

VIRGINIA WOOLF'S *A ROOM OF ONE'S OWN*: FEMINIST PERSPECTIVES

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Woman's rights is a worldwide phenomenon. It is ideological just as social in its causes. The most credible voices in women's liberation have risen up out of the extreme plan of liberal culture in West. Woman's rights is commonly worried about ladies' underestimated position in the public arena, the unobtrusive methods of their abuse and furthermore with the potential outcomes of their liberation. It uncovers the separation looked by ladies in view of the male centric culture crosswise over national limits. Women's liberation of various kinds call for changes in the social, political and social requests. The fundamental longing is to decrease and in the end beat the various victimizations ladies. It is a philosophy of group just as individual freedom. Women's activist scholarly analysis is a piece of the talk of the New woman's rights that rose in Europe and in America in late 1960's to restore political and social issues related with the genuine investment of ladies in Western Culture. Women's activist analysis examines writing by tending to the identity of ladies' lives and encounters. It thinks about the male overwhelmed ordinance so as to see how men have utilized culture to facilitate their mastery on ladies. Like Marxist Analysis, Women's activist way to deal with writing is a piece of a more extensive arrangement of social discernments. It embraces an examination of this connection between the portrayal of ladies in writing and such social and chronicled issues as sexuality and the family, chains of importance, man controlled society and law. The scan of women's activist journalists for a true feeling of selfhood drives them to an intense familiarity with the risk to their ladylike self-presented by customary jobs as well as by the social and social changes that the cutting edge world has found in the relationship to the situation of ladies. One of the major ideological qualities which all women's activist analysis share is the idea of man centric society. Women's activist scholarly analysis offers new readings of writing; by reconsidering abstract articulations by the two people. It records the effect of chauvinist suppositions on journalists. Linda Gordan asserts, "Feminism is an analysis of women's subordination for the purpose of figuring out how to change it" (Gordon 10).

A number of feminist writers have written to make the 'muted voice' articulate and have produced texts of seminal significance. Mary Woolstone Craft's *A Vindication of the Rights of Women*(1792), Simone De Beauvoir's *The Second Sex*(1949), Kate Millet's *Sexual/Textual Politics*(1969), Elaine Showalter's *A Literature of Their Own*(1977) and *Feminist Criticism in the Wilderness*(1981), and many more have successfully explored and delineated the psyche and inner turmoil going within the female mind and have attacked the male chauvinistic society. Virginia Woolf, hailed as the pioneer of the feminist awareness, is the first to use the term 'patriarchal values', which must be fought against. She emerged as the leading voice for the

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cause of women. Her feminism implied the broadening, not the rejection of the domestic wisdom traditionally cultivated by women. Ralph Freedman says:

The word 'feminism' must be understood in its broader sense as referring to Mrs. Woolf 's intense awareness of her identity as a woman, and her interests in feminine problems, hence, its meaning should not be restricted to mere advocacy of women's rights.(Freedman 208)

Virginia Woolf investigates issues of sex, sexual orientation and women's liberation in the vast majority of her books, short-stories and basic expositions. Her thoughts on issues worried about ladies locate a detailed verbalization in her article A Room of One's own (1929). It is a standout amongst the most critical women's activist writings of the twentieth century and is considered as the principal declaration of the advanced women's activist development. The book started from two extended addresses that Virginia Woolf conveyed at Cambridge College's Girton and Newnham School in October 1928. She composed this article with an attention on ladies writers and on the social, instructive and monetary incapacities that have thwarted ladies from understanding their inventive abilities. It clarifies an amazing scope of theories and theory about the idea of ladies and their compositions. The book's liberal and liquid self-portraying receptiveness and its genuine location to social, scholarly and social parts of female contrast uncovers that writing read with a women's activist eye includes a twofold point of view. Woolf, here demonstrates that since ladies' social reality, similar to men's social the truth is molded by sexual orientation, the portrayal of female involvement in scholarly structure is additionally gendered. The book gives accounts of the coming age of the ladies journalists in a to a great extent manly convention. Woolf here, offers ladies a liberal vision of awareness ascending as she needed to wakeful in them the new conceivable outcomes of individual self-satisfaction and it is additionally a counter to the 'sexual orientation women's activists' who request to ladies as hereditarily characterized. Sex women's activists contend that ladies are abused and misled in light of the fact that they are ladies and the main plan of action is to take part in a typical political battle, the battle for power, and once the entire issue is taken as a battle for power, the stakes are continually settled. Woolf here brings up the issue of the genuine freedom of ladies, which may make new requests in close to home connections. She, here, is focusing on the requirement for social, political, financial and scholarly freedom of ladies, shedding all sexual orientation predisposition against them. Allen Pippett observes:

...that anything less than the utmost was expected of her as an artist, on the grounds that she was a woman, she flew into a fury. She was prepared to do battle for other women, too, if she suspected the slightest snub, often to their surprise and embarrassment if circumstances had made them less sensitive than she to any hint of masculine condenscension, any implied to woman as a sex. (Pippett 12)

As a lady author amid the Victorian Period in Britain, Virginia Woolf was abused by the male centric culture where ladies' learnedness was minimized with no inquiry. In One's very own Room, Woolf owns a solid expression that men are naturally placed in a higher position since they are men. She assaults the shut Oxbridge framework which regarded ladies as peasants. She

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manages trespassing. A lady trespassing on the turf is shooed away by the beadle as just colleagues and researchers are permitted there.

She severely attacks the Oxbridge system and the indignation that she had to face there: “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 grave is the place for me....” (Woolf 4-5) She describes the different meals served during her university visit- one at a women’s college and the other at a men’s- as a way of depicting the educational system of the women at her time. Here she successfully juxtaposes the two roles and reveals the injustice and the lack of educational opportunities for women. The difference between the two meals, symbolizes the difference between the educational opportunities that have existed for men and women. And these differences have a notable effect on the capacity to produce fiction: “We cannot have sofas and separate rooms. ‘The amenities’, she said, will have to wait.”(20) Woolf announces, “A woman must have money and a room of her own if she is to write fiction.”(20) Women and fiction, Woolf contends, is “a subject that raises all sorts of prejudices and passions.”(3)

Virginia Woolf portrays that amid the sixteenth century, the real reason for the lady's vile position was her financial reliance on men. Besides, she didn't have the opportunity and office for instilling her inventive ability. In every past time, including Woolf's own, ladies had not very many options outside of marriage and parenthood. She uncovered the awful conditions how ladies were disheartened and restricted from picking up, casting a ballot and owning property. Men may seek after their deepest desires, while ladies were continually helped to remember their legitimate 'jobs'. She further digs into inquiry for what reason are ladies poor? For this she begins testing into the characteristics and sentiments of men with respect to ladies. The perspectives on 'patriarchs' are portrayed. In creator's view, this term is impeccably relevant to the College's teachers as every one of them are male. They speak to influence, cash and impact. Every one of them think about that ladies are insufficient in either way. She indicates how since the beginning, ladies have been secured a battle to free themselves from the limits that different them from men. In numerous circles, the foundation of this battle exists in writing. In a field which has been generally commanded by men, ladies have only from time to time been spoken to emphatically. Ladies' perspectives have commonly assumed a lower priority for a progressively conventional sex job. She infers that men's books about ladies are, best case scenario informal. They seem to be written “ in the red light of emotion rather than the white light of truth.”(30) Morris Beja remarks:

Woolf clarifies how sexism and its concomitant behaviour can provide a foundation for either heroism (which can be admirable) or fascism (which can be deplorable). By assuming a subordinate role and invariably (without reciprocation) mirroring a man as being twice his actual size, a woman may consciously or unconsciously encourage him to take actions involving risk.

(Beja 19-20)

Virginia Woolf implies that the lassitude of women was, to a larger extent, due to the effects of paternal tyranny. She condemns the traditional culture, which she had inherited for not having advanced beyond half-civilized barbarism, for preserving an eternity of dominion on the one hand and of servility on the other and she concludes: “the degradation of being a slave is only equalled by the degradation of being a master.” (Woolf Letter 240) She uses Professor

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Trevelyan's *History of England* to have a glimpse of women in England in Renaissance to learn why women were not writing then as men were. She writes, "Women have burnt like beacons in all the works of all the poets from the beginning of time."(40) She observes that imaginatively woman 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 imagines what would have been the likely scenario if Shakespeare had a sister as talented as himself. She gives examples of lost women writers "some mute and inglorious"(46), Jane Austen, Emily Bronte, Currer Bell, George Eliot "all the victims of inner strife...to veil themselves by using the name of man."(48) Herbert Marder says: "Virginia Woolf saw the position of women in the blackest possible light. The facts were known to all; she consistently interpreted them as proving that the condition of women had always been and still remained, little better than slavery" (Marder 82).

