

CHAPTER II

THEORETICAL FRAMEWORK

The great majority of critics, however, have rarely used a single and easily definable method in their practical criticism. The academic critic is often tempted to combine information-biographical, historical, textual-in his remarks on a given work or a given writer (Daiches 281).

II. 1. Expressive Theory

A literary work is one of the ways of a writer to express his or her feelings, ideas, and thoughts. He or she can express the innermost and deepest feeling through the work. Literature is the manifestation of the expression of the writer. As stated in *An Introduction to Literature* written by Sylvan Barnet, Morton Berman, and William Burto, the artist's vision, the theory holds, is more inward than outward; the work of art is not an imitation of the external world but an expression of the internal world, the embodiment of an emotion (p. 5).

Expressive theory tends to interpret literature as the product of the poet. (Danziger 172)

This thesis deals with the analysis of the novel entitled *Mrs. Dalloway* written by Virginia Woolf which is regarded and considered as the form of the expression of the author.

The expressive theory of art regards the work as essentially the internal made external, resulting from a creative process operating under the impulse of feeling, embodying the combined product of the author's perceptions, thoughts, and feeling. (Abrams 22)

In the creative process of literary work a writer is free to express his or her feelings, ideas, and thoughts. The readers can see and feel the expression of an author when they are reading a literary work.

Literature is regarded as a form of expression-and expression in the basic sense of a process whereby strong and irrepressible feelings are forced out. (Danziger 12)

II. 1.1. Biographical Approach

According to Rene Wellek and Austin Warren, the most obvious cause of a work of art is its creator, the author; and hence an explanation in terms of the personality and the life of the writer has been one of the oldest and best-established methods of literary study (p. 75). There is no reason in the world why

one should not learn about a man's life and then have a critical account of his work; such a combination satisfies a perfectly proper curiosity (Daiches 250).

One of the most obvious frames of reference for a piece of writing is the life of its author. Critics and scholars of literature have often used biographical information, if only as a means of introducing critical considerations. (Danziger 130)

From a literary work the readers can examine the feeling, thoughts, and ideas of the author which are being presented in the content of the story. Knowing the biography of the author before reading his or her work is considered to be the first and helpful step. It will be easier for the readers to understand and to grasp the meaning of the story if they have already known about the information about the author.

Often the readers find a close relationship between the work of art and the life of the author. A writer illuminates some parts of his or her life background in the content of a story. Even when there is a close relationship between the work of art and the life of an author, this must never be construed as meaning that the work of art is a mere copy of life (Daiches 316). An author might add and include his or her imagination into the work. A literary work cannot be said as a mere copy of life because an author does not write every aspect of his or her private life. When we talk of the importance of the biography of the poet, we do not mean the importance of every trivial detail, but of all that goes into making

his particular life-style, whether he concentrate or re-creating himself (Danziger 268).

A work of art may rather embody the 'dream' of an author than his actual life, or it may be the 'mask', the 'anti-self' behind which his real person is escape. (Wellek and Warren 78)

Although *Mrs. Dalloway* is not merely an autobiographical novel, there are some autobiographical elements which are reflected. In this novel the readers can feel and find the feelings, thoughts, and ideas of the author presented in the story. Woolf's intriguing life and close involvement with others equally extraordinary, all reflected more or less directly in her writing both private and public.... (Bowlby 2).

The basic thing to be remembered is that the biographical interpretation and use of every work of art needs careful scrutiny and examination in each case, since the work of art is not a document for biography (Daiches 317).

Based on the things mentioned, the writer considers that the Biographical Approach can give a great contribution in the trial of analyzing the novel entitled *Mrs. Dalloway* written by Virginia Woolf.

II. 2. Psychological Approach

The study of this thesis focuses on the analysis of Mrs. Dalloway's optimism and Septimus' pessimism in seeing life. The writer will analyze the characterization of the novel from the psychological point of view.

Psychological Approach meant going deeply into the thoughts of the characters. (Carter and McRae 160)

Psychology has long been recognized as having certain important values to writers and critics of literature. The readers have already realized that the characters presented in a story are the creative and fictional imagination made by the author. They've also known that the characters are, more or less, the description of human being. The problems, the feelings, and the thoughts of the characters are the description of human's problems, feelings, and thoughts.

