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## **SHAKESPEARE'S SISTER AND THE CRISIS OF WOMEN'S AUTONOMY: A CRITICAL ANALYSIS OF 'A ROOM OF ONE'S OWN'**

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### **Abstract**

*This inquiry investigated the major obstacles women have come across historically in producing literary works. The research scrutinised Virginia Woolf's feminist masterpiece, A Room of One's Own. Undoubtedly, Woolf is considered as one of the precursors of 20th century feminist literary movement. During her life, she devoted herself to women's historical challenges with writing fiction. Furthermore, many of Woolf's fiction and non-fiction productions deal with the concept of womanhood and women writers as well as their witing predicaments. The primary purpose of this study is to reflect major arguments regarding women's problems some of which are as follows: financial independence for a woman to write, social acceptance of women's writing, historical underestimating and humiliation of female writing, the long-lasting habit of suppressing women's voice and a woman's capability as equal as a man's to put her thoughts on the paper regardless of meaningless notions such as inferior femininity and superior masculinity. Indeed, Woolf was the first modernist-feminist writer who made women's voice heard. In addition, she attracted the public attention to the sufferings, vicissitudes and toils they have gone through over the years to be hindered from seeking equality and flourishing their writing talent. To sum up, the reason why a great number of*

*literary masterworks have been written by men is not that women were not as gifted or accomplished as their male counterparts; rather, it is due to the fact that they have always been deprived of the required economic and material facilities and privileges men were provided. Finally, it was men who permanently defined what woman and womanhood are. Therefore, however skilful they became, they still failed to express themselves in a written way, they could not gain access to education let alone be a writer and all their abilities went unnoticed.*

### **Keywords**

Dalit Literature, Virginia Woolf, Materialist Feminism, Artistic Creation, Social Restrictions

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## **1. Introduction**

For a woman to be able to write, she must be of a financial independence and a private room. This famous line written by the British novelist, Virginia Woolf, tackled head on the question of why men rather than women had authored a large proportion of the greatest works of literature. Writing in 1929, Woolf argued that the future of women's participation in art and literature depended on deeply entrenched ideas about their capabilities and suitable aspirations. Woolf, in her book, *A Room of One's Own*, spoke of education as the key to women's emancipation. Woolf thought education could provide women with a voice they could use to contribute to culture and sought to highlight the discrepancies between what men and women can hope to achieve in a patriarchal society.

The central idea of her essay was women have not been given the space in which to think, read and develop as intellectuals. "It is a painstaking, detailed, scholarly transcription which catalogues the industry, seriousness, and single-minded purpose with which Virginia Woolf wrote this most important of her novels. The production of this book matches the work that went into the writing of *The Waves*; the typography is as visually pleasing as the cover and over-all design: an incredible feat. It is a beautiful book, one that can be given the accolade of labour of love without a trace of irony" (Lippert et al., 1977, p.74).

Besides, they were excluded for centuries from participating in public life and rendered dependent on men for financial security. She noted that women have historically lacked both the material means and the legal freedom to voice their own ideas. Woolf illustrates her point by inventing a fictional female character, Shakespeare's sister, Judith. In contrast to her brother, William, Judith does not have the opportunity to go to school; nor is she encouraged in her efforts to read or write. Instead, she finds herself trapped in the home where she is actively discouraged from pursuing creative goals. Predictably, Judith never writes down her thoughts.

So, her ideas go unexpressed to be lost in history. As proposed by Laura Lippert et al (1977), “women were generally content to accept what men wanted and demanded their sexuality to be presumably hindering the female novelist in her attempt to portray fully rounded heroines” (p.39).



**Figure 1:** *Woolf in Her Early Childhood*

(Source: <https://www.aksam.com.tr/guncel/virginia-woolf-kimdir-googledan-ozel-virginia-woolf-doodlei/haber-701690>)

Woolf suggests that William Shakespeare's success was not solely the product of his talent; he was offered opportunities to explore and expand his creative calling by participating in education, public life and the chance of earning a living as a professional writer. Woolf saw all of these factors vital to Shakespeare's success. Had he been born a woman, he would not have had the opportunity to write and we as a culture, would have missed out on a great deal of poetry, plays and influence. Judith Shakespeare was created by Woolf as a metaphor. “Woolf can only imagine an unhappy ending to Judith's story. Kept from school for a life of domestic drudgery and marriage, she runs away to the London cheater, only to end up seduced, pregnant, and dead by her own hand. The truth in this fictional story, Woolf says, "is that any woman born with a great gift in the sixteenth century would certainly have gone crazed, shot herself, or ended her days in some lonely cottage outside the village, half witch, half wizard, felt red and mocked at" (Whitson, 2004, p.279).



