3.0. Introduction
Here in this chapter researcher would discuss the syntactic stylistic devices used by the writer in the novel. Within language as a system, there are certain types of relations between words, word combinations, sentences and also between larger spans of utterances. The branch of language science which studies the type of relation between these units in called syntax. The study of the sentence and its types and specifically the study of relations between different parts of the sentence have had a long history. Rhetoric, in the past, was mainly engaged in the observation of the juxtaposition of the members of the sentence and in finding ways and means of building larger and more elaborate span of utterances, as for example, the period or period sentence. But modern grammar has greatly extended the scope of structural analysis and has taken under observation the peculiarities or strange features of the relation between the items of the sentence, which somehow have overshadowed problems, connected with structural and semantic patterns of larger syntactical sentence.
Syntax is perhaps the most significant aspect of the grammatical structure of a language. It has come to be recognized as synonyms with its super ordinate ‘grammar’. It refers to the way words, phrases, and clauses are ordered and formally grouped (Wales, 1989, 450). It has gradually been considered a crucial feature of style both by literary critics and linguists. Literary critics have taken the syntactic knowledge of literary work in terms like ‘simple’, ‘terse’, ‘loose’ or ‘complex’ whereas linguists recognizes the relation of basic structure of language with an artist’s individuality of expression, ‘Grammar itself is a style’ Tufte (1971). Many stylistic studies of literary work are centered round syntax. Syntax focused analyses of literary work have proved to be of crucial important especially in practical stylistic since syntax-based grammars offer a set of well defined and interrelated concepts which are easily accessible to both teachers and students of stylistics. Creative writers are well aware of correlation between the massage they want to convey and the syntax which is encoded.
Stylistics takes as the object of its analysis the SD’s of the language which are based on some significant structural points in an utterance whether it consists of one sentence or a string of sentences. In grammar certain type of utterances have already been patterned, for example, there are all kinds of simple, compound or complex sentences that may be regarded as neutral non-stylistic patterns. At the same time, the peculiarities of the structural design of some utterances which bear some particular emotional coloring, that is, which are stylistic and therefore non-neutral, may also be patterned and presented as variant of the general syntactical models of language and more obviously if presented not as isolated elements but as groups easily observable and lending themselves to generalization.

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. Lyons (1970) in the respect states:

“…a grammar of this kind is ‘predictive’ in that it is establishes as grammatical, not only ‘actual’ sentences, but also ‘potential’ sentences” (Lyons 1970: 155-156)

This attracts one’s attention to the problems of stylistic syntax. The syntactical SDs, as will be seen later, is capable of generating an unlimited number of sentences within the given pattern.

Another view that the generative grammar theory provides is that there are two kinds of structures: a deep structure and a surface structure. The latter is deemed to be the actual
sentence produced by the former which is not presented in language units and therefore unobservable.

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. Thorne (1970) points out the relation between generative grammar and stylistics by saying:

**Generative grammar is important to stylistics because in addition to these ‘surface structure’ facts, it is concerned with the so-called ‘deep structure’ aspects of language, that is, those facts about linguistic structure which cannot be directly related to what can be observed.**

**Most stylistic judgments relate to deep structure. (Thorne 1970: 147-52)**

It follows that Bolinger (1965) and Lyons (1970) had the view that the so-called generative grammar is not strikingly new and there is nothing unheard of in that theory.

In this chapter the focus of attention will be on some main syntactical SDs in the novel of Henry James the Portrait of a Lady. These will be discussed in details as follows:
3.1. Main Types of Syntactic Stylistic Devices

3.1.1. Parallelism

Jakobson (1960) and Wales (1989) state that parallelism or parallel construction is a syntactical feature (SD) which refers to parallel to linguistic constructions. When a syntactic structure in two or more sentences or in part of sentence is similar or identical, it is called parallelism. This means that the necessary condition in parallelism is the uniformity or similarity of the syntactical structure in two or more sentences or parts of a sentence in a close sequence.

A parallel construction, in the style of literary works, carries an emotive function. Leech (1969) defines it as a kind of foregrounded regularity. It is sometimes used as a technical means in building up other SDs. The following examples from the work under study show how parallelism backs up other SDs.

1. ‘….Of course I talk like an American- I can’t talk like a Hottentot. However I talk, I’ve made them understand me pretty well over here. But I don’t talk like the old gentleman in that lady’s novel. He wasn’t an American; we wouldn’t have him over there at any price….’ (Page no. 51)

2. In the afternoon she spent an hour with her uncle on the lawn, where the old man sat, as usual, with his shawl over his legs and his large cup of diluted tea in his hands. (Page no. 65)
3. Isabel looked at him askance. ‘Why, that seems to me his only fault—
that one can’t pity him a little. **He appears to have everything, to know
everything, to be everything.**’ (Page no. 64)

4. ‘Let me see,’ said her uncle, with a humorous intention; ‘I forget
whether you’re on the side of the old or on the side of the new. I’ve
heard you take such opposite views.’ (Page no 66)

5. ‘I don’t think you ought to do that. I don’t think you ought to
describe the place.’ (Page no 78)

6. ‘It may not matter to him, but it matters to one’s self.’

