

Modernism, Globalization and Feminism in Virginia Woolf's *A Room of One's Own*: A Stylistic Study

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Abstract:

Virginia Woolf's novel *A Room of One's Own* was and is a feminist phenomenon. It is no secret to anyone that feminism and globalization are the product of modernity at the end. This novel is a manifesto for the feminist movement in the twentieth century and beyond. The book is small in size and its message can be summed up in one straightforward phrase: A woman needs her own space and a steady source of money in order to pursue a career as a writer, even if that income is modest.. Despite the fact that this direct conclusion applies to all writers and artists, regardless of their nationalities and orientations, Virginia Woolf, in her explanation of women's issues and on a global level, presents factual facts across more than a hundred pages.

Keywords : Modernism, Globalization, Feminism, Virginia Woolf, Woman, *ARO*

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الحدائفة، العولمة والنسوية في رواية فرجينيا وولف " غرفة تخص المرء وحده": دراسة أسلوبية

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المخلص:-

كانت ولا زالت تُعتبر رواية فرجينيا وولف "غرفة تخص المرء وحده" بمثابة ظاهرة نسوية. لا يخفى على أحد ان النسوية والعولمة هي نتاج الحدائفة في نهاية المطاف. تمثل هذه الرواية بياناً للحركة النسوية في القرن العشرين ومابعده. الكتاب صغير في الحجم ويمكن تلخيص رسالته في عبارة واحدة مباشرة: "إذا أرادت امرأة أن تصبح كاتبة، يجب عليها أن يكون لها غرفة خاصة بها ودخل منتظم، حتى وإن كان ذلك الدخل ضئيلاً." على الرغم من حقيقة أن هذا الاستنتاج المباشر ينطبق على جميع الكتاب والفنانيين، بغض النظر عن جنسياتهم وتوجهاتهم، فإن فرجينيا وولف تقدم في شرحها لقضايا المرأة وعلى مستوى العالم، حقائق واقعية عبر أكثر من مائة صفحة -يجب أن تدرس بعناية ودقة- مستعرضة ومتسائلة عن الحواجز والتوقعات والسياقات الاجتماعية التاريخية التي أحبطت ولا زالت تُحبط محاولات النساء لإثبات وتأكيدهن وجودهن الفاعل في مجتمعاتهن عن طريق التعبير عن نظرتهم للعالم. يتناول البحث الحالي روايتها الأنفة الذكر بشيء من التفصيل الذي يثبت بانها عمل أدبي عالمي نسوي انطلق من الحدائفة والى العولمة.

كلمات مفتاحية: الحدائفة، العولمة، النسوية، فرجينيا وولف، المرأة، "غرفة تخص المرء وحده."

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Introduction:-

Among the most important questions that formed the narrative body in the women's novels were the Privacy and Identity in its subjective and social dimensions. The question of identity has been one of the most important concerns of the novel's writers, a question of identity that takes many forms and manifestations, and a question of difference remains the subject of critical controversy among those who acknowledge the specificity of women's novelist creativity. Some of the critics deny the existence of this privacy on the grounds as writing does not know the gender of its creator, the man and the woman. Man and woman are the same in the process of writing which should not be subjected to this sexual classification. As a matter of fact,

- Is *A Room of One's Own* about an effective women's discourse in the light of the challenges and issues of the present age?
- What is the position of women's writings today?

One of Virginia Woolf's most popular works is *A Room of One's Own*. Woolf has drawn the interest of thousands of readers with her examination of the underlying forces at work in a culture that has produced many male authors but few female writers; the majority of these readers would undoubtedly concur that Woolf's thoughts have "*enlightened, outraged, provoked, and comforted*," as asserted by the publisher Penguin. The narrative style of *A Room of One's Own* demonstrates Woolf's points supported by awareness of the issues related to patriarchal society's limitations on women.

A Room of One's Own (henceforth *ARO*) makes use of Woolf's avant-garde style devices, commonly referred to as the "train of ideas" or "stream of consciousness" since they flow throughout the entirety of the novel. This stylistic device connects ideas like wagons in a train or like circles in a chain and is closely related to what Woolf refers to as a "moment of being," which is "when the mind's escape into reverie, symbolism, and introspection interrupts the daily business of life, the routines of linear time" (Shaw, 2001, p. 163). As Quentin Bell noted: "*her method of writing was still unknown*," this device was quite novel, indicative of modernism's experimentation, and it was unique (qtd. in Rich, 2005).

She is illustrating that males control all affairs and all individuals in the globe. Virginia Woolf wants to make it apparent that women are completely isolated from society.

Additionally, she intends for this *ARO* to demonstrate how poorly women were treated, particularly around the end of the fifteenth century. According to this notion, women were treated as objects, if not as animals: Virginia Woolf also discusses prearranged weddings, a practice that was extremely harsh and unfair to women because they were compelled to wed men they most likely did not love. Women were expected to be passive. Women had to abide by anything that males dictated to them. Men made all choices. Woolf investigated the cultural, economic, and educational barriers within the patriarchal system that prohibit women from realizing their creativity.

Virginia Woolf firmly believed that a writer's primary goal should be to thoroughly convey their personal experience of life to the audience, allowing them to make their own conclusions and enjoy the emotions this evokes. Any book is an example of a work of art since it is a symbolic representation of the author's mind speaking to the reader's mind. Woolf's narrative style so vividly demonstrates the way in which the writer's experience is skillfully channeled. To paraphrase Muller (1985, p. 320), "*With such a magnificent instrument at her command Mrs. Woolf does wonderfully what she sets out to do in her books, using sensitive workmanship as possible the images people have in their thoughts.*" Woolf achieves brilliantly the end she set for herself; the imaginative recreation rather than the formal dissection of human experience, i.e. Woolf's goal in her *ARO*, employing delicate workmanship as possible the impressions individuals have within their minds, ". . . to shut out distractions; to light the lamp; to narrow the enquiry and to ask..." (*ARO*, p. 35).

