Peter's memory while residing alongside Richard and the kids for a while. Clarissa is having issues since she can't get rid of her memory of Peter. It implies that Clarissa spends her days with Richard, and at times she wonders if he's not pleasant presented for her. She thinks Richard was the wrong choice for her and that Peter is the ideal partner instead.

Clarissa's mind cannot easily be cleansed of Peter's memory. Clarissa is aware that Peter would be coming back to London having a few years in India because she recalls him from the opening of the book. The setting of time is also introduced at the start of the narrative, which occurs in June. The exposition illustrates Clarissa's concern for her friendship alongside Peter and Richard. She is unsure

if she should tell Richard or Peter about her feelings. On the one hand, she selects Richard as her husband, but on the other side, she can't seem to get rid of Peter. Clarissa occasionally believes she has made the incorrect decision. She is in a predicament. On her way to buy flowers, Clarissa recalls Peter. She has an odd feeling about Peter and recalls all of his habits, physical appearance, and many other details about him, as shown below:

— Peter Walsh. He might return from India soon, in June or July—she couldn't remember which—because his letters were so boring. What people noticed were his sayings, his eyes, his filet knife, his grin, and his crankiness. However, when lots of things had completely disappeared—how bizarre it was! *Mrs. Dalloway* (1925, p. 3).

The exposition, which takes place in the middle of June, also presents the setting of time. The following quotation demonstrates this. The War was ended and it was midst of June (1925, p. 4). Time to start planning a party, whether it be for *Mrs. Dalloway* or Clarissa. Only she arranges and purchases the bouquets. She travels by herself to a street of London to purchase the flower while taking in the romantic atmosphere. On her route to buying flowers, she might run into someone. Hugh, a good associate of Clarissa's, overhears her talking about the amount she loves to walk about London.

Hugh greeted Clarissa with a pretty lavish "Good-morning to you!" since they had grown up together. What place are you going? *Mrs. Dalloway* remarked, "I adore strolling around London. Honestly, it's preferable to a rural walk, says *Mrs. Dalloway* (1925, p. 5).

She plans a get-together of her group, friends, and workplace. She intends to demonstrate that she exists by gathering a lot of good friends, relatives, and her husband's workplace. The celebration adequately demonstrates Clarissa's position in the society. In the novel, a second guy by the name of Septimus who is melancholy as a result of the conflict also appears. The following statement describes Septimus as a significant figure who experiences anxiety in the lives.

He was heard by Septimus Warren Smith, that could not succeed. Septimus Warren Smith, who was around thirty years old, fair skinned, beak-nosed, having to wear brown shoes as well as a tattered jacket, and sporting blue eyes upon that fearful look that causes total strangers nervous as well. *Mrs. Dalloway* (1925, p. 12).

The exposition introduces the people, problems, and setting at the start of the narrative. The data shown above suggests that the tensions are the protagonists' anxieties, which start at the commencement of the novel and result in their anxieties during the growing action period. Starting with Clarissa's concern about life and love as well as Septimus' uneasiness about life, that is evident in his despair, the narrative introduces the struggles of the central

protagonists.

b) Rising Action

Rising action signifies that the central protagonist is engaged in a problem or struggle, in which a number of circumstances seem to be confronting the problem and starting to play out. The narrative grows convoluted (Robert, 2012, p. 57). The problems that the main characters are drawn to are introduced by the writer. The primary protagonists in this publishing deal with issues that come with living. Each of the primary characters is dealing with personal issues. The following are the main characters' conflicts as presented by the author:

Preparing for her party takes up much of Clarissa's day. She organizes the event to foster interpersonal relations. Clarissa makes the decision to have a celebration and welcomes everyone she knows. While buying flowers, she has a flashback to a moment from her previous life. She thinks back to Peter. Despite the fact that Clarissa is now wedded to Richard, she still misses Peter. Despite being in a happy marriage and raising a nice family, Clarissa remains dissatisfied in her relationship. She thinks about Peter and how they spent their time together now and then. She does, however, believe that her marriage is not without its flaws. Richard is unable to show her love for Clarissa, which causes their relationship to become monotonous. The issues start to appear when Clarissa thinks about both men. There are two males in her life: Peter and Richard.

Because individuals who live together each and every day in a normal home require a small amount of latitude and autonomy, which Richard provided her and he him. (For instance, where's the hue this day? She hasn't ever inquired as to which committee it was. However, with Peter, all needed to be communicated and put into. *Mrs. Dalloway* (1925, p. 6).