‘Ah, what it matters to me— that’s not what we’re discussing,’ said
Isabel with a cold smile. (Page no. 91)
7. ‘…I lost no time, I fell in love with you then. It was at first sight, as the novels say; I know now that’s not a fancy-phrase, and I shall think better of novels for evermore….’ (Page no. 96)

8. He showed his appetites and designs too simply and artlessly; when one was alone with him he talked too much about the same subject, and when other people were present he talked too little about anything. (Page no. 108)

9. ‘… Three months ago she gave Mr Goodwood every reason to suppose he was acceptable to her, and it’s not worthy of Isabel to go back on a real friend simply because she has changed the scene. I’ve changed the scene too, and the effect of it has been to make me care more for my old associations than ever….’ (Page no. 113)

10. ‘I don’t think it presumptuous in me to suggest that you’ll gain more than you’ll lose’, her companion observed. (Page no. 122)

Galperin (1977) mentions the way parallelism is constructed. He states:

“Parallel constructions are often backed by repetition of words (lexical repetition) and conjunction and prepositions (polysendeton)”

(Galperin 1977: 208)
In example no. 2. “In the afternoon she spent an hour with her uncle on the lawn, where the old man sat, as usual, with his shawl over his legs and his large cup of diluted tea in his hands,”, this phrase is started ‘with his shawl over his legs’ and other phrase has the same alignment like the first phrase that is ‘his large cup in his hand’ which is having the parallel linguistic construction and which is identical in nature.

He also identifies two kinds of parallel construction. (See the Figure below)

![Diagram of Parallelism and its categories]

**3.1.1. Complete Parallel Construction**

A complete parallel construction, which is also known as ‘balance’, maintains the principle of identical structure within the corresponding sentences. The abbreviations of each parallelism are written under each example.
1. Lord Warburton stared. ‘Yes, if I liked her enough.’

‘You’d be careful not to like her enough….’ (Page no. 125)

2. The square was still, the house was still; when he raised one of the windows of the dinning-room to let in the air he heard the slow creak of the boots of a lone constable. (Page no 129)

3. ‘No, I don’t wish to touch the cup of experience. It’s a poisoned drink! I only want to see for myself.’

‘You want to see, but not to feel,’ Ralph remarked. (Page no 140)

4. ‘I can’t reconcile myself to that,’ he simply said. There was a dangerous liberality about it; for felt how open it was to him to make the point that he had not always disgusted her.

‘I can’t reconcile myself to it either, and it’s not the state of things that ought to exist between us….’ (Page no 144)

5. ‘Well, I shall see him, and I shall tell him not to give up. If I didn’t believe Isabel would come round,’ Miss Stackpole added-‘well, I’d give up myself. I mean I’d give her up!’ (Page no 158)
Parallelism as an SD always generates rhythm in as much as similar syntactical structures appear in close succession. Here it is natural that parallel construction should be very frequently used in poetical structure.

3.1.1.2. Partial parallel construction

A partial construction, as the name implies, is slightly different from the complete one which has been discussed above. It refers to the repetition of some parts of successive sentences or clauses. For examples,

1. Altogether, with her meager knowledge, her inflated ideals, her confidence at once innocent and dogmatic, her temper at once exacting and indulgent, her mixture of curiosity and fastidiousness, of vivacity and indifference, her desire to look very well and to be if possible even better, her determination to see, to try, to know, her combination of the delicate, desultory, flame-like spirit and the eager and personal creature of conditions: she would be an easy victim of scientific criticism if she were intended to awake on the reader’s part an impulse more tender and more purely expectant. (Page no 46)

2. ‘Ah, there will be plenty of spectators! We shall hang on the rest of your career. I shall not see all of it, but I shall probably see the most interesting years. Of course if you were to marry our friend you’d still have a career—a very decent, in fact a very brilliant one. But relatively
speaking **it would be a little prosaic. It would be definitely marked out in advance; it would be wanting in the unexpected.** You know I’m extremely **fond of the unexpected** and now that you’ve kept the game in your hands I depend on your giving us some grand example of it.’ (Page no 139)

3. ‘I shouldn’t be an easy victim- **I’ve proved it.**’

‘Oh, to me, perfectly.’

‘**I’ve proved it to others as well.**’ (Page no 147)

4. As she felt the glad relief she bowed her head a little lower; the sense was there, throbbing in her heart, **it was part of her emotion, but it was a thing to be ashamed of**- it was profane and out of place. It was not for some ten minutes that she rose from her knees, and even when she came back to the sitting-room her tremor had not quite subsided. (Page no. 152)

5. The old man gave a groan. ‘Don’t tell me you’re not in love with her!

**Do you mean me to have the credit of it?**’

‘Entirely. I should like it simply to be a clause in your will without the slightest reference to me.’

‘**Do you want me to make a new will then?**’

‘At few words will do it; you can attend to it the next time you feel a little lively.’ (Page no. 171)
3.1.2. Chiasmus

Chiasmus, as one of the SDs under the syntactical level, is based on the repetition of a syntactical pattern. It, however, has across order of words and phrases. In Greek, it was called ‘a placing crosswise’. Cuddon (1998: 128) defines it as “…the reversal of grammatical structure in the successive phrases or clauses”. Galperin too describes chiasmus “as reversed parallel construction, the word-order of one of the sentences being inverted as compared with that of the other” (Galperin 1977: 209) to put it in a simple way, chiasmus refers to a situation when two corresponding pairs arranged not in parallel (a-b-a-b) but in inverted order (a-b-b-a).

When a literary writer uses this device, he puts the stress on the second part of the utterance which is just opposite in structure in comparison to the first part. This is due to the sudden change in the structure which by its very expectedness linguistically requires a slight pause before it. Henry James has made use of this device in a variety of ways, for instance:

1. Her life should always be in harmony with the most pleasing impression she should produce; she would be what she appeared, and she would appear what she was. (Page no 45-46)

2. ‘…. He’s the victim of a critical age; he has ceased to believe in himself and he doesn’t know what to believe in….’ (Page no 64)

3. ‘…. I believe he seriously thinks me an awful Philistine; he says I don’t understand my time. I understand it certainly better than he, who can
neither abolish himself as a nuisance nor maintain himself as an institution.’ (Page no 64)

4. ‘…. He always amuses me when he comes over, and I think he amuses himself as well….’ (Page no 65)

5. ‘It’s very easy to laugh at her but it is not easy to be as brave as she.’ (Page no 75)

6. ‘I’ve not made her my bosom-friend; but I like her in spite of her faults.’

