4.0. Introduction

Here in this chapter researcher would discuss the semantic stylistic devices used by the writer in the novel but the meaning is derived is purely the researcher’s view that how he takes the meaning but he will be logical and connotative in nature. As the semantic features are very important and significant in the work of Henry James, this approach to these devices is also very important to discuss in this research work. A research work will not reach to its satisfactory if this portion if left behind.

Semantics, as a branch of linguistics, aims to study the meaning in language. As one knows that a language exhibits a meaningful message because of the semantic interaction with the different linguistic levels phonology, lexicon and syntax. However, the field of semantics, too, contributes towards stylization. That means any discussion of the semantic features of literary style implies a discussion of the nature of the semantics in literary texts.

Leech (1974) identifies seven types of meanings namely; logical or conceptual, connotative, stylistics, affective, reflected collocative and thematic. He made a significant distinction between two meanings: one is conceptual meaning which is known as denotative and tied down to the grammatical structures of a sentence and the second one is stylistics, i.e., connotative meaning which while depending on denotative meaning, gives readers additional information about the utterance. This indicates that denotative or linguistic meaning is direct whereas stylistic meaning is implicit and is dependent on the literary context of usage (Gargesh: 1990).
4.1. The interaction of dictionary meaning and contextual imposed-meaning:

The interaction between dictionary meaning and contextual meaning may, simply, maintain three main and different lines. One line is, when the author identifies two objects which have nothing in common and they are no way similar but in which he subjectively sees a function or a property or a feature that makes the readers perceive these two objects as similar. This SD which is based on the principle of identification of two objects is called a metaphor. Another line is known as metonymy, when the author finds it possible to substitute one object for another on the ground that there is some kind of relation between two corresponding objects. In other words, metonymy as an SD is based on the principle of substitution of one object for another. The third line, which is irony, is based on the contrary concept principle, when a certain property or quality of an object is used in an opposite sense.

These SDs will be discussed in detail below:

4.1.1. Metaphor

This term, according to the etymology of the word, starts from the time of ancient Greek and Roman rhetoric. It means the transference of some quality from one object to another. (Ching & et al: 1980)

Ullmann (1973) elucidates that a metaphor occurs in literary work when two different phenomena (things, events, ideas, and actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which is by nature deprived from these properties. Galperin (1977) deems this kind of metaphor as an SD. Such an imposition generally results when the creator of the metaphor finds in the
two corresponding objects certain features which appears to his eye to have something in common.

The point should be taken into consideration is that we must not get confused in considering metaphor as simile. “The idea that metaphor is based on similarity or affinity of two corresponding objects or notions is erroneous” (Galperin 1977: 140). Davidson (1978) has pointed out that simile is different from metaphor in the sense that all similes are (trivially) true; but most metaphors are (patently) false. In metaphor, the two objects are identified but they are no way similar, for example, animals and human beings move, breath, eat … etc. but if one of these features, i.e. movement, breathing, is pointed to in animals and at the same time in human beings, the two objects will not necessarily cause the notion of affinity. Identification should not be equated to resemblance. Thus in the following metaphor,

“The two amused themselves, time and again, with talking of the attitude of the British public as if the young lady had been in a position to appeal to it; but in fact the British public remained for the present profoundly indifferent to Miss Isabel Archer, whose fortune had dropped her, as her cousin said, into the dullest house in England.” (Page: 52)

In the above example, the word two amused themselves is used for time and again. For ‘time’ it is alright that it is amused by them but for ‘again’ it is not like this to be amused by them because any personal noun can be amused by any person but ‘again’ is not a personal noun then how can it be amused by some one. Writer is using this device to
create a good effect and confusion in the speech. It is a sort of mess for the reader and for the characters also. It means the transference of some quality from one object to another that is quality of ‘again’ is having the quality of ‘time’. Such an imposition generally results when the creator of the metaphor finds in the two corresponding objects certain features which appears to his eye to have something in common. (Galperin)

Therefore, it is better to define metaphor as “the power of realizing two lexical meanings simultaneously” (Davidson, 1978). Due to this power, metaphor is one of the most potent means of creating images. An image is a sensory perception of an abstract notion already existing in the mind. Consequently, to create an image means to bring a phenomenon from the highly abstract to the essentially concrete.

Metaphor is often defined as compressed simile. But Galperin (1977) says this definition lacks precision. Moreover, it is misleading in as much as the metaphor aims at identifying the objects, while the simile aims at finding some points of resemblance by keeping the objects apart. That is why these two SDs are viewed as belonging to two different groups of SDs. Here Researcher means that Metaphor comes under the interaction of dictionary meaning and contextual meaning, whereas simile is classified under the intensification of certain feature of a thing or a phenomenon. They are different in their linguistic nature.

Some of the metaphoric from the novel of Henry James as follows:

1. ‘…It keeps the sounds of the world from reaching the private apartments, and it makes the world think that dancing’s going on with.’(Page: 54)
Here it is used for the band of music which is an inanimate pronoun but he is using band of music as personification because it is producing sound and dancing and make the room as lively as a human can do. It is a kind of identification between animate and inanimate things. Even Henry James uses the word think for the world. Again he is considering world as animate noun instead of inanimate. And the dialogue is ended like ‘the world think that dancing’s going on with private apartments’.

2. ‘As a man I’m bound to dislike her then. She must be a kind of monster. Is she very ugly?’ (Page: 75)

Here Henry James is using this device to explain that a man only likes beautiful girls by showing it ‘as a man…’ And if Henrietta Stackpole is very ugly it does not mean that she is a kind of monster. This device is used by writer to create an effect of the society and its mind set-up.

3. He uttered his ideas as if, odd as they often appeared, he were used to them and had lived with them; old polished knobs and heads and handles, of precious substance, that could be fitted if necessary to new walking-sticks- not switches plucked in destitution from the common tree and then too elegantly waved about. (Page: 262)

Similarly, writer is using animate pronoun ‘they’ and ‘them’ in the sentence above refers to the ideas which are inanimate.

4. She was by no means a blank sheet; she had been written over in variety of hands, and Mrs Touchett, who felt by no means honoured
by her visit, pronounced that a number of unmistakable blots were to be seen upon her surface. (Page: 262)

Here writer is using this device to express his views regarding experience and maturity, but the way he saying that makes a girl ‘Isabel Archer’ like some object to say her blank sheet. But again some identification is there in the innocence of Isabel and the freshness of blank sheet. Writer compared Isabel as a sheet in which many people are writing their experiences but those people are animate for the writer and Isabel is inanimate for him. As there are many flaws in the personality of Isabel, they are compared with the blots on her sheet of the surface but again that blots are called as unmistakable because of her innocence and freshness.

5. Her light footstep on the grass had not roused him, and before turning away she stood for a moment looking at him. (Page: 320)

Similarly, the masculine animate pronoun ‘him’ in the example above refers to the grass which is neutral animate noun.

6. He liked Miss Stackpole extremely; he thought she had a wonderful head on her shoulders, and found great comfort in the society of a woman who was not perpetually thinking about what would be said and how what she did, how what they did- and they had done things! – would look. (Page: 265-266)

Here Writer is saying to Miss Stackpole that she had a wonderful head on her shoulder. It has dual meaning means literally she has a good brain and secondly she is like any
woman of the society who do not know what to say and what to do. So the characteristic of Stackpole is same with the characteristics of any woman.