1. Modernism, Globalization and Feminism

Globalization is the dominant phenomena influencing the political, economic, and cultural landscape at the start of the twenty-first century. If it looks at the contemporary intellectual legacy, it can be seen that different scientists, researchers, and philosophers from various countries have varied perspectives on how to define globalization, classify it, evaluate its effects, and even predict its future. Thus, it can be said that *modernity* brought about a qualitative shift that can be seen in the shift from traditional institutions dominating an individual's life to the individual having control over it as an independent actor who pledges his loyalty and affiliation to institutions rather than the other way around. However, *modernity* has replaced ancient

institutions with new ones, the most significant of which is the *Corporation*, which has a variety of industrial and commercial patterns. This does not mean that modernity has totally abolished traditional institutions, yet, we arrive at *modernity* in its current form, which some sociologists refer to as "*postmodernity*." This stage of *modernity* is distinguished by the creation of the *Global Information Society*, which is a result of the *globalization* period, (Roberts & Hite, 2015). Consider the following figure:

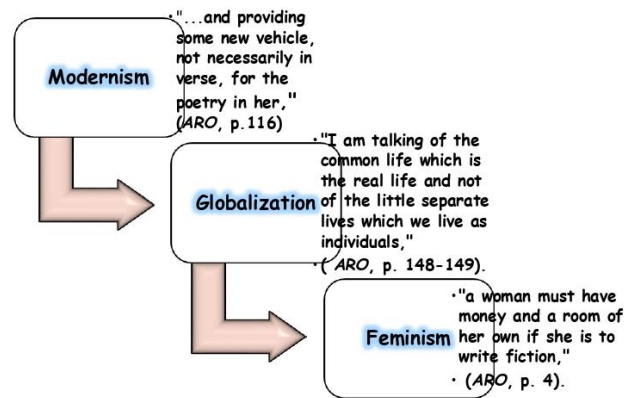


Figure No. (1): Modernism, Globalization and Feminism in ARO

2.1. Modernism.

Modernism is referred to as many different things, such as a historical period, a style, a genre, or a combination of all of the above, but it is first and foremost a term that coexists with related words. Its stem, "*Modern*," is derived from the Latin word "*modo*," which means "*current*." The modern period in literature is generally considered to begin in the sixteenth century, although it is occasionally used to describe twentieth-century writing. For instance, in the late fifth century, the Latin term "*modernus*" referred to the Christian present in contrast to the Roman past, (Sarkar, 2020, p. 2).

Modernism was the key aesthetic trend from 1910 and 1939 in Europe and Great Britain. Literary terms, according to Cuddon, (2000) in *The Penguin Dictionary of literary Terms and Literary Theory*, asserts that, modernism is a breaking away from accepted conventions, practices, and traditions, unique ideas on how the role of man in the world is moulded, and carried out diverse (in some instances astonishing) experiments in form and style.. Modernism,

then, is a term that has just recently gained popularity; it was first used to characterize experimentation in architecture, music, and sculpture in the late 1920s and early 1930s, (Smart, 1978, p.9).

Consequently, in its widest sense, contemporary ideas, attitude, or behaviour constitute modernism. More precisely, the word refers to the modernist movement, its collection of cultural inclinations, and a wide range of related cultural movements that were inspired by and developed out of the extensive and profound transformations that Western civilization underwent in the late 19th and early 20th centuries. Modernism was a rebellion against the traditional realism, i.e. modernism's rejection of tradition is, arguably, its most defining characteristic. It is the breaking with tradition while also looking for fresh ways to express oneself. From the late 19th through the middle of the 20th century, modernism promoted an experimental phase in arts, especially in the years after *World War I*, (Kuiper, 2021, p. 1). Modernists experienced a growing sense of alienation that was incompatible with Victorian morality, optimism, and convention during an era marked by industrialization, the adoption of capitalism on a nearly global scale, rapid social change, and scientific and social advances (such as Freudian theory). A search for new forms of expression was sparked by new concepts in psychology, philosophy, and political theory, (Kuiper, 2021, p. 2).

1.1.1. Modernism and Literature

Industrialization, urbanization and the need for an honest response to a drastically altered reality, all contribute to the modernist impetus in numerous literary works. Modernism as a literary movement is often identified with the years following *World War I*, despite the fact that prewar writings by Henry James, Joseph Conrad, and other authors are considered Modernist. A feeling of disappointment and disintegration might be seen in postwar Modernist writing because of how seriously the human race had taken the foundations of Western civilization and culture, (Kuiper, 2021, p. 2).

After the naturalism and realism movements that come before it, when facts and description were of the utmost importance, there was a need for renewal. The person is now the focus of investigation. Ezra Pound, T.S. Eliot, Joseph Conrad, James Joyce, and Virginia Woolf are some of the most illustrative writers of this era. These modernists discovered that while recognition began with recognizing the familiar, it also extended to recognizing the unusual and novel. They did this by examining how painting, photography, colonial exhibits, and film attempted to regulate visual representations of identity, (Phillips, 2011, p. 2).

British modernism was a literary and cultural response to a time that was becoming aware of its own interplay of forces that were contending, contradictory, discordant, and sometimes deeply complicated. Capitalism, imperialism, national culture, and technology are only a few examples of these large, impersonal forces that were perceived to have an excessive and unchecked influence over daily life. The "crisis" of contemporary life representation that so many people in Europe experienced during the decades before and after the start of the twentieth century was a crisis spawned by this precise issue, (Lewis, 2007). Modernist texts clearly and deliberately imply that every particular event or cultural product, including a text, is overdetermined, that is, it derives from several sources. Furthermore, modernist writings urge readers to recognize that every event or cultural product has two (or more) impacts, some of which recognize right away and others of which do not notice right away, if at all.

Authors of the *Modernist era* were independent. Many of them would have been shocked to even be referred to as modernists and would have disliked to share a moniker that was only given to them after their deaths. Then, comprehending the scope of the modernist movement's creative output is crucial to understanding the writing of the period since the term "*modernism*" was first employed to describe architectural and artistic approaches. Modernists believed that their writings were closely related to both music and art because of the significance of the image (the importance of sound and rhythm). In order to express the effects they were after, modernist writers frequently borrowed critical words from music, architecture, and art, (Smart, 1978, p. 9). 'Modernist' refers to certain experimental features that defy established literary conventions, whereas 'modern' can apply to everything created or done in the present age. Modern writings strongly hint at the historical era, whereas modernist writings place emphasis on the prevalent methods and approaches that are seen to be the benchmarks for putting words on paper, (Hooti& Omrani, 2011, p. 252).

