

> Virginia Woolf: Call for papers

> Dossiê Virginia Woolf

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This idea struck me: the army is the body: I am the brain. Thinking is my fighting.

Virginia Woolf, 15 May 1940

In the second semester of 2021, after professional experiences from classes, community projects to publications in book and events organization, we presented the proposal of the **Virginia Woolf's Dossier** for **PHILIA Journal | Philosophy, Literature & Art**. Our idea, as proponents, is that this journal would be an appropriate home for the submissions, which we would eventually receive, once the journal propose to establish a conversation among the different knowledge fields.

Still in 2021, for the call for papers, we would say: Woolf's works are in themselves an invitation to literary, critic, artistic and philosophical approaches. Her writings encompass multiple genres: short and long fiction; diaries, letters, memoirs, controversial essays on feminism, politic and war; occasional essays; literary criticism and journalism; writings on history – especially on the obscure lives, plays and genres which cross several borders.

Finally, when the moment of the publication and the sharing of results of a laborious and full of mishaps has arrived, we can say that our initial words proved to be farsighted, with the materialization of the submissions. The large number of texts that we received actually covers the wide (very wide!) spectrum that was addressed by us, their most varied relationships with philosophy, with literature, with art in our call. We are immensely grateful to all the people who have entrusted us with the tasks of evaluating and editing their submissions – results of their wishes, their research. We see this issue as a result of a truly intercontinental collaboration, with contributors spanning South and North America. Thus we are so pleased by both the interdisciplinary approaches and the international perspectives featured here.

This process has counted with the laborious and essential support of our fellow, Pietra D'Ávila Mattos, to whom we dedicate especial acknowledgement. We also owe too much to: our editorial assistants Deborah Mondadori Simionato, Eduardo Montelli, Gabriela Traple Wieczorek, Gerson Tadeu Astolfi, Lucas Cyrino e Luiz Filipe da Silva Oliveira; and finally to our team of proofreaders Amanda Timmen Mello, Cláudia Fernandes Pavan, Fernanda Nunes Menegotto, Francelle Machado Viegas, Juliana da Silva de Melo, Nathan Queiroz, Patrícia Helena Freitag and Tiele dos Santos Kowarlevski.

In what follows, we will introduce the selected works for the composition of a new edition of **Virginia Woolf's Dossier** for **PHILIA Journal | Philosophy, Literature & Art**.

Ademilson Filocreão Veiga, in **De Woolf a Lispector: dissoluções e transescritas de um rio-educar** intends, through the works *Orlando*, by Virginia Woolf and *The Hours of the Star*, by Clarice Lispector, to trace the movements of a becoming-writing in education, through the poetic arousals in such works.

Alessandra Coely Bertulino Cavalcanti observes, through a bibliographical revision, how Woolf uses the stream of consciousness as a combined technique with her rhetoric to the sexist criticism directed to her work. The article is entitled **O fluxo de consciência com a retórica irônica em "Uma sociedade" de Virginia Woolf**.

Alice Davis Keane promotes an approximation between the thoughts of Virginia Woolf and John Maynard Keynes in her article **Virginia Woolf, John Maynard Keynes and art between the wars**. Keane sustains that for both

Woolf and Keynes, the idealism of Bloomsbury's early decades becomes unsustainable in the shadow of the World War II.

Following with the variety of this journal, in **Poesia que move o corpo: o valor da imaginação na leitura de *A Room of One's Own***, Ana Letícia Barbosa de Faria Gonçalves focalizes on the imagination as a kind of reading Woolf's text to comprehend how her amalgam between reality and fiction offers to women of the present valuable precepts about gender, reading and writing.

Camille Néron, in **Filiation au féminin: la construction du sujet dans *Moments of being de Virginia Woolf***, proposes to investigate Woolf's complex feeling towards her mother, as revealed in the autobiographical essays which compose the collection *Moments of Being*.

Back to fiction, Elena Gallorini analyses the relation between the evocation of the Wagner's drama *Siegfried* (1876) and the characterization of Kitty Malone in the novel *The Years* (1937) by Virginia Woolf in **Sobre a função caracterizadora da música wagneriana em *Os anos de Virginia Woolf***.

In **Rememorações e figurações do pai na escrita de Virginia Woolf**, Gabriel Leibold Leite Pinto recuperates Woolf's reports on her familiar life in the text "A Sketch of the Past" (1976). Pinto explores how the author builds textually her memories, always flirting with resources of her fictional writing.

O castiçal de Mrs. Fearnley-Whittingstall: Virginia Woolf e o não-dito sobre o casamento presents a reading of Woolf's novels, analyzing the use of objects to represent the feelings of the characters, what points to Jacques Rancière's theory on the function of objects in the modern fiction *O Fio Perdido* (*The Lost Thread*). Who signs the text is Hêmille Raquel Santos Perdigão.

Humberto Guido and Raquel Tibery Espir dedicate to Marielle Franco their text **A percepção do imperceptível nos devires-mulher de Virginia Woolf**. In the article, the authors analyse Woolf's works using the concept of 'becoming' by Gilles Deleuze and Félix Guattari, especially, the becoming-women.

Here we arrive to the contribution of one of our contributors, Jeanne Dubino. In **At the London Zoo: performing animals in Virginia Woolf's *Night and day* and "The sun and the fish"**, Dubino contextualizes the zoo as a place for animal performance animal and she also examines how Woolf

characterizes it as a stage, with the cast of non-humans as participants and the human-animals as an audience that even watches the spectacle.

