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Virginia Woolf's *A Room of One's Own*: A Feminist Reading

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Dedication 1

(Zineb)

Praise and thanks first and foremost to Allah who has guided and helped me.

I dedicate this work: To my precious parents, to my beloved sisters:

Hadjer, Asma & her husband Mouloud and their cute children:

Djohayna, Abellraouf, Abdelldjalil and my dear brothers: Sid Ali,

Brahim & his wife Chaima.

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Dedication 2

(Amina)

*Thanks **Allah** for guiding and giving me strength to finish this modest master dissertation.*

*This work is dedicated to my darling mother **Djema** and my father **Azizi** (Allah have mercy on him) to who I can never pay the debt.*

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General Introduction

General Introduction

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- 5. Research Questions**
- 6. Hypotheses**
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1. Topic

English literature witnessed several movements because of various changes in society in terms of historical, cultural, and religious dimensions. Between 1910 and 1939 Modernism was the most important artistic movement in Britain and Europe in which the Modern period has its own characteristics in terms of language, themes, style of writing. Writers such as James Joyce, T.s.Eliot, Ezra Pound, Yeats, and Virginia Woolf are modernist pioneers who dealt with the notion of Feminism in their writings.

Virginia Woolf (1882-1941) is an English novelist, essayist, biographer, feminist, and one of the famous Modernist writers whose works revolve around social class hierarchy, gender relations and consequences of war. She was suffering from a mental illness caused by many problems in her life, the fact that affects her choice of themes and motivated her to make the challenge.

The topic of the present study is related to the notion of Feminism in modern period; the case of the work *A Room of One's Own*, and the feminist writer *Virginia Woolf*. The work's first publication was in 1929, after that time many reviewed the work in an attempt to investigate its category. Some define it as a feminist work whereas others deny that. To approach the text as feminist production, we are intended to adopt Kate Millett's feminist theory weighing up the main themes that hold the feminist viewpoints taken up by Virginia Woolf and the use of stream of consciousness technique.

2. Motivation

A distinguished English feminist author, essayist, critic and publisher, Virginia Woolf is one of the very few British women writers who have established themselves firmly in the 20th century. Also, Woolf is regarded to be one of the significant figures of twentieth century modern literature. Thus, we admire Woolf's style of writing and her way of treating and criticizing the Modern society with its negative aspects. In addition, *A Room of one's own* has been the object of study for many critics from the time of its publication till now due to its controversial nature, the fact that encouraged us to take it as a corpus of study.

3. Aim of The Study

Woolf's first concern is to defend women's issues and rights. Thus, the present study is an attempt to support certain researches that believe in Woolf's feminist views in *A Room of one's own* and categorize the work in the feminist scope.

The major aim of this study is to show how Virginia Woolf reflects women's lack of privacy, freedom and opportunity to contribute in both society and literature by analyzing her point of view concerning woman and fiction. Hence, this work aims to clarify her great contribution to the field of feminism in order to demonstrate the feminist direction of *A Room of One's Own*.

4. Problematic

In *A Room of One's Own*, Virginia Woolf suggests that women produce so little literature because of the tremendous discouragement and criticism that female writers face. Her initial thesis was "a woman must have money and a room of her own if she is to write fiction" (Woolf, 1929:4). However, after the publication of Virginia Woolf's lengthy essay *A Room of One's Own* in 1929. The majority of critics describe the work as feminist text and believe that Woolf's work is full of messages concerning women and the discouragement to their contribution to literature. In the other side, there were some critics who see that this work has no link to the aspect of Feminism.

5. Research Questions

In order to discuss the feminist direction of *A Room of one's own* we are intended to answer the following questions:

- 1- To what extent is Virginia Woolf's *A Room of One's Own* a feminist production?
- 2- Through which literary devices was the feminist dimension depicted?

6. Hypotheses

In this study we hypothesized that:

1. Virginia Woolf's *A Room of One's Own* is an embodiment of the Feminist nature of her work put in the modern context.

2. It is through the use of stream of consciousness technique and specific themes that Virginia Woolf could portray the feminist image of her work.

7. Research Methodology

This study is a descriptive analytical study and a critical reading of Woolf's work in the scope of Feminist critical theory. It relies on extracting samples from the text representing the themes related to Feminism adopting Kate Millett's Feminist theory as a stand to approach the corpus of our study *A Room of One's Own*. In addition, the analysis will tackle the quotes which hold the Feminist perspective and the use of stream of consciousness.

8. Structure of The Dissertation

This study consists of three chapters. The first chapter, as a theoretical framework, entitled Feminism and Literary Technique: Theory and Review contains two sections: the first one is an overview about feminism in terms of modern women's status and literature, historical background, major feminist theories and feminist literary criticism. The second provides an approach to stream of consciousness technique. The second chapter entitled Virginia Woolf: Context and Critical Review deals with a biographical approach to Virginia Woolf as a woman and a writer and critics' views. The third chapter is a critical reading of *A Room of One's Own* ; both literary and thematic analysis which deals with Woolf's use of stream of consciousness and the main themes related to feminism depending on Kate Millett's feminist theory.

Theoretical Part

Chapter One

Feminism: Theory and Review

Outline

1. Introduction
2. The Notion of Feminism in The Modern Period
 - 2.1 Modern Women's Status
 - 2.2 Modern Women and Literature
3. Feminism: Waves and Major Theories
 - 3.1 Waves of Feminism
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4. Feminist Literary Criticism: The Adopted Model
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 - 4.2 Kate Millett's Model
 - 4.3 Kate Millett and The Theory of Sexual Politics
5. Literary Technique: Stream of consciousness
6. Conclusion

1. Introduction

This first chapter aims at giving a glance about modern women's status and literature, and because of the need of taking the history of Feminism into consideration; we shall detail it in its waves, branches of Feminism, major theories in addition to Feminist literary criticism as well as stream of consciousness as a literary technique.

2. The Notion of Feminism in The Modern Period

Feminism is basically a western concept. Its concern was not in a particular place. Feminism was in different parts of the world by different people especially women, depending upon their class and background. This term of Feminism emerged after women started searching and questioning about their inferior status. Then, they were conscious of the need of changing such situation and the demand of amelioration in their social position. The notion of feminism in the modern period is a continuation of the previous periods. The movement of feminism played a major role in the process of human liberation, based on the belief of social, economic, and political equality of the sexes. Feminism seeks to fight against oppression and to make women become equivalent to men. (Freedman, 2003:3)

2.1 Modern Women's Status

Maria Edgeworth sums up women's position in society and differentiates it between the past and present time:

Let me observe to you, that the position of women in society, is somewhat different from what it was a hundred years ago, or as it was sixty, or I will say thirty years since. Women are now so highly cultivated and political subjects are at present of so much importance, of such high interest, to all human beings who live together in society, you can hardly expect, Helen, that you, as a rational being, can go through the world as it now is, without forming any opinions on points of public importance. You cannot, I conceive, satisfy yourself with the common namby-pamby, little missy phrase, 'ladies have nothing to do with politics'. . . Female influence must, will, and ought to exist on political subjects as on all others; but this influence should always be domestic, not public – the customs of society have so ruled it.

(Cited in O'Brien, 2009:1)

Due to the impact of the two world wars, the period became a time of confusion and frustration. It is a time of radical shift in outside realities and ideologies. Heike Wrenn's *The Women in Modernism* demonstrates that new perspectives, self-awareness, inventions, believes, thought, patterns and a sense of liberation from traditional conventions were emerged. This movement defined as a modernist movement. It comes as a reaction of social, economic and political issues. Many writers and artists reflect the problems of class, gender, women's struggle for knowledge, alienation and gender inequalities in their products.

Gender inequality was the major topic in society and literature. Women in that time regarded as a minor group in society. They cannot express their capacities, intelligence and judgment (Wrenn, 2010:9). There is no equal treatment of social issues with men as well as women are considered as inferiors.

In the late nineteenth century and early twentieth century, women's movement begins to appear, particularly women's suffrage. Also, there was a change in economy, education, politic, society, and sexual liberation in an attempt to 'turning the oppression into opportunity' for women. *Wollstonecraft* was one of the initiators who struggled for women's equal rights in an attempt to give a notion of 'self-respecting women of integrity' a secure place in the modern world. She calls for a revolution in 'female manners' matching with economic and political developments in society. Also promotes the education for women (O'Brien, 2009: 70). Therefore, in history, Women were exploited to serve men by marrying, raising children, working as a nurse and teacher at elementary level with unfair and low-paid jobs.

After many changes and revolutions, certain women gave the chance to Work out in order to build independent identity outside home and start to react against established norms. Thus, it is, to some extent, a type of freedom in terms of marriage choice, work position, education, and mainly, the intellectual freedom. Women were looking for the opportunity to show their abilities and talents to realize the self and to confirm the identity in a male-centered world. (Wrenn, 2010:10)

2.2 Modern Women and Literature

In literature, as a representation of social fact, women depicted as weak and always inferior to men where they have to obey them. Thus, the world is male-centered and male-

domination (Wrenn, 2010:9). For instance, in *sexual politics*, Kate Millett criticizes Norman Mailer's depiction and treatment of women in his work *An American dream*, in which, the protagonist of the novel murdered his wife without any reaction from people in society and no one conflict him. Thus, as an attempt to attract people's vision in society toward women and change women's bad status, many writers used fiction and literary arts as a vehicle to convey a message concerned with women's oppression and conflicted traditional restrictions and values that prevent women for being a producer in all spheres. For instance, Kate Chopin, an American feminist writer and critic, wrote *story of an hour* in which, she depicts a women who is dissatisfied with her passionate husband, but social and religious institutions restrict her ¹

3- Feminism: Waves and Major Theories

Feminist movement is passed through three waves. It has expanded to different branches as well as various theories.

3.1 Waves of Feminism

Critics had divided Feminist movement into three periods and they called them waves. They depend, in the division, on the demands of each wave and the main goals and characteristics.

According to Leslie Goldstein, equality in legal and political rights and formal equality of opportunity are the central issues of this wave. The aim of feminists was to achieve the opportunity to vote, to hold public offices, to gain more official jobs and education. In addition to legal rights in marriage such as disobey their husbands; sue for divorce, keeping their children after divorce, and to legal protection against husbands' physical abuse. (Choukri, 2015:11)

One of the nineteenth century American Suffragist is Elizabeth Cady Stanton. She clarified the sense of women's role and responsibilities and argued that we need women's

¹ Kate Chopin determines that women are not allowed to choose their husbands and cannot demand divorce when they passionate them. (Lecture on Kate Chopin's '*Story of an Hour*', 2014).

thought in national affairs to make safe and stable government because man and woman complement one another. Other feminists like Margaret Fuller and Lucretia concerned with securing legal rights for women in marriage, education and employment. Thus the first wave feminism started with the publication of Mary Wollstonecraft's *A Vindication of the Rights of Women* and activities and writings of Gimike sisters (United States) which culminated in the winning of the vote in 1920. From 1890 until 1920, when the Nineteenth Amendment was passed, the National American Woman Suffrage Association restricts almost all of its activities to gaining the vote for women. Victorious after fifty-two years of concerted struggle, many of the exhausted suffragists believe that women had indeed become men's equals simply by gaining the vote. (Tong, 2009: 23)

Second wave feminism appeared as a reaction to the setting of the opposition to Vietnam War and different changes in terms of social liberties and the revolution against minority assortments. In this wave, the most predominant issues were sexuality and regenerative rights focusing on passing the Equal Rights Amendment to the constitution ensuring social fairness paying little mind to sex. It was the time of women's awareness about their position. Thus, they formed their own groups to call for their rights refusing the secondary role of women in society. Many feminists had played a great role in women's movement for liberation through important works such as Simone de Beauvoir (*The Second Sex*, 1949), Betty Friendan (*The Feminine Mystique*, 1963), Kate Millet (*Sexual Politics*, 1969) and Germaine Greer (*The Female Eunuch*, 1970). The second wave was largely concerned with inequality of laws, gender as well as cultural inequalities. Second wave feminists argue that women's cultural and political inequalities encourage women to understand aspects of their personal lives and positions.