For a long time, Clarissa has felt an emptiness in her heart. It occurs following the end of her romance with Peter. He no longer trusts him, but she is hesitant to marry Richard. Her marriage, she believes, is an unhappy one. As Richard's wife, she has everything and enjoys a high social status with him. She, on the other hand, does not have a happy moment. Richard is always preoccupied with his work, and He cannot publicly show Clarissa how much he loves her. The marriage, in Clarissa's opinion, does not satisfy her desires. She wants to tell her husband everything. She was unable to do so, however, because Richard is unable to speak everything openly with Clarissa. Clarissa's feelings are expressed in the following quotation. "The attic chamber, the center of life, had a void about it. The costly clothing worn by women must be removed (1925, p. 6).

Clarissa feels her marriage is unsatisfactory. She is now in healthy life and enjoys a prestigious social status, but she is nevertheless unhappy. She views her marriage as being mundane. The

remarks of Clarissa but—but—why did she become instantly desperate and miserable for no apparent reason? shows her marital struggle. Her life, she believes, is not living up to her expectations. Richard is overworked and doesn't have time for Clarissa. Richard is similarly unable to show his love for Clarissa directly. He loves her but is unable to express it. Clarissa, on the other hand, is unable to disclose everything with Richard. For Clarissa, everything is routine. It's one of her life's anxieties. Clarissa's inner feelings of anxiety are expressed in the following quotation.

However, why was she really dissatisfied all of a hurry and for no obvious cause? Richard, in Clarissa's opinion, isn't really romantic; rather, he is someone who carefully separates the long blades of wheat like someone who has placed a grain of crystal or a gem there *Mrs. Dalloway* (1925, p. 99). He doesn't ever tell her how much he loves her. As opposed to this, Richard reveals his affection through his deeds. He does not use romantic language to convey his sentiments to Clarissa. Richard needs to invest more period of time and energy for Clarissa. She also requires more time, which he cannot provide. He also devotes all of his time to work. Clarissa believes he does not have time for his family. Richard is unable to provide her with a romantic moment. Clarissa's anxiety stems from a variety of factors, including love and marriage. Clarissa's inner feelings towards marriage are expressed in the following quotation: He did not express his affection

for her, but he did hold her hand. This really is joy, he reasoned (1925, p. 98).

She was never happier, and all of it was thanks to Richard. Nothing else could move too slowly or last for too much. No joy could compare, she reasoned as she arranged the chairs and pushed one book onto a shelf. This was related to her youthful victories, and she had lost oneself in the act of life before discovering that with a smile when the sun rose and set. *Mrs. Dalloway* (1925, p. 152).

The aforementioned quote makes it easy to infer Clarissa's unhealthy relationship. The phrase she would never have experienced so happy captures Clarissa's unease. Clarissa's marriage is clearly unhappy, as seen by the sentence. Clarissa's married connection is becoming more anxious, making her life more challenging. She draws parallels between her marriage and Peter's. She sometimes wonders if marrying Richard was the right decision. He can't always share with his wife, and he can't always explain his feelings. For the first time, conflicts are introduced.

Clarissa compares her life to Richard and Peter's when anxiety develops in her life. She has second thoughts about her life choices at times. It might be said that she has made the decision to choose Richard over Peter after giving it some thought. She wonders if she made the wrong decision by marrying Richard. She also believes that Peter is superior to Richard at times. She always tells Peter everything

and talks about everything. This isn't the case with Richard. For everything, they maintain a certain distance. Clarissa is no longer the center of attention.

In addition, Clarissa always possesses unfavorable recollections of Peter, particularly his wrongdoings. Peter breaks her soul by marrying a woman when they first met on the yacht. His violation will always be remembered by Clarissa. Clarissa resolves to wed another lady since she believes Peter no longer loves her. Clarissa is struggling right now. She has indeed been hurt by Peter's actions and won't ever forgive him. When someone revealed to her during a performance that he would have wed a woman he found on a ferry to India, she was horrified and her comments, *The Horror of Moment*, convey her rage. Clarissa was saddened by Peter's choice to wed a different lady, which could not be justified. Shouldn't ever she ignore all that! is really how Clarissa expressed her feelings. The next passage demonstrates how Clarissa is feeling: ..and then came the horrifying revelation at a performance that a gentleman had wed a female he had encountered on a ship headed to India! She shouldn't ever ignore all of that! He referred to her as a prude, a cold person. She had never been able to comprehend his caring. However, that Indian female presumably did—stupid, attractive, weak imbeciles. She also squandered her sympathy. He informed her that despite the fact that he had neither accomplished what they had discussed nor that his

entire adult life was a disappointment, he was absolutely happy—perfectly pleased. It continued to enrage her. *Mrs. Dalloway* (1925, p. 7).