‘Ah well,’ said Ralph, ‘I’m afraid I shall dislike her in spite of her merits.’ (Page no 76)

7. ‘Ah, one doesn’t give up one’s country any more than one gives up one’s grandmother….’ (Page no 82)

8. ‘We judge from different points of view, evidently,’ said Mrs Touchett. ‘I like to be treated as an individual; you like to be treated as a “party”.’ (Page no 87)

9. ‘I’m sorry if I make that impression on you; I don’t think it’s a nice impression to make.’ (Page no. 72)
A sudden change from passive to active and vice versa is also considered as a kind of chiasmus. For example:

10. ‘I hope you’ve enjoyed your dinner,’ Isabel went on.

But her companion was not to be diverted by frivolous proposition.

(Page no 154)

11. ‘As you didn’t know me that must rather have bored you.’

‘It made me want to know you….’ (Page no 161)

In example no. 11. Her life should always be in harmony with the most pleasing impression she should produce; **she would be what she appeared, and she would appear what she was.** It has the reversal of grammatical structure in the successive phrases ‘she would be what she appeared’ and ‘she would appear what she was’. It has word-order of one sentence being inverted as compared with that of the other sentence.

The novelist sometimes uses chiasmus in order to break the monotony of parallel constructions. But whatever be the purpose, it will always bring in some new shade of meaning or additional emphasis on some portion of the second part.

3.1.3. Repetition

Repetition is one of the syntactic SDs which is used to show the state of the mind of the speaker when he is under the stress of strong emotion. It tends to give a logical emphasis
which is necessary to fix the attention of the reader on the key word of the utterance.

Such as:

1. ‘…Great responsibilities, great opportunities, great considerations, great power, a natural share in the public affairs of a great country….’

   (Page no. 64)

In this example writer is using the word ‘great’ many times in the same phrase again and again.

2. But they made it clear to her that they hoped she would come to luncheon at Lockleigh, where they lived with their brother, and then they might see her very, very often. (Page no. 68)

3. ‘No, no, they’ll be firm,’ the old man rejoined; ‘they’ll not be affected by the social and political changes I just referred to’. (Page no. 7-8)

   ‘Is it very difficult to take hold?’ Ralph inquired.

4. ‘No if you put your heart into it.’

   ‘Ah, my heart,’ said Ralph. ‘If it depends upon my heart-!’

   ‘Haven’t you got a heart?’

   ‘I had one a few days ago, but I’ve lost it since.’ (Page no. 82)

5. ‘…I don’t go off easily, but when I’m touched, it’s for life, It’s for life, Miss Archer, it’s for life,’ Lord Warburton repeated in the kindest,
tenderest, pleasantest voice Isabel had ever heard, and looking at her with eyes charged with the light of a passion that had sifted itself clear of the baser parts of emotion-the heat, the violence, the unreason-and that burned as steadily as a lamp in a windless place. (Page no. 96-97)

6. ‘….Not in the usual sense. It’s getting-getting-getting a great deal. But it’s giving up other chances.’

‘Other chances for what?’

‘I don’t mean chances to marry.’ Said Isabel, her colour quickly coming back to her… (Page no. 122)

7. ‘….I doesn’t know what you mean. I ask nothing!’

‘You accept nothing,’ said Ralph. She coloured, and now suddenly it seemed to her that she guessed his meaning….’ (Page no. 136)

8. ‘….Ah, there will be plenty of spectators! We shall hang on the rest of your career. I shall not see all of it, I shall probably see the most interesting years…’ (Page no. 139)

9. ‘….But relatively speaking it would be a little prosaic. It would be definitely marked out in advance; it would be wanting in the unexpected. You know I’m extremely fond of the unexpected, and now that you’ve kept the game in your hands I depend on your giving us some grand example of it.’ (Page no. 139)
10. ‘I shouldn’t be an easy victim-I’ve proved it.’

‘Oh, to me, perfectly.’

‘I’ve proved it to others as well….’ (Page no. 147)

11. The great doctor spent the night at Gardencourt and, returning to London on the morrow, after another consultation with Mr Touchett’s own medical adviser, concurred in Ralph’s desire that he should see the patient again on the day following. On the day following Sir Matthew Hope reappeared at Gardencourt, and now took a less encouraging view of the old man, who had grown worse in the twenty-four hours. (Page no. 165)

12. ‘….It won’t make any difference to her; she doesn’t do it to please me. She does it to please- to please-’ And he lay a while trying to think why she did it. (Page no. 167-168)

13. ‘Yes, yes, I remember. I made a new will-in a few days….’ (Page no. 168)

14. ‘….You’ve scruples that I shouldn’t have had, and you’ve ideas that I shouldn’t have had either….’ (Page no. 172)

15. ‘….It means that one answers a letter the day one gets it and that when one comes to stay with her one doesn’t bring too much luggage and is careful not to be taken ill….’ (Page no. 182)
Galperin (1977) classifies repetition according to compositional pattern. He subcategorizes repetition into four main types namely; anaphora, epiphora, framing and anadiplosis (see the figure under). These will be discussed in details as follows:

3.1.3.1. Anaphora (epanaphora)

Chapman (1973) said that Anaphora is generally known as a kind of verbal repetition. It is also found in verse and prose. If the repeated word or phrase comes at the beginning of two or more consecutive sentences, clauses or phrases, it is called anaphora. It can be effectively deployed to underline descriptive and emotional effects. For example:

Figure no 4: shows the four types of repetition
'I don’t think you ought to do that. I don’t think you ought to describe the place.' (Page no.78)

2. ‘Why don’t you give it up then?’ Miss Stackpole inquired.
‘Give up-a-?’ asked Lord Warburton, meeting her harsh inflexion with a very mellow one. (Page no. 119)

3. He went a few steps in silence; then he stopped and put out his hand.
‘Good-bye.’
‘Good-bye,’ said Isabel. (Page no. 126)

4. ‘I can’t reconcile myself to that,’ he simply said. There was a dangerous liberality about it; for she felt how open it was to him to make the point that he had not always disgusted her.