According to Cuddon (1977, p. 399) *modernism* is defined as, a fairly all-inclusive phrase used to describe global trends and movements in all forms of artistic expression from the late 19th century. In terms of literature, modernism shows a renunciation of conventional norms, practices, and conventions, as well as novel perspectives on the place and role of human in the world and a number of (in some cases astonishing) experiments in content, form and style. The

notion that a piece of writing is a physical thing is also linked to a branch of modernist aesthetics that emphasizes the text as a self-reflexive object and to a broader appreciation of the tangible nature of words, whether spoken or written.

Thus, each writer has his\ her own language and own writing style, just as each historical period has a distinct language. The language gained a significant deal of importance within the modernist literature. Woolf's language is literary and free of slang, socioeconomic class, or colloquialisms, (Kaipiainen , 2006, p. 25). Then, Kaipiainen (2006) expounds:

David Lodge (1978: 481) has been looking for generalization about the language of modern fiction and has found the following features. It is experimental and innovator in form, it is much concerned with consciousness (also, with the sub consciousness working of human mind), the structure of external objective events is diminished in scope and scale, or presented obliquely and selectively in order to make room for introspection, and reverie, (p.24).

2.2. Globalization

Garnett (1924, p. 26) explains that globalization is a modern term. It is seen in its most literal meaning as the transformation of local or regional occurrences into global ones, (Garnett, 1924, p. 26). The integrity of local economies, civilizations, and cultures is continuously being preserved through global networks of exchange. Thus, internet, social media, motion pictures, and television programmes come to mind when we consider globalization. Contrary to common assumption, however, literature also plays a significant role in the stream of communication and media that is being consumed by the general public in our globalized society. The world has evolved far more swiftly and comprehensively over the past century than it did over many centuries before. Air travel is popular with those who need to get there quickly. The telegraph, the telephone, and eventually the invention of wireless have all helped to bring the world's most isolated regions ever closer together. Whether or not individuals like it, scientific advancements are uniting the entire planet, (Garnett, 1924, p. 26).

Despite the fact that time is moving more quickly now, the conversation on globalization is remarkably the same. It is true that modern ideas emphasize how the internet and growing multinational firms are "*welding the world into a whole*," Croucher (2004, p. 10), and how this has caused the world to become smaller. However, it is unlikely that we have made much

progress in understanding the implications of Garnett's title, "*The World Becoming One*," (Garnett, 1924, p. 26). According to Sheila L. Croucher (2004, p. 10) who confirms, "*globalization may be characterized as a process through which the people of the world are united into a single civilization and function as a unit. The elements driving this process include a mix of economic, technical, sociocultural, and political influences.*" Consider figure number (2):

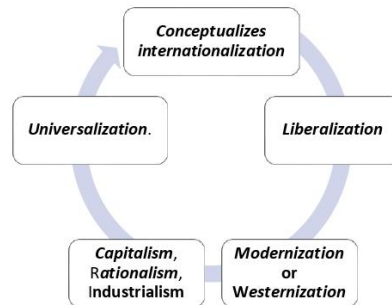


Figure No. (2): J. A. Scholte (2005, p., 15-17) Five General Definitions of Globalization

There are at least *five general definitions* of globalization offered by Scholte (2005, p., 15-17): One widely held belief *conceptualizes internationalization* as a form of globalization. According to this viewpoint, the terms "*global*" and "*globalization*" refer to the expansion of *international trade* and *interdependence*, respectively, and global is just another word used to describe cross-border ties between nations. *Another* interpretation has seen globalization as *liberalization*. The term *globalization* in this context refers to the process of reducing limits placed by governments on international travel in order to establish an "*open*," "*borderless*" global economy. According to this observation, the term "*globalization*" has become widely used to describe the trend of worldwide economic integration (Sander, 1996:27). *A third* idea has associated globalization with *universalization*.

In fact, when Oliver Reiser and B. Davies first used the word *globalize* in the 1940s, they meant *universalize* and predicted "*a planetary synthesis of civilizations*" in the form of a "*global humanism*" (1944: 39,201,205,219,225). Globalization is the process of disseminating different ideas and experiences to individuals in every region of the world, where global is used to denote worldwide. According to a *fourth definition*, *modernization* or *westernization*, is synonymous with globalization, (Taylor, 2000). Continuing in this vein *Capitalism, rationalism, industrialism,*

bureaucracy, etc. are some of the *social structures of modernity* that are distributed around the world as globalization, (Joy, 2021, p. 31-32).

2.2.1. Globalization and Literature.

Manfred B. Steger (2007, p. 7) avers that since its first usage in the 1960s, the term "globalization" has been used to refer to a process, a condition, a system, a force, and a period in both popular and scholarly literature. Johann Wolfgang von Goethe, Mayo (2005, p. 13-14), a writer and statesman from Germany, used the phrase "*Global literature*" to describe the circulation of writing across and among nations all over the world. The time of world literature is close at hand, and everyone must work to speed its coming. According to Marjorie Mayo (2005, p. 13-14), a frequently-quoted line from the *Communist Manifesto* by Marx and Engels, published in 1848, has many important elements that are widely thought to characterize globalization in the twenty-first century.

A literary work, then, is considered "*world literature*" in the contemporary meaning when it is spread to readers outside of its nation of origin and is translated into other languages, (Sbnagle2@Illinois.Edu. 2014). Thus, it is once believed that authors from smaller countries who write in less widely spoken languages would benefit most from globalization's effects on literature. Publishers and authors alike think that globalization would eliminate linguistic and geographic obstacles, creating new opportunities. The function of the media and literary institutions used to understand the relationship between globalization and literature. Globalization, in all its manifestations, has a wide range of effects on literature. While the publishing business has been more globalized and concentrated into multinational media conglomerates. Globalization provides even more access to literary materials, (Jain, 2016). Raja (2015) expounds that, due to the rapidly globalizing world, public policy formulation has undergone a metamorphic change over the past three or four decades. Thanks to social and electronic media, minor issues that, ten or so years ago, could only be found on the back page of a national newspaper, have now become breaking news on major global channels, sparking advocacy and sympathy movements in various parts of the world.