The most noteworthy method for the women's activist development, as Virginia Woolf proposed was to set up the path for significant modifications in the internal existences of the genders. She thinks about that writing has been made ruined by the limited depiction of ladies and it is the high time when ladies may most likely make commitments that are conceivable in light of the fact that they are ladies. She guarantees that ladies who are clearly aware of their sex produce second rate writing. It is so in light of the fact that cognizance gets among them and craftsmanship. It is deadly to take care of business or lady unadulterated and straightforward; one must be lady masculine or man-womanly. Also, she calls it as 'the gender ambiguous personality' in which manly and female components join in impeccable agreement. She demands that critical judgment required in relations between the genders isn't one of rights in the open sense, however of mental acknowledgment. Her idea of gender ambiguous personality incorporates into it her part of gentility. It doesn't mean sterility or desolateness yet acknowledgment of the otherness of the other. Bernard Blackstone comments: "Virginia Woolf has been called a feminist. But more truly we might call her an androgynist, because she puts the emphasis every time on what a man and woman have to give to each other, on the mystery of completion and not on the discussion of separate superiorities" (Blackstone 31).

Consequently in One's very own Room, Virginia Woolf exhibits the essential reason of enabling the lady to experience her gentility and figuring out how to give others a chance to live. The fundamental worry of her women's liberation is that lady is a being, that she isn't a member of man, that she isn't another. She, as a women's activist, sets the lady as an independent being, as the person who is equipped for discovering her own specific manner to selfhood. Her examination of internal universe of ladies, of female cognizance isn't an end in itself, yet a methods towards a sweeping feeling of human personality that can be accomplished through clairvoyant balance. She has a social vision rising above the restrictions of male centric culture. She introduces how the manly and female perspectives enhance, support and check one another, not as independent characters but rather as parallel lines or personalities, going together, offering admiration to one another's genuine singularity.

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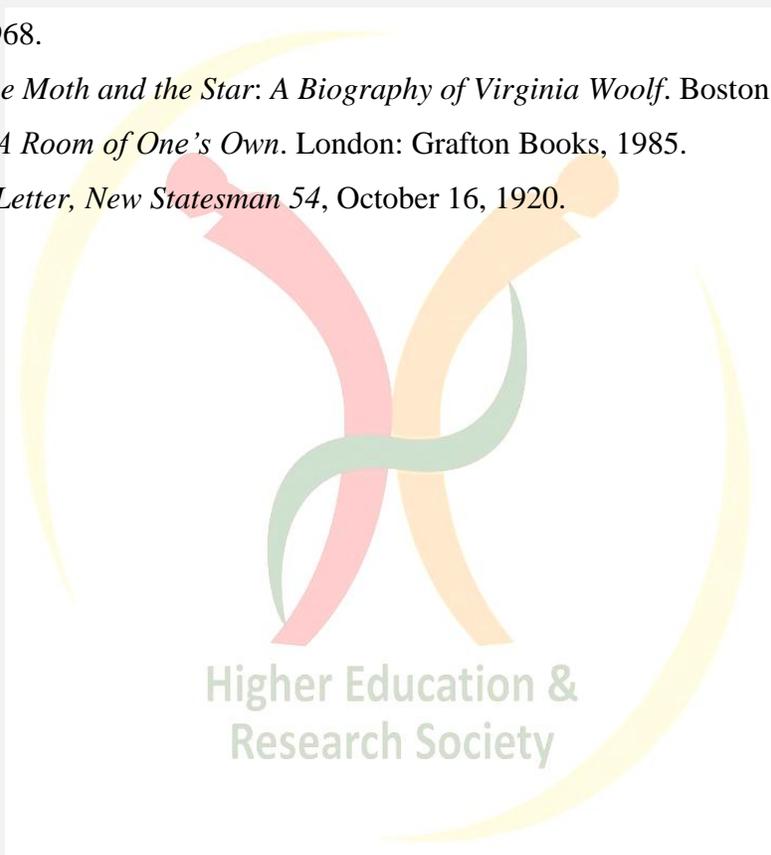
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