

FEMINIST THOUGHT IN VIRGINIA WOOLF'S A ROOM OF ONE'S OWN AND THREE GUINEAS

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Abstract:

This research focuses on the writer's selection of themes and the type of person who lives in that area A lot of things are talked about in Woolf's book: feminism, financial independence, mental freedom, and the difficulties that women may have in their relationships with men, whether they're husbands or friends. In her essay "A Room of One's Own," for example, Woolf talks about how women aren't allowed to go to school and how this affects their income. Strong political action is what Woolf wants people to do in "Three Guineas" to fight fascism and the move toward war. In addition to the analysis, this research gives a very detailed account of the views of critics who have already said what they think opinions on the subject.

Keywords: *Feminist, room, guineas, feminism, women.*

1. INTRODUCTION

Feminism is a broad phrase that encompasses a variety of political, cultural, and economic movements. Its goal is to give women additional legal rights and protection. As British novelist and critic Rebecca West points out, it lacks a single core definition: "I only know that other people call me a feminist anytime I express thoughts that distinguish me from a doormat or prostitute" (Marcus, 1989, p.219). In addition, each writer develops his or her own autonomous definition based on his or her own experiences for example, according to Estelle Freedman, "feminism is a social movement that attempted to attain political equality between women and men, with the realisation that gender inevitably overlaps with other social structures" (Freedman, 2004, p.24). Barbara Smith acknowledges that, depending on her situation and political viewpoint, "Feminism is a political philosophy and practise aimed at achieving equality for all women. Anything less than this is only feminine self-aggrandizement, not feminism " (Smith, 1986, p.188). Smith is a strong feminist of women's rights. Who was instrumental in establishing and maintaining Black Feminism in the United States, a movement that emphasises the intersections of racial, gender, heterosexist, and class oppression in the lives of black and other women of colour? Feminism is a literary criticism movement that focuses on women's roles in literature as writers, characters, subjects, and objects, as well as perceivers and perceivedrs. Feminism is a political philosophy that aspires to give women equal rights to men in all aspects of life. We must investigate feminism's various features, such as geographical and historical ones, in order to arrive at a cohesive and comprehensive definition of the movement and its expressions.

The term feminism initially appeared in the 1880s in France (as feminism), the 1890s in the United Kingdom, and the 1910s in the United States. However, the biblical storey that blames

Eve, not Adam, for humanity's fall, may have been the true genesis of gender discrimination. Throughout history, discrimination has been practised. For example, according to Aristotle, the male is higher by nature, while the female is inferior, and the one rules while the other is ruled. Gender discrimination was also backed by religious authorities. For example, St. Augustine claimed that women are truly defective males. In turn, St. Thomas described woman as a "accidental entity" (De Beauvoir, 70). Until the early 1890s, when feminist criticism began to flourish, the roots of discrimination against women were deeply established in Western culture. Women were granted the power to vote during this period. Mary Wollstonecraft has already written *A Vindication of Women's Rights* (1792). In her speech, she told women to fight for their rights and not let their patriarchal society tell them what it means to be a woman. Women must take the lead and figure out who they are and what they can and will do in society. They must, above all, fight against patriarchal ideas that say that women are less important than men. than males.

Women's modern literary evolution of feminism was separated into three parts: the feminine phase (1840-1880), the feminist phase (1880-1920), and the female phase (1840-1880). Eliane Showalter made them into three parts (1920-the present). Writers like Charlotte Bronte and George Eliot based their work on what men did. As a result, the first phase of the definition of women was changed. Bronte, for example, used a first-person male narrator in her first novel. Critics have said this is a piece of art mistake as well as an omission of her feminine voice. Bronte was equally interested on investigating the encoding of gender in nineteenth-century discourse whether she used a male or female narrator. As a result, these female authors published behind male pseudonyms in the hopes of matching their male counterparts' intellectual and aesthetic achievements. The harsh and merciless treatment of female characters by their more powerful male creations was described by female authors. They didn't even have a distinct writing style. "The rise of the so-called 'new woman' phenomenon, in which intelligent, liberated feminists were seen taking up strong roles in the public world" was the second phase (Matthews, 2008, p. 92). During the third phase, women began to talk about their own problems through their work. Showalter also talked about four models of difference that have been used by a lot of feminists around the world. Biological, linguistic, psychoanalytic, and cultural models are all used, during this period.

