

Analysis of Lucy's Female Consciousness in *A Room with a View*

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Abstract: Edward Morgan Forster is one of the greatest British writers of the 20th century, and this paper explores the awakening of the protagonist Lucy in Forster's third novel, *A Room with a View*. Forster directly confronts the problem of female consciousness through this book, reflecting the living conditions of women in the Middle Ages and the spiritual predicament of the British middle and upper classes. Based on the careful reading of the text and the research on the related female consciousness theories, this paper conducts a specific analysis and research on the three stages of Lucy's female consciousness awakening—absence, budding, and awakening. In particular, it pays much attention to the internal and external causes of the suppression of women's consciousness, such as the fundamental suppression of women's self-consciousness by the background of that times and the patriarchal culture, and has a deep insight into the rational inner world of Forster's to deep the understanding of his thoughts and writing style. Finally, the conclusion shows that only by realizing the unity of inner self and outer self, can women truly realize their self-worth. At the same time, the paper hopes to help readers understand the true meaning and beauty of love.

Keywords: E. M. Forster; *A Room with a View*; Female Consciousness; Patriarchy.

1. Introduction

Edward Morgan Forster (1897-1970), an important writer in the history of British literature in the first half of the twentieth century, is praised as a famous novelist, essayist and critic by critics, as well as D.H. Lawrence, Joseph Conrad, Virginia Woolf and other writers at that time. As a cross-century writer, he has a diverse background and has experienced great changes in British society in various fields such as politics, economy and culture, as well as World Wars II. On the one hand, his literary creation retains the characteristics of traditional novel form and language. On the other hand, he is also influenced by various new literary trends in the early 20th century, such as modernism. *A Room with A View* is Forster's third novel and one of his representative novels, which was written in 1901 but was not published until 1908. The novel depicts the heroine Lucy who grows from a naive girl to a mature woman with an independent personality. Lucy, the protagonist of this novel, is a woman living in a male-dominated society. As the love story between her and George develops, Lucy goes from submissive middle-class status to uncertainty about love, and finally realizes her true self. She liberates herself from the shackles of rigid and conservative traditional social morals, and realizes the pursuit of true love and herself. As one of Forster's masterpieces, *A Room with A View* has a wide impact on the British society. At present, scholars at home and abroad have shown a diversified trend of research on this novel, mainly interpreting it from feminism, humanism, narrative techniques and transcendentalism (Gao Xinyan, 2016). The female consciousness embodied in the novel also has attracted widespread attention. Some scholars have interpreted Lucy's psychological growth process from a feminist perspective (Luan Shuang, 2017: 16), used eco-feminism to analyze how the main characters in the book awaken from their predicament (Peng Shanshan, 2020: 9), and cites specifically the problem of the emancipation of women (Bonnie, 2010:16).

The current paper aims at analyzing female consciousness in *A Room with A View* from the aspects of the unique female

images created in his novel and the social environment that brings the tragic fate of women. By analyzing the awakening of the female consciousness of the protagonist Lucy's, readers can deepen our understanding of Forster's literary ideas, the theme of this novel, the views expressed in the novel and the social life reflected in it. Besides, the current paper expounds the characterization of the novel, so as to further deepen our understanding and research of female consciousness. At the same time, hopefully, the current paper may contribute to the appeal that women are encouraged to strive for freedom and happiness, break through the male-centered ideology, eliminate the traditional moral bondage and class oppression, to promote the development of gender equality in love and marriage, thereby building a harmonious society between the sexes.

2. Introduction of *A Room with A View* and Female Consciousness

In this part, the current author will briefly explain the author's background, life experience, works content and external comments, as well as the definition and development of female self-consciousness theory.

2.1. Introduction of E. M. Forster and *A Room with a View*

E.M. Forster, one of the most prominent British novelists in the 20th century, is broadly recognized as a master of modern English novels. Forster's growing environment has a great influence on his character, life and writing. Especially on women and gender issues, he has a more acute insight, which is different from other male writers of his time. When he was a teenager, the various of unpleasant experiences he suffered at school made him very disgusted with the British schools and the middle class they had cultivated, and deeply exposed and criticized them in his novels. After that, he studied in Cambridge University, where enlightened academic atmosphere kept him living in a turbulent atmosphere of various cultures, and his trip to Italy after

