

## Psychological conditions created by a society

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**Abstract-** A Room of one's own is a curious essay. It was presented originally as two speeches to the arts society at new ham in 1928. It is remarkable for its distinctive tone. The reader cannot but recall Mrs. Woolf's witty and deceptively casual style her decisions are typical of women for she largely eschews abstract arguments in favor of narrative, anecdote and the guidance of a strong, abiding first person narrator. It is in her nature to avoid doctrines and bombast and infuse instead something refreshingly new. Her arguments are full of subtly, curiosity and open minded speculation. Considering the factors responsible for the emergence of such a title A Room of one's own. It is not at all surprising that it is narrative in defense of women and the prospects of their coming to grips with reality.

**Index Terms-** Distinctive, Arguments, Anecdote, Curiosity.

### INTRODUCTION

Virginia Woolf's focus in this essay is women and fiction and specifically the problems faced by any woman who would become an artist. By the way the obstacles faced by women of her time happen to be insidious. The primary reason is of course the psychological conditions around her, Mrs. Woolf decides to employ her narrative gifts to make these tangible living realities emotionally present to the reader. The lack of personal opportunities, the personal space, the embittering sneers of male writers, and the absence of any kind of familial or institutional support are not presented as ideas, but rather as conditions that have asphyxiated a spring women writers of centuries.

The personal tragedy, which must have been repeated over and over again down in one of the most well known sections of the work Mrs. Woolf tells the story of Shakespeare's sister. It is an imaginative speculation about a woman who possessed perhaps the incomparable native genius of her brother, but who was denied at first the educational opportunities and then the personal opportunities afforded to her

brother, William. Thwarted by the scornful laughter disapproval and limitations of a male centre world and without having been afforded any outlets for the expression of her gifts, Mrs. Woolf speculates that this woman would have sunk beneath the weight of such conditions into madness or suicide.

The centuries, is compounded by the immense loss to the world of the magnificent and sublime works of art that never had a chance to come into being. In the essay Mrs. Woolf also discusses those female writers who did manage to overcome their circumstances and produce works of great and lasting power. The examples before her are clearly the names such as Jane Austen, Charlotte and Emily Bronte, and George Eliot. Yet even in the works of a writer like Charlotte Bronte, whose novels are unquestionably the high watermarks in the history of English fiction, Mrs. Woolf detects flaws, a certain shrillness that has arisen out of the defensive, ideological position from which she wrote.

Erudite, witty, compassionate and provocative, A Room of one's own is a landmark in the history of English literary criticism and feminist theory. Surprisingly, this long essay about society and art and sexism is one of Woolf's most accessible works. Woolf, a major modernist writer and critic, takes us on an erudite yet conversational and completely entertaining walk around the history of women in writing, smoothly comparing the architecture of sentences by the likes of William Shakespeare and Jane Austen, all the while lampooning the chauvinistic state of university education in the England of her day. When she concluded that to achieve their full greatness as writers, women would need a solid income and privacy. It is in this backdrop she pretty much invented modern feminist criticism.

Feminism inspired her book, the most charming and persuasive Room of one's own. It contains the Oxbridge lunch and the fern ham dinner. Besides, it

is full of the immortal encounter with the beadle when she tried to walk on the college grass. The touching reconstruction of Shakespeare's is quite a memorable one. She perished because she had no position or money and that has been the fate of women through the ages. But feminism is also responsible for the worst of her books. This is with reference to the cantankerous three guineas. There are also less successful steaks in Orlando. There are spots of it all over her work. It was constantly in her mind. She was convinced that society was manmade. She could easily assess the attitude of the men the shedding of blood, the making of money, the giving of orders and the wearing of uniforms. She refused to sit on committees or to sign appeals on the ground that women must not condone this tragic male made mess or accept the crumbs of power which men through them occasionally from their hideous feast. Three guineas draws on a spirit of resentment, which was in some respects peculiar to the thirties intensified as it was by the effects of the depression by certain aspects of fascism and by a popular misuse of sexual psychology.

The tremendous battle cry for freedom, for the breaking of chains, which had characterized men like Shelley, is sounded now by women. Just as Nietzsche had proclaimed the men of the future, so Virginia Woolf and her contemporaries women like Rebecca West and Dorothy Richardson are making the way for the women of the future. The political emancipation must follow.

It is nowhere recognized in the criticism of Virginia Woolf that she specifically dislikes feminists and that the introspections of feminism are antipathetic to her personality. In the course of three guineas Woolf vigorously rejects the concept of feminism because it obscures the ideal of men and women working together for a common cause. She insists that the crucial judgment needed relations between the sexes is not one of rights in the public sense, but of psychological acceptance. Men and women must make willing emotional acknowledgement of each other as individuals.

Virginia Woolf's instinctive rejection of the warrior attitude is present throughout *A Room of One's Own*. She is indignant with women such as headmistresses and heads of colleges because they have abdicated the specialized role for which their femaleness equips them by the contact of contrasting ways of life and

for this reason women's education should bring out and fortify the differences rather than the similarities. The spirit of *A Room of One's Own* is meek and retiring. It sparkles with satire, but it is the check of a pupil rather than the heavy irony of teacher. Virginia Woolf merely asks the woman to love her own feminine life to the full. Man is asked to remove the obstacles from her life. The specific obstacles in the way of women's progress are their lack of education, the lack of home, the lack of economic independence and use of chastity as a fetish, to prevent women from expressing themselves freely. Further obstacles noted in *A Room of One's Own* are the lack of tradition of significant relationships between women in English fiction and the instinctive male dislike of publicity for women.

Neither Mrs. Dalloway nor Mrs. Ramsay of *To the Lighthouse* is a warrior, but Mrs. Dalloway is a woman who is feminine within the intention of *A Room of One's Own* with drawing her life to the point where she is free to round it out and make it perfect within its own limitations. Mrs. Ramsay is feminine within the intention of *Three Guineas*. The way in which the contrasting way of life of the two sexes are enriched by contact and the way in which the male and the female modes of creation, the one an agitation of the brain and the other an outpouring of life must inevitably conflict is expressed with a surge of conviction in this novel.

Virginia Woolf is one of the very few modernists who did not want objective narration or a single center of consciousness. If she did write stream of consciousness, she wrote the simplest the most lucid, probably the most superficial example of it. Her internal discourse is almost never discontinuous, never close to the prospect level and always carefully guided by connectives, which place it precisely. She did learn to internalize omniscient comment more skillful. *Jacob's Room*, for all its departures from her first two novels, is painfully filled with unnecessary and obtrusive author comments. What she puts into her own mouth in the novel she learned to put into the mouths of others or to discard altogether.

#### BIBLIOGRAPHY

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