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Linda TIBAH

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Women and Fiction in English Society During the 20th Century An Example of Virginia Woolf's a Room of One's Own

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Board of Examiners:

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الله أكبر

Dedication

This work is dedicated to my parents **Ali Tibah** and **Zohra Boutrif**, the light of my eyes; I would like to thank them for all their efforts, motivation, support and prayers.

To my Dearest brothers **Fouad, Fouzi** and **Noamane**

To my Dearest sisters **Nawila, Samia, Basma, Amira, Feyrouz** and

Chahira

With special thanks to my Dear **Taha haiag, Safia Reguig** and **Alaeddine**

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Abstract

Women went through several challenges, hurdles, and barriers to being a successful part of society. Women in the past had no privileges of any kind; they were alone, ignored and mistreated by men. By the advent of Feminism, women's identity and appearance have totally transformed. This research explores women's desires, aspirations and desire to improve their place in society not only as a daughter, wife or mother, but as a common person with daily rights and responsibilities. This work provides a variety of important findings: new studies and figures that indicate substantial progress of women's involvement in numerous fields such as economic growth, societal upheavals in addition to the political and social systems. The key point taken from this work is that in many respects, the Feminist movements have been instrumental in bringing about a major shift in the status and function of women. Through granting her the civil, social and economic freedoms, they were able to eradicate the bulk if not all the negative images, and give her more prominence in the community.

Key Words: Feminism - Rights - Suffering - Women - Writing.

List of Abbreviations

NWSA: National Women Suffrage Association.

AWSA: American Women Suffrage Association.

NACW: National Association of Colored Women.

LGOC: London General Omnibus Company.

FWW: First World War.

VSW: Vita Sackville West.

WHO: World Health Organization.

AERA: American Equal Rights Association.

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General Introduction

Recently, there has been a great deal of feminist concern; thus, hundreds of books on women's issues have been published. Topics include feminist theory, women and education, women and the family, women in the workplace, and women and fiction. However, this latter is the main concern of this research. One of the most highly cited works that tackles this issue was published by Virginia Woolf, *A Room of One's Own* (year). It is an extended essay, first published in 1929. The essay was based on a series of lectures she delivered at Newnham College and Girton College, two women's colleges at Cambridge University in October 1928. The essay is generally seen as a feminist text, and is noted in its argument for both a literal and figural space for women writers within a literary tradition dominated by patriarchy. The essay explores women both as writers and characters in fiction. In this classic essay, Virginia Woolf takes on the establishment, using her gift of language to dissect the world around her and give a voice to those who have none. Her message is simple: A woman must have a fixed income and a room of her own in order to have the freedom to create.

A History of Feminist Literary Criticism is another important book that has contributed to advancing knowledge on how Feminism has transformed the academic study of literature, fundamentally altering the canon of what is taught and setting new agendas for literary analysis. In this authoritative history of feminist literary criticism, leading scholars chart the development of the practice from the Middle Ages to the present. The first section of the book explores protofeminist thought from the Middle Ages onwards, and analyses the work of pioneers such as Wollstonecraft and Woolf. The second section examines the rise of second-wave feminism and maps its interventions across the twentieth century. A final section examines the impact of postmodernism on feminist thought and practice. This book offers a comprehensive guide to the history and development of feminist literary criticism and a lively reassessment of the main issues and authors in the field. It is essential reading

for all students and scholars of feminist writing and literary criticism (Gill Plain & Susan Sellers 2007).

Lastly, *The Feminist History Reader*, is a landmark book in the field of literature where its author gathers together key articles, from some of the very best writers in the field, which have shaped the dynamic historiography of the past thirty years, and introduces students to the major shifts and turning points in this dialogue. The *Reader* is divided into four sections:

- early feminist historians' writings following the move from reclaiming women's past through to the development of gender history
- the interaction of feminist history with 'the linguistic turn' and the challenges made by post-structuralism and the responses it provoked
- the work of lesbian historians and queer theorists in their challenge of the heterosexism of feminist history writing
- the work of black feminists and postcolonial critics/Third World scholars and how they have laid bare the ethnocentric and imperialist tendencies of feminist theory.

Each reading has a comprehensive and clearly structured introduction with a guide to further reading; this wide-ranging guide to developments in feminist history is essential reading for all students of history (Morgan 2006).

Thus, this research meets with the previous works in the fact that it deals with Feminism's attempts to reform the inequality of women in the world and to claim their equal status and life in all realms. Therefore, this work targets to address the issue of women and see how feminism impacted their battle journey to gain their rights.

The present research deals with Feminism's attempts to reform the inequality of women in the world and to claim their equal status and life in all realms. Therefore, this

work targets to address the issue of women and see how feminism impacted their battle journey to gain their rights. Based on that, the current research aims at addressing the following questions: How was the situation of women in the past? What did feminism brought to women? Was feminism efficient to change women's life?

In line with the above questions, the study formulated two main hypotheses. The first hypothesis suggests that Feminism was able to eradicate the stereotypical image of woman. The second one states that feminism gave more chances to women to be important members in the society after a long suffering and discrimination.

Methodologically speaking, there are different critical approaches we can consider when looking at a piece of literature. However, the current research adopts the feminist criticism approach because its main concern is women. This form of criticism attempt to understand representation from a woman's point of view and analyze women's writing strategies in the context of their social conditions.

The primary data source is Virginia Woolf's *"A Room of One's Own"* as the object of the analysis. The data involves story, characteristic, and plot which are relevant to the subject matter of this research. References such as the biography of the author, literary books, and articles are the secondary data of the research.

Structurally speaking, this thesis is divided into three chapters. The first chapter is a historical background of feminism; it discusses feminism by providing its meaning and roots. This also deals with the various movements of feminism that reflect on the central aims of each movement, and affect the perception of people regarding women in order to make them significant parts in society. This reflects on the circumstances of working women and their poor life status in oppressive communities by providing instances of sexism to Muslims and Blacks. The second chapter discusses the dramatic shift in the status of women from the lowest level of citizens to a major part of society. It sheds light on women's

achievements in the literary field, and has concentrated on the feminist movement's main authors. The third chapter is devoted to the practical side; it deals with Virginia Woolf's *A Room of One's Own*. It aims at analyzing its key personalities, patterns and symbols.

Chapter One

Theoretical Backgrounds and Key Concepts of Feminism

Introduction

Women were still struggling every moment and they still looking for their rights. Feminism has generated an ongoing debate all over the world and it came to solve women's problems, and to put an end to the injustice treatment for them. Therefore, this chapter will be devoted to the theoretical background and key concepts of feminism. It aims at explaining the concept of women and writing as well as examining the relationship between them. In addition, this research tries to give an overview on the historical background of feminism, and since our study focuses on the importance of this movement; we give a special attention to its types and main waves, then we mention some of its examples. Feminism does not have a stable meaning by the writers, scholars and theorists. As a literary woman, Virginia Woolf created for herself a literary name that can compete with the best writers back then and now, because she generated successful novels as a smart novelist, essayist and reviewer.

1.1. Definition and Historical Background of Feminism

1.1.1. Definition of Feminism

"Feminism" was a term coined in 1872 by Alexander Dumas in a leaflet entitled *L'homme Famme*. He used it to describe the emergence of women's movement based on a belief in and support for equal rights and the idea of gender equality. It's an attempt to understand women from her point of view, and to redefine power politics based on gender, class, caste, race and the women marginality; because Feminism encompasses a range of financial, economic and government movements, ideologies and philosophical principles concerned with gender disparity and women's fair rights.

Feminism originated from the Latin word 'Femina' which describes the issues facing women, it is a collection of movements aimed at defining, establishing and defending women's

equal, political, economic and social rights as it has been mentioned in Webster online Dictionary "Feminism is the theory of the political, economic and social equality of the sexes" ("Definition of Feminism"). In addition, Zara Huda Faris explained this idea as "women need feminism because there are women who suffer injustice" (01).

In the Oxford Companion to philosophy, Catherine McKee describes feminism in its broadest sense, "it refers to any theory which sees the relationship between the sexes as one of inequality, subordination or oppression, and which aims to identify and remedy the sources of that oppression" (qtd in Various Streams of Feminism; ch01).

Besides, Feminism is not the belief that women are superior, that they have no hatred men "misandry" and not of male oppression. It has been claimed that 'feminism' is a philosophy that men and women should be politically, culturally and socially fair, that 'feminist' is the one that believes in men and women, and that the word's co-feminism' is a philosophy focused on the underlying premise that patriarchal ideologies are dangerous ("Feminist Theory" P^{ar}02, 03, 05).

Given the difficulty, discrimination and injustice women have always been willing to raise their concerns, thoughts and wishes and share them with each other. Thus, Feminism is "the belief that women should be allowed the same rights, power, and opportunities as men and be treated in the same way, or the set of activities intended to achieve this state" ("Feminism/Meaning in the Cambridge English Dictionary). Thus, humanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being.