graduation broadened his mind and vision, and strengthened his pursuit of literary creation. As a cross-century writer, he witnesses the turbulence of British society in the late Victorian and early Edwardian periods, as well as the ecological crisis and spiritual crisis brought by modern industrial civilization. In such an environment, he has a significant perception on the British middle class. Subsequently, most of his novels are concerned and portray the life of the British middle class, reflecting the social circumstance of Britain within the early 20th century and uncovering the spiritual poverty of the middle class. Most of Forster's works aim at expressing the humanistic thoughts of pursuing freedom, equality and humanity. He calls for the establishment of comradeship, and longs for the establishment of an equal society. In that period, British novels were in a turning period from tradition to innovation, and Forster neither adheres to the old tradition nor pursues the extreme trendy genre. Instead, he tries to develop the advantages of realism and absorb the essence of modernism, so that tradition and innovation coexist alternately in his novels. Forster and his works have continuously gotten broad consideration from pundits. For instance, British writer Lionel Trilling once commented on Forster that he is the only existing writer who can be read repeatedly. Forster can give him a sense of 'learning' something, which is rare and valuable in that era (Trilling, 1982: 1). Woolf also mentioned that her literary creation was greatly influenced by Forster. What they admire is not only Forster's artistic talent, but also his profound cultural thought and humanistic heritage.

The protagonist Lucy of *A Room with a View* is born in the middle class of Victorian British society, and is instilled with the traditional norms of male-dominated society from a young age. Therefore, she always takes women for granted as the victims of the family. But Lucy decides to escape the red tape of middle-class society, as a result of being given a new perspective on life during her trip to Florence. Under the influence of the Italian people's free and rough lifestyle, and the sincere and straightforward characters of George and his father, Lucy realizes the hypocrisy and feelings of the people who around her in Britain, and begins to resist them in a difficult and firm way. In the end, Lucy realizes her true self, gets rid of the rigid and conservative traditional social morality, and realizes the pursuit of true love and self. In ironic and humorous style, Forster describes the tasks of the British upper class and the intellectual world, showing the conflict between real and natural feelings and false and decadent ideas.

2.2. Introduction of Female Consciousness

Female consciousness refers to the conscious awareness of the position, work and esteem of ladies as subjects within the objective world, and female self-consciousness focuses on the establishment of women's identity as independent individuals and the freedom of personality development (Li Yinhe, 2005: 01). It advocates those women should make choices and decisions based on their own thoughts and wishes. Besides, female consciousness, acknowledgment of what a specific course, culture and chronicled period anticipate from ladies, makes a sense of rights and commitments that gives rationale constrain for activities diverse from those Marxist or women's activist hypothesis by and large attempt to clarify (Kaplan, 1982: 22). However, in the long development of human society, since the short-term matriarchal system was overthrown, women have fallen into the stage of "losing their

voice" (Walker, 1991: 39) in the foreseeable future. In western society, women have been defined as "redundant ribs" until the Renaissance. With the development of humanism, women's status was gradually improved. Especially during the wave of the women's emancipation movement in the 19th century, women's self-awareness began to awaken and they were eager to free themselves from the moral shackles imposed on them by the patriarchal society. This awakening is reflected not only in their social status, but also in their family life and their handling of marriage relationships. It advocates the emancipation of women, emphasizing that women can make choices to meet their own needs in their own affairs according to their own ideas, thus gradually highlighting the social status of women. During this period, under the advocacy of thinkers such as Beauvoir, feminism gradually has developed into a social trend of thought and began to penetrate into all fields of society, and feminist literary thoughts emerge under this background. Western female writers such as Virginia Woolf, Katherine Mansfield, Rebecca West, Jane Austen, etc., inherit many traditions of women's literary creation in the 19th century. While paying attention to women's psychological development and social rights, women's literary writing in the 20th century has been further developed. Because they are concerned not only with literary issues but also with long-standing social issues, they quickly become mainstream literary thought. Most of the works take gender as the starting point of research, revealing the phenomenon of women's marginalization in history, culture and its social roots from the perspective of literary creation and literary development. Thus, they call for reflection and rethinking of the current society from the perspective of women, inject vitality into the awakening of women's consciousness and the revival of women's status, and make the world listen to the call of women's inner voice. However, it has to be admitted that women have lived in a male-dominated society for a long time and are gradually accustomed to obeying the desires of men, and even willing to be dominated by men, so their self-consciousness is severely suppressed. Within the setting of patriarchal culture, deeply-rooted prejudice against women is shrouded everywhere, like a pair of invisible hands that bind women's brains, hands and feet together. Women have not yet established their complete and independent status, either in the family or in society. Although the feminist movement is booming, there are still numerous barriers and predicaments awaiting it ahead.

