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Item Type	Article (Version of Record)
UoW Affiliated Authors	Case, Oliver
Full Citation	Case, Oliver (2024) 'There was a star riding through clouds one night, and I said to the star, "Consume me": Post-human extinction in Virginia Woolf's The Waves. English: Journal of the English Association. pp. 1-16. ISSN Online ISSN 1756-1124; ISSN 0013-8215
DOI/ISBN	https://doi.org/10.1093/english/efae012
Journal/Publisher	English: Journal of the English Association Oxford University Press (OUP)
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Link to item	https://academic.oup.com/english/advance-article/doi/10.1093/english/efae012/7718775

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OXFORD

'There was a star riding through clouds one night, and I said to the star, "Consume me": Post-human extinction in Virginia Woolf's *The Waves*

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ABSTRACT

Human beings are now in a period of the Earth's history during which their extinction seems ever more probable due to extreme climate change, global pandemics, international conflicts, and lack of long-term intergovernmental or transnational cooperation to tackle these threats to life. Concern for the future of humanity is not, however, a uniquely contemporary phenomenon. Several of Virginia Woolf's late novels suggest an awareness of the potential for human extinction. Where this concern can be found in *The Waves* (1931), the text does not express nihilism or panic at the prospect. Instead, the idea of a world without humans is seized as the provocation to continue an experiment which runs throughout Woolf's writing: to reimagine the relationship between the human and the non-human. By exploring this writerly concern in *The Waves*, this essay argues that Woolf also redefines human death by reconceptualizing the natural world in ways which undo anthropocentric understandings of the potential extinction of the human species. By re-reading Woolf's seventh novel through ecocritical practices and alongside ideas from contemporary post-humanist critical theory, the analyses proposed herein suggest that *The Waves* encourages a reassessment of our position in and response to a human-made environmental crisis which threatens the future of existence, human and non-human, in the twenty-first century.

On Wednesday 7 January 1931, Virginia Woolf wrote in her diary that she had learnt to 'make prose move – yes I swear – as prose has never moved before: from the chuckle & the babble to the rhapsody'. The work in which this new prose style emerged became her

Virginia Woolf, The Diary of Virginia Woolf, Volume IV: 1931-1935, ed. by Anne Olivier Bell (London: The Hogarth Press, 1982), p. 4.

The quotation in the title of this essay is taken from Virginia Woolf, *The Waves*, ed. by David Bradshaw (Oxford: Oxford University Press, 2015), p. 36.

seventh novel, The Waves, one of her most formally and stylistically innovative and experimental works. Composed of soliloquies supposedly spoken by six characters interspersed with interludes during which the passing of a day in the natural world is described without the presence of humans, the novel continues an experiment which runs throughout Woolf's late works: a reimagining of the relationship between human and non-human beings.² Where this can be identified in her previous novels such as To the Lighthouse (1927) and Orlando (1928), Woolf's depictions of the natural world and human beings' interactions with it constitute a sustained challenge to anthropocentric understandings of our position in a material and organic world which continually reveals itself to be far vaster and more powerful than twentieth-century hegemonic ideas of human superiority could allow. In these earlier novels, the human is presented as deeply entangled with non-humanity rather than belonging to a separate realm of being. The Waves offers even more radical challenges to perceived hierarchies of being: the novel begins to explore ways of redefining and reimagining human death by repositioning the human within seemingly immortal ecosystems, presenting challenges to anthropocentric understandings of the potential extinction of the human species in the present which see only a catastrophic end to meaningful life which must be avoided regardless of the cost to the world at large. The following essay argues that The Waves can be understood as a provocation for reassessing our approach to the likelihood of extinction events wrought by anthropogenic environmental destruction. Such readings of the novel, furthermore, are made more prescient when illuminated by ideas from contemporary post-humanist critical theory and ecocritical practices, as will be explored in the essay's coda. The interludes may present the most obvious spaces in which Woolf might be said to imagine a post-human extinction world, and will be discussed, but I argue that the soliloquy sections of the novel are equally important to the novel's representations of human mortality in the context of the non-human world.

The interludes seem to represent a world from which the human has disappeared, and which cannot therefore be understood in anthropocentric terms. The author's interest in the possibilities for a post-human world, however, appear first in earlier works such as the essay 'On Being Ill'.³ While most of the piece is a non-fictional account of illness and its impacts on writing, the author also experiments with ideas of non-being and a world after human presence has ended. In 1930, the essay was re-published by the Hogarth Press as a self-contained volume typeset by Woolf herself. The work involved lasted until 2 September, a month before *The Waves* was first published.⁴ Certain passages from 'On Being Ill' parallel descriptions of the post-human world of the interludes in *The Waves*, and thus a potential reason for Woolf's return to the essay becomes clear:

It is only the recumbent who know what, after all, Nature is at no pains to conceal – that she in the end will conquer; heat will leave the world; stiff with frost we shall cease to drag ourselves about the fields; ice will lie thick upon factory and engine; the sun will go out. Even so, when the whole earth is sheeted and slippery, some undulation, some irregularity of surface will mark the boundary of an ancient garden, and there, thrusting its head up undaunted in the starlight, the rose will flower, the crocus will burn.⁵

Woolf, Essays Vol. 5, p. 200.

² See Leanna Lostoski-Ho, "Against Time and the Sea": The Deep Temporality of the Interludes in *The Waves', Woolf Studies Annual*, 28 (2022), 51–62 for an alternative reading of timespans in the interludes of *The Waves*.

³ Virginia Woolf, The Essays of Virginia Woolf, Volume V: 1929-1932, ed. by Stuart N. Clarke (London: The Hogarth Press, 2009).

⁴ The Diary of Virginia Woolf, Volume III: 1925-1930, ed. by Anne Oliver Bell (New York: Harcourt Brace Jovanovich, 1980), p. 315.