Clarissa can't forget Peter's past wrongdoings, so he pays her a visit at her home. When they meet, both of them experience an odd sensation. Clarissa is overjoyed to see him again, but she is also saddened by the memories of the past. Peter would like to see Clarissa despite feeling ashamed. He is not informed that the gathering has made all of his struggle's public. Peter and Clarissa are worried. Clarissa's worries are connected when she worries regarding Peter. Clarissa will never forget Peter, despite the fact that he has caused her pain for a long time. He also won't forget Clarissa. He finds it difficult to imagine Clarissa wed to someone as traditional as Richard. He also experiences an unusual emotion when he understands that Clarissa's wonderful existence is not identical to his own. The second quotation supports the first one.

Then, the same as it would eventuate on a balcony in the moon, one individual would start to experience guilty about being anxiety already, but the other would sit silently, very quietly, somberly gazing at the moonlight, not wanting to talk, moving his foot, clearing his throat... but doesn't speak, so Peter Walsh performed it instead. Because why go back in time in this manner? He pondered. Why made him consider it once more? Why should she cause him pain after

she encountered already cruelly tormented him? Why? *Mrs. Dalloway* (1925, p. 33).

Both Peter and Clarissa express anxiety in relation to their feelings for one another. They recall one another despite choosing to live separate lives. Both their current circumstance and their past selves are related to their anxiety. Clarissa finds it difficult to forget and forgive Peter's transgression. Furthermore, Peter can't let go of Clarissa and thinks the affluent Richard is making her happy. They converse regarding their ongoing troubles from the past. They encounter this conflict again when they discuss it in private. She glanced at Peter Walsh; her gaze traveled across all of period and all of the feeling, probably unlikely arriving at him, settling on him, but instead rising and fluttering away like a bird touching a limb before rising and floating away. She dried her eyes gently. Yes, Peter replied. He responded, "Yes, yes, yes," as if she had drawn something onto the surface that would harm him since it ascended. Please stop! He desired to sob. Because he was in no way old and the life is still not over. *Mrs. Dalloway* (1925, p. 7).

The unresolved quarrel between Clarissa and Peter from the past causes them to experience bad memories and anxiety. Both the good and bad parts of their relationship will live on in Clarissa and Peter's memory forever. They both have anxiety in their lives. Clarissa, on the other hand, thinks she would have to continuously

calm Peter down if she decided to stay with him. Had I wedded him, this joy must be all mine for the day, as Clarissa's expressions! It was too late for her to demonstrate her worry about Peter. Peter often takes action without giving it much thought. On the other side, Peter's actions will make him regret it. Being sorry when it occurs is useless. Peter's actions, on the other hand, will make him regret it. It's pointless to be regretful when it happens. Clarissa and Peter's anxiety is depicted in the following remark, which demonstrates how they try to remain relax.

He started crying, wailed uncontrollably, and sat on the couch with tears dripping down her cheeks. Then, Clarissa leaned forward, held his hand, showed him to her, started kissing him—actually, she experienced his cheeks on hers before she could turn away from the openly carrying of platinum lighting up like shrubs in a warmer and wetter gale in her breast,.. experiencing as she felt awesome with him and cheerful, experiencing it come over her all within a clap, Should I have wedded him, this joviality would've had for her, everything was over. *Mrs. Dalloway* (1925, p. 7).

The following quotation reveals Peter anxiety as well. It depicts how his internal turmoil manifested itself. Peter is sorry for what he did to Clarissa in the past. She, on the other hand, finds it difficult to forgive his mistake. Likewise, when Peter remembers of Clarissa, his heart aches. What Peter said Peter reflected, "Obviously I

did; it somewhat shattered my heart to demonstrate that the pain is mended." He is well aware of his guilt, and he seeks to atone for it by paying a visit to Clarissa. He believes Clarissa will be pleased to see her, but this will not be easy. Clarissa agrees to meet him, but it is difficult to see him. Peter's anxiousness is described in the following quotation.

Peter acknowledged that he had felt the same way, nearly to the point of breaking down. He was then overwhelmed by his own sorrow, which ascended like a moonlight seen from a balcony and was horrifyingly beautiful thanks to the radiance of the buried day. He believed, "I was happier than I had ever been." *Mrs. Dalloway* (1925, p. 34).