‘I can’t reconcile myself to it either, and it’s not the state of things that ought to exist between us…’ (Page no. 144)

5. ‘…. I with you had a little money.’
‘I wish I had!’ said Isabel, simply, apparently forgetting for the my heart…’ (Page no. 189-190)

3.1.3.2. Epiphora (Epistrophe)

Wales (1989) elucidates that epiphora is just the opposite of anaphora. It occurs when the repeated unit is placed at the end of running sentences, clauses or phrases. For example:
1. Poor Lord Warburton stared, an interrogative point in either eye. ‘Do you call marrying me giving up?’

‘Not in the usual sense. It’s getting- getting- getting a great deal. But it’s giving up other chances.’ (Page no.122)

2. Lord Warburton stared. ‘Yes, if I liked her enough.’

‘You’d be careful not to like her enough…’ (Page no. 125)

3. “Not till I’ve seen Europe!” I too don’t wish to marry till I’ve seen Europe.’ (Page no. 140)

4. ‘… If I didn’t believe Isabel would come round,’ Miss Stackpole added-

‘well, I’d give up myself. I mean I’d give her up!’ (Page no. 158)

5. And she added that such, when one considered it, was simply the essence of the aristocratic situation.

In this light, if in none other, one should aim at the aristocratic situation.

(Page no. 177)

3.1.3.3. Framing

Framing takes place when the initial part of a syntactical unit a paragraph is repeated at the end of it. For example:

1. ‘I’m not afraid, you know,’ she said: which seemed quite presumptuous enough.

‘You’re not afraid of suffering?’
'Yes, I’m afraid of suffering. But I’m afraid of ghosts.’ (Page: 43)

2. But after that – I mean after three months (for it’s absurd asking the poor girl to remain but for three or four paltry weeks) – what do you mean to do with her?

‘I mean to take her to Paris. I mean to get her clothing.’ (Page: 36)

3. Of course I talk like an American – I can’t talk like a Hottentot. However I talk, I’ve made them understand me pretty well over here. But I don’t talk like the old gentleman in that lady’s novel. (Page: 51)

4. They had breakfasted together, dined together, gone to the theater together, supped together, really in a manner quite lived together. (Page: 203)

3.1.3.4. Anadiplosis

Anadiplosis is another kind of repetition known as ‘linking or reduplication’. Its structure is identified when the last word or phrase of one part of an utterance is repeated at the beginning of the next part, thus hooking the two parts together. Such as:

1. ‘Yes, he’s very nice. And he’s very fortune.’

The fortune Lord Warburton exchanged a handshake with our heroine and hoped she was very well. (Page no. 59)

2. ‘…My dear friend, I wonder if you’re growing faithless.’

‘Faithless? Faithless to you, Henerietta?’ (Page no.88)
3. ‘I see. If I should cease to think of you at all for a prescribed time, I should find I could keep it up **indefinitely.**’

‘**Indefinitely** is more than I ask. It’s more even than I should like.’ (Page no. 144)

4. ‘And your ambitions have no been satisfied? **They must have been great.**’

**They were great.** I should make myself ridiculous by talking of them.’

(Page no. 187)

5. ‘…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.**’

Pardon me, I **understand her** perfectly. (Page no. 192)

Generally speaking, any repetition of a unit of language will inevitably cause some slight modification of meaning; a modification suggested by a noticeable change in the intonation with which the repeated word is pronounced.

### 3.1.4. Enumeration

Galperin elucidates the nature of enumeration in which different things are mentioned one by one. These things are in the same syntactic position and show a kind of semantic homogeneity. He states,
Enumeration is a SD by which separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain, the links of which being syntactically in the same position (homogeneous parts of speech) are forced to display some kind of semantic homogeneity, remote though it may seem. (Galperin 1977: 216)

On the whole, most of our notions are associated with other notions because there are some kinds of relation between them: dependence, cause and result, similarity, dissimilarity, sequence, experience, proximity, etc. enumeration as an SD is known conventionally as a sporadic semantic field because its cases have no continuous existence as a semantic field does. That means enumeration occurs only to meet some peculiar intention of the writers. For examples,

1. She came rustling in quickly, **apologizing for being late, fastening a bracelet, dressed in dark blue satin**, which exposed a white bosom that was in-effectually covered by a curious silver necklace. (Page no. 165)

In this example writer is enumerating by using same type of phrase like ‘apologizing for being late’ and ‘fastening a bracelet’ and in ‘dressed in dark blue satin’ to create the same semantic effect.
2. Madame Merle was a **tall, fair, smooth** woman; everything in her person was round and replete, though without those accumulations which suggest heaviness. (Page no. 163)

3. There was no doubt she had great merits—she was **charming, sympathetic, intelligent, cultivated.** (Page no. 174)

4. ‘I judge more than I used to,’ she said to Isabel, ‘but it seems to me one has earned the right. One can’t judge till one’s forty; before that we’re **too eager, too hard, too cruel, and in addition much too ignorant.** (Page no. 175)