Feminism definitions were read by twice or each three authors designed to identify common themes. The most popular theme was: equality, feminists as angry and male-bashers, and followed by self-determination. And, the definitions of feminism as political activism were classified as favorable, unfavorable or mixed between two writers. Full, 70% of

definitions were favorable, only 6.1% were unfavorable and mixture of 23.2 per cent (Jackson, et al 690).

1.1.2. Historical Background of Feminism

Britain as well as France was among the first countries where women started fighting for their rights, education, and above all respect. Simone de Beauvoir wrote that “the first time we see a woman take up her pen in defense of her sex was when Christine de Pizan wrote *Epitre au Dieu d' Amour* (Epistle to the God of Love) in the 15th century” (Beauvoir).

However, it was not until the early 19th century when women began to achieve changes in society, it was Mary Wollstonecraft, author of the commanding *Vindication of the Rights of Woman*, who received the lion’s share of attention. Wollstonecraft was a woman who, as Arianne Chernock says in her book *Men and the Making of Modern British Feminism*, “spoke up, quite loudly, for what had been until then a largely silent section of the human race” (02).

The term 'Feminism' appeared in France in the late of 1880s by Hunburtine Auclert, in her journal *La citoyenne* (as la feminite), where she tried to criticize male domination and to claim for women's rights, in addition to the emancipation promised by the French Revolution. It originates from the Latin world " Femina" that describes women's issues. Also in English culture were people have regarded women as weaker because of anatomical disparities between women and men ("Feminism and its Impact" 07).

In the West, the notion of gender oppression dates back to ancient Greek philosophy. For example, Aristotle believed that nature was always aimed at perfection but wanton to argue that a woman was merely an inferior and incomplete version of men; who was presented as the ideal enactment of the goal of nature. Similarly, misogynistic words, since we now regard the first women as archetypal (Women writing and Feminisms P^{ar01}).

Moreover, feminist philosophy is omnipresent, and too many scholars, especially feminists, clearly equate it with the emergence of 'post-modernism' or 'linguistic change.' As a result, feminist theory is posed as a kind of optional layer on top of the solid foundation of proper, archival, and empirical investigation. This binary theory / empiricism badly need to be dismantled (Morgan 03).

The revolutionary movement then started in two phases; the first phase ended with the publishing of *A Vindication of Women's Rights* (1792), by Mary Wollstonecraft. She describes how women were imprisoned, and how they were disabled by the Andocentric culture. The next step in the transition coincided with the publication of Simone de Beauvoir's *The Second Sex* (1949) and *The Feminist Mystique* of the Betty Friedan (1963); this phase shifted the concept of feminism from equality to freedom (Various Streams of Feminism 02, 03).

It is apparent from the multiplicity of points of view that aim to disturb and strengthen, the field never united by feminists under a specific theoretical position or philosophical structure function. It has been proved that "if feminist scholars want to retake a leading position in developing still wider plans for reform, they can't afford to risk their intellectual edge" (Shapiro 19).

Thus, Feminism encompasses a variety of financial, economic, and governmental campaigns, ideologies, and philosophical philosophies concerned with gender discrimination and women's fair rights. Throughout its narrowest meaning, it applies to attempts to guarantee women's legal and political equality; in its broadest context, it encompasses any idea focused on the assumption that women are marginalized or harmed by co-operatives (Sarachild et al 144-150).

1.2. The Feminist Theory

Feminism expands into political, literary, or metaphysical debate. It is intended to understand the nature of inequality between the sexes, and explores the social positions, perceptions, desires, responsibilities and progressive strategies of women and men, in a number of disciplines, such as anthropology, sociology, education, media research and psychoanalysis (Chadrow 18).

Feminist theories first appeared in publications such as *A Vindication of Woman's Rights* by Mary Wollstonecraft in 1794; "The Changing Woman" (Kolmar et al 64), "*Ain't I a Woman*" (Truth, Sojourner 79), "Speech after Arrest for Illegal Voting", (Anthony, Susan 91-95) and so on. "The Changing Woman" is a 'Navajo Myth' that gave credit to a woman who, in the end, populated the world (Native American Indian Legend). Thus, there are three main types of feminist theory; Liberal Feminism, Socialist Feminism and Radical Feminism.

1.2.1. Liberal Feminism

Liberal Feminism does not have a clearly defined set of philosophies, which makes their beliefs abstract. It also refers to the first wave of feminism; a particular approach to achieving gender equality, and emphasizes an individual's ability to alter discriminatory practices against women. Susan Wendell states that liberal feminism's clearest political commitments, including equality of opportunity, are important to women's liberation and not necessarily incompatible with goals of socialist and radical feminism (65-93).

Liberal feminism considers personal interactions between men and women to be the starting point from which gender equity can be introduced into society. According to liberal feminists, all women are able to assert their ability to achieve equality; thus it is possible to bring about change without changing the structure of society (Friedan 03). It is an

individualistic form of feminist theory that focuses on women's ability by their own actions and choices to maintain their equality.

Liberal feminists argue that society holds the false belief that women are by nature less intellectually and physically capable than men; thus, they tend to discriminate against women in the academy, the forum, and the marketplace (Richard et al 100-101). It has been taken to support a fundamentally liberation political agenda, based on the assumption that formal equality under the law suffices in order to eliminate male-female inequality, and that additional state supported programs which serve women's interests (Liberal Feminism, P^{ar}01).

Through an article, in 25 February 2009 which titled *because you are a woman*, it has been stated that:

The would be female Stakhanovism is penalized by the law forbidding firms to employ female labor for sixty hours a week, just as the youthful entrepreneur is handicapped by his legal incapacity, as minor, to pledge his credit except for the necessities of life, and the skilled racing motorist by the law forbidding him to drive, however safely, at more than 70 miles per hour. (Lucas "Because you are a women")

Then, Liberal feminism witnessed several waves of changes that contributed in the development and its power throughout the history.

1.2.2. Socialist Feminism

Socialist feminism rose in the 1960s and 1970s, as an offshoot of the feminist and New Left movement that focuses on the interconnectivity of patriarchy and capitalism. Socialist feminists argue that liberation can only be achieved by working to end both the economic and cultural sources of oppression of women (Kennedy 34).

Socialist feminism is an important movement; it is also known as Marxist feminism or Materialist feminism. It calls for an end to capitalism through a socialist reformation of economy. Socialist feminists view gender inequalities as intrinsic to the capitalist system, which makes vast profits off women's unpaid labor in the home and underpaid labor in the workforce ("Socialist Feminism").

For many feminists, socialism is attractive because it promises to end the economic inequality of working women, and they are considering whether or not "socialist feminism" makes sense as a political theory. For socialist, feminists do seem to be both sensible and radical (Ehrlica 01).

1.2.3. Radical Feminism

Extreme feminism emerged out of the 1960s revolution, based on radical and Marxist feminists. It concentrates both privately and politically on the male oppression of females. Radical feminists argued during the 1970s that rape was not a biological predisposition among men; but that the socialization of men projected women as objects (Deborah "Radical Feminism"). It is a perspective within feminism that calls for a radical rearrangement of society in which male supremacy in all social and economic contexts is eliminated (Willis 117).

At this point of time, during the second wave of feminism, women had won the right to vote and were working more outside of the home. In addition, the United States had gone through the sexual revolution which had lowered the pressure for people to be strictly monogamous and had given them more room for sexual expression (Teasley Ch 08).

Radical feminism represents one of the types of the feminist theory, founded on the attitude that the society is based on the patriarchal grounds, because of which women are marginalized and discriminated against. This theory can be defined as a conflict theory

because it is based on the assumption that a society consist of opposed fractions (sexes). Radical feminism rests on the assumption that all social activity is the result of certain restrictions and coercion, and although every social system contains specific forms of interactive constraints (Vekoicic 35).

The theoretical framework of radical feminism, for the most part, consist of the key interrelated concepts; patriarchy, power and oppression. In radical feminism, like in feminism in general, the patriarchal society occupies a central place where and why the fundamental powers struggle between the sexes take place (Vekoicic 37).

Kelly Weisberg stated that " the rule of law is too 'patriarchal', and the laws we actually have are both masculine in terms of their intended beneficiary and authorship" (86). This statement is in indirect opposition to the very system which helps women protect their fundamental legal rights. Further, leftists like Catherine Mackinnon embrace the alarming idea that the political state's objectivity is the prime perpetrator to female subordination. What's more, she argues that individual rights are law and represent male power over women (Talbot 263).

1.3. Literature and Feminism

1.3.1 Historical Overview of Literature and Feminism

The twenty-first century is likely to witness the wealthy vein of female literature based on the richness of female experience. They were able to gather their pens, inspired by their hardships and sufferings; to convey their grievances, their difficulties, their sufferings and also their positive experiences. In the field of literature, feminism and female authors have striking achievements. Initially, feminist writers' fundamental urge was to represent their

views on various aspects of life in general, and more particularly those women who were directly or indirectly affected ("Various Streams of Feminism Ch 01").