Second-wave feminism has certain themes such as the omnipresence of patriarchy, the inadequacy for women of existing political organization, and the celebration of women's difference as central to the cultural politics of liberation. Some of the second wave feminist writings are Germaine Greer's *The Female Eunuch* (1970). He explores the damaging neutralization of women within patriarchy, through the critical reassessments of socialism (*Sheila Rowbotham*) and psychoanalysis (*Juliet Mitchell*), to the radical (lesbian) feminism of Kate Millett and Adrienne Rich. (Seldon et al, 2005:122)

Feminist critics consider that third wave feminism begins in the mid-1990. It aims to allow women to choose who they want to be in order to eliminate the idea of 'us vs. them'.

Third wave feminists focus on the unequal power in society where it is governed by the patriarchal system. They believe in women's different desires and encourage them to make their own decisions regarding their desires. This Third Wave is concerned with issues such as family friendly work policies and individual's rights as well as issues related to sexism. Liberal, radical and socialist feminist perspectives are still present in Third Wave feminism (Enge, 2013: 2-3). Carol Gilligan is one of the prominent feminists in third wave feminism. The following table summarizes the three waves of Feminism and their characteristics:

Waves of Feminism	Period	Main issues / claims	Feminists
First Wave	1860-1930	<ul style="list-style-type: none"> - Abolition of slavery - Seeking for women's right to vote. - Suffrage movement 	<ul style="list-style-type: none"> - Aphra Ben - Mary Stell - Margaret Fuller - Lucretia
Second wave	1966-1979	<ul style="list-style-type: none"> - Antidiscrimination policies - Seeking for women's liberation 	<ul style="list-style-type: none"> - Simone de Beauvoir - Betty Friedan - Kate Millet
Third wave	in the mid-1990	<ul style="list-style-type: none"> - Issues related to sexism 	<ul style="list-style-type: none"> - Carol Gilligan

Table 1: The Three Waves of Feminism and Characteristics

3.2 Branches of Feminism

Feminism movement has different branches and each one has its own beliefs and stands. Thus, this study provides the following branches: radical, cultural, liberal, and socialist.

3.2.1 Radical Feminism

It is concerned with the centrality of social change and believes that female oppression in society is a result of a dominating patriarchy which is characterized by the men's power over

women. The focus is on women's social subjugation and violence they suffer by men. Radical feminists refer women's oppression regardless to their position, whether they are rich or poor, black or white, educated or illiterate, to the violent behaviors men inflicted against women. They proclaimed that 'the personal is political' and that all women are 'sisters' (Tong, 2009:49). Kate Millet is one of the radical feminists who insisted that the roots of women's oppression are buried deep in patriarchy's sex/gender system. Meaning that the source of women's oppression is the patriarchal system. (Ibid: 52)

3.2.2 Cultural Feminism

It emphasizes on the basic difference between men and women. Cultural feminists believe that the biological differences between the two sexes are the cause of differences in male and female cultures. Thus, women's oppression is due to the biological differences what make male culture dominates female culture. They see patriarchal system the cause of many problems in society particularly, women issues and they committed to change it. Some of them are Nancy Chodorow, Dorothy Dinnerstein, Carol Gilligan, Nel Noddings, and Sarah Ruddick.

According to cultural feminists, the change in social traditions will be achieved by mixing feminine or mental qualities into the way of life. They think about new techniques that give comprehensive explanations about women's existence as social creatures linking that with scientific observational systems. (Choukri Bouziani, 2015:14-15)

3.2.3 Liberal Feminism

Tong defines liberal feminism with: "Liberalism, the school of political thought from which liberal feminism has evolved, is in the process of reconceptualizing, reconsidering, and restructuring itself" (Tong, 2009:11). Unlike cultural feminism, liberal feminism believes that the differences in male and female social behavior are because of their environment conditions. They argue that cultural products and social opportunities given to men are responsible of constructing gender identity and behavior and thus the difference between women and men. Therefore, they focus on setting perspectives in terms of legal and social systems and gender socializations as a key to achieve gender equality in society. Mary Wollstonecraft, John Stuart Mill, Harriet Taylor (Mill), and Betty Friedan are examples of liberal feminist thinkers (Ibid: 13)

3.2.4 Socialist Feminism

It considers that the source of women's oppression and exploitation is the family. Socialist feminists see women's status as a reserve army of labor and a mother, who produces children, is no different under socialism than under capitalism. Thus, women are dependent economically on men and their work is paid less than men's salary. Socialist feminists argue that raising women's salaries make women less dependent on men. They believe that women's oppression is not based solely on the economic system and patriarchal society and capitalism are formed one system. (Lorber, 1997:12). Socialist Feminism centered around the question of gender constitution and oppression focusing on social institutions and practices of capitalism and their influences on women. Thus socialist feminists attempt to understand forms of oppression and the relations of gender and class in the course of social change in order to challenge capitalism. (Mackenzie, 1984: 186)

This table provides a summary of the four feminist perspectives and their characteristics:

Feminist perspectives	Characteristics
Radical Feminism	<ul style="list-style-type: none">• Male power and privilege is the basis of social relations• Sexism is the ultimate tool used by men to keep women oppressed• Women are the first oppressed group• Women's oppression is the most widespread• Women's oppression is the deepest• Women's oppression causes the most suffering• Women's oppression provides a conceptual model for understanding all other forms of oppression• Men control the norms of acceptable sexual behavior• Refusing to reproduce is the most effective way to escape the snares• Speak out against all social structures because they are created by men
Cultural Feminism	<ul style="list-style-type: none">• Believe that the cause of women's oppression is biological

	<ul style="list-style-type: none"> • sexual freedom must be equally gained by men and women • seeing 'sexism' as rooted in contemporary patterns of male and female behavior • demande basic human rights for women such as reproduction freedom, child birth, abortion, sterilization or birth control, in short make their choices freely without pressure from individual men, doctors, governmental or religious authorities.
Liberal Feminism	<ul style="list-style-type: none"> • All people are created equal and should not be denied equality of opportunity because of gender • Liberal Feminists focus their efforts on social change through the construction of legislation and regulation of employment practices • Inequality stems from the denial of equal rights. • The primary obstacle to equality is sexism.
Socialist Feminism	<ul style="list-style-type: none"> • Views women's oppression as stemming from their work in the family and the economy • Women's inferior position is the result of class-based capitalism • Socialist believe that history can be made in the private sphere (home) not just the public sphere (work)

Table 2: Branches of Feminism and Characteristics

3.3 Major Feminist Theories

Feminist theory aims to understand gender inequality and focuses on gender politics, power relations and sexuality. It focuses on the promotion of women's rights and interests. Each feminist theory has its own principles and views.

3.3.1 Elaine Showalter's Feminist Theory

According to Elaine Showalter, an American writer, literary critic and feminist, women's history in literature is passed through three phases: the first one is feminine phase (1840-1880) where women writers try to produce literally in an effort to equal male's

intellectual achievement with a feminine touch. The second one is feminist phase (1880-1920). It was a phase in which women wrote to call for their rights and values against male domination and restrictions. Then, the third one is female phase (1920-), here Showalter claims that women reject imitation and protest and write instead of that by her nature as a female to produce independent literary works with female cultural perspectives, thinking that feminist critics must use cultural analyses to understand women's literary productions. (Chaudhary, 2013: 174-175)

3.3.2 Julia Kristeva's Feminist Theory

Julia Kristeva, French and feminist critic. Her theory focuses on motherhood and maternal body. It is considered as a new approach to Feminism with new perceptions based on how Kristeva perceives feminism as a movement. Kristeva's theory believes in women's free feelings to have children and contribute in culture. She thinks that women can reestablish their identities with the maternal body through motherhood, alluding to the importance of having children in creating women's identity. Therefore, she suggests that women need 'an image of maternity that can create a social relationship that gives women a new identity with both career and motherhood'. According to her, there are three phases of feminism, first phase (before 1968): women's demand for equal rights with men. Second phase (after 1968): women's rejection of patriarchal language and culture. Third phase: women's rejection of choosing identity over difference or vice versa. This third phase includes Kristeva's theory which sees women as both 'reproducers and producers of culture'. It addresses the issue of 'sociosymbolic structure by looking internally at ourselves as individuals'. (Oliver, 1998: para 12)

3.3.3 Toril Moi's Feminist Theory

Toril Moi defines feminist criticism: "is a specific kind of political discourse, a critical and theoretical practice committed to the struggle against patriarchy and sexism" (Cited in James, 2016: para1). Her feminist theory based on balancing sexual with textual politics. It is called Sexual /Textual Politics with the aim "to situate sexual-political debate with most-structuralist mode" (*"Literature and Gender"*, 2004:5). In Sexual/ Textual Politics, Toril Moi subtitles her introduction by a feminist critical question: '*who's Afraid of Virginia Woolf? Feminist Readings of Woolf*'. Therefore, the first chapter treats the Anglo-American

Feminist Criticism including Elaine Showalter's three phases of feminism, Feminist, Female, Feminine, by redefining them. Moi rejects Showalter's criticism of *A Room of One's Own* written by Virginia Woolf and alludes to the French feminist Julia Kristeva and her feminist reading to Woolf's work. She offers a different reading to *A Room of One's Own*. (*"Literature and Gender"*, 2004: 5- 6)

3.3.4 Kate Millett's Theory

Kate Millet was one of the prominent radical-libertarian feminists. She presented her feminist theory in her book *sexual politics* (1970). She insisted that patriarchy's sex/gender system is the source where the roots of women's oppression deep-rooted.

According to Millett, Patriarchal ideology exaggerates men's domination and makes women always have the subordinate role and relates this to the biological differences between men and women. (Tong, 2009: 54)

When the second wave –Feminism reached a highly visible movement, which characterized by great self-awareness and activities, Millett's *sexual politics* became the *cause-célèbre* text of that moment and perhaps the best-known and influential book of its period. (Selden et al, 2005:135) The later section will detail in this theory as a model of literary criticism.

4- Feminist Literary Criticism: The Adopted Model

The scope of feminist literary criticism is so large, and to adopt a model from feminist literary criticism in approaching a particular literary text or issue is due to the researcher need and his view point concerning these literary issues.

