

WOOLF STUDIES ANNUAL ABSTRACTS 23 (2017)

Candis Bond

Remapping Female Subjectivity in *Mrs. Dalloway*: Scenic Memory and Woolf's "Bye-Street"
Aesthetic

This essay links Woolf's famous "tunnelling method" to material urban spatial practices at the *fin de siècle*. I argue that the urban alley—referred to as the "bye-street" in *Mrs. Dalloway*—is aestheticized by Woolf to develop her experimental representation of memory, which relies upon what I refer to as scenic memory. Scenic memory is a model of memory that imagines the past as occurring simultaneously within the temporal zone of the present. Through this type of remembering, traditional boundaries of time and place break down, allowing for pathways—or "bye-streets"—to emerge in the text. These passages allow for the representation and articulation of new models of female subjectivity, as well as for the expression of lesbian desire. Therefore, material spatial practices and the modes of remembering that they inspire and accommodate become tied to subversive identities, politics, and sexualities in *Mrs. Dalloway*.

Keywords: Subjectivity, women, space, memory, sexuality, modernism, aesthetics

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Claire Davison

Hearing the World "in Full Orchestra": Voyaging Out with Woolf, Darwin and Music

Starting from the year 1909, which marked the fiftieth anniversaries of the composition of *Tristan and Isolde*, and the publication of *The Origin of Species* and the centenary of Darwin's birth, this article explores the fascinating overlap between Darwin's theories of musical purpose and evolution and Woolf's writings on music, especially her first novel, which was largely revised that same year. It traces tight intertextual connections between Darwin's travelogue, *The Voyage of the Beagle* and the use of a naturalist's viewpoint and a vibrant natural soundscape in *The Voyage Out* to suggest how Darwin's patterns of organic change and an evolutionary plot worked their way into her first experimental and highly musical novel. The essay also explores the interconnected worlds of animals, musical ability and song in Darwin's scheme of the origins of music and Woolf's depiction of the marriage plot and courtship rituals, arguing that Rachel's escape into music draws on contemporary theories of mutability, endless change and 'becoming' in the worlds of biology and opera, while also enacting a vital scene from Milton's masque, *Comus*. Rachel's 'becoming water' reconnects her with humanity's pelagic origins, allowing the novel to decentre the human and escape the rationality of language.

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Amanda Golden

Textbook Greek: Thoby Stephen in *Jacob's Room*

When Virginia Woolf's narrator first invites readers into Jacob's room, she concludes her survey of its contents by noting that he had "all the usual textbooks" (38). Contemporary readers of *Jacob's Room* (1922) may have known academic publishers like George Bell & Sons, with offices in Covent Garden, selling books in Cambridge, New York, and Bombay. But Woolf's twenty-first century readers might overlook the final reference in her catalogue. Woolf's sense of a typical assortment of student books may have been based on those that filled some of the shelves in her home, from the Clarendon Press student editions of Greek plays that she translated to the texts that her brother Thoby Stephen inscribed at Clifton College and Cambridge University. These volumes, now in Virginia and Leonard Woolf's library at Washington State University, shaped the academic landscape that Jacob inhabited.

When Woolf and other members of her family translated Greek, they used their personal copies as workbooks, underlining words and adding their own translations in the margins. These practices informed the ways that the novel's constellation of Greek texts, along with the guide books to which Jacob refers, provide landmarks against which glimpses of characters' perceptions are paradoxically drawn into relief. And while critics have addressed the significance of Woolf's own travels in Greece and the plays to which she alludes, in doing so they have overlooked Woolf's engagement with physicality of the books themselves, despite the centrality of the materiality of texts to the novel.

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Patricia Novillo-Corvalán

Empire and Commerce in Latin America: Historicising Woolf's *The Voyage Out*

This article seeks to recuperate the overlooked Latin American contexts that inform Virginia Woolf's first novel, *The Voyage Out* (1915). Integrating archival research and a historicising approach, I utilise documentary evidence drawn from the research notes that Virginia Woolf conducted for Leonard Woolf's study *Empire and Commerce in Africa* (1920), namely, empirical data relating to political-economic issues in Latin America and, more specifically, to countries such as Argentina and Brazil. In so doing, I demonstrate that Virginia Woolf puts the complex issue of Great Britain's neocolonial domination in Latin America squarely on the cultural agenda of *The Voyage Out*. I suggest that the archival documents (housed at the Leonard Woolf archive, University of Sussex) acutely illustrate the extent of Britain's disproportionate economic control of Argentina through the development of the meat industry that turned the Argentine Republic into the abattoir of the British Empire. I argue that this documentary evidence complements and complicates the political message of *The Voyage Out*, whereby Woolf mercilessly denounces Britain's attempt to gain economic control of the continent through the predatory figure of Willoughby Vinrace and his high stakes in the meat trade. In the second part of the article, I shift my attention to issues of trade pertaining to the rubber boom in Amazonia in the early twentieth century. Specific references in *The Voyage Out* adumbrate Woolf's awareness of human rights abuses perpetrated in the upper Amazon basin, testifying to her engagement with the geopolitical issues of her time, especially the vexed relationship between empire, capitalism, and modernity.

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It's You I Adore: On the Odes of Virginia Woolf

The novels of Virginia Woolf, along with a range of twentieth-century works, have often and justifiably been associated with elegies and the elegiac, with loss and trauma, both personal and historical. In this essay I suggest that our critical emphasis on the elegiac has eclipsed a consideration of the odic or encomiastic impulse within Woolf's oeuvre as well as within modernism more generally. Reading *The Voyage Out*, "An Unwritten Novel," *To the Lighthouse*, and *Between the Acts* as prose odes and considering them in relation to Woolf's little-known and little-read "Ode Written Partly in Prose," I make the case that throughout her career Woolf gave voice to an adoration of the world that moved parallel to yet separately from her investment in sorrow and the language of mourning. More than struggling to let go, which is part of the essential work of the elegy, I suggest that Woolf's odes celebrate the tenuousness of our hold on life and meaning while also creating a sense of plenitude rather than scarcity.

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