Many feminists proclaim that feminism is a range of social and political movements and ideologies; that aim to define and establish the equality of sexes. They have also worked to ensure access to legal abortion, social integration and to protect women and girls from gap, sexual harassment and domestic violence (Echols 50). In *Women's Work*, Scholars stated that "Changes in dress and acceptable physical activity have often been part of feminist movements" (Robert 06-11).

Some scholars consider feminist campaigns to be a main force behind major historical societal changes for women's rights, particularly in the west where they are near universally credited with achieving women's suffrage, gender-neutral language reproductive rights for women and the right to enter into contracts and own property (Messer-Davidow "Disciplining Feminism").

The history of literature and feminism is a narrative of movements and ideologies aimed at women's equal rights, whereas feminists around the world differ in causes and intentions depending on time, culture and country. Many scholars limit the word 'feminist' to the contemporary feminist movement and its progeny, and use the name 'protofeminis' to define earlier movement (Botting Hunt 265-278). Others claim that all groups seeking to promote women's rights can be known as feminist campaigns, even though they did not extend the word to themselves (Walter "Feminism").

Humm and Maggie argued that "Modern Western feminist history is conventionally split into three time periods, or 'waves', each slightly different aims based on prior progress" (251). To conclude, Feminism in Literature is related to the ways in understanding literary works, in both production and reception.

1.4. Feminism Waves

The term Feminism describes political, cultural, and economic movements aimed at creating equal rights and women's legal protections. Feminist activists have campaigned over time for issues such as the lawful rights of women. The women's movement in the United States is typically divided into movements of activism, each set of varying strategies, agendas and aims in various time periods. These waves are divided into a first wave, starting in the 1840s; a second wave, beginning in the late 1960s; and a third wave, emerging in the mid-1990s (Friedan Betty "The Three Waves of Feminism"). Some argue that the wave model ignores some forms of collective action and groups.

1.4.1. The First Wave Feminism: Votes for Women

Henry Astrid wrote that "The term 'first wave' was coined in March 1968 by Martha Lear writing in The New York Times Magazine, who at the same time also used the term 'Second Wave Feminism' " (58). It refers to the period of activity in the United Kingdom and the USA during the 19th and early 20th centuries; from 1850 till 1940. This has concentrated on fostering fair employment, gender, parental rights and women's property rights.

New legislation included the custody of infant's act 1839 in the UK, and the married women's Property Act 1870 in the UK and extended in the 1882 Act, they became models for similar legislation in other British territories. With the turn of the 19th century, activism focused primarily on gaining political power, particularly the right of women's suffrage (Freedman464). In British, the suffragettes and suffragists campaigned for the women's vote to women over the age of 30 who owned property (Melanie 01-370).

However, in France, women obtained the right to vote only with the provisional government of the French republic of the 21 April 1944. The consultative assembly of Algiers of 1944 proposed on 24 March 1944; to grant eligibility to women but following an

amendment by Fernand Grenier, they were given full citizenship, including the right to vote. In *Reading Arab Women's Autobiographies*, Golley and AlHassan stated that "In Switzerland, women gained the right to vote in federal elections in 1971" (30-50).

Then, the right of women to vote in election became the goal of the movement with the formation of the American Equal Rights Association in 1866. And, "The American Woman Suffrage Association" (AWSA); the second national suffrage organization was founded in 1869, Unlike the rival National Women Suffrage Association (NWSA), AWSA sponsored the Fifteenth Amendment which extended voting rights to African American citizens. Both campaigns aimed at social change and emancipation from oppression; the first from the hierarchy, and the latter from ethnic injustice (American Woman Suffrage Association 01-02).

During the Civil War, World War I and World War II woman was not permitted to do anything without the control of man especially in public places. This domination of man over women mainly existed in all the fields with no exception. Then, Feminists continued to campaign for the reforms of family laws which gave husbands control over their wives, although by the 20th century, overture had been abolished in the UK and US. In many continental European countries married women still had very few rights. In France, for instance, married women did not receive the right to work without their husband's permission until 1965 (Francoise 88).

1.4.2. The Second Wave Feminism: The Personal is Political

Second wave feminism is a period of feminist activity, and thought that first began in the early 1960s to the late 1980 in USA and spread all over the western world and beyond (Flouli Sec 06). This activity considered as the continuation of the previous one. In this period there was a competition called Miss America Pageants in 1968 and 1969 in which

woman was presented as cattle to emphasize and highlight that the way woman looks, wears and speaks is more important from the way she thinks, believes and acts (qtd in Ghorfati, Medini 14).

Second wave feminism centered on topics of oppression and inclusion. The second wave slogan "The Personal Is Political" identified cultural women, and linked political inequalities and encouraged women to understand how their personal lives reflected structures of sexist power (Friedan P^{ar} 04). Feminists tried to stop this event and they staged several types of theatrical activism: crowning a sheep Miss America and throwing Oppressive gender artifacts, such as bras, girdles, false eyelashes, high heels, and makeup, into a trash can in front of reporters.

They tried to prove to the world that not only a doll or a marionette in man's hands is a woman an actual being the same as him. In fact, they performed attacks and marches against the tournaments and women's identity in general. They bore signs in their hands like "Cattle Parades Are Human Beings Degrading and Embarrassing," "Boring Job: Woman Wanted," and "Poor Pay: Woman Wanted," "Women's Liberation," "Freedom for Women" and "No More Miss America".

Second wave feminism broadened the debate to include a wider range of issues such as sexuality and family, it also drew attention to the issues of domestic violence and material rape, engendered rape-crisis centers and women shelters, and brought about changes in custody laws and divorce law

Second wave feminism widened the discussion to encompass a broader spectrum of topics such as identity and marriage, it also attracted focus to problems of domestic abuse and substance harassment, established harassment-crisis centers and shelters for mothers, and brought in reforms in custody and divorce laws. Feminist bookshops, credit unions and

restaurants were among the movement's main meeting places and economic drivers (Davis, Joshua 129-175).

Many feminists observed that "many scholars see America's second-wave feminist period as ending in the early 1980s, with the intra-feminist conflicts about topics such as abortion and pornography that began in the early 1990s in the age of third-wave feminism (Duggan et al "Sex Wars").

In addition, the key aims of the second wave of feminism are to transform women's lives and build new realms of opportunity for employment, equality, working people, feminist art and feminist philosophy. For others, this movement's aims were simple: let women have equality, equal rights and power of their lives.

1.4.3. The Third Wave Feminism: Transversal Politics

Third-wave feminism began in the early 1990s, leading to alleged second-wave regression and the opposition against second-wave measures. This resulted from the rise of the Riot grrrl radical punk subculture in early 1990s in Olympia, Washington, and from the televised testimony of Anita Hill in 1991. In addition, the word 'third-wave feminism' is attributed to Rebecca Walker, who described an essay in Ms Magazine "Becoming the Third Wave" in 1992 (Walker 39-41) before Thomas' election to the Supreme Court. She wrote:

The backlash against U.S. women is real. As the misconception of equality between the sexes becomes more ubiquitous, so does the attempt to restrict the boundaries of women's personal and political power. Thomas' confirmation, the ultimate rally of support for the male paradigm of harassment, sends a clear message to women: "Shut up! Even if you speak, we will not listen." I will not be silenced (Walker P^{ar}06).

This philosophy aims to question the concepts of femininity that developed out of the second-wave theories, claiming that the second wave over valued perspectives by white people in the upper middle class. The third wave sees women's lives as intersectional, highlighting how color, sex, age, sexuality, gender and nationality are all critical influences in feminism debate (Friedan P^{ar} 05).

After the feminism sex wars, the third-wave erupted with a mixture of disgruntled. Furthermore, feminism had already persisted among the uncertain women born into a community, a community of punk rock and hence carved out Riot grrrl's secure room. It is perhaps the most varied and individualistic feminist wave to date (Today's Feminism P^{ar} 01).

It is said that the movement of third-wave feminism arose from the realization that women are of many colors, ethnicities, nationalities, religions and cultural backgrounds. It focused on laws, the process of politics and the individual identity. Feminists claimed the vocabulary was used to establish distinctions such as 'female\male' distinctions or 'heterosexuality\homosexuality' (Today's Feminism P^{ar} 02).

The feminist of third-wave feminism in her Handout that titled *I'm the Third Wave* stated that:

I am ready to decide, as my mother decided before me, to devote much of my energy to the history, health, and healing of women. Each of my choices will have to hold to my feminist standard of justice.

To be a feminist is to integrate an ideology of equality and female empowerment into the very fiber of my life. it is to search for personal clarity in the midst of systemic destruction, to join in sisterhood with women when often we are divided, to understand power structures with the intention of challenging them. (Walker P^{ar}14)

To conclude, Rebecca Walker ought to establish that third-wave feminism was not just a reaction, but a movement in itself, because the feminist cause had more work a head (Rosemarie 284-285-289).