The next quotation provides further evidence of Peter anxiety. Peter is experiencing a flashback to a previous memory. It illustrates how the losing of Clarissa has impacted him. What Peter said His frustration is evident in the way he shouted for what appeared to be hours with sobs streaming through his eyes before finally saying, "It's the finish." It appeared that she had punched him in. Although Peter regrets his error, he finds it difficult to accept himself. He injured Clarissa in the same way that he hurt himself. Peter's inner feelings are expressed in the following quotation.

It felt like she had smacked him when he finally said, "Here is the finish," after what felt like hours of talking with tears streaming

down his eyes. She turned and left him before leaving. He exclaimed, "Clarissa!" "Clarissa!" I yelled, but she disappeared. It had ended. He left that evening. He would never do it again ran into her. Dalloway (1925, p. 53).

On the contrary, Septimus continues to be in poor condition. Septimus hasn't recovered from his depression. He is unable to read and reply to the language in a clear and timely manner. He is alive, yet his soul is that of a deceased person. Septimus does not require any additional time to live. He can't take it anymore. Septimus' life is plagued by misery. Septimus lacks the passion of life, the enthusiasm of growth, and the sense of being the person he once was. His will to life wanes. Septimus is at his wits' end and can't bear to watch her suffer. The state of Septimus' condition also affects his wife. She becomes more assured that she can take care of him. Septimus is aware that no one can save him and that he cannot watch the wife endure. When Septimus considers the state of his life and marriage, he is depressed. His cheeks are flushed with tears. It demonstrates his anguish. Septimus' state is depicted in the following quotation.

He was unable to interpret the dialect yet, although it was clear sufficient to see this beauty, one such magnificent beauty, and tears teared up in his gaze as he watched the vapour words linger and dissolve in the sky, imparting to him in their boundless charitable causes and guffawing awesomeness one contours after several of

inconceivable gorgeousness and indicating their willingness generate him, for everything, eternally, for glancing merely, with gorgeousness, more beauty! His cheeks began to tear up. *Mrs. Dalloway* (1925, p. 18).

Septimus experienced despair and isolation. He believes that death has come to him and is haunting him. Septimus is dissatisfied with his life and is lonely. The quotation demonstrates that Septimus' sorrow is uncontrollable and unstoppable. The statement "that unending sorrow, that everlasting loneliness reveals how lonesome Septimus is" serves as evidence of Septimus' isolation. He is uninterested in life. He appears to be a man who is looking forward to his demise. Septimus's state is expressed in the line how Septimus, recently taken from life to death. It demonstrates Septimus' mental state. To put it another way, Septimus' thoughts and circumstances are expressed in the quotation.

Septimus, who had recently passed from womb to tomb, was the Master who already had arrived to recreate society. He remained like a comforter, a winter blanket lightly touched by the sunshine, forever unwonted, agonizing for all time. Yet he murmured, removing with a gesture of his hands that endless anguish, that everlasting loneliness. *Mrs. Dalloway* (1925, p. 21).

The state of Septimus is getting worse. The wife of Septimus is unable to lift his spirits. She works tirelessly to help him. She had

exerted every effort to make things better for him. On the other side, Septimus finds it challenging to accept this. Septimus' fear is a result of both his horrific wartime loss of his best buddy and his general disillusionment with life. The following quotation captures Septimus' emotions. His heart is overwhelmed with dread, and the quote makes his dire situation clear. He had become increasingly odd. Septimus's health deteriorates as a result of his poor state. The passage that follows demonstrates what was just said: "But Septimus allowed himself to consider awful things, just as she might if she tried. He had become increasingly odd. He claimed that conversations were taking place in the bedrooms. (*Mrs. Dalloway*, 1925, p. 54).

The trauma or shock Septimus experienced and throughout the war, and also the loss of a friend, are the causes of his sadness. The relationship ends after Evan, Septimus' new pal, gets slain. He gains knowledge of dying and surviving in a time of conflict. During the conflict, he gains knowledge of friendship and separation. Everything has changed as a result of how painful the War is still. The war has an impact on Septimus' life. No anymore is there any passion. When Septimus' closest mate is killed and he is unable to intervene, their friendship is destroyed. Septimus is devoid of spirit as a result of his tragic experience, which resulted in the War. He is saddened by the loss of his dearest friend. Septimus stays away from social situations. He immerses himself in his own universe, or inner world. Septimus is

terrified of those who are unkind and untrustworthy. He isolates himself from the external environment. Septimus' anxiety in life is demonstrated in the following quotation.

