

Multi-voicedness and the Female Mind in Virginia Woolf's Essay *A Room of One's Own***Hoda Attia Mohamed Galabi**

Assistant Professor

Faculty of Arts

Bisha University

Abstract: In *Problems of Dostoevsky's Poetics*, Mikhail Bakhtin defines multi-voicedness as a method "constructed not as the whole of a single consciousness, absorbing other consciousnesses as objects into itself, but as a whole formed by the interaction of several consciousnesses...and this consequently makes the viewer also a participant". In the present paper, the examination of Virginia Woolf's "*A Room of One's Own*", an essay divided into six chapters, exhibits how Woolf manipulates the essay form in a new manner to create a multi-voiced world and dispenses with the established forms of the fundamentally monologic European novel. In her long essay, Woolf uses many narrators, direct speech, indirect speech, quasi-speech and her own voice, interwoven with the arguments of her opponents and supporters, to represent multiple levels of authority or what may be described in Bakhtinian terms as "voice interference". Woolf's new construction proves an appropriate medium to discuss the condition of women in general and women writers in particular. Virginia Woolf is completely aware of the fact that she lives in an era preceded by successive eras of anti-feminism. Hence, women and fiction is the main idea in "*A Room of One's Own*", an intricate theme in which Woolf addresses women as narrators as well as readers whose voice as participants serves in forming the multi-voiced world of her piece.

Mikhail Bakhtin defines multi-voicedness in *problems of Dostoevsky's poetics* as a method "constructed not as the whole of a single consciousness, absorbing other consciousnesses as objects into itself, but as a whole formed by the interaction of several consciousnesses... and this consequently makes the viewer also a participant."(Bakhtin,1984,p.18) In the present paper, the examination of Virginia Woolf's "*A Room of One's Own*", an essay divided into six chapters, exhibits how Woolf manipulates the essay form in a new manner to create a multi-voiced world and dispense with "the established forms of fundamentally monologic European novel"(Bakhtin,1984,p.8) In her long essay, Woolf uses many narrators, direct speech, indirect speech, quasi-speech and her own voice, interwoven with the arguments of her opponents and supporters, to represent multiple levels of authority or what may be described in Bakhtinian terms as "voice interference" (Bakhtin,1984,p.xxxvi).

Virginia Woolf's narrators are not omniscient who can tell the readers everything they want to know. They express their boredom and their difficulties to the readers in the opening sentence of her essay which begins with "But". Judith Allen describes it as a spell that has been "cast upon

the reader when "but" not only begins a text ,but also... transferred the reader's lips by the narrator? ... the varied definitions of "but"... seem to echo the marginal position of women in our culture... several of these words... describe the woman "walking down Whithall, when from being the natural inheritor of that civilization, she becomes, on the contrary, outside of it, alien and critical" (Allen,2010,p.58)

Virginia Woolf's first word in "*A Room of One's Own*" is "But" which is used to have different meanings. They might "include except, outside, and on the contrary"(Allen,2010,p.58)but the other hidden meanings will not be understood until one reads the six chapters and sees how many but's she uses and for what purpose. When she starts her essay saying "But you may say, we asked you... " (Woolf,2005,p.565), one feels perplexed to find the speaker in the first "you" is different from the speaker in the second "you" and "we" pops up to take the reader to a third dimension. The questions that might be asked make the narrator "bored" Where as the reader is shocked with such beginning. That is why the questions, their connotations and the different answers that are not easily put by the narrators; in an attempt to satisfy the reader's response, are concerned with her title *A Room of One's Own* and her main topic " women and fiction". The second "you" refers to one of the narrators who exposes her own dilemma to her trusted readers. She is asked to make a speech or give a lecture about women and fiction in one of the colleges of women. The narrator tries to transmit her perplexity to the reader who is supposed to be part of this prolonged answer to her topic. The narrators try in an elaborate technique that never ignores the reader in the midst of the expounded views, to guide the reader while moving from one view to another. Woolf's modernism is bilateral as it is not only in ideas but in technique as well. She uses a new method that takes the unitary or monologic patriarchal ideology to the multi-voiced world of her unique piece.