4.1 Overview

According to Tyson, feminist criticism is concerned with "the ways in which literature (and other cultural productions) reinforce or undermine the economic, political, social, and psychological oppression of women".²

The movement of feminist literary criticism begins with the emergence of second-wave feminism at the time when women's movement in the United States and Europe is

² Feminist criticism dealt with literary devices and productions that increase or decrease the economic, political, social and psychological oppression of women (Purdue Online Writing Lab, 2010: p 1).

emerged, during 1960s. It gives importance to the representation of women, their writing, their reading and their literary critical acts. Wollstonecraft is one of the main pioneers of feminist literary criticism. She asserts that woman writer is rational, ethical and humane. And in her 'Vindication of The Rights of Women', she treats the issue of the inequalities between men and women, whereby, it was considered by Winifred Holtby as 'the bible of the women's movement in Great Britain' (Cited in Plain and Sellers, 2007: 9). In addition to Wollstonecraft, Virginia Woolf 'the founder of modern feminist literary criticism' (Ibid:9), who paved the path for other women writers to call for women's rights. Her work *A Room of One's Own* constitutes a 'modern primer' for feminist criticism that has great influence on generations of feminist thought who come after her. Another one is Simone de Beauvoir who is known by her famous assertion 'one is not born a woman' (Ibid). This fundamental idea receives explicit articulation in Beauvoir's *The Second Sex*. She inspired many feminist critics such as Kate Millett and Judith Butler. Therefore, many writers and activists were challenging the patriarchy and its social norms by highlighting the issues of gender and produce unconventional productions that enrich feminist literary criticism like Maria Edgeworth, Charlotte Bronte and George Eliot. (Ibid: 9)

4.2. Kate Millett's Model

Katherine Murray Millett is an American feminist, writer and sculptor. She was born on September 19, 1934 in St. Paul, Minnesota. Kate Millett was educated in Minnesota and received her bachelor's degree in English with honors in 1956 from the University of Minnesota, and after that her master's degree from Oxford University in 1958. In 1960, she was active in the movements of antiwar and civil rights. Millett awarded a Ph.D. in English and comparative literature, with distinction from Columbia University in 1970. Her concern with politics and women's rights developed in Columbia University and she was a member of National Organization for Women (NOW). Kate Millett's *Sexual Politics* was her gate to the field of feminist criticism where her theory of sexual politics is included. The feminist manifesto *Sexual Politics* was originally her doctoral thesis. (Charrier, 2009: para1)

4.3 Kate Millett and Theory of Sexual Politics

In 1969, Kate Millett published her book titled *sexual politics*. In the second chapter, Millett embodied her feminist theory of sexual politics. Her theory based on the view of 'patriarchy' which subordinates the female to the male, where one sex has power over the other. In that, Kate Millett said: "By politics, I mean power structured relationships, the entire arrangement whereby one group of people is governed by another, one group is dominant and the other subordinate". (Cited in Millett, 1968: 1) She distinguishes between sex and gender and considers that sex is determined biologically whereas gender is psychological concept refers to culture required from society. Sexual politics theory reflects the unequal and repressive relations in a male-dominated and female-subordinated society. It is considered as analytical study of masculinist historical, social and literary images of women. Therefore, Kate Millett believes at literature as a source helped to establish writing, literary studies and criticism as domains and feminism is one of them. She exposes the history of male's representation of their domination over women and how they depict women as inferior in literary works. Millett gives some extracts from D.H Lawrence, Henry Miller's *sexes*, and Norman Mailer's *An American dream* and argues that they represent women in a patriarchal way. (Selden. et al, 2005: 123-124)

5. Stream of Consciousness

The term stream of consciousness is firstly used by the psychologist and philosopher William James. In his book *principles of psychology* (1890), He describes ones thought as a river. He said: "the stream of our thought is like a river. On the whole easy simple flowing predominates(...)But at intervals an obstruction, a set-back, a log-jam occurs, stops the current, creates an eddy, and makes things move the other way". (James, 1890: 42) He considers that person's thought flows as a stream.

Stream of consciousness technique is innovation of modernist literature that characterizes the modern period. It is the writer's choice in order to manipulate the distance and breaks barriers between the character and the reader. Therefore, it is a psychological technique that allows the reader to experience the character's feelings, thoughts and emotions. Moreover, in stream of consciousness, the time is in the character's

mind and the events pass through his mind. Modernist writers such as James Joyce, Virginia Woolf, William Faulkner, Samuel Beckett and H.D. Lawrence are considered pioneers who use stream of consciousness technique.

In an article entitled *Stream Of Consciousness Technique and Modern Novel: Psychological and Methodological Perspectives on Language Learning*, Dr. Mirjana Lončar-Vujnović speaks about stream of consciousness technique. He said: “This psychoanalytical phenomenon in the center of modern writers’ attention let a reader to connect the thoughts, to see them as a whole and to conclude about them opening the horizon towards some skills of literary and life-living experiments”. (Lončar-Vujnović, 2013: 71)

The interior monologue is one feature of stream of consciousness that reflects the characters emotions and feeling and the way he/she thinks as a clue to his/her mental state. James Joyce uses this technique in his novel *Ulysses* in which he rejects the traditional methods of presenting characters. He wrote 50 pages without punctuation and these pages express Bloom’s train of thoughts.

Stream of consciousness and interior monologue are close to each other, but in the first a writer abandoned the use of grammatically correct sentences, logic and sometimes punctuation. And the second has a touch of logic and correct sentences.

Free indirect speech is another feature, it is “thought of as a freer version of an ostensibly indirect form” (Leech & short, 2007: 260). It describes the character’s feelings and thoughts using third- person narration and the past tense. Free indirect speech helps to put an ironic distance between the reader and the character. It gives a flavor to the characters words and keeps the narrator in an intervening position between the character and the reader. (Leech & Short, 2007: 262)

6. Conclusion

Feminist theories that have been mentioned in that chapter are the most known ones in the field of feminist criticism. Therefore, literature student can never say that one particular theory is more adequate than the other. It depends on how is the way to approach a particular work. Showalter’s theory, kristeva’s theory, Toril Moi’s theory, and Kate Millett’s theory. All these theories can be adopted in the quest of finding out the notion of

feminism in such literary work. So being familiar with feminist theories and perspectives as well as stream of consciousness literary technique shall help us in investigating to what extent Virginia Woolf's *A Room of One's Own* can be considered a feminist production.

Chapter Two:
Virginia Woolf: Context and
Critical Review

Outline

1. Introduction
2. Virginia Woolf: A Biography
 - 2.1 Woolf's Life
 - 2.2 Woolf's Major Works
 - 2.2.1 Virginia Woolf's Major Novels
 - 2.2.2 Virginia Woolf's Major Essays
 - 2.2.2.1 The *Three Guineas*
 - 2.2.2.2 *A Room of One's Own*
3. Critics Views about Virginia Woolf and *A Room of One's Own*
 - 3.1 Who's Afraid of Virginia Woolf
 - 3.2 Excellent Virginia Woolf
 - 3.3 Virginia Woolf and The Flight into Androgyny
 - 3.4 Virginia Woolf and The Language of Patriarchy
 - 3.5 Virginia Woolf: The Echoes Enslaved
 - 3.6 Femininity Against The Patriarchy
4. Conclusion

1. Introduction

In this chapter we should tackle Virginia Woolf's biography which will provide us with more knowledge about her background both her social and carrier life. Then we will tackle an overview about her works especially *A Room of One's Own*, and some critics' views about Virginia Woolf.

2. Virginia Woolf: A Biography

2.1 Woolf's Life

Virginia Woolf, the English novelist, essayist, biographer and feminist writer, come to life in the Victorian Age with the name 'Adeline Virginia Stephen'. She was born in London in 1882, the 25th January to an educated man, Sir Leslie Stephen, who was an historian, author, critic, biographer and also one of the prominent of figures in the golden age of mountaineering. Woolf's mother, Julia Prinsep Stephen, was a nurse and also wrote a book on the profession. Both of Woolf's parents had been married and widowed before marrying each other.

Two of Woolf's brothers had been educated at Cambridge, but all the girls were taught at home. Moreover, Woolf's parents were extremely well connected, both socially and artistically. Her father was a friend to Henry Lewes, as well as many other noted thinkers. Her mother's aunt was the famous 19th century photographer Julia Margaret Cameron. For these reason, Virginia Woolf was ideally situated to appreciate and experiment with the art of writing.

Virginia Woolf educated herself and greatly admired women such as Madge Vaughan. Her admiration for strong women was coupled with a growing dislike for male domination in society. Virginia's feelings were likely affected by her relationship to her stepbrother, George Duckworth, who was fourteen when Virginia was born. In the last year of her life, Virginia wrote to a friend regarding the shame she felt when, at the age of six, she was fondled by George.³

However, her own life was not completely happy. During the 1930s she grew increasingly anxious that she was suffering from a mental illness and would become a

³ <http://www.biography.com/people/virginia-woolf-9536773>

burden on her husband and friends. Spurred on by this fear and by her dread of World War II, she committed suicide by drowning on March 28, 1941, in Lewes. (Galens, 2009:497-8)

The Bloomsbury Group was a small, informal association that gathers English writers, artists, and intellectuals who lived and worked in the Bloomsbury area of central London from around 1907 to the early 1930s. The Bloomsbury Group included Virginia Woolf, E. M. Forster, Clive Bell, Lytton Strachey, and John Maynard Keynes. (Galens, 2009:506)

2.2 Woolf's Major Works

Virginia Woolf is one of the famous Modernist writers whose major themes were gender relations and consequences of war or revolve around social class hierarchy.

2.2.1 Virginia Woolf Major Novels

Woolf began to write at the beginning of the late 1910s. Her productions of novels saw a quick development because she based on the discoveries of Freud and the literary advances of the modernists. Her writings were famous of the stream-of-consciousness style. In addition to her activity in the literary world, she brought her feminist orientation to the forefront of her writing. (Galens, 2009:497-8)

Virginia Woolf started her writing and wrote her first novel *the voyage out*. Before the publication of this novel, it was re-written many times until its publication in 1915 by her step-brother *Duckworth*. The original title of this novel was *Melymbrosia*.

The second novel written by Virginia Woolf was *Night and Day* (1919). *Night and day* is a traditional narrative, it examines the relationships between love, marriage, happiness, and success.

Jacob's Room (1922), is the third novel written by Virginia Woolf after *Night and day*. *Jacob's Room* is a story about a young man named Jacob Flanders who was sensitive. Through this novel, Woolf used the allusion and symbols about Jacob's life, behavior, emotions.

After *Jacob's Room*, Woolf wrote her novel *Mrs. Dalloway* (1925). This novel shares the similarity with Joyce *Ulysses* where the two takes places in a single day in June. In

Mrs. Dalloway, Woolf characterized by her use of stream of consciousness technique. (Galens, 2009:500)

Then, *To the Lighthouse* (1927), Woolf wrote this novel basing on some element of her own life. She presented those elements in the life of the character *Mr. Ramsay*. The events took place in the character mind, actually, nothing happened.