3. The Process of Lucy's Awakening of Female Self-Consciousness

In the novel, Forster portrays Lucy, an independent woman who slowly becomes self-aware. In this part, based on female consciousness theory, the current paper will illustrate the three stages of the process of Lucy's awakening.

3.1. Lucy's Obedience—Lack of Self-consciousness

Having been living under a patriarchal society, women have gradually lost the objective conditions for the formation of self-awareness. Due to long-term repression, they have not really been in contact with the outside world. Therefore, they have no chance to experience the difference between themselves and the outside world, and gradually become submissive and obedient. As scholar Ye Wenzhen points out,

Women live under such two pressures: one is the pressure from society, and the other is the pressure from the themselves. Women should not only succumb to the constraints of patriarchal culture, but also consciously obey and internalize all decadent institutional cultures, so as to reach the standard of women in a male-dominated society (Ye Wenzhen, 2006: 65). The heroine Lucy is living under this kind of double repression.

The first and most important reason is the repression of the external environment. As the author states in Chapter 1, Section 2, "in Edwardian era, in spite of the fact that women gained a few rights, women were still basically subordinate to men in society at the time. When the product came out, they are still just an objectifying existence" (Forster, 2014: 54). In a dualist society dominated by men like the UK, women seem to be only reproductive tools, which makes them unable to realize the difference between self and external objects at all. In this novel, Lucy is the most representative victim suppressed by the external environment. The people who are closest to Lucy and influences her most are her cousin Miss Bartlett and her mother Mrs Honeychurch. They are representatives of women who completely lose their female consciousness. As Miss Bartlett has always believed, "it's not that women are inferior to men, it's that women are different from men. A woman's mission is to encourage others to achieve, not herself" (ibid, 87). Miss Bartlett is a woman who has been inculcated and devastated by the disease of the middle-class patriarchal lifestyle, and her world is one full of guards and obstacles, so she chooses to avoid all possible feelings and people of rebellion, especially the low-class people. Just as when she faces the good intentions of Emerson and his son to change rooms, she instinctively refuses them and even thinks they are so rude. Besides, Lucy is always forced by Miss Bartlett to reach the standards of a male-dominated society. Lucy's every move is under surveillance by Miss Bartlett to protect her elegant ladylike image and prevent anyone or anything from affecting her reputation. Sometime, she also makes the decision what she thinks is right for Lucy, which makes Lucy gradually lose her ability to face problems and solve them by herself. The pressure to conform to the rules that Miss Bartlett brings to Lucy also represses her awakening of self-awareness and transcendence. Another powerful force suppressing Lucy is her mother, Mrs. Honeychurch, a loyal servant of the patriarchal society. In order to maintain the family's status in society, she takes the initiative to marry her daughter Lucy to Cecil. Although she is fully aware that the man is hypocritical and arrogant, Mrs. Honeychurch still sacrifices her daughter to meet the needs of her husband and family to gain the social connection and influence of Cecil's family. Her willingness to marry Lucy to a man she doesn't like shows how completely she has lost her femininity and how distorted her morals are in a patriarchal society. Mrs. Honeychurch wants to find an ideal husband for her daughter Lucy, but the patriarchal system she follows only allows her to choose a man like Cecil, and all the rules and regulations have become a constraint for Lucy. As mentioned above, Lucy's fiancé Cecil is a typical male representative of the patriarchal society with a strong sense of pride and superiority. His feelings for Lucy are more charity than love, which are not sincere and natural at all, let alone equality and respect. Cecil conducts life with his rationality, and he will not treat anything emotionally. For him, love is just a necessary form in life. Lucy is like a work of art to him and he is always trying to shape Lucy according to the

requirements of the upper class for women—hoping that women will become a good wife and obey their husbands. As for female consciousness, it is nonsense to him, so what Lucy feels with his company is endless bored and full of boring constraints of red tape.

