This work runs on five chapters besides summary and conclusion. In the first chapter, researcher mentions the features of literary language and how is it distinguished from non-literary language. Then the objectives and scope of this study is outlined. In the second chapter of this thesis, researcher mentioned the features of literary language and how is it distinguished from non-literary language. Researcher death in this chapter about the different literary theories and their relationship with the language of literature. It death with the stylistics and stylistic devices. It mentioned about the approaches to stylistics. This chapter traced chronologically; namely, Russian Formalism, Prague School, New-Criticism, Practical Criticism, Structuralism and Post-Structuralism, Reader-Response Theory and Psycho-Analytic Theory.

Third chapter is concerned with finding out the SDs at the syntactic level which is the main features of literary language. Henry James used some stylistic devices very actively like parallelism and repetition, code-switching, rhetorical question, ellipsis, and question in the narrative, breaks in the narrative, colloquial construction, inversion, enumeration and some other devices in the least numbers. 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 structural design of utterances which is a variant of the acknowledged syntactical model of English language. 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 parallelism, chiasmus, repetition, anaphora, epiphora, anadiplosis, enumeration, polysendeton, stylistic inversion, colloquial construction, ellipsis and litotes etc to make it more appealing and attractive. He uses almost all the syntactic and semantic devices which make his text more attractive and figurative. From the stylistic point of view, his work is very rich and prosperous. Reader gets attracted towards his style very easily and effectively.

Forth chapter counterpart how semantic meaning is different from syntactic meanings in some sense. This chapter death with all the semantic devices one by one with the examples from the novel. 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.

Fifth Chapter is about the statistical analysis of the novel in detailed form. In the novel he uses 5.21 per cent parallelism. 8.01 percent repetition He used 14.03 per cent enumeration in the novel He used 12.09 per cent stylistic inversion in his work and 8.01 per cent colloquial construction. Break in the narrative he used 6.01 per cent and questions in the narrative he used 11.00 per cent in the whole novel. 6.81 per cent he used ellipsis in his work. He used code-switching 6.01 per cent in the whole novel as shown in charts and graphs respectively. He also uses all the semantic devices with a very good percentage. For example, he used 12.00 per cent metaphor and he used 6.66 per cent metonymy. 8.33 per cent irony and he used 16.66 per cent interjection. 9.16 per cent oxymoron, 7.50 per cent zeugma and antonomasia 5.83 per cent in the whole novel. He used 13.33 per cent simile in the novel. He used 10.83 per cent periphrasis, 2.50 per cent of euphemism and hyperbole 6.83 per cent in the novel as already shown in charts and graphs.

In the novel sentence length in the novel is 35.01 in average in which maximum sentence length is 76 words per sentence and minimum sentence length is 4 words per sentence. He used noun, main verbs, adjectives, adverbs prepositions, and conjunction, negation.
He used noun phrase in the place of premodification and noun phrase in the place of postmodification. He used prepositional phrase in the adverbial place and prepositional phrase in the place of postmodifiers. He used verb phrase and he used 53.33 per cent simple sentence and 46.66 per cent complex sentence, this is the reason James’s syntax is more complex: his ratio of dependent clauses to independent clauses is over 3:1. 13.14 per cent he used relative clause in his work, 10.22 per cent he used adverbial clause and 7.30 per cent he used noun clause. James’s sentences in this novel are on the average of 35.01 words per sentence. By one measure, James’s syntax is more complex: his ratio of dependent clauses to independent clauses is over 3:1. James makes substantial use of modal and aspectual auxiliaries in such phrases as ‘would be’, ‘shouldn’t be catch’, ‘could find’, ‘would have liked’, ‘had been invited’, ‘had been’. These involve awareness not only of a narrative point, are past, future, or hypothetical. In James they are a further indication of the ramifications of consciousness: past memories, future expectations and hypothetical suppositions. Negations can be a device for irony and comedy; he used negation for the irony and metaphorical reasons. For example, unwilling, improper etc.

The study of language in use which pays special attention to the choice made by the novelist from among the various grammatically correct ways of expressing one and the same thing which is semantically or stylistics in relation to the novel is very significant and relevant. The communicative side of language of Henry James’ novel consists of a fully developed natural narrative in highly appreciable. He has impressed his readers by depicting the real struggle in the life of characters by using appropriate language in the social and cultural circumstances. Henry James while writing his novel devotes much of time and effort so as to achieve successful communication. Here James intended messages are derived on the basis of contextual information available in the statements of characters in the novel. Sometimes James deliberately keeps some information hidden and leaves on the intelligence of the reader to comprehend the implicature. This creates aesthetic as well as stylistic efforts. As a critic and linguist I have identified that James used in every dialogue used stylistic devices to make the novel authentic and real in the eyes of readers. James creates syntactic texture in such a way that the semantic shades of words or sound echo, which a critic can perceive and interpret correctly on the basis of his or insight and knowledge of the language. The aesthetic expressions in the novel of
Henry James exhibit the social, ethical and literary values presented to the reader in a lucid and attractive style full of beautiful imagery and symbols. In the language there is very close association between sound and sense. Very meaningful overtones suggest the semantic qualities instead of literal sense. In the novel of James we find that semantic and stylistic devices are intertwined making the study of communication in a very meaningful and interesting one i.e. the identification of the expressive values which the semantic feature have acquired and finding out of the stylistic meaning. In his novel there are many situations where ambiguous, tentative or suggestive language is used, which results in stylistic purposes. Some over tones are directly related to emotional attitudes while others are merely expressive. The study of the personality cult of the characters and their expression in the use of tautologies and contradictory statements is very thought provoking and at the same time very interesting. Here the critic has to utilize his knowledge of the world and past experience of similar events in order to appreciate and analyse it effectively and correctly. The texture in the novel of Henry James produces due to the cohesive relations within the sentences, between the sentences and between the various paragraphs. In James novel we find that dialogues are proceeding in a natural conversational form, i.e. the flow of dialogues and situation is spontaneous, unplanned and casual. This study, which is directed towards the aim of discovering the organization of language through stylistic approach and which simultaneously, considers the style of James with linguistic structure along with elements functioning for the communicative effect will prove to be a very useful study in the field of stylistics.

In the domain of syntax, Chomsky (1957) propounds his theory ‘generative grammar’ concerning the inner relation between context and form. He maintains that grammar must not only describe the laws which regulate the functioning of linguistic units but must also be capable of generating new sentences. The Chomskian theory helps modern stylistics to build up a grammar which would generate deviant construction and broaden the limits of the well-formed sentences which are regarded as the only ones that are grammatical. Transformation as one of the methods employed in generative grammar is used in stylistics when it is necessary to find the stylistic meaning of a sentence. Generative grammar also aims at reconstructing the process connected with the formation of
sentences. This has direct bearing on the interpretation of syntactical SDs and particularly on their linguistic nature.

It has been proved to us that the syntactic and semantic SDs have the power to generate a good number of sentences within the existed pattern. This shows that it has a relation to the Chomskian theory of ‘Generative Grammar’, because stylisticians made attempts to build up a grammar which would generate deviant constructions and thus, broaden the limits of grammaticized sentences. Therefore, the futuristic scope of this research will be in the field of Chomskian Transformational Generative grammar in the light of analysis of novel stylistically.