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Comparative Critical Studies 19.2 (2022): 115–127
Edinburgh University Press
DOI: 10.3366/ccs.2022.0438

www.euppublishing.com/ccs

Introduction: Reading Braidotti / Reading Woolf

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In a 2018 interview, Rosi Braidotti describes the enduring and ever-mutating influence of Virginia Woolf on her thinking: 'I'm a bit overwhelmed by the fact that she keeps popping up – *oh not you again, isn't there anybody else that I can think of?* But she's just infinite [. . .] it's a deep, deep love.'[1] From feminist philosophy and anti-fascist politics to belief in a higher education system that gives students 'the sense of the possible' rather than 'monetis[ing] every minute of their existence', Braidotti is always thinking with Woolf.[2] Yet if she is in firm agreement with Woolf's '[t]hink we must' dictum from *Three Guineas* (1938),[3] the transhistorical and transdisciplinary alliance between these two figures could just as accurately be reformulated as 'write we must'.[4] More than any specific political position, Braidotti finds inspiration in the sustained act and experimental mode of writing that Woolf's career represents. While their shared 'graphomania' may have been felt in the different spheres of modernist literature and contemporary theory, Braidotti views her connection to Woolf as one that is in keeping with a style of philosophy learned from the likes of Gilles Deleuze and Luce Irigaray: 'Literature has remained a constant factor – [. . .] part of the analytic/continental warfare is the dismissal of French philosophy as far too narrative-based, far too aesthetically pleasing. These people are great writers, they do interesting things with language, all things that analytic philosophers don't do. [. . .] So, in a sense choosing French philosophy is also a way of choosing, of course, a type of literary philosophising that is totally central to my thinking.'[5] Like Woolf, Braidotti insists on mixing critique with creativity.

Woolf is the most present writer in Braidotti's philosophy and *Three Guineas* is the text she most often turns to in her early books. In *Patterns of Dissonance* (1991), Braidotti draws on Woolf's argument about the

ways in which patriarchy 'feeds upon female energy, intelligence and labour-force in order to sustain the monuments of masculine power' and the need for women to gain admission to universities.[6] She ends a chapter titled 'Towards a Philosophical Reading of Feminist Ideas' by quoting Woolf's 'prophetic' words about women belatedly joining the 'procession' of 'brothers who have been educated at public schools and universities, [...] ascending those pulpits, preaching, teaching, administering justice, practising medicine, transacting business, making money'.[7] This passage finds Woolf in philosophical mood: 'we have to ask ourselves, here and now, do we wish to join that procession, or don't we? On what terms shall we join that procession?'[8] In *Nomadic Subjects* (1994), Woolf's 1938 feminist-pacifist manifesto is again called upon, with Woolf offering 'a discursive and a practical ethics based on the politics of location and the importance of partial perspectives'; in her declaration that 'As a woman I have no country, as a woman I want no country, as a woman my country is the whole world', Woolf is indicating the radical potential in the 'distance' women have historically had from nationalist systems of oppression.[9] In line with Braidotti's own introduction to Woolf via feminism (in 1970s Australia, Braidotti pointedly remarks, 'we didn't get Woolf as part of the English Literature canon but we did get her as part of the feminist canon'),[10] *A Room of One's Own* (1929) features in these early writings too, particularly Woolf's memorable image of women who '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'.[11] Braidotti recognizes a powerful critique of male 'self-aggrandizement' that 'requires the simultaneous setting up of a subordinate "other", a second-class female subject whose weakness, incompetence and passivity justify the dominant position of the male subject'; that such 'ego-boosting activity requires that the female appear as weaker, more incompetent, less perfectible than the male'.[12]

Woolf's fiction plays a greater role in Braidotti's subsequent books, especially when she turns to themes of sexuality and more-than-human life. *Metamorphoses* (2002) begins with an epigraph – 'I am rooted, but I flow' – borrowed from a section of *The Waves* (1931) in which the character Jinny's embodied and desiring self is described as holding 'a thousand capacities'.[13] This vision of sexual potential opens onto a world that is not reducible to human subjectivity. Woolf is one of those writers 'to capture the last breath which marks the point of exit from the human, into the all-too-human, the post-human [...]. Like Virginia

