

Semantic Analysis of Suicidal Elements in Virginia Woolf's *The Waves*

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Abstract

This paper analyses how Virginia Woolf unconsciously deploys the suicidal terms in her novel, *The Waves* (1931). The study follows the theory of semantic analysis. With the help of the terms and expressions made by different characters in the novel, it examines how Virginia Woolf sets up the suicidal backdrop by placing several personal, temporal, spatial and social lexical expressions in the novel at various intervals subconsciously. The deployment creates a lexical field in which the expressions used by the characters are placed at the overt centre and the subtle terms indicating Virginia Woolf's suicidal tendency are placed in a guise. This paper traces robust suicidal tendency through a textual and semantic analysis of lexical expressions and finds that not only on the fictional podium but also on the personal level, Virginia Woolf bears the same.

Keywords: Lexical, Semantic, Consciousness, Linguistics

Introduction

The human mind is a reservoir of endless thoughts, the thoughts which not just shape the actions but also mould the personality of the person to be accepted by the world. Amidst trying to understand the ideas, thoughts and personality of the human mind, the study of meaning, semantic analysis, is placed at the centre of the world. Semantics is the study of meaning which highlights the thought process, cognition and conceptualization. The process of relating syntactic structures from the levels of phrases,

clauses, sentences and paragraphs to the level of an entire literary piece in order to bring up the language-independent meanings is called semantic analysis. The study of semantic involves how the meaning of a language is constructed, interpreted, illustrated, negotiated and contradicted.

This investigation uses the methodology of autobiographical and biographical criticism, along with the textual criticism. The paper also analyses the diary entries of Virginia Woolf, written during the times of writing the novel, *The Waves* (1931) so as to understand the significance of Woolf's subconscious or unconscious mind. As Marcus puts up, Virginia Woolf's cousin's suicide affected her teenaged tender mind. In addition to this, her parents' early death instilled a hate-love relationship with death in her mind. This relationship affected her life to the extent that she was always on the threat of life and had developed latent insecurity, which lurks in her all creations through her conscious or unconscious choice in the selection of words, whether they are used positively or negatively.

There is a certain group of words, which used in isolation, may be positive, but when used in association produce a negative or otherwise meaning. For example, a word "light" or "sun" in isolation is highly positive words, but when any character in Woolf's works refers these words in the association of the context, it contextually and enigmatically produces a negative meaning. The novel is laden with more pejorative phrases and sentences rather than ameliorative. It alludes that Woolf is desperately in want of positive things in her gloomy life. From her first novel, *The Voyage Out* (1915) to the last novel, *Between The Acts* (1941), a series of words can be found which trail Woolf's subconsciousness towards escape from the world, that is shown in her relationships with Vita Sackville West and Leonard Woolf.

Woolf's escape from the world and relationships; her letter to her husband voicing her regret of not being able to be good to him, her diversion from her father's ideas, both on the intellectual or corporeal level is transparently visible in almost all of her works. Her characters, be a protagonist or a minor character use a set of words, which depict an image of their creator's mind, full of isolation, disassociation, dissection, depression and surrender to death. The present study analyses the text of *The Waves* (1931) from the lexical and semantic point of view and tries to establish following issues:

1. How do certain words when used repeatedly affect the mind of an individual whether they are used in reality or in fiction?
2. How Woolf's diary entries frame her ideas of life and death in her fictional work?

1. Theoretical Framework

In order to establish the empirical significance of the present study, it first has to be properly situated in the extant literature through a review of studies that examined various suicidal elements in the works of Virginia Woolf.

Kenney (1975) analysed the significance of Woolf's letters and diary entries during the time she committed suicide. Kenney's use of three notes, which Virginia Woolf left for her sister and

husband right before she committed suicide, throws light on her suicidal intentions and undercurrent of fear and pessimism underlying her works.

Panken's (1987) psychoanalytic study talked about the suicidal intentions of her characters in various works such as *Mrs Dalloway* (1925). The work also discusses the suicidal intentions of Virginia Woolf by highlighting the facts from her early and later life, however, the study on suicide is not done from the semantic approach.

