

Oxbridge Pictures in Woolf's *A Room of One's Own*

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A Room of One's Own is a masterpiece by Virginia Woolf, which describes her understanding of literary creation and the issue of women and fiction. The content of this book is based on Woolf's two speeches at Cambridge, with the theme of "Women and fiction." Through the analysis of the history and current situation of female literary creation, the paper points out that women should have the courage and right to fight for independent economic power and social status. "Oxbridge" is a combined term of Oxford and Cambridge, and Oxbridge pictures dominate the first chapter of *A Room of One's Own*, which are the focus of this paper. Through a detailed analysis of the different indoor and outdoor pictures of Oxbridge, including nature, landscape, humanistic architecture and the "pictures" imagined in the narrator's mind, this paper discusses the existence of Victorian women and Woolf's feminist thoughts so as to provide possible implications for the social survival of contemporary women. The study is also concerned with Woolf's Eco-feminism, stream of consciousness and other artistic skills.

Keywords: *A Room of One's Own*, woolf, Oxbridge picture, feminism

Introduction

With the progress of society and the advancement of women status, female living status have become a heated topic in contemporary society. Virginia Woolf (1882-1941), a British female writer, has provided us a unique perspective and brilliant thoughts on this issue in *A Room of One's Own* (1929), a masterpiece of non-fiction, which was written in several drafts in 1928 and 1929 when British women finally won the suffrage in Britain. In this book Woolf explores the challenges and struggles faced by women. Her wish for £500 a year and a room of her own is spoken out in the name of those "uneducated" women who would write fiction, and revealed vividly through verbal pictures of Oxbridge in the first chapter of the book.

Oxbridge is a term created on the basis of the combination of Oxford and Cambridge, which still enjoy the prestige in the fields of education and culture. The description of the landscape and life at Oxbridge denotes Woolf's wish for an individual utopia, a momentary withdrawal from human relationships, an intense self-centered feeling rare for women. The very space of Oxbridge is concerned with a scream for a solitary retreat, a tranquil study space, a place to think, and a place to explore a new world. In the initial part of the book, the heroine arrives at a peaceful grassland where she begins to reflect on the position of women and the injustices in society. The peaceful environment of Oxbridge provides a sense of relaxation and calmness, allowing her thoughts to be more focused. However, she has to face the disturbance and inequality created by the male

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authority, in that during the time this book is set in, women were still constrained by their roles in the family and society, and had limited freedom and independence. Through the verbal pictures of what she encounters, Woolf explores fully the possibility and importance of female independence, which is the most important theme of the whole book.

This paper selects Oxbridge pictures mentioned above as the main objects for research, aiming to explore their symbolic significance, feminist thoughts, and enlightenment for contemporary society in terms of female autonomy and independence. Through in-depth analysis of the different indoor and outdoor Oxbridge pictures concerning nature, landscape, humanistic architecture and the “pictures” imagined in the narrator’s mind, this paper hopes to gain a deeper understanding of Woolf’s literary views and feminist thoughts so as to enhance women’s self-awareness, provide new ideas and approaches for the autonomy and independence of contemporary women, and thus promotes further development and progress of the whole society. The significance of this paper also lies in the formal studies, for there is still some space left for the study of Woolf’s works from the pictorial perspective.

Woolf, Feminism and Cambridge

Woolf and Feminism

In 1928, women in England were granted the right to vote. Women’s voices in the West had all previously focused on the same social mainstream “democracy” and “human rights” movement. The traditional conservative forces actively opposed the new women of the 1920s when they started to reject or attempted to reject their traditional gender roles and break into the space previously reserved for men after the victory of the women’s suffrage movement, as if there were actually a gender war between the sexes. In the mid-1920s, although newspapers, radio broadcasts, entrepreneurs and politicians proclaimed that women had been liberated and many believed it, but the reality is same as before, little girls played with dolls and their brothers played with cars. Boys are encouraged to run, jump, and keep their emotions in check, while girls are expected to be dignified and good at express themselves. And traditional notions still associate women with the family. By the end of the 1920s, the basic living conditions of women had not changed radically. The power of government departments is still in the hands of a small number of men, and in some places women’s ministries are unwilling or unable to use the right to vote. Although women gained certain new legal rights in marriage, as well as in divorce, marital status remained largely unchanged. For thousands of years, patriarchal social norms like a pair of invisible shackles, bound the general consciousness of the society, bound the physical and mental development of women. In 1929, Woolf developed *A Room of One's Own* from two lectures given to Cambridge women students, and an essay version on “Women and Fiction”, and although much revised and expanded, the final version significantly retains the original’s sense of a woman speaking to women.