7. She had always been fond of history, and here was history in the stones of the street and the atoms of the sunshine. (Page: 270)

History is compared with the stones of the street and the atoms of the sunshine. Here writer is using the metaphor that she had always been fond of history but history is not more than stones of the street and atoms of the sunshine. But it is not the true comparison by the writer.

8. From the Roman past to Isabel Archer’s future was along stride, but her imagination had taken it in a single flight and now hovered in slow circles over the nearer and richer field. (Page: 271)

Imagination of Isabel Archer is related to the single flight and now hovered in slow circles over the nearer and richer field. Her imagination, immaturity and wrong decisions are compared by circles (which mean confusion of Isabel Archer). The confusion of Isabel Archer which is called imagination is related to slow circles and it is a device of metaphor used by Henry James.

9. He drove to the opera with the idea of paying them a visit in their box after the easy Italian fashion; and when he had obtained his admittance – it was one of the secondary theaters – looked about the large, bare, ill-lighted house. (Page: 280)
10. He was angry with himself for being puzzled, **and then angry for being angry**, Verdi’s music did little to comfort him, and he left the theater and walked homeward, without knowing his way, **through the tortuous, tragic streets of Rome, where heavier sorrows than his had been carried under the stars.** (Page:282)

11. **He had never forgiven his star for not appointing him to an English dukedom**, and he could measure the unexpectedness of such conduct as Isabel’s. (Page: 286)

12. She looked up from her book. ‘**What you despise most in the world is bad, is stupid art.**’ (Page: 289)

13. ‘**I would give my little finger to go to Japan; it’s one of the countries I want most to see. Can’t you believe that, with my taste for old lacquer?**’ (Page: 290)

14. She sat there till her companions came back, with folded hands, **gazing at the ugly carpet.** (Page: 294)

15. This suburban wilderness, during the early hours, was void of all intruders, and our young lady, joined by her lover in its quietest part,
strolled with him a while through the gray Italian shade and

listened to the nightingales. (Page:319)

4.1.2. Metonymy

Metonymy is based on a different type of relation between the dictionary meaning and contextual meaning. A relation based not on identification (as in the case of metaphor) but on some kind of association, connecting the concepts, which these meanings represent. Thus, the word ‘Crown’ may stand for king or queen, ‘cup or glass’ for drink it contains. Here also the interrelation between the dictionary and contextual meanings should stand out clearly and conspicuously. Only then we can state that an SD is used. Otherwise we must turn our mind to lexicological problem, i.e. to the ways and means by which new words and meanings are coined. The examples of metonymy (crown is a symbol for king and cup for containing drink) are traditional. In fact, they are derivative logical meaning and therefore fixed in dictionaries. However, when such meanings are included in dictionaries, there is only a label fig (figurative use). This shows that the new meaning has not replaced the primary one, but as it were, co-exists with it. Still the new meaning has become so common, that is easily predictable and therefore, does not bear any additional information which is an indispensable condition for an SD.

Lodge (1977) and Galperin (1977) have the view that metonymy and metaphor differ in the way they are deciphered. In the process of disclosing the implied in a metaphor, one image excludes the other that is the metaphor. In the sentence “The sky lamp of the night”, lamp means the moon and though there is a definite interplay of meanings, we
perceive only one object, the moon. This is not the case with metonymy. Metonymy, while presenting one object to our mind, does not exclude the other. For examples;

1. Ralph had met the frank advances of one of the dogs before the fire that the temperature of an **English August**, in the ancient expanses, had not made impertinence. (Page: 69)

Here Writer is creating the effect of metonymy to explain the thing more clearly. He is saying ….the temperature of English August in the ancient expanses had not made impertinence, it means there is some characteristic property of English August. He is talking about the temperature, climate and atmosphere of August of London. It has some relation based not on identification but on some kind of association, connecting the concepts, which English August represents.

2. The day after her visit to Lockleigh she received a note from her friend Miss Stackpole – a note of which the envelope, exhibiting in conjunction the postmark of liver-pool and the neat calligraphy of the **quick-fingered** Henerietta, caused her some liveliness of emotion.(Page:74)

Again writer is using this device in this example to show more characteristic property of Henerietta Stackpole that she is quick-fingered. Quick- fingered Henerietta is a quality of her described by the writer because while presenting one object to our mind, he does not exclude the other.
3. ‘When you look at me in a certain way my knees knock together, my faculties desert me; I’m filled with trepidation and I ask only for strength to execute your commands. You’ve an address that I’ve never encountered in any woman.’ (Page: 109)

In above example, ‘when you look at me in a certain way my knees knock together, my faculties desert me’ means that Stackpole becomes shy and shyness is a feeling only which is abstract in nature but writer is describing it as some concrete thing. In metonymy, a concrete thing is used instead of an abstract notion. In this case the thing becomes a symbol of the notion.

4. ‘Oh, I shall now ask her,’ said Mrs Touchett.

Madame Merle reflected, ‘Don’t put it into her head. The thing would be to ask Mr Osmond.’ (Page: 259)

Same as the above example ‘don’t put it into her head’ is about convincing her which is an abstract notion but the writer is using the device of metonymy to make it more understandable by using concrete notion in place of abstract. And ‘it’ is an idea or a view-point which has to be put into her head. Here again idea is an abstract notion but it is represented by Henry James as a concrete way.

5. Madame Merle dropped her eye on him a moment, during which her lips closed with a certain firmness. (Page: 268)

Same as previous example, here Madame Merle is become silent but it is described by Henry James by using the device metonymy to make abstract notion into concrete one.
6. There were ten days left of the beautiful month of **May** – the most precious month of all to the **true Rome-lover**. Isabel would become a Rome-lover; that was a foregone conclusion. (Page: 267)

Here Writer is creating the effect of metonymy to explain the thing more clearly. He is saying ....in the most beautiful and precious month of May is good for love-making for true Rome-lover, it means there is some characteristic property of Rome-lover in the month of May only. He is talking about the love of true Rome-lover and here writer is giving the emphasis on ‘true’ means he is making it more clear that Rome-lover are always true in their love and if there is any false love then it can not be in Rome. Writer is describing the month May because in this month the weather is very pleasant in doing love-making in Rome. It has some relation based not on identification but on some kind of association, connecting the concepts, which Rome-Lover represents.

7. Her uncle and her cousin were there to prove it; nothing could be more medieval than many of their views; they had ideas that people in England nowadays were ashamed to confess to; and they had the impudence moreover, said his lordship, laughing, to pretend they knew more about the needs and dangers of this **poor dear stupid old England** than he who was born in it and owned a considerable slice of it – the more shame to him! (Page: 62)

Here writer is saying poor dear stupid old England which is describing the qualities of English men that English men are poor and dear and at the same time they are stupid and old. He is saying poor and dear at the same place which behave as an irony.
8. His other brother, who was in the army in India, was rather wild and **pig-headed** and had not been of much use as yet but to make debts for Warburton to pay – one of the most precious privileges of an elder brother. (Page: 62)

9. ‘You think she’s capable of it then?’
   ‘Perfectly.’
   ‘And yet you’ve made her your **bosom-friend**?’
   ‘I’ve not made her my **bosom-friend**; but I like her in spite of her faults.’(Page: 76)

10. She rustled, she shimmered, in fresh, **dove-coloured** draperies, and Ralph saw at a glance that she was as crisp and new and comprehensive as a first issue before the folding. From top to toe she had probably no misprint. (Page: 76)

