1.0. Introduction

Henry James is an American author. He is one of the key figures of 19th century literary realism; the fine art of his writing has led many academics to consider him the greatest master of the novel and novella form. He is primarily known for a series of major novels in which he portrayed the encounter of America with Europe. Writers from the United States of America and the British colonies of Australia, New Zealand and Canada were influenced by the literature of Britain and are often classed as a part of Victorian literature, although they were gradually developing their own distinctive voices. Victorian writers of Canadian literature include Grant Allen, Susanna Moodie and Catherine Parr Traill. Australian literature has the poets Adam Lindsay Gordon and Banjo Paterson, who wrote Waltzing Matilda and New Zealand literature includes Thomas Bracken and Frederick Edward Maning. From the sphere of literature of the United States during this time are some of the country's greats including: Emily Dickinson, Ralph Waldo Emerson, Oliver Wendell Holmes, Henry James, Herman Melville, Harriet Beecher Stowe, Henry David Thoreau, Mark Twain and Walt Whitman.

The Victorian Era of the United Kingdom was the period of Queen Victoria's reign from June 1837 to January 1901. This was a long period of prosperity for the British people, as profits gained from the overseas British Empire, as well as from industrial improvements at home, allowed a large, educated middle class to develop. The era was preceded by the Georgian period and succeeded by the Edwardian period. The latter half of the Victorian era roughly coincided with the first portion of the Belle Époque era of continental Europe. Other famous novelists of Victorian age are Anne Bronte, Emily Bronte and Charlotte Bronte with George Eliot, Charles Dicken, Thomas Hardy, Charles Kingsley and Henry James. (From Wikidepia)


Henry James was born on April 15, 1843 in New York City into a wealthy family. His father, Henry James Sr. was one of the best-known intellectuals in mid-nineteenth-century America. In his youth, James traveled back and forth between Europe and America. He studied with tutors in Geneva, London, Paris, Bologna and Bonn. At the age of 19 he briefly attended Harvard Law School but preferred reading literature to
studying law. James published his first short story named "A Tragedy of Errors". In 1866-69 and 1871-72 he was a contributor to “The Nation” and “Atlantic Monthly”.

James devoted himself to literature and travel, gradually assuming the role of detached spectator and analyst of life. In his early novels, including Roderick Hudson (1876), The American (1877), Daisy Miller (1879), and The Portrait of a Lady (1881), as well as some of his later work, James contrasts the sophisticated, though somewhat staid, Europeans with the innocent, eager, though often brash, Americans. In the novels of his middle period, The Bostonians (1886), The Princess Casamassima (1886), and The Tragic Muse (1890), he turned his attention from the international theme to reformers, revolutionaries, and political aspirants.

During and after an unsuccessful six-year attempt (1889–95) to win recognition as a playwright, James wrote a series of short, powerful novels, including The Aspern Papers (1888), What Maisie Knew (1897), The Spoils of Poynton (1897), The Turn of the Screw (1898), and The Sacred Fount (1901). In his last and perhaps his greatest novels, The Wings of the Dove (1902), The Ambassadors (1903), and The Golden Bowl (1904), all marked by a return to the international theme, James reached his highest development in the portrayal of the intricate subtleties of character and in the use of a complex, convoluted style to express delicate nuances of thought.

Perhaps more than any previous writer, James refined the technique of narrating a novel from the point of view of a character, thereby laying the foundations of modern “stream of consciousness” fiction. The series of critical prefacades he wrote for the reissue of his novels (beginning in 1907) won him a reputation as a superb technician. He is also famous for his finely wrought short stories, including "The Beast in the Jungle" and "The Real Thing," which is masterpieces of the genre. In addition to fiction and literary criticism, James wrote several books on travel and three autobiographical works.