In her creation of a multi-voiced world, Woolf asks the following question: who is Speaking, when, how, to whom and how these levels of authority are represented in new various constructions. Woolf's voice is beyond all the voices in "*A Room of One's Own*"; it is a separate one and not even belonging to any of the narrators but it is not in contrast to them nor to her main subject. Admittedly, Virginia Woolf's image of women and fiction is explained in the opening page of her essay when she tries to state what she means with it. She refers to her image that it means four ideas, " women and what they are like, or it might mean women and the fiction that they write, or it might mean women and the fiction that is written about them or it might mean that somehow all three are inextricably mixed together and you want me to consider them in that light". (Woolf,2005,p. 565) Woolf puts her conviction on the response of women reading her essay. She chooses what she expects them to choose. Woolf tries to construct a new image of women as independent novelist who put their novels as sign posts guiding other women to have their simple rights; earning money and having rooms of their own. Woolf makes use of a variety of pronouns which refer to different narrators . The multiple narrative "I" comes as an answer to what relation women and fiction has to do with a room of one's own "... I will try to explain.

When you asked me to speak about women and fiction I Sat down on the banks of a river and began to wonder what the words meant"(Woolf,2005,p.565) The voice "I" is important in the structure of the essay as it is an allegorical term for Virginia Woolf's voice .

Woolf's reader is present all the time but is standing at a distance. She wants her readers (women in particular) to discover the " estrangement effect" as Judith Allen explained in her book, *Virginia Woolf and the Politics of Language*, it is how Woolf in her " distancing of the reader has some resonance with Bertolt Brecht's "estrangement effect". One of the important goals of Brecht's "Epic Theatre", which relates to... Woolf's... *A Room of One's Own*... is to have her audience discover the conditions of life". (Allen,2010,p.62) She has a direct address to the reader when she tries to shape her essay " making use of all liberties and licenses of a novelist to tell you the story of the two days that preceded my coming here". (Woolf,2005,p.565) It is apparent on addressing the reader , Virginia Woolf gives her reader a positive role to decide the truth they have to follow in the narrator's surprising description of truth," Lies will follow from my lips, but there may perhaps be some truth mixed up with them; it is for you { reader} to seek out this truth and to decide whether any part of it worth keeping"(Woolf,2005,p.566) On the narrator's usage of "I", it seems to be chosen as "... only a convenient term for somebody who has no real being". A few lines later Woolf gives "I" three female names, all of them are Marys, " Here then was I(call me Mary Beton, Mary Seton, Mary Charmichael or by any name you please"(Woolf,2005,p.566)She uses past "was" to describe the present time as if past and present are fused together in one thing. She does so to state that her theme is an everlasting issue beyond time and place. The embarrassed and bored narrators who use "I" do not change mood or tone from the very beginning to near the end of" *A Room of One's Own*": "But – I am bored! But why was I bored? Partly because of the dominance of the letter "I" and the aridity, which like the giant beech tree, it casts within its shade. Nothing will grow there" (Woolf,20005,p.625)

A Room of One's Own is not " illuminated by a single authorial consciousness; rather a plurality of consciousnesses, with equal rights and each with its own world..." (Bakhtin,1984,p.6) as Bakhtin describes the plurality of independent and unmerged voices and consciousnesses. The plurality of voices can be seen in the argument of the opponents when one of the narrators asked, "Why are some women poor? Until it became fifty questions... to show the state of mind I was in..." (Woolf,2005,p.581)A few lines later, the same narrator tries to find the opinion of wise men about women," Here I drew breath and added, indeed, in the margin, why does Samuel Butler say, "Wise men never say what they think of women? ... What is so unfortunate is that wise men never think the same thing about women. Here is Pope: " Most women have no character at all"(Woolf,2005,p.581) Most of the world's great literature had been written by men. Austen, the Brontes , George Eliot, Elizabeth Barret Browning and Emily Dickinson apart, it was difficult to think women really had it in them to write at the highest level. Critics, being male, saw no need to distinguish a specifically feminine way of writing or responding to a text. Virginia Woolf was herself a refutation of that thesis. Her feminist framework for the support of

women's literature was brought on by the strain of balancing male self-realization with female abnegation.