Woolf's *Waves*, sound, heat, and liquid waves bypass the human and thus connect to larger forces'.[14] Braidotti returns to this reading of *The Waves* in *Transpositions* (2006), stating that Woolf's novel 'captures the concrete multiplicity – as well as the shimmering intensity – of becoming' and that her use of language 'enact[s] a flow of positions, a crossing of boundaries, an overflowing into a plenitude of affects where life is asserted to its highest degree'.[15] But the relationship that inspired Woolf's 1928 mock biography *Orlando* steals the show. Braidotti draws on correspondence between Woolf and her lover Vita Sackville-West to offer an extended meditation on love that is rooted in, but flows from, the 'intense transformation that takes place around the field of forces that is activated by Virginia and Vita' and is at the same time 'disengaged from the human subject that is wrongly held responsible for the event'.[16] Here is an example of Woolf offering a vision of subjectivity in all its multiplicity, 'where the human-centred world is shattered by other affects, other types of sensibility'.[17] Woolf's exploration of what is beside or beyond the human is seen nowhere more clearly than in her 1933 fictional biography *Flush*, which tells the life of Elizabeth Barrett Browning's cocker spaniel. 'Writers who explore the vitality of the living world, such as Virginia Woolf', notes Braidotti, 'share this shift of perspective in favour of the non-human'; she goes on to quote a passage that explores Flush's olfactory experience: 'it was in the world of smell that Flush most lived. Love was chiefly smell; music and architecture, law, politics and science were smell. To him religion itself was smell'.[18]

In her three most recent books, Braidotti invokes Woolf as an ally both in her timely analysis of failed humanisms and in mapping new imaginaries for posthuman feminist futures. In *The Posthuman* (2013), Woolf inspires us 'to think with and not against death' and transcribes the 'cosmic intensity' of life 'into sustainable portions of being'.[19] Such a dynamic vision of temporality and subjectivity rests on the non-linearity that is not only a hallmark of modernist aesthetics but in a broader sense 'also affects scholarly practice in the Humanities'. The practice of criticism itself requires

> a method that replaces linearity with a more rhizomatic style of thinking, allows for multiple connections and lines of interaction that necessarily connect the text to its many 'outsides'. This method expresses the conviction that the 'truth' of a text is never really 'written' anywhere, let alone within the signifying space of the book. Nor is it about the authority of a proper noun, a signature, a tradition, a canon, or the prestige of an academic discipline. The 'truth' of a text requires an altogether different form of accountability and accuracy that resides in the transversal nature

of the affects they engender, that is to say the outward-bound interconnections or relations they enable and sustain.[20]

In *Posthuman Knowledge* (2019), Braidotti constructs a genealogy of what she terms 'Critical PostHumanities', with Woolf invoked in recognition of the first wave which 'paved the road for posthumanism, in stressing that humanistic "Man" defined himself as much by what he excluded from as by what he included in his rational self-representation'.[21] Woolf teaches us that 'a profound sense of non-belonging, of being "outsiders within"' can be turned to advantage in forging a wider 'alliance' between marginalized groupings, each of which have the power to topple 'the regime of Man and Anthropos' – with Braidotti's phrasing nodding to *Three Guineas*' 'Society of Outsiders' and *A Room of One's Own*'s reflection that no matter 'how unpleasant it is to be locked out; [. . .] it is worse perhaps to be locked in'.[22]