**Figure 2:** *Woolf, Her Husband and Their Social Friends*

(Source: <https://ozgurlukicin.com/tarih/virginia-woolf-kimdir/> )

She shows the displacement of women from literature and the arts from public life and culture; the silencing of her character serves to remind readers of the limitations that society has historically placed on women, but we are invited to wonder how many literary greats might have been if only aspiring women writers had been granted the same chances as their male counterparts. Today, Woolf's essay is still studied as a foundational contribution to modern feminist thought.

She has written several works, including *To the Lighthouse*, *Mrs. Dalloway*, *Orlando* and most importantly *A Room of One's Own*. In this very last long essay, she tries to find an answer for a concrete question that is asked to women all the time: *If women are so gifted in literature, why is not there a woman artist as talented as Shakespeare?*



**Figure 3:** *Woolf's Own Room*

(Source: <https://oggito.com/icerikler/yazar-ve-evi-virginia-woolf-u-monk-s-house-ile-anlamak/63700> )

In order to give a satisfactory answer to this ageless question, the narrator talks about her daily life and scrolls through her ideas; her memories and struggles as a woman at the beginning of the 20th century give her the inspiration she requires. The essay starts as the narrator walks by a pond and wonders about her main subject: “Women and Fiction”. She uses daily happenings to illustrate kinds of segregations she struggles with. For instance, at the beginning of the book, the narrator comes across vile discrimination and heads towards the library to perpetuate her work on women and fiction; where she again experiences a setback, by being told that women do not have the permission to step in the library. These and more discriminations are stated as the story carries on.

## **2. Literature Review**

For the narrator of *A Room of One's Own*, money is the primary element that prevents women from having a room of their own and thus, having money is of the utmost importance. Because women do not have power, their creativity has been systematically stifled throughout the ages. The narrator writes, intellectual freedom depends upon material things; poetry depends upon intellectual freedom and women have always been poor not for 200 years merely, but from the beginning of time. She uses this quotation to explain why so few women have written successful poetry. She believes that the writing of novels lends itself more easily to frequent starts and stops; so, women are more likely to write novels than poetry. Women must contend with frequent interruptions because they are so often deprived of a room of their own in which to write. Without money, the narrator implies women will remain in second place to their creative male counterparts. The financial discrepancy between men and women at the time of Woolf's writing perpetuated the myth that women were less successful writers to a degree that Woolf (2007) sadly delineates, “women's writing has been called flowery and so provides a superfluity of thorns” (p.88).

In *A Room of One's Own*, the narrator argues that even history is subjective. What she seeks is nothing less than the essential oil of truth; but this alludes her and she eventually concludes that no such thing exists. The narrator later writes, when a subject is highly controversial, one cannot hope to tell the truth; one can only show how one came to hold whatever opinion one does hold. To demonstrate the idea that opinion is the only thing that a person can actually prove, she fictionalizes her lecture claiming fiction is likely to contain more truth than fact; reality is not objective; rather, it is contingent upon the circumstances of one's world. This argument complicates her narrative. Woolf forces her reader to question the

veracity of everything she has presented as truth so far, and yet she also tells them that the fictional parts of any story contain more essential truth than the factual parts. With this observation, she recasts the accepted truths and opinions of countless literary works. When the narrator is interrupted in *A Room of One's Own*, she generally fails to regain her original concentration suggesting that women without private spaces of their own, free of interruptions are doomed to difficulty and even failure in their work; while the narrator is describing Oxbridge University in chapter one, her attention is drawn to a cat without a tail.

The narrator finds this cat to be out of place and she uses the sight of this cat to take her text in a different direction. The oddly jarring and incongruous sight of a cat without a tail which causes the narrator to completely lose her train of thought as an exercise and allowing the reader to experience what it might feel like to be a woman writer. Although the narrator goes on to make an interesting and valuable point about the atmosphere at her luncheon, she has lost her original point. This shift underscores her claim that women who sell off in like a room of their own and in the time to write, cannot compete against the men who are not forced to struggle for such basic necessities. Throughout *A Room of One's Own*, the narrator emphasizes the fact that women are treated unequally in their society and that this is why they have produced less impressive works of writing than men. In line with this claim, Sempruch (2008) asserts, "If there is anything right in Beauvoir's claim that one is not born, but rather becomes a woman, it is that woman itself is a term in process, a becoming, ongoing construction" (p.6).