In the introduction of *Feminist Literary Theory*, Mary Eagleton tries to shape a theory that has one demand and it is how to teach men to be silent. It is the positive voice of women that is at the core of theory. Eagleton starts with a question about theorizing that was all the time the task of men, "Why theorize? How to theorize? A suspicion of theory is wide spread throughout feminism. Faced as we are with a long history of patriarchal theory which claims to have proved decisively the inferiority of women... Many feminists see theory, as if not innately male- women are capable of doing it... Mary Daly and Marguerite Duras expressed the view that theorizing was oppressive to women and sought chiefly to consolidate male power".(Eagleton,1992,p.5) Feminist theory is the extension of feminism into theoretical, fictional, philosophical discourse. It aims to understand the nature of gender inequality. Liberal feminists argue that women have the same capacity as men for moral reasoning and agency, but that patriarchy has denied women the opportunity to express and practice this reasoning.

Virginia Woolf is a proponent of women novelists who wrote novels in difficult conditions. They worked under the " dominant sexual ideology"(Eagleton,2000,p.251) of man which denied them their rights to be on the same footing with " the primary male text" and not to be classified as the " secondary source material" (Eagleton, 2000,p.252) as Mary Eagleton states in her essay: " *Genre and Gender*" . According to the norms of that dominant methodology a woman novelist or poet must consider everything carefully before writing. To go on in that patriarchal world, she has to be cautious to what she thinks and writes lest she could be condemned at first reading of her work. Although novel is considered the realm of women, the influences of men in the context of history and culture had great impact on the production of women novelists. They are the publishers, critics, even readership and the reader response are those of men. The privilege is always for the "male dominant forms" whereas "the female forms... are less literary, less intellectual, less wide ranging, less profound" .(Eagleton,2000,p.252)

Virginia Woolf's allegorical voice as a writer is apparent when she says "Anger had snatched my pencil while I dreamt. But what was anger doing there? Interest, confusion, amusement, boredom..." Her anger is justified by her answer to Professor Von X who wrote a book entitled: " *The Mental, Moral and physical Inferiority of the Female Sex*". She continues to show her response to the professor saying "One does not like to be told that one is naturally inferior to a little man..."(Woolf,2005,p.583) The previous opponents represented in Pope and professor X who find women inferior to men or with no character at all make Woolf's allegorical voice appear roaring in anger" It was anger disguised and complex, not anger simple and open." The books of the opponents "had been written in the red light of emotion and not the white light of truth".(Woolf,2005,p.583) In her attempt to analyze the anti-feminism not only of professor Von X but tall professors, Virginia Woolf describes the state of their minds and the limitations they

impose upon women in the demarcation of their world, "The professors, or patriarchs, as it might be more accurate to call them, might be angry for that reason partly, but partly for one that lies a little less obviously on the surface... possible when the professor insisted a little too emphatically upon the inferiority of women, he was concerned not with their inferiority, but with his own superiority".(Woolf, 2005,pp.584-5)

Virginia Woolf describes her own suffering on the way to become an author and that is not different from the suffering of all women novelists in the eighteenth and nineteenth centuries beginning from Jane Austen to George Eliot. She gives an example of a father who tries to prevent his daughter from becoming an author like him in these lines, " Let us suppose that a father from the highest motives did not wish his daughter to leave home and become writer, painter or scholar". The father, here, is Virginia Woolf's father . He is also Mr. Ramsey in *To the Lighthouse* . Those fathers consider" the essentials of a woman's being... are that they are supported by , and they minister to, men... "(Woolf,2005,p.595) Women were denied their right to think, read, write and have characters of their own.