The final book of Braidotti's posthuman trilogy, *Posthuman Feminism* (2022), draws on Woolf's writing practice to reassert that 'creative imagination in the arts and literature is crucial for the task of forging alternative social imaginaries that support posthuman feminist visions'.[23] Here Braidotti offers a more explicitly posthumanist reading of Woolf by suggesting that her diary 'captures the elemental erotic energy of living matter'.[24] Braidotti invokes the phrase 'the moth shaking its wings in me' – Woolf's characterization of how her encounter with Vita precipitated a molecular and material transformation of the world – to map a posthuman sexuality that is 'geological, meteorological, cross-species'.[25] Later, Braidotti presents the posthuman potential for queer and trans sexualities to create experimental articulations of being otherwise, showing how 'the mediated nature of sexuate matter de-essentializes the discussion.'[26] This analysis is grounded in the assertion that associations between the feminine, the multiple and the molecular reveal a destabilizing force which 'pulsates through Virginia Woolf's work, [. . .] capable of dissolving the boundaries of all categorical differences' while being embedded in the material, situational and particular.[27]

The Virginia Woolf to emerge from these passionate if partial readings is a long way from the outdated vision of modernism as concerned primarily with the internal workings of the mind at the expense of the external world or as performing aesthetic acrobatics while remaining cut off from social and political realities. The kind of genealogy Braidotti provides of the Critical PostHumanities can in fact be mapped onto

Woolf's own critical reception. Woolf's recuperation in the latter decades of the twentieth century by feminist and queer scholars who sought to disrupt dominant visions of man has led in the early decades of the twenty-first century to myriad studies of Woolf's engagement with the natural sciences; animals and the environment; objects and 'things'. What has been telling in this evolution of scholarly approaches to Woolf is that historical contextualization is now often combined with a theoretical conceptualization that is in dialogue with ecofeminism, new materialism, animal studies and the Anthropocene, among other fields.[28] Woolf's modernism is therefore fundamentally attached to what Braidotti, following Gilles Deleuze, calls 'lines of interaction that necessarily connect the text to its many "outsides"'.[29] Deleuze inspires much of Braidotti's reading of Woolf, whose writing is cited in his *Dialogues* with Claire Parnet and in *A Thousand Plateaus* and *What is Philosophy?* with Félix Guattari, as exemplifying concepts of 'becoming', 'haecceity', 'affects and percepts' and more – a literary-philosophical constellation that has itself been the subject of an earlier special issue.[30]

Braidotti's writings, then, not only exhibit the influence of Woolf, encouraging readers to follow and tease out resonances and see both in a new light; they also offer a theory for critical practices through which we might read across historical periods and textual genres. Emphasizing the importance of literary studies for 'retraining readers to think outside anthropocentric and humanistic habits', Braidotti suggests that 'methodological tools' such as 'defamiliarization' and 'non-linearity', along with a heightened awareness of 'figuration', imbue literary criticism with the potential to be a practice of 'ethically transformative inquiry'.[31] In privileging a non-linear approach to temporality, a non-mimetic or non-realist concept of literature and its ability to challenge habitual or normative perceptions, Braidotti implicitly endorses ideas that were circulating within Woolf's modernist milieu.[32] Such an approach encourages critics to go beyond questions of influence and intertextuality and, instead, to place Woolf and Braidotti's texts in active dialogue with one another in the present, an approach which the contributors to this special issue take up. Texts, in this sense, are machinic assemblages, participating in and shaped by the present, with the ability to affect and be affected by readers and writers, as well as by larger forces such as changing social practices and world-historical events. As Braidotti writes, this mode of criticism positions the 'literary text as an experiment in sustainable models of change [...] a laboratory grounded in accurate knowledge'.[33] Braidotti's language of experiment and empiricism is

intentional here: the text 'is a complex multiplicity' and 'subjected to the same rigorous rules of verification as science or philosophy' since '[l]ife, science and art are equally enlisted to the project of experimenting with transformations'.[34] Bringing Woolf and Braidotti into contact, according to such a model, is an experiment in seeing what might happen; a practice with no set outcomes.