Abel (1989) explored different works of Virginia Woolf like *Mrs Dalloway* (1925), *To The Lighthouse* (1927) and *Between the Acts* (1941) from Freudian and feminist perspectives. The work highlights the postmodernist approach of Woolf in her various works. The issue of suicide is talked about, but not at a greater length. Some signs of maniac-depressive illness are discussed in *Caramagno* (1992). The peculiarities surrounding maniac-depressive illness of Americans is discussed via analyzing the neurotic model in Woolf's criticisms. *Caramagno* furthers that psychobiography to a great extent has to gain from a closer engagement with science. He contends that literary studies of Woolf's life have been written almost exclusively from a psychoanalytic perspective.

Virginia Woolf's family history encircling the suicide of her cousins and the dilemma faced by her family is the subject of analysis in *Marcus* (1992). The study focussed on the research gap that apart from her suicidal characters, very rare work have been done on the crisis her family faced in early years of war, which eventually lead Virginia Woolf to see suicide as the platform of the outlet from the predicament of the world.

Vandivire (1996) used Virginia Woolf's works to textually investigate her grammatical, rhetorical and syntactic approach. Also, the study observes how many times Virginia Woolf use a particular set of words to highlight the suicidal intentions of her characters, consciously or subconsciously.

Bond (2000) investigated Virginia Woolf's early life, her relationship with her father, Leslie Stephen and her husband, Leonard Woolf. The study also highlights the role of her sister, Vanessa in Virginia Woolf's works apart from underlining Vita Sackville West's significance in her life. The work analyses Woolf's death instinct by looking at it via the role of her family and friends in her attempt to embrace suicide.

Dunn (2011) examines Virginia Woolf's relationship with her sister, Vanessa Bell. The analysis emphasizes the significance of Vanessa Bell in her diaries, letters and fiction along with highlighting how Vanessa's presence initiated the development of Woolf as a writer.

Bennett (2013) studies the Freudian elements and the magnitude of the subconscious in the works of Virginia Woolf. The study also analyses the suicide of Virginia Woolf highlighting the stress and depression in her early and later life. Woolf's tension in the relationship with her father for having

totally different literary ideas is the major highlight of this work. The research studies depression from the medical approach by highlighting the pathology of synapses in brain networks implicated in depression.

The foregoing review highlights just a few textual analyses whose meanings and effects have been fleshed out through the works of Virginia Woolf. The extant literature suggests that textual analysis on Virginia Woolf although has been conducted, but none of them has targeted the work from a semantic approach.

Out of the studies reviewed, only that of Vandivire (1996) focused on the repetitive lexical expressions used by Virginia Woolf in her various works. Although it is not the only study that analysed the use of lexical expressions in Woolf's works, it can be surmised based on the quick literature review that the semantic approach has been largely left out in the work of Virginia Woolf. This gap is identified also because other studies which analysed lexical expressions do not fall under the tradition of semantic analysis.

Therefore, this paper tends to enrich the literature by textually analysing *The Waves* (1931) and direct some research effort on the rich resource there is in the semantic context of Virginia Woolf's work.

2. Methodology and Approach

The Waves (1931) which serves as the corpus of this textual analysis, consists of 184 pages and 77,839 words. The novel is framed into nine interludes within which some of the striking words like "no", "life" and "death" occur for about 1408, 130 and 44 times respectively.

In this study, the diary entries of Virginia Woolf have been taken into account in order to get a clearer idea of her textual approach. Biography and Textual criticism along with semantic analysis are used as the methods to analyse the suicidal elements in Virginia Woolf textually. Various set of words have been picked up from her diary entries, while the time she was writing *The Waves* (1931), along with the novel itself. The words were then analysed from the semantic approach.

The study analyses *The Waves* (1931) from a top-down approach. It initially breaks down the broad interludes of the novel and then examines each section while observing the specific set of words occurring in it consistently. Having in mind the specific set of words, the paper proceeds analysing how Virginia Woolf deploys the suicidal terms or circumstantial terms indicating to suicide in *The Waves* (1931) and what meaning and affect the author's use of such lexical expressions convey.

A number of studies have turned their focus on the rich research potential there is in semantic analysis.

One of the earliest studies on semantics is pioneered by Leech (1981), which discusses different types of meanings and how a particular word or sentence changes its meanings with the change in time and situation. The work also talks about the scientific approach to semantics.