1.5. Examples of Feminism

1.5.1. Black Feminism

Black feminism ("black feminism" in French) is a political phenomenon founded in the United States after the civil rights struggle in the years 1960-1970. This is marked by the ability to put together critiques of patriarchy and bigotry, and to establish a common viewpoint both within the feminism community, and the Black Nationalism community. Black feminism became grounded in an uprising within North America's civil rights struggle and feminist revolution in the 1970s.

In reality, it asserts a specific perception of African-American women in terms of both feminism in general and the battle against racial segregation. Black feminism is also not restricted to African American women: it incorporates Chicane, Asian, etc. from its sources. Rather, it is marked by the ability to bring discrimination, bigotry and inequality of class 1 problems together ("Black Feminism").

The New Feminism Movement developed out of, parallel to, the Nationalist Revolution, the women's revolution and the independence struggle. Striving to reach the wishes of black people, who feel unfairly marginalized the Women's Party, including the African Resistance racial exploitation was founded.

Black was equated with black people and white was equated with "women" Females. Black people were thus an unseen community, whose ignored life and desires

To conclude, the movement's goal was to establish theories that could effectively tackle the way in which race, gender, and class were intertwined in their lives, and to take action avoid racial prejudice, sexual discrimination and gender discrimination ("vol.9.1- A History of Black Feminism in US").

1.5.2. Islamic Feminism

Muslim feminism became more of a worldwide trend. It is not an East or West offering. Yes, East and West are transcendent. As already stated women in their own countries generate Islamic feminism at different places across the world, if they come from Muslim-majority countries or from old developed minority groups. Islamic nationalism in the Muslim Diaspora is now increasing, and people in the West are converting (Badran 10).

Globally, English is the main tongue in which the conservative Islamic debate is articulated and shared. This is articulated locally in a wide variety of languages, at the same moment. Mastery of Arabic is important for doing Qur'anic interpretation and closely reading other Islamic religious texts. And as English is regarded as the universal language in Islamic feminism, it still utilizes the vocabulary used in that context. And with the proliferation of Islamic feminist exegesis, English is reached by several Arabic loan terms, including *ijtihad*, which is increasingly becoming a household expression.

Islamic feminism transcends and kills the traditional stereotypes set up. Which contained polarities between "political," "secular" and "eastern" and "western". He claimed that:

I have argued that Islamic feminist discourse does precisely the opposite; it closes gaps and demonstrates common concerns and goals, starting with the basic affirmation of gender equality and social justice. Suggestions or allegations of a supposed "clash" between "secular feminism" and "religious feminism" may either

be the product of lack of historical knowledge or, as in many cases, a politically motivated attempt to hinder broader solidarities among women. (Badran 12)

Conclusion

This theoretical chapter mostly sought to line up some critical points relating to Feminism as an ideology, a philosophy and a movement. It deals with several specific concepts relevant to this definition, and most specifically, it reflects on the historical history of feminism, the numerous forms and waves. It provides a description of the history of women through which they endured a lot, were abused, murdered and separated. They were willing to be proud of themselves and all the people in the country, though, not because they excel in granting people their social , economic and political freedoms, but simply by letting her feel that she is a human being who has the freedom to live, work, speak, say no when she needs to. More importantly, the actions of these women have been able to make them feel that they are more essential beings and should do anything as men can do.

Chapter Two

Fiction in English Society in the 20th Century

Introduction

No field has ever undergone such dramatic shifts in global culture; as the position of women did during the Second World War. The improvements in women's economic and social positions at the period were viewed as the society's futile effort, to salvage it after most people were engaged in the war. And in the western world, ambitions because of actions of women are recognized in nearly all related fields. However, this transition has not been a simple feat, but a product of the continuing fight of culture for acceptance.

In reality, this time served as one that defined female dependency with women striving to gain social equality. Nevertheless, as the world entered the 20th century, the position of women shifted to embody the society's feminine ideal. Furthermore, World War II's competitive atmosphere requested that women take part in positions they had never done before.

However, women's shifting positions became apparent not just in their presence in the workforce but also in their overall social status. Around the globe, people have shifted to a more dynamic solution from the patriarchal viewpoints of home incarceration. The Second World War eventually had a huge impact on the shifting positions of women experienced in the 20th century. Moreover, this chapter is an attempt to determine women position in the world of fiction, and the comparison between males and females writer during the 20th century in English society.

2.1. Historical Background about English Society during the 20th Century

The Ninetieth Century and Victorian Era in particular, was a glorious chapter of British Empire literature. This had overcome Napoleonic France, its biggest rival, and continued to navigate through the period's radicalism by slow and cautious constitutional changes that had quenched every nationalist outbreak. The institutional changes undergone over the last years

were the emergence of the Labor Party as the organ of the urban working classes ("England in the 20th century" 01).

After the suffragist revolution, the societal transition brought on by the 1960s has had a major effect on how women were freed from the conventional positions ascribed to them. The sixties brought in reforms that influenced culture as whole and not just women. Moreover, women were given two important legacies during the First World War. First, it opened up a broader variety of positions for women employees and hastened the decline of conventional female employment. And, almost half of the LGOC's first hires in 1916 were more strong domestic servants. The draw-card was clerical work (England in the 20 century 02).

Trade Unionism proved to be the war's second legacy; female workers had been less unionized than their male counterparts, and then the First World War compelled employers to address the issue of women's work. The growth in female trade union membership from just 357,000 in 1914 to over one million by 1918 marked a 160 per cent increase in the number of unionized workers. Although that, the fighting didn't inflate women's wages (England in the 20th century 01-03).

In 1931, a weekly salary for working women had risen to the prewar condition of being half the male average in many sectors. In the end, some historians believe the war was a key element in granting women over the age of 30 who owned property in 1918 the franchise. Yet, it wasn't until 1928 that women above the age of 21 could actually vote (England in the 20th century 03).

This indicated that the position of women before the twentieth century was well illustrated by the statement by Queen Victoria that women were men's helpmates. In reality, women were treated as the lesser sex and given numerous vocations and duties. Women's position in culture has been stereotyped to represent casual positions deemed unmanly. For

starters, women relied on men for survival and were bound to partnerships they did not approve of. Since the 20th century and the aftermath of the war, though, women's positions have shifted to represent a more involved position in society (Goldin 741-756).

Freedman and Estelle argued that women's positions in the political and social spheres shifted drastically throughout the 20th century, partially because of the Second World War... that the task of determining the society's political destiny became exclusively the duty of men with women taking charge of homes those kitchens. The imminent war, however, inspired society to give women the right to vote. Maybe, the community decided it was important for women to determine the political destiny of various countries now that men are engaged in war (372-393).

The 20th century represented a significant time in defining the course of women's positions within society. In fact, after the demands of World War II, their positions in cultural, social, and political growth became more prominent. Furthermore, feminists began writing books and articles that sought women's emancipation and their gender roles. This culminated in a rise in the amount of women working and an improvement in their remuneration (Weiner "from working girl to working mother").

2.2. Women in the World of Fiction during 20th Century

For gender studies the 20th century was a momentous one. Beginning with the expansion of women's voting rights, women's civic representation and involvement grew in subsequent years. Ties were established between the involvement of women in the labor force and their active engagement in public relations. The women's emancipation campaigns come over boundaries of age, gender and ethnicity to create new poles. Through inclusion gender, inequalities have activated women's coalitions ready to open up traditional politics. There

were some notable achievements along the route. Disappointments were also conveyed (Galligan 01).

20th century novel refers to 20th century literature created throughout the world (1901 to 2000). In terms of Euro-American history, the major phases are represented in the dipartite section, Modernist literature and post-modern literature, which flowered from around 1900 to 1940 and from 1960 to 1990. And, the word contemporary literature is typically extended with a cut-off point post-1960 (Barry 121).

Thus, Modernism is a major literary movement of the first part of the twentieth century. Postmodern literature is used to describe tendencies in Post Second World War literature.

2.3. Main Figures of English Fiction Society

2.3.1. In Science Fiction

2.3.1.1. Adams Douglas (11 March 1952-11 May 2001)

He was an English author, screenwriter, essayist, comedian, satirist, and playwright. Adams was the author of *The Hitchhiker's Guide to the Galaxy*, which originated as a BBC radio comedy in 1978 before developing into a "trilogy" of five books that sold over 15 million copies in his lifetime and generated a TV series, several stage plays, comics, a video game, and a feature film in 2005 ("Douglas Adams").

2.3.1.2. Aldiss Brian (18 August 1925- 19 August 2017)

He was an English writer and publisher of anthologies, best known for science fiction novels and short stories. His byline reads Brian W. Aldiss, or simply Brian Aldiss, except for occasional mid-1960s pseudonyms.

Much inspired by founder of science fiction H. G. Wells, Aldiss was the foreign H vice-president. He was Co-President of the Birmingham Science Fiction Association (with Harry

Harrison). In 2000, Aldiss was elected Grand Master by the Science Fiction Writers of America and inducted in 2004 by the Science Fiction Hall of Fame. He wrote the short story "Supertoys Last All Summer Long" (1969) which was the basis for the Steven Spielberg film A.I., developed by Stanley Kubrick (2001) Artificial Intelligence. Aldiss was synonymous with science fiction in the British New Wave ("Brian Aldiss").

