Abstract

Stylistic Manipulations in Henry James' Novel The Portrait of a Lady

The Objective

The objective of present study is to analyze the novel of Henry James in terms of stylistics parameters. The whole novel will be analyzed at all the levels of Stylistics in detailed form; therefore Researcher will discuss Stylistics in its initial chapters. Stylistics is a branch of applied linguistics. The application of linguistics in the discipline of literature is known as stylistics or in the words of Halliday Linguistic Stylistics. It is a scientific approach to the study of literary language. It is different from the old practice, which was carried by literary critics in the form of traditional style and methods. They concentrated only on the appreciation and aestheticism of literary text. They did not focus their attention on the language of literary text. So, this work is purely objective in nature.

Chapter 1

Chapter one deals with introduction, which comprises definition of Stylistics, its role and characteristics, the objective of the present work, the scope of the study and the introduction of Henry James and his beautiful work.

Chapter 2

The second chapter discusses style and stylistics, style is a broad term. It can be defined by various angles and different view points. After reviewing and observing various definitions and approaches Researcher delivered this conclusion that style is a very messy and mazy, abstract and complex, controversial and elusive term. From linguistic point of view we can say that style is a choice between alternative expressions and style is a deviation from the norm.
Style in linguistic analysis is not ornament but it is confined to the study of language, the structure and stratum of language of a literary text.

The concept of style can be meaningful only when we make a unified theory of style and it will be only possible when the linguistics and stylistics are correlated with aesthetic value and judgment of literary text.

Linguistic approach to literature is generally known as stylistics or in the word of Halliday Linguistic Stylistics.

History of literary criticism reveals that from the antiquity to present, the literary critic is busy in analyzing and theorizing literature. But the analysis of literature by the classical writers in spite of providing some deep insights lacks the systematic knowledge of linguistics as accumulated during the 20th century.

Stylistics is closely related to other disciplines such as Literary Criticism, Poetics, Rhetoric’s Aesthetics, and Semiotics etc.

The stylistic achievements can be seen on the following levels of linguistics:

1- Phonological aspect.

2- Syntactic aspect.

3- Lexical (Morphological) aspect.

4- Semantic aspect.

In this way, stylistics can be studied by various levels.
Chapter 3

The syntactic stylistic devices are discussed in this chapter. 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.

It has been proved to us that the syntactic SDs have the power to generate a good number of sentences within the existed pattern. This shows that it has a relation to the Chomeskian theory of ‘Generative Grammar’, because stylistician made attempts to build up a grammar which would generate deviant constructions and thus, broad the limits of grammaticized sentence. Researcher will discuss all the syntactic devices in this chapter with examples from the novel and its analysis.

Chapter 4

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.

Chapter 5

This chapter will deal with the statistical data and analysis of all the stylistic devices which are explained in the entire previous chapter one by one. Researcher will also provide charts and graphs of this analysis in this chapter. For example, 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. 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 centzeugma 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 6.66 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 makes spares use of adjective, and of those that occur, many have nothing to do with physical attributes: unwilling, conventional, affable, casual, cynical, etc. Other categories of verb which are prominent cognitions (known, supposed, reflected, etc), speech acts (speak, repeated, address, invited, etc), and perceptions (hear, looked, appear, etc). The most notable classes of adverb are those of manner (straight, nervously, familiarly, etc) and of degree (somewhat, precisely, extravagantly, etc), together with focusing adverbs such as only and even. 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. All these issues will be discussed in detailed form in this chapter by using statistical parameters.

**Summary and Conclusion**

In summary and conclusion researcher summarizes the present study. It also characterizes the finding and shows how the goals are met and the research hypotheses are answered.

Finally the bibliography is introduced at the end of this dissertation.