This is not to deny a text's historicity, its origins in a specific location within time and space. Indeed, for Braidotti, acknowledging positionality is a fundamental ethical requirement.[35] Rather, it enables texts to speak across such divides, offering a mode of comparative criticism that is frequently all the more productive because of distance. As David Sweeney Coombs and Danielle Corialle write, when 'we accuse someone of presentism, we typically mean that they've naively, or worse, complacently overlooked the alterity of the past'.[36] Yet, they continue, an equal danger for literary critics is to see earlier texts only in terms of 'object[s] of knowledge [. . .] sealed off, separated from the present by the onrush of sequential time' and offering little more than historical records that relate only to their own moments of production.[37] Recognizing instead that a text carries historical traces but continues to speak in and to the present sparks critical and creative conversations that can cut across differences. Allowing texts and writers from different periods and working in different genres to speak to one another brings aspects of each into fresh relief, enabling re-evaluations and producing insights not possible when texts are read in isolation. The title of this special issue, *Reading Braidotti/Reading Woolf*, reflects this dynamic, pointing to the ways in which our contributors have not only considered the influence of Braidotti's reading of Woolf on her philosophy but, as the forward stroke implies, what can be gained from reading Woolf while also reading Braidotti. The result, we would argue, is that Woolf's talents as a modernist, a novelist, a literary critic and an early-twentieth-century feminist allow us to develop, reconsider and, even, productively problematize Braidotti's work as a twenty-first-century philosopher, a feminist, a theorist of sex and gender, and new materialist, while the reverse is also true.

To engage with Braidotti's reading, thinking and writing with Woolf is to encounter intense becomings, immanent desires, nonhuman forces, animal agencies, affirmative ethics and creative critique: all feature across the following articles. The issue opens with Braidotti's essay 'Virginia Woolf, Immanence and Ontological Pacifism', which began life as a keynote lecture, delivered in June 2018 to the 28th Annual International

Conference on Virginia Woolf, held at Woolf College, University of Kent. Braidotti begins by reiterating the profound importance that Woolf has had on her life and work, charting how her relationship with Woolf has developed and evolved against the backdrop of a changing contemporary philosophical and political landscape, from the modernist and radical feminist Woolf she first encountered to the posthuman and new materialist Woolf that shapes her current work. It is this latter aspect – Woolf as a writer who brings to light the myriad connections between the human and nonhuman, embodiment and environment, culture and nature, life and matter – that Braidotti homes in on in her argument for a pacifism based on ontological immanence. Arguing that all matter is one, including the specific slice of matter that is human embodiment, that it is intelligent, and self-organizing, Braidotti suggests that Woolf's novels and essays affirm a philosophy of a-subjective and pre-personal patterns of becoming that form a *zoe*-centred egalitarianism.[38] As Braidotti looks to make clear, this is not a flat ontology in which politics are evacuated (a common charge against neo-materialist ontologies) but a material continuum in which life is situated and differential. The insistence that while 'we' are in this together 'we' are not one and the same is central to the political thrust of Braidotti's argument, in which she looks for new ways of thinking about both pacifism and resistance. Turning to Deleuze and Guattari's concept of 'micro-fascism', which argues for the importance of minor, everyday gestures in the production of larger tyrannical political structures, Braidotti suggests we are living through a moment in which negative political passions desire their own extinction. Insisting that nihilism is countered not by a rejection of death but its reconceptualization through a *zoe*-centred egalitarianism, Braidotti suggests both Woolf and Deleuze challenge the view (held by both nihilists and humanists alike) that death represents the horizon of life. Instead, she suggests, the *zoe*-centred ontological pacifism found in both Woolf and Deleuze enables us to move beyond a perception of death as the teleological destination of life and, therefore, to embrace a radically affirmative configuration of material social relations with the potential to intervene in our current moment of crisis.