The future imagined in this passage is one from which the human has vanished, but in which the vital force of non-human life continues to 'undulate', 'thrust', and thrive. Although some material traces of human presence remain, such as 'the boundary of an ancient garden', there is no human present to territorialize these traces; instead, non-human life dominates. The central section of To the Lighthouse, 'Time Passes', also explores the endurance of material and non-human objects and beings in the absence of human observers, famously posing the challenge to 'think of a kitchen table [...] when you're not there'. These two texts, 'On Being Ill' and To the Lighthouse, lay the foundations for The Waves to continue variations on a common theme - human extinction and non-human immortality. In their explorations of a posthuman future, neither the essay nor the novel express nihilistic pessimism in the face of either personal death or impersonal extinction. Instead, Woolf's repositioning of the human in relation to the non-human allows the inevitable end of human existence to be recast as something akin to relief from the incessant suffering caused by experiencing the world as a human. 'On Being Ill' does not describe the knowledge of the eventual death of the human as something to be either feared or embraced. The realization that nature will overcome, that 'some undulation' will continue, is simply celebrated for its own sake. Woolf's writing in the essay thus affirms that life does not vanish after the human, even though it is not "a" life or "my" life. In its extensions of these ideas, The Waves challenges the reader to understand their own position in the world as entangled with regenerating non-human forces, continually returning to a state of impersonal vitality rather than inexorably marching towards a termination of life. In this regard, the text can be re-read as a vital resource of inspiration for post-anthropocentric understandings of the eventual extinction of the human species.

In the eighth interlude of The Waves, for example, Woolf describes night falling and conjures images of a mass extinction event, such as the death of the sun. The bodiless narrator describes how

[t]he evening sun, whose heat had gone out of it and whose burning spot of intensity had been diffused, made chairs and tables mellower and inlaid them with lozenges of brown and yellow. [...] Here lay knife, fork and glass, but lengthened, swollen, and made portentous.⁷

Such a solar extinction event may have been inspired by Woolf's experiences of a solar eclipse in 1927 first recorded in a diary entry (later developed into the essay 'The Sun and the Fish'), or by Byron's poetic evocations of similar extinction events.⁸ The imagery in the second half of the passage, however, describes a curious transformation of material objects in the absence of humans after an extinction event such as the death of the sun. Cutlery and tableware appear to become fluid and metamorphose, as if no longer limited by human demarcations of matter. The penultimate interlude continues this transfiguration and ties the process more closely to images of an in- or post-human world. Now on the brink of total darkness, Woolf describes how

Virginia Woolf, To the Lighthouse, ed. by David Bradshaw (Oxford: Oxford World's Classics, 2008), p. 22.

Woolf, The Waves, p. 124. Italics in original.

Virginia Woolf, The Essays of Virginia Woolf, Volume IV: 1925-1928, ed. by Andrew McNeille (The Hogarth Press, 1984), pp. 519-24. A diary entry dated 16 February 1930 shows Woolf's intense and prolonged reading of Byron's early nineteenth-century poetry (Diary Vol. III, pp. 287-88). While the entry focuses mainly on 'Childe Harold's Pilgrimage', a narrative poem published between 1812 and 1818, it is likely Woolf would also have read Byron's poem 'Darkness' (1816) in the volumes of his poetry that she owned (see The Library of Leonard and Virginia Woolf: A Short-Title Catalog, eds by Julia King and Laila Miletic-Vejzovic (Washington State University Press, 2003) <a href="http://ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/woolflibrary/ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/woolflibrary/ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/woolflibrary/ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsulibs.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsu.edu/masc/onlinebooks/woolflibrary/ntserverl.wsu.edu/ as Byron describes how '[t]he bright sun was extinguish'd, and the stars/Did wander darkling in the eternal space'. (George Gordon Byron, 'Darkness', in The Norton Anthology of English Literature, ed. by M. H. Abrams, 5th edn (New York: W. W. Norton & Company, 1986), pp. 510-12 (p. 510), lines 2-3).

[a] It the colours in the room had overflown their banks. The precise brush stroke was swollen and lop-sided; cupboards and chairs melted their brown masses into one huge obscurity. [...] The looking-glass was pale as the mouth of a cave shadowed by hanging creepers. 9

In the world created in the interludes, material objects can no longer be understood in human terms. Woolf shows that it is only the material presence of the human which gives the impression that our understanding of the world and objects within it is purely descriptive rather than interpretive. The comprehending human mind is presented as an obstacle to the fluidity of forms which can finally be resumed when uninterrupted by the artificial imposition of stable categories of being. The description of colours overflowing their banks here is of course more metaphorical than literal, but in this sense indicates that the meaning of objects can no longer be assumed to be contained within their materiality. It is the identity of objects which is now subject to change and structured by interrelationality rather than separation. Even by creating the sense that objects usually considered inert and inanimate have an identity, the novel searches for ways of conceiving the world without the influence of the human mind. If matter has no identity in the human world, in the non-human world it most certainly does. Crucially, however, identity in this realm of being is not a marker of individuation or separation from the rest of the world, but is in fact the means by which one entity relates to another, relates to everything, and is nothing more than these relations. Evidently, as with Woolf's earlier descriptions of a post-human world in 'On Being Ill', The Waves does not present the world after humans as inert or lifeless in the interludes, but as bursting with movement, fluidity, and energy.

In this regard, it becomes possible to draw parallels between Woolf's portrayals of a posthuman-extinction world, and Rosi Braidotti's more recent post-humanist theories of life as zoe. For Braidotti, Woolf's fiction acts as a cultural touchstone for her feminist theories of the nomadic and post-human subject. 10 The ancient Greek term zoe is deployed by the critic to describe 'the mindless vitality of Life carrying on independently of and regardless of rational control', adhering to no such boundaries as those imposed by categories of being or species, but felt by all objects and individuals.¹¹ The furniture and tableware in the above interludes expresses a non-human vitality, which cannot be contained within the limits set by humans upon what constitutes animate or inanimate objects and forms. While the most common uses of Braidotti in Woolf scholarship often revolve around Braidotti's theories of desire, sexual difference, feminism, or depictions of monastic subjectivity in Woolf's writing, 12 Braidottian uses of zoe have already been deployed in analysis of The Waves by Vicki Tromanhauser, who discusses Braidotti's 'post-individualistic notion of the subject' and of the 'auto-poetic force of living matter' which animates all beings, anthropomorphic or otherwise. 13 For Tromanhauser, representations in the novel of what can now be termed zoe vitality disrupt binaries such as 'masculine/feminine, human/animal, organic/inorganic, flesh/matter', but her analysis does

⁹ Woolf, *The Waves*, p. 141. Italics in original.