Instead of expressing any emotions or realizing that their friendship was coming to an end after Evan was murdered in Italy just moments before the Armistice, Septimus took pride in how less and also how rationally he felt. He learned from *Mrs. Dalloway* and the War (1925, p. 71).

Anxiety causes Septimus to consider killing himself. Despite having a great wife, he feels as though his existence is meaningless and he doesn't have anything to do. Septimus is aware of his wife's unflinching devotion and protection, as well as his own desire to end his life. He thinks the world is terrible, and the awful events of the war still torment him. Septimus' wife is concerned about him, as evidenced by the following quote. No one wants to witness her beloved husband's demise. Every lady must live with her adored husband and share her life with him. Septimus, on the other hand, no longer wishes to live. Septimus' anxiousness in life causes him to make a mistake. Septimus' wife believes that her husband no longer cares about his life, as evidenced by the following quote. Septimus had stated, "I shall murder myself," which was a terrible statement to say, hence the punishment.

People need to take notice and look. The English citizens, with

their kids, horses, and dresses, whom she somewhat loved, were already "humans," she reflected as she observed the crowds fixating on the car. This was a terrible thing for Septimus to utter. *Mrs. Dalloway* (1925, p. 13).

Septimus' traumatic wartime experience makes his nervousness worse. He feels sad due to the obvious war. Septimus's comments "For that" caused him to sob as he lamented the brutality of people, which shows how miserable he is. He is affected by the brutality of the war, and the loss of Evan, one among his comrades, breaks his heart. The conflict exposes the brutality and barbarism of the populace. The battle also results in numerous fatalities. Septimus is constantly troubled by a string of dreadful flashbacks from his history. He experiences hallucinations involving death, his deceased companion Evan, and imminent disaster. Since Septimus is incapable of combat his own vulnerability, his mental state is unmanageable. He struggles to get out of his sadness. The following statement by Septimus demonstrates his worry: "It was a crying shame. Since it caused Septimus to sob in protest at how nasty people are to one another. He claimed that the deceased are torn to bits (1925, p. 115).

c) Climax

The term "climax" refers to the moment when the central protagonist is forced to confront a significant adversary, dread, struggle, or any other element of strife. Here is where there is the most

drama, upheaval, and excitement (Robert, 2012, p. 57). The turning point of the narrative is when Septimus decides to end his life. His suicide serves as the narrative's turning point. A World War II veteran named Septimus is experiencing trauma and delusions. He develops a hallucination concerning the illness and death of his buddy Evan. Septimus isolates himself from civilization and thinks he can't experience anything. He distinguishes himself from the general population. The sentence that follows illustrates the story's turning point: "A young person had murdered himself," Sir William tells Mr. Dalloway. He was a former soldier. Clarissa mused, "Here's mortality in the midst of my festivity." (1925, p. 150).

Septimus' passing has left no trace. Everybody is baffled wondering why Septimus made horrible decision imaginable. The group is perplexed by Septimus' idea to hang himself by leaping out the balcony. When the party learns that Septimus has passed away, everyone is shocked. Septimus' determination to commit suicide stems from his burdened soul. He is able to avoid societal pressure. Septimus' death is the bad news during Clarissa's party. The following quotation highlights this.

Why were the Bradshaws discussing mortality at her group? A young person had committed suicide. At her celebration, the Bradshaws discussed dead and brought up the subject. He had committed suicide, but how? When she was immediately informed of

an incident, her body typically suffered first and her clothes caught fire. He had jumped out of a rooftop. The surface had shot up, and rusty thorns had brushed through him while stumbling. Then, a suffocating blackness descended upon him as he remained with a throb, clunk, clunk in his brain. Then she noticed it. To what end, though? At her event, the Bradshaws also mentioned it. *Mrs. Dalloway* (1925, p. 151).

Clarissa believes the conduct of Septimus is a sign of his freedom after hearing of his death. To avoid loneliness, he releases himself and suffers. Septimus' desire to commit suicide is a way for him to free his soul. There is no longer any suffering or agony. He would no longer bother his wife. After all, Septimus' choice is the sole thing that will allow him to escape the horrors of the world. Septimus' choice to commit suicide is his last resort for escaping life's pressures. Septimus is sceptical that his situation will improve. He makes the decision to be the story's climax. Septimus believes that the only way he can live freely is to die. His final life decision is the liberation of his soul.

d) Falling Action

Faling action indicates that the narrative slows down as it approaches its conclusion (Robert, 2012, p. 57). The passing of Septimus has an impact on Clarissa's inner thinking. According to Clarissa, when a person decides to kill himself, he is getting ready to

leave his spirit and existence behind. His pain and suffering are already being released. Clarissa thinks Septimus made the right choice for his lifetime with his choice. He might be content about now. The next quote supports the preceding one: "However this young guy who had committed suicide-had he plummeted carrying his treasure? One day, when she descended in white, she would have thought to herself, "if this were to death, 'twere here to be extremely glad." (1925, p. 151).