Characters in plays and novels are judged by us to be 'psychologically' true. Situations are praised and plots accepted because of this same quality. Sometimes a psychological theory, held either consciously or dimly by an author, seems to fit a figure or a situation. (Wellek and Warren 91)

From the statement mentioned above, a character found in a novel is a representation and a description of human's character. People can see and connect the characters' problems and feelings with the problems and feelings of human being. Through psychology people can study and explore the characters portrayed in a literary work, especially in this case, a novel.

The psychological impulse tends toward the presentation of highly individualized figures who resist abstraction and generalization, and whose motivation is not susceptible to rigid ethical interpretation. (Stevick 381)

A novelist can also be said as a psychologist, because he or she has the ability to enter into human's soul and mind in order to portray the characters in his or her novel. The description of the characters must not only describes the physical appearance but the author must go further and deeper than that. The author must explore the feelings of the characters so that it can lead the readers into the mind of the characters.

A psychological interpretation of writing may go along with a psychological interpretation of the writer; this approach, then, is specifically related to the biographical. (Danziger 137)

In order to get a vivid analysis of the psychological aspects of the novel, the writer will also apply the *Person-centered Theory* of Carl Rogers. Rogers has evolved a view of personality centered around the concept of the *self*, that element that is the core of personality. We all need to find out what our real self is, to become that person, and to accept and value ourselves for the person we are (Papalia and Olds 498).

II.2.1. The Person-centered Theory of Carl Rogers

According to this theory self-knowledge and self-regard come about, through the early experiences in which people gain mastery over the environment; through the high regard of others shown by the expressions of affection, admiration, and acceptance; and through the *congruence*, or agreement, between the experiences people continue to have throughout life and the way they view themselves. Another aspect of congruence is the agreement between the person people would like to be and the person people see themselves as. Rogers has done much to promote a positive view of humankind (Papalia and Olds 498-499).

Rogers has evolved a view of personality centered around the concept of the *self*, that element that is the core of personality. People need to find out what their real life are and to accept and values themselves for the person they are. When he begins to accept himself, he also gains in appreciation and acceptance of others. He can appreciate and accept not only the ways in which others are like

him, but also, and probably more importantly, the ways in which they differ from him (Maddi 82).

The need for positive regard refers to the person's satisfaction at receiving the approval of others, and frustrations at receiving disapproval. You will value, appreciate, enjoy, and support other people because you value, appreciate, enjoy, and approve of yourself (Maddi 87-90). It means that when people are able to accept everything they have and to value themselves, they would have their appreciation for others. That kind of people would enjoy their life more.

Considering that there is a close connection between psychology and characters presented in a story, this analysis will pay more attention to the characterization of *Mrs. Dalloway*.

II.2.2. The Stream-of-consciousness

The *stream-of-consciousness* was a phrase coined by William James, to characterize the continuous flow of thought and sensation in the human mind. This kind of novel tends to generate sympathy for the characters whose inner selves are exposed to view, however vain, selfish, or ignoble their thoughts may occasionally be; or to put it another way, continuous immersion in the mind of a wholly unsympathetic character would be intolerable for both writer and reader (Lodge 42). It became an important part of novelist's techniques in the early twentieth century (Carter and McRae 160).

The technique of analyzing human's deepest inner known as the 'stream-of-consciousness-method'. In the application of this particular method, the author digs into the depth of the soul and emphasizes on the interior characterization which spring from and develop the external action (Baker 22).

One extreme of the dramatic method is the modern device of the interior monologue, or stream-of-consciousness technique, in which all that is recorded is the flow of impressions and thoughts passing through some character's mind from moment to moment. (Little 89)

Woolf is not only reveal conscious thought of her characters, but she also lay bare the thoughts and feelings which lay beneath the surface of consciousness (Baker 22). Her characters do not directly presented, in totally, but transparently.

Instead of approaching the subject from the outside, the writers aimed at presenting the characters from the inside. They give the reader the illusion of getting inside the hero's skin. This method of analyzing man's deepest inner is known as the 'stream-of-consciousness' (Baker 74).