Fiction generates privileged and effective accounts of the worldwide construction of a modern world with its economic, political, and cultural institutions. It is seen to dominate every part of

the globe. Since, fiction is the dominant form of narrative imagination and because of the aesthetic and political power of its social totalities, the majority of novels set in far-off lands produced potent pictures of the globalization of contemporary culture. These practices have a tendency to reproduce static and dehistoricized literary mappings that are produced by the combination of isolated nation-bound texts, (Mariano, 2014, p. 27-26). Woolf clarifies many interpretations of the phrase "women and fiction," demonstrating how the place of women in writing is still up for debate. One of Woolf's main ideas and the foundation for *ARO* are introduced in the final phrase of the following quotation, through discriminatory behaviours that restrict women's prospects, each of these conceptualizations of "women and fiction" "are inexorably interwoven together:

2. *"The title women and fiction might mean, and you may have meant it to mean, 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."*(*ARO*, p.18)

2.3. Feminism

Key feminist texts are certain literary works that have gained notoriety. Virginia Woolf's *A Room of One's Own* (1929) is renowned for its defence of a real and symbolic place for female authors within a patriarchal literary tradition. Women's writing gained renewed interest thanks to the feminist movement's production of feminist fiction, feminist non-fiction, and feminist poetry. In reaction to the perception that women's lives and accomplishments have been underrepresented as subjects of scholarly attention, it also inspired a broader reevaluation of women's historical and academic contributions. The relationship between feminist literature and action has also been strong, with feminist writing frequently expressing important feminism-related issues or ideas at a specific time period, (Wikipedia, the free encyclopedia, 2022, p. 1).

The term "Feminism" raised many conceptual and idiomatic questions as a new and striking term of an aesthetic nature that emanates from the privacy of women's life. Women's writing refers to an approach to everything that a woman writes in a world dominated by the other / man and their relationship to their common worlds, as we find that the man has consumed this topic so much that it has been identified as a character. The patriarchal establishment has used

the term "feminist" as a tool to exclude and flatten the literature that women produced, and looked at women's creativity, as it does not rise in its artistic characteristics to the creativity of men, and often.

Women's Movements in politics, culture, and business are collectively referred to as "*feminism*." It seeks to provide women additional legal rights and protection. As the British novelist and critic Rebecca West, (*...grabbing a book by Rebecca West and yelling, "the arrant Feminist!" after reading a section in it. Women accuse guys of being snobs! The outburst, to me, was surprising—because why was Miss West an outspoken feminist for expressing a potentially accurate but unflattering judgement about the other sex?*"), (*ARO*, p. 30), points out, there is no one, universal definition of feminism. She only knows that when she expresses opinions that set her apart from doormats or prostitutes, people label her as a feminist (Marcus, 1989, p. 219). Hence, the concept of feminism is founded on the idea that men and women are equally valuable members of society.

In a pamphlet titled *L'homme Famme*, Alexander Dumas (Bedel, 2021) first used the term "*feminism*" in 1872. He used it to characterize the formation of the women's movement, which was founded on the principle of gender equality and support for equal rights. Feminism encompasses a variety of political, social, and economic movements, ideologies, and philosophical tenets concerned with gender inequality and women's equal rights. It is an attempt to understand women from their perspective and to redefine power politics based on gender, class, caste, race, and the marginalization of women, (Bedel, 2021).

According to the *Merriam-Webster online dictionary*, "*Feminism is the theory of the political, economic, and social quality of the sexes*" ("Definition of Feminism"), the term "feminism" is derived from the Latin word "*femina*," which describes the issues that women face. Feminism is "*the belief in social, economic, and political equality of the sexes. Although largely originating in the West, feminism is manifested worldwide and is represented by various institutions committed to activity on behalf of women's rights and interests,*" (Burkett, 2021).

Sex, gender, race, discrimination, equality, difference, and choice are the fundamental ideas of feminist theory. There are structures and systems in place that work against individuals based on these qualities as well as against equality and equity. The belief that truths can be discovered through the examination of these existing conditions in the current social order is a prerequisite

for research in critical paradigms. But more importantly, this investigation can raise awareness of oppressive systems and open up platforms for various voices to be heard (Egbert & Sanden, 2019).

Feminism is concerned with concepts like intersectionality, social life's aspects, social inequity, and social change. This viewpoint does not support distinctions or affinities amongst males, nor does it advocate excluding men or just advancing women's concerns, "5. *I need not hate any man; he cannot hurt me,*" (*ARO*, p. 32). Instead, it supports the idea that men and women should be politically, economically, and socially equal. By identifying and challenging oppression and power structures, feminist philosophy aims to promote change and understanding, (Arinder, 2022).

As a consequence, while feminists throughout the world have different reasons and intents based on period, culture, and nation, the history of both feminism and literature is a narrative of movements and ideas that aspire to achieve women's equal rights. Yet, the discussion of feminism can now include literature, politics, or metaphysics. It examines the social positions, perceptions, wants, duties, and progressive methods of men and women in a variety of disciplines, including anthropology, sociology, education, media research, and psychoanalysis, with the goal of understanding the nature of gender disparity (Chodrow, 1999, p. 18).

3. *Virginia Woolf and her Feminist Novel: A Room of One's Own*

Based on two lectures given to female college students in 1928 at Newhawn and Girilton Colleges in Britain, *ARO*, the book's opening paragraphs resemble an essay since Woolf had been requested to speak on the topic of "*Women and Fiction.*" In contrast, genre fiction soon replaces the essay format because.

According to Woolf, there is no definitive truth when it comes to complicated social concerns like sexism. Woolf is able to achieve her objective of enabling the audience to draw "their own conclusions" on sexism by using her intention to lead readers through her own justifications, "6. *Fiction here is likely to include more truth than reality,*" (*ARO*, p. 4). The first thing that this remark does is cast doubt on the widely accepted belief that truth can only be determined by historical facts. In addition, Woolf supports her thought by describing her attempts to locate information on women in the library.

Although Woolf makes an effort to uncover the one true thing, she eventually comes to the conclusion that there is no such thing as an absolute truth. She understands that each person's experience and life are intrinsically linked to how they see reality. In other words, it is impossible to exclude one's own biases, historical context, or any other ingrained prejudices from one's viewpoint. Every action someone does, even the type of art they produce, is directly influenced by the sort of person they are. Everything is interdependent. This notion is related to her idea that the lack of excellent female writers has been impacted by their precarious situation. To illustrate this, Woolf makes up stories."7. *If truth is not to be found on the shelves of the British Museum, where, I asked myself [...], is truth?"... One must strain off what was personal and accidental in all these impressions and so reach the pure fluid, the essential oil of truth,* (ARO, p. 29-30) but must come to the conclusion that since there are so few facts or specifics concerning women in history, fiction is more likely to be true than actuality.