Clarissa learns a lesson from Septimus' death. Clarissa has always been anxious in her life before she learned of Septimus' death. Every time, a flashback to her previous life arises. She is dissatisfied in her marriage since she believes Richard does not devote enough time to her. She won't be able to tell him everything. She consistently contrasts Peter and Richard. Clarissa feels as though she can tell Peter anything, but not Richard. Richard is constantly focused on his task. Additionally, he lacks Peter's ability to express his admiration in a similar manner. Both happy and sad memories occupy Clarissa's head. She leads a dull life. She has a hard time accepting how her wedding is doing. The passing of Septimus, however, broadens her perspective. It suggests that Septimus took a valiant choice to end his life. He makes the decision to terminate his misery despite the demands he faces from society. Septimus' decision, Clarissa believes, is the best way for him to stop his suffering. He is most likely comfortable right

now. Clarissa holds this viewpoint.

Clarissa doesn't really place responsibility for Septimus' choice to end his life. The words of Clarissa, she didn't express sympathy for the teenage boy who had committed himself, which suggests that she thinks Septimus made the right choice for his live. He is no longer in agony, under strain, or suffering. Septimus made the best choice of his life. Septimus' passing leads Clarissa to begin thinking differently about living. She believes she needs to embrace the circumstances and limitations that God has placed on her. With the help of Clarissa's remarks, she was able to better handle her life and experience its elegance and fun. She will readily accept all aspects of her existence. She would learn how to handle herself and accept any unfavorable circumstances.

The young guy had committed himself, yet she didn't feel sorry for him. As the clock struck one, two, and three, she didn't feel sorry for him. The elderly woman had extinguished her lamp there! She reiterated the phrases as they came to her even though the entire home was now black. Solar temperature is no longer a source of anxiety. She has to return to them. Yet what a remarkable night that was! She experienced a strange similarity to the teenage boy who had committed suicide. He helped her experience the fun and the elegance, and she was happy to have completed it and discarded it. *Mrs. Dalloway* (1925, p. 152-153).

e) **Resolution**

The final stage is a resolution, which is a final paragraph which clarifies any outstanding issues and brings the narrative to a close (Robert, 2012, p. 57). In regards of the storyline, the novel's resolution relates to Clarissa's resignation of her fate. She acknowledges her presence and works to create her marriage better in order to enhance it more enjoyable. She feels that Richard would make the perfect spouse for her. He is additionally the best dad for her kids. Clarissa is confident that such a latest change in her live will led to a successful relationship.

She referred to Richard as Wickham. Why not merely call him Wickham? Clarissa became agitated. Clariss and she hadn't met one another since, possibly not more than six times over the previous 10 years. She had overheard that Peter Walsh got left for India and therefore that his wedding had been bad, but she won't realize if he possessed any kids and she could not really question him because he had transformed. *Mrs. Dalloway* (1925, p. 153).

The marriage in the life of Clarissa has evolved. Richard's parents grew to be a happy one. It has since been modified. Richard has also evolved. He treats his family with respect, as will be shown during the upcoming gathering. They remain together. Peter is aware that Clarissa is his lifeline. Peter is currently feeling considerably better. He thinks his life is chock-full of amazing adventures. Their

relationship improves from what it was before as they become closer. All of their experiences serve as a lesson in how to approach and embrace lives in a positive way. Even while everyone possesses demands in life, not all of them necessarily require to be addressed. Everyone aspires to a successful marriage and to have the husband's immediate commitment. On the other hand, everyone has a distinct personality and set of mannerisms. It might be inferred that Clarissa wants Richard to be completely devoted to her and that she and Richard have a happy marriage. On the other side, Richard is not knowing that his spouse needs his love and care. Richard loves Clarissa, but he is constantly distracted with his career and other pursuits, making it difficult for him to show her that he cares. Without exchanging any romantic words, Richard sends roses to Clarissa as an expression of his affection. He gives her flowers as a way to show how much he cares for her. Clarissa's requirement is different. She requires more romantic attention from Richard. The death of Septimus, on the other hand, affects everything. It also alters Richard's personality. He improves his ability to pay attention to his family. Clarissa's ideas, actions, and outlook on life have all changed, and she can now accept life with a cheerful outlook.