To illustrate the point, the narrator creates a woman named *Judith Shakespeare*, the imaginary twin sister of William Shakespeare. The narrator uses Judith to show how society systematically discriminates against women. Judith is just as talented as her brother, William, but while his talents are recognized and encouraged by their family and the rest of their society, Judith's are underestimated and explicitly deemphasized. Judith writes, but she is secretive and ashamed of it. She is engaged at a fairly young age; when she begs not to have to marry, her beloved father beats her. She eventually commits suicide. The narrator invents the tragic figure of Judith to prove that a woman as talented as Shakespeare could never have achieved such success. Talent is an essential component of Shakespeare's success, but because women are treated so differently, a female Shakespeare would have fared quite differently even if she had as much talent as Shakespeare did. The central point of *A Room of One's Own* is that every woman needs a room of her own; something men are able to enjoy without question. "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).



**Figure 4:** Woolf and Study at Her Private Locked Room

(Source: <https://www.sozcu.com.tr/hayatim/kultur-sanat-haberleri/virginia-woolf-kimdir-virginia-woolfun-eserleri/> )

A room of her own would provide a woman with the time and the space to engage in interrupted writing time. During Woolf’s time, women rarely enjoy these luxuries. They remained elusive to women and as a result, their art suffered, but woolf is concerned with more than just the room itself. She uses the room as a symbol for many larger issues such as privacy, leisure time and financial independence, each of which is an essential component of a countless inequalities between men and women. Woolf predicts that, until these inequalities are rectified, women will remain second-class citizens and their literary achievements will also be branded as such.

### **3. Methodology**

Research methodologies are concerned with the perspectives researchers bring to bear on their work such as a feminist or postcolonial one. The many different critical readings of diverse literary texts are possible because different readers bring different perspectives to bear on their analyses of a given text. Research methodology deals with particular strategies or techniques utilised to pinpoint and inquire into information concerning the topic. The current study is a literary research based on textual analysis conducted from a feminist perspective. It is primarily a close and critical analysis of *A Room of One’s Own*. Regarding the central theme of the work under scrutiny, this investigation focuses on the following: Taking women’s experiences into account by reassessing matriarchal value. Taking notice of female literary works and the reasons why they have always been among the least in the Literary Canon.

Challenging the patriarchy as the root cause of female deficiency in literary productions. Referring to the common existing obstacles which have been around for centuries on the way of women's success. Finally, offering constructive suggestions as for removing the barriers preventing women from achieving success.

#### **4. Analysis**

“Woolf is the only twentieth-century British woman writer who is taken seriously by critics of all casts. Whether she is seen to fit in with or to subvert what the critic identifies as established literary standards, and depending on whether subversion or conformity is the criterion of value, Woolf is vehemently celebrated or denounced from all sides” (Bowlby, 1988, p.12). *A Room of One's Own* is a collection of essays that were put together by Virginia Woolf when she was asked to discuss women in fiction. This book did come off a little bit rambly and there are lots of references to things that were a popular culture at that time in the 1920s. This book was written just a few years before women were given the right to vote. They are still living in a society that is very dominated by men. Also, access and privileges are still given to men as priority over women. As a matter of fact, from my perspective, there are six takeaways from this feminist masterpiece. First and foremost, a woman must be given time, space and money to write. To illustrate, in this book, Virginia Woolf talks a lot about the differences in work responsibilities within the household.

Women were traditionally overseers of the household, raising children or had manual laboring jobs. Put it differently, the idea is that if you are so busy raising family or raising kids and everyone is in a shared space, you don't have the capacity to think as creatively as you would if you had a certain space or a room of your own to have some quiet time, think creatively and put that to paper. To give someone a room of one's own also means that they do probably need money. Therefore, there is a certain amount of income that you would need to have to even have a room of your own; a certain size of house and everything like that. However, quite literally, the money that you would need for ink, paper, knowledge access to people who are a part of the publishing industry to get your pieces out.