Since one of Woolf's goals is to advance gender equality, a lot of social critique can be found in her ARO, which makes it challenging for literary scholars to classify this specific work. Although it shows a lot of fiction, it is classed under non-fiction in *Wikipedia* and as criticism (by the publisher) in *Three Guineas*. Furthermore, some people choose not to categorize this fictional story-essay at all. Elaine Showalter (2006) writes, "*In her fiction, but especially in A Room of One's Own, she is the architect of female space*" (*Wolf Seminar*). By using the conjunction "but" rather than "and," she indicates that there is a difference between fiction and ARO without actually defining the genre of the latter. Thus, the book's format might be viewed as just one instance of Woolf rejecting norms and inventing her own format.

Woolf, thus, establishes credibility early in her ARO. After seeing the inconsistent "facts" males have written about women, Woolf comes to the conclusion that there is no absolute truth in gender issues and instead opts to explain her thoughts to the reader: "*When a subject is highly controversial – and any question about sex is that – one cannot hope to tell the truth. One can only show how one came to hold whatever opinion one does hold,*" (ARO, p.4). She then explains the train of thoughts that led her to her decision as clearly and openly as she can. Instead of claiming to write the *Truth*, like the traditional male authors she looked up in the library, she even admits that Lies will flow from my lips, but there will be some truth mingled

with these lies, and this strategy enables the author to involve the reader: " *It is for you to seek out this truth and to decide whether any part of it is worth keeping*" (ARO, p. 5). Woolf presents herself as an honest writer by acknowledging her subjectivity in this way, and more importantly, by asking her readers to make their own judgments.

This change supports her argument that women who sell off in small spaces and have time to write cannot compete with males who do not have to battle to obtain such fundamental essentials. In *ARO*, she emphasizes that women are treated unfairly in their culture and that this is the reason why they have created less accomplished literary works than males. Sempruch (2008, p. 6) states that "8. *if there is anything true in Beauvoir's contention that one is not born, but rather becomes a woman, it is because woman herself is a word in progress, a becoming, and continuing creation*" in support of this assertion. Woolf used Judith Shakespeare to illustrate how society routinely discriminates against women. Judith is equally talented as her brother William, but although William's abilities are valued and stressed by their family and the rest of their culture, Judith's are expressly downplayed.

To illustrate, to show that a woman as skilled as Shakespeare could not have attained such success, the narrator creates the tragic figure of Judith. Shakespeare's. It is believed that, success is mostly due to skill, but even if a female Shakespeare had the same level of brilliance that Shakespeare had, she would have experienced quite different outcomes because to the way that women are perceived in society. Every woman needs her own space, according to the main idea of *ARO*, which is something males may have without hesitation, "*Since the woman is by definition left out of this patriarchy, there is no room for her in its language, which is why she must take up a position as outsider, in a room of her own*" (Bowlby, 1988, pp.162-63). And," 9. *No need to be anybody but oneself;*" (*ARO*, p.10).

Once again, Woolf is one of the most renowned feminist authors who has received recognition for both her fictional and theoretical writings. Although Woolf's essayistic writings are mostly responsible for the feminist label's emergence, as was already said, one can clearly spot Woolf's theoretical concepts and ideas in her fiction as well. According to Laura Marcus (2010, p. 209) feminism and Virginia Woolf have a mutually beneficial connection. She discusses how Woolf's

works, both fictional and theoretical, focus on women, including their lives and histories, as well as how feminist critique has changed.

Woolf spent her life creating literature on the difficulties faced by women throughout history. Woolf's works frequently address the idea of womanhood, women authors, and their difficulties as writers. Her main goal in *ARO* is to reflect an important arguments regarding women's modern issues, some of which are as follows: financial independence for a woman to write, social acceptance of women's writing, historical undervaluation and humiliation of female writing, the long-standing practice of stifling women's voice, and a woman's capability to put her thoughts on paper as equally as a man's, "10. *Napoleon thought them incapable,*" (*ARO*, p. 25)

The dogmas and customary thinking of the period drove women to conform. Only aristocratic and wealthy women may study during this time period. Poor and middle-class women were unable to attend college. Women had to battle for their rights in order to fulfil their duties of caring for the home, the kids, and the spouse, 11. *It is fairly evident that even in the nineteenth century a woman was not encouraged to be an artist. On the contrary, she was snubbed, slapped, lectured and exhorted. Her mind must have been strained and her vitality lowered by need of opposing this, disproving that,* (*ARO*, P. 54). Woolf's feminist philosophy served as the foundation for her writings. This altered how Woolf was viewed in the public eye. Feminist critics held Virginia Woolf in high esteem as a significant author. She had penned several journals, letters, manuscripts, memoirs, and talks about numerous biographical visions that subsequently inspired her to write in her own way. Woolf has produced and researched a wide variety of materials, including books, essays, newsletters, and journals. She has also taken an active role in societies, conferences, chat rooms, and networks, (Snoith, 2018, p. 102):

Fernald (2017, p.95) avers that, in her *ARO*, Virginia Woolf aims to inspire feminists to take an interest in the works of women writers who came before them. To that end, she presents a scene in which women pay tribute to Aphra Behn by placing flowers on her grave, expressing their respect and admiration for her contributions to literature and their understanding of her status as a professional writer. They do this because, as they say, "12. *if we are women, we think back through our mothers,*" (*ARO*, p. 99). Additionally, according to Woolf, women are capable of performing even better than men, "13. *women have served all these centuries as looking glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size,*" (*ARO*, p. 45).

According to her, women were always the targets of males since they were the key decision-makers in society, their slaves, and the property of their husbands. In *ARO*, although women were the origin of many wonderful ideas and words of inspiration in writing, their voices were not heard in real life, "14. ...that she is the vessel in which all sorts of spirits and forces are coursing and flashing perpetually," (*ARO*, p. 37).