2.3.1.3. Clarke Arthur (16 December 1917-19 March 2008)

He was an English science fiction writer, science writer, and futurist,[3] inventor, submarine explorer, and host of television series. He co-wrote the screenplay for the 1968 film 2001: A Space Odyssey, one of the most influential movies of all time.[4][5] Clarke was a science writer, an avid space travel popularizer and a distinguished futurist.

He published more than a dozen books for popular magazines and several essays. He was awarded the KALINGA Prize in 1961, a UNESCO award for popularizing science. Clarke's works on science and science fiction earned him the moniker "Prophet of the Space Age" ("Arthur C. Clarke").

2.4.2. Fantasy

2.3.2.1. Pratchett Terry (28 April 1948-12 March 2015)

He was an English humorist, satirist, and author of fantasy novels, especially comical works. He is best known for his 41-novel Discworld series. Pratchett's first book, *The People of the Carpet*, was published in 1971. The first Discworld novel, *The Color of Magic*, was published in 1983 and Pratchett wrote an average of two books a year after that.

His 2011 Discworld book *Snuff* was the third fastest-selling hardback adult-reading book since records started in the UK, selling 55,000 copies in the first three days. The last

Disc world novel, *The Shepherd's Crown*, was released in August 2015, five months after his death ("Terry Pratchett").

2.3.2.2. Tolkien John Ronald Reuel (03 January 1892-02 September 1973)

An English author, poet, philologist, and scholar, He was the author of *The Hobbit* and *The Lord of the Rings* high-fantasy works. He served as the Anglo-Saxon Rawlinson and Bosworth Professor and Fellow of Pembroke College, Oxford, from 1925 to 1945 and Merton Professor of English Language and Literature and Merton College Fellow, Oxford, from 1945 to 1959.

He had been a close associate of C at one time. S. Lewis — both were members of the Inklings, an informal literary discussion party. On 28 March 1972 Queen Elizabeth II appointed Tolkien Commander of the Order of the British Empire (J.R.R Tolkien").

2.3.3. Essayists, Memoirs and Reformers

2.3.3.1. Brittain Vera Mary (29 December 1893-29 March 1970)

Higonnet and Margaret believed "Mary was a nurse, journalist, activist, radical and pacifist of the English Voluntary Aid Detachment (VAD) " (70).Born in Newcastle-under-Lyme, Brittain was the daughter of Thomas Arthur Brittain (1864–1935), a well-to-do paper manufacturer, and his wife, Edith Bervon Brittain (1868–1948), who owned paper mills in Hanley and Cheddleton ("Vera Brittain").

2.3.3.2. Lawrence Thomas Edward (16 August 1888-19 May 1935)

He was an archeologist, officer of the British army, ambassador, and journalist. He was known for his involvement in the Arab Revolt and the war against the Ottoman Empire in Sinai and Palestine after the First World War. Throughout his life, Lawrence was a prolific writer, a significant part of which was epistolary; he frequently sent many letters a day, and

many collections of his letters, including George Bernard Shaw and Edward Elgar, have been written (Korda 137).

2.3.4. Novelists

2.3.4.1. Amis Sir Kingsley (16 April 1922-22 October 1995)

He was an English novelist, author, teacher and critic. He has published more than 20 books, six volumes of poems, a biography, short stories, radio and TV plays, and social and cultural theoretical works. He is perhaps widely known for such ironic comedies as *One Fat Englishman* (1978) (Norwich, John Julius 15).

2.3.4.2. Amis Martin (25 August 1949)

Martin Amis, born in Swansea, Wales, on 25 August 1949, is a British author, novelist, essayist, memoirist and screenwriter, son of Kingsley Amis. His two popular books are *Cash* (1984) and *Fields of London* (1989). For his autobiographical novel *Encounter* (2000), he won the James Tait Black Memorial Award, and was nominated twice for the Booker Prize (in 1991 for *Time's Arrow* and in 2003 for *Yellow Dog*) ("Martin Amis" _ Wikipedia).

2.3.5. Poets

2.3.5.1. Auden, W.H (21 February 1907-29 September 1973)

Was a British-American poet and his poetry was renowned for his stylistic and professional accomplishment, his devotion to society, morality, passion and faith and his diversity of language, shape and content (Mendelson et al 478).

2.3.5.2. Betjeman, Sir John (1906-1984)

Survey of London claims Betjeman was an English author, novelist and journalist, born in London, England. From 1972 until his death he was a poet laureate of the England. Betjeman was the son of a wealthy Dutch-descendant silverware manufacturer (339-372).

2.3.6. Mystery and Detective Fiction

2.3.6.1. Chesterton Gilbert Keith (29 May 1874-14 June 1936)

He was an English novelist, historian, lay theologian, art critic and literary critic. He has been dubbed the "paradoxical prince." About his prose style, Time magazine observed: "If practicable, through common sayings, proverbs, allegories, Chesterton made his points — the first to deliberately turn them inside out" (Orthodox). He and Shaw played cowboys in a silent picture, which was never released, according to his autobiography (Chesterton, G.K 231-235).

2.4. Main Female Writers of Feminist Movement

2.4.1. Virginia Woolf

The 20th century introduced a revolutionary trend of writing that was modernism, and Virginia Woolf was deeply inspired by it, she also invented the storytelling method of the stream of consciousness that was quite characteristic of her. Woolf was also an experimenter of person's psychological and emotional motivations. However, as Plan and Seller note in their book *A History of Feminism Literary Criticism*, some felt that she was "overly genteel, much too lady to be taken seriously, part of Bloomsbury's effete, and even some who admired her, including David Daiches, accepted that her work was 'small'" ("Plain and Sellers" 120).

Nevertheless, Woolf is known to be progressive and feminist ideas are prominent in her works, her emphasis on the subject continued only after the Second World War. She is also an author of insightful writings on feminism, such as the very popular *A Space of One's Own*.

In her book *Virginia Woolf*, Bhaskar A. Shukla indicates that Woolf concentrated mainly on women and that "she created groundbreaking literary methods to expose the perspective of women and sought to find an answer to the male-dominated perceptions of reality" (57).

Woolf is also the source of a quote: "No one objects to a woman thought as long as she thinks about a man," (35) This is from her book *Orlando*, which often refers to the British culture of the early 20th century, where women were not taken seriously and were not allowed to serve in higher professions because they were also quite marginalized. In her writing she tried to find out racism and condemn the hierarchy.

The turn of the century became a turning point for the progressive cause, the term feminism itself was more popular in public than as people continued battling for suffragette and the freedom to make the living in general. Clear and Sellers also note that during this period "female authors challenged masculine perceptions, societal sexism and women's entrenched belittlement" (120).

2.4.2. Charlotte Bronte

Charlotte Bronte had wrote *Jane Eyre* in 1847 under her pen name Curer Bell, a time in which women were often persecuted, had little freedoms, nor were they accepted by people. The writing generated both strong praise and severe criticism as a consequence of the author's treatment of the issue of sexuality'. In the infamous review of *Jane Eyre* by Elizabeth it is even suggested that if the book were written by a woman "she would forfeit her own sex society" (Rigby 82, 99).

The Puritan Victorian readership has criticized the sex of the author, suggesting that such behavior is not appropriate for a woman, even a female writer's character. The harsh criticism advocated that Jane's description of being a strong, self-sufficient woman with no obligations to men is a quality that belongs only to men, and is therefore unnatural to women.

Some viewed Jane's fiery revolt as completely unacceptable, implying that women should be inferior to men. Bulwer Lytton even laments in her letter to *Jane Eyre* "British females are intense men worshippers – and in their disgusting books the young ladies make all

the advances – and do all the love-making – and this flatters the hoggish vanity of English men" (Bernnan 100). In spite of the criticism the novel was still a success.

Bronte created a style of heroine who was brave, stubborn, and strong and did not need to rely on a man, but demanding true love and equality. Bronte developed a character unlike any other, Jane Eyre wants honesty and reverence and the reader sees the development of the protagonist throughout the novel. Jane describes herself as: "I am no bird; and no net ensnares me: I am a free human being with an independent will" (Bronte, Eyre 223).

While Jane has always been solid, her maturing in the novel allows her the opportunity to cope more readily with adverse events throughout her life. She was able to contain herself until she figured out that the guy she cherished was already married so even if she left Mr. Rochester making her feel sad, humiliated so her grief became unbearable, she could always break away ("Feminism on Jane Eyre").

2.4.3. Jeanette Winterson

Jeanette Winterson is an English writer who has dealt very extensively with the issue of lesbianism and pornography in her books, and the highly acclaimed semi-autobiographical book *Oranges Are Not the Only Fruit* (1985). In her novel *Orlando*, Virginia Woolf has already brought up the motif of lesbianism; a biography, but also in *Mrs. Dalloway*, already mentioned, where Clarissa Dalloway has a relationship with Sally Seton.