Woolf’s feminist thoughts can find a root in her own experiences. Her father, who preferred sons over daughters, failed to give Woolf equal opportunities to receive prestigious education like her brother. Woolf’s literature creation was firstly derived from her families, as her families had a very strong cultural atmosphere. Her father was a famous scholar, biographer and critic, and her aunt Caroline Amelia, who never married, wrote many works promoting feminist ideas in her life. At the invitation of her father, Woolf’s family was often surrounded by great figures such as Ruskin and Hardy, which made Woolf immersed in literature from an early

age and laid the foundation for her future feminist literary creation. In addition, despite not having received a formal education at a prestigious university, Woolf was exposed to the Bloomsbury culture through her residence in the neighborhood. The Bloomsbury Group, a collective of young intellectuals, provided women with an equal platform to express their ideas like men. This further strengthened Woolf's passion for writing novels and her belief in promoting gender equality. Soapy, a regular host of Thursday parties, welcomed individuals of all genders and social backgrounds, creating an environment that fostered intellectual discussions on politics, new ideas, as well as appreciation for literature and art. We can also feel the female inspiration in Woolf's other literature books. For example, in *Mrs. Dalloway*, Woolf drew inspiration from her encounter with Lady Otteryn at a Thursday party. The novel reflects the emergence of female consciousness among British women following World War I, an idea that Woolf had been influenced by through the feminist beliefs of Ethel. The Thursday party itself was a bold departure from tradition and convention, which helped to foster Woolf's very first critical thinking and writing courage (Briggs, 2006).

Woolf has lived through two world wars and the western women liberation movement, during which her feminist thought greatly improved. She embraced the ideas that the root cause of war was patriarchy, as men went to war to prove their masculinity and fulfill their ambitions, while women were relegated to providing backup support such as clothing and food (Ewa, 2010). However, Woolf argued that women actually had no responsibility for war and should not be expected to serve as reserve forces. This argument greatly pushed the female movements go forward.

Despite the many controversies it provoked, *A Room of One's Own*, an instant bestseller since its first publication on 24 October 1929, has been reclaimed as a classic in the history of Western feminism and an uncompromising piece of feminist propaganda. In feminist aesthetics, Woolf contends that in order for the female artistic practice to flourish, women's collective freedom struggles must be supported. The destruction of women's writing is foregrounded in Woolf's philosophical and fictional parable of the death and anonymous burial of Shakespeare's sister. In *A Room of One's Own*, Shakespeare, the aesthetic model of genius and perfection, is dialectically contrasted with the terrible end of his gifted sister, who is murdered in the course of pursuing her artistic career. Shakespeare's dead sister serves as a chilling reminder of the horrifying annihilation of female artistic expression caused by exploitation on the basis of gender, colonialism, and class (Yue, 2019). Just as Woolf puts it, it is impossible to find genius among the exploited working class, so too it would have been impossible, completely and entirely, for any woman to have written the plays of Shakespeare in the age of Shakespeare.

Throughout Woolf's literary works, her feminist ideas are rich and full of substance. Throughout her literary career, she not only bravely step out the confines of tradition, but also addressed poignant social topics such as society and power, women and poverty. These topics deserve careful study and consideration by scholars, and they all have extremely important implications for contemporary feminism.

Woolf and Cambridge

The adoption of the term "Oxbridge," a combination of "Oxford" and "Cambridge" in the works may have been influenced by the tradition of referring to both universities together and the desire to highlight their authority, for similar to Tsing-Bei (Tsinghua university and Beijing in China), Oxbridge is renowned for the

high social status and is considered a prestigious educational institution. Alternatively, it could have been used to tease or avoid direct mention of Cambridge as well.

Cambridge was founded in 1209 AD by a group of teachers who fled from fighting at Oxford University. Over 800 years of school running and academic accumulation, a number of leading scientific masters such as Newton, Darwin, Hawking, Marshall, Turing, Hua Luogeng have emerged, as well as Bacon, Keynes, Russell and other outstanding scholars of literature and history. In addition, it has produced 15 British prime ministers, 117 Nobel Prize winners, 11 Fields Medal winners and 7 Turing Award winners. It has nurtured talents from all over the world. These elite students from all over the world have established the University of Cambridge as a great academic and cultural center in modern times.