Woolf speaks to a number of women writers of notoriety of her time and talks about whether they have children or not, whether they're married or not and that it is a wonder to her in certain situations where they didn't have a room of their own and they hid their writings from the people who lived within their house. Indeed, at that time, it was still a great deal that despite all these circumstances, they came up with these really great noteworthy and

popular pieces that we all know. The second point is most of the men or women of notoriety in the writing realm were also affluent. Woolf talks about not just women, but men who have some of the most notable writings and who are the most popular authors or the most well-respected that a good proportion like most of these people who fall within this group are all people who are affluent. Again, people who have the access, time and money, in other words, time, talent and treasure, to be able to write down these stories to create, to think creatively, to visit other countries, to inspire new writing pieces.

There was a direct correlation between people who have more access, more money and how well they are writing. Thinking of the third point, men write a lot about women, but really know very little about them; of course, it is a bit funny. I did not know Virginia Woolf was so sassy. There was a point where she went into a library and pulled down every book that was written about a woman by a man. Besides, in her small sample research that she's doing in the library, she opens one book that says one thing about women; then opens another one and there's a book that says something completely opposite about it. So, she says that there is lots of men who like to write about women, research women or add them to their stories; nonetheless, they're really just like secondary characters to the main character who was a man. Hence, the reflection of the woman is either this creature who lives at extremes or is only visible because she serves in support of the main character, man. Radway (1991) postulates that, "In effect, they are instructed about the nature of patriarchy and its meaning for them as women, that is, as individuals who do not possess power in a society dominated by men" (p.149).

The fourth key point deals with the ways to be a great writer. You must be androgynous. Do not lead with your sex or try to prove points with your writing related to your sex. Here, Woolf speaks a little bit about how men and women are different and there are things that men will never get about women and equally, there are things that women will never get about men as well. The tone that you use in your writing can show whether you are a man or a woman and that you want to get this message across that you are no different than a man or a woman in any single aspect. It should also be noted that there are always men who try to put down women or may have an undertone of someone who hurts them. The fact of the matter though is, psychologically everyone needs to have a little bit of both sexes to be called an ordinary human. Having realized so, this critical and inveterate issue of female suppression and repression, to a large extent, will be ironed out.

The fifth backswing addresses women. Even if your writing is bad, write anyway about whatever you want. I suppose this is pretty straight to the point. At that point and time,

there was a huge difference in the number of books that were published by men and women; of course, women far scarcer than men because of the access, creative opportunities, etc. What she was getting at was that although she was called to write about women in fiction, she wanted to encourage women to not just write about one thing, but to write about a wide variety of subjects such as geology, physics, math, space or family dramas or whatever they want to and even if it's not very good, it's still present; it still has the opportunity to take up space and to be discovered by someone to then build off of each door that is opened by a woman who publishes a book, provides an opportunity for the next woman to step through and create something different. As a forerunner of women's rights, "Woolf, invariably, endows the women with an ability to observe: they "stare," "gaze," "look" (Kostkowska, 2013, p.26).

Lastly and more humorously, it helps when you have a rich aunt who dies and leaves you money. This is something that was referenced so many times throughout this book that Virginia Woolf had an aunt who passed away as a result of a horse-riding accident and left her \$5000 a year. Moreover, she talks a lot about how that annual allocation provided so much freedom to her and even freedom from men in general. She talked about how she doesn't really need a relationship with men if they are to provide; then, she no longer needs that and just talks a lot about how money provided not only access and time, but freedom, but freedom from the patriarchal society of the time; as well as freedom to think in a creative way and pursue whatever pastimes that she wanted. It always helps if you have a moneyed aunt or uncle that can set you right on the path to write a book or do whatever your little heart desires.

#### **4.1 Women and Literature in Virginia Woolf**

Today, feminism is a much-debated issue of society. People from many different countries, ethnicities and religious backgrounds have various ideas about the matter at hand. Nonetheless, what is certain is that feminism grapples with women's experiences in various social, political, cultural and economic settings. From all these, it can be concluded that, whatever setting it might be in, feminism has to do with women and their struggles in that environment.



**Figure 5:** *Woolf with Her Intellectual Friends*

(Source: <https://onedio.com/haber/karanliga-hapsolmus-bir-hayat-feminist-yazar-virginia-woolf-un-onu-intihara-surukleyen-acilarla-dolu-yasami-841209> )

For the readers to comprehend the notion of womanhood and its connexion with the study under scrutiny, it is essential to make a more detailed summary of the work that is being criticized in this study. In the first chapter, the narrator starts with her ideas about how she could have started this book; what other authors and women rights activists have talked about and their significant contributions to this case. She indicates that she could have chosen various ways to approach the subject; yet she chooses her own way. Then she feels concerned about how she might end up empty-handed in the aspect of making herself understood. Instead, she offers us to talk about her past two days and how she had come to the point where she decides to write a fiction book about women in her era. The name of her fictitious character is Mary Seton. She walks in the woods of Oxbridge University, which is a visionary combination of Oxford and Cambridge universities.