Goddard (1998) introduces practical and specific methods for articulating the meanings of words and sentences, in order to reveal connections between language and culture. The study discusses the role of emotions, speech acts, words for animals and artefacts, motion, action verbs, causatives, discourse particles, and nonverbal communication in everyday language usage.

One of the prominent latest studies that investigated semantic analysis is that of Geeraerts (2010) which revolves around the theories of lexical semantics, giving a critical perspective on Historical Philological Semantics, Structuralist Semantics, Generativist Semantics, Neo-Structuralist Semantics and Cognitive Semantics.

Semantic analysis has been widely read area of study and research in linguistics but is yet not recurrent in analysing the literary texts. Especially in the works of Virginia Woolf, where most of her works have been targeted from the feminist approach, the attention on her use of language from semantic approach has been largely left out.

3. Visions of Death in *The Waves*

Virginia Woolf's use of lexical expressions both on the textual and subjective level seems to aid in solidifying the suicidal tendency of Woolf and apparently her characters in the fictional canvas. On analysing the text by looking at the language with psychological orientation as Hermann Paul and Michel Bréal advocate, the semantic changes that take place in *The Waves* (1931) are pejorative rather than ameliorative.

Woolf's strategic use of words like "life", "death" and "no" along with other words like "fall", "alone", "dark" and "age" puts the author's fascination for death in a more advantaged light. Further, her switching back and forth from the specific set of words consistently seems to push her in the spotlight which demands a craving for death.

The combined data analysis of the novel comprising of all the interludes and specific set of twenty words indicating the suicidal tendency in Virginia Woolf and apparently her characters is shown in this figure. The abundant use of words indicating Virginia Woolf's tussle between life and death are discussed via the data below-

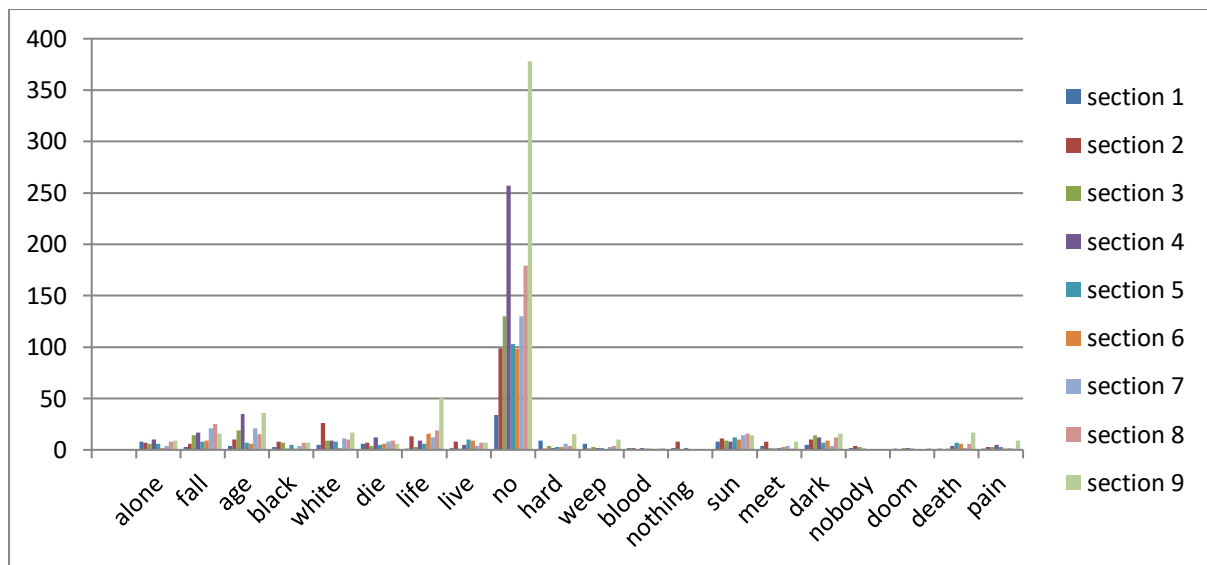


Figure 1

The repetition of words like "fall", "alone" and "dark" highlights that Woolf consciously infuses these words in the soliloquies of her characters. In addition, all the characters are aware of the emptiness death brings with itself. However, towards the end Woolf allows all her characters to make a commitment to life except her alter ego, Rhoda who does not want to commit to the life and eventually commits suicide. Interestingly as Małgorzata Myk opines, when Rhoda talks about death, she refers to it as a victory over mundane life which might rather show Woolf's insecurities to face the challenges of life. Through the guise of her character Rhoda, Woolf saves her reflection of coming across as someone who is always on the brink of committing suicide.