11. She was wanting in distinction, but, as Isabel had said, she was brave: she went into cages, she flourished lashes, like a spangled **lion-tamer**. He had not supposed her to be capable of vulgar arts, but these last words struck him as a false note. (Page: 83)
12. Mr Touchett lay a long time still. Ralph supposed he had given up the attempt to follow. But at last, quite lucidly, he began again. ‘Tell me this first. Doesn’t it occur to you that a young lady with sixty thousand pounds may fall a victim to the **fortune-hunters**?’ (Page: 173)

13. Henrietta Stackpole was struck with the fact that ancient Rome had been paved a good deal like New York, and even found an analogy between the **deep chariot-ruts** traceable in the antique street and overjangled iron grooves which express the intensity of American life. (Page: 271)

14. He looked at her with his stiff insistence, an insistence in which there was such a want of tact; **especially when the dull dark beam in his eye rested on her as a physical weight**. (Page: 308)

15. ‘I’d rather think of you as dead than as married to another man.’ (Page: 308)

16. **He felt cold about the heart; he had never liked anything less.** (Page: 319)
17. The years had touched her only to enrich her; the flower of her youth had not faded, it only hung more quietly on its stem. (Page:346)

18. ‘She sits there by the fire in pink and has no one to speak to.’ (Page: 346)

19. Time had breathed upon his heart and, without chilling it, given it a relieved sense of having taken the air. (Page: 360)

20. He lived with his eye on it from morning till night, and the world was so stupid t never suspected the trick. (Page: 372)

4.1.3. Irony

Irony as an SD is based, like the two mentioned above, on the simultaneous realization of two logical meanings; dictionary and contextual. But this very SD differs from others in the sense that, the two meanings stand in opposition to each other. Searle (1979: 122) defines irony in the following effect: “Utterance meaning is arrived at by going through sentence meaning and then doubling back to the opposite of sentence meaning”. For example,

1. ‘What’s that?’
   ‘Too many ideas.’
‘I warned you she was clever.’

‘Fortunately they’re very bad ones,’ said Osmond.

‘Why is that fortunate?’

‘Dame, if they must be sacrificed!’ (Page: 269)

Writer is using irony in this example like ‘fortunately they're very bad ones. For the ideas he is saying they are bad but in the same place he is using fortunately. Fortunately is completely opposite of bad. Irony although has very much common with humour but they are, in particular sense, different. Humour always causes laughter whereas irony expresses the feeling of irritation, displeasure, pity or regret. The strongly marked intonation is a prerequisite in the word containing the irony.

The striking disparity in irony as an SD is achieved through the interactional interplay of two meanings which are in opposition to each other. Another important observation, as Muecke (1982) indicates, must be borne in mind when analyzing the linguistic nature of irony is that irony is generally used to convey a negative meaning. Therefore, only positive concepts can be used in their logical (dictionary) meaning.

In the above example, irony is embodied in the word ‘fortunately’ and ‘bad ones’. The contextual meaning always conveys the negation of the positive concepts embodied in the dictionary meaning. The use of irony is one of the most striking features of Henry James’s novel. It is a literary SD which is singularly suited to the view of life which James consistently tried to convey through his novels. The following are some instances from the novels under investigation:
1. ‘You must be very tired,’ said Isabel, seating herself, and generously, as she thought, to give him this opportunity.

‘No, I’m not at all tired. Did you ever know me to be tired?’ (Page: 307)

Here writer is using the device irony to make it more clear and humorous at the same time. In this dialogue ‘No, I’m not at all tired. Did you ever know me to be tired?’ writer wants to say that Casper Goodwood is not at all tired and he never be tired by saying Did you ever know me to be tired? By this sentence he is expressing that he never get tired because tiredness is the property of human being and he is superior to humans.

2. ‘All the more reason you should improve on it. There are only a dozen American names. Do you marry him out of charity?’ (Page: 315)

Writer is using the word ‘only’ for a dozen American names. The word ‘only’ in the clause above acquires a meaning quite the opposite to its primary dictionary that is ‘only’, with ‘a dozen American names’. In the above example, irony is embodied in the word ‘only’. Again in the sentence ‘Do you marry him out of charity?’ marry has an opposite meaning to its dictionary meaning when we say marry him out of charity. Here the word out of charity has embodied the ironical device.

3. ‘Yes,’ Ralph said, ‘I know him very little, and I confess I haven’t the facts and items to prove him a villain. But all the same I can’t help feeling that you’re running a grave risk.’

‘Marriage is always a grave risk, and his risk’s as grave as mine.’
‘That’s his affair! If he’s afraid, let him back out. I wish to God he would.’ (Page: 323)

Here writer is using the ironical device while saying ‘Marriage is always a grave risk.’ For the writer marriage is a grave risk but he is saying ‘always’. For him marriage is always a grave risk. Here are three ironical devices are used in this single clause, firstly ‘always’ then ‘risk’ and finally risk is compared to ‘grave’. The striking disparity in irony as an SD is achieved through the interactional interplay of two meanings which are in opposition to each other. Irony is generally used to convey a negative meaning and in this clause marriage is compared to grave risk that is negative meaning to marriage.

4. ‘No; I want no breakfast; I’m not hungry,‘

‘You ought to eat,’ said the girl; ‘you live on air.’ (Page: 328)

In the clause ‘you live on air’ is an ironical device used by the writer to give some sense of reality and daily conversation. In our day to day life we use these types of irony and writer is using this to create an effect of reality. Isabel is saying to Ralph to take the food and you ought to eat but when Ralph refused her order she said that you live on air. It is an irony that nobody can live on air then how come Ralph lives on air?

5. ‘I know that. I’m selfish as iron.’

‘Even iron sometimes melts. If you’ll be reasonable I’ll see you again.’ (Page: 312)

Here in this clause ‘I’m selfish as iron’ writer in this clause means that Isabel is selfish but he compared her selfishness with an inanimate object. Selfishness is a property of
human or we say animals but it never is a property of inanimate thing like iron. Secondly Casper is replied back that ‘Even iron sometimes melts’ means Isabel is that much selfish that she never melts. She is harder than iron.

6. ‘Nothing at all. Oh yes, he’s an American, but one forgets that- he’s so little of one.’ (Page: 279)

7. The dismay of course subsided, in the light of some sudden proof of Madame Merle’s remarkable intelligence; but it stood for a high-water-mark in the ebb and flow of confidence. (Page: 305)

8. I never congratulate any girl on marrying; I think they ought to make it somehow not quite so awful a steel trap. (Page: 335)

9. ‘Yes, but in the one case he’ll try to talk and explain- which would be exceedingly tiresome. In the other he’ll probably hold his tongue and go in some deeper game. That will leave me quiet. I hate talking with a donkey.’ (Page: 352)

10. ‘You should have patience,’ said Isabel. ‘You know Englishmen are shy.’ (Page: 398)
4.2. Interaction of logical meaning and emotive meaning:

In any language there are a large number of words, the function of which is to arouse the reader's or listener's emotion. In such words, emotiveness prevails over intellectuality. There are also words in which the logical meaning is almost entirely ousted. Emotiveness in language is a category of the minds and consequently, the feelings are expressed not directly but indirectly, that is, by passing through the minds. It is therefore, natural that some emotive words have become the recognized symbol of emotions; the emotions are as it were, not expressed directly but referred to. That is, in any language, there are elements which have emotive meaning in their semantic structure and are fixed in the system of that language. On the other hand, there are other elements which acquire this meaning in the context itself under the influence of SDs or other expressive means in the utterance.