5. When Madame Merle was neither writing, nor painting, nor touching the piano, she was usually employed upon wonderful tasks of **rich embroidery, cushions, curtains, decorations for the chimney-piece;** an art in which her bold, free invention was as noted as the agility of her needle. (Page no. 178)

6. She had become **too flexible, too useful, was too ripe and too final.** (Page no. 179)

7. **No career, no name, no position, no future, no past, no future, no anything.** (Page no. 184)
8. ‘Why not- what have I got? Neither husband, nor child, nor fortune, nor position, nor the traces of a beauty that I never had.’ (Page no. 186)

9. ‘…. One’s self- for other people- is one’s expression of one’s self; and one’s house, one’s furniture, one’s garments, the books one reads, the company one keeps- these things are all expressive.’ (Page no. 188)

10. She wondered if her aunt repented of having taken her own way so much; but there was no visible evidence of this- no tears, no sighs, no exaggeration of zeal always to its own sense adequate. (Page no. 190)

11. As she descended from her vehicle she observed, suspended between the dinning-room windows, a large, neat, wooden tablet, on whose fresh black ground were inscribed in white paint the words- ‘this noble freehold mansion to be sold’; with the name of the agent to whom application should be made. (Page no. 193)

3.1.5. Polysendeton

Polysendeton is the opposite of asyndeton (asyndeton refers to the omitting of conjunctions or connectives between phrases or clause). Short (1984) points out that polysendeton refers to the repetition of the connectives (mostly conjunctions
and prepositions) between sentences, phrases or words. Polysendeton has a disintegrating function because it makes each member of a string of facts stand out conspicuously. It generally combines homogeneous elements of thought into one whole resembling enumeration, but unlike enumeration. Which integrates both homogeneous and heterogeneous elements into one whole? It differs from enumeration in the sense that, polysendeton shows things isolated whereas whereas enumeration shows them united. The most frequently used conjunction in English is ‘and’.

1. ‘I’ve not sympathy with inanimate objects,’ she remarked to Isabel at the National Gallery; **and** she continued to suffer from the meagerness of the glimpse that had as yet been vouchsafed to her of the inner life. Landscape by Turner **and** Assyrian bulls were a poor substitute for the literary dinner-parties at which she had hoped to meet the genius **and** renown of Great Britain. (Page no. 130)

In this example, the writer is using repetition of the connectives (mostly conjunctions and prepositions) between sentences like ‘and’.

2. ‘No; if you declined you did quite right, **and** I thank you for it.’

**And** she gave a little shudder of dismay at the thought that Lord Warburton **and** Mr Goodwood might have met at Gardencourt:it would have been so awkward for Lord Warburton. (Page no. 149)
3. It was a face that told of an amplitude of nature and of quick and free motions and though it had no regulate beauty, was in the highest degree engaging and attaching. (Page no. 162)

4. ‘Well, that’s what it comes to in the end. Don’t you like Isabel?’
‘Yes, very much.’ And Ralph got up from his chair and wandered over to the fire. He stood before it an instant and then he stooped and stirred it mechanically. (Page no.168)

5. She declared that in England the pleasures of smell were great – that in this inimitable island there was a certain mixture of fog and beer and soot which however odd it might sound, was the national aroma, and was most agreeable to the nostril; and she used to lift the sleeve of her British overcoat and bury her nose in it, inhaling the clear, fine scent of the wool. (Page no. 176)

6. A woman perhaps can get on; a woman, it seems to me, has no natural place anywhere; wherever she finds herself she has to remain on the surface and, more or less, to crawl. (Page no.183)

7. ‘Why not- what have I got? Neither husband, nor child, nor fortune, nor position, nor the traces of a beauty that I never had.’ (Page no. 186)
8. You and Mrs Touchett must come and breakfast with me some day, and I’ll show you my things; je ne dis que ça! There has been a great deal of talk about London of late; it’s the fashion to cry up London. (Page no. 201)

9. ‘Well,’ said Henrietta, ‘you think you can lead a romantic life, that you can live by pleasing yourself and pleasing others. You’ll find you’re mistaken. Whatever life you lead you must put your soul in it – to make any sort of success of it; and from the moment you do that it ceases to be romance, I assure you: it becomes grim reality! And you can’t always please yourself; you must sometimes please other people. (Page no. 203)

10. Mr Bantling, who was of rather a slow and a discursive habit, relished a prompt, keen, positive woman, who charmed him by the influence of shining, challenging eye and a kind of bandbox freshness, and who kindled a perception of raciness in a mind to which the usual fare of life seemed unsalted. (Page no. 204)

11. ‘Yes, I’m afraid; I can’t tell you. A large fortune means freedom, and I’m afraid of that. it’s such a fine thing, and one should make such a good use of it…’ (Page no. 209)
12. She had not given her last shilling, sentimentally speaking, either to Caspar Good wood or to Lord Warburton, and yet couldn’t but feel them appreciably in debt to her. (Page no. 210)

3.1.6. Stylistic Inversion

Crystal defines inversion as “a term used in grammatical analysis to refer to the process of or result of syntactic change in which a specific sequence of constituents is seen as the reverse of another” (Crystal 1985: 64)

Word order is a crucial syntactic feature in many languages. In English, it has peculiarities or unusual features that have been caused by the concrete and specific way the language has develop. Jesperson who writes the following effect has confirmed this:

“….the English language has developed a tolerably fixed word order which in the great majority of cases shows, without fail, what is the subject of the sentence.” (Jesperson 1943: 99)