Based on two lectures Woolf delivered at Cambridge Women's College in 1928, the book *A Room of One's Own* was created. In the very end, her speech was delivered nine days after Orlando's publication in October after being postponed in September. Together with Leonard, Angelica, and Vanessa, she drove down to Cambridge. She and Leonard were coming late, so she went to Newnham for supper. She ate a meager meal of soup, meat, sprouts, prunes, and custard. She gave a speech right after dinner, arguing that women need a room and a source of income of their own in order to write (Seller, 2010). The following day, Woolf had lunch at King's, where Dadie Rylands was now a fellow, in the dorm rooms that the artist Dora Carrington had lately renovated for him. In a later essay, Woolf would utilize the contrast between the delectable lunch at King's and the dull dinner at Newnham to reveal injustices that the expansion of women's higher education had concealed (Goldman, 2006). While the Newnham young ladies reveled in their newfound freedom, Woolf's more perceptive eye noted many discrepancies between their circumstances and those enjoyed in the men's institutions, and she thought about their implications.

Oxbridge Pictures in *A Room of One's Own*

Outdoor Pictures in the Morning

Riverside fishing picture

The riverside fishing picture in the morning is the first of Oxbridge pictures that Woolf unfolds, in which a woman perhaps named Beton says she feels depressed and dreary in that she has to think about the relationship between women and fiction and draws some conclusions about various stereotypes and emotions. Here, for the sake of distinction, Woolf uniformly refers to "I" the narrator in the book as Beton. After coming to the river, Beton's thoughts gradually diverged from the bushes, weeping willows and reflections. The unknown bushes are golden and crimson, glowing like flames; the long branches of the weeping willows by the river sweep down, and seem to have a touch of sadness; the river reflects the sky, the red leaves and a small bridge, then ripples as the students row across it. After creating the scene of the natural surroundings in words, Woolf paints a word picture of Seton's efforts of "catching" a big fish of great thoughts. However, Beton's thought drift along the line, "set up such a wash and tumult of ideas that was impossible to sit still" (Woolf, 2019, p. 8). Thus, Woolf paints a "riverside fishing picture" here.

During the process of creating this first verbal picture, the idea of ecofeminism has been revealed. In order to facilitate readers' understanding, the author of this paper will briefly introduce the term Eco-feminism. Eco-feminism is a cultural trend of thoughts formed by the confluent environmental movement and feminist

movement in contemporary Western countries, which actively adapts to the needs of social change. The exploitation of Nature is correlated with the exploitation of women, so addressing the ecological problem must also address the plight of women (Bhuvaneswari, 2017). According to ecofeminists, women are more likely than men to be in touch with and care for Nature because of their innate sense of identification with it and their closeness of their production and dwelling areas to it. The famous ecofeminist Susan Griffin put forward clearly that we are Nature itself, we are the Nature observing Nature, we are Nature with the concept of Nature (Griffin, 2007). In Woolf's book, meadows, gardens and rivers not only symbolize free space to women, but also show women's sense of identification with nature (Tadlock, 2021). Here by heart Beton enjoys taking outdoor hikes, for the radiance of women's life is highlighted by the beauty of Nature, and their physical selves and spirits are a part of Nature (Mohammed & Emad, 2021).

Architecture picture

Concerning women's creativity, Woolf starts by describing how her own text comes to be in the form of recalling her own visits to Cambridge. She continually changes the circumstances concerning various architecture and scenes to achieve the best possible effect. For example, dinner at Newnham was followed by lunch at King's rather than the other way around as it actually occurred. In the textual world, the Beadle kicks narrator Beton off the grass, and then the librarian kicks her out of Trinity Library. This reminds us the angel with the fiery sword who forbids Eve from entrance, relating to the biblical tale of Genesis where Eve breaks an unreasonable taboo and is kicked out of paradise. Beton has planned to investigate further instances of literary genesis at the library, including the manuscripts of Thackeray's novel *Esmond* and Milton's poem *Lycidas*. Although Milton went on to fulfill his purpose by reworking the account of *Genesis* as *Paradise Lost*, *Lycidas*, one of her favorite poems, addresses the temptations that face artists to abandon their profession. Milton's patriarchal ideas may be found elsewhere in *A Room of One's Own*, linking him to a male literary heritage that perhaps should be rejected (Celiese, 2021).

