IDEAS: JOURNAL OF ENGLISH LITERARY STUDIES
BOOK REVIEW – KİTAP İNCELEMESİ
DOI: 10.62352/ideas.1928690
2026, VOL. 6, NO. 2, 127–131

English Language and Literature
Research Association of Türkiye

The Edinburgh Companion to Virginia Woolf and Transnational Perspectives, edited by Elisa Bolchi, Maria Rita Drumond Viana, Alice Davis Keane, Monica Latham, Sayaka Okumura, and Mine Özyurt Kılıç, Edinburgh, Edinburgh University Press, 2025, pp. 488, £150,00 (hardback), ISBN: 9781399527316.

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Review History:
Received: 12 Apr. 2026 / Accepted: 14 May 2026
Published: 31 Oct. 2026

How to Cite: Çapar İleri, Sinem. Review of *The Edinburgh Companion to Virginia Woolf and Transnational Perspectives*, edited by Elisa Bolchi, Maria Rita Drumond Viana, Alice Davis Keane, Monica Latham, Sayaka Okumura, and Mine Özyurt Kılıç. *IDEAS: Journal of English Literary Studies*, vol. 6, no. 2, 2026, pp. 127–131. doi:10.62352/ideas.1928690.

The Edinburgh Companion to Virginia Woolf and Transnational Perspectives draws on cross-disciplinary, cross-generational, and transnational approaches to Woolf's writings while productively transgressing national boundaries. Each contributor invites the reader to engage with a relatively new research area that enables critical thinking beyond national frameworks. Echoing the transnational spirit of *Three Guineas* (1938), where Woolf famously writes, "as a woman I have no country; as a woman I want no country; as a woman my country is the whole world" (185), this collection approaches Woolf studies through multiple lenses that connect academia, literary studies, and popular culture. This collection does more than just revisit Woolf; it transforms her famous claim of having "no country" into a dynamic research methodology, showing that her work is not a static relic of the past but a living, breathing map for our globalized present.

The editors note that Brenda R. Silver's foreword, which presents Virginia Woolf as a multifaceted cultural icon with an emphasis on her essay "World Wide Woolf," underscores the dissolution of geographical, cultural, and national boundaries that constitute the global Woolf community. This international, multi-authored volume

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explores various dimensions of Woolf's work across thirty chapters contributed by distinguished scholars from fourteen countries spanning five continents (Asia, Africa, North and South America, and Europe), including the United States, Türkiye, Italy, Egypt, Germany, the United Kingdom, Spain, France, Brazil, Israel, China, Japan, the Philippines, and Lithuania. The main aim of the volume is to present Woolf as a transnational figure whose work, examined through multifaceted perspectives, connects diverse cultures, languages, artistic forms, and media in the contemporary context. These research areas include translation, dance, rewriting, fashion, drama, photography, digital humanities, and contemporary art.

The volume is organized into three parts. Part I, "Producing Woolf: Editing, Translating, Publishing," examines Woolf's reception across different linguistic and cultural contexts. Chapter One, by Anne-Laure Rigeade, offers a comprehensive analysis of Woolf's century-long reception in France. Chapter Two, by Helen Southworth, sheds light on early French translators and highlights the gap between Woolf's English vision and French readers' interpretations. In the next chapter, Valérie Favre covers a later period, explaining why the 2010s marked a significant turning point in Woolf's reception in France. Building on French translations, Chapter Four turns to Spanish translations and their extension into Latin America. Xavier de Donato Rodríguez and Laura Lojo Rodríguez emphasize transnational feminist literary networks, focusing on Victoria Ocampo's role in disseminating Woolf's work in South America. In Chapter Five, Manuela Barral further explores transnational dialogue through Ocampo's editorial role. This dialogue is also emphasized in Maria Rita Drumond Viana's chapter, which presents an interview conducted with a translation team bringing Ocampo–Woolf correspondence to Brazilian Portuguese readers. The volume continues with Linara Bartkuvienė's chapter on Woolf's reception in Lithuania, tracing her introduction and influence during the Soviet era and in post-independence Lithuania.

Chapters Eight and Nine focus on Woolf's reception in Türkiye. Esra Almas examines a Turkish intellectual dialogue among Erich Auerbach, Mina Urgan, and Virginia Woolf, proposing an intellectual lineage that connects these figures beyond cultural and temporal boundaries. Alev Bulut, as a translator of Woolf's works, discusses feminist translation strategies within a gender-based theoretical framework. In Chapter Ten, Maria Juko's graphic (re)encounter with Virginia Woolf explores Susanne Kuhlendahl's German graphic novel *Virginia Woolf* (2021), demonstrating how the graphic medium constructs a new visual representation of Woolf for German audiences. Collectively, the first part highlights the multifaceted nature of Woolf's global reception and demonstrates her position within world literature through transnational literary exchange and cultural mediation. For the reader, this part serves as a reminder that Woolf is never just 'one' author; she is constantly reborn through every new language and cultural lens, making her a truly fluid figure in world literature.

Part II, "Thinking Through Woolf: Legacy and Contemporary Influence," investigates Woolf's transnational afterlives and the ways her works have been rewritten across different socio-political contexts, genres, and disciplines in regions including Egypt, Switzerland, France, Africa, Japan, Türkiye, Israel, and the United States. Chapter Twelve opens with Eric Fuhrer's contribution, which creates an original narrative inspired by two iconic women who shaped his work: Virginia Woolf and Sarah Michelle Gellar. Through its intergeneric nature, the chapter highlights the interplay between Woolf's literary legacy and contemporary cultural figures. In Chapter Thirteen, Monica Latham examines rewritings of Woolf's modernist texts by Asali Solomon and Olivia de Lamberterie, showing how Woolf's legacy is adapted to different sociopolitical contexts. Chapter Fourteen, by Laura Scuriatti, analyses a contemporary rewriting of *Mrs Dalloway* (1925) set in Zurich, demonstrating how Ulrike Ulrich's work functions as a transposition of Woolf's modernist and political concerns into contemporary Swiss contexts.