Braidotti declares that 'In my academic life, I have gone through a modernist Woolf, a radical feminist Woolf, an antiwar Woolf, a lesbian Woolf, a postmodernist Woolf, a sexual difference Woolf, a queer Woolf, an affect theory Woolf, a posthuman Woolf, and I am already working on an e-Woolf. My love story with the Woolfgalaxy is forever; she will have been my greatest textual passion'. Rosi Braidotti, 'Virginia Woolf, Immanence and Ontological Pacifism', Comparative Critical Studies, 19.2 (2022), 131.

Rosi Braidotti, Transpositions: On Nomad Ethics (Cambridge, UK: Polity, 2006), p. 37.

See, for example, Caitlin E. Stobie, "The Mirrored Monster and Becoming-Wolf: Reflections on Desire in Woolf and Braidotti"; Peter Adkins, "The Climate of Orlando: Woolf, Braidotti and the Anthropocene"; Ruth Alison Clemens, "Languages Are so like Their Boots": Linguistic Incompossibility in Flush'. Incidentally, these papers were all published in a special issue of Comparative Critical Studies titled 'Reading Braidotti/Reading Woolf', edited by Adkins, Clemens, and Ryan (Comparative Critical Studies, 19.2 (2022)).

Vicki Tromanhauser, 'Eating Animals and Becoming Meat in Virginia Woolf's The Waves', Journal of Modern Literature, 38.1 (2014), 75.

not extend to a discussion of zoe as a force which cuts across the animate/inanimate binary. 14 For Braidotti, however, 'a focus on the vital and self-organizing powers of Life/zoe undoes any clear-cut distinctions between living and dying. It composes the notion of zoe as a posthuman yet affirmative life-force'. 15 In light of this argument, where the interludes of *The Waves* present a vital force of life which courses through all matter indiscriminately, animate or otherwise, distinctions between living and dying are similarly dissolved as all matter is thrown together into a realm of relationality and movement rather than stasis or separation.

While the mindless vitality of once-human matter is evident in the above interludes, such a conception of life is still more visible in an earlier interlude during which Woolf refers to what is '[d]own there among the roots where the flowers decayed, gusts of dead smells were wafted; drops formed on the bloated sides of swollen things. The skin of rotten fruit broke, and matter oozed too thick to run'. 16 Passages such as this preclude a reading which understands the interludes as nothing more than reflections of the characters' lifespans from childhood to old age and which imply that the novel's conception of the natural world is at most a mirror for human concerns. This interlude instead provides an image of life as a process which makes no distinctions between living and dead matter, but incorporates all matter and energy to form and sustain new vitalities. As Emily M. Hinnov argues, such '[i]magery of natural decay and the survival of the fittest simultaneously intimates the cycle of life' and therefore 'the interludes remind us that we are all of momentary importance in this cosmos of chaos over which we have no control'. 17 Woolf's description of natural composting, of plants and dead animals combining in the earth to generate and sustain new life conjures a cyclical pattern of birth, death, and renewal which necessarily operates on a plane of existence that supersedes and includes mortal individuals such as humans, allowing no room for a hierarchical separation between human and non-human beings, or for a conception of the non-human world in the interludes as merely a backdrop for human narratives. Woolf's representations of what can now be termed life as 'zoe' in the interludes, therefore, blurs the distinction between living and dying by focusing on the impersonal vitality of non-human ecosystems rather than individual lives.

In the novel's first interlude Woolf's descriptions of the world without human presence also show the author explicitly searching for ways of writing which are not directed by the underlying anthropocentric assumptions of human separation from the non-human world. Woolf writes, for example, '[g]radually as the sky whitened a dark line lay on the horizon dividing the sea from the sky and the grey cloth became barred with thick strokes moving, one after another'.18 This description of dividing sea from sky at the break of dawn echoes biblical imagery of a prehuman world in which forms and beings were indistinguishable from one another. 19 By describing the transition as gradual, but positioning it in the novel's opening sentences, the shift is presented as apparently caused by the event of its being read, as if the presence of a comprehending human mind causes the separation of forms we take for granted as objective facts. This early suggestion of a prehuman world implies, in the words of Bonnie Kime Scott, that 'nature is a human concept, a construction, and that nature and

Rosi Braidotti, The Posthuman (Polity, 2013), p. 115.

Woolf, The Waves, p. 43.

Emily M. Hinnov, "To Give the Moment Whole": The Nature of Time and Cosmic (Comm)Unity in Virginia Woolf's The Waves', in Virginia Woolf and the Natural World, eds by Kristin Czarnecki and Carrie Rohman (Clemson: Clemson University Press, 2011), p. 215.

Woolf, The Waves, p. 3.

Marlene Dirschauer notes the imagery of the earth's beginnings and descriptions of a future apocalypse in the novel's interludes in her recent work on waterscapes in Woolf's novels, tracing biblical references from early to later interludes which maintain the indistinguishability of sea and sky. See Marlene Dirschauer, Waterscapes: Water, Imagination and Materiality in the Works of Virginia Woolf (Cham: Palgrave Macmillan, 2023), p. 120.

culture are intertwined'.²⁰ Scott is here referring to Woolf's use of 'cultural metaphors in describing natural elements' in other areas of the soliloquy sections which she argues evince the impossibility of representing the non-human through human linguistic structures and devices.²¹ By suggesting that the human mind artificially and arbitrarily creates separation between forms and beings, the novel presents all knowledge of the non-human world as necessarily interpretive rather than purely descriptive, recasting nature and culture as coextensive of each other rather than divided terms. While Scott is right to argue that Woolf's writing exhibits an awareness of the nature/culture intrarelationship, she elides a crucial aspect of the novel, and thus misreads Woolf's conceptualization of the natural world as nothing more than 'a frame and a medium for human beings'.²² By acknowledging that human perception creates only human knowledge but continuing to attempt representations of the non-human without the material presence of a human mind, the interludes struggle against the difficulty of representing the non-human on its own terms rather than simply accepting that the natural world can only ever function as a backdrop for human actions.