Jesperson means by ‘tolerably fixed word order’ the S+V+O. he further mentions a statistical investigation of word order made on the basis of a series of representative 19th century writers. It was found that the word order (S-V-O) was used in from 82% to 97% of all sentences containing all three members. The dominance of S-Pr-O word order makes any change conspicuous in the structure of the sentence and inevitably calls forth a modification in the intonation design.
As far as one knows, the most noticeable places in the sentence are considered to be the first and the last: the first place because the full force of the stress can be felt at the beginning of an utterance and the last place because there is a pause after it. This traditional word order has developed a definite intonation design. Through frequency of repetition, this design has imposed itself on any sentence even though there are changes introduced in the sequence of the component parts. For example, “Talent Mr. Micawber has; capital Mr. Micawber has not.” In this sentence, by Dickens, the first and the last positions being prominent, the verb *has* and the negative *not* get a fuller volume of stress than they would in ordinary (uninverted) word order. In the traditional word order the predicate *has* and *has not* are closely attached to their objects *talent* and *capital*. English predicate + object groups (V+O) are so bound together. When we tear the object away from its predicate, the latter remains dangling in the sentence and in this position it sometimes calls forth a change in meaning of the predicate word. In the inverted word order not only the object talent and capital become conspicuous but also the predicate *has* and *has not*. In this example also, two other SDs back up the effect of the inverted word order: antithesis and parallel construction. Unlike grammatical inversion, stylistic inversion does not change the structural meaning of the sentence. That is, the change in the juxtaposition of the members of the sentence does not indicate structural meaning but has some super-structural function. Stylistic inversion aims at attaching logical stress or additional emotional a specific intonation pattern is the inevitable satellite of inversion. Galperin (1977) mentions some patterns of stylistic inversion which are most frequently met in both English prose and poetry, and they comprise the most common and recognized models of inversion.
1. The object is placed at the beginning of the sentence (O+S+Pr). Such as;

1. Some fortnight after this (O) Madame Merle (S) drove up in a hansom cab to the house in Winchester Square (Pr). (Page no. 193)

2. The truth is that the moment (O) she had crossed the threshold she received an impression that Mr Touchett’s death (S) had had subtle consequences had been profitable to a little circle of persons among whom she was not numbered (Pr). (Page no. 194)

3. It has been as if a big gun were suddenly fired off behind her (O); she’s (S) feeling herself to see if she be hurt (Pr). (Page no. 195)

4. This failure to rise to immediate joy was indeed but brief; (O) the girl (S) presently made up her mind that to be rich was a virtue (Pr) because it was to be able to do, and that to do could only be sweet. It was the graceful contrary of the stupid side of weakness- especially the feminine variety. (Page no. 196-197)

5. To be weak was for (O) a delicate young person, (S) rather graceful, (Pr) but, after all, as Isabel said to herself, there was a large grace than that. (Page no.197)
2. The predicate is placed before the subject. (Pr + S), like:

1. ‘There was never anything in the world between (Pr) us,’ (S) she would have said. ‘There was never that, poor man!’ – with a fillip of her thumb and her third finger. (Page no. 194)

2. There’s one remarkable clause in (Pr) my husband’s will,’ (S) Mrs Touchett added. ‘He has left my niece a fortune….’ (Page no. 194)

3. It takes much more ability to make other people buy than to buy (Pr) yourself. (S) (Page no. 201)

3. The adverbial modifier is placed at the beginning of sentence, such as:

1. As she descended from her vehicle she observed, suspended between the dining-room windows, a large, neat, wooden tablet, on whose fresh black ground were inscribed in white paint the words – ‘This noble freehold mansion to be sold;’ with the name of the agent to whom application should be made. (Page no. 193)

2. If she had been questioned, she would of course have admitted – with a fine proud smile – that she had not the faintest claim to a share in Mr Touchett’s relics. (Page no. 194)
3. **For an instant** Madame Merle’s colour rose and she dropped her eyes, ‘It certainly is clever to achieve such results-without an effort!’ (Page no. 195)

4. **After** she has done that two or three times she’ll get used to it.’ (Page no.195)

5. ‘….**But it’s not likely** he’ll ever object to anything done by his father.’ (Page no.196)

4. Both modifier and predicate stand before the subject, for example:

1. **Though they would live in great retirements she might still present** her niece, informally, to the little circle of her fellow countrymen dwelling upon the skirts of the Champs-Elysées. (Page no. 197)

2. **One of them was that he went everyday to the American banker’s, where he found a post office** that was almost as sociable and colloquial an institution as in an American country town. (Page no. 198)

5. The subject comes before the linking verb in a question form. However, the tonic sign of question is attached with the utterance. Such as;
1. ‘Why not – since I declined his offer absolutely?’

‘That doesn’t make him my companion. Besides, he’s an Englishman.’

(Page no.147)

2. ‘And when shall you come back to America?’

‘Perhaps not for a long time, I’m very happy here.’

‘Do you mean to give up your country?’

‘Don’t be an infant!’

‘Well, you’ll be out of my sight indeed!’ said Caspar Good Wood. (Page no.149)

3. ‘If they ask me, I shall certainly go. Once I get started I’m not afraid. But for all that,’ Henrietta added in a moment, ‘I’m not satisfied; I’m not at peace about Isabel.’

‘What is her last misdemeanour?’ (Page. 157)

4. ‘Pray who is this Madame Merle?’

‘The cleverest woman I know, not excepting yourself,’ said Ralph. (Page no. 164)

5. ‘And your ambitions have not been satisfied? They must have been great.’ (Page no.187)
What can be inferred from the above mentioned examples is that an inverted word order or an inversion is one of the forms of what are known as emphatic construction. What is generally called traditional word order is nothing more than unemphatic construction. Emphatic constructions have so far been regarded as non-typical structure and therefore are considered as violation of the regular word order in the sentence. But in practice, these structures are as common as the fixed or traditional as an expressive means of language having typical structural models.