**1.2. Work of Henry James:**

Henry James is a novelist, essayist, and critic. James was the son of an eccentric Swedenborgian philosopher, who had inherited enough money to devote his life to his children's "sensuous education": the senior James hauled all five children back and
forth between Europe and America in the 1850s, exposing them to ideas, books, music, theater, and art in several languages and cultures. It was an education, recalled Henry, in which "the literal played as small a part as it perhaps ever played in any... we wholesomely breathed inconsistencies and ate and drank contradictions." Wholesome or not, these early years provided the future novelist with an acute sense of human inconsistencies and contradictions. His brother, the philosopher and psychologist William James, later wrote that Henry was really "a native of the James family, and has no other country."

Henry James published his first piece of writing (a critical essay in the North American Review) at the age of twenty-one; by the time he was thirty-eight he had moved to London, immersed himself in the works of Balzac, Thackeray, George Eliot, and Turgenev, published essays on literature, travel, and art, and made his mark as a fiction writer on both sides of the Atlantic with Roderick Hudson (1876), The American (1877), The Europeans (1878), Daisy Miller (1879), and Washington Square and The Portrait of a Lady (both 1881). He kept up this prodigious pace for the rest of his life. The works of his middle period, darker than the early books, take up more specific political, social, and psychological questions; they include The Bostonians and The Princess Casamassima (both 1886), The Aspern Papers (1888), The Spoils of Poynton and What Maisie Knew (both 1897), The Turn of the Screw (1898), and The Awkward Age (1899). James tried writing plays in the 1890s, principally in hope of financial success, and suffered a prolonged depression after he was booed off the stage at the opening of his Guy Domville in 1895.

James's great theme, in his adult work, was the confrontation between two worlds, America and Europe: one fresh, innocent, eager, relatively simple, full of energy and curiosity; the other rich, dense, layered, knowing, infinitely subtle and complex. He wrote his finest and most difficult works on this international theme in the early 1900s--The Wings of the Dove (1902), The Ambassadors (1903), and The Golden Bowl (1904). (Sen & Chopra, 2007, 20-21)

James's style grew more mannered and labyrinthine as he aged, as is evident not only in the late novels but in nonfiction works as well--The American Scene (1907, written after a long return visit to his native land) and two volumes of autobiography, A Small Boy and Others (1913), and Notes of a Son and Brother (1914). Beginning in 1907, he
revised and wrote new prefaces to all the novels and tales he wanted to preserve and published them in the uniform New York Edition. He became a British citizen in 1915 and received the Order of Merit from King George V just before he died in 1916.

Novels by Henry James:

1. Watch and Ward, 1871
2. Roderick Hudson, 1875
3. The American, 1877
4. The Europeans, 1878
5. Daisy Miller, 1879
6. An International Episode, 1879
7. Washington Square, 1880
8. The Portrait of a Lady, 1881
9. The Bostonians, 1886
10. The Princess Casamassima, 1886
11. The Reverberator, 1888
12. The Tragic Muse, 1890
13. The Other House, 1896
14. The Spoils of Poynton, 1897
15. What Maisie Knew, 1897
16. In the Cage, 1898
17. The Awkward Age, 1899
18. The Sacred Fount, 1901
19. The Wings of the Dove, 1902
20. The Ambassadors, 1903
21. The Golden Bowl, 1904
22. Julia Bride, 1909
23. The Outcry, 1911
24. The Ivory Tower, 1917
25. The Sense of the Past, 1917.