Her conformity with the monotonous worldly life and her insecurity of being futile with growing age is evident in her deployment of lexical expressions which also aids in understanding Woolf's perspective towards life and death.

4.1 The Rampant Death Imagery

The word death occurs for about 44 times in the novel and reaches its peak in the last interlude when it is referred explicitly for about 17 times (Fig. 2).

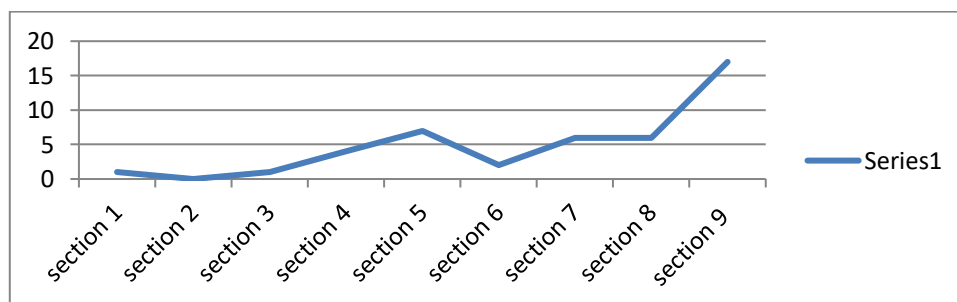


Figure 2

The direct reference to "death" occurs in the midway of the novel in the fourth interlude. Prior to that, death has been referred only once in the first interlude, zero times in the second interlude and then again once in the third interlude. Interestingly, only indirect references to death in philosophical terms have been used in the first three interludes, but it is only in the fourth section, death takes a terrifying form when Louis addresses death in following words, "Death is woven in with the violets, Death and again death!" The occurrence of word "death" three times in one particular statement highlights the importance Woolf wants her reader to redirect to the ideology of death. As Jost Trier suggests, the word 'death' when seen in the association of other lexicons, raises the question of how language relates to the life of the mind at large, thereby highlighting the relationship to semantically related words. The way Woolf's language carves up reality differs as the novel progresses.

Also, most of the things discussed about "death" have been spoken by Bernard, which takes us back to the fact that she mentioned only the character of Bernard in her diary entry while writing *The Waves* (1931),

It occurred to me last night while listening to a Beethoven quartet that I would merge all the interjected passages into Bernard's final speech, & end with the words O solitude: thus making him absorb all those scenes, & having no further break. This is also to show that the theme effort, effort, dominates: not the waves: & personality: & defiance: but I am not sure of the effect artistically; because the proportions may need the intervention of the waves finally so as to make a conclusion. (*The Waves*)

Woolf uses the character of Bernard as an image to express her voice. These words of Woolf suggest that she has empowered Bernard with her own voice, which also highlights the significance of the fact that it is Bernard who reports the suicide of Rhoda in the novel towards the end.

In the fifth interlude, death is presented in terms of gift or present, which is spoken again by Bernard after Percival dies while fighting in the war in colonial India. Bernard says, "Percival, by his death, has made me this present, has revealed this terror has left me to undergo this humiliation... Percival by his death has made me this gift, let me see the thing."

In the succeeding interludes, death is referred among the list of worldly things, implying that death is an inseparable part of life. Bernard again takes the lead here and says, "Marriage, death, travel, friendship, town and country...One life there. It is over. Gone out."

In most of the above-mentioned soliloquies, death undergoes an ameliorative change, highlighting the shift towards more positive emotive meaning, as if death is the only way to escape the hardships of life. The soliloquies created by Virginia Woolf in the novel indicate the semasiological mechanism of semantic change. On looking closely at the lexical expressions, we realize that the word 'death' here allows new readings within the range of already existing meaning of the word.

And then we hear Rhoda in the same interlude, suggesting that she is not willing to compromise on the worldly problems and would rather seek solitude in death, when she utters, “I resenting compromise and right and wrong on human lips, trust only in solitude and the violence of death and thus are divided.” This is the last reference to death in this interlude and interestingly is spoken by the character who commits suicide in the succeeding section. Here ‘death’ clearly reflects the ameliorative semantic change in the course of the novel.