She looks for inspiration so as to have a satisfactory idea of anything and everything; that is when she finds herself wandering around in the grass plot. One of the chiefs in the security gesturally makes her change the path because she is a woman and is not allowed to walk in the grass, only in the gravel road. She then begins to point out the flaws of discrimination against women, the negativity of sexism in almost every aspect. When she attempts to use the library, she again faces the same factionalizing behavior which she despises the most. Despite the hatred of man-based order, she still appreciates male authors and poets for their works. As she moves towards where she lives, she comes across a chapel which many people gather for luncheon.

The narrator starts to think about the very existence of the building as well as the people who eat inside. She concludes that even hundreds of years ago when the world was different,

women fell into contempt about themselves. Furthermore, the world was always for the male, not for female. Men have paid for the chapel and men have been using it ever since; the same goes for universities and many other institutions. While she smokes, she imagines a place where men and women talk and dance equally and do as they like without hesitation or being questioned about it. She decides that she holds the war responsible for these negative regulations for women; that war has changed something in all people which differentiates the way they look at and feel about each other. She remembers the old poems – only one generation older – and admires them, the way they have been written: with real love and compassion in words and lines.

After the war, everything about the ordinary lives of people had changed, especially women's expectations and hopes about their education and so on. At the dinner, she wonders about how mediocre the food she eats and how wonderful the food was in the chapel. When she thinks deeper and deeper on the matter, she concludes that males were always rich and females were always in poverty due to them having little to no rights to actually own or inherit things. After the dinner when she talks to her friend, she realizes that they could have very well talked about books or other countries or science rather than marriage or raising money for women's education. The narrator's friend tells her about her own mom's life before her; how they were never able to – or have not cared much enough to – leave a legacy for their daughters. Later, they both think about how hard it is for a woman to both take care of her children and to maintain a career of her own. Finally, she decides to go back to her hotel room where she lives; on the streets, she thinks of anything that a normal person would; when she arrives, there is no clerk whatsoever to bring a light to her way. Throughout her book-long essay, the narrator often emphasizes the importance of a private room for any woman. A room in which they can be away from the troubles and lameness of their regular lives. A room that they can create literary ideas and works, put them on paper rather than deep down their minds. It is no less important for a female to have the income of her own to be able to work on her own and make things for herself, not anybody else.

There are many mentions to previous comments and criticisms about the subject of *Women and Literature*. The narrator wants readers to understand what former writers and researchers thought about women in literature and literary works that were created by women until that time. More often than not, she refers to the ideas of famous politicians and lecturers of her era; how they address their knowledge about the matter, how often they speak of feminism in such an aggressive manner. Woolf (2019) stresses that “Does it explain my astonishment of the other day when Z, most humane, most modest of men, taking up some

book by Rebecca West and reading a passage in it, exclaimed, ‘The warrant feminist! She says that men are snobs!’ The exclamation, to me so surprising – for why Miss West was an arrant feminist for making a possibly true if the uncomplimentary statement about the other sex? – was not merely the cry of wounded vanity; it was a protest against some infringement of his power to believe in himself” (30). She assumes the reason for this destructive behavior is that men simply cannot withstand ‘uncomplimentary statements’ or any kind of non-positive critiques. Since these criticisms break the will of men to believe in themselves, it is a woman’s duty to make the man feel superior when he looks at the mirror. Even today, “an anthology of women’s writing or a course on women writers potentially marginalizes women writers because it implicitly retains the assumption that male writing is the norm” (Chambers, 2009, p.16). Woolf (1994) hammers away at women by balm them as in “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” (113).

Without a doubt, the most significant part of *A Room of One’s Own* is the part in chapter three where the narrator introduces a fictional character as William Shakespeare’s sister. She imagines this character to drive her point home better. Her name is Judith Shakespeare and she is the gifted sister of William Shakespeare. William was an ordinary boy when he was young and his ambitions were almost the same as his peers, except for his taste for the theatre, of course. While he would climb the ladders of his artistic career, slowly but surely, his sister Judith would only stay home and do household chores because her parents wouldn’t let her chase a career in theatre in London or anywhere else. Although she was as extraordinarily talented and imaginative as her brother in terms of theatre, she did not have the rights nor opportunities that her brother had; therefore, she remained at home.