These interlude descriptions of furniture, tableware, rotting biological matter, and separations between land and sea do not suggest that a world which has been absorbed by the non-human is one to be either feared or seen as in some way lacking vitality and vibrancy. According to Marlene Dirschauer, a later interlude, which describes the sea and darkness of night engulfing 'houses, hills, trees', 23 not only conjures imagery of the earth's beginning but also anticipates an 'apocalyptic deluge' in which the earth will be 'washed down', 'engulfed', and submerged beneath 'waves of darkness'.24 The abandoned forms and objects described in the interludes, however, seem to rejoin the non-human world of vitality and potential when they are no longer held within the narrow parameters of human use. The disappearance of the human is not, therefore, negatively portrayed as an apocalyptic end of life or the dawning of a new era of darkness. Graham Fraser's compelling analysis of 'Time Passes' in To the Lighthouse show that while '[t]he passage of time may erode the cliff, collapse the house, [...] this is "destruction" or defeat only from the human perspective that wants to preserve these things'. 25 This argument challenges the reader to remain aware of the human biases and preconceptions which direct all experiences of non-human beings and agencies, and encourages the reader to think differently. The 'afterlives of things' Fraser describes in his analyses elsewhere of short stories such as 'Solid Objects' (1920) are not ones of stagnation or a lack of vitality, but rather of constant movement and flux. 'Woolf's decontextualized, ruined objects are nothing if not luminously themselves. They demand a different recognition from the human perceiver', writes Fraser when discussing the abandoned summerhouse of To the Lighthouse.26 The metamorphic cutlery and regenerative qualities of decaying plant and animal life in The Waves, however, similarly shows the luminosity of all matter, regardless of its former human uses or understandings, when that human user has vanished. Emma Brush finds, in her readings of *To the Lighthouse*, that by '[r]ecentering and, with a sleight of hand, decentering the human, Woolf and Anthropocene scholars alike reveal the horrors of either a world fully defined by human presence or a world fully

Graham Fraser, 'Solid Objects/Ghosts of Chairs: Virginia Woolf and the Afterlife of Things', Journal of Modern Literature, 43.2 (2020), 87.

Bonnie Kime Scott, 'Ecocritical Woolf, in *A Companion to Virginia Woolf*, ed. by Jessica Berman (Chichester: Wiley Blackwell, 2016), p. 325.

²¹ Ibid.

²² Ibid.

Dirschauer, Waterscapes, p. 142.

²⁴ Ibid., p. 182.

²⁵ Graham Fraser, 'The Fall of the House of Ramsay: Virginia Woolf's Ahuman Aesthetics of Ruin', Criticism, 62.1 (2020), 121.

devoid of it'.²⁷ The Waves disrupts this artificial binary between an all-too-human world of environmental destruction, and an apparently 'horrific' world of post-extinction human absence. The human world of *The Waves* is positioned in between and entangled within the Ahuman world of the novel's interludes, while those same interludes describe a post-human world as one full of vitality, energy, and heterogeneous life.

Other ecocritical studies of *The Waves* also focus on the novel's interludes. Derek Ryan's recent work, for example, discusses and emphasizes the anti-anthropocentrism of Woolf's writing methods when 'describing the world seen without a self' in the interludes of the novel.²⁸ Still more recently, Leanna Lostoski-Ho has argued that notions of deep ecological time act as latent but directive structuring devices for the interlude sections, illuminating the novel's presentation of the human as dwarfed by the temporal vastness of the non-human world.²⁹ Studies which attend to the soliloquy sections, however, often sideline the experiments with human/non-human imbrications which run throughout the text. Exploring characters' attitudes towards their own mortality and their position in the wider world shows that the soliloquy sections of the text are as relevant as the interludes for discussions of the non-human world and Woolf's novelistic approaches to the possibility of extinction. Woolf's interest in exploring ideas of non-being, human extinction, and non-human immortality cannot be contained within the interlude sections of the text, and neither should the focus of ecocritical readings of the novel be similarly limited. As Lawrence Buell states in his landmark study of environmental criticism,

The environmental(ist) subtexts of works whose interests are ostensibly directed elsewhere (e.g., toward social, political, and economic relations) may be no less telling in this regard than cases of the opposite sort where human figures have been evacuated for the sake of stressing environmentality.³⁰

All speaking characters in *The Waves* at some point explore ideas of non-being and ways of being which are undivided and unrestricted by human presence or identity. In early childhood, Susan declares 'I shall eat grass and die in a ditch in the brown water where dead leaves have rotted', expressing a desire to engage with and be absorbed into the natural world as matter undifferentiated from ditch water and rotting biological substances.³¹ Louis says 'let me be unseen', and imagines himself as roots which 'go down through veins of lead and silver, through damp, marshy places that exhale odours', tying his self-image to what is 'down there among the roots' in the interludes – that world of non-human cyclical decay and regeneration.³² Jinny and Neville are harder to read in these ways, but both express a feeling of intimate entanglement with non-human fluidities and vitalities which merge the human with its apparent outside. Jinny observes 'so fluid has my body become, forming even at the touch of a finger into one full drop', indicating a vision of the self as shifting and uncontainable rather than separated from its environments.³³ Neville resents that 'I am merely "Neville" to you, who see the narrow limits of my life and the line it cannot pass', and then 'to myself I am immeasurable; a net whose fibres pass imperceptibly beneath the

²⁷ Emma Brush, 'Inhuman, All Too Human: Virginia Woolf and the Anthropocene', Resilience: A Journal of the Environmental Humanities, 8.2 (2021), 73.

Derek Ryan, 'Posthuman Interludes: Ecology and Ethology in The Waves', in Virginia Woolf: Twenty-First Century Approaches, ed. by Jeanne Dubino, Gill Lowe, Vara Neverow, and Kathryn Simpson (Edinburgh: Edinburgh University Press, 2014).

Lostoski-Ho, "Against Time and the Sea".

³⁰ Lawrence Buell, The Future of Environmental Criticism: Environmental Crisis and Literary Imagination (Massachusetts: Blackwell Publishing, 2005), p. 29.

Woolf, The Waves, p. 7.

³² Ibid. pp. 6, 55.

³³ Ibid., pp. 131–32.

world. My net is almost indistinguishable from that which it surrounds', suggesting again a rejection of human identity as a separation from the natural and organic, and an embrace of becoming 'indistinguishable'.³⁴ Rhoda and Bernard, however, are consistently preoccupied with their own mortality, and the inevitable future of their non-existence. Their soliloquies serve as mediums through which the novel interrogates and redefines ideas of dying and the entanglement of the mortal human in a seemingly immortal natural world.