Short Stories by Henry James:

1. A passionate Pilgrim, 1875
2. The Madonna of the Future, 1879
3. The Seige of London, 1883
4. Tales of Three Cities, 1884
5. The Author of Beltraffio, 1885
6. The Aspern papers, 1888
7. The Lesson the Master, 1892
8. The Real Thing, 1898
9. Terminations 1895
10. Embarrassments, 1896
11. The Two Magics: The Turn of the Screw and Covering End, 1898
12. The Soft Side, 1900
13. The Better Sort, 1903
14. The Finer Grain, 1910
15. A Landscape Painter, 1919
16. Traveling Companions, 1919
17. Master Eustace, 1920

Plays by Henry James:

1. Theatricals; Tenants and Disengaged, 1894
2. Theatricals, second Series: The Album and The Reprobate, 1895

1.3. Story in short The Portrait of a lady:

Isabel Archer, originally from Albany, New York, is invited by her maternal aunt, Lydia Touchett, to visit Lydia's rich husband Daniel at his estate near London,
following the death of Isabel's father. There, she meets her cousin Ralph Touchett, a
friendly invalid, and the Touchetts' robust neighbor, Lord Warburton. Isabel later
declines Warburton's sudden proposal of marriage. She also rejects the hand of Caspar
Goodwood, the charismatic son and heir of a wealthy Boston mill owner. Although
Isabel is drawn to Caspar, her commitment to her independence precludes such a
marriage, which she feels would demand the sacrifice of her freedom. The elder
Touchett grows ill and, at the request of his son, leaves much of his estate to Isabel
upon his death.

With her large legacy, Isabel travels the Continent and meets an American expatriate,
Gilbert Osmond, in Florence. Although Isabel had previously rejected both Warburton
and Goodwood, she accepts Osmond's proposal of marriage. She is unaware that this
marriage has been actively promoted by the accomplished but untrustworthy Madame
Merle, another American expatriate, whom Isabel had met at the Touchetts' estate.

Isabel and Osmond settle in Rome, but their marriage rapidly sours due to Osmond's
overwhelming egotism and his lack of genuine affection for his wife. Isabel grows
fond of Pansy, Osmond's presumed daughter by his first marriage, and wants to grant
her wish to marry Ned Rosier, a young art collector. The snobbish Osmond would
rather that Pansy accept the proposal of Warburton, who had previously proposed to
Isabel. Isabel suspects, however, that Warburton may just be feigning interest in
Pansy to get close to Isabel again.

The conflict creates even more strain within the unhappy marriage. Isabel then learns
that Ralph is dying at his estate in England and prepares to go to him for his final
hours, but Osmond selfishly opposes this plan. Meanwhile, Isabel learns from her
sister-in-law that Pansy is actually the daughter of Madame Merle, who had an
adulterous relationship with Osmond for several years.

Isabel visits Pansy one last time, who desperately begs her to return someday,
something Isabel reluctantly promises. She then leaves, without telling her spiteful
husband, to comfort the dying Ralph in England, where she remains until his death.
Goodwood encounters her at Ralph's estate and begs her to leave Osmond and come
away with him. He passionately embraces and kisses her, but Isabel flees. Goodwood
seeks her out the next day, but is told she has set off again for Rome. The ending is
ambiguous, and the reader is left to imagine whether Isabel returned to Osmond to
suffer out her marriage in noble tragedy (perhaps for Pansy's sake) or whether she is
going to rescue Pansy and leave Osmond. (Sen & Chopra, 2007, 33-35)

After mentioning the works of Henry James and story of The Portrait of a Lady in
short, researcher would like to discuss the characteristics of literary language as
genral so that he can discuss the characteristics of language of Henry James in The
Portrait of a Lady as characteristics properties.

1.4. Literary Language and its Characteristics:
The characteristics of the literary language are as follows:

1. Literary language is non-utilitarian: Literary language is non-utilitarian and it
does not serve the immediate purpose of conveying bare information like the
every day language. A single word or expression in the language of literature
has different layers of meaning and can be interpreted from a number of
different angles and points of view.

2. Literary langoage is symbolic: The symbolic use of language is found only in
the literary language and does not exist in the daily communication which is
straight-forward and direct. by being symbolic, the literary language becomes
indirect, implicit and imagistic.

3. Literary language has supra-literal meanings: The linguistic items such as
words, phrases, clauses and sentences have supra-literal meanings which are
understood through the context in a literary work. They say more than they
seem to say. The meaning of a word in literature can not be taken literally as
in the case of every day language. However, it carries another meaning beyond
the literal one.