The essays that follow relate in different ways to Braidotti's work. Jeff Wallace develops the response to Braidotti's keynote that he was invited to give at the 2018 conference. Taking as its starting point Braidotti's description of her relationship with Woolf in terms of a 'love story', Wallace suggests that in the current socio-political moment, shaped by political instability, a world health crisis, and sustained

campaigns of misinformation in the media, we need not a hermeneutics of suspicion but a way of reading and thinking that values affirmation and reparation. Suggesting that we might follow Braidotti by situating Woolf in a European intellectual tradition that emancipates the human from narrowly humanist doctrines, Wallace goes on to read Woolf's first novel, *The Voyage Out* (1915), as a text that embodies an ideal of ontological pacifism. Looking specifically at the 'scandalous and unthinkable' death of the protagonist Rachel Vinrace at the novel's end, Wallace makes the case that it functions as an event that pushes beyond a paradigm in which life and death are understood in terms of binary opposition. Instead, examining the way in which Rachel's death seems to produce a surprising peace within the novel, with Woolf neither fetishizing nor diminishing her passing, Wallace suggests *The Voyage Out* arrives at a way of imagining a world beyond anthropocentric ideas of existence. Benjamin Hagen, like Wallace, also focuses on a lesser-studied Woolf novel to think about questions of love, turning to her second novel, *Night and Day* (1919). Hagen brings Woolf into dialogue not only with Braidotti, but also Sara Ahmed and Eve Kosofsky Sedgwick, offering an 'aggregate' framework to think through Woolf's posthuman, queer and feminist aspects. Reading *Night and Day* alongside the work of three theorists who all write on love but whose positions are not always harmonious (and, indeed, are sometimes explicitly antagonistic), Hagen demonstrates the benefits that come from a 'non-synthetic juxtaposition', in which a temporary peace between viewpoints enables theoretical insights into Woolf while resisting her reduction to any one set of ideas or concepts. The result of this peace is an essay that examines how *Night and Day*'s protagonist, Katharine Hilbery, is at various points aligned with the nonhuman, coded queer, or in the role of a feminist killjoy. Arguing that these positions are never reconciled, and resisting such a critical gesture himself, Hagen's aggregative framework situates Woolf and Braidotti (among others) as part of an open, ongoing conversation around the possibility for love to change our habits of reading and thinking.

Essays by Carrie Rohman and Caitlin Stobie focus on aesthetic reframings and reflections. Rohman builds on her earlier work on bioaesthetics to develop a reading of the 2012 illustrated children's story *Virginia Wolf*, by Kyo Maclear and Isabelle Arsenault. Rohman's theorizing of art as radically more-than-human and, at the same time, as evolutionarily preceding the human aligns with Braidotti's bioegalitarian turn. Rohman positions a bioaesthetic reading of *Virginia*

Wolf underpinned by the intersecting lines of Braidotti's Deleuzian inheritance of the figure of the she-Wolf, the bioaesthetics and biography of Virginia Woolf, and the performative potential of the children's story form. Rohman traces the intertextual reframings of Woolf's life in this story to argue that its narrative is attentive to the vital force of *zoe* through its material form. Using a neo-vitalist performance studies framework, Rohman analyses the spatially distal materiality evinced by the illustrations in the picture book, and highlights the excessive biotic plenitude of images in the story that are an affirmative affective force for the character of Virginia. Ultimately, Rohman considers Braidotti's bioegalitarian reframing of pain and suffering, which are not to be understood as the antonyms of health and care but rather are biopolitically and bioaesthetically relational with, and co-constitutive of, them. This is the case in the story, Rohman shows, where sisterly vulnerability and the shared acknowledgement of pain provide the foundations for regenerative and excessive becoming-with, becoming-wolf, becoming-anew. Stobie's focus on becoming turns to the figure of the mirror, which she argues constitutes a formative motif in Woolf's and Braidotti's writing. Tracing how their use of reflective images distorts maternal expectations in traditionally repronormative societies, Stobie suggests that the mirror is adapted in Braidotti's theoretical texts as a recurring symbol of generative and reproductive power. At the same time, the essay explores how the figure of the mirror in the short story 'The Lady in the Looking-Glass: A Reflection' is reflective of scenes of monstrous childbearing in the novels *The Waves* and *To the Lighthouse* (1927). Underpinned by Braidotti's materialist theory of becoming, Stobie's reading of the mirror positions it as a reflective device that playfully distorts normative modes of reproduction. This way, she explains, the normalized social roles of women as re-producers become themselves distorted, opening up a space of potential becoming- or reproducing-otherwise.

