

THE ARCHITECTURE OF INTERIORITY: A NARRATIVE ANALYSIS OF STREAM OF CONSCIOUSNESS IN VIRGINIA WOOLF'S MRS. DALLOWAY

Musarrat Jabeen

Designation: Lecturer School of English Iqra National University, Hayatabad, Peshawar.

Email: musarrat.jabeen83@gmail.com

Sumera Ahmad

Designation: Lecturer, School of English Literature and Language

Email: sumeraahmad@inu.edu.pk

ABSTRACT

This paper aims at examining the Epoch-making change from Victorian empirical reality to Modernist interiority or subjectivity, using Virginia Woolf's Mrs. Galloway (1925) as an archetypal study for the "Stream of Consciousness" technique. This study focuses on how Woolf bypasses linear storytelling to better capture the intricate layers of internal consciousness. The research highlights a shift in the literary treatment of time and selfhood, achieved through an analysis of specific stylistic devices: sensory triggers, linguistic breaks, and the hallmark 'tunneling process'. This study examines how Woolf portrays life's 'luminous halo' through the contrast between literal time and subjective psychological time. This endeavor further explains how sensory impressions function, bridging the gulf between the present moment and a character's "submerged" past, resulting in a pentimento of the bygone. The research ultimately argues that Woolf's signature style is less about surface-level artistry and more about providing a necessary framework for understanding existence. These tools capture the shifting, messy flow of our thoughts, proving that our inner world is where the real story happens. Woolf chooses thoughts over action to prove that 'sane' and 'mad' people aren't that different after all. In doing so, she breaks the rules of traditional storytelling to show how we are all connected deep down.

Key Words: Interior Monologue, Literary Architecture, Subjectivity, Spatiality in Literature, Psychological Interiority, Free Indirect Discourse.

Introduction

The dawn of the 1900s saw a tectonic move in human perception of the definition of reality, a paradigm shift that Woolf marked by contending that "on or about December 1910, a human character changed" (Essays 421). The shift was not just a historical touchstone; it was a watermark of existence. The "objective realism" of the Victorian Era was based on the premise that the universe was governed by immutable laws and objective Truths, that the existence possessed an inherent, intelligible order and that reality was a fixed, decipherable landscape. Conversely, the convulsion of 1914 - 1918 atomized this certainty of the Modernists. They retracted their assumption, arguing that if the empirical world is nothing but a mere theatre of life only about noise and bloodshed, then "truth" better dwell 'within' - the subjective interiority of the individual. Woolf's locus classicus, *Modern Fiction*, calls the old guard out on their obsession with extraneous details and their oblivion to the core of being. Woolf's *Common Reader* calls for a school of expression with a capacity to distill the "luminous halo," something Woolf characterized as the semi-transparent envelope of the raw texture of existence that attends us from the dawn of awareness to its eventual Eclipse (150). Woolf's *Mrs. Dalloway* (1925) serves as the most definitive blueprint for her ontological shift towards the internal world. Using a stream of

consciousness, Woolf abandons traditional character descriptions to map the inner mind, showing how the individual's identity "I" and the outside environment "World" constantly overlap.

Theoretical Framework

The analysis of the Stream of Consciousness (SoC) in Woolf's *Mrs. Dalloway* calls for one's ability to discern between the *content* of the mind and the *technique* to pitch it. A literary scholar, Robert Humphrey, best known for his foundational study, *Stream of Consciousness in the Modern Novel* (1954) is of great significance here. He articulates the fundamental dilemma facing the Modernist novelist as the "presentation of psychic content and processes in such a way that they appear to be unorganized and spontaneous" (2).

1. The Jamesian Flow

William James was the first one to conceptualize the "Stream of Consciousness" in *The Principles of Psychology* (1890). He opined that psychological landscape does not constitute fractured perceptions or disjunctive narrative units, contending that 'train' and 'chain' are too sequential to capture the simultaneous, overlapping layers of consciousness. Alternatively, James considered consciousness a phenomenological continuity and the seamless flow of interiority, giving voice to the Modernist conviction that "it flows" and that it is not "jointed" (239). Woolf does not deem "flow" as mere a metaphor, but a reconfiguration of narrative boundaries. This structural mandate is realized in *Mrs. Dalloway* through the nuanced application of **Free Indirect Discourse**, a mechanism for the storytelling agency to assume the character's psychic register eschewing the cliché "he thought" designations. This yields a "double-voiced" narrative (Bakhtin 324), granting the reader an intimate proximity to Clarissa's thoughts while remaining tethered to the author's poetic framing.