3.1.7. Colloquial construction

As one knows that there are some constructions which bear emotional feelings in the very arrangement of words whether they are stylistically colored or neutral. These constructions are used in lively colloquial intercourse. The emotional elements are supported by emphatic intonation which is an indispensable component of emotional utterance in the spoken form of communication. Similarly, the emotional feelings can be expressed clearly in novels and stories although they are deprived of the intonation. The men of letters make the emotional state of mind prominent not by the intonation pattern but by the syntactical pattern.

Galperin 1977 classifies some of the most typical structures of colloquial constructions as follows:

1. Question form with an exclamatory meaning expressing, amazement, enjoyment, indignation, excitement, etc. For example:
1. ‘No, no, you’re all wrong,’ said the old man. ‘You can’t tell what they’ll like. They’re very inconsistent; that’s their principal interest.’
   (Page no. 52)

2. ‘If you want to see a big outbreak you must pay us a long visit.
You see, when you come to the point wouldn’t suit them to be taken at their word.’
‘Of whom are you speaking?’ (Page no. 66)

3. ‘I can’t help it,’ Isabel answered. ‘I think it’s lovely to be so quiet and reasonable and satisfied. I should like to be like that.’
‘Heaven forbid!’ cried Ralph with ardour. (Page no. 69)

4. ‘Yes, and the other places; what are they called?’
The two sisters exchanged an almost frightened glance. ‘Do you mean – do you mean on account of the expense?’ the younger one asked.’ (Page no.70)

5. ‘Shall I love her or shall I hate her?’ Ralph asked while they moved along the platform. (Page no.75)

6. ‘As a man I’m bound to dislike her then. She must be a kind of monster.
Is she very ugly?’ (Page no. 75)
7. ‘You’ll probably fall in love with her at the end of three days.’

‘And have my love-letters published in the Interviewer? Never!’
Cried the young man. (Page no. 76)

8. ‘What does he do for a living?’ she asked of Isabel the evening of her arrival. ‘Does he go round all day with his hands in his pockets?’
(Page no. 80)

9. ‘Do you always spend your time like this?’ she demanded.

‘I seldom spend it so agreeably.’ (Page no. 81)

10. ‘Have you the fond hope of finding a flaw in my reasoning? Of course I’ve as good a right to marry as anyone else.’ (Page no. 83)

11. ‘My dear friend, I wonder if you’re growing faithless.’

‘Faithless? Faithless to you, Henrietta?’

‘No, that would be a great pain; but it’s not that.’

‘Faithless to my country then?’ (Page no. 88)

12. ‘You say that right. I had a good deal of talk with him; he has come after you.’

‘Did he tell you so?’
‘No, he told me nothing; that’s how I know it,’ said Henrietta cleverly.

‘He said very little about you, but I spoke of you a good deal.’ (Page no.89)

13. ‘Whatever he does will always be right!’ Isabel repeated. ‘When a man’s of that infallible mould what does it matter to him what one feels?’ (Page no. 90)

2. A noun or pronoun subject followed by the verb to have (N + O) or to be (N + Pr) ending with the same component in an inverted order. This pattern is very common in colloquial English. For example,

1. ‘It would improve you. Besides, it’s your duty.’

‘Ah,’ cried the young man, ‘one has so many duties! Is that a duty too?’” (Page no.83)

2. ‘You mean that, unlike yourself, I may not improve on acquaintance? Ah, of course that’s very possible. But think, to speak to you as I do, how determined I must be to try and give satisfaction! You do like me rather, don’t you?’ (Page no.97)

3. Isabel had prayed that she might not be agitated, and her mind was tranquil enough, even while she listened and asked herself what it was best
she should say, to indulge in this incidental criticism. **What she should say, had she asked herself?** (Page no. 98)

4. ‘**What have I admitted?**’ Isabel interrupted, turning slightly pale.

‘**That you think me a good fellow; isn’t that it?**’ (Page no. 120)

5. ‘You had better have a hansom, Henrietta,’ said Isabel.

‘I’ll get you a hansom if you’ll trust me,’ Mr Bantling went on.

‘We might walk a little till we met one.’

‘**I don’t see why I shouldn’t trust him, do you?**’ (Page no. 134)

As it has been pointed out above, the oral variety has as on of its distinctive features, an emotional character revealed mostly in the use of special emotive words, intensifiers and additional semanticizing factors used by intonation and voice qualities. The written variety is more intellectual and non emotional. So when such constructions have traveled from their homeland- dialogue- into the domain of the author’s monologue, they assume the quality of SD. Some other main colloquial constructions will be investigated in a nutshell bellow:

**3.1.7.1. Break in the narrative**

Aposiopesis is the synonymous of break in the narrative which means “a stopping short for rhetorical effect” Galperin (1977:233). In the spoken variety of language, a break in the narrative is usually caused by unwillingness to proceed; or by the supposition that
what remains to be said can be understood by the implication embodied in what has been said; or by uncertainty to what should be said.

In the written form of language, a break in the narrative as an ‘SD’ is used for some stylistic effect. It is difficult, however, to draw a hard and fast distinction between break in narrative as a typical feature of lively colloquial language and as a specific SD. The only criterion which may serve as a guide is that in conversation the implication can be conveyed by an adequate gesture. In writing, it is the context which suggests the adequate intonation. For example:

‘are you coming for the meal or I should....’

This sentence has the implication of threatening which is only understood through the context. An upset father to his son said these words over the telephone. Without the context, the implication will be vague.