The final two essays consider environmental and linguistic trans-versalities. Building on the posthumanist analyses that frame the preceding articles but turning to questions of climate change and the Anthropocene, Peter Adkins's article examines Braidotti's critique of humanist responses to our current planetary crises. He suggests that Woolf's *Orlando* provides a way of illuminating and further developing Braidotti's insistence that we need a neo-material ontology that pushes beyond the figure of the Anthropos that is front and centre in the notion of the Anthropocene. Showing how Woolf is highly attuned to

the historical vicissitudes of the English climate in her novel, or what might be called a historicizing of the Anthropocene, Adkins outlines how Woolf's textual innovations present human life as continuous with nonhuman material processes, including weather systems. Woolf's presentation of the human as a transversal entity becomes the basis, in this reading, for the novel's sexual politics. Arguing that the climatic shifts in the novel are key to understanding the text's deconstruction of a binary opposition between nature and culture, foregrounded, among other moments, in Orlando's change of sex, Adkins suggests that Woolf pushes beyond anthropocentrism without eliding social, political and historical differences. In bringing Woolf and Braidotti into dialogue, then, we might strengthen their shared interest in critiquing human exceptionalism while remaining politically and ethically committed. Ruth Clemens's article draws on Braidotti's Deleuzian approach and Woolf's language philosophy via the animal biography *Flush* to develop a theory of linguistic incompossibility. Clemens argues that Braidotti's engagement with Woolf is rooted in the writers' shared positioning of a fragmented and radical multilingualism as a site of affirmative potential. Beginning with Braidotti's assertion in *Nomadic Subjects* that '[w]hat else did the great modernists like Virginia Woolf [...] do but invent a new English dialect?', Clemens argues that Woolf's modernist dislocation of English both informs and is informed by her relationship with non-English languages – a relationship that, until recently, has been critically downplayed or ignored.[39] Using the Deleuzian concept of the 'incompossible' as a way of considering a world made up of multiple co-existing yet contradictory relations, Clemens traces the presence of a 'linguistic incompossibility' throughout Woolf's oeuvre. Drawing on affinities between Woolf's essays on language, her translation work, and *Flush*, Clemens shows how Woolf consistently articulates a mode of being in and relating to the world that is positively constituted through the multilingual. In turn, she argues, this often positions the monolingual as static, ineffective, and even impossible. This article reads Woolf's assertion of the relevance and productive possibilities of not knowing a language alongside the affirmatory creative state posed by Braidotti in *Metamorphoses* of 'living in constant simultaneous translation'.[40] Linguistic incompossibility becomes a way of figuring the affirmatory possibilities of difference in Woolf's writing across, between, and within, languages to reveal the fluidity and multiplicity of language itself.

Read together, these articles present multiple imaginative and incisive critical responses to an emerging posthuman feminism located in the

writings of Woolf and Braidotti. In an important sense they deepen and extend what Laura Marcus calls the 'symbiotic' relationship between Woolf and feminism precisely by looking beyond anthropocentric conceptualizations of life, language and love.[41] Indeed Marcus's formulation of Woolf's feminist writing as 'a kind of adventure in thinking differently', where thinking, crucially, is 'not independent of physical and material circumstances but shaped by them', could also be used to describe Braidotti's work.[42] In concluding this introduction, the editors gratefully acknowledge the scholarship of the late Professor Laura Marcus (1956–2021), who was one of the invited respondents to Rosi Braidotti's 2018 keynote lecture and who had generously agreed to write an afterword to the articles collected here. We dedicate this special issue to her own adventures in thinking differently.