This edition also counts with a review, Jessica Wilches Ziegler de Andrade writes on “The Art of the Novel”, with an emphasis on **“The life and the novelist”, an essay by Woolf**. The text articulates the essay with other texts by Woolf, which bring questions and reflections on the theme that entitles the text.

Lucas Leite Borba concentrates in the **A (re)escrita da história em Entre os atos de Virginia Woolf**. Borba discusses the acknowledgement of different “histories” as a tool of resistance to the oppression that remains in the present, questioning a higher and absolute meaning of History, which has been limited by falogocentrism.

Widening the range of Woolfian studies, Lucien Darjeun Meadows, in **Queer ecology in the forests of Virginia Woolf's *The voyage out***, argues that Woolf presents the forest as a queer place slipping through time and an unknown space inside the *self* and the natural world. Thus, the study of the forests in *The Voyage Out* provides ways for a transpecies ethic engagement in an age of increasingly ecologic crisis.

Towards the last part of this dossier, Maria do Carmo Balbino Galeno is the author of **A outsider woolfiana e performance de gênero em Um quarto só seu e Orlando: uma biografia**. The article is a study on the representation of the outsider in works cited in the title, her aim is emphasizing the feminist importance in these Woolfian works in the English patriarchal Society of the XX century.

Mariana Muniz Pivanti signs **A "New vehicle for writing": Virginia Woolf's androgynous poetics throughout her fiction and essays. In the article**, Pivanti traces the androgynous poetic of Virginia Woolf and she sustains the defense of androgyny carried out by the author in her fiction. Pivanti maintains that Woolf proposes the idea of writing with an androgynous mind, balanced and collective, as a way for women authors to achieve a poetic and liberating writing.

Sara Slingerland Sheiner opens a way for the mystic and imaginary study in the writing of Virginia Woolf in **"a token of some real thing behind appearances: Woolf's divinatory gestures**. Taking into consideration the

cynic religious position of the writer, she shows a connection between the symbols and images used by Woolf to describe her personal philosophy and mystic images of Rider-Waite-Smith's tarot.

Virginia Woolf arrives in Brazil through **Virginia e Carolina: a ambiguidade do espaço privado na vida das mulheres**, by Simã Catarina de Lima Pinto. The proposal is to establish a relation between two kinds of works in the private space: the domestic work and the work of writing. Lima Pinto argues that this experience can be both of emancipation and subalternity. The last happens while experienced in a space where the domestic chores are undertaken, usually by women. The first as a space where the writing can be undertaken with more freedom and autonomy and thus emancipatory.

At last, Talita Moreau closes the dossier when writing **O potencial revolucionário na obra de Joan Mitchell: diálogos entre Deleuze, Guattari e Woolf**. The text is a reflection on the revolutionary aspect of the contemporary artist Joan Mitchell, who broke the social barriers of gender and pictorial language. These ruptures are analysed on the light of Gilles Deleuze and Félix Guattari's concepts and of Virginia Woolf, honored here.

It is also a great satisfaction to present, from now on, the selected contributions for the open call of papers of this volume **PHILIA Journal | Philosophy, Literature & Art**:

The first text is signed by a trio: Carlos Eduardo Félix da Costa (Cadu), Daniel B. Portugal and Rafaela Travassos Sarinho. They analyse the book *O livro dos seres imaginários*, by Jorge Luis Borges – a masterpiece that weaves myths, short stories and stories of certain creatures that occupy a world with humans, assuming Michel Foucault's perspective, this article explores a process through it the human beings are framed in the domains of reality and fiction. The text is called **A fenda Borgiana: as palavras e os seres imaginários**.

Carolina Campos Pinto is the author of **A construção de um livro de contos: estudo de *Em que coincidentemente se reincide*, de Leila de Souza Teixeira**. The article investigates the aesthetic element of Teixeira's book of short stories, aiming at finding the fundamental principle and the knowledge that it brings to the world, following the theoretical reference of Epistemology of the Novel and the Philosophical Aesthetic.

Ian da Silva Massing goes to the cinema of Bong Joon-Ho and brings **Duas atitudes diante do abismo em *Memórias de um assassino***. Massing's essay analyses the aporetic content of the film and its philosophical aspects intertwining with epistemology and with human pretensions to certainty, leading to perspectives of philosophical skepticism.

The pair Leila Almeida Barros and Raquel Silvano Almeida present a wide discussion on the gender oppression and the fights of cultures historically colonized through the perspective of post-colonial literature. The article is entitled **Colonization of women in Alice Walker's *The color purple*** and it explores the way the black women characters in Walker's novel liberate themselves from the colonized impositions through female bonding, courage and persistence.

In **Viagens utópicas e distópicas de Herberto Helder**, the proposal is an analysis of Herberto Helder's poetic works, understanding the principles of a contemporary and post-modern poetic, besides the observations of utopic and dystopic aspects in the representation of voice. Who signs the text is Solange Damião. The article closes the section of open contributions for this issue.

Arriving at the end of this volume, there is still a review written by Pedro Ernesto Freitas Lima, entitled **"Welcome 2 hell": poesia para o caos**. Lima writes about the book *Asfixia: capitalismo financeiro e a insurreição da linguagem*, by Franco Berardi, translated by Humberto do Amaral and published in Brazil in 2020.

Closing this long editing process, we go back the work of the artist Isabel Ramil. The artist, who had already shared her work for the dissemination of Virginia Woolf Dossier, expanding its reflection in a visual essay entitled **King Monga e o eclipse da Terra plana**.

We finish this introduction with the certainty that our audience will find diverse submissions that respond to their interest, given the vast range of proposal in this v. 4, n.1 da **PHILIA Journal | Philosophy, Literature & Art**.

We wish you all a great experience!

Reference

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