

Carly Regehr, Sean Andersen, Lauren Warford

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Professor J. Ashley Foster

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### *The Waves* as Objects

For our room, we wanted to capture specific sensory images within the dialogue and scene snippets in *The Waves*, as we believe that these sensory experiences are critical to the reading experience Woolf wanted us to have.

The room itself contains seven specific images that parallel each character: mouths for Bernard, leadership for Percival, a woman outside for Susan, a man peeking around the corner for Neville, flower and femininity for Jinny, a woman preparing herself for death for Rhoda, and a black sheep for Louis. Each of these photos, in our opinion, capture the essence of the characters and their roles intermingling with each other. Beyond that, we have an ode to Virginia and Leonard Woolf through the inclusion of well-known photographs of each, because *The Waves*' inception is directly because of their existence. Beside Woolf sits a table with a vase of red geraniums, a symbol that Woolf has written into many of her novels as well as *The Waves*. The inclusion of the grandfather clock and the sound of its ticking is meant to reflect the overall thematic inclusion of the passing of time, but more specifically how these different sections stretched throughout the novel have direct insight from characters regarding their reflection on the ongoing chapters of their lives.

The landscape outside of the room is curated to represent the passage of time; one side is day, the other night. On the day side, there are a plethora of bushes, trees, and the sound of chattering birds accompanied by one large, intimidating wave representative of human

experience. We wanted to emphasize the presence of literal waves within the novel because of its recurrence throughout, so we also included the sound of waves itself to fully immerse spectators. There is a bull amidst the garden to signify to the beast that follows Louis throughout *The Waves*. On the night side, we included a headstone as an ode to Percival's death and its lasting effects upon the other characters of the novel. Directly above the grave, we included a mountain to represent Percival's travels overseas, which eventually lead to his accidental death, and a block of yellow with a purple stripe is a reference to Susan's mentioning of what we believe to be the transition from night to day. Further, the pool with the figure staring into it acts as reference to the myth of Narcissus referenced in Nalani S. Kopp's writing and its warning against egoism; much of the novel deals with these narrators defining their singularity and what divides them, alternatively, how they are connected, what unifies them.

Overall, we hope that those who enter and explore our room and landscape feel the atmosphere that Virginia Woolf effectively created within *The Waves*.