Moreover, we can perceive the volume of emotiveness and distinguish it in words which have emotive meaning in their semantic structure. The most highly emotive words are words that charged with emotive meaning to the extent that he logical meaning can hardly be registered. These are interjections, and oxymoron in which the logical meaning prevails over the emotive but where the emotive is the result of the clash between the logical and illogical. These two SDs will be discussed in detail below:

4.2.1. Interjection

Interjections are words we use when we express our feelings strongly and which may be said to exist in language as conventional symbol of human emotion. The role of interjections is to create emotive meaning in a definite context. In that case, we say that the words which acquire that attribute (emotive meaning) have a contextual emotive
meaning. Ullman says, “Only the context can show whether a word should be taken as a purely objective expression or whether it is designed to convey and arouse emotion” (Ullman 1951:28).

Quirk & et al (1985) add some information regarding interjection. They said that interjections are purely emotive words which do not enter into syntactic relations. Some of them have phonological features, which lie outside the regular system of the language. “Whew!”, for example contains a bilabial fricative [øiu] which has no scheme in the English language. In addition many interjections may be associated with non-systematic features such as extra lengthening and wide pitch range. For example:

1. ‘How d’ye do? My wife’s somewhere about.’
   ‘Never fear; I shall find her,’ said Rosier cheerfully. (Page: 345)

It must be noted here that some adjectives, nouns and adverbs can also take on the function of interjection. For example, the words terrible! Awful! Great! Wonderful! Splendid! Fine! Boy! Man! etc..., with a proper intonation and with an adequate pause; may acquire a strong emotional and are equal in force to interjection. In the case, we say that some adjectives and adverbs have acquired an additional grammatical meaning that is the interjection. Such as,

1. ‘I thought so till I knew you, Miss Stackpole,’ Ralph answered;
   ‘And then I suddenly changed my mind.’
   ‘Oh pshaw!’ Henrietta groaned. (Page: 83)

2. ‘She can indeed. But she would probably spend it in two or three years.’
'You think she’d be extravagant then?'

'Most certainly,' said Ralph, smiling serenely. (Page: 172)

3. **Certainly** the clothes which, as you say, I choose to wear, don’t express me; and heaven forbid they should!' (Page: 188)

4. ‘It’s not conventional, **certainly,**’ Isabel answered; ‘but if you mean that – as far as Henrietta is concerned – it’s not perfectly innocent, you’re very much mistaken. You’ll never understand Henrietta.’ (Page:192)

5. This gave Isabel time to make a reflection: ‘Poor fellow, what great things he’s capable of, and what a pity he should waste so dreadfully his **splendid** force! What a pity too that one can’t satisfy everybody!’ (Page: 307)

6. ‘Mr Osmond’s her father, **certainly;** but his wife can scarcely be termed a member of her family. Mrs Osmond has nothing to do with marrying her.’ (Page: 339)

7. ‘Ah.’ Cried the young man, ‘I said you were the person to come to.’ (Page: 341)

8. ‘Ah, she’s a splendid woman!’ Ned Rosier repeated, for departure. (Page:342)
9. ‘Ah, please, what young lady?’ Rosier was immensely obliging; but this was not what he had come for. (Page:346)

10. ‘Certainly, you may go,’ said Pansy; ‘and if you like I’ll show you.’ She was not in the least frightened. (Page:349)

11. ‘Well, I don’t know. I don’t see why not.’

‘I do then. Fortunately, however, I’m very happy.’

‘You’ve got an awfully good house.’ (Page: 363)

12. ‘Ah, that’s an awful word,’ Rosier groaned; he was deeply disconcerted. (Page:366)

13. ‘Do you mean you’ll return to England?’

‘Oh dear no; I’ll stay in Rome.’

‘Rome won’t do for you. Rome’s not warm enough.’

‘It will have to do. I’ll make it do. See how warm enough.’ (Page: 374)

14. ‘Ah, vous m’en demandez trop! Let me put a question first. Did you come with me quite – platonically?’ (Page:375)

15. Certainly a good friend isn’t always thinking of that; one doesn’t suspect one’s friends of injustice. (Page:380)
4.2.2. Oxymoron

Cuddon (1998: 627) defines oxymoron as “a figure of speech, which combines incongruous and apparently contradictory words and meanings for a special effect”. For example,

*I like a smuggler; he is the only honest thief*.

He adds, “Oxymoron is a common device closely related to antithesis and paradox”. Abram (2005) in this respect writes, “If the paradoxical utterance conjoins two terms those in ordinary languages (usage) are contraries, it is called an oxymoron” (Abram 2005: 209)

Galperin (1977) defines oxymoron as an SD. He points out that “Oxymoron is a combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meaning of the two words clashes, being opposite in sense” (Galperin 1977: 162-163). For example,

**Low** skyscraper,

**Sweet** sorrow,

**Nice** rascal,

**Pleasantly** ugly face,

**Horribly** beautiful,

**Deafening** silence.

He added that oxymoron has no stylistic effect and cannot be considered as an SD, if the primary meaning of the qualifying word changes or weakens. This is the case with the following oxymoronic combinations from the novel of Henry James:
1. ‘I’m not sure of that.’ said Isabel, smiling.
   ‘Neither am I, after all; especially when you give me that rather conceited look. One would think you were **awfully pleased** with yourself and had carried off a prize…! (Page: 126)

2. Plain as she is she makes up **awfully well** – I will say for her. (Page: 132)

3. Lord Warburton took this at first in silence, but he spoke again.
   ‘Is he **awfully cleaver**?’ (Page: 280)

4. ‘I’m **awfully decent**, you know,’ said Rosier earnestly. ‘I won’t say I’ve no faults, but I’ll say I’ve no voices.’ (Page: 339)

5. ‘You’ve got an **awfully good** house.’ (Page: 363)

6. ‘I need it,’ the young man softly wailed, ‘when I see you so **awfully thick** with him!’ (Page: 422)

In epithet, there are different ratios of emotive logical relations. The logical meaning is hardly perceived in some of them. And in others, the two meanings (logical and emotive) co-exist. But in oxymoron the logical meaning holds fast because there is no true word-combination, only the juxtaposition of two non-combinative words. However, we still
may perceive a peculiar change in the meaning of the qualifying words. It assumes a new
life in oxymoron, definitely indicative of the assessing tendency in the writer’s mind
(Galperin 1977). For example,

7. The old man always looked at her a little with his fine **dry smile** while he
smoothed down the shawl spread across his legs. (Page: 50)

8. ‘Faithless? Faithless to you, Henrietta?’
‘No, that would be a **great pain**; but it’s not that.’
‘Faithless to my country then?’ (Page: 88)

9. I don’t make mistakes about such things; I’m a very **judicious**
**animal**. (Page: 96)

10. ‘I’ve no wish to argue with you at all. I only wish to leave you alone. I’m
simply greatly interested in your own sentiments.’ (page: 136)

11. At the sight of the new visitor they all paused, and the lady, who had also
stopped, stood looking at them. The young girl gave a little **soft cry**; ‘Ah,
Madame Merle!’ (Page: 218)

12. ‘I rejoice to hear it – but don’t **cry victory** too soon. Of course you’ll go to
Rome.’ (Page: 268)
13. The hour that Isabel spent in Mr Osmond’s **beautiful empty** dusky rooms – the windows had been half-darkened, to keep out the heat, and here and there, through an easy crevice, the splendid summer day peeped in, lighting a gleam of faded colour or tarnished gilt in the rich room – her interview with the daughter of the house, I say, effectually settled this question. (Page: 297)

14. Isabel paused a moment, looking at her cousin with an eye illuminated by a sentiment which contradicted the careful calmness of her manner – mingled sentiment, to which the **angry pain excited** by his words and the wounded pride of having needed to justify a choice of which she felt only the nobleness and purity, equally contributed. (Page: 327)

15. ‘Good heavens, what a function!’ he then **woefully exclaimed**. (Page: 371)

16. Her poor winged spirit had always had a great desire to do its best, and it had not as yet been seriously discouraged. It wished, therefore, to hold fast to justice – not to pay itself by **petty revenges**. (Page: 382)

17. Decidedly I shan’t be kind to him, for it will be a **false kindness**. (Page: 390)
4.3. Interaction of primary meaning and derivative logical meaning:

As it is known linguistically that the word is the most sensitive language unit that is subjected to change. Its meaning gradually develops, and as a result of this development new meaning appears alongside the primary one. It is normal for almost every word to acquire devastating meanings; sometimes the primary meaning has to make way for quite new meaning which ousts it completely.