In the last interlude, death is seen as a factor of analogy among all characters, when Bernard says, “All had their rapture, their common feeling with death; something that stood them instead.” This is the last reference to death in the entire novel and reflects that there is a sense of rejoicing, togetherness and optimism in the idea of death, which again affirms the ameliorative semantic change in the novel with reference to ‘death’.

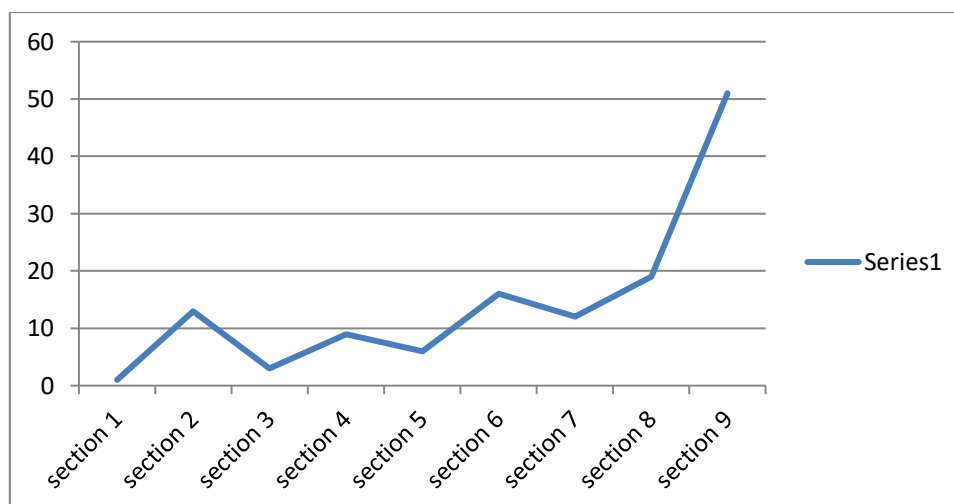
In the last section of the novel, ‘death’ word occurs for the highest number of times, that is 17 times, and that too in the first person narration. This suggests the magnitude of fondness Woolf had developed with the idea of death. With the progression in the story, the deeper Woolf goes in the depiction and narration, her usage of word “death” appears to be more positively used rather than negatively.

While in first few interludes, Woolf seems to be neither accepting nor rejecting the idea of “death”, in the latter sections, she appears to be challenging and dictating death with phrases like “Come away, come away, death.”

Virginia Woolf imposes her sense of superbity in the character of Rhoda in order to justify victory of death over life. Woolf expresses appetite of death over life. Rhoda is shown exhibiting a uliginous personality. Furthermore, as Weisgerber suggests in his semantic criticism, language constitutes an intermediate conceptual level between the mind and the world inspired, and here the world of *The Waves* is evidently inspired by the creator’s, that is Woolf’s mind, who herself commits suicide at the end of her life.

4.2 The Negative Life Imagery

The word “life” occurs for about 130 times in the entire novel, reaching its peak in the last interlude by being referred for about 51 times. The word “life” occurs only once in the first interlude and reaches a high peak in the sixth interlude occurring for about 16 times. The word occurs in the highest frequency in the last interlude by occurring about 51 times.

**Figure 3**

Like the word “death”, the direct reference to “life” occurs in the midway of the novel in the sixth section. The dilemmas of life are evident when the word appears for about 16 times in the sixth section. Akin to the word “death” the word “life” has been used philosophically in the initial sections and only in the sixth section the word could be seen from a deep philosophical perspective, interestingly again from Louis, who gives a vital meaning to word “death” in the fourth section. Louis says, “All the furled and close-packed leaves of my many-folded life are now summed in my name; incised cleanly and barely on the sheet,” giving “life” a dimensional and broad meaning.

In contrary to the word “death” which is majorly used by Bernard in his soliloquies, the word “life” has been used by Louis and Neville to most of the extent, highlighting that Woolf deploys the suicidal terms on the character who is in a way her alter ego, which in this case is Bernard. The word “life” comes in the spotlight only after Percival has died and all other characters realize the importance of their close ones' lives.