NOTES

1 Rosi Braidotti and Ruth Clemens, 'The Shimmering Intensity of Virginia Woolf: An Interview with Rosi Braidotti', *The Modernist Review*, 1 (2018): <https://modernistreviewcouk.wordpress.com/2018/10/10/the-shimmering-intensity-of-virginia-woolf-an-interview-with-rosi-braidotti/> [accessed 12 April 2022].
2 *Ibid*.
3 Virginia Woolf, *A Room of One's Own* and *Three Guineas* (Oxford: Oxford University Press, 1998), p. 243.
4 Natasha Unkart recalls how, as a student of Braidotti's in the late 1990s, Braidotti drew on Woolf when she 'repeatedly told me: "Focus you must, my dear nomadgirl".' Unkart, 'Patters of (Dis)appearance', in *The Subject of Rosi Braidotti: Politics and Concepts*, edited by Bolette Blaagaard and Iris van der Tuin (London: Bloomsbury, 2014), pp. 95–100 (p. 95).
5 Braidotti and Clemens, 'Interview'.
6 Rosi Braidotti, *Patterns of Dissonance: A Study of Women in Contemporary Philosophy*, translated by Elizabeth Guild (New York: Routledge, 1991), pp. 156, 43.
7 Braidotti, *Patterns*, pp. 172–173; Woolf, *Three Guineas*, pp. 240–243.
8 Woolf, *Three Guineas*, p. 243.
9 Braidotti, *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory* (New York: Columbia University Press, 1994), pp. 240–241, 253; Woolf, *Three Guineas*, p. 313.
10 Braidotti and Clemens, 'Interview'.
11 Woolf, *Room*, p. 45. Caitlin Stobie's article in this issue takes this quotation from *A Room of One's Own* and Braidotti's response to it as its starting point.
12 Braidotti, *Patterns*, p. 176; Braidotti, *Nomadic*, p. 235.
13 Virginia Woolf, *The Waves* (Oxford: Oxford University Press, 1998), p. 83.

14 Rosi Braidotti, *Metamorphoses: Towards a Materialist Theory of Becoming* (Cambridge: Polity Press, 2002), p. 127.
15 Rosi Braidotti, *Transpositions: On Nomadic Ethics* (Cambridge: Polity Press, 2006), pp. 189–190.
16 Braidotti, *Transpositions*, pp. 195, 197. Braidotti returns to Vita and Virginia in her article 'Intensive Genre and the Demise of Gender', *Angelaki*, 13.2 (2008), 45–57.
17 Braidotti, *Metamorphoses*, p. 8. Derek Ryan responds to and extends Braidotti's reading of *Orlando* in *Virginia Woolf and the Materiality of Theory: Sex, Animal, Life* (Edinburgh: Edinburgh University Press, 2013).
18 Braidotti, *Transpositions*, p. 103; Virginia Woolf, *Flush: A Biography* (Oxford: Oxford University Press, 1998), p. 86.
19 Rosi Braidotti, *The Posthuman* (Cambridge: Polity Press, 2013), pp. 129, 166.
20 Braidotti, *Posthuman*, pp. 165–166.
21 Rosi Braidotti, *Posthuman Knowledge* (Cambridge: Polity Press, 2019), p. 105.
22 Braidotti, *Posthuman Knowledge*, p. 109; Woolf, *Three Guineas*, pp. 314–315 and *Room*, p. 31. Woolf has also been taken up by other theorists responding to our present moment of planetary vulnerability. Woolf's adage of '[t]hink we must' from *Three Guineas* is quoted multiple times in Donna Haraway's *Staying with the Trouble: Making Kin in the Chthulucene* (Durham, NC: Duke University Press, 2016), while Woolf's texts, especially *To the Lighthouse* (1927), come up (often via Deleuze and Guattari) as material to think with in Claire Colebrook's two volumes of her *Essays on Extinction*, *Death of the Posthuman* (Ann Arbor, MI: Open Humanities Press, 2014) and *Sex after Life* (Ann Arbor, MI: Open Humanities Press, 2014).
23 Rosi Braidotti, *Posthuman Feminism* (Cambridge: Polity Press, 2022), p. 210.
24 Braidotti, *Posthuman Feminism*, p. 178.
25 Braidotti, *Posthuman Feminism*, p. 179. Virginia Woolf, *The Diary of Virginia Woolf, Volume 3 (1925–1930)* (New York and London: Harvest, 1980), p. 287. The entry is dated 16 February 1930.
26 *Ibid*., p. 193.
27 *Ibid*., p. 192.
28 For discussion of Woolf and the nonhuman, variously conceived, see Bill Brown, 'The Secret Life of Things: Virginia Woof and the Matter of Modernism', *Modernism/Modernity*, 6.2 (1999), 1–28; Holly Henry, *Virginia Woolf and the Discourse of Science* (Cambridge: Cambridge University Press, 2003); Christina Alt, *Virginia Woolf and the Study of Nature* (Cambridge: Cambridge University Press, 2010); Kristin Czarnecki and Carrie Rohman, eds, *Virginia Woolf and the Natural World: Selected Papers from the Twentieth Annual International Conference on Virginia Woolf* (Clemson, SC: Clemson University Press, 2011); Bonnie Kime Scott, *In the Hollow of the Wave: Virginia Woolf and Modernist Uses of Nature* (Charlottesville: University of Virginia Press, 2012); Derek Ryan, *Virginia Woolf and the Materiality of Theory* (Edinburgh: Edinburgh University Press, 2013) and *Bloomsbury, Beasts and British Modernist Literature* (Cambridge: Cambridge University Press, 2022); Peter Adkins, *The Modernist Anthropocene: Nonhuman Life and Planetary Change in James Joyce, Virginia Woolf and Djuna Barnes* (Edinburgh: Edinburgh University Press, 2022).
29 Braidotti, *Posthuman*, p. 165.