Under the suppression of the external environment, Lucy's repression is constantly internalized. Lucy herself never tries to resist. For instance, she doesn't like Cecil at first, but she still gets along with him according to the advice of her family. In the process of getting along with this man, she has already strongly felt the mismatch, but she still marries him. For Lucy, while there may be some constraints that irritate her particularly, she still believes that if she violates these constraints, she will definitely regret it in the future. Therefore, Lucy, who grows up and survives in such a society, has long been surrounded and imprisoned by various guards of the patriarchal society without realizing it herself. She gets depressed at times, but she doesn't know the reason, because she doesn't seem to know what self-awareness is, or how to fight all this dislike. As mentioned in the novel, "this loneliness has frustrated her. She's used to letting her ideas be affirmed by others, or refuted anyway, and now she doesn't know if she's thinking right, which is really bad" (ibid, 101).

During this period, the traditional cultures of male-dominated society imprison women's thoughts and suppress women's nature. These women who are under the control of patriarchal ideology, not only lose themselves and are deprived of the rights to pursue happiness, but also become defenders of patriarchal ideology, hindering other women's self-seeking and independence-seeking process. Under the double repression of the external environment and herself, Lucy can neither think independently nor speak for herself. Her female consciousness is deeply submerged in the decayed patriarchal culture.

3.2. Lucy's Hesitation—Self-reflection

When Lucy sets foot on the free land of Italy, she has a new contact with the outside world and encounters the male social deviants, George and his father. Lucy gradually begins to think about what she really wants to have. During this period, Lucy is in a dilemma between the shackles of British social patriarchal ideology and the liberal humanistic spirit of Italy, which is manifested in her cowardice and evasion in the face of emotions, and she does not have enough courage to accept George's love. Her feminine self-awareness seems to be quietly budding, but in the process she falls into the same old ways of thinking time and time again.

Firstly, the appearance of George is destined to be the key that unlocks the door of Lucy's slumber. In Florence, Lucy and George meet in the hotel and then they come across again in the square. Just as Lucy is dazzled by these baroque sculptures, which are completely different from the environment where she grows up, a fight in the square catches her attention. In this fierce battle, someone dies in front of Lucy. The man's horrible eyes shock Lucy so deeply that she faints on the spot. At that moment, George appears and holds her, and the atmosphere of the two young people changes dramatically. His frankness, sincerity, and vitality are in harmony with Lucy's nature, and it is precisely through understanding him that Lucy comes to understand herself more deeply. His presence allows Lucy to see the world with a new perspective, one that is completely different from what she is raised in, and different from anything in any book she has read. But George can't be accepted by the upper class

where Lucy grows up and is familiar with. People will accuse him of being frivolous and reckless. At the same time, Lucy is bound by her role, so she doesn't dare to face her emotions. For Lucy, "she was sure she shouldn't be with these people, but they used their magic to smother her. They were so serious and so eccentric that she could hardly think of what it should be like to behave properly" (ibid, 101). George's love for Lucy has made her struggle between her social role and self-consciousness time after time. In fact, she herself is very contradictory. On the one hand, it is deeply rooted in the moral norms and principles of male-dominated society in her cognition, which has always bound her. On the other hand, it is the confusion and rebellious impulse that come to her mind sometimes. What completely breaks Lucy's peaceful life is George's sudden kiss among the flowers. "Lucy felt indescribable sadness, although she stopped crying for a while" (ibid, 146). Lucy's indescribable sadness is her regret for herself, the prejudice of the traditional feudal education she receives against the lower class, and her shame for the feelings she has cultivated. She still does not realize her feelings or she is always reluctant to face them, because the appearance of these feelings is completely different from the tradition she recognizes, so the great pain caused by the collision between them forces her to suppress her feelings to George. Besides, Miss Bartley appears timely and tries her best to prevent Lucy from crossing the line, keeping Lucy behind her, constantly expressing her dissatisfaction with George, without giving Lucy any time for self-judgment and self-thinking. So, Lucy is overwhelmed, and once again obeys Miss Bartley, the guardian of the patriarchal society, gives up the budding love and chooses to escape. Not only does she escape from Italy and return to the cage of British patriarchal society, but also escape from George and get engaged to Cecil. In fact, the long-instilled hierarchy in the patriarchal society and her long-repressed femininity have hindered her pursuit of true love.