The word “life” has been used positively quite rarely and from all the characters except Rhoda and Bernard, both of who embody some autobiographical association with the author, Virginia Woolf herself. Furthermore, as the novel progresses the positive connotation of the word begins to fade and the negative implication surrounding the word “life” start appearing more lucidly. Interestingly, both Rhoda and Bernard make a very negative use of the word “life” whenever they utter it.

As Hermann Paul suggests in his study of Historical Philological Semantics approach, the meaning of “life” is occasional rather than usual. The occasional meaning of word “life” is stressed when the characters while using the word ‘life’ modulate the usual meaning of the word ‘life’. Louis reflects, “Life comes, life goes, we make life,” indicating the significance of life and implying the

development journey it brings with itself. Also, the blurred idea of life is underlined when Louis says, "I cannot tell you if life is this or that."

The conversation between Jinny and Rhoda in the eighth section is strikingly captivating to notice when Jinny talks of life in a miraculously positive way, while Rhoda perceives it under a negative light. This is reflected when Jinny says, "As if the miracle happened and life were stayed here and now," to which Rhoda promptly replies, "And we had no more to live," which apparently suggests her fascination to embrace death rather than life.

Analogously, Bernard talks about life in the quiet regressive way when he says, "One life. There. It is over. Gone out," highlighting that life does not have the tendency of repairing things which have already been done. Also, Susan in the very same section, calls her life as "My ruined life, my wasted life," asserting the negative meaning of the word "life". Throughout the course of the novel, 'life' undergoes a pejorative change, shifting towards the more negative emotive meaning of the statements made.

The most shocking revelation about life is made in the seventh section when Rhoda admits her life to be a burden by adding, "Life has been a terrible affair for me...Oh, life, how I have dreaded for you... So terrible was the life that I held up shade after shade." This revelation clearly reflects her suicidal tendency along with highlighting the same tendency in her creator, that is, Virginia Woolf as the author herself puts the negative voice in Rhoda's mouth whenever it comes to the discussion of life and death. Life is never seen as a constructive force in Rhoda's statements but is always seen as something which is on the verge of falling apart.

Likewise, Bernard also talks about life in a regressive manner. The surrendering approach towards life is evident in Bernard's soliloquies as well when he says, "Take it. This is my life." Furthermore, explicating an existential approach, Bernard implies life as monotonous. He says, "Nevertheless, life is pleasant, life is tolerable." Again after few lines, Bernard echoes similar sentiments when he utters, "Life is pleasant. Life is good. The mere process of life is satisfactory." The word "life" appears as a loaded word, which is stressed repeatedly in existential terms. Furthermore, when Bernard consistently stresses on the fact that life is good, we may go on to think, that probably it is not good and is used in a satirical way. This approach makes life appear as tedious and hard to live. This is affirmed when the very same expression is repeated for the third time and that too from Bernard's mouth, "Life is pleasant, life is good. After Monday comes Tuesday and Wednesday follows." The semantic shifts throughout the novel highlight the dynamic nature of meaning, where the word 'life', when considered individually, is ameliorative but when seen in association in soliloquies of different characters appears to be pejorative.

As Michel Bréal discusses the psychological orientation of the study of meaning opining that the lexical meanings link up directly with the overall function of thinking, Virginia Woolf's negative perception of life becomes all the more lucid when Bernard says in the last section, "Life has destroyed me. No echo comes when I speak, no varied words," thereby indicating that the word "life" is rather used negatively by Virginia Woolf than positively.

4.3 The Recurring Denial Phrases

The word "no" or related to "no" like "not" and "nothing" appear about 1408 times in the entire novel. Interestingly, in the very first section the word "no" appear for about 34 times and reaches its highest peak in the last section by occurring for about 378 times.