While being a lesbian, though, the author does not accept that it is a lesbian novel. Winterson said that she "never understood why straight fiction is supposed to be for everyone, but anything with a gay character or that includes gay experience is only for queers" (Winterson, "Oranges Are not the only Fruit"). Not only are homosexuality topics, and embracing oneself as the novel's heart, but also the theme of marriage. For Winterson love is something really different and in all of her seven novels it has been portrayed as that, Winterson even says: "love is a condition that is painful, but it is the cross we all have to bear,

and this goes beyond overcoming prejudices against homosexuality, because love is held up as transcendent and unavoidable" (Russell 105).

Winterson often has very few male roles as she points out the dominance of women. In *Oranges Are Not the Only Fruit*, Jeanette's father doesn't play a major role in her life, her mother is the powerful one and either she manages the life of her husband or she totally avoids him. Jeanette herself says about her father that "he was never quite good enough" (11). The heroine grew up having only derogatory thoughts regarding men and also though she was a child, her life was mostly dominated by women and the church she attended with her mother was still sort of matriarchy, as there were no females excluding the male pastor.

Since the beginning of the novel, Jeanette favors women to men and she cannot understand why it's not natural to like a woman and why it's deemed a sin. "As far as I was concerned men was something you had around the place, not particularly interesting, but quite harmless. I had never shown the slightest feeling for them" (Winterson 127).

Conclusion

Reading regarding emancipation and perceptions of women during the 19th and 20th centuries was somewhat different for the female and male readers. Many female poets, like Charlotte Brontë, also published under an alias as they feel embarrassed by working under their own names.

For the female and male writers, reading about abolition and expectations about women during the 19th and 20th centuries was a bit different. Many female authors, including Charlotte Brontë, have also been written under a pseudonym, because they feel embarrassed by their own names operating as mentioned in this chapter.

Chapter Three
A Room of One's Own by
Virginia Woolf

Introduction

The Victorian period saw shifts in society's thought regarding gender, including women's employment, civil rights, marriage and sexuality. The second half of the 19th century was the time where the most drastic and far-reaching reform in all took place; the revolution in the status of women in society. Number of opportunities becoming available to women in the male-dominated world increased, there were new improvements of educational and employment prospects for women, and marriage followed by motherhood was no longer seen as the inevitable route towards securing a level of financial security.

The Victorian era witnessed changes in the gender thought in culture, including women's work, civil rights, marriage and sexuality. The second half of the 19th century was the moment with the most dramatic and far-reaching changes of all; the change of women's role in society.

Women were already viewed at the beginning of the 19th century as daughters, mothers and household keepers, but repulsion and the desire for freedom began to become clear. While the progress of feminism has progressed through the years, many authors have assigned more autonomy and equality to their protagonists. By the way, this chapter deals with the analysis of *A Room of One's Own* plot, main characters, themes and symbols.

3.1. Plot Summary Analysis of a Room of One's Own

A Room of One's Own is an extended essay by Virginia Woolf, first published in September 1929 (Woolf 04), and it is based on two lectures delivered by Woolf at Newnham College and Girton College the University of Cambridge women's constituent colleges in October 1928 (Woolf 05) (Rosenbaum 113-115).

Its dramatic setting is that Woolf was invited to give lectures on the subject of women and fiction. She advances the thesis that "if she is to write fiction, a woman must have money, and a room of her own." Her essay is constructed as a partly-fictionalized narrative of the

thinking that led her to adopt this thesis. She dramatizes that mental process in the character of an imaginary narrator "call me Mary Beton, Mary Seton, Mary Carmichael or by any name you please—it is not a matter of any importance" that is in her same position, wrestling with the same topic.

The narrator begins her investigation at Oxbridge College; where she reflects on the various educational experiences available to men and women, and on more material differences in their lives. She then spends a day perusing the scholarship on gender at the British Library, All of which were written by men, and all written in anger. Turning to memory, she sees very little evidence regarding women's daily lives that she wants to imaginatively rewrite their life. Judith Shakespeare's figure is generated as an example of the tragic fate, a highly intelligent woman would encounter in those circumstances.

Given this history, Woolf discusses the contributions of the nineteenth-century great woman novelists and comments on the value of practice for an aspiring artist follows a study of the present state of literature, undertaken by reading one of the peers of the narrator's first book. Woolf concludes the essay with an exhortation to her female audience to take up the tradition that was so hardly legacy to them, and to increase their own daughters' endowment ("A Room of One's Own: Summary").

3.2. Main Themes of a Room of One's Own

3.2.1. The Four Mary(s)

Woolf mentioned in her book that the title of the essay comes from her belief that "a woman must have money and a room of her own if she is to write fiction" (A Room of one's own).The narrator of the work is referred to early on: "Here then was I "call me Mary Beton, Mary Seton, Mary Carmichael or by any name you please-it is not a matter of any importance" (Woolf 08).The two Mary(s) were ladies waiting for Mary, Queen of Scots; both are

protagonists of a 16th-century Scottish ballad, Mary Hamilton, about a lady waiting to be hanged for having had a child with the king, a child she murdered (Shiach 05).

3.2.2. Women and Society

While developing the necessity for women to have financial and academic equality if they are to be willing to contribute genuinely to the literary tradition, Woolf discusses the social forces that restrict such resources to women. *A Room of One's Own*, then, is a feminist text. Yet it does not place responsibility on individual people for the condition of civilization or as a deliberate attempt by people as a whole to silence women. Rather, she describes a society made up of the instincts of the various sexes (For example, women to have babies, to marry early, to repair and take care of the family and not to be educated) who together characterize culture and affect the attitudes and opportunities of individuals ("Women and Society Theme in *A Room of one's Own*").

This does not mean Woolf views culture as anything other than something drastically skewed in favor of people. She discusses how it tilts, in two respects. Next, she reveals how she was left out from the fictitious college "Oxbridge," an amalgamation of Oxford and Cambridge, two prestigious English colleges. This "Oxbridge" idea was significant in her life for Woolf herself; her brothers and male contemporaries all seemed to go off to Oxbridge as she attempted to challenge herself and educate herself with what little outside resources she had.

Furthermore, she produces a fictional character called Judith Shakespeare, William Shakespeare's sister and his brilliant counterpart she then shows how, while William is gaining fame and becoming a "incandescent" poet, the structure of society prevents Judith from doing so, and ends up committing suicide.

A Space of One's Own often explores the more controversial area of female prostitution, frankly thinking regarding the likelihood of a woman's passion for women. Through placing this normally suppressed subject before her viewers, she provides an environment where thoughts and tab uses will emerge and articulate them and, therefore, become ubiquitous and can be recognized as a natural part of femininism. It is also worth noting that while A Room of One's Own does not attempt to blame men, it occasionally betrays a certain physical distaste when describing men. They are a ruddy, almost disgusting presence in her description of the men at the British Library for instance, reminding her of all the flaws she sees in society as a whole.

Finally, it should be remembered that A Room of One's Own was crafted from a series of lectures that Woolf delivered to women at the Cambridge's first women's college. With herself and those before her, Woolf creates a sense of the emergence of a new community of women, the educated, even professorial woman to match the natural teaching man. This is a message of hope, but also a warning and an incitement that this generation must forcefully change it in order to change the fragile position of women in literature at all ("Women and Society theme in A Room of One's Own").

3.2.3. Financial and Intellectual Freedom

The title of Woolf's article is a central aspect of her thesis: that if a woman wants to be willing to compose she needs capital and a place of her own. Woolf believes that a woman wants financial independence so that she can manage her own room and life — to be unhindered by interruptions and sacrifices — to achieve academic freedom and therefore be willing to publish. In addition, she claims that such financial and academic independence has traditionally been withheld from women, resulting in virtually all people, including those with

literary ability and desire, being unable to attain their ambitions or abilities owing to a lack of opportunities to participate in meaningful research and learning.

In addition, she claims that such financial and academic independence has traditionally been withheld from women, resulting in virtually all people, including those with literary ability and desire, being unable to attain their ambitions or abilities owing to a lack of opportunities to participate in meaningful research and learning ("Financial and Intellectual Freedom theme in *A Room of One's Own*").

As the writer, Woolf discusses her own background and the financial allowance she has obtained from her parents, who has earned her "five hundred a year," a rather decent amount to survive on for a young lady. Therefore, unlike lower-class women or without such good fortune, she might look forward to a life of financial stability and really concentrate on writing.

Then she imagines women's fate without such a secure, personal income, imagines how impossible the task of writing would seem even if one had the ambition to do so. The rare examples she can cite of middle-class or lower-class women who have decided to write, such as Aphra Behn, have not even been seen by society as admirable women, but rather have been scorned and thought to be almost unnatural. Because of this, Behn was seen not as a pattern to be adopted by younger women but instead as a obstacle to a life of "living by one's wits" ("Financial and Intellectual Freedom theme in *A Room of One's Own*").