"Space incorporates power relations in the form of buildings, monuments and works of art," says Lefebvre 1991, p. 193), who believes that the expression of architecture seems to be in front of the platform and intuitive, but its appearance does not reveal the more secret, underground relationship of the social level. Chapels, libraries and turfs are all undoubtedly representative and exemplary places denoting cultural meanings. In the context of an authoritarian society, they are distinctive architectural designs. Technology and space are used by rulers to manipulate society. Naturally, these positions of authority develop into significant settings for writers to convey their themes and ideas. These man-made structures will unavoidably come into the readers' views in the context of the return of authoritarian totalitarian politics, regardless of the century we are in, let alone the Victorian era (Qiu, 2017).

For Beton, the encounter with the Beadle when she crosses the grass plot of a turf is both excluding and interrupting. Male interruption becomes a recurrent incident in *A Room of One's Own*. For example, at the beginning, innocently enough, an undergraduate "oars" his boat through the river's reflections. Such a male interruption of female creativity has repeatedly appears in Woolf's works from Terence's interruptions of Rachel in *The Voyage Out*, and the ending of "The Mark on the Wall," to Mr Ramsay's interruption of Lily Briscoe, or the imaginary customs officer who threatens to break in owing to Orlando's lesbian writing. Here in this works with a look of horror and indignation on his face, the Beadle stops Seton because only fellows and

scholars are allowed here. Being rejected, Beton feels so badly wronged that she could not remember how she has wandered into the forbidden place. Anyhow her mind has drifted away along the old corridors of Oxbridge, and she decides to go to the library to trace the footsteps of those who had come before her. At the front of the library, she is stopped for a second time. It is a "deprecating, silvery, kindly gentleman" (Woolf, 2019, p. 12), but he blocks Beton's way. He apologetically informs Beton that "ladies are only admitted to the library if accompanied by a fellow of the college or furnished with a letter of introduction" (Woolf, 2019, p. 12). Here, Woolf contrasts the famous and magnificent Oxbridge building with the weakness and insignificance of Beton as a woman so as to indicate the low social status of women at that time.

After being rejected twice, Beton passes by the lofty chapel with no intention of entering, for she recalls that such prestigious buildings once "was marsh too, where grasses waved and the swine rooted" (Woolf, 2019, p. 14). To some extent, she deconstructs the splendour of the chapel with the bustle of its members in and out like bees. The turf, the library, the chapel, with these buildings and relative scenes Beton's mind changes or flows in its own way. Thus, Woolf contributes her own thoughts regarding the feminine surroundings. The environment and the psychological bonding of people's beliefs, which is the same as the natural environment, are to blame for the long history of patriarchal oppression of women. Nature and women won't be released from the patriarchal prison till it is abolished. Every letter Woolf writes can be interpreted as a critique of patriarchal society and concern for the feminine environment.

Outdoor Pictures at Dusk and Night

Outdoor pictures at dusk

Woolf's depiction of the picture at dusk is the embodiment of her view of literary creation. She begins with a description of the avenue after the lunch party: "The beautiful October day was fading and the leaves were falling from the trees" (Woolf, 2019, p. 25). Touched by this, she breaks into the poems recited before, moving from the thinking of men and women during the war to the thoughts about the social status of people and their rulers during the war. Then, "the willows and the river and the gardens that run down to the river, vague now with the mist stealing over them, but gold and red in the sunlight" (Woolf, 2019, p. 30). In this twilight of Fernham College, she discusses how to write a good novel and reflects on the morning experience. Compared with traditional works, such stream-of-consciousness narratives break the narrative way of describing stories according to logic and time (Duan, 2016). This kind of works emphasizes the jumping of people's thinking and consciousness transformation to objectively reflect the inner and spiritual world of the characters in the works. The main line of the works is neither people nor things, but free association and rapid change in the consciousness.

Consciousness is a reflection of the human mind and is extremely subjective. Consciousness itself is a very abstract concept, which is a reflection of the mental activity of the brain. The writers of consciousness are good at using direct and indirect inner monologues. Direct inner monologue refers to that the reader does not see any trace of the writer's words or indirect description. It is completely the words that the characters in the work speak directly from the heart, and the inner world is revealed without any other characters listening, which is not in line with normal logical thinking. The indirect monologue form is facilitated by the writer's occasional explanation, which is relatively consistent with logical thinking and coherent expression, reflecting

shallow consciousness activities. In this way, the writer can express his or her views in the works at any time to explain the inner heart of the characters, and can also show the charm of stream of consciousness works. Meanwhile readers can follow the guidance of the characters' consciousness in the textual world meanwhile they still keep in touch with the reality. Stream of consciousness novelists were all keen on this form of writing, and Woolf was the first to introduce the indirect inner monologue into her works.

