**Summary On :**

**B) A room of one's own by Virginia Woolf**

The dramatic setting of A Room of One’s own is that Woolf has been invited to lecture on the topic of Women and Fiction to a group of young women scholar. She advances the thesis that "a woman must have money and a room of her own if she is to write fiction." Her essay is made as a partly-fictionalized narrative of the thinking. She tries to point out how she has come to this present conclusion, deciding that the only way she will impart any truth is to explain her own experience. So she adopts the voice of a [narrator](https://www.litcharts.com/lit/a-room-of-one-s-own/characters/the-narrator). The name of this narrator is unimportant, since she represents every woman. She dramatizes that process within the character of an imaginary narrator by saying "call me Mary Beton, Mary Seton, Mary Carmichael or by any name you please—it is not a matter of any importance" who is in her same position, fighting with the equivalent topic.

The narrator begins by narrating her day at Oxbridge college .Trying to compose her lecture, she seizes upon some important thought and rushes across one of the college lawns but is stopped by a Beadle, a guard, who tells her that the lawn is reserved for Fellows and Scholars. She was excluded out of several other areas in the same way before getting to a lunch party, where she is inspired by the bright conversation of the men and women there. The narrator realizes that women have been shut out of education and the financial and intellectual legacy that men have always had access to.

The next day, the narrator goes to the British Library perusing the scholarship on women and finds there are shelves of writing by men about women all of which has been written in anger. She theorizes that women have been a mirror in which men have always seen themselves enlarged and strengthened, which men have used their literature and scholarship to affirm the inferiority of women mostly to guard their own superiority. Turning to history, she finds so little data about the everyday lives of girls that she decides to reconstruct their existence imaginatively. The figure of Judith Shakespeare is generated as an example of the tragic fate, a woman with the potential for genius, but who is never able to write a word and ends up committing suicide because of the way that society is structured against women.

But now, the narrator asserts, it has become possible for women to write. The narrator lists the history of women writers and their influences on each other. In light of this background, she considers the achievements of the main women novelists of the nineteenth century and reflects on the importance of tradition to an aspiring writer. Woolf closes the essay with an exhortation to her audience of to take up the tradition that has been so hardly bequeathed to them, and to extend the endowment for their own daughters. She conjures the image of Judith Shakespeare lying dead. Since poets never really die, but are reinterpreted and given life by others, the women in her audience have the opportunity to bring Judith to life and create the history.

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