2. A ROOM OF ONE'S OWN AND THREE GUINEAS

The focus of this study is on two of her most important essays, in which she offered a unique and politically provocative account of the reasons for women's exclusion from British cultural, political, and economic life. Mrs. Woolf searched for a women's history and discovered that the history of women's connections with language was intimately related to the history of women's relationships with language. 1 In *Three Guineas* (1938), Starting with *A Room of One's Own*, she looks at how women and fiction have complicated relationships. Then she looks at the political and cultural effects of women's enslavement, starting with how women and fiction have complicated relationships (1929). Women are important to both stories, but the author focuses on the woman in both, especially how society views and reacts

to her. In *A Room of One's Own*, Woolf looks at the idea that gender and writing go together. She looks into why women aren't allowed to go to school and how this affects their income. Mary Beton, the narrator of the storey, was not allowed into the all-college men's library while at Oxbridge. In this book, Mrs. Woolf saw and felt male superiority, which made her want to change society or the world so that male and female voices could be heard equally. Even though she kept up with the cause, her dream of equality was mostly unrealized. As a result, the tone of *A Room and Three Guineas* is filled with resentment and sadness. *A Room of One's Own* was Woolf's first book. She spent ten years writing *Three Guineas*, which expanded on the idea she had in that book. In her essay, she called for a kind of radical political action in which women set up an outsider society to fight against Fascism and the rise of war. She also thought about the roles of women in a society on the verge of collapse. Woolf was very aware of her place in the world. The female literary canon. Her urge to safeguard her sex's honour may drive her to commit inartistic faults such as exaggeration and overemphasis. "While *A Room of One's Own*, which dealt directly with the obstacles faced by female writers, was engaging and occasionally humorous, *Three Guineas*' attack on various varieties of macho pomposity and self-importance was strained and even harsh" (Ford, 1990, p.344). Such criticisms ignore the reality that *A Room of One's Own* was written by a woman who was very disillusioned with patriarchal discourse and its cultural repercussions.

3. ROOM OF ONE'S OWN AND ITS MAIN THEME

A Room of One's Own by Virginia Woolf is a feminist classic. Since it has been viewed as the "first contemporary text of feminist critique, the model in both theory and practically socialist feminist of a kind of feminist criticism that is very socialist" It is thought to be the first major book in feminist criticism (Marcus, 1988, p. 216). History and sociology, a fictional premise, and philosophy are all ways Woolf tries to answer her first question about why there aren't more female writers. "Woolf's *A Room* has become a project that we live in," as it has been said. A major figure in feminist criticism, she is strong, failed, and had a lot of doubts about what she was doing." In Bowlby's book, he says that many writers use this work as a way to show their pain. Women are always "heirs as well as makers" when they write, says Woolf in *A Room of One's Own* (Woolf, 1929, p. 113). In the feminist community, her name has spread across race and class. From a Marxist-feminist point of view, Michele Barrett likens Woolf's revelation in *A Room of One's Own* to this: "The conditions under which men and women generate literature are materially different" (Barrett M., 1993, p. 103). At the time, men had more power than women did. None of them had jobs or even money of their own. As a result, they didn't have a lot of mental freedom. They didn't have the courage to sign their work if they tried to write. To think about the silences of women who were less well-known than William Shakespeare's sister, Tillie Olsen used the book *A Room*. She looked at gender as one of humanity's "traditional silencers," but also "class-economic circumstances-and colour" (Olsen,1978, p. 24). Woolf's point of view in *A Room* is that of a collective voice, and it has been looked at by feminist scholars since then. As an example, Jane Marcus, for example, points out that Woolf is important 's reliance on the labour of other

women in her essay "Thinking Back through Our Mothers." Woolf knows from personal experience how women affect one another. "It is rather the antithesis of Harlod Bloom's concept of the anxiety of influence, providing relief from worry to the woman writer, acting as a hideout in history where slide can lick her wounds between attacks on the patriarchy" (Jensen, 2002, p. 92).