Rhoda first imagines her own disappearance from the world in early childhood, much earlier than Bernard. Unable to relate to others from a young age, Rhoda feels intensely a need to exist in the world unnoticed, to be unperceived, to disappear and exist as nothing more than relationality. Invariably, the sea is the medium through which Rhoda imagines her own extinction, perhaps a foreshadowing of her suicide by leaping from a cliff which is hinted at though never explicitly described. As a young child, she imagines how oceanic waves would 'heap themselves on me; they sweep me between their great shoulders; I am turned; I am tumbled; I am stretched, among these long lights, these long waves, these endless paths, with people pursuing, pursuing. 35 This imagined death is not feared or described as a tragic event, quite the opposite. Viewed without the usual tendency to understand the death of a character with whom the reader is made to sympathize as a tragedy, passages such as this are instead affirmative and reassuring. Rhoda feels comfort in the inevitability of her loss of selfhood as 'great shoulders' embrace her and carry her away from the prying eyes of other people by which she feels herself eternally pursued. In seeking to disappear beneath the waves, Rhoda imagines shedding individuality and existing in a state of pure relationality with the sea, eschewing hard boundaries between herself and the non-human world. Her visions of what happens to the human after individual death become important to the novel's representations of human/non-human entanglements and their challenges to anthropocentric notions of mortality and extinction when read as an early anticipation of the notion of becoming-imperceptible. Gilles Deleuze and Félix Guattari develop their multiple notions of becoming in texts such as A Thousand Plateaus where they describe 'becoming-imperceptible' as akin to the atomization and dispersal of the human self, in physical and metaphysical senses, throughout the world.³⁶ A Thousand Plateaus constructs the notion of becoming to describe the state of all being as one of relationality rather than stability or fixity. As well as becoming-animal, and becoming-woman, the philosophers argue that '[e]verything is becoming-imperceptible on the plane of consistency' where 'there are no longer any forms or developments of forms; nor are there subjects or the formation of subjects [...] There are only relations of movement and rest, speed and slowness between unformed elements.³⁷ On this plane of unqualified and unending becoming-with, there is no possibility for one subject or object to transcend another, and instead movements and forms exist only as their relations to each other. Following this theory, Rhoda's vision of her death as subjectdispersal challenges the presumption of her transcendence and separation from the world, and recasts her present and future as one of continually returning to a state of immanence with the other, without division between forms and categories of being. Reading Rhoda's desire to disappear into the world through the Deleuzian notion of 'becoming imperceptible', furthermore, adds additional credence to readings of the novel's depictions of life as zoe. The plane of being Rhoda seeks to inhabit is one characterized not by individual beings and separate identities, but by an ongoing and impersonal flux of non-human life.

³⁴ Ibid., p. 127.

³⁵ Ibid., p. 15.

Gilles Deleuze, Félix Guattari, A Thousand Plateaus: Capitalism and Schizophrenia, trans. Brian Massumi (Minnestoa: The University of Minnesota Press, 2013), p. 279.
 Ibid., pp. 252, 266.

The later of the two extant holograph drafts of the novel helps clarify that Rhoda's musings on the erasure of selfhood and human extinction are not rooted in a desire for personal death, but are instead a positive affirmation of impersonal life, or *zoe*. In this draft, Rhoda imagines exploring 'these things seen in chinks, in flashes, through doors, elongated, ebbing violent sensations, search [in?] murk, [--] rough edges, oh & tears & astonishing joy, disappearing, slipping even as I come' as she becomes atomized and dispersed throughout the natural world. The drafting process for what became *The Waves* involved extensive changes to the content and form of the novel, so much so that tracing the evolution of Woolf's ideas for the novel is often a difficult task. Nevertheless, this passage evokes a sense of energy and motion which is not indicative of an end to life. The overwhelming impression is of being reunited with a vital stream of life in which Rhoda is unconstrained by the pressure to inhabit the body of a human individual, existing instead as pure inhuman energy and interrelationality. It seems that Rhoda's drive towards a state which may now be described 'becoming-imperceptible' remains relatively consistent from draft to published novel.

As Rhoda matures, these early desires to attain a becoming-imperceptible relationality to the world continue and evolve in new directions. In a later section of the novel, it is implied that Jinny and Rhoda attend a social gathering together. While Jinny feels herself 'flutter' and 'ripple' as she revels in her new-found sexual prowess, Rhoda longs for solitude and to escape the penetrating gaze of others which she feels as '[a] million arrows', and '[t]ongues with their whips'. Once alone, she observes

I also see the railings of the square, and two people without faces, leaning like statues against the sky. There is, then, a world immune from change. When I have passed through this drawing-room flickering with tongues that cut me like knives, making me stammer, making me lie, I find faces rid of features, robed in beauty.³⁹

The image of faceless people is of particular significance for understanding the novel's representations of human extinction, what happens after the death of the individual, and non-human immortality. Tromanhauser argues that 'Rhoda's vision of defaced being suggests a positive cultural endeavour that works to undo the arrogances of anthropocentric thinking'. Existence without a face disavows the supposed centrality of the human, dissolving selfhood and instead repositioning the human as nothing more than one part of a mosaic-like world of other beings. Tromanhauser also notes that

Emmanuel Levinas reminds us of the importance of having a face to receive full ethical consideration $[\ \dots\]$ Not to have a face is to fall outside the sanctuary of ethical regard and to join the ranks of the abject, the flesh, the edible.⁴¹

But in the context of Rhoda's vision of faceless people 'robed in beauty', whom she seems to envy, Levinas's understanding of faciality implies too much negativity regarding the possibilities of faceless existence. For Rhoda, while escaping the face might push one beyond the circle of human ethical consideration, this seems to be precisely the outside realm she seeks to inhabit, no longer pressured to act, look, feel, or speak in certain ways by other humans but instead free to inhabit the world as nothing more than vibrant matter and energy, joined in the flow of life which courses through the non-human world.

³⁸ Virginia Woolf, *The Waves: The Two Holograph Drafts*, ed. and transc. by J. W. Graham (London: The Hogarth Press, 1976), p. 427.

Woolf, The Waves, pp. 61-2.

Tromanhauser, 'Eating Animals and Becoming Meat in Virginia Woolf's *The Waves*', p. 86.

⁴¹ Ibid.