Outdoor pictures at night

"There between the curtains was the October night, calm and lovely"—now it is a quiet and beautiful night in Oxbridge with "a star or two caught in the yellowing trees" (Woolf, 2019, p. 42-44). Meton and her friend Seton stand at the windows, gazing at the domes and towers of Oxbridge, and thinking of the reality of another world beneath the white and solemn exterior of these buildings. Seton tells Beton about her ideals, about herself and her mother. In this way Woolf incorporates her own thoughts on female fertility into the depiction of Oxbridge picture at night (Jiang, 2019).

Women were once seen to serve a crucial purpose in the patriarchal eras of societal authority, which was reproduction. Women simply didn't have time for anything else because they were so busy with producing children and caring for them in their entire lives. Almost all women's lives had been devoted to taking care of their families and raising children. As a result, there just wasn't enough time for women to write and make enough money to become financially independent (Arslan, 2020). In this works, Woolf laments that certainly our mothers had not provided us with anything comparable to all this. Seton's mother, who has thirteen children for the ministers of religion at St. Andrews, has no chance of making a fortune in the end. Because in a patriarchal society, it is impossible to make a fortune and have thirteen children together. As we all know, there is a nine-month gestation period before a baby is born, and another three to four months spent in feeding the baby, and finally, women spend five years staying and playing with their children. As you may expect, a woman's life will be very energy-consuming if she has to raise thirteen children. Female fertility and female poverty are inextricably linked.

Therefore, Woolf argues that women should scale back their desire for procreation and avoid having too many kids. Women who desire to write should refrain from acting like mindless reproduction robots. A lady cannot give her entire attention and time to her children and family if she hopes to escape her current situation. To become economically independent, women must put in physical and mental labor to possess education and mental independence. In order to extend their horizons and produce good works, women must also gain more life experiences. In addition to the relatively objective landscapes, Woolf's Oxbridge pictures are also concerned with more human activities such as lunch and dinner parties, which will be discussed in the following section.

Indoor Pictures of Meals

Indoor pictures of lunch party

In the lunch party picture, Beton is comfortable and cheerful during the party. Here, Woolf introduces the lunch dishes, people's activities and the poems of the pre-war period. Seton's exclusion from college lawns, library and chapel is reversed when she is invited to join the charmed circle sharing a delicious lunch of white wine, sole and partridges. Restored to the community of the blessed, Beton feels "we are all going to heaven,"

however, once again the flow of her thoughts is interrupted—by the sight of a cat without a tail “padding softly across the quadrangle” (Woolf, 2019, p. 20). But what is its significance? Perhaps this cat embodies a riddle—“Was he really born so, or had he lost his tail in an accident?” (Woolf, 2019, p. 24) Many cats are born without tails, but perhaps this one has had its tail chopped off? When the narrator sees the cat, she becomes conscious of a void or absence. Here, Woolf herself attributes her emotion to “some fluke of the subconscious intelligence” (Woolf, 2019, p. 20) which is suitable for a Freudian explanation despite the fact that Freud himself held that masculinity typically represented presence, which women were said to lack of. However, when Blanche Warre Cornish, the mother of Woolf’s friend Molly MacCarthy once exclaimed over a man, she had just made a connection between the Manx cat and something lacking in men. As for Aldous Huxley, he cited Woolf’s comment in his book *Limbo*, while Woolf commented again as a feedback in a critique of his writing (Rosenman, 1989).

In the Oxbridge pictures of meals, Woolf contrasts this luncheon with another one that takes place before the war in her description of the event. After reflecting on the situation, Woolf writes, “here I listened with all my ears, not entirely to what was being said, but to the murmur or current behind it” that alters (Woolf, 2019, p. 22). For the narrator, before the war the lunch gathering is largely boisterous and vague, which alters the meaning of the words themselves. After the war, individuals can perhaps relax with a leisurely lunch, a drink of wine, or a satisfying cigarette while appreciating the wonders of life. Woolf’s pictures of the luncheon party links to various pre-war poems written by both men and women. While women sing “My heart is like a singing bird, whose nest is in a water shoot,” men sing “She is coming, my dove, my dear” (Woolf, 2019, p. 22). According to the narrator, the very fact that prewar poetry inspires one to feel such rapture and abandonment is because “it celebrates some feeling that one used to have” (Woolf, 2019, p. 26), which does not take much effort to understand. However, after the war, individuals have a peculiar and frightened feeling since modern writers distance the poem from reality. The narrator also makes some comparisons concerning different economical conditions of the men and women’s colleges—partridges versus prunes, wine versus water. And she emphasizes the materialistic basis for the flow of talk and thought: a good dinner is of great importance to good talk. One cannot think well, love well, sleep well, if one has not dined well.