2. The Associative Principle

The structural framework of *Mrs. Dalloway* finds its directive in mnemonic synchronicity. The internal architecture of the day is built on thematic resonance rather than the rigid, mechanical 'chain' of causality. Erich Auerbach asserts, in *Mimesis*, that High Modernist artifacts privilege "random occurrences" that facilitate the emergence of "long and complex series of associations" (538). The incidental urban stimuli in *Mrs. Dalloway* such as the motor car's backfire and the plane's soaring script, act as a "signifier." These commonplace urban phenomena are a collectivizing catalyst, serving as a point of convergence for disparate characters, threading together fragmented experiences through a shared urban signifier. The preceding instance underscores the "Associative Principle," implying that the story is guided by psychological gravity rather than chronological order. In plain, the mind follows feeling, not logic.

Methodology

As Woolf labored over the manuscript of *Mrs. Dalloway*, specifically within *Diary II*, Woolf recognized a formal necessity to capture the flux of the mind. She called this methodology "tunnelling." Woolf explains her archaeological approach to characterization, fashioning historical recesses or "caves", imbuing her cast with a multi-dimensional resonance, facilitating a ludic or playful depth through temporal layers. The interconnected conduits are meant to provide

communal resonance, bridging the chasm between historical recesses and the unfolding event (263).

A. The Temporal Duality: Chronos vs. Kairos

The narratological framework of *Mrs. Dalloway* speaks of temporal dissonance or the friction between *Chronos* and *Kairos*. *Chronos* (Mechanical Time) was embodied by 'leaden circles' of Big Ben, manifesting the patriarchal rigidities of the British Empire, functioning as a rhythmic insistence on imperial order (Showalter 112). *Kairos* (psychological Time) meant to represent the "moments of being." In the temporal lacuna between strikes, Clarissa evokes the affective atmosphere of her shared past with Peter Walsh. Woolf employs the SoC technique to privilege the 'psychic hour' over the institutional hour. Woolf's "tunneling" reconciles the singular day of the plot with the multi-dimensional history of the persona, satisfying the formal requirement of unity.

B. The Sensory Bridge and the Palimpsest

In the diegetic world, Woolf employs sensory details as portals into the psychic past called "tunnel." As soon as Clarissa Dalloway senses the dissonant groan of the door, she is not only reminded of being in her London home. She finds herself reinhabiting the psychic space of Bourton when she was eighteen (3). This establishes what is scholarly recognized as a Palimpsest Narrative, suggestive of the coexistence of multiple temporal registers. The urban fabric facilitates a convergence of sensory data and historical consciousness that anchor the character's sense of self.

Discussion

Virginia Woolf's *Mrs. Dalloway* encapsulates a solitary June morning in the early twenties as Clarissa Dalloway orchestrated the final touches for her evening's festivities. Originating with a trip to the florist's shop, the narrative retreats into the protagonist's psyche, revisiting the ghosts of Bourton and the crossroad where she turned from Peter toward the life Richard offered. Through the lens of Stream of Consciousness, the text juxtaposes subjective consciousness with the tactile environment of Westminster, interrupted by the chronological authority of the great clock Big Ben. As Clarissa prioritizes the performative elegance of her high-society role, the story diverges to track the psychological disintegration of Septimus Warren Smith, a veteran suffering from profound case of shell shock. He is besieged by the trauma of his comrade, Evans, creating a psychological schism between his subjective and abstract perceptions and the clinical demands of a post-war society. Septimus's wife, Lucrezia, tries to help him. However, his cries for help are dismissed by the sterile detachment of Sir William Bradshaw, who gives more credence to "proportion" than to empathy and compassion. Taking Septimus as a precedent, Woolf underscores the latent suppressed trauma caused by the ravages of the Great War and the clinical oversight of the establishment to understand the human soul.