Woolf discusses historical female independence. She proves that males made decisions on how women should spend their life and what is acceptable and wrong for them, leaving women with little freedom of choice. She asserts that males possessed women as property and that they were not treated equally or with freedom. Additionally, they could not withstand the choices that were made about their life, "15. There was an enormous body of masculine opinion to the effect that nothing could be expected of women intellectually. Even if her father did not read out loud these opinions, any girl could read them for herself; and the reading, even in the nineteenth century, must have lowered her vitality, and told profoundly upon her work," (*ARO*, P. 53).

According to Woolf, women in the past lacked the literary resources to communicate their experiences. As a result, nothing was written to depict the experiences of women. They were only aware of how to use sentences that men use, which were inappropriate for women to employ since they were, in Woolf's words, "a man's sentence".

Finally, we should mention that, the most famous sentence from *ARO*, "16. woman must have money and a room for her own if she is to write fiction," (*ARO*, p.3) serves as the work's message. All societies have cemented the concept of "a room of one's own" to the point that it nearly qualifies as a cliché. One of the most significant ideas of feminist literary criticism was set off by this message.

4. Virginia Woolf's A Room Of one's Own: A stylistic Analysis

A pioneer among modernist authors, Virginia Woolf is regarded as one of the best novelists, short story writers and critics of the 20th century. Her eccentricities as a fiction author have a tendency to overshadow her greatest asset: she is possibly the most important lyrical novelist in the English language. The majority of Woolf's works have ordinary, perhaps boring settings, which are frequently surroundings during times of conflict, that are elevated by the intensity of

her lyrical vision. A global overflowing with aural and visual impressions is created by the fusion of intense lyrical and stylistic skill, (McTaggart, 2010).

Once more, Virginia Woolf's vocabulary has certain traits with the language of contemporary writing. She was a major author known for her fictitious writing style, and all of her works were written in the new "*stream of consciousness*" style, which was seen to be an innovation in the English literature\ fiction, (Bouzid, 2013, p. 30). Modern English literature evolved its language, style, and form throughout time and Woolf was a leading figure in literary modernism, as demonstrated by Dettmar and Wicke (2006, p. 2549).

In her *A Room of One's Own*, Virginia uses ideas like time, memory, desire, and the characters' inner selves that she considers to be extremely essential. While strictly speaking, the story's characters may be speaking in the third person, past tense, this narrative style gives the impression that they are speaking in the first person and in the present tense, (Kaipiainen , 2006, p. 26).

That is to say that, even though they may appear to be unrelated at first, all the thoughts in this line of thinking enlighten us about the narrator's emotional motivations. We are able to virtually sense what she or her fictional characters are feeling by seeing through her eyes. The author is able to effectively evoke passion in her readers because to this, "16. *Why are some women poor?*" (ARO, p. 24). Along with the opportunity for identification and switching points of view, her train of thought also provides an opportunity for conjunctive. As a result, it is simpler to follow the logical development of her argumentation. Suddenly, the connection is apparent, and the result is that her arguments seem much more profound and well-supported than they would have under a traditional argumentation, " 17. *I asked myself; for fiction, imaginative work that is, is not dropped like a pebble upon the ground, as science may be; fiction is like a spider's web...*" (ARO, p. 35). Consequently, Woolf adopts a variety of stylistic concepts within this line of thinking. She has a particular writing style that is characterized by the use of excessively long sentences and strange punctuation, "18. *I pondered why it was that Mrs. Seton had no money to leave us; and what effect poverty has on the mind; and I thought of the queer old gentlemen I had seen that morning with tufts of fur upon their shoulders, and I remembered how if one whistled one of them ran; and I thought of the organ booming in the chapel and of the shut doors of the library; and I thought how unpleasant it is to be locked out; and I thought how it is worse perhaps to be*

locked in; and thinking of the safety and prosperity of the one sex and of the poverty and insecurity of the other and of the effect of tradition and of the lack of tradition upon the mind of a writer, I thought at last that it was time to roll up the crumbled skin of the day, with its arguments and its impressions and its anger and its laughter, and cast it into the hedge," (ARO, p.28).

These long sentences underline the essence of train of thoughts: the thoughts move from one to another with only few stops and few full stops. Thence, too many of these long sentences would obstruct the reading process and therefore they are counter-balanced by shorter sentences, as Edward P.J. Corbett and Robert J. Connors (who have statistically analyzed the length of Woolf's sentences), (Johansson, 2006, p. 7). Accordingly, there is a great variety in the actual overall length of her sentences, which has a positive impact on the flow of the reading (Corbett and Connors, 1999, p. 474-75). *ARO* creates a rhythm, thus, it has another appeal to musical senses. Many of her sentences are also interrupted by descriptions of momentary actions, "19. *But why, I asked myself, having returned to the books, why, I repeated, standing under the colonnade among the pigeons and the prehistoric canoes, why are they angry?" (ARO, p. 38).*

The struggle of Judith Shakespeare is also an illustration of the uncertainty of what is presented to us as the *Truth*: The play *Judith*- within *ARO*-was written in reaction to an elderly bishop's assertion that "20. *it was impossible for any woman, past, present or to come, to have the genius of Shakespeare," (ARO, p. 53-54).* Woolf creates a figure- Judith Shakespeare- that the reader, male or female, can readily identify with by imagining Shakespeare's equally talented sister and outlining the impossible challenges a female genius at the time would have had to face as well as the derision she would have endured.