30 See Derek Ryan and Laci Mattison, Special Issue: Deleuze, Virginia Woolf and Modernism, *Deleuze Studies*, 7.4 (2013). See also Paul Ardoin, S. E. Gontarski and Laci Mattison, eds, *Understanding Deleuze, Understanding Modernism* (New York: Bloomsbury, 2014).

31 Braidotti, *Posthuman Knowledge*, p. 133.

32 As is well known, Woolf wrote many literary essays and reviews throughout her lifetime. In terms of non-linear temporality, figuration and defamiliarization, particularly important essays include 'Modern Fiction' (1919), *Mr Bennett and Mrs Brown* (1924), 'How Should One Read A Book?' (1926), and 'Poetry, Fiction and the Future' (1927). On the degree to which modernist ideas shaped poststructuralist and contemporary theoretical discourse around knowledge, representation, subjectivity, temporality and more, see Stephen Ross, ed., *Modernism and Theory: A Critical Debate* (Abingdon: Routledge, 2009).

33 Braidotti, 'Intensive Genre and the Demise of Gender', p. 48.

34 *Ibid*., p. 48.

35 Braidotti, *Posthuman Knowledge*, p. 49.

36 David Sweeney Coombs and Danielle Coriale, 'Introduction', *Victorian Studies*, 59.1 (2017), 87–89 (p. 87).

37 *Ibid*., p.87. Coombs and Coriale endorse a 'strategic presentism', a critical mode which has seen particular uptake among Early Modern and Victorian scholars.

38 As Braidotti writes in *The Posthuman*, *zoe*, from the Greek, is 'the non-human, vital force of Life [. . .] the transversal force that cuts across and reconnects previously segregated species, categories and domains' (p. 60).

39 Braidotti, *Nomadic Subjects*, p. 44.

40 Braidotti, *Metamorphoses*, p. 91.

41 Laura Marcus, 'Woolf's Feminism and Feminism's Woolf', *The Cambridge Companion to Virginia Woolf*, second edition, edited by Susan Sellers (Cambridge: Cambridge University Press, 2010), pp. 142–79 (p. 142).

42 *Ibid*., p. 152.