In dealing with the problem of nonce-words (a nonce-word is an expression that is invented for one particular occasion) and new meaning, we know the fact that in the development of language units, we are constantly facing the opposing concepts of permanence and ephemerality. Some meanings are characterized by their permanence, others like nonce-words and contextual meaning, are generally ephemeral, i.e. they appear in some context and vanish leaving no trace in the vocabulary of the language. Primary and derivative meanings are characterized by relative stability and therefore are fixed in dictionaries, thus constituting the semantic structure of the word. Zeugma is the main prominent SD that carries the function of interaction between primary and derivative logical meaning.

4.3.1. Zeugma

Abrams (2005:281) says “Zeugma in Greek means ‘Yoking’; in the most common present usage, it is applied to expression in which a single word stands in the same grammatical relation to two or more other words, but with an obvious shift in its significance. Sometimes the word is literal in one relation and metaphorical in the other.”
Cuddon (1998:991) defines it by saying “Zeugma in Greek was also called ‘bonding’. It is a figure of speech in which the same word (verb or preposition) is applied to two others in different senses”. Zeugma as an SD, simply, means the use of a word in the same grammatical function but different semantic relation to two adjacent words in the context, the semantic relation being on the one hand literal and on the other transferred. The following is example from the novel of Henry James;

1. ‘No, I’m not thinking of parting with anything at all, Mr Rosier,’ said Osmond, with his eyes still on the eyes of his visitor. (Page: 346)

The word ‘eyes’ is used twice. This structural variant of zeugma, though producing some slight difference in meaning, does not violate the principle of the SD. It still makes the reader realize that the two meanings of the word ‘eyes’ are simultaneously expressed, one primary and other derivative. Here first eyes of Osmond and second eye means the eyes of the visitor. The meaning of both the eyes is different at the metaphorical level. Both the eyes have different sense and different semantic relations.

Zeugma is a very significant device to maintain the purity of zeugma the primary meaning when the two meaning clash. By making the meaning two meanings apparent in this particular way, the writer makes each of them stands out clearly. Other examples;

2. Rosier could not deny that, as the matter stood, it would be a breach of hospitality to appeal directly to this unsophisticated creature; but he was now in imminent danger of asking himself if hospitality were the most sacred thing in the world. (Page: 348)
In the first word, hospitality is related to the appeal directly to the unsophisticated creature and in the second time hospitality means the most sacred thing in the world. In both the places, hospitality appears in two different senses and semantic relations. Writer is using this technique to maintain uniqueness in the language. It makes the reader realize that the two meanings of the word ‘hospitality’ are simultaneously expressed, one primary and other derivative.

3. ‘Poor fellow, he doesn’t succeed with the **artificial**! I went to see him three weeks ago, at Gardencourt, and found him thoroughly ill. He has been getting worse every year, and now he has no strength left. He smokes no more cigarettes! He had got up an **artificial** climate indeed; the house was hot as Calcutta. (Page: 360)

In this example, artificial is used two times. Firstly artificial is used when he was saying he doesn’t succeed with the artificial means he is thoroughly ill and cannot be well by using artificial aids but in second time artificial is used for the climate in which climate is a natural thing. Here one question arises how can a climate be artificial? Writer is using this technique to maintain uniqueness of language and interest of the reader in reading the texts. It still makes the reader realize that the two meanings of the word ‘artificial’ are simultaneously expressed, one primary and other derivative.

4. ‘I don’t understand Ralph’s plan; it seems to me very wild,’ she said. ‘I was glad to think of him between those **thick walls** at Gardencourt.’
'He was completely alone there; the **thick walls** were his only company.'

(Page: 362)

5. But whether or no the event should justify him he would virtually have done her a **wrong**, and the **wrong** was of the sort that women remember best. (Page: 366)

6. He sat all day in a **chair** – almost any **chair** would serve, and was so dependent on what you would do for him that, had not his talk been highly contemplative, you might have thought he was blind. (Page: 373)

7. It was not the **difference** in fortune so much as the **difference** in the men; the young American was really so light a weight.(Page: 392)

8. Isabel **read** all this as she would have **read** the hour on the clock-face; she was as perfectly aware that the sight of her interest in her cousin stirred her husband’s rage as if Osmond had locked her into her room – which she was sure was what he wanted to do. (Page: 409)

9. ‘Aren’t you afraid that you’ll bore her?’ And as her companion stared at this inquiry Isabel added: ‘If she can’t **dance** with you for half an hour how will she be able to **dance** with you for life?’ (Page: 418)
10. ‘Do you know I’m rather sorry you didn’t mention my name? I should have rather liked to see my name in the papers. I forget what my views were; I have so many! But I’m not ashamed of them. I’m not at all like my brother – I suppose you know my brother…?’ (Page: 426)

11. ‘I haven’t the idea you seem to suppose. I’m not afraid for Isabel – in that way. I’m only afraid she’s unhappy – that’s what I want to get at. (Page: 429)

12. She felt no bitterness towards her father; there was no bitterness in her heart; there was only the sweetness of fidelity to Edward Rosier, and a strange, exquisite intimation that she could prove it better by remaining single than even by marrying him. (Page: 444)

4.4. Interaction of logical and nominal meaning:

4.4.1. Antonomasia

Cuddon (1998) defines antonomasia as an alternative for the proper name. He states that;

Antonomasia, (GK ‘naming instead’), a figure of speech in which an epithet, or the name of an office or dignity, is substituted for a proper name. So ‘the Bard’ for Shakespeare, ‘a Gamalied’ for a wise man; ‘a Casanova’ for a womanizer; and ‘a Hitler’ for a tyrant. (Cuddon 1998:47)

Antonomasia is a kind of interplay between the logical and nominal meanings of a word. It is, like other SDs, based on the interaction of lexical meanings. The two kinds of
meanings must be realized in the word simultaneously. If only one meaning is materialized in the context, there will not be SD.

Antonomasia is intended to point out the leading and most characteristic feature of a person or event. At the same time, it pins this leading trait as a proper name to the person or event concerned. In fact, antonomasia is revival of the initial stage in naming individuals.

It is very important to note that, this device is mainly realized in the written language because, generally, capital letters are the only signals to denote the presence of antonomasia as an SD.

