

direct style of narrative; consequently, the subjective perspective of characters becomes the dominant focus in the work. For instance, in 'Mrs. Dalloway', Woolf obstructs syntactic order in the novel since there are no chapter divisions, so to unfold the consciousness of characters in a free flowing method, in addition to the lack of speech marks to indicate the introspection of each character, which provides them a narrative voice. The subversion of syntactic rules in Modernist writings therefore serve to accentuate the fragmentary consciousness of characters to a greater impact than, for instance Realist genres of literature, which centres around thematic and narrative coherence at the cost of subjective characterization.

Another notable element which can be seen through Woolf's free indirect style in 'Mrs Dalloway', is the digression of one character's introspection to another's

reflection or action, creating an overall impression of a network of subjectivity to the whole novel. Woolf integrates subjective details of even the most apparently trivial character and action to the narrative commentary. However, this apparent parentheses of multitudinous thoughts and external action ironically creates the effect of unifying all elements of plot and character together and stresses subjectivity. An example of this in the novel is the event in which the action of a skywriting aeroplane links the external commentary to the indirect style of presenting the thoughts of ordinary spectators:

'Ah but that aeroplane! Hadn't Mrs Dempster always longed to see foreign parts?... It swept and fell. Her stomach was in her mouth...Away and away the aeroplane shot...a symbol...thought Mr Bentley...'3

Undoubtedly, this alternation of interior monologue to external commentary throughout the novel creates a continuous cycle of intervention of the narration by subjective introspection, highlighting the importance of human consciousness at the expense of narrative authority. It is evident, therefore, that digression and interruption of external narrative to reflect subjective commentary rather than direct speech in Modernist writing is justified by its aim to illustrate individual consciousness to the greatest extent.

Moreover, it is evident that the representation of subjective perspectives and memories of characters in 'Mrs Dalloway' is to such great extent that it obscures the distinction between illusion and reality, the past and the present so that subjectivity discourages a literal reading of some passages in the novel. For instance, the characterization of Septimus Smith illustrates this example of internal psychological illusions in 'Mrs Dalloway' which must be distinguished from external physical realities in order to understand subjectivity. Arguably, Clarissa Dalloway and Septimus Smith are counterparts in that the depiction of these characters serve to represent the conflict between social codes which shapes subjective consciousness and the inherent psychological worlds which exists separately from these external conditions. To illustrate a passage in the novel which integrates reality and illusion:

'...a Skye terrier snuffed his trousers and he started in an agony of fear. It was turning into a man! He could not watch it happen! It was horrible, terrible to see a dog become a man! At once the dog trotted away' 4

Woolf has constructed Septimus to represent the subjective conditions of many veterans who suffered from 'shell shock', the psychological effects of the Great War. As a result, the innovations of Modernist writings include the integration of alternative perspectives of realities, those which are not conditioned by the norms of society, as represented by the social consciousness of Clarissa Dalloway:

'Clarissa Dalloway...felt very sisterly and oddly conscious of her hat. Not the right hat for the early morning, was that it?' 5

As illustrated through this passage, Woolf's characterization of her protagonists juxtaposes the interpretations of the social and psychological