In desiring faceless existence and a mode of becoming-with the natural world, Rhoda searches for a future in which she is not isolated from others, is not forced to inhabit the world as a single being, but becomes atomized and dispersed throughout the world. Brush argues in her analyses of To the Lighthouse and Between the Acts (1941) that '[t]he question such novels pose, to scholars and artists of the Anthropocene especially, is the extent to which crisis might motivate misanthropic and isolationist imaginaries, and what possibilities emerge to imagine more equitable, enduring futures in response.' 42 Although Brush is referring here to parallels between the twentieth-century threat of international war and the twenty-first century threat of climate crisis, and does not discuss The Waves, her argument seems apposite to discussions of Rhoda's approach to both suicide and living in the world. The novel responds to Rhoda's crises of identity and suicide in a similar way to the response of Anthropocene studies to climate crisis – by imagining and working towards a future which is less painful, dangerous, and more sustainable both for the individual and the non-human world at large. Far from recommending suicide, Rhoda's eventual demise should not be seen as martyrdom but as a generative rejection of misanthropy and an embrace of a more openended, affirmative, and relational mode of being. According to Braidotti, Deleuzian theory 'links the act of suppressing one's failing body, as in suicide or euthanasia, to an ethics of assertion of the joyfulness and positivity of life, which necessarily translates into the refusal to lead a degraded existence'. 43 Following this redefinition of self-determined death as an expression and affirmation of life, Rhoda's suicide must be read as an act of making the self adequate to existence in the vibrant world of impersonal life, rather than as a termination of vitality.

The novel does not directly describe Rhoda's suicide, and the reader only learns of her death in Bernard's final and lengthiest soliloquy where he declares '[b]etter burn one's life out like Louis, desiring perfection; or like Rhoda leave us'. ⁴⁴ The living Rhoda does, however, continue to envision her eventual death with increasing specificity. In these imaginings, Woolf's inventive use of pronouns contribute to the novel's redefinitions of human death as the dispersal of the subject throughout the world. First, Rhoda sees herself in the plural – 'Beneath us lie the lights of the herring fleet' – suggesting that she already no longer perceives herself as a singular identity. The imagined scene continues, as Rhoda foresees

Rippling small, rippling grey, innumerable waves spread beneath us. I touch nothing. I see nothing. We may sink and settle on the waves. The sea will drum in my ears. [...] Rolling me over the waves will shoulder me under. Everything falls in a tremendous shower, dissolving me. 45

Rhoda's oscillation between the multiple pronoun 'we' and the singular 'I' suggests that the living and speaking subject can never fully escape singular human identity: this level of subject-dispersal, it seems, can only be attained after the act of suicide itself has been completed. Again, however, this is not a personal death but is instead a single event in the full span of the existence of a body which may or may not be 'alive' in the usual and human sense. For a second time, Rhoda imagines the shoulders of the ocean cradling her body as she sinks beneath its surface and becomes nothing more than a particle in a 'shower', dissolved throughout the natural world, continuing to exist in ways beyond the boundaries of anthropocentrism. Where a similar passage appears in the second holograph draft, Rhoda

45 Ibid., p. 122.

Brush, 'Inhuman, All Too Human: Virginia Woolf and the Anthropocene', p. 72.

Braidotti, 'Virginia Woolf, Immanence and Ontological Pacifism', p. 146.

Woolf, The Waves, p. 159.

describes the sensation of waves which 'rise over my mouth, ears, eyes'. 46 By listing individual body parts, Woolf emphasizes the materiality of the body, describing it not as something which is necessarily more than the sum of its parts, but merely as biological matter. As such, Rhoda's body can be absorbed and reintegrated into the non-human world just as the bodies of other deceased creatures eventually decay and become sources of nutrition and sustenance for other beings, new life, and ecosystems. Atomized and recomposed as undifferentiated matter, the future materiality Rhoda seeks to inhabit may still be describable as human, but this is only because we lack the language for a more appropriate description. Her category of being no longer operates on discriminatory terms, the boundaries of her existence become too porous to allow distinction or separation between human and nonhuman matter.

Bernard's soliloquies provide other means for analysing the proto-post-humanist understandings of extinction latent in The Waves. Before his final speech, Bernard states 'I do not cling to life. I shall be brushed like a bee from a sunflower'. 47 This image shows already that his understanding of life no longer positions the human in opposition to the non-human. He sees himself as one element of a vast ecosystem which encompasses all beings, human and non-human. As an insect forced from its momentary landing place, Bernard foresees a moment at which he will depart the world of artificial human certainties and be dissolved and dispersed instead across the non-human world of life as zoe. Similar imagery of differing scales is later used to describe his realization of human insignificance, as Bernard states 'I reflect now that the earth is only a pebble flicked off accidentally from the face of the sun and that there is no life anywhere in the abysses of space'. 48 Reducing the world to a pebble, Bernard sees the minuteness of human life in comparison to the vastness of the cosmos beyond his small and limited existence. But his is a vision of space devoid wholly of life, human or non-human. For Bernard, there is no possibility that humans and other animals are not the only viable forms of 'life'. Imagining the world after an extinction event, Bernard's pebble, and the planet it represents, seem to become inert and lifeless, having once been the only source of vitality in the 'abysses of space'. For Rhoda, however, the limits of human existence reveal that human extinction is a condition of possibility, the point at which the human is freed from its boundaries, free to join the world after having striven to remain separate from it for so long. This is not the case for Bernard, and thus he sees no point in suicide, but continues to suffer as his desire for imperceptibility and the atomization of subjectivity increases and he searches in vain for methods of living in the world which might allow him the immanent relationality Rhoda has achieved.

In his last soliloguy, Bernard attempts to 'sum up' his life and those of the other characters to an anonymous listener. 49 Carrie Rohman argues that 'the creative force that Woolf reveals [...] opens the human onto its own participation in the inhuman. Woolf understands that force, intensity, art and movement connect the human, the animal, the earth, and the cosmos'. So While Rohman is referring to Jinny here, Bernard's last creative effort to 'tell you a story' similarly connects him to the non-human and inhuman but in a manner more oriented towards a yearning for the impersonality of existence after death than towards continued vitality and desiring energy, as with Jinny.⁵¹ In this last soliloquy Woolf shows that Bernard

Woolf, The Waves: The Two Holograph Drafts, p. 628.

⁴⁷ Woolf, The Waves, p. 130. 48

Ibid., p. 134. Ibid., p. 143.