Henry James used this SD in the following:

1. ‘Do you want to change her back again?’
   ‘Of course I do, and I want you to help me.
   ‘Ah,’ said Ralph, ‘I’m only Caliban; I’m not Prospero.’
   ‘You were Prospero enough to make her what she has become. (Page: 110)

2. ‘….Napoleon knew what the French people want, and there’ll be a dark cloud over Paris, our Paris, till they get the Empire back again.’ (Page: 199)

3. They’re very difficult, in the Old Testament particularly. (Page: 202)
4. There were two or three people in the world I envied – the Emperor of Russia, for instance, and the Sultan of Turkey! (Page: 249)

5. The shabby footboy, summoned by pansy – he might, tarnished as to livery and quaint as to type, have issued from some stray sketch of old-time manners, been ‘put in’ by the brush of a Longhi or a Goya – had gone back and fetched the tea-tray; after which he had again disappeared, to return with a couple of chairs. (Page: 253)

6. ‘Ah, when I said I was passing through I didn’t mean that one would treat Rome as if it were Calpham Junction. To pass through Rome is to stop a week or two.’ (Page: 275)

7. Lord Warburton walked beside her and talked of Saint Sophia of Constantinople; she feared for instance that he would end by calling attention to his exemplary conduct. (Page: 277)

8. Touchett and I have kept up a sort of parliamentary debate all the way from London. I tell him he’s the last of the Tories, and he calls me the King of the Goths – says I have, down to the details of my personal appearance, every sign of the brute. So you see there’s life in him yet.’ (Page: 362)
9. Henrietta’s letters from Spain and had proved the most acceptable she had yet published, and there had been one in especial, dated from the Alhambra and entitled ‘Moors and Moonlight’, which generally passed for her masterpiece. (Page: 368)

10. ‘And pray haven’t I a right to amuse myself?’

‘No, not with the affairs of the British Empire on your hands.’

‘The British Empire be hanged! You’re always laughing at it.’ (Page: 415)

11. In fact she had much more to say about it, and had often set forth the reasons why she hated Florence and wished to end her days in the shadow of Saint Peter’s. They are reasons, however, that do not closely concern us, and were usually summed up in the declaration that Rome, in short, was the Eternal City and that Florence was simply a pretty little place like any other. (Page: 423)

12. Miss Stackpole was a strictly veracious reporter. On quitting her she took the way to the Lung’ Arno, the sunny quay beside the yellow river where the bright-faced inns familiar to tourists stand all in a row. (Page: 431)

13. ‘I wish you would try to find one,’ the girl exclaimed as if she were praying to the Madonna.
‘I should be very sorry to attempt it,’ said the Madonna with unusual frigidity. (Page: 443)

4.5. Intensification of a certain feature of a thing or a phenomenon:

Under this heading, we have a group of SDs. Before talking about the linguistic nature of these SDs, it is necessary to clear up some problems of definition as a philosophical category. Any definition can point out only one or two properties of the phenomenon. Therefore, in building up a definition, the definer tries to single out the most essential features of the object. These are pinned down by the definer through a long period of observing the function, the growth and the change of the object. However, no definition can comprise all the inner qualities of the object and the new combination of it with other objects as well. Simile, periphrasis, euphemism, and hyperbole which are coming below, are the common SDs that have the nature of intensifying certain aspect of an object.

4.5.1. Simile

Simile is one of the SDs used to intensify a certain feature of a phenomenon or thing. Ordinary comparison and simile must not be confused with. They represent two diverse processes. Galperin (1977:167) says “…comparison means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference”. It also takes into consideration all the properties of the two objects, stressing on the one that is compared. On the other hand, to use simile is to characterize one object by bringing it into contact with another object belonging to an entirely different class of things. Simile, furthermore, excludes all the properties of the two objects except one, which is made common to them. For example, “the girl seems to

158
be as clever as her mother” is ordinary comparison. “girl” and “mother” belong to the same class of objects (human beings), so this is not a simile but ordinary comparison. But in this example:

1. ‘…Then Miss Stackpole and Bantling have gone out to a café to eat an ice – Miss Stackpole delights in an ice. I don’t think they wanted me either.

   The opera’s very bad: the women look like laundresses and sing like peacocks. I felt very low.’ (Page: 281)

In first example, two similes are used by the writer. Firstly women are looked like laundresses and secondly their singing is compared with the singing of peacock. Melody of the song of omen and peacock is same. Here in the clause ‘the women look like laundresses’ and ‘sing like peacocks’ belong to heterogeneous classes of objects. The primary feature of women is that they are looking like laundresses and secondary feature they are singing like peacock.

2. The words he had uttered made him, as he stood there, beautiful and generous, invested him as with the golden air of early autumn; but, morally speaking, she retreated before them – facing him still – as he had retreated in the other cases before a like encounter. (Page: 292)

Two similes are used over here by writer one is ‘he’ and other one is ‘golden air of early autumn’. He is compared with the golden air of early autumn. Comparison is made on the basis of freshness. As the air of early autumn is fresh, cool and soothing and words are invested as a fresh and cool effect on the listener. Here in the clause ‘he’ and ‘golden air of early autumn’ belong to heterogeneous classes of objects.
3. Pansy was really a blank page, a pure white surface, successfully kept so; she had neither art, nor guile, nor temper, nor talent – only two or three small exquisite instincts: for knowing a friend, for avoiding a mistake, for taking care of an old toy or a new frock. Yet to be so tender was to be touching withal, and she could be felt as an easy victim of fate. (Page: 297)

Here ‘she could be felt’ and ‘an easy victim of fate’ is two similes used by writer. Isabel’s situation is compared with the victim of fate. She is like in the hand of fate. Her decisions are not hers; she is governed by the fate which is very unfortunate to her. Here basically ‘felt’ is compared to her wrong ‘fate’.

4. She could imagine braver things than spending the winter in Paris – Paris had sides by which it so resembled New York, Paris was like smart, neat prose – and her close correspondence with Madame Merle did much to stimulate such fights. (Page: 302)

New York and Paris is compared with a smart and neat prose. As the prose is decorated by the words, phrases and vocabulary of writer New York and Paris is also constructed in a well-defined construction. Here in the clause ‘New York, Paris’ and ‘smart, neat prose’ belong to heterogeneous classes of objects.

5. ‘What good would it do you that I shouldn’t marry?’ she asked with a certain fierceness.
‘I should like it better than this.’

‘You’re very selfish, as I said before.’

‘I know that. I’m selfish as iron.’

‘Even iron sometimes melts! If you’ll be reasonable I’ll see you again.’

‘Don’t you call me reasonable now?’

‘I don’t know what to say to you,’ she answered with sudden humility.

(Page: 312)

Here two similes are used by writer in single clause first one is ‘I’m’ and second one is ‘iron’. Isabel’s selfishness is compared to the iron and both the elements are belonging to the different class of object.

6. Cold, I say her tone had been, but at this a colour like a flame leaped into her face. ‘Of more importance to whom? It seems to me enough that one’s husband should be of importance to one’s self!’ (Page: 323)

7. Rosier scarce demurred. ‘I don’t in the least desire that he should. But I may remark, all the same, that he lives like a rich man.’ (Page: 340)

8. There was another room beyond the one in which they stood – a small room that had been thrown open and lighted, but that, the company not being numerous, had remained empty all the evening. It was empty yet; it was upholstered in pale yellow; there were several lamps; through the open door it looked the very temple of authorized love. (Page: 349)
9. ‘I couldn’t tell; I didn’t know. You never told me,’ said Pansy.

‘I was afraid of offending you.’

‘You don’t offend me,’ the young girl murmured, smiling as if an angel had kissed her.