Mary Eagleton attempts to show how "The debate between pro- and anti-theorists provides an entrée into understanding the strikingly different assessments of Woolf by Showalter and Moi".(Eagleton,2000,p.7) Virginia Woolf's superior androgynous mind fails to be understood by Elaine Showalter that turns to be anti-feminist in her short viewed feminism while trying to see and analyze *A Room of One's Own* from a very narrow pop-hole at night instead of viewing directly from a wide window in a sunny day. In Showalter's "*A Literature of their Own*" that is about women novelists from Bronte to Lessing, she parodies unsuccessfully "*A Room of One's Own*". She starts with an unarmed attack on Woolf's style that has "repetition, exaggeration, parody, whimsy and multiple viewpoint... *A Room of One's Own* is an extremely impersonal and defensive book."(Showalter,1992,p.26) Woolf's main topic is meant to defend the cause of women novelists and describe their state of mind. Showalter goes on her unjustified attack on the narrative technique that is used in essay form, which is Woolf's innovation. The "multiple viewpoint" is part of Woolf's poetics that sheds light on the female mind and all its associations using " narrative" "I" and "I" as " a persona". Repeated "I" is used to refer to three Marys ; "Here then was I (call me Mary Beton, Mary Beton, Mary Seton, Mary Carmichael or by any name you please..."(Woolf,2005,p.566) The narrator, here, does not care for the name, for it can be any other name the reader chooses. All these names are of many women who have the same burden that they carry all over the past centuries to the twentieth century when they stand alone like aliens coming from a distant planet. They deserve to have places of their own that enable women novelists and poets to stand among the greatest men of literature.

Showalter goes on her criticism of Woolf's pronouns, places, and inventive characters of women represented in the three Marys, " The whole book is cast in arch allegorical terms from the start: "I need not say that what I am about to describe, Oxbridge, is an invention; so is Fernham; "I" is

only a convenient term for somebody who has no real being. In fact the characters and places are all disguised or delicately parodied versions of Woolf's own experience".(Showalter,1992,p.27) If a woman novelist has "no real being", the narrator fights to give her that being. If the pronoun "one" in the title depersonalizes the subject, that is what Woolf aims at. A woman novelist here should be treated as "one" as her sex is out of point. Woolf prefers to look at any woman novelist as a human being not as "somebody who has no real being". "One" in Woolf's title is meant to " { de-sex } the subject".(Showalter,1992,p.27) Moreover, Woolf's narrative technique is used for its inventive places and characters not real ones. However, Woolf's experience cannot be detached from her invention of Oxbridge that refers to both Oxford and Cambridge combined together in a new name. Woolf is very personal in her "impersonality". In her "allegorical terms", (Showalter,1992,p.27) she is definitely aware that her topic will be universally acknowledged. Showalter deviates from Woolf's purpose when she annihilates the topic that takes all the efforts to be expanded in the six chapters of the essay. The annihilation happens when she compares a room of one's own to a grave, "refined to its essences, abstracted from its physicality and anger, denied any action, Woolf's vision of womanhood is as deadly as it is disembodied. The ultimate room of one's own is the grave".(Showalter,1992,p.36) Showalter destroys the essence of the call for liberty that Woolf demands in her assertion of women's need to have rooms of their own. A room of one's own is about privacy. Such simple property enables them to write in peace instead of writing in the sitting room and be surrounded by all means of distraction. A real example of such case is Jane Austen's way of writing her novels which is stressed in Claire Tomalin's biography of Jane Austen entitled: *Jane Austen: A Life*. She wrote her novels surrounded by members of her family and did not complain because she was a member of a very large family. Moreover, there was a school for boys run by her father in the same house. "... Jane Austen managed the day to day routines of a novelist with an efficiency and discipline worthy of her naval brothers. The famous account of her working habits, given by her nephew, credits her with almost miraculous powers of stopping and starting under interruption". (Tomalin,1998,p.217)