Another novel by Virginia Woolf that considered as a biography was *Orlando* (1928). Is one of Virginia Woolf's famous novels. It is a biography of a young nobleman, who suddenly turns into woman. And this was as an irony to consider the roles of women in the 18th and 19th centuries.

The Waves (1931) is a combination of prose and poetry, it considered by Woolf as a playpoem. In this novel Woolf traces the lives of six children from infancy to death. She wants to explore the sense of individuality both self and community.

The years (1937), Woolf wrote this novel about Victorian family from 1880 to 1937, where their life was changed after the death of wife and mother and they started faced problems and difficulties from the beginning of the novel.

Her last work, *Between the Acts* (1941), is a novel that took place on one summer's day at a house in England, where the annual pageant is presented by the viallagers of that country.

2.2.2 Virginia Woolf's Major Essay

As Virginia Woolf was a famous novelist in the modern period, she also succeeded to be as an essayist. She wrote *The Common Reader* (1925), *A Room of One's Own* (1929), *Three Guineas* (1938), *The Death of the Moth and Other Essays* (1942). *A Room of One's Own* and *Three Guineas* were considered, by many critics, as feminist essays.

2.2.2.1 Three Guineas

One of the major works of Virginia Woolf that is considered as non-fiction is *Three Guineas*. This work is a book-length essay published in June 1938. In this book Woolf presented her feminist thought and views concerning women and war.

2.2.2.2 *A Room of One's Own*

In 1928 Virginia Woolf was invited to lecture at Girton College, Cambridge on the subject of women and fiction. Later on it was in a form of essay entitled *A Room of One's Own* (1929). In this work, Woolf develops the theory of the relation between gender and writing. She suggests that women's production in literature is a matter of circumstances "a woman must have money and a room of her own if she is to write fiction". (Woolf, 1929:4) Virginia Woolf employs a fictional narrator and narrative to explore women both as writers of and characters in fiction.

3. Critics Views about Virginia Woolf and *A Room of One's Own*

A highly contested statement on women and fiction, Virginia Woolf's extended essay *A Room of One's Own* has been repeatedly reviewed, critiqued, and analyzed since its publication in 1929.

3.1 Who's Afraid of Virginia Woolf

Toril Moi interprets Woolf's dimension in *A Room of One's Own* as an attempt to establish a 'complete displacement of fixed gender identities' rejecting the 'balance' between feminine and masculine types and the inverted style of female in writing. Moi thinks that Woolf believes in the importance of showing a distinctive style of female's writing from male style, not the inverted one. (Seldon et al, 2005: 119)

3.2 Excellent Virginia Woolf

David Daiches, literary critic and writer, is one of those critics who reviewed the work based on extracting Woolf's 'symbolism and feminist aesthetics'. He believes that Woolf's production is full of messages concerning with feminism that she wants to convey for all genius people who want to produce great works in literature but have no chances. He wrote a book entitled the excellent Virginia Woolf in which he studies Woolf's feminist

aesthetics. He says: “All those who have talent should be given the opportunity to develop and use it...[and] should be allowed to have an income and a room of their own.”⁴

3.3 Virginia Woolf and the Flight into Androgyny

Elaine Showalter also reviews Woolf’s work, rejecting the feminist aspect of the work. According to her, Woolf does not treat female elements in *A Room of One’s Own* but having both male and female characteristics. Showalter indicates that Woolf’s androgyny is a response to the dilemma of a women writer embarrassed, alarmed and rejected by her family, alluding to Woolf’s sufferance with her family (Kanai, 2002: 4). She claims that Woolf’s concept of androgyny was “a myth that helped her evade confrontation with her own painful femaleness and enabled her to choke and repress her anger and ambition” (Moi, 2006: 2). Therefore, Elaine Showalter believes that *A Room of One’s Own* failed as feminist work.

3.4 Virginia Woolf and The Language of Patriarchy

Marcus considers Woolf’s work as an attempt to “catapult women into history with a goal of female liberty, equality, and sorority that requires the exclusion of men” (cited in Kanai, 6). It means that *A Room of one’s own* is an embodiment of female writers’ history and the booster for women to contribute in literature. She offers new reading to *A Room of One’s Own* and claims that Virginia Woolf is the best modern socialist feminist critic. Thus, in her book *Virginia Woolf and the language of patriarchy*, she compares between male and female choice of language and its significance.

3.5 Virginia Woolf: The Echoes Enslaved

Allen McLaurin was interested in analyzing Woolf’s works considering her difficult circumstances in real life. In his analysis, he wonders about the reasons that lead Virginia Woolf to be a feminist. He noticed that she was living under bad conditions from the childhood until her suicide. Her father had three marriages and she lived in one house with her half brothers and sisters. Allen McLaurin claims that Woolf had “several break downs

⁴ In The Excellent Virginia Woolf, Daiches claims that Woolf’s examination of women’s status and her works have universal proclamations not just for women. (<http://www.uniassignment.com/essay-samples/english-literature/a-room-of-ones-own-virginia-woolf-english-literature-essay.php>)

and subsequent recurring depressive periods” (cited in Alimam, 2010:10). Her half-brothers abuse her sexually, in addition to, her mother and half-sister Stella death. McLaurin thinks that Woolf’s real life has an impact on her ideological direction, which is feminism. (Ibid)

3.6 Femininity Against The Patriarchy

Eileen Ann Barrett studies Woolf’s feminism by tracing the development of the themes of the female artist in *A Room of One’s Own* and *Three Guineas*. She declared: “Woolf herself as an artist celebrates femininity against the patriarchal system”. Barrett’s concern was to investigate the relation between female artist and the patriarchal society. Therefore, she was interested in Woolf’s representation of herself and her attitude towards patriarchal society. (Ibid: 26)

4. Conclusion

Virginia Woolf is known by her influenced fictional and non-fictional works that reflect social issues in modern period. Her real life has a great impact on her literary works whereby she gets critical views. Thus, it is very important task to get sight on Virginia Woolf as a woman in society, who suffers in her life, and as a female writer. Virginia Woolf wrote many literary works. Her major novels are: *Mrs. Dalloway*, *To the Lighthouse*, *Jacobs Room* and *Orlando* and others. Her two most influential essays are *Three Guineas* and *A Room of One’s Own*.

Practical Part

Chapter Three
Critical Reading of A Room
of One's Own

Outline

1. Introduction
2. Literary Analysis of *A Room of One's Own*
 - 2.1 Corpus Synopsis and Analysis
 - 2.2 Setting
 - 2.3 Application of Freytag's Pyramid on *A Room of One's Own*
 - 2.3.1 The Exposition
 - 2.3.2 The Raising Action
 - 2.3.3 The Climax
 - 2.3.4 The Falling Actions
 - 2.3.5 The Resolution
 - 2.4 Characterization
 - 2.4.1 The Major Character *Mary Beton*
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3. The Use of Stream of Consciousness Technique
4. Thematic Analysis of *A Room of One's Own*
 - 4.1 Main themes in *A Room of One's Own*
 - 4.1.1 Women's Privacy
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 - 4.1.3 Women and Opportunity
 - 4.1.4 Women's Position in Society
 - 4.1.5 Women and the importance of money
 - 4.1.6 Women in fiction
5. Discussion of The Interrelation Between The Main Themes and Its Significance to A Feminist Reading of *A Room of One's Own*
6. Conclusion

1. Introduction

Virginia Woolf's production *A Room of One's Own* is best-known work that has great influence on the world of literature. In this chapter, we are intended, first of all, to provide a literary analysis to the corpus by giving the summary and its analysis, the setting of the corpus, plot diagram followed by the characterization, and finally Virginia Woolf's use of stream of consciousness technique. Concerning the thematic analysis of the corpus, the focus will be on the main themes that are chosen to be discussed and investigated with the concern of feminist notion.

2. Literary Analysis of *A Room of One's Own*

2.1 Corpus Synopsis and Analysis

A Room of One's Own is a lengthy essay written by Virginia Woolf. At first, it was as an explanation of a lecture entitled 'women and fiction'. In the first chapter, the essay starts by Woolf's question, addressing the title of the lecture converted to a lengthy essay: "(...) about women and fiction- what, has that got to do with a room of one's own?" (*A Room*, 1929:4). Then, she explains what women and fiction mean and gives three prospected explanations: the first, "women and what they are like" (Ibid). The second is "women and the fiction that they write" (Ibid). The third is "women and the fiction that is written about them" (Ibid). In addition to that, Woolf thinks that it might be all the three together: "or it might mean that somehow all three are inextricably mixed together" (Ibid). Therefore, she believes that when she considers the subject in this way of the three mixed, she never concludes and the matter will be more complicated. But, she offers an opinion upon the subject: "a woman must have money and a room of her own if she is to write fiction" (Ibid). In this first chapter, Woolf uses the pronoun 'I' and explains that it is "a convenient term for somebody who has no real being" (Ibid:5). She mentioned the three Marys (Mary Beton, Mary Seton, and Mary Carmichael) to show that she gives no importance to names. After that, Woolf talks about a woman called Mary who decided to enter a library, but cannot go in there because a guardian angel tells her that women are not allowed to enter library. Virginia Woolf exemplified by Tennyson and Rossetti romantic poems before the First World War. She ends the first chapter by an imaginary character, Mary, who were walking back her hotel after eating dinner and talking with her

friend Mary Seton: “what effect poverty has on the mind, and what effect wealth has on the mind” (Ibid :21), meaning the importance of money.

In the second chapter, Mary comes back to London and goes to the library. She starts questioning many questions about why only one sex is so prosperous and the other (women) so poor. In the library, Mary noticed that there are many books about women written by men but women do not write about men. She draws a picture of an imaginary figure names him professor von x who wrote work speaks about women’s inferiority entitled ‘the mental, moral, and physical inferiority of the female sex’. After her tour in the library, Mary thinks that all books she has surveying are worthless because “they had been written in the red light of emotion and not in the white light of truth”(Ibid;28). In addition, she believes that men depicted women as inferior because they are afraid that women will get the superiority. In this chapter, Virginia Woolf alludes to Mary Beton who shares the same name with her dead aunt. She is lucky and has money because of her aunt’s inheritance. Therefore, Mary is not in need of any man to provide her.

In the third chapter, Mary was disappointing because she did not find answers to her questions about why women are poorer than men are. Therefore, she returns to history, to Elizabeth era, the time of Shakespeare and asks herself what conditions women were leave under to be incapable of writing great works like Shakespeare. However, she realizes that the question cannot be answer because there was no information about women’s position. After that, Mary gives an example of an imaginary sister to Shakespeare called her *Judith* , who has no chance of learning and her parents tell her to stay home “ to mend the stockings or mind the stew”(Ibid:40) instead of reading books. Judith refuses to marry a person who does not love and finally, she kills herself.