The depiction of the lunch party picture reflects Woolf’s creative view of breaking the traditional narrative mode. Woolf believes that a good novel need not have a plot. There doesn’t have to be a happy ending. There is no need to write about good and honorable people, and it doesn’t have to be anything like life as we know. In order to perfectly and truly express the inner world of human beings, Woolf minimizes the plot and characters in her literary creation. She constructs the form of this book with subjective feelings, psychological experience and hidden subconscious. In this picture, Woolf casually guides the reader into the lunch party with an introduction to the dishes, then moves on to unexpected subtler thinking with a description of Van Dyck’s paintings and a cat without tail outside the window. Woolf’s narrative is jumpy, and any sudden inspiration or fresh things that come to the eye might immediately appear in her writing. The narrator can freely switch between the real world and the inner world of the characters and form a dialogue between the narrator and the characters through unique indirect narrative discourse. This enables readers to reconstruct the inner truth of the characters and guides them to experience harmony in the unrulesable expression of the characters’ consciousness.

In sum, Woolf uses the objective reality of the luncheon dishes and the reading of poetry as the foundation for her representation of the lunch party to show the consciousness flow of the characters' subjective spir.

Indoor pictures of dinner party

The dinner party picture is different from the lunch party picture. The dinner party dishes are plain and not taste good. But as an outsider, Seton had a hard time uttering complaints. So Seton was feeling sick after the dinner party. Fortunately, she made up for it by getting together in a friend's living room after dinner. During the chat, they reflect on the whole day and discuss about female behavior.

In her quest for women's writing, the narrator realizes that even in the 16th century, when both poets and dramas were very active, few English women make their voices heard and write great works. The Elizabethan Age has produced great literary masters such as Shakespeare, but few women left their literary works at that time when men occupied the dominant position in the society and had the absolute right to speak, so even if a small number of women are very talented, they could only be ignored. In *A Room of One's Own*, Woolf posits that Shakespeare has a sister who, like her brother, has a natural sensitivity to rhyme and a love of drama. But when she goes to the theater and tells the people that she wants to act, all the men laugh at her. They say they have never heard of women being dramatic actors, because at that time if a gifted and intelligent woman wants to apply her talent to poetry writing, not only she would be scorned and obstructed by people around her, but also her heart would suffer the torture, and finally she is doomed to fall to a disastrous ending (Sally, 2000).

Therefore, in order not to be discriminated against or attacked by those around them, women writers such as Khloe Bell, George Eliot and George Sand published works under a men's names, for at that time, it was shameful for women to do writing and publishing, which would result in contempt and dissatisfaction from the people around them. Therefore, the sense of anonymity permeated in their blood, and the desire to cover up restricted them. In this case, it was difficult for women to make their own voices heard, to defend their own equal speech rights with men. Then, it is no wonder why in her works Woolf calls on women to challenge men's right to speak, to actively safeguard their own speech rights, to stop being a silent group and to make their own voices.

Conclusion

Through the detailed analysis of indoor and outdoor Oxbridge pictures in *A Room of One's Own*, including nature, landscape, humanistic architecture and the "pictures" imagined in the narrator's mind, this paper has systematically discussed the existence of women writers and the embodiment and extended thoughts of Woolf's feminism, which have been greatly influenced by her families and personal life experiences. As a result of her father's influence and the cultural atmosphere around her, Woolf was exposed to new social and cultural trends that were difficult for other women to access from an early age, and thus developed the ideas that women should have independent financial incomes and a room of their own. All these are revealed in *A Room of One's Own*, which is a milestone in the history of women's literature. Oxbridge pictures in this book have extremely important symbolic significance and artistic values. Through these pictures, the stream-of-consciousness, fertility concepts and relative modes of literary creation are introduced, which greatly combine to enrich the connotations of Woolf's feminism and her innovative style. This makes the book a well-spread female self-guide and providing important reference for contemporary feminist literature. In previous studies, most

scholars have analyzed feminist ideas from the characters portrayed by the writers, and few scholars have thought deeply about the connection between landscape and characters. Thus, to some extent this paper provides a refreshing perspective for the study on women's writings in general, and Woolf's works in particular.

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