Eagleton shows a different assessment of Woolf by another feminist; the French feminist Toril Moi in the same book." Moi believes that a theoretical incompatibility is at the root of Showalter's problem with Woolf".(Eagleton,1992,p.7) Moi investigates Showalter's rejection of Woolf's world in *A Room of One's Own*. Showalter explains what does not need to be explained at all. She opposes Woolf's multi-voicedness which is her privilege and her use of fictitious names of people and places for real ones. She is trying to find mistakes not only in Woolf's infallible style, theme but also in her contribution to feminism as well. Woolf is considered the mother and sister of feminists for she is the one who started the struggle alone. Moi defends Woolf against Showalter's rejection of Woolf's successful attempt to express feminist conflict," Showalter... goes on to object to the impersonality of *Room*, an impersonality that springs from the fact that Woolf's use of many different personae to voice the narrative "I" results in frequently recurring shifts and changes of subject position, leaving the critic no single unified

position but a multiplicity of perspectives to grapple with. Furthermore, Woolf refuses to reveal her own experience fully and clearly, but insists on disguising or parodying it in her text, obliging Showalter to point out for us that "Fernham" really is Newnham College..."(Moi,1992,p.39) It is not Woolf's mistake that her narrative strategies, parody, allegory are not considered nor seen as part of the technique of her essay.

Toril Moi goes on her description of Showalter's analysis that is not really an analysis and in her reference to the feminist who is not a feminist at all. Showalter is an example of the problem among feminists who contradict each other in a struggle that can destroy the whole entity not to enlarge it, " For Showalter, the only way a feminist can read the book properly is by remaining "detached from its narrative strategies".(Moi,1992,p.39) Moi wonders how Showalter's description of Woolf's *A Room of One's Own* as "... a document in the literary history of female aestheticism".(Moi,1992,p.39) and as part of the truth if the reader is not detached from its modernism represented in " narrative strategies" and " the concepts of androgyny"(Showalter,1992,p.28) Moi exposes Showalter's contradiction as a feminist who believes in an ideology that is fundamental in the anti- feminists, "What feminists such as Showalter and Holly fail to grasp is that the traditional humanism they represent is in effect part of patriarchal ideology".(Moi,1992,p.43) Showalter does not recognize Woolf's modernism and alludes – in her writing about Woolf – to " the Marxist critic Georg Lukacs"(Moi,1992,p.40)

Virginia Woolf's androgynous mind defends the cause of women in a world dominated by the unitary vision of the masculine mind which puts women in the margin as outsiders and denies them any positive role in the march of civilization. Woolf seems in a real war trying to change the image that corners women in the marriage system in which she is only a wife and a mother." *A Room of One's Own*" is an obvious attempt to establish the intellectual mind of women as part of the truth, if it is not accepted by the masculine mind, that does not mean it does not exist. Christine Froula in *Virginia Woolf and the Bloomsbury Avant-garde* investigates Freud's anti-feminist comment that " woman finds herself forced into the background " by civilization's claims" and "adopts a hostile attitude towards it" does not contradict Woolf's observation that " if one is a woman one is often surprised" to find oneself not civilization's " natural inheritor" but outside of it alien and critical...Woolf frames woman as civilization's natural inheritor, an insider "surprised" to find herself forced outside. For Freud civilization is naturally masculine; for Woolf it is unnaturally masculine."(Froula,2005,p.294)

In Joseph Conrad's *Heart of Darkness*, his protagonist Marlow sees that women cannot bear to know the truth, lies are better for them. That is his justification for telling Kurtz's fiancée a lie about Kurtz's last words before his death. He sees her in mourning at home in Brussels which is far away from Congo and Kurtz's ivory trade there. He tells her Kurtz's last word was her name which is not true. His last words were "The horror !The horror!" (Conrad,2002,p.105) Froula refers to Conrad's archetypal image of woman as an alien as seen by Marlow, "Marlow sees

woman's outsider position as both a given and a sentimentalized moral imperative, a "monster truth" that demands every day tribute: women are "out of it – completely" and "should be out of it. We must help them to stay in that beautiful world of their own, lest ours gets worse".(Froula,2005,p.294)

One of the examples of the women poets mentioned in the essay is Rebecca West of whom the narrator in chapter four takes pride to find after centuries of men poets. She is a countess who writes poetry that shows her feminism to the greatest extent. The rule, here, is destroyed because she is rich and noble by birth and marriage. Another privilege she has, is that "She was childless".(Woolf,2005,p.599) Her poetry is an outcry "bursting out in indignation against the position of women:

How we are fallen! Fallen by mistaken rules,
And Education's more than Nature's fools,
Debarred from all improvements of the mind,
And if someone would soar about the rest,
With warmer fancy, and ambition pressed,
So strong the opposing faction still appears,
The hopes to thrive can ne'er outweigh the fears.
(Woolf,2005,p.599)

The strong emotions expressed in these lines depict the rules put by men and that women hated. Women also feared "the opposing faction" represented in men. They are the faction that has power, money, as well as domineering publication whilst women are meant for the accomplishment of " / Good breeding, fashion, dancing, dressing, play/ "(Woolf,2005,p.599) Jane Austen suffered after writing " *Pride and Prejudice* " as there was no publisher to accept publishing it. The novel was written in her twenties and published in 1813 when she was thirty-seven.

Virginia Woolf's voices in " *A Room of One's Own* " are not self-enclosed or deaf to one another but they hear each other constantly in the move from a chapter to another in the full essay. Woolf makes use of indirect speech in her discussion of the integrity of Jane Austen and Emily Bronte as women novelists, "...in the midst of that purely patriarchal society, to hold fast to the thing as they saw it without shrinking. Only Jane Austen did it and Emily Bronte. It is another feather, perhaps the finest in their caps. They wrote as women write, not as men"(Woolf,2005,p.609) Quasi-speech is used in the comparison between the thinking of women novelists as well as men and how that their ways are completely different, "...For we think back through our mothers if we are women. It is useless to go to great men writers for help... Lamb, Browne, Thackeray, Newman, Sterne, Dickens, De Quincy... never helped a woman yet...The weight, the pace, the stride of man's mind are too unlike her own."(Woolf,2005,p.610) Woolf goes on her description

of the difficulties which faced women novelists and poets, " And I went to ponder how a woman nowadays would write a poetic tragedy in five acts . Would she use verse? Would she not use prose rather?"(Woolf,2005,p.611) The question will be left unanswered as the narrator seems lost in time and place. All the questions are sequential to the " question of women and fiction"(Woolf,2005,p.611) Woolf has a quest for truth in her ideal authoritative image of women as outsiders. Women have the voices of the others that are different from men's voices but equal. Such equality is discussed in Rosalyn Diprose's essay, " *Nietzsche, Ethics and Sexual differences*," ... the concept of equality reproduces the power imbalance between men and women... the evaluation of sexual difference is an expression of power, in that difference means dominance and "equality" as sameness is impossible".(Diprose,1995,p.70)

Virginia Woolf is completely aware of the idea that she lives in an era preceded by successive eras of anti-feminism as Diprose described Nietzsche's hatred of women,"... Nietzsche's anti-feminism is not so much inconsistent but symptomatic of his own *ressentiment*".(80) He believes that that men are much better than women. Diprose reduces " his comments on women to unconditional and personal mysogyny"(Diprose,1995,p.70) For him if women are able to do heroic deeds, that is because they have the best characteristics of man in them.(Diprose,1995,p.80)

Woolf examines the ingrained prejudice against women in general and women authors in particular. Her essay is a proof of her modernism which is an appropriate medium to discuss the conditions of women. She is specific in showing mysogyny from the side of the patriarchal society that is dominating the literary field. She mentions how George Eliot writes her novels under a pseudonym, for she wanted to escape from man's judgement of women novelists," ... female novelists only aspire to excellence by courageously acknowledging the limitations of their sex". (Woolf,2005,pp.609-10) Woolf stands as an author who holds the torch for women, trying to break man's archetypal image as living in the shadow and as inferior to men. She poses the query if women are aware of the dangers of living in a way that is not true to their real nature. In her investigation of the many books written by women, she comes to the living novelist , " Mary Carmichael's first novel, *Life's Adventure*"(Woolf,2005,p.612) Mary can be Virginia Woolf herself. The narrator describes Mary's style in the manner that brings it to resemble the style Woolf uses, " ... so I tried a sentence or two on my tongue. Soon it was obvious that something was not quite in order. The smooth gliding of sentence after sentence was interrupted. Something tore, something scratched; a single word here and there flashed its torch, in my eyes. She was unhanding herself as they say in the old plays".(Woolf,2005,pp.612-13) Like , Virginia Woolf, Mary Carmichael breaks her sentences for the sake of creating a modern style. The narrator uses "I" to talk about Mary Carmichael and uses "she" to criticize her tampering with genre .Woolf dispenses with everything that spoils the process of creating her work," I am almost sure... that Mary Carmichael is playing a trick on us... Mary is tampering with the expected sequence. First, she broke the sentence, now she has broken the sequence. Very well, she has every right to do