It is obvious that the bishop's outrageous assertion is accurate (at least in terms of his history and present), but it is also false, as the lack of a female genius like Shakespeare has nothing to do with female inferiority and everything to do with how society defines and limits women. Through Woolf's invention (a lie), Judith Shakespeare is made real, and one realizes that Shakespeare may have had a sister who was similarly talented but whose brilliance was suppressed. And this sense of empathy with a fictitious figure is of course another, very successful means of appealing to the audience, but it is also an appeal to our brain because it plays with our conventional notions, (Johansson, 2006, p. 9). That is to say that, it challenges our

preconceived notions of what "truth" is and demonstrates how language itself may be used to limit our thinking (as articulated by Derrida (as cited in Tyson, 1999,p. 247) who contends that binary oppositions like truth and lie reveal something about the ideology that a society promotes). We are trained to trust in the "truth," but what if our idea of the truth is actually based on lies that have assisted the powerful (men) in maintaining their dominance? Woolf demonstrates what could actually be the genuine, underlying truth by employing a falsehood, such as the invention of Shakespeare's fictitious sister, to help us dissect the phrases and perceive them from a different perspective. Consider the following table:

Table No. (1): Frequencies of specific words in *ARO*

The words	Man+ Men	Woman+ Women	But	He	One	She	I thought+ I think	Pronoun I	If	Pronoun Others
Numbers	275	231	165	142	129	91	64	47	45	37

Woolf's frequent use of the personal pronoun "*one*, (129 times)" rather than the first person singular pronoun "I, (47 times)" is another peculiar aspect of her writing style," 22. *the dominance of the letter 'I' and the aridity, which, like the giant beech tree, it casts within its shade*" (*ARO*, p. 116)" will prevent growth and render the work boring, it should not dominate anyone's literary work, according to Woolf. Since "*one*" is neutral and has no phallogocentric connotations, and since it is probably simpler for a human to identify with this unbiased pronoun than with the female "I" of a woman narrator, Woolf's using of (the dummy subject *it* in *ARO*) can be seen as a strategy to cultivate a common ground where she can reach both genders and allow women and men to grow, (Jonansson, 2006, p. 10).

These details make it easier for readers to picture what is being said, which boosts credibility and again appeals to their moral principles. Another potent stylistic device is used in the aforementioned quote, is the use of Anaphora, which defined by Lewis (2006) as "*the repeating of a word or phrase at the beginning of successive sentences.*" It is used in this instance to refer to the question "*why.*" Sean Gordon Lewis (2006) describes how it impacts the reader or listener, "*Anaphora pushes ideas into an audience's brains and emotions.*" Another example demonstrates how the conditional "if, (used 45 times)" is repeated, highlighting both the amount of requirements that must be met with the whole argument. Audience's (listeners & readers) sympathy and thinking are strongly invoked in this situation, " 23. *Now if she [Mary*

Seton's mother] had gone into business; [...]; if she had left two or three hundred thousand pounds to Fernham,.... If only Mrs Seton and her mother and her mother before her had learnt the great art of making money and had left their money, like their fathers and their grandfathers before them, to found fellowships ... appropriated to the use of their own sex,... we might have been exploring or writing. [...] Only, if Mrs Seton and her like had gone into business at the age of fifteen, there would have been [...] no Mary, (ARO, p. 24-25). She makes these direct inquiries while addressing the unfair treatment of women by men. She attributes this to men in this conversation because she thinks that they have historically oppressed women in order to boost their own self-esteem as the more competent sex. However, she does not hold males responsible for this. Instead, she empathizes with men's struggles with lack of self-assurance and stresses the significance of confidence in the artistic process. The poorer quality of women's work is mostly due to their lack of confidence. Woolf believed that women's literature represented their rage about being treated like second-class citizens. They keep going despite this. She draws a parallel between individuals continuing to live their life while having doubts about their significance in society and the reality that women write despite genuinely lacking in confidence. She portrays women as brave in this way.

Such thinking prompts a number of related queries, such as "24. *Why was one sex so wealthy and the other so poor? How is poverty reflected in literature? What circumstances must exist before works of art may be produced?* (ARO, p. 29). These direct inquiries are another successful stylistic devices because they call for a response that can be provided by non-fictional descriptions or by fictional cause and effect explanations, like the working hard of Shakespeare's imaginary sister Judith, i.e. the fictional sister of William Shakespeare in *ARO*. Passion and thinking are once again skillfully merged by Woolf.

However, Woolf's the so-called hesitant language, such "*it seems,*" *perhaps,*" "*I suppose,*" etc., could present some issues for the male reader. These expressions have historically been connected to feminine language (Aitchison, 2003, p. 125). They have been perceived by men as indicators of insecurity, while from another perspective, they might be considered as supporting mechanisms (Aitchison, 2003, p. 125). Supportive language is helpful and encourages dialogue

with the reader. These tentative sentences are another use of the readers' nature since it shows Woolf's goal to include us in her way of thinking rather than to provide us with definitive truths.

Along with the many stylistic devices covered above, the Woolf also incorporates irony, satire, and humour into her account to at least partially alleviate the animosity one has when reading about the injustices depicted. Irony can be shown, for instance, in how the narrator responds to the old bishop's haughty claims, "25. *How much thinking these old gentlemen used to save one!*" (ARO, p. 54). And humour and parody are skillfully mixed in, "26. *One does not like to be told that one is naturally the inferior of a little man – I looked at the student next to me – who breathes hard, wears a ready-made tie, and has not shaved this fortnight. One has certain foolish vanities*" (ARO, p. 37).

At the conclusion of the novel, Woolf switches genres once more and addresses the people who attended her lectures. After outlining the line of reasoning that brought her to her conclusion, she feels compelled to warn her listeners—potential female writers—about a trap that may compromise their writing's uniqueness and integrity. She advises them to write, "*on purpose*" (ARO, p. 117), because they are highly likely to affect how detached a writer is.

A comparison and the pairing of opposing viewpoints describing minimums, as the following passage's final phrase shows, such as "a hair", "shade", "flea-bite" contrasted with superlatives like "most abject treachery" and "greatest" is quite potent since it illustrates opposite extremes. Additionally, the comparison of "head of your vision" and "Headmaster" and particularly the word's recurrence "head", together with two lexical words that contrast one another, such as "vision" (signifying unrestricted creativity, intellectual freedom, etc.) and "master" (indicating power and oppression) emphasizes how these two manifestations are opposed to one another. It highlights the significance Woolf accords to this element, which is crucial to her understanding of the fundamental mechanisms governing the patriarchal power system:

27. But to sacrifice a hair of the head of your vision, a shade of its colour, in deference to some Headmaster with a silver pot in his hand or to some professor with a measuring rod up his sleeve, is the most abject treachery, and the sacrifice of wealth and chastity which used to be said to be the greatest of human disasters, a mere flea-bite in comparison. (ARO, p. 123).