‘You like me then, Pansy?’ Rosier asked very gently, feeling very happy.

‘Yes – I like you.’ (Page: 350)

10. ‘I hope you’ve heard no harm. My life has been a remarkably complete blank.’

‘Like the good reigns in history,’ Osmond suggested. He appeared to think his duties as a host now terminated – he had performed them so conscientiously. (Page: 359)

11. Pansy was dear to her, and there was nothing else in her life that had the rightness of the young creature’s attachment or the sweetness of her own clearness about it. It was like a soft presence – like a small hand in her own; on Pansy’s part it was more than an affection – it was a kind of ardent coercive faith. (Page: 383)

12. He was like a sceptical voyager strolling on the beach while he waited for the tide, looking seaward yet not putting to sea. (Page: 403)
13. The Count Gemini was not liked even by those who won from him; and he bore a name which, having a measurable value in Florence, was, like the local coin of the old Italian states, without currency in other parts of the peninsula. (Page: 422)

14. The Countess seemed to her to have no soul; she was like a bright rare shell, with a polished surface and a remarkably pink lip, in which something would rattle when you shook it. (Page: 424)

4.5.2. Periphrasis

It is another SD used to intensify a certain feature of a thing or phenomena. According to the Webster’s Dictionary, periphrasis denotes the use of a longer phrasing in place of a possible shorter form of expression. Cuddon (1998: 659) calls it “round about speech” he says “periphrasis is a round about way of speaking or writing; known as circumlocution; thus, using many or very long words where few or simple words will do”. When it is viewed from the angle of its linguistic nature, “periphrasis represents the renaming of an object and as such may be considered along with a more general group of word designations replacing the direct names of their denotata” Galperin (1977:169). One and the same object may be identified in different ways and accordingly acquire different appellations. Thus, in different situation a certain person can be denoted for, instance, as ‘his benefactor’, or ‘the narrator’ or the ‘wretched witness’, etc.
As an SD, periphrasis is based on the idea of indicating to one of the barely noticeable features or properties of the given object and intensifying this property by naming the object by the property. Periphrasis keeps the reader perceives the new appellations against the background of the one existing in the language code and the two-fold simultaneous perception secures the stylistic effect. At the same time periphrasis, like simile has a certain cognitive function inasmuch as it deepens our knowledge of the phenomena described. If a periphrastic locution is understandable outside the context, it is not a SD but merely a synonymous expression. For example:

1. Isabel got up with a movement of repressed impatience and walked to the window, where she remained a moment looking out. When she turned round her visitor was still motionless in his place. She came towards him again and stopped, resting her hand on the back of the chair she had just quitted. (Page: 311)

In first example, the whole paragraph is showing that Isabel is recklessly and impatiently, sitting on the chair. Periphrasis denotes the use of a longer phrasing in place of a possible shorter form of expression. It is round about speech and periphrasis is a round about way of speaking or writing; known as circumlocution; thus, using many or very long words where few or simple words will do. Writer uses this technique to give the day to day conversation effect.

The periphrastic dictionaries and the words they stand for are synonymous by nature. It, as an SD, is a new genuine nomination of an object, a process that realizes the power of
language to coin new names for objects by disclosing some quality of the object, even though it may be transitory, and making it alone represents the object.

2. Physically speaking he proceeded to change it; he straightened himself, then leaned forward, resting hand on each knee. He fixed his eyes on the ground; he had an air of the most respectful deliberation. (Page: 324)

In the above example writer is using the device of periphrasis to show the language more appealing and descriptive. In the whole clause denoted that the person is sitting and busy in watching the grasses.

3. There was something in them that suddenly made vibrations deep, so that she had been afraid to trust herself to speak. After he had gone she leaned back in her chair and closed her eyes; and for a long time, far into the night and still farther, she sat in the drawing-room, given up to her meditation. (Page: 399)

Again writer means that she is just sitting on the chair. Writer is using this technique for the exaggeration of the speech or any act to motivate the interest of the reader and it appeals to the reader more.

4. He had discovered that she was so different, that she was not what he had believed she would prove to be. He had thought at first he could change her, and she had done her best to be what he would like. But she was, after all, herself – she couldn’t help that; and now there was no use pretending,
wearing a mask or a dress, for he knew her and had made up his mind.

(Page: 402)

In the whole clause writer wants to give to information that he don’t know her, who is she? So for the whole big sentence the periphrasis is who she is.

5. She could live it over again, the incredulous terror with which she had taken the measure of her dwelling. Between those four walls she had lived ever since; they were to surround her for the rest of her life. It was the house of darkness, the house of dumbness, the house of suffocation. (Page: 405)

Again writer is using this device to show the language more appealing and interesting. The periphrasis of the above clause is those four walls means ‘empty house’ which is dark, dumb and full of suffocation. The reader within the given context easily understands the concept ‘what can never be replaced’. If it is used independently i.e., outside the context, it may be interpreted in many ways. He uses this technique to impose his own assessment of events and people on reader.

6. He believed he should have regulated her emotions before she came to I; and Isabel could easily imagine how his ears had scorched on his discovering he had been too confident. (Page: 409)

7. ‘She dances beautifully,’ said Lord Warburton, following her with his eyes. ‘Ah, at last,’ he added, ‘she has given me a smile.’ He stood there
with his handsome, easy, important physiognomy; and as Isabel observed him it came over her, as it had done before, that it was strange a man of his mettle should take an interest in a little maid. (Page: 414)

8. ‘Ah, yes I am, Mrs Osmond!’
Isabel shook her head. ‘You like to think you are while you sit here with me. But that’s not how you strike me.’
‘I’m not like the young man in the doorway. I admit that. But what makes it so unnatural? Could any one in the world be more loveable than Miss Osmond?’ (Page: 420-421)

9. ‘My dear Lord Warburton,’ she said, smiling, ‘you may do, so far as I’m concerned, whatever comes into your head.’ (Page: 421)

10. The prospect made her heart beat and her cheeks burn, as I say, in advance; there were moments when, in her wish to avoid an open rupture, she found herself wishing Ralph would start even at a risk. (Page: 437)

11. ‘I think I guess your question,’ Ralph answered from his armchair, out of which his thin legs protruded at greater length than ever. (Page: 437)

12. Ralph waited a moment. ‘That he cared for you, Mrs Osmond.’
Isabel shook her head gravely. ‘That’s nonsense, you know.’ (Page: 438)
13. As she knelt there in the vague firelight, with her pretty dress dimly shining, her hands folded half in appeal and half in submission, her soft eyes, raised and fixed, full of the seriousness of the situation. (Page: 442)

14. She felt no bitterness towards her father; there was no bitterness in her heart; there was only the sweetness of fidelity to Edward Rosier, and a strange, exquisite intimation that she could prove it better by remaining single than even by marrying him. (Page: 444)

15. It was what she was doing for Osmond; it was what one had to do for Osmond! Pansy’s solemn eyes, fixed on her own, almost embarrassed her; she was ashamed to think she had made so light of the girl’s preference. (Page: 444)

4.5.3. Euphemism

Abram defines euphemism by saying:

“Euphemism is an inoffensive expression used in place of a blunt one that is felt to be disagreeable or embarrassing. So, we can say that euphemisms are synonyms which aim at producing a deliberately mild effect.” (Abram 2005:88)

Galperin (1977:173) deems euphemism as “a variety of periphrasis”. He adds, “Euphemism is a word or phrase used to replace an unpleasant word or expression by a
conventionally more accepted one”. In the vocabulary of any language, we can find synonyms that soften an otherwise coarse or unpleasant idea. That is why Galperin calls it “a white washing device”. The linguistic peculiarity of euphemism lies in the fact that every euphemism must call up a definite synonym in the mind of the reader or listener. This synonym must follow the euphemism like shadow such as, ‘to possess a vivid imagination’, or ‘to stories’, in the proper context they will call up the unpleasant verb to ‘lie’. Those examples are part of language as a system. They have not been freshly invented. They are expressive means of the language and are to be found in all good dictionaries. They cannot be regarded as SDs because they do not call to mind the keyword; in other words, they refer the mind to the concept directly not through the medium of another word. Compare these euphemisms with the following instances from Henry James’ novel:

1. The persons concerned in it were taking their pleasure quietly, and they were not 
of the sex which is supposed to furnish the regular votaries of the ceremony I have mentioned. (Page: 1)

In the above example, shows that there is a euphemistic expression understood in the bold sentence above.