The disparate narrative arcs intersect at the party's zenith. Peter Walsh and Sally Seton, the two figures who cast the longest shadows over Clarissa's past, are part of the festivity, driving Clarissa into a head-on collision with her former self. When Sir William Bradshaw makes his appearance and discloses that a patient under his care has taken his own life, Clarissa heaves a sigh, experiencing a moment of profound spiritual connection with the stranger. She realizes that

Septimus' death was not merely a tragedy, but a defiant act of communication and a preservation of his inner self against a crushing world. The novel concludes with Clarissa returning to her guests, her presence striking Peter Walsh with a sudden, overwhelming clarity: "For there she was" (293).

The crux of Woolf's narrative experiment in *Mrs. Dalloway* lies in her ability to bridge the seemingly impassable gulf between discrete human consciousness. While the Victorian novel relied on "Social glue," shared moral codes or physical proximity, to bind characters, Virginia Woolf employs the technique called the "Stream of Consciousness" (SoC) for creating a subterranean network of shared symbols and rhythmic resonances.

A. The Dialectic of the Double: Clarissa and Septimus

The ultimate paradigm shift of the "tunnelling process" is the structural overlap of the effervescent socialite, Clarissa Dalloway and the psychologically scared soldier Septimus Warren Smith. Despite their mutual exclusivity, they are, as Woolf famously posited in her forewords, "one and the same person" (vi).

1. The Poetics of Shell Shock

Septimus acts as a conduit for Woolf's "Stream of Consciousness" pushed beyond the limits of sanity. While Clarissa's stream manifests as a "luminous halo," Septimus's manifests as a violent, bolt-like severance of thought. Employing the analytical lens of Leon Edel, we observe in Septimus a dissolution of the boundaries that typically categorize sensory "signifiers". Septimus suffers from an excess of meaning; he does not merely imagine the sparrow speaking Greek but experiences it as a direct, visceral dialogue with existence itself (Edel 126). Woolf utilizes Septimus's trauma to peel back the layers and expose the precarious "thinness" of normative reality. When Septimus turns his gaze skyward, he perceives "the world fluttering at the edges," (Edel 126) confronting the unmediated, "atomistic" reality Woolf described in *Modern Fiction*. The pathos of his condition is not that he is "mad," but that he lacks the defensive "social mask" (Edel 126) required to weave his disparate impressions into a socially legible self.

2. The Shared Refrain: "Fear No More"

Two very different people are attuned to each other. This synchronization is attained through the strategic layering of Shakespeare's late Romance *Cymbeline*: "Fear no more the heat o' the sun/ Nor the furious winter's rages" (4.2.258-259). While Clarissa and Septimus are separated by the bustle of London, they are unified by their divergent internalizations of the same Shakespearean refrain. Each mold it to fit the dimensions of their own suffering. For Clarissa, the citation functions as a psychological stabilizer. It interrupts the frantic preparations for her party to offer a momentary defense against the "heat" of her anxieties caused by her fear of growing old (Woolf, *Dalloway* 9). Septimus weaponizes the Shakespearean mechanism, using its stoic philosophy to bridge the gulf between his present reality and his memories of Evans. This intersecting philosophical tie implies what Elaine Showalter identifies as the "androgynous mind" - a consciousness that transcends gender and social standing to reach a state of pure, poetic perception (Showalter 121). The SoC technique allows Woolf to reach an assumption that even in total seclusion, our psychological architecture remains interconnected.

B. The Topography of London as a Cognitive Map

In *Mrs. Dalloway*, London transcends its role as a backdrop. Instead, it is functioning as a "sensory trigger" that consistently bridges the gap between the characters' pasts and their present. Mapping the story onto the streets of London, Woolf stabilizes the ephemeral flow of the "Stream of Consciousness".

1. Bond Street and the "Signifier"

As Clarissa navigates the length of Bond Street, external stimuli such as the physical shops and the "swing of motor cars," serve as the primary catalyst for her "tunneling" into the subconscious. Robert Humphrey's scholarship on stream-of-consciousness (SoC) narratives suggests that "the physical object serves as a Signifier that triggers a deep-seated memory, or the signified" (48). Clarissa's progression through the city is the "Associative Principle" in action, turning a literal walk into a psychological Map. The mere sight of Hugh Whitbread transports the narrative back thirty years, evoking her deep-seated suppressed memories of their time at Bourton. Woolf uses the external setting of London to externalize and mirror the internal flow of Clarissa's consciousness.