Throughout the lectures, it is abundantly clear that Woolf is not merely making this argument for expressing her own views or telling a story – she sees herself as having a job to do, and it is no coincidence that she is speaking with her professional lives ahead of a group of scholarly young women ("Financial and Intellectual Freedom theme in *A Room of One's Own*").

3.2.4. Creating a legacy of Women Writer

A Home of One's Own was built out of a collection of seminars Woolf gave to student groups at women's colleges in Cambridge. She specifically discusses these people and builds on those stereotypes and popular sense — that they are both educated and that they are people, for example — and we will automatically recognize the particularity of the situation while reading the text. Although a wealthy individual Woolf serves their older and quite dominant, but yet as their compatriot to these women academics. They are allies in the same cause, to become educated women and to contribute to their society and to the canon of scholarship and literature which inspires them ("Creating a Legacy of Women Writers theme in A Room of One's Own").

Woolf is well aware that she is part of the legacy and history of women writers (and thwarted women writers) and these lectures all along. From that point of departure, from her being involved in a kind of legacy and offering something to the minds of the future, Woolf as the narrator invokes the women writers of the past and the present to help her argue. Through actual writers including George Eliot and Lady Winchilsea to the fictional Mary and Judith Shakespeare stories, Woolf introduces a network of people who've lost out on their opportunity because of their position as people and the burdens of deprivation and lack of schooling that that role entails.

By creating Shakespeare's imaginary Sister, Woolf stresses women's isolation and invisibility; she lets us envision even more marginalized people who are left behind by history and whose thoughts will never be shared. Woolf portrays male geniuses such as Shakespeare as incandescent characters, largely renowned for their work and not for their own lives. Woolf shows that it is very difficult for women to be this way, because to such a degree their lives necessarily impose upon them, with childbearing, homemade, and suffering. And both the

literature of women and the women themselves are characterized by their deprivations rather than being incandescent, like the great male authors ("Financial and Intellectual Freedom of Women Writers theme in A Room of One's Own").

3.2.5. Truth

Beneath Woolf's argument about what it takes to create fiction for a woman is another more universal argument about the nature of truth that inevitably casts a shadow over her points. Woolf seems to know two key points about the essence of the reality she is passing on to her audience. The first argument applies to subjectivity. As a lecturer, she says she hopes that her listeners find some truth in what she is saying, but she doesn't claim to be able to impart it herself. She claims that all truth is a kind of experience and is subjective. She hopes to impart something real, not by stating facts or opinions, but by showing and doing so, her knowledge and perspective (Truth theme in A Room of One's Own").

The second point is that she is connected to both the women and men in her story by the quest for truth. As the narrator finds herself locked out of college buildings and missing female authors on the library shelves, she examines the nature of the academic life around her and, indeed, before her in the form of the women of Newnham and Girton whom she addresses. Her pursuit of knowledge and her appetite for discussion and critical speech links her with those around her, including the types of male 'professors' who have earned such encouragement from society (Truth theme in A Room of One's Own).

3.2.6. The Importance of Money

Money is the primary factor for the narrator of A Room of One's Own that prohibits women from having their own room, and so getting money is of utmost importance. Because women lack control, their imagination has been systematically stifled over the years. "Intellectual freedom depends on material things," the narrator writes Poetry hinges on

freedom of the intellect. And women were often weak, not merely for two hundred years, but from the outset. .

She argues that novel writing makes it easier for people to start and stop regularly, so women are more likely to write novels than poetry: women have to deal with constant interruptions because they are so often they are deprived of their own room in which to write. Without money, the narrator implies to their creative male counterparts women will remain in second place. At the time of Woolf's writing, the financial discrepancy between men and women perpetuated the myth that women were less successful writers (A Room of One's Own\themes, Spark notes").

3.2.7. Building a history of Women's Writing

Woolf constructs a critical and historical account of female writers up to now in the essay. She looks at the careers of several female authors including Aphra Behn, Jane Austen, The Bronte sisters, Anne Finch, Winchilsea Countess, and George Eliot. Woolf explores and draws inspiration from noted scholar and feminist Jane Ellen Harrison as well as female writers. In the essay, Harrison is presented only by her initials, separated by long dashes, and Woolf introduces Harrison first as "the famous scholar, could it be J ... H...?"(Woolf 26).

Woolf also addresses Rebecca West, challenging West's uncompromising rejection of Desmond Mac Carthy (referred to as "Z") as an "arrant feminist" (Woolf 26). Among the men who were attacking for their views on women, F.E. Smith, Birkenhead 1st Earl (referred to as "Lord Birkenhead), is mentioned, although Woolf further rebuked his ideas in stating she will not "trouble to copy out Lord Birkenhead's opinion upon the writing of women" (80). Birkenhead was an opponent of suffrage (15).

The essay quotes Oscar Browning, through the words of his (possibly inaccurate) biographer H. E. Wrotham, (Moad, Rosalind) "that the impression left on his mind, after

looking over any set of examination papers, was that, irrespective of the marks he might give, the best woman was intellectually the inferior of the worst man" (Woolf 80-81). In addition to these references, Woolf implicitly refers to some of the most influential scholars of the time; her composite name has become a well-known term for the University of Oxford and the University of Cambridge-Oxbridge- although she was not the first to use it.

3.2.8. Lesbianism

Woolf wrote in her diary before the publication of *A Room of One's Own*, that she wished she would be when it was written "attacked for a feminist and hinted at for a 'sapphist' (lesbian)" (Eleen Barrett 2018), (Majumdar 123).

In one part of the book Woolf explicitly invokes lesbianism, discussing the work of a fictional woman journalist, Mary Carmichael: "Then may I tell you that the very next words I read were these –'Chloe liked Olivia...' Do not start. Do not blush. Let us admit in the privacy of our own society that these things sometimes happen. Sometimes women do like women" (123). Woolf refers to the obscenity trial and media outrage arising from the publication of the lesbian-themed novel *Radcliffe Hall the Well of Loneliness* (1928). Before she can speak about Chloe like Olivia, the narrator must be told that Sir Chartres Biron, the judge of the obscenity trial at Hall, is not in the audience. "Are there no men present? Do you promise the figure of Sir Chartres Biron is not concealed? ..." (123).

Woolf's scholar and feminist critic Jane Marcus claims that Woolf gave *Radcliffe Hall* and other authors a lesson of how to talk discreetly enough about lesbianism to prevent obscenity trials; "Woolf was offering her besieged fellow writer a lesson in how to give a lesbian talk and write a lesson work and get away with it" (23). Marcus describes the atmosphere of Woolf's arrival and presence with her lover Vita Sackville-West at the women's college as "Sapphic."

3.3. Main characters of A Room of one's own

3.3.1. Virginia Woolf

Woolf, of course, is not a character in her lecture. But by creating a narrator to carry the bulk of her lecture, she makes explicit her own role as author and creates a separation between herself and the ideas of the narrator, and the importance of fiction in communicating inner experience (since she relies on the narrator to communicate these ideas rather than doing so herself. At the beginning of the lecture, Woolf effectively introduces the narrator, and then takes over from the narrator at the end of the novel to make closing remarks ("Virginia Woolf Character Analysis in A Room of One's Own").

3.3.2. The Narrator

Woolf invents a protagonist that she claims could be any woman to tell her story and make her point, "Call me Mary Beton, Mary Seton, Mary Carmichael or whatever name you like — it's not a matter of any significance," she claims. The narrator visually and critically directs the viewer (and reader) through a series of encounters through which she explores how disadvantaged women were and why. The narrator's anonymity and her willingness to sympathize not just with women but also with men offer her a sense of superiority and, at the same time, a sense of being an individual rather than a woman, a point of view that she encourages her readers to accept if they are to become successful authors ("Narrator Character Analysis in A Room of One's Own").

3.3.3. Judith Shakespeare

It's William Shakespeare's imagined son. Woolf creates it to illustrate how, due to the nature of society, a woman with talent comparable to Shakespeare will not be able to achieve the same success. Judith's life is full of tragedy—first coerced into an early marriage by her

father; she has to move to London to be able to pursue art, but every theatre she approaches is turned away with scorn. She gets pregnant, which makes a literary life difficult, and finally she kills herself. Yet later on in the essay, Woolf brings back Judith Shakespeare's ghost and tells the audience's young women they have the ability to be the voice Judith never had ("Judith Shakespeare Character Analysis in A Room of One's Own").

3.3.4. Mary Beton

This is the narrator's daughter, whose death gave the narrator a generous pension of 500 pounds a year. The narrator lives very comfortably on this amount and she's been taught a lot by financial security about the value of money and why women have endured both mental and artistic deprivation and material deprivation ("Mary Beton Character Analysis in A Room of One's Own").

3.3.5. Mary Carmichael

Is the imaginary author of a book called "Life's Adventure" which the reader reads and criticizes for its fragmented sentences which the master of sentences, Jane Austen, fails to imitate. Nevertheless, despite her apparent lack of imagination, Carmichael does give the reader the first revelation of lesbianism she saw in literature and reveals how far women and literature have come ("Mary Carmichael Character Analysis in A Room of One's Own").