In the fourth chapter, Mary turns her attention to the two women, lady Winchilsea and Margaret of Newcastle, who have passion for poetry but they were ” disfigured and deformed by the same causes” (Ibid:52). Then, she speaks about Aphra Behn who was the first women makes money by writing but she made it by working hard and living under very hard conditions after her husband’s death. Mary wonders why female writers’ productions were novels and no other literary genres as poetry or drama. Therefore, she thinks about what make the productions of the famous female novelists at that time, George Eliot, Emily Bronte, Charlotte Bronte, and Jane Austen, just novels not plays or poems. Mary thinks that the reason is that there was no private room or place to write at

ease: “if a woman wrote, she would have to write in the common sitting room. And, as Miss Nightingale was so vehemently to complain,- “women never have a half hour that they can call their own”- she was always interrupted.”(Ibid:56) Mary adds, “still it would be easier to write prose and fiction there than to write poetry or a play” (Ibid: 56). According to Mary, anger and resentment impact female writer’s integrity and that is prominent in their works such as Jane Eyre by Charlotte Bronte: “it is clear that anger was tampering with the integrity of Charlotte Bronte, the novelist” (Ibid: 61). At the end of this chapter, Woolf confirms that women have to write in a way that fits their nature as Jane Austen did, annoying tradition in writing.

In the fifth chapter, Mary returns to her bookshelf looking for books written by women and by men. She thinks that women are not need for writing just novels as means to self-expression. Then, she starts analyzing Mary Carmichael’s work ‘life’s adventure’ believing that she is descendant and her work continuing long series of lady Winchilsea’s poems , Aphra Behen’s plays and the other great novelists she mentioned before. Mary thinks that there is something wrong with sentences and sequence in ‘life’s adventure’, but she finds it perhaps has a purpose by Carmichael to write in that stylistic shifting way. The narrator addresses the friendship between two women Chloe and Olivia and believes that this situation may happen but for the first time in literature. Whereas, in the history of literature, Cleopatra feeling’s about Octavia is jealousy. Thus, she alludes to the change in the nature of relationship between two women in the history of literature and that time. Mary concludes that if Mary Carmichael’s style of writing and if she has her own room and money, the work will be more important. Therefore, Carmichael will be a better writer.

The Sixth chapter starts with Mary looking from her window at London Street in the light of the October morning. At this moment, she observes a woman and man getting together into a taxi. She considers the scene of male and female meeting as an effort to ‘the unity of mind’(as cited in “*Outline of A Room of One’s Own*”, 2008) and “thinking these two days, of one sex, as a distinct from the other is an effort” (Woolf, 1929:81). Mary believes that a good writer is the one who includes the two sexes in his mind, male and female alluding to Mr. A, one of male authors who write “only with the male side of their brains”(Ibid:85) and Mr. B whose “feelings no longer communicated ; his mind seemed separated into different chambers” (Ibid:). In the last pages of the sixth chapter, Woolf stops speaking with Mary’s name and starts speaking herself, stressing on the importance of material needs for women to be a producer “ it is necessary to have five hundred a year

and a room with a lock on the door if you are to write fiction or poetry” (Ibid: 88). The work ends by Woolf’s messages for women’s progress and calls them to suit Shakespeare’s sister, *Judith*, quest because “she lives in me and in you, and in many other women who are not here tonight, for they are washing up the dishes...” and “For great poets do not die, they are continuing presences”. (Ibid: 94)

2.2 Setting

- **Place:** Oxbridge, The British Museum, London Street, and Fernham.

Oxbridge: is a fictional male university created by Virginia Woolf. This may be a combination of the two famous universities in England, Oxford and Cambridge. The British museum: is the place where Woolf’s narrator was looking in its reading room for books about women. London Street: is Mary’s passageway to her home where she notices various male and female workers and the street where she sees a woman and man getting together into a taxi. In addition to Fernham (Woolf’s invention): it is the women’s college where Mary was staying as a guest.

- **Time:** the work is set on October 1928. The time where many changes in society were happened.

2.3 Application of Freytag’s Pyramid on *A Room of One’s Own*

The present work is a thematic and analytical study to *A Room of One’s Own*. Thus, the plot analysis is needed to trace the development of events in the corpus that help us in identifying and analyzing the main themes related to feminism. (See figure: 1)

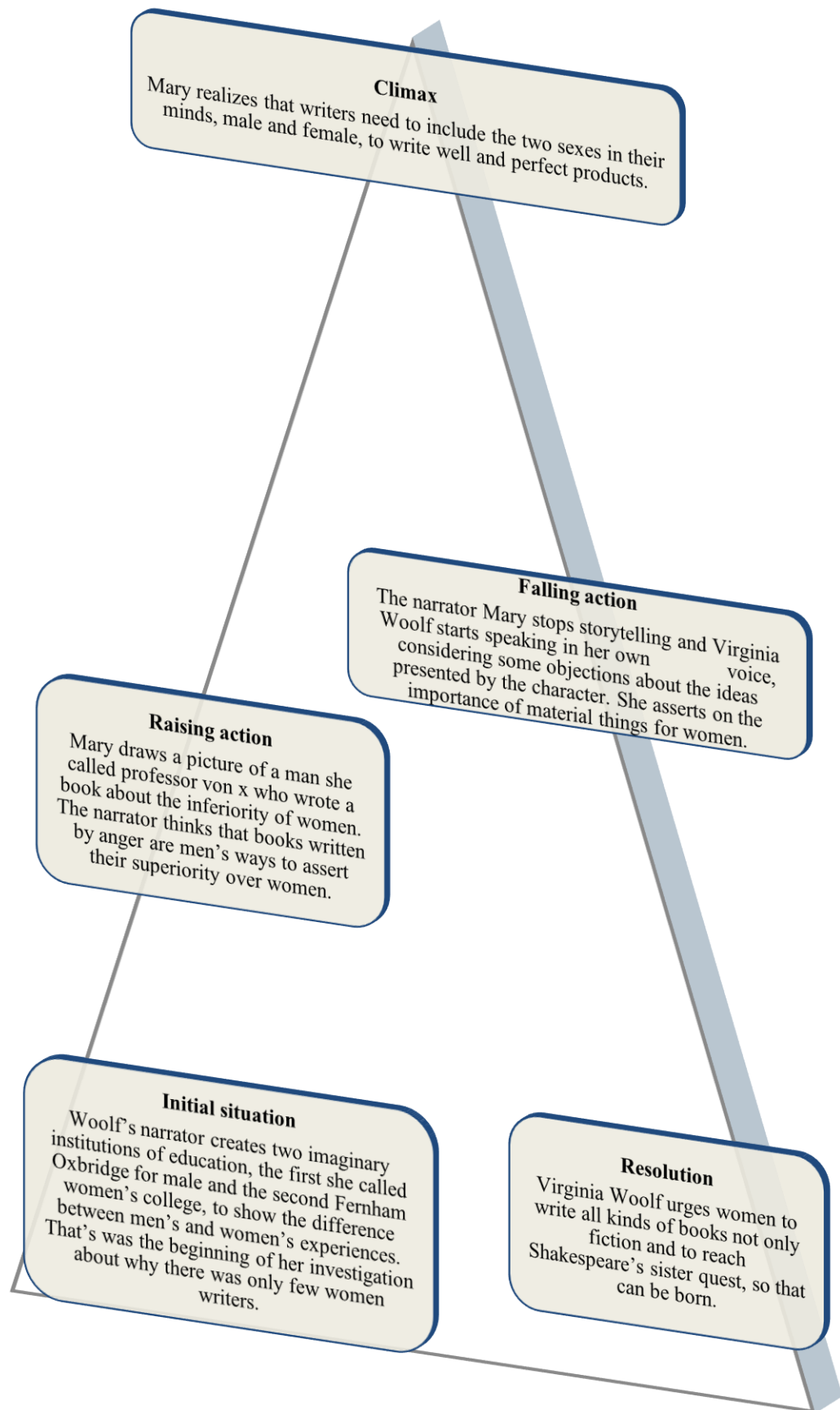


Figure 1: Plot Diagram of *A Room of One's Own*

2.3.1 The Exposition

Woolf begins with presenting the two places where she starts her investigation to answer questions about the different treatment between men and women. She said:

For that visit to Oxbridge and the luncheon and the dinner had started a swarm of questions. Why did men drink wine and women water? Why was one sex so prosperous and the other so poor? What effect has poverty on fiction? What conditions are necessary for the creation of works of arts? - a thousand questions suggested at once themselves.

(*A Room*, 1929:22)

2.3.2 The Raising Actions

The events in *A Room of One's Own* started by the meeting between Mary Beton and her drawn figure:

Yet it seemed absurd, I thought, turning over the evening paper, that a man with all this power should be angry. Or is anger, I wondered, somehow, the familiar, the attendant sprite on power? Rich people, for example, are often angry because they suspect that the poor want to seize their wealth. The professors, or patriarchs, as it might be more accurate to call them, might be angry for that reason partly, but partly for one that lies a little less obviously on the surface. Possibly, they were not 'angry' at all; often, indeed, they were admiring, devoted, exemplary in the relations of private life. Possibly when the professor insisted a little too emphatically upon the inferiority of women, he was concerned not with their inferiority, but with his own superiority.

(Ibid: 29)

2.3.3 The Climax

The narrator thinks that the unity of money between male and female is needed in order to produce great works:

It is fatal to be a man or woman pure and simple; one must be woman-manly or man womanly...Some collaboration has to take place in the mind between the woman and the man before the art of creation can be accomplished. Some marriage of opposites has to be consummated. The whole of the mind must lie wide open if we are to get the sense that the writer is communicating his experience with perfect fullness.

(Ibid: 87)

2.3.4 The Falling Actions

Virginia Woolf started speaking and takes the place of her narrator Mary Beton. She said:

Here, then, Mary Beton ceases to speak. She has told you how she reached the conclusion—the prosaic conclusion—that it is necessary to have five hundred a year and a room with a lock on the door if you are to write fiction or poetry.

(Ibid: 87-88)

2.3.5 The Resolution

Virginia Woolf asserts on the ability of women to write literary works. She encourages women to take the opportunity to write all kinds of books. She said:

Now my belief is that this poet who never wrote a word and was buried at the cross-roads still lives. She lives in you and in me, and in many other women who are not here tonight, for they are washing up the dishes and putting the children to bed. But she lives; for great poets do not die; they are continuing presences; they need only the opportunity to walk among us on the flesh.

(Ibid: 94-95)

2.4 Characterization

At the beginning of *A Room of one's own*, Virginia Woolf introduces her fictional narrator and lecture, “all I could do was to offer you an opinion upon one minor point- a woman must have money and a room of her own if she is to write fiction”.(Ibid: 4). Then, she gives some remarks as recommendations for women who want to contribute in literature at the end of the work “now my belief is that this poet who never wrote a word and was buried at the cross-roads still lives. She lives in you and in me, and in many other women who are not here tonight, for they are washing up the dishes and putting the children to bed” (Ibid: 94). Although, Virginia Woolf is not a character, she creates a fictional narrator to separate herself as a writer and the ideas presented by the narrator.

2.4.1 The Major Character

Mary Beton: is Woolf's fictional narrator who shares with Woolf her distinctive voice; witty and incisive. In addition, her elegant style in forming metaphors that makes the essay more powerful. Woolf creates this fictional narrator for being safe from critics' claims and eliminates herself in presenting her ideas concerning women and fiction (Wayne, 2002). Throughout *A Room of one's own*, the narrator conveys a message that money and private place are the most important needs for freedom of mind. She thinks that money and privacy make women dependent on men.