2. The Sound of the Clock: Big Ben as the "Unified Field"

SoC involves numerous technical challenges, one of which is the "problem of the present." What it takes for an author to save the story from turning into a fractured mosaic of the past? Woolf counters this internal chaos with the external clockwork of Big Ben. She uses the "lead circles" of Big Ben to unify a fragmented reality. All characters in the fiction - Septimus on the bench, Clarissa in her attic, and Peter Walsh in the park - hear the chime simultaneously. This synchronicity causes "rhythmic interruption" that extricates both the reader and the characters from the labyrinth of memory called "tunnel" and anchors them back into the present moment called "chronos". Showalter believes that this is Woolf's way of recognizing and endorsing the "patriarchal pressure" of the relentless tick of the clock that restricts the delicate tapestry of internal experience of the characters (114).

C. The Linguistic Dissolution: Free Indirect Discourse

The analysis should evaluate Woolf's stylistic architecture and linguistic cadence and its correspondence with the psychological "flow" theorized by William James. In the nineteenth century, the standard syntax of English sentence constituted a "Subject-Verb-Object" structure that implied cause and effect. As of Woolf's syntax, it bore the imprint of parataxis and parenthetical interruptions.

1. The Dissolving Narrator

The incorporation of narrative bridge called **Free Indirect Discourse** erases the divide between the authorial presence and the character's silent register. Within Clarissa's interior monologue as she ruminates that "She would buy the flowers herself," the discourse is anchored in the third-person "she." However, the emotional resonance of the narrative is undeniably first-person "I." The tonal overlap paves the way for Woolf to fabricate symbiotic interconnectivity called "collective consciousness," where a reader feels torn between the time Clarissa leaves off and the

narrator picks up. This evokes the feeling of a shared, ontological boundlessness that Woolf wove into her work.

2. The Semicolon as a Bridge

Woolf's preference for semicolon to bridge the disparate thoughts is her conscious and calculated syntactic strategy. The use of semicolons makes an allowance for two different ideas to coexist in one continuous cadence, mirroring the synchronous nature of consciousness. For instance, a character's gazing at a glove in the present moment can be reminiscent of some intimate past experience integrated into the same clausal structure. This syntactic bridge authenticates the "Associative Principle" as the fundamental essence of being.

D. The Ontological Conclusion of the Party

The discourse reaches its apex during the party sequence, doubling as a "daylight" for all the narrative threads to converge, to be exact, all the "tunnels" to meet. When the vibrancy of the festivity is marred by the news of the tragedy via Sir William Bradshaw, the two streams of consciousness finally collide. Clarissa retreats to a small room, which is the physical manifestation of the "interiority" that she has inhabited all day long. There, she identifies with Septimus's act: "He had thrown himself from the window. Flung it away...He had meant it. This he had preserved" (Woolf, *Dalloway* 184).

E. The Skywriting Scene: A Metaphor for Semantic Instability

A decisive juncture concerning Woolf's SoC technique is the "skywriting" incident. When the plane is trailing an advertisement in the sky, Septimus, Clarissa, and the crowd try to decrypt the message. All of them find themselves indulging in linguistic fragmentation, one of them making the letters out as "C," another as "I," and another as "E." By incorporating this episode, Woolf wants to show that "objective reality" is an optical illusion and a fallacy. The sky does not have any actual words written in it. Instead, it reflects individual perspectives of the people. Septimus takes the plane for something reflective of beauty. The crowd takes it for curiosity and Woolf for SoC technique. This technique forges a "horizontal" nexus among characters, implying that despite entertaining disparate interpretations, all characters are integrated into one "luminous halo" of the present (Woolf, *Dalloway* 20).

F. The Aesthetic of the "Luminous Halo"

The investigation establishes the SoC technique for being an ontological tool. The Victorian novel highlights marriage, inheritance, and social standing as determining factors to establish identity. Woolf defines identity in terms of "being." She documents the "atoms as they fall" to prove the "unimportant" time span. Clarissa's spending three pages wondering about her preference for the green ensemble is not a mere coincidence. It is reflective of inherent human capacity to create a "self" to navigate life. Elaine Showalter asserts that this is "reclamation of the feminine domestic sphere" as a repository of complex and profound brainwork (125).