One of the fundamental causes of men's oppression of women, according to Woolf, is their need to feel superior,"28. *Hence the enormous importance to a patriarch [...] of feeling that great*

numbers of people, half the human race indeed, are by nature inferior to himself (ARO, p. 40-41). This is an example of the practice known as "othering, (37 times)" which is the devaluation of other groups (in this case, women) in order to support the superiority of one's own norm (in this case, the male norm) (Tyson, 1999, p. 366).

A Room of One's Own is a picture that engages our senses and helps us to visualize the concepts, issues, or thoughts being discussed that is almost always present on her pages. It has several levels since it- picture- both shows a future in which there will be equality between the sexes rather than hostility to it and shows how it may be reached by letting go of conventional gender norms. It also incorporates the combination (a man and a woman) notion, which is a major theme in Woolf's writing. Woolf's imagery has a wide range of interpretations, which encourages readers to consider their own ideas or, as Hermione Lee notes, "*In all, the reality that Woolf's work spawns debates about what she did or did not imply shows that she gets her readers to think beyond the simple text and to make inferences from that text*" (qtd. in Bechtholt, 2000).

The way Woolf approaches writing and, from a broader viewpoint, gender and society, is characterized by this merging or amalgamating. It should not be necessary for us to adhere to a single idea or adhere to a single standard, but rather to mix the elements that work best for us since doing so would enable us to do much more. Women, for instance, should write non-fiction literature as well as fiction, as evidenced by her subtitle, which omits the word "fiction" and modifies the original subject "*Women and Fiction.*" Women should also not feel pressured to conform to stereotypically male norms or to establish rigid female norms as a form of retaliation. She puts out the idea of being both macho and feminine, combining two contrasting styles. For a more equitable society. The need for one's own room is a desire for independence and space, and Woolf's creative style reflects her dissatisfaction of being confined in both her personal and professional life. By freely combining various stylistic devices, it exemplifies Woolf's challenge to fight the constraints of culture and encourages to view the concept of combination or androgyny as an opportunity for progress rather than a danger. Combination, or perhaps a better phrase would be integration, can serve as the fundamental building block for true equality because it is the blatant antithesis of othering.

Thence, Woolf is able to build a strong and trustworthy connection with her readers and help them relate to or empathize with her (female) characters, which in turn helps readers become more aware of the limitations placed on women in patriarchal societies. It may come to the readers own judgments about what has been and continues to be wrong with society and its conceptions of gender; this understanding comes, more or less, from inside ourselves rather than from the allegedly true assertions made by many (male) writers or historians. She creates her own unique pattern of style by utilizing all the stylistic devices, using her train or chain of thoughts as, to use a metaphor, the most crucial thread in the "knitwear," combining more traditional devices (such as anaphora) with more personal ideas (such as fluid punctuation/long sentences). As a consequence, a work of art is created that may be especially suited for women but, more significantly, is appropriate for both genders and offers opportunity for development. One may confirm that *ARO's* chain of ideas has shattered (some of) the chains that have bound our society, given how influential it has proven to be.

4. Conclusions

In the light of the above stylistic analysis, the researcher has reached the following concluding remarks:

1. The beginnings of true modernist in England were able to be distinguished from the Paul Edwardian era by Virginia Woolf, who also linked it to the social and political upheaval (Hasan & HamaSharif, 2020, p. 7). Modernist writing is praised for altering the structure and subject matter of literature and for pursuing novel stylistic and semantic trajectories. And perhaps for that reason, as opposed to Romanticism, which was a reaction to reality, this genre has always been a deliberate awareness of the surroundings and environment.
2. *ARO* is an example of Women's writings which establish a feminine literary discourse capable of ridding language out from its Historical virility. Women's writings are not just an individual act but a collective voice. Or it is the text as a linguistic gender of two cultural objects. Women's literature as a whole is a resistance on the part of women in order to obtain the right to exist, know and be in the sense that literature is linked to the writers' awareness of the exclusion of women from the social, political and cultural

fields as an implicit fact that it produces. Women's writings are linked to liberation based on experience with the self and the outside world, and this type of writing is characterized by creativity, in which women interact politically and culturally. *ARO*, which is today regarded as the cornerstone of the English literature on women writers, is primarily discusses a woman's freedom to express her ideas, and in order for a woman to have this freedom, she must be financially independent and not rely on a man. *ARO* is a clear reference to the problem of women who were intellectuals and that they needed a private space for themselves to write and express their thoughts, refers to those women writers who had previously written in secret and were unable to do so.

3. The way we think, live, and produce things has all been drastically altered by globalization. And, as a matter of fact, women continued to fight for their rights and struggle every second. *Feminism*- a product of *modern globalization*- was developed to address women's issues and put a stop to the unfair treatment of them. It has sparked continuous discussion throughout the globe. That is to say that, the emphasis on cross-cultural variability and complementing discourse in Woolf's *ARO* assumes significant responsibility in the era of globalization. *ARO*'s goals in terms of culture are to uphold the tenet of discussion on an equal footing and spread the message of woman's social worth.
4. Woolf emphasizes that there is no set formula for classifying literature. Due to the ancient categories of fiction's finiteness and the modern problem's tardiness, it is hard to use them as a useful mirror for the current issue. In order to account for all of these influences, Woolf establishes "*modern fiction*" categories while leaving room for future fiction.
5. Woolf maintains that Shakespeare's success was not solely the consequence of his brilliance, Shakespeare was given opportunities to explore and develop his creative calling through involvement in school, public life, and the potential to make a living as a professional writer. Each of these factors, in Woolf's view, was essential to the success of Shakespeare. If he had been born a woman, he would not have been able to write, and our civilization would have missed out on a lot of poetry, plays, and significant contributions.

6. Woolf built a literary reputation for herself that can compete with the best authors of the past and present because she created superb novels as a cunning novelist, essayist, and critic, i.e. Mencius (372-289 BCE), Plato (428-348 BCE), Aristotle (384-322 BCE), Marx, Shakespeare and others more recently all had an influence that *Woolf's work* shares. Their writing is constantly open to interpretations that fit the reader's culture, (Bechtold, 2000, p.2-4).
7. In *ARO*, Woolf's examination of the materiality of rooms does a good job of demonstrating the need for material circumstances for women to have a room in which to write and adding to a literary tradition that women can draw an inspiration, build upon, and improve. Marcus (1987, p. 138) points out that, "*the salient subtext in every Woolf novel [and essay] is the voice of the working-class women.*"

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