2.4.2 The Minor Characters

- Judith: Woolf creates an imaginary sister to Shakespeare. Shakespeare's sister was brilliant, talented and has a gift and passion as her brother, but the patriarchal society gives her no chance to show her intellectual abilities. She refuses to marry a man who did not love and commits suicide. In that, Woolf, through her fictional narrator, believes that the example of Judith is one reason of lack of genius women at that time.
- Mary Carmichael (Woolf's creation): she is a writer of an imaginary novel titled 'life's adventure'. Woolf viewed her as a descendant of some female writers in history of literature like *Winchilsea* and *Aphra Behn*. 'Life's adventure' criticized by Mary, Woolf's fictional narrator, she thinks that Carmichael needs money and a room of her own to write important works depicting women and men in creative ways.
- Librarian: is the person who tells Mary that women are not allowed to enter library.
- Mary Beton (the aunt): is the narrator's aunt who shares the same name with. Her inheritance was given to Mary after her death. Woolf thinks that she is lucky and her aunt's inheritance makes her independent upon men, so, she can express her freedom of mind.
- Mary Seton: is Mary Beton's friend at Fernham women's college. She discusses the important of money for women throughout the history wondering how money makes women dependent.

- The beadle: is the official security who tells Mary that only fellows and scholars are allowed to walk on the grass.
- Professor von x: Is an imaginary figure of a picture drawn by Mary Beton. He is an imaginary man who wrote a novel entitled ‘the mental, moral, and physical inferiority of the female sex’ speaks about the inferiority of women.
- M.A: Is an imaginary man and one of male authors who write “only with the male side of their brains” (*A Room*, 1929: 85).
- M.B: Is an imaginary male writer whose “feelings no longer communicated; his mind seemed separated into different chambers” (Ibid)

3. Stream of Consciousness Technique

A bright way of presenting the flow of thought was one major novelists concern for the last hundred years or more. Thought presentation through a character’s mind was usually known as ‘stream of consciousness writing’. (Leech & Short, 2007:270)

As the modernist writer, Virginia Woolf was stylistic innovator associated with the stream of consciousness, which is a narrative technique in the fictional style of writing. This technique deals with the flow of ideas, thoughts, feeling, and sensation. In her work *A Room of one’s own*, she uses this technique through her character Mary Beton.

At first, let us give some traits about Mary Beton as given in the work by Virginia Woolf. Mary Beton is Woolf’s only major character. She is considered as mouthpiece of Virginia Woolf. She is a woman that has a distinctive, witty, poetic and ironic voice. She lived in London and asked to give a lecture about women and fiction. Her aunt left her inheritance that makes her free and capable to write. Mary has a great passion to literature. Therefore, she has a big bookshelf and known by her most going to libraries.

In her course to give answers about producing genius works, Virginia Woolf speaks about her ‘train of thought’ (Virginia Woolf’s expression), which is similar to stream of consciousness. The character Mary thinks some deep thoughts as a reaction to the interruption she got when she was walking on the grass. The beadle interrupts her:

Instinct rather than reason came to my help, he was a Beadle; I was a woman. This was the turf; there was the path. Only the Fellows and Scholars are allowed here; the gravel is the place for me. Such thoughts were the work of a moment. As I regained the path the arms of the Beadle sank, his face assumed its usual repose, and though turf is better walking than gravel, no very great harm was done. The only charge I could bring against the Fellows and Scholars of whatever the college might happen to be was that in protection of their turf, which has been rolled for 300 years in succession they had sent my little fish into hiding.

(*A Room*, 1929:6)

Here Mary was complaining about the official security's behavior against her in Oxbridge university. The beadle reminds her that only fellows and scholars can walk on the grass and that women's path is on the gravel. This quote alludes to the differences in treating issues based on one's sex that made by the patriarchal system in society. Moreover, that patriarchy leads to the interruption of women and cannot create ideas. Therefore, they cannot be successful writers.

Mary was talking with her friend in women's college:

In a minute or so we were slipping freely in and out among all those objects of curiosity and interest which form in the mind in the absence of a particular person, and are naturally to be discussed on coming together again [...] While these things were being said, however, I became shamefacedly aware of a current setting in of its own accord and carrying everything forward to an end of its own.

(Ibid: 16-17)

By that quote, Woolf wants to allude to the material conditions of culture and that women are aware about the cultural circumstances and setting they face against the domination of men.

I thought of the queer old gentlemen I had seen that morning with tufts of fur upon their shoulders; and I remembered how if one whistled one of them ran; and I thought of the organ booming in the chapel and of the shut doors of the library; and I thought how unpleasant it is to be locked out; and I thought how it is worse perhaps to be locked in; and, thinking of the safety and

prosperity of the one sex and of the poverty and insecurity of the other and of the effect of tradition and of the lack of tradition upon the mind of a writer, I thought at last that it was time to roll up the crumpled skin of the day, with its arguments and its impressions and its anger and its laughter, and cast it into the hedge.

(Ibid: 21)

Woolf expresses her run-ins with the librarian who prevents her from entering the library just because she is a woman. She complains about women's feelings when they shut the door affront them and how worst is this effect on women. Woolf was thinking about the safety and prosperity that men feel and in the other side women feel insecure and poor. In addition, that woman cannot write in these bad conditions alluding to the traditional norms in society made by the patriarchal system. Thus, she wants to transfer her conviction that there should be equality between men and women. At the end, she claims that it is the time to forget the day with its arguments, impressions, anger, and lather.

Woolf used the stream of consciousness, exactly the interior monologue, to represent the character *Mary Beton* speaking silently to herself and quotes her speech. Here Mary speaks to herself wondering why man with all this power is angry. Moreover, she gives the example of rich people, she said: "they are angry because they suspect that the poor want to seize their wealth. (Ibid)

Woolf, may be, here wants to equate man's anger despite his power with the situation of the second example of rich people. As if she wants to say if rich people helped the poor one they will not suspect that they will seize their wealth. The same thing with man if he did not show his power over woman he would not be angry. In other word, because he knows that he built his superiority at the expense of woman's inferiority, he is angry at the same time to show his superiority in order to make woman afraid and not to demand her rights.

But I had been angry because he was angry. Yet it seemed absurd, I thought, turning over the evening paper, that a man with all this power should be angry. Or is anger, I wondered, somehow, the familiar, the attendant sprite on power? Rich people, for example, are often angry because they suspect that the poor want to seize their wealth.

(Ibid: 29)

Woolf wants to say that woman can write poems but the problem is that she cannot sing them and if she did not sing them, she will not be famous. In addition, she suggested that, is a woman who made the ballads and the folk songs, crooning them to her children, beguiling her spinning with them. Woolf here wants to refer to the patriarchy system, which is a social system in which males hold primary power and females have to take care of their children and housework. What is more, man can get money and fame by writing poems. However, woman just sings for her children to sleep:

I would venture to guess that Anon, who wrote so many poems without singing them, was often a woman. It was a woman Edward Fitzgerald, I think, suggested who made the ballads and the folk-songs, crooning them to her children, beguiling her spinning with them, or the length of the winter's night.

(Ibid: 41)

Nevertheless, Virginia Woolf challenges the patriarchal system. She claims:

Literature is open to everybody. I refuse to allow you, Beadle though you are, to turn me off the grass. Lock up your libraries if you like; but there is no gate, no lock, no bolt, that you can set upon the freedom of my mind.

(Ibid: 63)

At the end, Woolf advises women to get their rights. She said:

By hook or by crook, I hope that you will possess yourselves of money enough to travel and to idle, to contemplate the future or the past of the world, to dream over books and loiter at street corners and let the line of thought dip deep into the stream.

(Ibid: 91)

In *A Room of One's Own*, Woolf desired to focus on what other people thought of situations rather than the situation itself. That is why she used the stream of consciousness technique in narration.

4. Thematic Analysis of *A Room of One's Own*

Woolf has been asked to speak on the topic of women and fiction. Whereas, in her extended essay *A Room of One's Own*, she expanded on her point of view concerning women and fiction aiming at treating so many problems and obstacles that faced women at that time.

The prominent issues was chosen to be discussed in this section are: Women's privacy, women's freedom of mind, women and opportunity, women and the importance of money, women in fiction, and women's position in society.

4.1 Main themes in *A Room of One's Own*

Virginia Woolf dealt with many themes in *A Room of One's Own* concerned with the notion of Feminism. This section will discuss the main ones.

4.1.1 Women's Privacy

The central point of *A Room of One's Own* is that every woman needs a room of her own and having money is very important to offer such privacy in place. Moreover, money (income) itself is a kind of freedom to women. That is what Virginia Woolf assembled in her quote "All I could do was to offer you an opinion upon one minor point_ a woman must have money and a room of her own if she is to write fiction" .(*A Room*, 1929:4)

4.1.2 Women's Freedom of Mind

Freedom of mind is the key for other kinds of freedom, because with freedom of mind women can ponder which means that they are conscious. And if they are conscious, they will demand their rights and express their point of view in many fields.

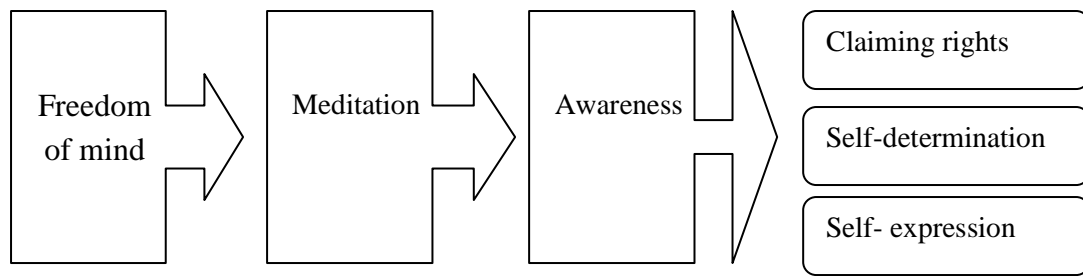


Figure 2: The Importance of Freedom of Mind

Virginia Woolf discussed this point of freedom of mind. She explains how woman cannot present her opinion about such picture taken, book written by man, or telling a truth. She believes that women are excluded by men in several aspects of rights, particularly, self-expression. She summarizes this in her quote:

And it serves to explain how restless they are under her criticism; how impossible it is for her to say to them this book is bad, this picture is feeble, or whatever it may be, without giving far more pain and rousing far more anger than a man would do who gave the same criticism. For if she begins to tell the truth, the figure in the looking-glass shrinks; his fitness for life is diminished.

(*A Room*, 1929:31)

In addition to that, Woolf provokes women to express themselves in all fields and calls for intellectual freedom for women in which no one or nothing can obstacle her. She said: “Literature is open to everybody. I refuse to allow you, Beadle though you are, to turn me off the grass. Lock up your libraries if you like; but there is no gate, no lock, no bolt, that you can set upon the freedom of my mind”. (Ibid: 63)

Another point, Woolf believes that women are capable of talking about their experiences in life and encourages women to not allow men to talk instead of them:

For we think back through our mothers if we are women. It is useless to go to the great men writers for help, however much one may go to them for pleasure. Lamb, Browne, Thackeray, Newman, Sterne, Dickens, De Quincey—whoever it may be—never helped a woman yet, though she may have learnt a few tricks of them and adapted them to her use. The weight, the pace, the stride of a man's mind are too unlike her own for her to lift anything substantial from him successfully.

