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Developing a Computer Vision Algorithm to Detect Movement in the Environment for the Argus II Retinal Prosthesis

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"Words Fail Me":
The Loss of Language and the Language of Loss in Virginia Woolf's Novels

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In the wake of the First World War, veterans and civilians alike struggled to process the unprecedented mass destruction, feeling that their grief could not be put into words. It fell in part upon writers, therefore, to articulate this inexpressible pain. Literary modernism was especially well-equipped for this task, for the movement developed as a self-conscious break from traditional modes of representation and expression. I focus on the modernist writer Virginia Woolf, analyzing the three novels she wrote directly after the War: J*acob's Room*, *Mrs. Dalloway*, and T*o the Lighthouse.* In these novels, I identify two dominant language structures: the declarative and the imaginative. Declarative language places words in simple, past-tense constructions, confining the world within rigid syntactical and linguistic structures. Imaginative language, on the other hand, leaves room for revision––it remains tentative, using syntax and vocabulary to build a sense of continuous, generative movement. Imaginative language, I argue, is far better suited to fill the void left by the traumas of the War. Not only is imaginative language the basis for reparative empathetic connections, but it also has the capacity to destabilize rule-driven declarative language, which, I suggest, inhibits mourning. By analyzing these stylistic structures, I demonstrate the ways Woolf presents imaginative language as answering the cries of the postwar modernist age and propelling forward the liberty of modernism.