4. Literary langauge is de-automatized: Mukarovsky, 1970 suggested distinction
between every day language and literary language. The former is constructed
spontaneously without thinking about the words, phrares and sentences. In
other words there is the automatic use of linguistic elements in daily usage of
language. He calls it an automatized language. On the other hand the later is
de-automatized. That means the poets and writers are conscious and aware of
words, phrases and sentences they use. They try their best to put the right word
in its right place. In fact the violation of the accepted norms of language is
called de-automatization. The more an act is automatized the less consciously it is executed, whereas the more it is foregrounded, the more completely conscious does it become. Objectively speaking, automatization schematizes an event and de-automatization means the violation of the scheme.

5. Literary language is connotative: The language of science is denotative because there is a referential and literal use of language. For example, in science one plus one makes two, but in the literary use of language, one plus one may not make two because in literature there is no referential and literal sense of language. It is connotative and assumes a number of associative meanings other than their literal meanings.

6. Literary language has cultural loads: Literary language is very rich in culture and associative meanings. That means it has cultural loads whereas the scientific language fully discards the cultural loads. Hence, it sometimes becomes very difficult to translate a piece of literature from one language into another.

7. The literary language is ambiguous: Sometimes, the literary language is not precise, but ambiguous and vague. That is why there may be various interpretations of a single literary text. Any literary text is open ended semantically. That is, in the interpretation of a literary piece, one can use one’s own personal experience, background and thought.

8. Literary language involves creativity: the language of literature abounds in creativity. The literary author makes a creative use of language. He creates new words, expressions and some combinations of words in order to suit the meaning which he? She wants to convey. By doing so, the writer further extends the language boundary and contributes to the enrichment of the traditional means of expression. By doing that as Traugot & Pratt, 1980 point out that the writer is able to produce and understand utterances which have never been heard before but are possible within the system of a language.

9. Literary language is expressive and aesthetic: A literary writer makes the language of literature aesthetic and expressive because of use different stylistic devices to create a beauty in the language. The aesthetic use of language makes the readers appreciate literature. The readers do not read literature for the sake of getting knowledge, but for the sake of appreciation. In literature, there is also the expressive use of language through which a writer expresses
his feeling, emotion and sentiment. Expressive use of language gives an emotive value to literature.

10. Literary language is foregrounded: literary language usually does not follow the set standard or the existing pattern of a language. That means there is a deviation from the norms in literature. Deviation in a language takes place when the selectional restrictional are violated. When a writer deviates from the linguistic norms, he creates anomalous and non-linguistic expression in his language. Mukarovsky, 1970 calls this kind of writing ‘foregrounding’ which is against background. It means bringing to attention or making something new. Every language has its linguistic background and the users of that language follow that background. But a literary writer uses a language against its background, as a result of which his language becomes foregrounded.

11. Literary language is figurative and ornamental: the different use of SDs such as simile, metaphor, metonymy, hyperbole, assonance, consonance etc, makes the language of literature figuritive and ornamental. This beauty of language which a literary writer uses attracts readers. (Beg, 2002-03, 24-28)

The above mentioned merits make the language of literature different from the other usages of language. The reason beyond this lies in the use of different linguistic terms by which literary language becomes distinct. These terms are called stylistic devices, stylistic means, stylistic markers, tropes, figures of speech and so on but the researcher of this work would deal only the stylistic devices in his further chapters. All these terms are used indiscriminately and are set against those means which are conventionally called neutral means. Neutral means commonly have some acknowledged grammatical and lexical meanings. Whereas SDs, with that the acknowledged meanings, contain stylistic meanings which overly on the acknowledged ones and show the exclusiveness of a writer. In this regard Crystal & Davvy, 1983 mention that each writer has his/her own idiosyncratic style. This style can be recognized by specific combination of language media and SDs which in their interaction characterize the individual uniqueness and present another new system to the language. This new system, originally, is derived from the literary norms and the general principles of the given period. The talented writer makes some adaptation of the canon of the language by which he makes the readers feel the way he wants them to feel.
Thus, according to Galperin, 1977 a stylistic device can be defined as a deliberate and conscious intensification of some typical structure or semantic property of language unit (neutral means) promoted to a generalized status and thus becoming generative model. This means SDs are abstract pattern or, let one say, a mould into which are used by the literary writers to create style. They make the works of literature beautiful, attractive and the readers highly appreciate it.