Linguistics Analysis: Breaking the Syntax of Reality

The change from the great 19th-century panoramic novel to a seminal and virtuoso display of Modernist achievement exhibited a paradigm and seismic transition in linguistic norms. According to William James, if consciousness were to be defined as a "flow," then the hardline and rigorous syntactic structures involving elaborate, convoluted multi-clausal phrasing of Victorian Era would not do. In *Mrs. Dalloway*, Virginia Woolf, is at her best delineating the inner workings of the psyche and mapping its architecture by dismantling traditional grammar and structural norms.

A. The Death of the "Sentence of Fact"

Adhering to the canonical realistic style of authors such as Arnold Bennett, language served as a neutral medium reflective of immutable objective reality. Sentences had a fixed "Subject-Verb-Object" structure reflecting the calculable and foreseeable machinery of a cause-and-effect nexus. However, Virginia Woolf disapproved of this "materialism" on the premise that it constricted the very essence of human existence. In *Mrs. Dalloway*, Woolf swaps the "Sentence of Fact" for something that Robert Humphrey acknowledges as the "Psychological Sentence" (61). This type of sentences is paratactic that is linked by coordinating conjunctions such as "and" or "but" instead of subordinating conjunctions such as "therefore" or "because."

For having lived in Westminster- how many years now? Over twenty- one feels even in the midst of the traffic, or waking at night, Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense...before Big Ben strikes. (Woolf, *Dalloway* 4)

In the above-mentioned lines, the syntactic structure is repeatedly arrested by the use of the dashes (" - how many years now? -") mirroring the intrusive, secondary impulses of self-reflection, a latent and recessed thought pattern supplanting the objective reality all around. We don't see the sentence heading towards the analytical endpoint. Instead, it remains in perpetual limbo likening to the protagonist's subjective experience or internal monologue.

B. The Semicolon as a Connective Tissue

The frequent use of semicolon is a telltale sign of its being an integral wherewithal of Woolf's stylistic repertoire. As per prescriptive grammar, the said punctuation mark tends to separate two or more closely related independent clauses. In Woolf's stylistic dexterity, it serves as a conduit between the objective reality and the subjective experience, allowing Woolf to sustain contemporaneity of actions. A character's perception of reality in the linear time "Chronos" of the city may be reminiscent of some past incident in the psychological time "Kairos," coinciding the two timelines. As Leon Edel asserts, the semicolon spares the "chopping up" of experience that James exhorted to avoid as it makes an allowance for "the stream" to flow freely across the page leaving off the conventional use of the punctuation mark called period or full stop (132).

C. Free Indirect Discourse and the Dissolution of the "I"

Virginia Woolf owes her creative excellence to her use of Free Indirect Discourse (FID). Adopting this perspective, the subjective thoughts of the character are relayed from an external vantage point or via a third-person perspective, laying bare their idiosyncrasies, lexicon, and unfiltered interiority.

1. The Erasure of Narrative Boundaries

In *Mrs. Dalloway*, the divide between the storyteller's monologue and the character's mental constitution, is indelibly smudged. Peter Walsh giving the woman a chase in the streets of the city, the story transitions from his physical cadence to his inner world of amorous undertakings. Virginia Woolf makes use of FID to construct "collective" verbal landscape. The storyteller's speech is fluid enough to infiltrate the mind of Clarissa, Septimus, and the onlooker. This phenomenon leads to what Mikhail Bakhtin terms as "polyphonic" script, reflecting the signature style of Virginia Woolf, paving the way for every single voice to converge into a uniform rhythmic structure (326). This narrative and linguistic alignment implies that internal experience is personal, whereas cognitive phenomenon is a trait that people have in common.

2. The Use of "One" vs. "I"

Virginia Woolf is prone to employing the impersonal pronoun "one". For instance, she says, "one feels even in the midst of traffic," to generalize Clarissa's encounters, mitigating the exclusivity of them. This syntactic and linguistic style shifts the story from egomaniacal and individualistic "I" of conventional memoirs to a more objective, metaphysical and introspective insight. It is reflective of the "androgynous mind" that Showalter describes as being able to track its own mode of operation from afar (120).