Chapter Fifteen presents Hala Kamal's imagined transnational dialogue between Virginia Woolf and the Arab feminist writer Mayy Ziyada (1886–1941), emphasizing their contributions to women's writing. In Chapter Sixteen, Adriana Varga explores a transnational intellectual exchange between Woolf and Toni Morrison (1931–2019), drawing on Morrison's master's thesis on Woolf. Chapter Seventeen, by Alice Davis Keane, examines postcolonial dimensions of Woolf's legacy through Ebony Elizabeth Thomas's concept of "restorying," building on Morrison's work. Chapter Eighteen, by Sayaka Okumura, offers a translational perspective by analysing Woolf's texts in dialogue with Mieko Kawakami's (1976–…) novella, arguing that Kawakami adopts a Woolfian style in portraying contemporary Japanese society. Chapter Nineteen, by Mine Özyurt Kılıç, presents a personal essay titled "Musings upon a Museum Trip with *The Waves* in Mind," proposing a new methodology for single-author studies. The chapter explores the intersection of Woolf's writing with contemporary curatorial practice in Türkiye, particularly in the exhibition *Icons of Thinking: Images and Texts* (2017) curated by Beral Madra. Özyurt Kılıç examines the interaction between Woolf's *The Waves* (1931) and Can Akgümüş's abstract photograph *The Garden of Forgetting II* (2016), highlighting the relationship between visual art and Woolf's "moments of being." Chapter Twenty, by Kristin Bryant Rajan, demonstrates how *Orlando* (1928) has influenced the fashion world, particularly through projects developed during the COVID-19 pandemic. Chapter Twenty-One concludes this part with Nana Ariel's personal account of publishing, "A Press of One's Own: The Making of Home Press." Collectively, these chapters illustrate the adaptability of Woolf's legacy across disciplines and cultural contexts.

Part III, "New Woolf, New Critical Perspectives," extends Woolf studies into transnational and interdisciplinary domains, engaging with posthumanism, ecocriticism, postcolonial studies, theatrical adaptation, psychology, sociology of literature, and digital humanities. Chapter Twenty-Two, by Elisa Bolchi, examines the digital reception of Virginia Woolf in Italy through a user-oriented digital humanities approach. In Chapter Twenty-Three, Stefano Razzoni revisits Woolf through a posthumanist lens, arguing that

The Waves offers a productive framework for addressing human–nonhuman relations in the context of the Anthropocene. Chapter Twenty-Four, by Serena Wong, analyzes representations of Chinese identity in twenty-first-century literary works through Woolf's aesthetic lens. Chapter Twenty-Five, by Demet Karabulut Dede, compares theatrical adaptations of *A Room of One's Own* (1929) in Türkiye, highlighting spatial and cultural exchanges between British and Turkish theatrical traditions. Chapter Twenty-Six, by Melissa Johnson, examines a North American stage adaptation by SITI Company, emphasizing its non-linear structure and its invitation for audiences to interpret meaning beyond the script.

In Chapter Twenty-Seven, Luca Pinelli introduces the concept of "palimpsestuous matrilinearity" to examine connections between writers such as Woolf and Simone de Beauvoir without relying on purely chronological models of influence. Chapter Twenty-Eight, by Maria Allègre, explores Woolf's reception through psychoanalytic frameworks, particularly Lacanian and post-Lacanian approaches, arguing that psychoanalytic criticism continues to intersect with psychobiographical readings. Chapter Twenty-Nine, by Rossana Bonadei, investigates Woolf's engagement with French Symbolism and avant-garde painting, focusing on perception, expression, and the concepts of "colourscape" and "soundscape" within landscape theory, new materialism, and visual studies. Chapter Thirty, by Loren Evangelista Agaloos, analyses Filipino students' interactions with Woolf's *Mrs Dalloway* within a digital learning environment, demonstrating the value of interdisciplinarity in Woolf studies. Finally, Chapter Thirty-One, by Paula Maggio, examines the editorial and readership history of the website *Blogging Woolf*, emphasizing its role in fostering global scholarly and cultural collaboration.

In conclusion, *The Edinburgh Companion to Virginia Woolf and Transnational Perspectives* does more than just reconsider Woolf; it fundamentally expands the boundaries of Woolf studies through its rigorous cross-disciplinary and cross-generational dialogues. By transcending traditional limitations of nation, gender, and ethnicity, this volume challenges the reader to generate fresh critical insights within an ever-evolving field.

Ultimately, this companion successfully transitions Woolf from being viewed merely as a historical 'British modernist' into a dynamic, global icon whose voice resonates with contemporary sociopolitical crises and creative practices. It serves as an indispensable roadmap not only for dedicated Woolf scholars but also for anyone invested in the broader landscapes of comparative literature and global humanities. By the final chapter, the volume leaves the reader with a firm conviction: Woolf's country is, indeed, 'the whole world,' and that world becomes infinitely richer when viewed through the diverse, transnational perspectives presented in this collection. The volume does not just inform the reader—it moves them to see Woolf in a new light. It demonstrates that she is no longer just a figure of British modernism, but a vital, global presence whose insights

into identity and crisis feel more urgent and relevant than ever in today's interconnected landscape.

Works Cited

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Disclosure Statements

- The author of this review confirms that this research does not require a research ethics committee approval.
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