Secondly, she is wondering in the contradiction between her self-consciousness and the real world, but music is the outlet of her self-consciousness. At the beginning of the novel, Lucy's love for playing the piano implies her contradiction, "as soon as the piano is turned on, she enters a real world. At this time she is no longer obedient or condescending. No more a rebel, no more a slave" (ibid, 201). In this novel, readers can actually feel her fluctuating inner world from the different music she plays. From her attitudes and thoughts about music, it can be seen that Lucy's different choices of music under different emotions reflect her needs for self-harmony and psychological balance, and music is the outlet for her inner repressed feelings and emotions, which nourishes Lucy's mind and awakens her latent sense of self. For Lucy, music has an unimaginable ability, which can help her shoot all the troubles in the life, and understand her own life more clearly. For example, in Italy, after playing the piano, she has the idea of traveling alone. For the first time, she abandons Beethoven and continues to play Schumann against Cecil's will. Schumann is a famous composer during the Romantic Movement, who has always fought against the stereotyped, conservative, and vulgar musical ethos. To a certain extent, Schumann is the embodiment of freedom. Although Cecil has always urged Lucy to play Beethoven's repertoire, Lucy still chooses Schumann, which is a sign of Lucy's growth and resistance. Regrettably, however, these moments are all too short-lived to trigger the awakening of her female self-awareness, which have no power to change Lucy's life

completely. "She had crossed her rebellious thoughts many times, but in the end, her courage slowly disappeared, and she fell back into the old chaotic way of thinking" (ibid. 314). This rebellious seed has been difficult to sprout in this strong patriarchal world.

Lucy has begun to question the traditional British moral standards, but does not have the courage to resist. That is to say, for Lucy, in fact, her female self-consciousness has begun to sprout, but when the realization of this awakening is not consistent with those internalized by external norms. She strongly feels that if she realizes this awakening, she will definitely bring herself pain. Therefore, she is always struggling between the moral norms required by the social environment and her inner sincere call for humanity, love, and freedom, and always conceals her unrestrained inner world with well-regulated words and deeds.

3.3. Lucy's Rebellion—Awakening of Self-consciousness

Italy has given Lucy the most precious thing she possess in the world -- her own mind. After Lucy comes back from Italy, her self-consciousness begins to wake up slowly. Just like what the pastor Bibby said, "it's destined to be different. She has not realized her true self, a little bit of different self that seeps in. Her eyes and her attitude towards life are like the sound of her piano" (ibid, 182). In fact, Lucy has never stopped reflecting on herself. Although she is confused and even doesn't know what the right things are yet, she is longing for something all the time. So she always feel that "I don't know what I think or what I want" (ibid, 218). It is these reflections that lead her to seek and understand herself step by step.

Under the environment that British society sticks to the secular conventions and pays too much attention to proper social etiquette, the middle class suppresses their true feelings, thinking that it is beneath the gentlemanly demeanor to show such emotions as excitement. Therefore, people are bound by such pedantic moral concepts and old misconceptions, and their life is boring. But the trip to Italy is a door to a new world for Lucy. Unlike the dull and old-fashioned Britain, Italy, the birthplace of the Renaissance, is full of romance and freedom everywhere, where is like a window, through which Lucy can see the real and beautiful scenery of life. Here, for the first time, she is an independent individual, who is able to feel the scenery, historical sites, and even love. At the beginning, she still longs for a guide in this trip, who can tell her where the beautiful scenery is or which paintings can be infectious. In fact, as an independent individual, she is fully capable of appreciating and searching for beauty by herself. Fortunately, the tour guide disappears with her guidebook, which allows Lucy to enjoy freedom alone according to her own ideas and wishes, and to be enchanted by the charm of Italy. That's the time when she begins to feel at ease alone. Of course, there's a price to be paid for the awakening of self-consciousness. For example, Lucy witnesses a people killed for the first time, which brings great physical and psychological discomfort to her, and then she truly understands the cruelty and danger of nature. As a result, she has a deeper understanding of herself and the life. Not only does she understand that a person full of vitality should learn to appreciate art and be full of hope, but also understand the value of life. It is the time that Lucy's self-consciousness that has long slumbered begins to wake up gradually. What really awakens Lucy's female consciousness is George's love. Lucy is surrounded by all kinds of male