D. Polysyndeton and the Rhythms of Anxiety

Virginia Woolf frequently uses polysyndeton, which is all about the emergence of recurring patterns of conjunction "and" in a text. She does so to achieve an overwhelmingly cerebral effect in sentences. In the episode featuring Septimus Warren Smith, the recurrence of "and...and...and" conjunctive pattern echoes the short-winded and overpowering aspect of Shell shock. Septimus suffers from sensory deprivation. His consciousness perceives every external stimulus, such as the roar of every motor car, the rustle of every leaf, and the chirping of every bird, indiscriminately. The recurrence of the conjunction "and" engenders "accumulation without synthesis" - the phrase used by Woolf in *Mrs. Dalloway* to refer to the mental state of Septimus Warren Smith. It is reflective of the "atomistic" nature of the Modernist realm deluging the mind with "a myriad of impressions" - trivial, fantastic, evanescent, or engraved with the sharpness of steel" (Woolf, *Common Reader* 150).

E. The Onomatopoeia of Time: "The Leaden Circles"

The discourse analysis or language study should explain the audio performance of the written expression. The formulaic expression "The Leaden Circles dissolved in the air" serves as an exemplar or magnum opus in phonosemantics. The sounds of "d" and "l" in the phrase "leaden circles dissolved" imitate the chiming of Big Ben. This repetend serves as a narrative tether, allowing for an in-depth analysis and the reader to keep track of the narrative arc. During the

protean and changing streams of interiority, the regular recurrence of rigid and cadent prose puts one in mind of the objective world. This textual expression exhibits the strain in the midst of the "luminous halo" of the psyche and the "granite" of the social construct.

Conclusion

The structural design of *Mrs. Dalloway* culminates in the irresolution of the plot as we don't see the last of the stream of consciousness. Instead, it undergoes a shift that takes place by means of a fusion of different ways of being. This finding has established it for a fact that Woolf's transition from the conventional realist framework to subjective immersion was a systemic overhaul of the knowledge of human species. Swapping the standard structure of a traditional story with the "tunneling process," Woolf approves of the intimate, mostly ordinary inner world as the fundamental source of the truth today. All through the story, the friction between the "leadens circles" of Big Ben and the "moments of being" functions as the pulse of the novel. In the final study, Woolf is not seen to give more credence to any of the two. Rather, she banks on building a state of balance. The "chronos" of London makes way for an unavoidable tension against the "Kairos" of the mind. Big Ben not chiming, the flow of thought (SoC) would come to nothing. Without our personal construct of the time, a clock is no more than a contraption that is used to keep track of time.

Virginia Woolf's approach implies that the ontological status or humanity's profile inhabits the "shimmer" in the intervening period between chronos and Kairos. According to Henri Bergson, the "present" does not refer to something that is disjointed and discontinuous. Instead, it is a continuous momentum of a "thick" reality where the cumber of a lived history constantly catches up with the unfolding horizon (104). The execution of Clarissa's festivity at the finality of the solitary day of the plot is symbolic of the "daylight" making allowance for the two temporal realities to mingle. The festive occasion itself is a communal practice representing "Chronos" having its roots in the "Kairos" of Clarissa's surge of consciousness about Septimus Warren Smith's demise.

The downside of the Stream of Consciousness technique (SoC) is that it renders one to become self-absorbed, self-contained, egocentric and finally oblivious to one's surrounding. As discussed earlier, Woolf employs interiority as a mechanism to create a sense of active compassion, and extreme attunement. Bridging the linguistic gulf between the "mad" and the "sane," she implies that British social and medical establishment expect both mad and sane people to act alike in terms of their behavior and demeanor, which she finds absurd and preposterous.

Reflecting on Septimus Warren Smith's self-immolation, Woolf's interiority attains what Elaine Showalter terms as the "transcendental spirit" (132). The character of Clarissa does not deem the deceased to be a "case" or a "tragedy" across the broadsheets. Instead, she takes it for a "thud" within herself. It is the definitive win of SoC mode. It affirms that the "Architecture of Interiority" is not self-contained. Rather, it serves as a point of contact with the different world. The scattered individual thoughts of Septimus and those of Clarissa that previously kept them apart, such as the lines from Shakespeare for Clarissa and the song of birds in Greek for Septimus, end up merging into one shared experience. Now the same phrase: "Fear no more the heat o' the sun" hits home to them both alike.