1.5. Objectives and Scope of the Study:

Stylistics is also called ‘stylistic criticism’ in contrast with ‘literary criticism’. Fowler (1986), however, prefers to call it ‘linguistic criticism’, whereas some other scholars call it ‘literary linguistics’ (Fabb et. al. 1987). But many linguists differentiate between ‘linguistic stylistic’ and ‘literary stylistics’. Linguistic stylistics takes its theories, methods and insights, and also its terminologies from linguistics whereas literary stylistics depends heavily on literary criticism and takes into consideration, the traditional problems in literary analysis.

Like linguistics, stylistics is also ‘scientific’ in nature. It studies style and the language of literature scientifically. There is objectivity, precision and explicitness in its approach to the study of literature. It is also an empirical, systematic and analytical study of literature focussing on its language and style. (Beg, 2002-03, pg. 17)
As noted, stylistics is based on linguistics. Its tools and its methods for analysis are derived from this discipline. The stylistic analysis of a literary text, therefore, is essentially a linguistic analysis. But mere linguistic analysis or linguistic description of a literary text does not make it ‘stylistic’, unless ‘style-features’ (SF) of that text are identified. It may be pointed out that the stylistic study or analysis of a literary text is presumably a linguistic study, but every linguistic study may not be regarded as stylistic study (Beg, 2002-03, pg. 18). Proposing the method of stylistics in general, a formula has been evolved according to which the stylistic analysis (SA) of a literary text would consist of the linguistic description (LD) of that text plus style-features (SF) found in it:

\[ \text{LD} + \text{SF} = \text{SA} \]

Process of Stylistic Analysis (Beg 1988)

Identification of style-features is the central task in the stylistic analysis of a literary text. The stylistic analysis begins with linguistic description of the literary text whether at the phonology, morphology, syntactic and semantic level or at the level of grammar or meaning. After this, the analyst looks for the features of style at each level. The stylistic analysis of a literary text completes after the style-features are identified and described, and if possible these are suitably related to the theme or the possible meaning of the text in which they occur. (Beg, 2002-03, pg. 18)

There are various approaches to the study of literature, such as sociogical, psychological, aesthetic, semiotic and linguistic. The linguistic approach to literature is called ‘stylistics’. Under this approach, the stylistic analysis would consist of levels of description, and at each level certain procedure for the identification of style-features is followed.
Stylistics is a modern approach to the study of literature. It is text-oriented or text-centered. Like practical criticism and American new criticism, stylistics is an outcome of structuralist literary theory which is very much different from the traditional literary theory in which ‘author’ was given the central position and ‘text’ was either ignored or given very little importance. (Beg, 2002-03, pg. 19)

The structuralist literary theory has been influenced by many linguistic trends and schools of thought. The stylistic theory owes not only to Russian formalism, French semiology and Prague School of linguistics, but also to American structural linguistics and British functionalism. The scholars like Fredinand de Saussure (1916), Roman Jackson (1928), Jan Mukarovsky (1964), Leo Spitzer (1948), H. G. Widdowson (1975), M. A. K. Halliday (1966), Stephen Ullmann (1964), Samuel Levin (1964), Nils Erik Enkvist (1964), Thomas A. Sebeok (1960), Dell Hymes (1960) and Roger Fowler (1986) have contributed to the development of stylistics to a great extent. (Beg, 2002-03, pg. 19-20)