3.4. Main Symbols of a Room Of One's Own

3.4.1. A Room of One's Own

A Room of One's Own core argument is that every woman wants a space of her own something men will appreciate without doubt. A room of his own would provide the time and space for a woman to indulge in uninterrupted writing time. Women seldom enjoyed such luxuries during Woolf's period. Women were left elusive, and, its art suffered as a result. Yet

Woolf's more interested than just the room itself. She uses the space as a metaphor for many bigger problems, such as anonymity, leisure time and financial freedom, each of which is an integral component of the endless gender disparities. Woolf predicts that women will remain second-class citizens until these inequalities are rectified and that their literary achievements will also be branded as such ("Spark notes: A Room of One's Own: Symbols").

3.4.2. Light

Light symbolizes the genius for revealing the facts. Woolf refers to "that hard little electric light which we call brilliance" and notes that the "lamp in the spine does not light on beef and prunes". Color, then, is creativity, or creative brilliance. Light also symbolizes the ability to see or judge reality and illusion. She refers to the "white light of truth" and calls the reader to hold "every phrase, every scene to the light" because Nature has given the reader "an inner light by which to judge of the novelist's integrity or disintegrate" ("A Room of One's Own Symbols").

3.4.3. Ten-Shilling Note

When she pays for her lunch with a ten-shilling note "part of an inheritance from an aunt's heritage", Mary Beton wonders at the influence of that note and her parents, who appear mysteriously in her pocket. They have the power to free her from the "dust and decay" she had built up when she was out of money. Therefore, the ten-shilling note comes to symbolize financial freedom, and the manner in which money has the power to lift women's burdens of poverty ("A Room of One's Own Symbols").

3.4.4. Prunes and Custard

After a sumptuous luncheon at Oxbridge built on a tradition of men's accomplishments and wealth, Mary Beton endures a modest dinner of steak, prunes, and custard at the women's college where she lives. It's not an exciting dinner and she says, "One cannot think well, love

well, sleep well, if one has not dined well". This dinner symbolizes women's deprivation relative to men and helps to make the case that a woman needs money to use her talents to produce works of genius ("A Room of One's Own Symbols").

3.4.5. Destructions and Interruption

A man blocks the path through the grass of Mary Beton. Her thoughts are interrupted by a ring. A test at the restaurant brings her contemplations back to the present. Fictional structure of the essay is riddled with distractions and interruptions. These frequent breaks mimic distractions and interruptions. Woolf imagines must have been the truth for writers like Jane Austen as they sat in their sitting rooms and were called on to chat, rather than writing uninterrupted in their own house. Woolf uses such interruptions to symbolize women writers' isolation, and the need for a private room to write in ("A Room of One's Own Symbols").

3.4.6. Oxbridge

Oxbridge University is the imaginary university that provides a setting for the Chapter 1 of the essay. Its magnificent buildings become a symbol of the legacy men have built over many years. The wealth of generations of men built the chapel, placed in it lovely stained-glass windows, and made sure it was filled with singers and scholars. Similarly, the literature written by men was built up over time, from the earliest male writers through English poet John Milton, Italian poet Dante Alighieri, and English playwright William Shakespeare through the present. Male author built upon male author to create great literature, like a chapel is built on stone. Both types of "buildings" take money. Girls, on the other hand, have no literature legacy to draw on, because they never had any income. Compared with Oxbridge, their colleges are plain and small as is their literature. Nevertheless, Woolf makes it clear that

the building blocks of women's literature are finally set up. It ends with a hopeful note, encouraging women to continue building ("A Room of One's Own Symbols").

Conclusion

Chapter Three sheds light on women's involvement in several fields. In addition to the key characters, themes and symbols used by Virginia in her essay, it also provides the study of A Space of One's Own plot description.

General Conclusion

Women were not considered equal citizens for a long time in history; they suffered from poor treatment, sexism and bigotry under the law and law of man. They could challenge them, in spite of these challenges, and prove themselves over society.

Woman had led unequal and unjust lives in the past. She was prohibited from carrying out any political, social, and economic activities and her only role is to be a housewife who takes care of the home and babies. Woman was then under the control of man who dominates all the fields where he represents the symbol of power.

After all those issues, the woman of suffering and misery in the whole world began to find ways to improve herself and change her position in life. We have tried to join their energies, dreams and desire to create a universal idea that talks about all women anywhere in the world that contributes to feminism appearance.

In addition to changing her negative image, by the advent of Feminism, woman was able to take back her rights. Feminism proves women are capable of playing the same essential positions as men. In addition, the most important goals of feminism were to give women total freedom in the representation of political and social events, in addition to equal opportunities.

This modest research aims to provide a summary of feminism and how it developed from an idea or conviction into a philosophy with traditional goals and principles. The first chapter of this work was theoretical, in which besides its origin and its various types, we presented the definition of feminism. It also presents some famous waves of Feminism in which it tackled each of the famous leaders and, more importantly, it gives its principles and objectives. This chapter also speaks about Muslim and Black woman's sufferings.

Nonetheless, the second chapter gives more emphasis to the role of women in the political, social and economic fields and their achievements. This also reveals the status and role of women in decision-making, as well as the restatement of the traditional Obstacles any

woman can face in seeking her rights. This chapter includes the best examples of feminism progress, who are a community of women leaders in politics, culture, and science in particular.

Finally, the third chapter sheds light on the analysis of *A Room of One's Own* plot Summary, main characters, themes and symbols.

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الملخص

'غرفة تخص المرء وحده' بالإنجليزية (A Room of One's Own) : هي مقالة مطولة بقلم فرجينيا وولف. نشرت في 24 أكتوبر 1929، واستندت على سلسلة من المحاضرات التي ألقتها وولف في كلية نيونهام وكلية غيرتون وهما كليتان نسانيتان في جامعة كامبريدج في أكتوبر 1928. في الواقع يعتمد هذا المقال على رواية وسرد لاستكشاف النساء دور الأدبية والشخصية الخيالية، إلا أن المخطوطة التي قدمت سلسلة المحاضرات والتي كانت بعنوان "المرأة والخيال"، نشرت في مجلة المنتدى في مارس 1929. وبالتالي فإن المقال يعتبر غير خيالي ويعتبر مقال عموماً نصاً نسوياً، ويلاحظ في مناقشته لكل من المساحة الحرفية والتصويرية للأدبيات ضمن التقاليد الأدبية التي يسيطر عليها النظام الأبوي.

لقد أدت النساء طوال هذه القرون دور المرايا بكل ما تمتلكه من سحر وسلطة حلوة، عاكسة بذلك صورة الرجل على نحو مضاعف عن حجمه الطبيعي. ومن دون تلك السلطة، ربّما، بقيت الأرض مجرد مستنقعات وغابات، ولكانت أمجاد حروبنا كلّها مجهولة، ولكنّا حتّى الآن نرسم الخطوط العريضة لأحد الغزلان على بقايا عظام الغنم، ونقايض حجر الصوّان بجلود الخراف أو بأيّ حلقة بسيطة تثير اهتمام ذوقنا البدائي، ولما وجد الرجل الخارق (سوبرمان)، ولا حتّى المستبدّ، ولما لبس القياصرة ولا الأباطرة تيجانهم، ولما خسروها أيضاً. وأيّما كان استعمال المرايا في المجتمعات المتحضرة فهي جوهرية في أعمال العنف والبطولة. وهذا هو السبب في أنّ كلّاً من نابليون وموسوليني أكّدا، وبشدة، على دونية النساء، فلولا هذه الدونية لتوقّف كلاهما عن التضمّن.

وهذا يفسّر، على نحو جزئي، قلق الرجال من فقدهم النساء، ويفسّر اضطرابهم عندما يخضعون لنقدها، واستحالة أن تقول لهم إنّ كتاباً كتبه سيئ، وإنّ صورة رسموها ضعيفة، أو أيّ شيء كان دون أن تتسبّب في ألم وغضب عظيمين أكثر ممّا قد يسببه لو أنّ رجلاً هو من قدّم النقد. فلو قالت المرأة الحقيقة لانكشمت صورة الرجل على المرأة، ولقلّت لياقته للحياة. وكيف عندها سيستمّر في إطلاق الأحكام وتهذيب البدانيين، وسنّ القوانين، وتأليف الكتب، والتباهي بالثياب، وإلقاء الخطب على الموائد لو لم يكن يستطيع رؤية نفسه عند الإفطار وعند الغداء أكبر من حجمه الحقيقي مرتين على الأقل؟ هكذا صرّت أفكّر وأنا أكسر رغيف الخبز، وأحرّك قهوتي، وأقلب نظري من حين إلى آخر بين المازة في الطريق. إنّ الصورة المنعكسة على المرأة أمرّ في غاية الأهمية، لأنّها تشحن الحيويّة، وتحفّز الجهاز العصبي. فلو حرّمنا الرجل منها لربّما مات مثلما يموت مدمن الكوكايين عند حرمانه منه."