Even if she had a few pages of paper to read and write on, she couldn’t let anyone see them because she was simply not allowed. We imagine her discussing with her parents about her passion for the theatre, explaining her plans to them, but they wouldn’t listen. Woolf (2019) stresses that “They would have spoken sharply but kindly, for they were substantial people who knew the conditions of life for a woman and loved their daughter – indeed, more likely than not she was the apple of her father’s eye”(40). First, they would talk calmly and patiently, for they wished to marry her away for her own good. When she refused to do so, her father would beat her up or play on her heartstrings to get her to marry someone and not to put shame on their family. Finding no escape from the dilemma of marriage, one night she would make her belongings up and run away to London in order to pursue her dreams.

What would it be like if she made it to London, to a theatre where she can work and practice her talents? What would people's reaction be if she told them that she wanted to perform in that very theatre, alongside men? Most probably they would laugh at her face and mock her for being a half-wit, because making a career in acting as a woman was not acceptable at that time. Lastly, as quoted by Showalter (1985), "What we need, Mary Jacobus has proposed, is a women's writing that works within "male" discourse but works "ceaselessly to deconstruct it: to write what cannot be written," and according to Shoshana Felman, "the challenge facing the woman today is nothing less than to 'reinvent' language, . . . to speak not only against, but outside of the specular phallogocentric structure, to establish a discourse the status of which would no longer be defined by the phallacy of masculine meaning" (p.254).

## **5. Conclusion**

This study was an attempt to scrutinize Virginia Woolf's perspective on women, fiction and the socio-economic independence of women. Woolf harshly comments on women in literature before her, why they were not trying hard enough to contribute to the literature in verse; why the narrator's mother or her friend's mother did not leave a legacy of 500 pounds per year and a room of their own. Besides, the essay analyzed here was a speech that Woolf was going to make at Cambridge University, in a conference about freedom of speech for women. The same idea of encouraging women to act and think freely is very well given throughout the whole essay. However, wording that she uses is definitely not a beginner level; as a matter of fact, it is quite difficult to digest since it was originally planned as a conversation.

There is a well-known saying: "Behind every successful man, there is a woman". From my viewpoint, this expression makes sense because genders do not mean much just by themselves; they are made for and not against each other. Furthermore, they need each other. In *A Room of One's Own*, this idea is also backed up, but in a roundabout way; by saying that sexes complete one another.

Undoubtedly, the current research can be a major building block and inspiration for the upcoming investigations in the realm of women. Additionally, I highly recommend future researchers to carry out studies on not only the failures of female writers in literature, but on their deprivations in a wide variety of occupations, job opportunities due to their race, language ethnicity and religion, other scientific areas, etc. Having done so, diverse latent aspects of this historical and social phenomenon can be divulged; as well as, multiple efforts should be made and serious measures have to be adopted so as to minimise, if not totally eradicate, the

impediments and predicaments imposed on women by men in one way or another. In the end, as for limitations, in order to conduct this research, the author came across various restrictions and barriers such as insufficient number of novel books and articles written about Woolf's viewpoints as to women. In addition, since Woolf was of an iconoclastic and nonconformist character so that in the final years of her life, she revealed her homosexual inclinations, it was rather intricate and baffling to figure out whether she was seeking for equal rights for suppressed and oppressed women or bewildered about her sexuality and by rebelling against it, she was discontented with it. Thus, the author encountered difficulties finding adequate valid and authentic printed materials in this regard to make a decent distinction about the above.

In actuality, the tragic figure of Judith has been invented to prove that a woman as talented as Shakespeare could never have achieved such success. Talent is an essential component of Shakespeare's success, but because women are treated so differently, a female Shakespeare would have been heard quite differently even if she had as much talent as Shakespeare did. The central point of *A Room of One's Own* is that every woman needs a room of her own; something men are able to enjoy without question. *A Room of One's Own* would provide a woman with the time and space to engage in an interrupted writing time. During Woolf's time, women rarely enjoyed these luxuries. They remained elusive to women and as a result, their art suffered, but Woolf is concerned with more than just the room itself; she uses the room as a symbol for many larger issues such as privacy, leisure time and financial independence, each of which is an essential component of the countless inequalities between men and women. Woolf predicts that until these inequalities are rectified, women will remain second-class citizens and their literary achievements will also be branded as such.

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