both these things if she does them not for the sake of breaking, but for the sake of creating... And, determined to do my duty by her as a reader if she would do her duty by me as a writer.(Woolf,2005,p.613) When the narrator uses "I" and "my duty by her as a reader", one can see the narrator and reader as one identity and not two. Then, the narrator creates a dilemma by saying "if she would do her duty to me as a writer". The narrator is the writer as well as the reader.

"*A Room of One's Own*" is an inspirational critique of the conditions of women novelists; their traits, their minds and their long need for freedom. Woolf wanted to say that truth is not what man reveals as granted. There is another faction who stands for their own truth. The narrator at the end of chapter five gives vent to hope that women novelists embodied in Mary Carmichael did so good" without enough of those desirable things, time, money and idleness"(Woolf,2005,p.621) Still the hope for a better future is in prospect. The narrator beseeches to give women novelists "another hundred years" and to "give her a room of her own and five hundred a year, let her speak her mind and leave out half that she now puts in, and she will write a better book one of these days. She will be a poet, I said, putting *Life's Adventures* by Mary Carmichael at the end of the shelf, in another hundred years' time".(Woolf,2005,p.621)

Woolf defends women's rights to earn money, have rooms of their own, have education, marry and bear children in twos or threes not in tens or twelves. She shakes the legacy that made woman's image silent and still. She stresses the fact that on obtaining their intellectual freedom ,women need to be rich, " ...That is why I have laid so much stress on money and a room of one's own".(Woolf,2005,p.630) Woolf's subject is woman's emancipation from man's grip. In her last word in chapter six, she knows that women's conditions are on their way to change despite the fact "... that there is no arm to cling to, but that we go alone and that our relation is to the world of reality and not only to the world of men and women, then the opportunity will come". The intellectual free woman will be born and "... she shall find it possible to live and write her poetry, that we cannot expect, for that would be impossible. But I maintain that she would come if we worked for her, and that so to work, even in poverty and obscurity, is worth while".(Woolf,2005,p.633)

References

- Allen, Judith.(2010).*Virginia Woolf and the politics of language*.Edinburgh University Press, Great Britain.
- Bakhtin, Mikhail.(1984).*Problems of Dostoevsky's poetics*. University of Minnesota Press, U.S.A.
- Conrad, Joseph.(2002). *Heart of darkness*. York Press, Beirut, Lebanon.
- Diprose, Rosalyn. (1995).*Nietzsche, ethics and sexual difference*: In Peter R. Sedgwick (Ed.),*Nietzsche: A critical reader*.Blackwell , Oxford, Great Britain.

- Eagleton, Mary.(2000).*Genre and gender*: In David Duff(Ed.),*Modern genre theory* .Longman Critical Readers, Singapore, Malaysia.
- Eagleton, Mary.(Ed.). (1992).*Introduction: Feminist literary criticism*. Longman Singapore , Malaysia.
- Froula, Christine.(2005).*Virginia Woolf and Bloomsbury avant-garde*. Columbia University Press, U.S.A.
- Moi, Toril. (1992).*Textual politic*: In Mary Eagleton(Ed.). *Feminist literary criticism*.Longman ,Singapore , Malaysia.
- Showalter,Elaine.(1992). *A literature of their own*: In Mary Eagleton (Ed.),*Feminist literary criticism*. Longman Singapore ,Malaysia.
- Tomalin, Claire. (1998). *Jane Austen: A life*. Penguin Books, England.
- Woolf, Virginia.(2005).*Selected works of Virginia Woolf*. Wordsworth Editions, ClaysLtd, Great Britain.