chauvinists who seem to be wearing the excuse of "love" when they get along with Lucy, but in fact they are just restricting her. Because Lucy's relationship with these people is not based on equality, which is accompanied by all kinds of repression and control from the beginning. But George brings her what she has been longing for. If Lucy doesn't realize love when George kisses her for the first time, Cecil's kiss makes her clearly understand that what the kiss between a man and a woman expresses is love, and if love doesn't exist, the kiss is meaningless. Since Lucy falls in love with George, she has split into two selves. One is the symbolic role of a noble lady who conforms to the social order, has a good family background, behaves properly and does not show her feelings easily, and the other is the young and energetic woman who wants to be independent. However, even so, Lucy doesn't want to change the status quo at first, or to face her true self. It isn't until the reappearance of George and the second kiss with George that Lucy really realizes that there is the kind of love between her and George that she wants to pursue and can overcome her loneliness. The respect and sincerity of George awakens Lucy, and the instructions and guidance given to Lucy by George and his father from different ways make Lucy truly get the opportunity of equal communication between people for the first time in her life, fully awake her repressed self-consciousness, and give her the courage to resist the moral standards imposed by the patriarchal society. Italy's free spirit and George's enthusiasm have planted seeds in her heart, and Lucy finally understands that Cecil can't make her happy, and she doesn't want to endure the hypocritical and indifferent relationship any more. So she bravely breaks off her engagement to him. "I don't want others to protect me, I want to choose what is right" (ibid, 334). Now, what she wants is actually not just a real love, but independence, which is completely free from any man's constraints. Lucy finally understands her true self thoroughly. Her desire is to find equal and mature love, and to be with the one she loves while maintaining her dignity and personality.

"What these women care about is not men, but freedom" (ibid, 396). It is not George who destroys Lucy's engagement. Lucy's awakening of self-consciousness and freedom makes her understand that this engagement is wrong. Rather than a quest for free love, Lucy is trying to transcend her female authority and free herself from her traditional female role. At first, Lucy always feels confused, and whenever she thinks of splitting these things that make her miserable, she is always choosing to escape. But now, she can bravely face her true feelings for Cecil and George. She has totally changed. The awakening of Lucy's female consciousness means that she has bidden farewell to herself who belittles herself, depends on others, obeys the decadent culture, and even suffers oppression but imperceptible. Now, her choices and decisions are based on personal thoughts and wishes, no longer interfered by any external forces.

4. Conclusion

Living in the Edwardian era where women's thinking and status are changing, women are supervised and controlled by the patriarchal guardians around them, so they are lacking in female self-consciousness. But Lucy, the protagonist in *A Room with A View*, a girl with a rebellious spirit, is unwilling to succumb to any restrictions. She yearns for freedom and longs for love. After unremitting efforts, she gets rid of the oppression of the patriarchal society and hypocritical moral norms, obtain freedom and love, and finally realizes her self-

identity. The process of Lucy's change is precisely the process of her female self-consciousness awakening. Lucy shows us her strong heart, and we also witness the process of Lucy breaking through the shackles and realizing self-redemption.

Taking the image of Lucy, a female character in Forster's works, as an example, this paper discusses the development of her female consciousness. In the process of awakening women's self-awareness, it shows that only by realizing the unity of inner self and outer self, can women truly realize their self-worth and change their oppressed living conditions. Readers could also have a deeper grasp of the theme of the novel *A Room with A View*. The heroine Lucy is confused by the emotional whirlpool when she chooses two completely different men as her life partners, which actually reflects whether she is a victim of obedience to the feudal caste audience, or a person who seeks true love, dares to break the shackles of old ideas, and realizes her own destiny. The theme of the novel is expressed fully: it is useless to deceive ourselves or escape from reality. Only by summoning up the courage to face reality and to break through layers of shackles, can we obtain true happiness. Finally, it also deepens the understanding of the author's literary claims. Forster chooses two countries as the setting to present the main thrust of the novel. By showing the romantic and enthusiastic social culture of Italy, he enables the British middle class to give up the old and hypocritical social customs and traditional prejudices, so as to get rid of the imprisonment of these prejudices on their minds. In his works, we can see Lucy's transformation from a blindly obedient medieval woman to an independent woman who boldly pursues her own happiness, and witness the whole process of her awakening of female self-consciousness. In fact, the novel echoes Forster's ideas to a certain extent. Forster sees the common characteristics of the British people, selfishness and vanity and lack of imagination and passion. He draws on his real experience to help the British middle class to face social changes, abandon those old habits, change their isolated and indifferent mentality, encourage women's development, and inspire all women to follow their inner pursuits. Therefore, in the process of pursuing self-worth against the patriarchal society, women should not only abandon the dualistic thinking mode of men and women, but also abandon the traditional male superiority and female inferiority complex to change their oppressed living conditions.

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