From what has been mentioned above, we desire to achieve some goals. The objectives of this study are formulated on the basis of close reading of some literary works of the American literary writer Henry James particularly his novel “The Portrait of a Lady”. Our attention is focused on finding out some of the SDs at the different linguistic levels that create individuality in his works and make his style different from other literary writes. The way the researcher is going to deal with the
work in hand is purely descriptive and analytic. The following procedures will be followed throughout the research process:

1. The researcher will read the text extensively.
2. While reading the text, the focus will be on identifying stylistic features existed in the text.
3. A systematic analysis at different linguistic levels will be conducted by the researcher.
4. Finding out applicable examples from the text.
5. The data that will be collected is going to be purely text-oriented data.
6. Materials related to the topic will be consulted.

The objectives of this study are:

1. To study the SDs used by Henry James which make his literary writing foregrounded.
2. To explore the stylistic devices in the novel The Portrait of a Lady as a whole.
3. To apply the stylistic devices at the level of syntax and semantics in the novel The Portrait of a Lady.
4. To know whether there are possibilities of presenting language fact in stylistic use other than SDs or not?
5. To check the deviation of the Henry James from the normal rules of writing and to check how much he violated the linguistic norms.
6. To explore the importance of SDs in the cohesion and coherence of a literary text.

1.6. Hypotheses:

Keeping in view the objectives of this study, the following hypothesis are formulated for investigation and testing.

1. SDs are some of different linguistic features used in literary writing. James uses these tools for the purpose of making the literary utterances foregrounded, i.e., to make more conspicuous, more effective and therefore impart additional information to the sentences.
2. SDs are against neutral devices in the sense that the later contain acknowledged grammatical and lexical meanings whereas the former besides the dictionary meanings, they contain another meaning called stylistic meaning. Henry James employs some SDs to create stylistic meanings which go alongside primary meanings and are superimposed on them. But researcher of this work would not deal with the neutral devices because of the precise work.

3. Since SDs function in a text as marked units and always carry some kinds of additional information, either emotion or logical, so the method of free variation employed in descriptive linguistics cannot be used in stylistics because any substitution may cause damage to the semantic and aesthetic aspects of the utterances. Thus researcher would deal only the semantic devices used by Henry James in the novel The Portrait of a Lady in chapter 3 in detail.

4. The nature of each SD lies in the wholeness of the artistic impression which which the work of art as a self-contained things produces on the readers. Each separate aesthetic fact and each poetical device finds its place in the system, the sound and the sense of words, the syntactical structure and the compositional purport. All in equal degree express the wholeness.

5. Through James’ writing, we want to know does each and every stylistic use of language fact come under the term SDs or there are other possibilities of presenting any language fact in what is called stylistic use?

6. The most striking SDs used in the work under study which characterize the uniqueness of Henry James’ writings are chiasmus, repetition, stylistic inversion, symbolism, oxymoron and irony etc. which the researcher would deal in chapter 2 and chapter 3 and style shifting and lexical colouring would be described in chapter 4 in detail.

1.7. The Organization of the Work:
This work runs on five chapters besides summary and conclusion and bibliography. In the first chapter, researcher mentions the features of literary language and how is it distinguished from non-litrary language. Then the objectives and scope of this study is outlined. Second Chapter deals with the different literary theories and their relationship with the language of literature. It deals with the stylistics and stylistic
devices in detailed form. It also mentions 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 which is concerned with finding out the SDs at the syntactic level. Forth Chapter has the same technique but it deals with SDs at the semantic level in which researcher will deal with all the semantic devices as a whole i.e. metaphor, metonymy, oxymoron, irony and simile etc but not all the devices because this work is very precise and brief. Fifth Chapter is about statistical analysis of data about The Portrait of a Lady and then the thesis will be ended with the summary and conclusion.