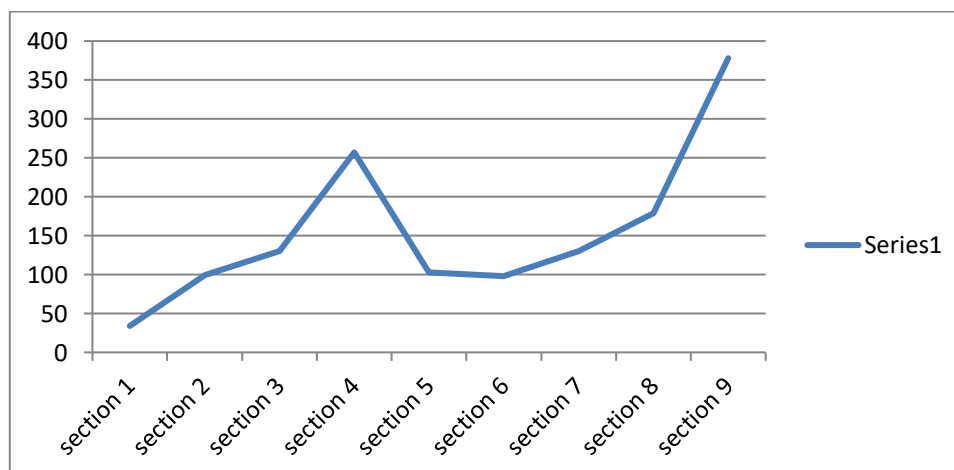


Figure 4

The very first line of the novel begins with a negative expression, "The sun had not yet risen." In the very first section of the novel, each of the characters has often been found using words like "no", "nothing" or "not" rather vehemently.

The use of negative words like "no", "nothing" or "not" reaches its peak in the fourth section wherein it occurs for about 257 times. The fourth section again opens with negative expression, "The sun, risen, no longer couched on a green mattress darting a fitful glance through watery jewels, bared its face and looked straight over the waves." Bernard is again seen using such lexical expressions very often in this section. If we go by Weisgerber's theory of Structuralist Semantics, the psychological concept of meaning implies that it is not the language system but the psyche of the language user that determines the perspective, hence literal meanings are an integral part of the language system. As suggested by Weisgerber, here the literal meaning itself underlines the pejorative semantic change. The word "no" or "not" appear consistently in continuity throughout the section, "Is it Percival? No; it is not Percival. There is a morbid pleasure in saying: 'No, it is not Percival.'" The sense of denial affirms the pejorative semantic changes in the course of the novel.

In the last section when the word “no” or analogous words like “not” or “nothing” appear for about 378 times, it is interesting to notice that such words have been deployed to underline the void of life. Bernard admits in his final soliloquy, “No sound broke the silence of the wintry landscape. No cock crowed; no smoke rose; no train moved. A man without a self, I said. A heavy body leaning on a gate. A dead man... No more to hear echoes, no more to see phantoms, to conjure up no opposition, but to walk always unshadowed, making no impression upon the dead earth.” The repetition of “no” for about six times in two sentences is noteworthy indicating that life as per Virginia Woolf is tasteless, monotonous and purposeless. The phrase “dead earth” asserts that the world is meaningless and reflects an existential approach to life and highlight the dysphemism Woolf readily uses in her language.

If we go on to compare these three words “life”, “death” and “no”, “no” stands for denial and refusal to life or bondage to life. It is easily perceivable that these three words constitute the entire novel and present a blueprint of Virginia Woolf’s mind as a whole. No matter if these words are spoken by different characters in the novel, they are ultimately created solely by Virginia Woolf herself.

4. The Blend of Reality and Fiction

Virginia Woolf, who has been constantly using words like ‘life’, ‘death’ and ‘no’ in her fictional work, has been rarely found using the same set of words in her diary entries. On analysing Woolf’s diary entries written during the time when she was writing *The Waves* (1931), it is observed that she rather uses such set of words subconsciously as it mirrors her inner soul, and apparently she does not want to think of herself in negative terms as her fiction might portray her to seem.

In a diary entry written on May 28, 1929, Woolf writes, “They might be islands of light islands in the stream that I am trying to convey: life itself going on.” The semantic change in this statement is apparently pejorative. Woolf is consciously trying to pacify her deep thoughts regarding life and death by talking about it in a less philosophical manner than her diary entries.

She also stresses her subconscious insecurities regarding the world and its dilemmas when she writes in her diary entry on 18 June 1927, “The contrasts might be something of this sort: she might talk, or think about the age of the earth: the death of humanity.” Also, “death of humanity” emphasizes the dysphemism Woolf has been obsessed with, not just in her fictional work but also in her diary entries.