2. Three days after this a considerable number of people found time, at the height of the London ‘season’, to take a morning train down to a quiet station in Berkshire and spend half an hour in a small grey church which stood within an easy walk. It was in the green burial-place of this edifice that Mrs Touchett consigned her son to earth. She stood herself at the edge of the grave, and Isabel stood beside her; the sexton himself had not a more practical interest in the scene than Mrs Touchett.
3. He glared at her a moment through the dusk, and the next instant she felt his arms about her and his lips on her own lips. His kiss was like white lightning, a flash that spread, and spread again, and stayed; and it was extraordinarily as if, while she took it, she felt each thing in his hard manhood that had least pleased her, each aggressive fact of his face, his figure, his presence, justified of its intense identity and made one with this act of possession.

4.5.4. Hyperbole

Hyperbole as an SD has the function of intensifying one certain property of the object. It can be defined as a deliberate overstatement or exaggeration of a feature essential to the object. In its extreme form this exaggeration is carried to an illogical degree (Leech: 1983). According to Grice (1975) hyperbole is a case of conversational implicature in which the first maxim of quality is flouted. Galperin (1977) defines it by saying:

“Hyperbole is the result of a kind of intoxication by emotion, which prevents a person from seeing things in their true dimensions...if the reader (listener) is not carried away by the emotion of the writer (speaker), hyperbole becomes a mere lie.” (Galperin 1977: 177)

The following are some hyperbolic expressions from the novel:

1. Ralph was imperturbable – Ralph had a kind of loose-fitting urbanity that wrapped him about like an ill-made overcoat, but of which he never divested himself; he thought Mr Osmond very good company
and was willing at any time to look at him in the light of hospitality.

(Page: 257)

In first example ‘to look at him in the light of hospitality’ is an exaggeration of the feeling of Osmond when he was looking at the Ralph. Writer is used this technique of hyperbole to show the deep feelings and emotions of the character by exaggerating the sentences basically emotional sentences.

2. ‘What is your opinion of Saint Peter’s?’ Mr Osmond was mean-while inquiring of our young lady.

‘It’s very large; and very bright,’ she contented herself with replying. (Page: 279)

When Osmond was asking this question this question that what is your opinion of Saint Peter’s? In response that lady said ‘it’s very large and very bright’. She is using this expression ‘very’ two times to show her deep interest and attachment to the topic.

3. However that might be, the girl had in these days a thousand uses for her sense of the romantic, which was more active than it had ever been.

(Page: 306)

In the above sentence ‘thousand uses for her sense of the romantic, which was more active that it had ever been’ is the hyperbole used by the writer. The term used like ‘thousand uses’ and ‘more active’ shows the intimacy and closeness of the girl with the love-making and romance.
4. ‘That’s perfect. Go and give some to my young lady.’

‘Very good; but after that I’ll abandon her to her fate. The simple truth is I’m dying to have a little talk with Miss Osmond.’ (Page: 347)

‘I’m dying to have a little talk with Miss Osmond’ is the hyperbole used. In this phrase the use of ‘I’m dying’ and ‘little talk’ is the exaggeration of the feelings. Nobody died while talking and even for little talk. It is very passionate and sentimental sentence.

5. After a supreme hesitation he asked her if he might go and look at the yellow room, which seemed so attractive yet so virginal. (Page: 349)

‘A supreme hesitation’ is the hyperbole in which elaboration of feeling can be declared. Hesitation is complete in itself but when it becomes supreme than some effect of divine and sacredness comes in it which means exaggeration of the feeling of the character.

6. There was a kind of violence in some of her impulses, of crudity in some of her experiments, which took him by surprise; it seemed to him that she even spoken faster, moved faster, breathed faster, than before her marriage. certainly she had fallen into exaggerations – she who used to care so much for the pure truth; and whereas of old she had a great delight in good-humoured argument, in intellectual play (she never looked so charming as when in the genial heat of discussion she received a crushing blow full in the face and brushed it away as a feather), she appeared now to think there was nothing worth people’s either differing about or agreeing upon. (Page: 371)
7. She recognized no embarrassments, and Isabel, considering this fact, determined for the fiftieth time to brush aside her own. (Page: 379)

8. Between those four walls she had lived ever since; they were to surround her for the rest of her life. It was the house of darkness, the house of dumbness, the house of suffocation. (Page: 405)

9. They were strangely married, at all events, and it was a horrible life. Until that morning he had scarcely spoken to her for a week; his manner was as dry as a burned-out fire. (Page: 409)

10. There was something in Ralph’s talk, in his smile, in the mere fact of his being in Rome, that made the blasted circle round which she walked more spacious. He made her feel the good of the world; he made her feel what might have been. (Page: 410)

11. ‘Ah, yes I am, Mrs Osmond!’

Isabel shook her head. ‘You like to think you are while you sit here with me. But that’s not how you strike me.’

‘I’m not like the young man in the doorway. I admit that. But what makes it so unnatural? Could any one in the world be more loveable than Miss Osmond?’ (Page: 420-421)
12. The Countess gave a dozen turns of the head; she looked impatient and sarcastic. ‘That may very well be; for my part I should like to know whether Osmond is.’ Miss Stackpole had begun a little to bore her. (Page: 429)

13. The child’s eyes grew more penetrating; Isabel believed she was doubting her sincerity, and the impression took force from her slowly getting up from her cushion. (Page: 444)

4.6. Concluding remarks

This chapter counterpart how semantic meaning is different from syntactic meanings in some sense. This chapter deals with all the semantic devices one by one with the examples from the novel of Henry James. His novel is very rich in syntactic and semantic devices to make it more interesting in the eyes of reader. He did everything to make his novel great with rich vocabulary and semantic features. Henry James’ style is unique and different in all his novels and even in the novel The Portrait of a Lady from other literary writers of his age because he uses a peculiar syntactic and semantic design of utterances which is a variant of the acknowledged syntactical and semantic model of English language. He is using metaphor, metonymy, simile, irony, interjection, oxymoron, zeugma, antonomasia, periphrasis euphemism and hyperbole etc to make his work more figurative and attractive because it has all the essence of good conversation. The way he patterns sentences does not hamper the intelligibility of the utterances, but enhances the
understanding of the sentences within the text, and that is the main and the most prerequisite in using such kind of style in writing. He uses almost all the syntactic and semantic devices which make his text more attractive and figurative. Henry James creates a unit of meaning which neither confirms to the code of the English language nor to the context. He invents a style of hybridization of code and context. By doing so, the style he creates is unique and different from other writers.