Woolf's contribution to literature is immense, which has brought literature in general and novel in particular closer to nascent psychology. She bases the concept in her radical belief that the cerebral faculty of a man transcends the linear narrative. An "unfiltered mind" tentamounts to something cluttered, disintegrated, and antithetic. In an attempt to portray the "atoms as they fall," Virginia Woolf brought the attention of the literary establishment to the need for acceptance that the floral enthusiast must hold the same standing as that of the conquering hero.

The idea of the "luminous halo" refers to a dynamic, fulgurating human consciousness attempting to understand splintered society. As Leon Edel notes, Virginia Woolf made use of "tunnelling" to attain profundity, reflecting her personal perspective on the novel, outdating "flat" Victorian characters (145). The dramatis personae of *Mrs. Dalloway* does not fade long after the novel comes to a close. Instead, they lurk in the memory similar to the "river" that James envisioned.

The story ends with Peter Walsh indulging in reveries, thinking to himself, "What is this terror? What is this ecstasy? ... For there she was." The preceding lines explain the process of SoC technique wherein "terror" reflects the staggering, shattered aspect of existence whereas the "ecstasy" stands for the fleeting, "luminous," soul-stirring encounter.

Woolf banks on narrative reconfigurations that act as ontological tools, allowing her literary critics to fathom the "Unity of Being." Her frequent incorporation of requisite punctuations such as semicolon, digression, and a touchstone bridges the gulf between the masses in the war-torn terrene with finesse. Moreover, the "Architecture of Interiority" underscores that despite inhabiting a world of "laden circles" and having stern personas on, humans have an intrinsic nature rooted in a stilled, ceaseless stream of complex thought patterns.

Woolf does not mean to seek any verity whatsoever as it for her is an infinite, incessant, and lingering reality. Woolf's *Mrs. Dalloway* gives more credence to the subjectivity than the objectivity of the human psyche, portraying the subjective experience of an individual as an intimate, privy, and numinous sanctuary. Woolf's "luminous halo" withstands the eclipse of peace and the shackles of time, establishing a sempiternal connection between awareness and curiosity prior to the natural unfolding of events.

Works Cited

Auerbach, Erich. *Mimesis: The Representation of Reality in Western Literature*. Translated by Willard R. Trask, Princeton UP, 1953.

Bakhtin, Mikhail. *The Dialogic Imagination: Four Essays*. Edited by Michael Holquist, translated by Caryl Emerson and Michael Holquist, U of Texas P, 1981.

Bergson, Henri. *Time and Free Will: An Essay on the Immediate Data of Consciousness*. Translated by F.L. Pogson, Macmillan, 1910.

Edel, Leon. *The Psychological Novel: 1900-1950*. J.B. Lippincott, 1955.

Humphrey, Robert. *Stream of Consciousness in the Modern Novel*. U of California P, 1954.

James, William. *The Principles of Psychology*. Henry Holt and Company, 1890.

Shakespeare, William. *Cymbeline*. Edited by Barbara A. Mowat and Paul Werstine, Folger Shakespeare Library / Simon & Schuster, 2003.

Showalter, Elaine. *Virginia Woolf and the Flight into Objectivity*. Penguin, 1990.

Woolf, Virginia. *The Common Reader*. Harcourt, Brace & World, 1925.

---. *The Diary of Virginia Woolf: Volume II, 1920-1924*. Edited by Anne Olivier Bell, Harcourt Brace Jovanovich, 1978.

---. "Modern Fiction." *The Collected Essays of Virginia Woolf*, edited by Andrew McNeillie, Harcourt Brace Jovanovich, 1966, pp. 157-164.

---. "Mr. Bennett and Mrs. Brown." *The Collected Essays of Virginia Woolf*, edited by Andrew McNeillie, Harcourt Brace Jovanovich, 1966, pp. 420-438.

---. *Mrs. Dalloway*. Hogarth Press, 1925.