(Ibid: 64)

Woolf determines that intellectual freedom for women was locked in by the patriarchy. She alludes to Aphra Behn whose freedom of mind begins after her husband death:

Mrs Behn was a middle-class woman with all the plebeian virtues of humour, vitality and courage; a woman forced by the death of her husband and some unfortunate adventures of her own to make her living by her wits. She had to work on equal terms with men. She made, by working very hard, enough to live on. The importance of that fact outweighs anything that she actually wrote, even the splendid 'A Thousand Martyrs I have made', or 'Love in Fantastic Triumph sat', for here begins the freedom of the mind, or rather the possibility that in the course of time the mind will be free to write what it likes.

(*A Room*, 1929: 53-54)

4.1.3 Women and Opportunity

Another Women's issue had been discussed in *A Room of One's Own* by Virginia Woolf is women's lack of opportunity. The central idea Woolf wants to convey is that women lack the chance to show their capacities and creativity. In other word, how women can know if they can do something if they did not get the opportunity to try her chance.

Woolf asserts that the problem is not in women's capacities but in the boundaries made by men and they need only the opportunity to show that. She said: "Anything may happen when womanhood has ceased to be a protected occupation, I thought, opening the door". (Ibid, 1929:34)

Moreover, Woolf wants to say that even if a woman try to show her capacity, for example, by writing a poem she has not the right to mention her name in her own work or piece of writing and the word "anonymous" replace her name. "Indeed, I would venture to guess that Anon, who wrote so many poems without signing them, was often a woman". (Ibid, 1929:41)

4.1.4 Women's position in society

Consequently, to the patriarchal society, Virginia Woolf speaks about life's conditions for women and their subordination. She argues that it is impossible for women to provide literary works in the time of Shakespeare, thinking that social oppression carried out by men over women is the main cause of having few works written by women. Therefore, she imagines a sister to Shakespeare to show the barriers and difficulties that prevent women to succeed in life, like the lack of education that make it difficult for women to be a writer or artist:

It would have been impossible, completely and entirely, for any woman to have written the plays of Shakespeare in the age of Shakespeare. Let me imagine, since facts are so hard to come by, what would have happened had Shakespeare had a wonderfully gifted sister, called Judith, let us say[...] Meanwhile his extraordinarily gifted sister, let us suppose, remained at home. She was as adventurous, as imaginative, as agog to see the world as he was. But she was not sent to school. She had no chance of learning grammar and logic, let alone of reading Horace and Virgil. She picked up a book now and then, one of her brother's perhaps, and read a few pages. But then her parents came in and told her to mend the stockings or mind the stew and not moon about with books and papers.

(*A Room*, 1929:39-40)

The following table will provide more explanation about what is said above:
Comparison between Shakespeare and his imaginary sister Judith:

Aspects	William Shakespeare	Judith Shakespeare
Gift	1. quickest fancy for the tune of words 2. a taste for theater	Same
Look	1. gray eyes 2. rounded brows	Same

Table 3: Comparison in Similarities Between Shakespeare and Judith

Aspects	William Shakespeare	Judith Shakespeare
Education	Learning at school	None, but secret study
Housework	None	Yes
Marriage	Married and had a child	Forced to get married but ran away
Career	Servitor; actor; dramatist	Fled and got no chance
Social Life	Knowing everybody, practice wits in the street, And access to the queen	No dinner in tavern ,No roam of street in midnight
Ending	The greatest dramatist	Suicide

Table 4: Comparison in Differences Between Shakespeare and Judith⁵

The figure of Judith Shakespeare is generated as an example of the tragic fate a highly intelligent woman would have met with under those circumstances. Virginia Woolf showed the similarities and the differences in life's circumstances between brother and his sister to give a proof to the following themes:

- Women's position in fiction and in real life
- Critique of patriarchal society
- Material and social difficulties

Woolf asks questions after her observation to the differences between two colleges, Oxbridge and Fernham, with an aim to allude to sexual differences between men and

⁵ Shakespeare's sister Judith is created by Woolf in order to show how the society treats issues differently based on sex.

([http://www.google.dz/url?q=http://night.ntcc.fju.edu.tw/night/class/ENG/new2520edtion/class/englitone/ppt/Virginia Woolf.ppt](http://www.google.dz/url?q=http://night.ntcc.fju.edu.tw/night/class/ENG/new2520edtion/class/englitone/ppt/Virginia%20Woolf.ppt)).

women, which reflect women's position in society and their inferiority: "Why did men drink wine and women water? Why was one sex so prosperous and the other so poor?" (Woolf, 1929: 22)

Woolf gives insight about how women's life conditions influenced their capacity of writing. These lines may be considered as a conclusion of the whole essay and an answer to the question about 'women and fiction'.

Give her another hundred years, I concluded, reading the last chapter—people's noses and bare shoulders showed naked against a starry sky, for someone had twitched the curtain in the drawing-room—give her a room of her own and five hundred year, let her speak her mind and leave out half that she now puts in, and she will write a better book one of these days. She will be a poet, I said, putting 'Life's adventures', by Mary Carmichael, at the end of the shelf, in another hundred years' time.

(*A Room*, 1929:79)

Woolf's narrator was walking on the grass in Oxbridge University. Suddenly, an official security reminds her that only fellows and scholars are allowed to walk and women's path is on the gravel. In this quote, she alludes to the differences made by patriarchy between men and women. Moreover, how they treat issues differently based on person's sex. She thinks that women's guilt that they are females: "Instinct rather than reason came to my help, he was a Beadle; I was a woman. This was the turf; there was the path. Only the Fellows and Scholars are allowed here; the gravel is the place for me". (Ibid: 6)

Woolf wonders about the influence of being safe and prosperous male writer, in the other side, poor and insecure female writer. And their results in writer's work: "how it is worse perhaps to be locked in; and, thinking of the safety and prosperity of the one sex and of the poverty and insecurity of the other and of the effect of tradition and of the lack of tradition upon the mind of a writer" (Ibid: 21)

Woolf believes that men were responsible of women's inferiority because of their fear that women will get the superiority: "Possibly when the professor insisted a little too emphatically upon the inferiority of women, he was concerned not with their inferiority, but with his own superiority" (Ibid: 29)

Woolf sums up the men's domination over women and emphasizes on the patriarchal system in the modern English society. She declares that only man has the power, money and the influence. All things are on his hand, he has the ability to give charities, build colleges, and governs them himself. In addition to judge the guilty or emancipate him:

The most transient visitor to this planet, I thought, who picked up this paper could not fail to be aware, even from this scattered testimony, that England is under the rule of a patriarchy. Nobody in their senses could fail to detect the dominance of the professor. His was the power and the money and the influence. He was the proprietor of the paper and its editor and sub-editor. He was the Foreign Secretary and the judge. He was the cricketer; he owned the racehorses and the yachts. He was the director of the company that pays two hundred per cent to its shareholders. He left millions to charities and colleges that were ruled by himself. He suspended the film actress in mid-air. He will decide if the hair on the meat axe is human; he it is who will acquit or convict the murderer, and hang him, or let him go free.

(*A Room*:29)

4.1.5 Importance of Money

In *A Room of One's Own*, Woolf insists on the money as a basic element for women. She thinks that lack of money prevents women from writing successful works, particularly, poetry and make them subordinated to men because they do not have power in a male-dominated world. Woolf thinks that without money women stay inferior and dependent on men. "Intellectual freedom depends upon material things. Poetry depends upon intellectual freedom. And women have always been poor, not for two hundred years merely, but from the beginning of time..." (Ibid, 1929:90)

By money, women can feel free and take off men's restrictions. So she becomes in no need for men to provide her "Therefore not merely do effort and labour cease, but also hatred and bitterness. I need not hate any man; he cannot hurt me. I need not flatter any man; he has nothing to give me". (Ibid, 1929:32)

"A solicitor's letter fell into the post-box and when I opened it I found that she had left me five hundred pounds a year for ever. Of the two—the vote and the money—the money, I own, seemed infinitely the more important." (Ibid, 1929:32). When Mary Beton knows that her aunt left her an inheritance, she confirms that money is very important even than

the vote. Woolf wants to show that money is women's way to realize the self far from men's domination.

4.1.6 Women in Fiction

Virginia Woolf wonders about how women's representation in fiction written by men is idealistic one whereas they are treated differently by patriarchal society in the real life. According to Woolf, women are depicted particularly in poetry as important person, various, heroic, mean, splendid, sordid, great, hideous and beautiful. But in fact they are locked up, beaten and flung out the room. They are treated as properties and slaves to their husbands as well as they can't read. Therefore women are reflected in positive way in fiction but patriarchal society make the women's position in a very negative state:

Women have burnt like beacons in all the works of all the poets from the beginning of time [...]. Indeed if woman had no existence save in the fiction written by men, one would imagine her a person of the utmost importance; very various; heroic and mean; splendid and sordid; beautiful and hideous in the extreme; as great as a man, some would say greater. But this is woman in fiction. In fact, as Professor Trevelyan points out, she was locked up, beaten and flung about the room. A very queer, composite being thus emerges. Imaginatively she is of the highest importance; practically she is completely insignificant. She pervades poetry from cover to cover; she is all but absent from history. She dominates the lives of kings and conquerors in fiction; in fact she was the slave of any boy whose parents forced a ring upon her finger. Some of the most inspired words and profound thoughts in literature fall from her lips; in real life she could hardly read; scarcely spell; and was the property of her husband.

(*A Room*, 1929: 36)

Woolf thinks that men excluded women from writing masterpieces thinking that they are superior to women and only men can write great works. Therefore, she encourages women to reflect their life experiences by writing because they are capable of producing successful works: "For masterpieces are not single and solitary births; they are the outcome of many years of thinking in common, of thinking by the body of the people, so that the experience of the mass is behind the single voice". (Ibid: 55)

This figure shows how woman was represented in fiction; sometimes as good and sometimes as bad. Contrast to how woman was always treated as bad by patriarchal society.

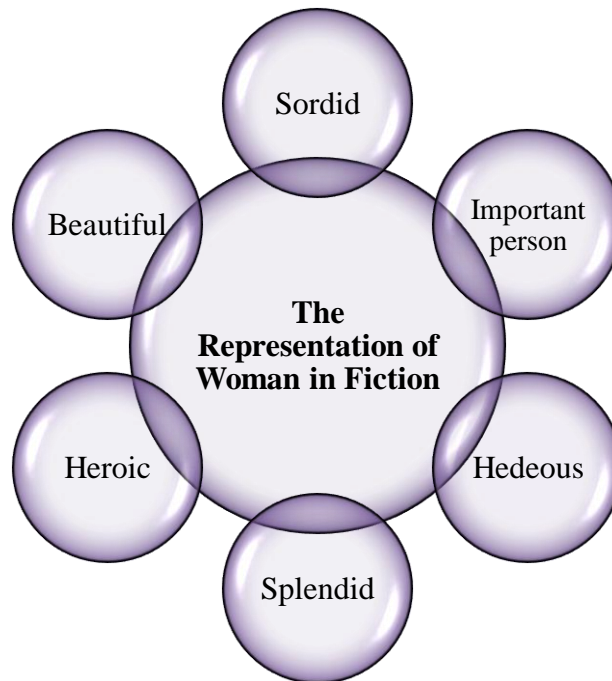


Figure 3: The Different Representation of Woman in Fiction

5. Discussion of The Interrelation Between The Main Themes and Its Significance to A Feminist Reading of *A Room of One's Own*.