Richard has becoming better. You are correct. Expressed Sally Sally stated. "I'll go see him and speak to him. That's all for now. What does head matter in comparison to the love, asked Lady

Rosseter as she stood up? Peter answered, "I will go," but he continued to sit for a while. What dread is just this? This euphoria is what? he had an inside impression. What is it makes me feel such prefigured? He declared, "It's Clarissa." She was *Mrs. Dalloway*, for instance (1925, p. 159).

Based on the preceding description and explanation, the author concludes that the major protagonists Peter, Septimus, and Clarissa all suffer from anxiety in their everyday life. Clarissa's anxiousness is brought on by her dull wedding, everyday life, and worry over Peter. Societal expectations, horrific World War I memories, and his reputation as just a shell-shocked veteran all contribute to Septimus' uneasiness. In addition, Peter's uneasiness is a mirror of his ambiguous existence, and also his worry about Clarissa and the romantic history. The author further deduces that the formal components of story and characters develop concurrently, leading to unexpected results. The primary protagonists and plot collectively represent specific issues and provide solutions for those issues through the course of the story. The formal elements of plot and character both allude to the topic of anxiety.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

The formal elements of plot in accordance with the anxiety of the main characters Clarissa, Septimus, and Peter are all anxious in life, according to the writer, and they are all present in the explanatory and rising action phases. The formal elements of character in accordance with the anxiety of the main characters their anxiety is manifested in their actions and feelings it is depicts in the characters as well as their issues. Septimus' death is the plot's climax. Septimus' final decision is to commit suicide. That is a proof of his spiritual liberation. It demonstrates how Septimus' anxiety is channeled. All of the characters improve and their anxiety fades away. Septimus' death taught them about life. They are delighted, as seen by the resolution.

Third The author concludes that the formal aspects of story and character correlate with the topic and foster a sense of cohesion. Or, to put it another way, the formal elements of story and character work together to create the subject. The author claims that the personalities of Septimus, Clarissa, and Peter are all interconnected to the concept of anxiety. Every person has a variety of problems in their personal lives that are related to the theme of worry but all of which are solvable. Characters and the plot interact to produce a variety of events. The plot and main characters collaborate to show specific issues and deal with them throughout the narrative. The primary protagonists' agitation and anxiousness are

evident throughout the storyline.

B. Suggestion

After giving the aforesaid study, the author makes various recommendations. The following are some suggestions:

To the researcher or student.

The researcher expects that other scholars who wish to examine various parts of *Mrs. Dalloway* would discover this research study to be helpful. The author expects that additional researchers would gather more material and references concerning *Mrs. Dalloway*, so assisting in the data collection.

To the lecturer

The author hopes that when students or researchers are having difficulty evaluating data, the lecturer can provide assistance. The instructor might offer advice and suggestions to assist students in completing their studies.

BLIBIOGRAPHY

- Abrams, M.H.(1999). *A Glossary of Literary Terms (7th Edition)*. United States of America: Earl McPeck
- Baldick, Chris. (2001). *The Concise Oxford Dictionary of Literary Terms*. New York: Oxford University Press.
- Bell, B. C., & Ohmann, C. (1974). *Virginia Woolf's Criticism: A Polemical Preface. Critical Inquiry*, 1(2), 361–371. Retrieve 20 December 2021, from <http://www.jstor.org/stable/1342789>.
- Bennet, Andrew, and Nicholas Royle. (2004). "Character." *In Introduction to Literature, Criticism and Theory*, 61-63. Edinburgh: Pearson Educated Limited.
- Bennet, Taylor. (2018). *Feeling Restless or Unsatisfied with Life? Create and Consult A Life Wheel*. Retrieved January 26, 2022, from <https://thriveworks.com/blog/feeling-restless-unsatisfied-lifecreateconsult-life-wheel/amp/>.
- Bressler, Charles E. (2007). *Literary Criticism: An Introduction to Theory and Practice 4th Edition*. New York: Pearson.
- Castle, Gregory. (2007). *The Blackwell Guide to Literary Theory*. USA: Blackwell Publishing.
- Chen, Chi-Fen Emily, Ph.D. *Children's Literature*. Retrieved August 22, 2021, from www2.nkfust.edu.tw/~emchen/Clit/study_elements.html
- Cresswell, J.W. (2014). *Research Design: Qualitative, Quantitative and Mix Methods Approaches (4th Edition)*. United States of America: Sage Publications, Inc.
- DiYanni, Robert. (1994). *Literature Reading Fiction, Poetry, Drama and the Essay*. United States of America: McGraw-Hill, Inc.
- Eric. (1999). *Editor Eric's The Greatest Literature of All Time*. Retrieved December 23, 2021, from www.editoreric.com/greatlit/authors/Woolf.html.
- Fernand, Anne. 2013. "Virginia Woolf's: Mrs. Dalloway" Retrieved January 15, 2022, from <https://www.londonfictions.com/virginia-woolf-mrs-dalloway.html>
- Myres, D. G. (1986). *Psychology*. New York: Worth Publishers. Inc.
- Folkman, R. S. (1984). *Stress, Appraisal, and Coping*. New York: Springer.
- Grolier. (2000). *The Encyclopedia Americana International Edition (vol. 6)*. USA: Grolier Incorporated.
- Health Direct, (2009). *Feeling Restless*. Retrieved October 19, 2021, from <https://www.healthdirect.gov.au/feeling-restless>.