Woolf's feminist thought is represented by the several themes in this article. Woolf states from the start of the article that "a woman must have a room of her own if she is to write fiction" (Woolf, 1929, p.4). This line illustrates the fact that women at the period lacked a space of their own, as well as the financial means to exert control over their life and demonstrate their potentials and abilities. Money, according to the narrator of *A Room of One's Own*, is the biggest factor preventing women from having their own room. As a result, having money is quite important. Women's innovation has been systemically repressed throughout history due to their lack of financial, social, and political authority. Woolf emphasises the importance of a non-obligatory inheritance and the seclusion of one's own room in the promotion of creative genius on several occasions. She makes the historical case that clever women in the past were unable to write well due to a lack of money and solitude. For instance, Mary Beton claims,

Indeed, I thought as I slipped the silver into my purse, it is surprising, given the bitterness of those days, what a change of heart a regular income may bring. Nothing in the world has the power to take away my £500. Food, shelter, and clothing will always be mine. As a result, not only work and labour, but also resentment and bitterness, come to an end. I don't have to dislike any man because he can't damage me (Woolf, 1929, p.38).

In this and many other statements, the value of money in a woman's life is clear. A woman will be a slave to men if she doesn't have money; if she doesn't have privacy, constant interruptions will stifle her creativity; and if she spends a lot of time thinking about gender, her thought process will be limited. : They write : because they are angry or insecure, and these emotions cause them to focus on themselves rather than their themes.

4. A ROOM AND CRITICS

A Room is a seminal work of feminist literature that examines the position of women from several perspectives. Jane Marcus, for example, claims that various readings illuminate historical and biographical sources. They provide a context in which the reader can interpret difficult sections and possible literary references in a specific book, making them intriguing tools for the reader. Indeed, the narrator in Woolf's *A Room* is dissatisfied with the Oxbridge library because she is looking for "the manuscript of one of Milton's poems" (Woolf, 1929, p. 7). As *A Room* comes to a close, Woolf continues his attack of Milton's power. "Look through Milton's monster in order to ensure that the women poet can be born," the narrator urges the woman here (Jensen, 2002, p. 141). Marcus focuses on the different readings and their impact on interpreting Woolf's work in this section. In his poem *Paradise Lost*, Milton

describes man's initial transgression: "...Of man's first disobedience and the fruit of that forbidden tree" (Milton, 1996, p. 6) While Hermione Lee claims that *A Room* "has grown from a storey which is itself an exploratory refusal to choose between distinct species fancy or fact, realism or romance, essay or fiction" As a whole or as a piece of writing, he says that *A Room* is bad. Alex Zwerdling, on the other hand, calls *A Room* "a piece that has been warped and isn't right" (Pawlowski, 2000, p. 13). *Virginia Woolf and the Real World* says that when she wrote *A Room*, Virginia Woolf was angry and angry. This is a great example of patriarchal discourse, which tries to take the text out of its context and look at the event as if it were separate from the circumstances that led to its birth. Woolf has always said that a woman's position, which is both social and historical, can have a big impact on her mental health. In each chapter, Woolf talks about different things that stop women from being smart activity as well as the challenges they faced in attempting to defy the traditional feminine position. She travels back a hundred years in *A Room* and continues until the present time of her conversation. Beginning in the Oxbridge library, she explores the importance of having one's own money, emphasising that the issue of financial independence is at the heart of the essay. The other topics are, in fact, just expressions of this fundamental idea. Owning a specific room, a highly clever woman's fate, historical events, and even a woman's identity could all be altered if she obtains the ability to earn her own money. Woolf summarises her thesis by saying:

Material items are necessary for intellectual freedom. Poetry is reliant on intellectual liberty. And women have always been poor, not only for the past two centuries, but since the dawn of time...women, therefore, have never had an opportunity to write poetry. That is why I have placed such a high value on money and having one's own room. (Woolf, p.11, 1929)

Finally, when it comes to In order for women to get what they want, they need to fight for their rights first. Then they need to make money, which leads them to become writers. Even Mrs. Woolf, who wrote one of the most important books in history, thinks this way articles on feminist literature. *A Room of One's Own* is undoubtedly one of the seminal writings in which the inextricable relationship between the financial and intellectual is emphasised. The position of a woman as a writer, or more specifically, as a novelist, can only be attained if her intellectual independence and status are secured. Many feminist arguments in the twentieth century are simply variants of Mrs. Woolf's powerful and groundbreaking hypothesis about womanhood and inalienable rights.

5. THREE GUINEAS AND SOME FACTS

Woolf's themes of money, family, patriarchy, education, and mental health are explored in *Three Guineas* and *The Years*. She also manages to create some interaction of reality and fiction between the two works. In *Three Guineas*, she stays true to historical facts while continuing to illustrate her events in *The Years*. This connection to history, as well as their shared background, letting them both work together. In time, *Three Guineas* grows and

changes. At least in part, Woolf sticks to the original plan. She calls her book "an essay-novel," which means "to take in everything: sex, education, life" (Woolf, 1978, p. 129). *Three Guineas*, on the other hand, is far from the short, formal piece of writing that most people think of when they think of an essay. When it runs into hundreds of pages, it doesn't even come close. Women's sexual lives are the subject of an article at first. Then, it turns into an anti-fascist brochure that talks about what's going on and how women are involved in the war. It turns out to be one of the most thorough and well-thought-out studies of the links between fascism and patriarchy ever written. A "statement of fact" to the eye, not a "inter-chapter interlude" between narrative sections, is what *Three Guineas* is. It is not a comment on the fiction with facts, but rather a statement of fact to the eye (Woolf, 1938, p.14) Text: The text criticises patriarchy's "visual fantasies" by citing historical, social, and economic facts. It talks about the mental freedom that women need to have in order to avoid war, as well as the education, money, and finally equality that must all happen in order to achieve peace. Woolf seemed to realise that she didn't need her fiction creations to show her point, as evidenced by the separation of two works. The proof is all around her. The truth that "war is bad" and that "more dead bodies, more destroyed homes" didn't need to be shown in a way that looked like it, but just said (Woolf, 1938, p. 50). *Three Guineas'* worth text shifts in both form and focus. *Three Guineas*, on the other hand, is a constant footnote to society. "If it delivers three things to the reader: justification for the views established in the work, a demonstration of the novelty of the discoveries, and an indication of how these findings will address a problem that comes from previous works," says a footnote to *Three Guineas* (Gilbert, 1977, p. 116). *Three Guineas* hasn't changed much since its inception in 1931 if we accept these three basic aims of giving footnotes. *A Room and The Years* are both good works, but *Three Guineas* also proves that Woolf was right when he said that *A Room and The Years* were good works patriotism, patriarchy, and feminism are intimately interwoven.

6. CONCLUSION

The presentation *A Room and Three Guineas* by Woolf have been shown in many different ways, and this study is just a recap of what has already been shown. Each tries to look into the dynamics and things that make it hard for a woman to be successful ability to fully express her potential and goals. One of these is financial security, as well as the power that comes with it as the driving factor for their separate theses. These two works, on the other hand, go even further to show that achieving economic independence is a means, not an end, a start rather than a good ending. At the start of each of these books, Woolf starts looking into how to make sure that everyone involved, both men and women, has access to the same amount of money and other things. But in both cases, simple things are quickly forgotten in favour of more interesting ideas. Every claim about Woolf's philosophy has been supported by both works. They have been called too feminist and not feminist enough, angry enough to express their anger, too materialist and not enough, or not angry enough to express their anger, and so on and so on. When one looks at the writings themselves, however, it becomes evident that they are very distinct and essayistic reflections on form.

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