Another existentialist approach of Woolf towards life is highlighted when she says in her diary entry written on 26 January 1930, “I do not know, nor can I guess the end...I don’t know...anyhow no other form of fiction suggests itself except as a repetition at that moment...I know nothing about that...I am not sure of the effect artistically.” The fears or insecurities the six characters display in *The Waves* (1931) is akin to the anxiety Virginia Woolf is undergoing in her life at the time of writing the novel, which is clear by her negation expressed via these terms or phrases subconsciously.

In her diary entry, the word “no” appears for about thirty times, the word “life” and “death” occur only once, hiding the apparent implications the use of these words might underline. The drastic decline of these set of words in the trajectory of fiction to personal diary entries highlights that Woolf has subconsciously sent these two words, “life” and “death” from her diary entries to her fictional canvas.

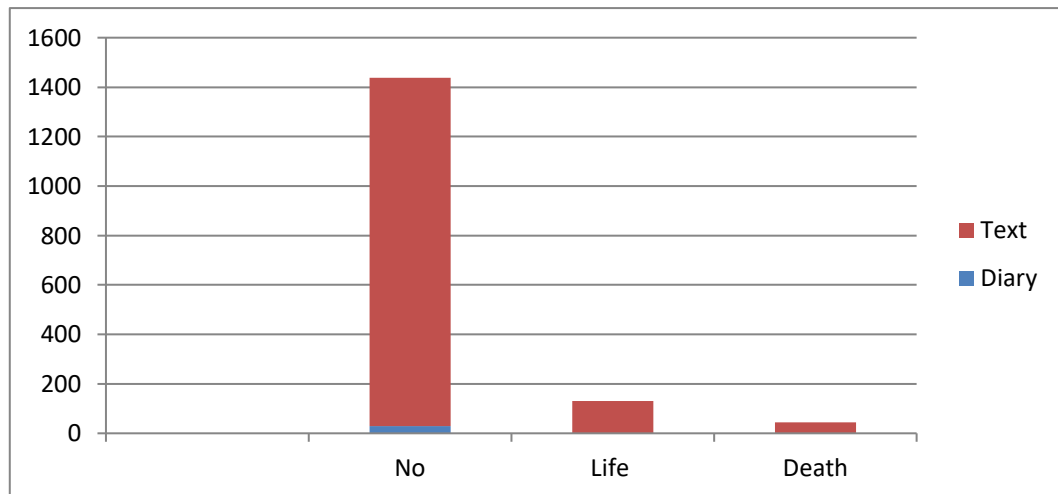


Figure 5

It could be deciphered those diary entries being close to reality were the results of conscious efforts, whereas *The Waves* (1931) rich with “life”, “death” and “no” was the amalgamation of imagination and subconscious efforts. As fiction is the way to vent an author’s inner fears, *The Waves* (1931) acts as a tool to vent her fear, frustration and feeling about the fruitlessness of life.

5. Conclusion

The present study explores *The Waves* (1931) via using semantic analysis in order to determine the suicidal tendency in Virginia Woolf. Specifically, the paper aimed to examine few set of words which indicates the mental condition of a person coping with suicidal tendency. Guided by a framework of semantic analysis, particularly that of Historical Philological Semantics, where meaning of the words and sentences changed as the novel progressed, the paper finds that Woolf extensively and strategically made use of lexical expressions in order to set up the backdrop in a way that the idea of death emerges under a glorious light, thereby highlighting the ameliorative semantic change in the reception of the idea of death.

The study reports Virginia Woolf’s escape from personality as a fictional and autobiographical writer. As an author who lived a long literary life and continued to write right before she committed suicide, it is apparent that she hides her real emotions while recording her diary entries in the

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apprehension of being infamous if her diary is published after her death as a form of the literary piece. Woolf's desire of being presented in a favourable light eternally is quite evident when she reflects analogous emotions in her fiction but proposes the very same ideas in guarded guise in her diary entries. The watchfulness regarding her suicidal intentions is thoroughly present in her fiction and diary entries. The insecurity of how people might perceive her is constantly lurking in the switch to her diary entries and fiction.

The study attempts to bridge the gap between linguistics and literary studies by applying a theoretical linguistic approach to a literary text. Through the use of semantic analysis, this paper highlights that implicit issues of modern society could be understood by dissecting the psychology of human mind with the help of the language people use. The paper underlines that language is not merely a means of communication but could be used to address the issues which are not explicitly discussed in our society.

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