- Indrayani, Indri. (2016). *The Representation of Angel in Women Characters on Woolf's Mrs. Dalloway*. Retrieved July 14, 2021, from repository.unpas.ac.id/13720.
- Jacovinch, Mark. (1993). *The Cultural Politics of the New Criticism*. USA: Cambridge University Press.
- James, Henry, Lionel Trilling and Wayne C Booth. (2006). *American Theorist of the Novel*. New York: Routledge
- Jeffrey, Scott. (2018). *How to Overcome Restlessness*. Retrieved September 17, 2021, from https://scottjeffrey.com/restlessness/#What_is_Restlessness
- Kenney, William. (1966). *How to Analyze Fiction*. New York: Monarch press
- Little, Graham. (1966). *Approach to Literature*. Australia: Sciencepress Lumen Learning. Intro Literature. Retrieved December 15, 2021, from <https://courseslumenlearning.com/introliterature/chapter/new-criticismsuggested-replacement/>
- Neumeyer, Peter F. (1975). "Teaching the Short Story: Plot." *Journal of aesthetic education* 9, no. 4 (1975): 5-18. Doi: 10.2307/3331975. Retrieved Agustus 23, 2021, from www.jstor.org/stable/3331975
- Peck, John, and Martin Coyle. (1984). *Literary Terms and Criticism*. Hongkong: MACMILLAN EDUCATION LTD
- Perrine, Laurence, and Thomas R.ARP. (1993). *Literature Structure, Sound, and Sense*. United States of America: Harcourt Brace College Publishers
- Putri, W. P. (2019). *The Unity Of Friendship Against Pennywise Clown Terror In The "It" Novel: A New Criticism Study*. Faculty of Humanity.
- Ransom, John Crowe. (1948). "The New Criticism." *The Kenyon Review* 10, no. 4, 88-682. Retrieved accessed on January 20, 2022, from <http://www.jstor.org/stable/4332993>
- Rawlings, Peter. (2007). *American Theorist of the Novel*. New York: Taylor & Francis
- Robert, Edgar V. (1986). *Literature: An Introduction to Reading an Writing*. USA: Prentice-Hall
- Robert, Edgar V. (2012). *Literature: An Introduction to Reading and Writing (Second Edition)*. USA: Longman Pearson
- Rowling, J. K. (2012). *The Casual Vacancy*. New York: Little, Brown and Company.
- Soesanti, Margaretha Ratna. (2004). *A Socio-Historical Study of Virginia Woolf's*
- Swift, P. (2014). *Living with Anxiety: Understanding the Role and Impact of Anxiety in Our Lives*. London: Mental Healt Foundation.
- Mrs. Dalloway: Critical Comments on Impacts of the First World War toward the English Society*. Yogyakarta: Sanata Dharma University. Retrieved

accessed on January 20, 2022, from repository.usd.ac.id

Tyson, Louis. (2006). *Critical Theory Today, A User Friendly Guide* 2nd Edition. London: Routledge.

Tyson, Louis. (2015). *Critical Theory Today, A User Friendly Guide* 3rd Edition. London: Routledge.

William, Tennessee. (1947). *A Street Car Named Desire*. United States of America: The New York Times

Woolf, Virginia. (1925). *Mrs. Dalloway*. London: Vintage

CURRICULUM VITAE



Alvian Luthvi was born in Samarinda on July 4, 2000. He graduated from SMA 5 Samarinda in 2014. During his study at the Senior High School, he have the highest point for English. He also joined karate and got several achievements in this martial art. He started her higher education in 2017 at the Department of English Literature UIN Maulana Malik Ibrahim Malang and finished in 2022.