Carrie Rohman, "We Make Life": Vibration, Aesthetics and the Inhuman in The Waves', in Virginia Woolf and the Natural World, pp. 22-3. Woolf, The Waves, p. 143.

has become preoccupied with his own transience, desiring extinction and the dissipation of selfhood. Echoing the author of 'On Being Ill', Bernard sees himself

Lying in a ditch on a stormy day, when it has been raining, then enormous clouds come marching over the sky, tattered clouds, wisps of cloud. What delights me then is the confusion, the height, the indifference and the fury $[\ \dots\]$ and I forgotten, minute, in a ditch. ⁵²

His feeling of elation at the sight of 'enormous clouds' moving with 'indifference' and 'fury' indicates not only an acceptance of his position in a material organic world which far exceeds his plane of existence but also a celebration of the vital force of life which surges on regardless of human actions or delusions of superiority over the non-human. He is thus happy to be 'forgotten, minute, in a ditch', as he realizes that the world around him is so much larger, more vibrant, varied, and vital than he had previously understood it to be.

As with the obvious link between 'On Being Ill' and Bernard's vision of recumbence on the ground while watching the skies above, Woolf continues to use personal experiences to explore ideas of non-being and the extinction of selfhood in *The Waves*. In a diary entry from 30 June 1927, she describes witnessing a solar eclipse in Yorkshire, and the effect she felt it had upon her:

We had seen the world dead. This was within the power of nature. [...] How can I express the darkness? It was a sudden plunge, when one did not expect it; being at the mercy of the sky; our own nobility; the druids; Stonehenge. 53

The impact of this experience upon the author was significant enough to become the provocation for the essay 'The Sun and the Fish' which describes the eclipse and the event of witnessing it in much greater and more imaginative detail.⁵⁴ In her diary, Woolf documents this *chiaroscuro*-esque, epiphanic moment as an expression of an interest in forces far beyond the limits of the human. It is the 'power of nature' which reveals this vision of a post-human world to the author whose powers of language are unable to reduce the spectacle to something which can be understood in human terms. Instead, 'at the mercy of the sky', Woolf is able only to see that the whole history of the human species, from Stonehenge to her present day, is dwarfed by the enormity of a world of organic matter and cosmological forces to which the human will return in death.

As though picking up where Woolf leaves off in her diary, Bernard asks '[h]ow then does light return to the world after the eclipse of the sun?', and in answer to his own question describes light being restored:

Miraculously. Frailly. In thin stripes. It hangs like a glass cage. It is a hoop to be fractured by a tiny jar. There is a spark there. Next moment a flush of dun. Then a vapour as if earth were breathing in and out, once, twice, for the first time. Then under the dullness someone walks with a green light. Then off twists a white wraith. The woods throb blue and green, and gradually the fields drink in red, gold, brown. Suddenly a river snatches a blue light. The earth absorbs colour like a sponge slowly drinking water. It puts on weight; rounds itself; hangs pendent; settles and swings beneath our feet. The settles are green light.

⁵² Ibid.

⁵³ Woolf, Diary Vol. III, p. 144.

Woolf, Essays Vol. IV, pp. 519–24.

Woolf, The Waves, p. 171.

While in her diary entry Woolf records being stunned into silence at the moment of the eclipse, Bernard describes in greater detail the vital force of life both author and character seem to intuit – the earth 'breathing in and out' as if it were a vast modular organism whose multitudinous components work symbiotically with and for the whole. Imagining his own eventual disappearance within such an ecosystem, Bernard's understanding of the world and his position within it no longer seems to be divided into terms of living and non-living matter. Peter Adkins argues that allusions to extinction in texts such as 'A Sketch of the Past' (1939) and 'Anon' (1941) serve as

a reminder that, as Rosi Braidotti describes, just as life is both personal and impersonal, there is also a "personal and impersonal death". Death no longer serves as the horizon of life, but as the "opening up of new intensities" beyond individual life. ⁵⁶

Quoting here from Braidotti's Transpositions, Adkins locates in Woolf's non-fictional writing an understanding of human extinction which anticipates Braidotti's post-anthropocentric redefinitions of death as not so much an ultimate endpoint from which no new becomings can emerge, but a 'horizon' which, when crossed, opens new possibilities for postanthropomorphic modes of being. Bernard's soliloquy above, however, shows that similar reconceptualizations of human mortality are explored in The Waves. Bernard stares at the sky and foresees his own extinction not as the termination of vitality, but as the moment at which he will rejoin the flow of life he sees going on above and without him. Fraser's analysis of To the Lighthouse seems equally applicable to this moment in The Waves, as he describes the closing of the earlier novel as an 'afterimage of Woolf's vision of the loveliness of such loss and the beauty of this world made and making itself without us'. 57 This idea of beauty in loss seems apposite to Bernard's description of the eclipse and aftermath here, as he envisions a depersonalized post-human world which drinks, absorbs, hangs and settles, pulsing with life and inhuman energy, unmaking and making itself 'without us'. Such a world may be 'beneath our feet', but the scale of the organic and cosmological realms compared to the human shows our species to be fundamentally transient, our 'feet' infinitesimally small. Humanity's supposed struggle against death is undermined here, just as the idea of death as an endpoint is undermined. Human existence is reduced to nothing more than a brief period of consciousness amid a vast flow of movement and energy which continues indefinitely after our perception of it ends.

Bernard's view of human death is far removed from the faceless, imperceptible, and atomized being that Rhoda seeks with a sense of relief. Unlike her, he does not consistently describe death as an event which brings potential and new possibilities. His reactions to human mortality and apparent non-human immortalities are consequently ambivalent. Sometimes Bernard is enthralled by the intensity and power of non-human forces at work beyond the human remit, but he is ultimately unable to move beyond the embrace Rhoda's future of impersonal existence. Rather than heroizing Rhoda's suicide, the novel shows the importance of understanding that, as human beings, we will return to a non-human state of biological matter and that in both life and death we are always already immanently entangled with that from which we have arbitrarily separated ourselves. Rohman, writing on the inhuman aesthetics of *The Waves*, argues that 'concepts of the post-human open up a reading that need not be trapped by views of nature as either "sympathetic" and sentimentally

Peter Adkins, The Modernist Anthropocene: Nonhuman Life and Planetary Change in James Joyce, Virginia Woolf, and Djuna Barnes (Edinburgh: Edinburgh University Press, 2022), p. 181.
Fraser, 'The Fall of the House of Ramsay', p. 135.

human or hostile and violently anti-human'.⁵⁸ My readings of the novel's handling of death confirms this observation, as the extinction of the human is redefined not as the moment at which existence finally ends, but at which the human exceeds the limits of its category of being and becomes-with the non-human world. This distinctly posthumanist understanding disavows conceptions of nature as either sympathetic or hostile, complementing or hindering the life of the human. The non-human and organic world is instead presented as limitless, ubiquitous, and simultaneously both beyond and enmeshed with the human.