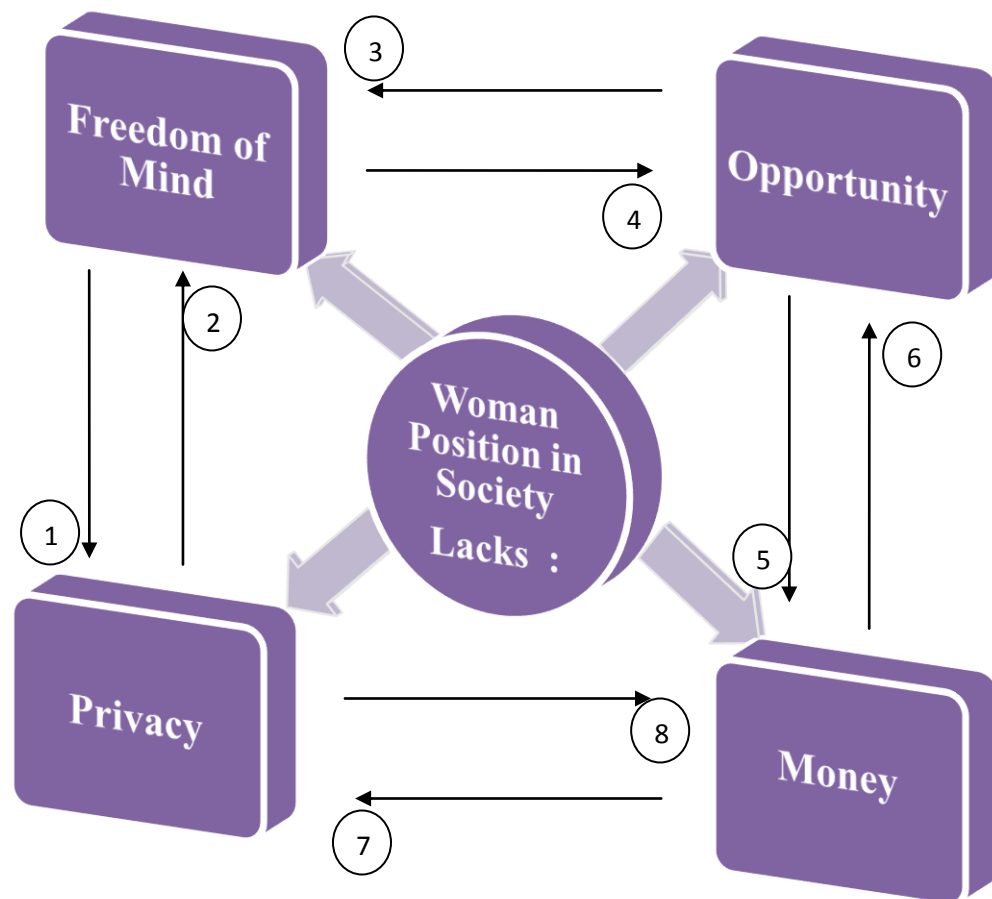


Figure 4: The Interrelation Between The Themes in *A Room of One's Own*

The English modern woman position in society lacks of many things such as: money, opportunity, freedom of mind, and privacy.

- 1- If woman gets her freedom of mind, she will think to offer a private place for herself.
- 2- If woman gets private place, she will think freely.
- 3- If woman gets opportunity, she will think freely in order to show her creativity.
- 4- If woman gets freedom of mind, she will be conscious and she will demand the society to give her opportunities in her life in many domains.
- 5- If woman gets the opportunity in her life, she will do her best where she can get a job (money) by her talent.
- 6- By money, woman can get the opportunity.
- 7- By money, woman can offer a private place for herself.

- 8- If woman has her private place, she will think well how to provide herself by an income.

6. Conclusion

A Room of One's Own is a work that represents Virginia Woolf's feminist thoughts and ideas concerning women and their contribution to literature. Woolf's choice, distinctive style in writing and the representation of her characters make it valuable work in the field of feminism that helps Woolf in her defence for women's issues. Thus, it is obvious at the end of the third chapter that the main themes taken up by Woolf in *A Room of One's Own* are the ones that hold feminist perspectives and views. Themes of women's privacy, freedom of mind, importance of money, women in fiction, opportunity, and women's position are related to each other; women in society need to take her chance in order to show her intellectual freedom. They need their privacy to get money and private place. These factors have a great role that helps women to change their position in society and express their selves in literature by providing great and successful literary works.

General Conclusion

Virginia Woolf is one of the most representative figures of modern literature. She has become an inspiration for several generations and one of great contributors in the field of feminist literary criticism. In her lengthy-essay *A Room of One's Own* (1929), Woolf paved the path for women to improve their situation through her description of the reality of the bad conditions of women.

Both literary and thematic analysis of *A Room of One's Own* aimed at answering the two questions of this study.

The literary analysis has been chosen to reply on the first question and the thematic analysis as an investigation about the second one.

Concerning the first question, the actual study based on three elements of the literary analysis which are: setting, style and characters. These elements were used by Woolf to illustrate her feminist views in *A Room of One's Own*.

The different treatment of issues between male and female in the two fictional colleges, Oxbridge and Fernham, was Woolf's beginning in her quest for answers about the circumstances behind having few women writers in that time. She presents her thought and ideas about women and fiction in a distinctive way, using stream of consciousness. In order to depict women's position in society, she gives the example of Shakespeare's sister called Judith in a comparison between Shakespeare and Judith, who has a gift as her brother but patriarchal society, as Kate Millett's theory speaks about, prevent her to be educated then cannot be a writer.

Concerning the second question, this modest study based on extracting themes that seemed has a relation to the feminist views. At the end of this analysis, an overlapping relationship between those themes was found.

Patriarchal society prevents women from being independent in terms of money and private place. They cannot express their intellectual freedom or produce great literary works as men did. Through *A Room of One's Own*, Virginia Woolf attempts to raise women's awareness about their rights to change their position in society and produce successful works. She thinks that if women get their freedom of mind, they will think for private places to their own. They will be conscious about their rights and demand it from society. In addition, if they get the opportunity, they will be free to show their creativity.

Therefore, women need material needs as money and a room, in order to feel free and independent from men. Moreover, they can be great contributors in literature and arts.

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Abstract

Virginia Woolf has dealt with particular personal issues that are closely related to women's life and character. Her major views are mostly concern the rights of women and their issues which revealed throughout her writings; fictional and non-fictional. Therefore, this paper is an attempt to trace Woolf's feminist views by analyzing her point of view concerning women and fiction in her lengthy essay *A Room of one's own*. The main objective of this study is to find out Woolf's feminist perspectives and views in *A Room of one's own* by analyzing her point of view concerning woman and fiction in order to prove the feminist direction of *A Room of one's own*. Through this work, she opened the path for women to claim for more freedom and privacy to improve their situation. The findings show that this work holds Woolf's feminist perspectives through the representation of such themes as women's position in society, privacy, freedom of mind, opportunity, the importance of money, and women in fiction. In addition, Woolf transfers her thoughts and ideas by using stream of consciousness technique that represents her run-ins about norms in patriarchal society. Consequently, Virginia Woolf's *A Room of One's Own* is an embodiment of the feminist nature of her perspectives and views put in the modern context.

Key Words: women's rights, women's issues, intellectual freedom, privacy, money, opportunity, women position, stream of consciousness.

Résumé

Virginia Woolf a traité notamment des questions personnelles qui sont étroitement liés à la vie et le caractère des femmes. Ses vues principales sont principalement concernées par les droits des femmes et leurs problèmes qui ont révélé tout au long de ses écrits; fiction fictif et non. Par conséquent, le présent document est une tentative de tracer des vues féministes de Woolf en analysant son point de vue concernant les femmes et la fiction dans son long essai *Une chambre de son propre*. L'objectif principal de cette étude est de découvrir des perspectives et des points de vue dans une chambre de sa propre féministe de Woolf en analysant son point de vue concernant la femme et de la fiction, afin de prouver la direction féministe d'une chambre de son propre. Grâce à ce travail, elle a ouvert la voie pour que les femmes réclament plus de liberté et d'intimité pour améliorer leur situation. Les résultats montrent que ce travail tient perspectives féministes de Woolf à travers la représentation de thèmes tels que la position dans la société, de la vie privée, la liberté de l'esprit, l'occasion, l'importance de l'argent, et les femmes des femmes dans la fiction. En outre, Woolf transfère ses pensées et ses idées en utilisant flux de la technique de la conscience qui représente ses démêlés au sujet des normes dans la société patriarcale. Par conséquent, de Virginia Woolf *Une chambre propre d'une* est un mode de réalisation de la nature féministe de ses perspectives et points de vue de mettre dans le contexte moderne.

Mots Clés: les droits des femmes, les problèmes des femmes, la liberté intellectuelle, la vie privée, l'argent, opportunité, la position des femmes, flux de conscience.

ملخص

نظرا لموقع فيرجينيا وولف المزعوم كأحدى رواد الأدب النسوي وكتاباتهما التي تهتم بحقوق المرأة سواء كانت أعمال روائية أو مقالات. فان هذه الدراسة ترمي إلى تتبع آراء الكاتبة بخصوص قضايا المرأة من خلال مقالاتها المطولة *غرفة/نفسى* كما يهدف البحث الى دراسة مساهمة الأدبية وولف في الأدب المتعلق بقضايا المرأة والكتابات النسوية. تعتمد هذه الدراسة على نظرة تحليلية للمقالة لاستخراج أهم المواضيع المتعلقة بوضعية المرأة وحقوقها في مجتمع غلب عليه الطابع الرجولي. فمن خلال هذه المقالة المطولة مهدت فيرجينيا وولف الطريق للمرأة للمطالبة بحقوقها وفتحت لها المجال اتجاه مطالب جديدة كمحاولة لتحسين وضعية المرأة وإبراز قدرتها على إنتاج أعمال أدبية ناجحة. تخلص هذه الدراسة إلى أن هذا العمل يحمل مضامين نسوية قوية ويظهر ذلك من خلال تناول فيرجينيا وولف لمواضيع هامة تعالج فيها حق المرأة في : الحرية الفكرية، الخصوصية، أهمية اكتساب المال، الفرصة لإظهار قدرات المرأة ورافق ذلك إبراز وضعية المرأة في المجتمع وطريقة تقديمها في أعمال أدبية. كما ساهم استخدام الكاتبة لتيار الوعي في نقل آراء الكاتبة.

كلمات مفتاحية: حقوق المرأة، قضايا المرأة، الحرية الفكرية، الخصوصية، المال، الفرصة، وضعية المرأة، تيار الوعي.