The stream-of-consciousness technique is very free with time because it takes us into a person's thinking mind, putting down events in the order in which they are thought of, or remembered, not necessarily the order in which they occurred. Thus, present impressions may be mingled with memories or thoughts about the future. The idea behind this method is that consciousness, or thinking, is

like an ever-flowing stream, carrying all sorts of things with it as it rushes or dawdles along (Little 201).

Virginia Woolf, the author of the novel, is well known for her ability to explore the unconscious mental process. She has discovered the ways to portray her characters and to enrich the present through an exploration of the past. She is interested in the unconsciousness which leads to the attitudes of her characters.

Virginia Woolf is famous for her use of the stream-of-consciousness technique. She presents one day in the life of the characters in her novel and attempts to recreate the stream and pattern of her thoughts and feelings from a totally internal viewpoint. Past experience, and hence a broader picture, is brought in by flashbacks and reference to past experience (Stephen 301).

The characters' actions, thoughts and feelings are not looked upon as stationary milestones that mark off what is past; for the whole of their experiences is implicit in any moment of their present. Their progress through life is not to be viewed like that of a point moving along a line but that of a wave increasing and swelling with every instant of its movement. In fact, for such writers, including most of the 'stream-of-consciousness' school, there is no past as such at all, only a growing present, for no part of the past has an independent identity; the whole grows and alters as the present shifts (Stevick 270-271).

The analysis of the using of the *stream-of-consciousness* is considered important because it will help the readers to understand the characterization of the novel.

II.2.3. The Tunneling Process

Virginia Woolf writes of her discovery of “what I call my tunneling process, by which I tell the past by installments as I need it. How I dig out beautiful caves behind my characters; I think that gives exactly what I want; humanity, humor, depth. The idea is that the caves should connect and each comes to daylight at the present moment” (Marcus 80).

The authors dig into the depth of the soul; they trace the inner movements that they find entwined with an endless stream of associations, so concealed and mysterious that in common man is unaware and “unconscious” of them. (Bakker 74)

Virginia Woolf applies the process of the *tunneling process*, a technique which enabled her to fully explore the consciousness of her central character. By using this particular technique she has discovered a way of giving depth to her characters and also how to enrich the present through an exploration of the past (McNichol 20).

“Of course, I’ve only been feeling my way into it (Mrs. Dalloway)- up till last August anyhow. It took me a year’s groping to discover what I call my tunneling process, by which I tell the past by installments, as I have need of it.” (McNichol 20)

From the statement of Virginia Woolf on 15 October 1923, it's clear that Woolf intends to use this particular technique for *Mrs. Dalloway*.

When Woolf discovered how to enrich her characterization by digging 'beautiful caves' into her characters' past, she chose with precision the consciousness through which to reveal specific segments of the past. (Bowlby 81)

The discussion of the "tunneling process" that is used by the author to explore the characterization of the novel is consider important. It will be discussed further in the analysis.

II.2.4. The Depth of Characterization

The depth of characterization means the degree of richness or completeness of presentation of character. The human mind is really a very complex thing. A human personality is a complex of many traits or qualities of character, many motives and desires, some in conflict with one another. A deep portrayal takes these complications into account. Less deep characterization selects and emphasizes important qualities of character, simplifying a full portrait into a sketch (Little 91).

E.M. Forster, in his *Aspects of the Novel*, divides the characters of fiction into 'flat' and 'round' characters.

Flat character or simple character represents a part of a human personality than the embodiment of a single attitude obsession in a character, so that the readers will only see one side of the character (Reaske 28).

Round character or complex character represents a total description of personality, more lifelike than the simple, so that the readers will see all sides of the character (Reaske 29).

There are some characters whom readers feel they know very well. They seem alive, independent and, in many cases, original. These characters have many sides to them; they have a rich inner life; they are capable of growing and changing; and the readers can follow them through a very wide variety of experiences, including, in some novels, death itself. (Gill 91)

Through the analysis of the characterization of the novel the readers will get more understanding of the optimism of and the pessimism in seeing life.

From the explanation given above, the using of Expressive Theory, supported by Psychological Approach and Biographical Approach, are representative and appropriate enough in order to get clear and better analysis of the novel entitled *Mrs. Dalloway*.