CODA

Defining life as generative and autopoietic *zoe* implies the immortality of the non-human world without negating or denying the death of the individual, relocating the persona death in a cycle containing an infinite potential of vitality. For Braidotti, life and death are not so easily differentiated, as neither is possible without the other. Similar reconceptualizations of death can be located in Rhoda's yearning for imperceptibility and Bernard's efforts to reconceptualize his own life and impending death. Where the novel explores notions of individual mortality, it does not dwell on anthropocentric ideas of personal martyrdom but recasts the personal death into the collective, repositioning the human within the non-human to blur the boundary between these two artificially constructed categories of being. In this sense, the novel places collective life and collective death in coextension with each other, encouraging a reading which takes into consideration Braidotti's post-human ethics of dying and which extends the novel's image of a post-human world into imaginations of the future.

As a species, humanity is currently facing multiple existential threats - climate collapse, global pandemics, the abject failure of governments and corporations to act in the interests of the planet, and the newly emergent threat of nuclear war in Europe. Put simply, the disappearance of the human species now seems both more probable and less distant than ever before. This alarming reality may have a paralyzing effect on the individual who is made to feel both powerless and responsible. Although The Waves may seem at times to encourage resignation and complacency in the knowledge that life in some form will continue regardless of our actions in the present or attempts to stave off extinction events, such a reading seems oversimplistic. The novel redefines and reimagines death as not a final event after which existence is no more, but as a single moment in the non-human world which continues living, generating, and evolving. The text may thus play an important role in the necessarily imaginative process of reconceiving our position amidst global crises of extinction. Woolf's challenges to human assumptions of superiority over the non-human show immanent entanglements between human and non-human realms which, for the twenty-first century reader, would seem also to challenge hegemonic assumptions of the human 'right' to the exploitation of the world's natural resources. This also parallels Braidotti's recent recommendations for active acknowledgement of the human position as one species in a community of life which must sustain itself through the taking of interspecies responsibility and the affirmation of shared vulnerabilities.⁵⁹

⁵⁸ Rohman, "We Make Life", p. 14.

Braidotti recommends, for example, 'a process of consciousness-raising that takes in the negative conditions, the social and environmental inequalities and the collective responsibility "we" hold toward exposed or vulnerable populations, toward multiple other species, and toward the planet as a whole. [...] It requires critical self-knowledge, but also vision and the courage to work through negativity and pain. This pro-active activism is the heart of affirmative, relational, environmental ethics. "We" can only intervene in this by acting collectively: "We"—who-are-not-one-and-the-same-but-are-in-this-convergence-together'. "We" May Be in This Together, but We Are Not All Human and We Are Not One and the Same', Ecocene: Cappadocia Journal of Environmental Humanities, 1.1 (2020), 31.

Reading Rhoda's desire for disappearance and eventual suicide in the light of Braidotti's work, it becomes clear that Rhoda embraces a thoroughly post-human image of death. She eschews the notion of survival which she sees as unrelated to the immanent enmeshment of the human within the non-human and in doing so finds awareness of life defined as zoe, as becoming-with the world rather than conquering death. For Braidotti, such an understanding of one's position in the material and organic world is essential and must be embraced if environmental catastrophe is to be avoided either before or after our existence has ended. It is by '[f]ollowing Virginia Woolf', according to Braidotti, that one must 'adopt a mode of thinking "as if already gone", that is to say, to think with and not against death' in the search for a 'post-identitarian position', and a 'political life qualified by death as opposed to a political and legal philosophy which valorises our mortal condition and creates a politics of survival'. 60 To think 'as if already gone' shifts the focus of understanding to the future, more specifically to a future of non-existence. By imagining this plane of potentiality, the subject is encouraged to find links between their actions in the present (which is also already past) and the future (which is also already present). Given that, in this sense, we have already died, we must attempt to perceive the world as it appears from such a standpoint, and we find ways of doing so reflected in Rhoda's approach to both living and dying.

Deploying Braidotti's posthumanist theories of dying in readings of The Waves, therefore, reveals similarly anti-anthropocentric ethics of mortality and extinction in the novel. Faced as we are with the looming prospect of 'The Sixth Extinction', Braidotti argues that '[i]t is important to avoid the outpourings of panic' to be found in scholarship which addresses the current likelihood of mass extinction events as such scholarship 'forecloses any posthuman future'.61 Her works do not focus on the potential for technological advances to allow the human to evolve beyond the traditional bounds of being, or other narcissistic longings for human immortality. The 'posthuman future' to which Braidotti refers is instead one in which such egotistic desires are replaced with post-anthropocentric knowledge of the alwaysalready embeddedness of the human within the natural. This essay has presented the argument that The Waves might act as an antidote to the abundance of works which despair over the potential extinction of the human species and see nothing more than a tragedy to be violently railed against. Eschewing panicked and nihilistic thinking allows the reader to see in Woolf's writing a sincere and disinterested desire to redefine the limits of the human, focusing instead on a vital force of life which can be understood as zoe. This force is felt by all beings and cuts across all distinctions and hierarchies, creating instead entanglements between species which reveal shared responsibilities and vulnerabilities. Bernard's final words 'O, Death!'62 are not a lament, but an acceptance, as the limiting parameters of his existence collapse and his death becomes the affirmative 'ascetic dissolution' of selfhood which Braidotti calls the thing 'we humans truly yearn for'. 63

Braidotti, The Posthuman, p. 129.

Rosi Braidotti, Posthuman Knowledge (Polity, 2019), Kindle Edition, Chapter 2 'Posthuman Subjects', section: 'The Force of the Present'. In the introductory chapter Braidotti defines the Sixth Extinction as 'the dying out of species during the present geological era as the result of human activity'.

Woolf, The Waves, p. 177.
Braidotti, Transpositions, p. 252.

NOTES ON CONTRIBUTORS

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