A break in the narrative is also used to convey to the reader a very upsurge of emotion. Its idea is that the speaker cannot go on to finish his utterance. His feelings make him unable to express himself in terms of language.

Sometimes, break in the narrative is brought about due to some euphemistic considerations. The writer does not want to name the thing on the ground of its being offensive to ears. Such as:

1. ‘Yes, that’s the way you were brought up ---- as if you were to inherit a million. What have you in point of fact inherited?’

‘I really can’t tell you. You must ask Edmund and Lilian; they’ll be back in half an hour.’ (Page no. 23)
2. ‘They’ve got everything pretty well fixed,’ Mr Touchett admitted. ‘It’s all settled beforehand ---- they don’t leave it to the last moment.’ (Page no. 52)

3. ‘My uncle won’t be delighted ---- nor my cousin either. They’ll consider it a breach of hospitality.’ (Page no. 78)

4. ‘Ah, my heart,’ said Ralph. ‘If it depends upon my heart ----!’

   ‘Haven’t you got a heart?’

   ‘I had one a few days ago, but I’ve lost it since.’ (Page no. 82)

5. Isabel turned about again. ‘If you mean that I had any idea with regard to Mr Goodwood ----!’ but she faltered before her friend’s implacable glitter. (Page no. 90)

6. ‘My curiosity would have been idle ---- once I had determined to decline his offer.’ (Page no. 104)

7. ‘And how would my cousin like that?’

   ‘Very possibly not at all. But it will be good for her. It will call back her thoughts.’

   ‘Call them back ---- from where?’ (Page no. 113)
8. ‘Why don’t you give it up then?’ Miss Stackpole inquired.

‘Give up ---- a ----?’ asked Lord Warburton, meeting her harsh inflexion with a very mellow one. (Page no. 119)

9. ‘I don’t understand. Why should not that your fate as well as anything else?’

‘Because it’s not,’ said Isabel femininely. ‘I know it’s not. It’s not my fate to give up ---- I know it can’t be.’ (Page no. 122)

10. ‘Ah, some troubles are pleasant, ’Mr Touchett murmured. ‘Those you’ve given me for instance. But your mother has been less ---- less ---- what shall I call it? Less out of the way since I’ve been ill. I presume she knows I’ve noticed it.’ (Page no. 167)

3.1.7.2. Question in the narrative

Questions are, both structurally and semantically, types of sentences. They are asked by one person and expected to be answered by another. That is the most significant feature of question. Basically, question is a form of spoken language. It presupposes the presence of an interlocutor, that is, they are commonly encountered in a dialogue. The answerer is supposed not to know the answer.

A question in the narrative changes the real nature of a question and makes it an SD. A question in the narrative is asked and similarly answered by one and the same person usually the author.
A question in the narrative is similar to a parenthetical statement with strong emotional implication. For example,

1. *Was lord Warburton suddenly turning romantic*- was he going to make her a scene, in his own house, only the third time they had met? (Page no. 73)

2. ‘*I’ve promised to do the social side,*’ she said to Isabel, ‘*and how can I do it unless I get idea?....*’ (Page no. 79)

3. ‘I don’t think I should: you wouldn’t at all have the *tenue.*’
   ‘The companions of freemen – I like that, Miss Stackpole,’ said Ralph.
   ‘It’s a beautiful description.’
   ‘*When I said freemen I don’t mean you, sir!*’ (Page no. 88)

4. You can go and come, you can travel alone, you can have your own establishment: I mean of course if you’ll take a companion - some decayed gentlewoman, with a darned cashmere and dyed hair, who paints on velvet. **You don’t think you’d like that?** (Page no. 205)

5. ‘I don’t think you’re at all dull,’ Isabel had replied to this.
   ‘*But you do thin I’m obstinate and narrow-minded? I told you so!*’ (Page no. 206)
6. ‘…. Why indeed should we perpetually be thinking whether things are good for us, as if we were patients lying in a hospital? Why should I be so afraid of not doing right? As I it mattered to the world whether I do right or wrong!’ (Page no. 208)

7. The gentleman gave a smile. ‘Has my daughter been under the care of one of the Irish ladies?’ (Page no. 215)

8. At the threshold she hesitated. ‘Is there anyone?’ she asked. ‘Someone you may see.’ (Page no. 218)

9. ‘May I not see maman Catherine get into the carriage?’ she nevertheless asked very gently. (Page no. 220)

10. ‘Why didn’t you come and see the last of maman Catherine?’ he asked of her abruptly in French. (Page no.221)

Sometimes, a question in the narrative may also remain unanswered, such as:

1. Why then upon her also should it not irresistibly impose itself? Who was she, what was she, that she should hold herself superior? What view of life, what design upon fate, what conception of happiness, had she that pretended to be larger than these large, these fabulous occasions? (Page no. 102)
2. ‘What do you call one’s life?’ asked Madame Marle. ‘One appearance, one’s movements, one’s engagements, one’s society
‘I call your life your ambitions,’ said Osmond. (Page no. 223)

3. ‘Well, I invite you to profit by my knowledge.’
‘To profit? Are you very sure that I shall?’ (Page no 224)

4. ‘A niece? The word niece suggests youth and ignorance. I see what you’re coming to’ (Page no. 225)

5. ‘Satisfactory woman! - I mean you. And if I go to see her shall I see the mother?’
‘The mother? She has none- nor the father either.’ (Page no. 228)

6. ‘I suppose you mean by that that she’s worldly?’
‘Worldly? No,’ said Ralph, ‘she’s the great round world itself!’ (Page no. 236)

7. ‘… What do you think of our family tone?’ he went on with his cool smile. (Page no. 244)

8. It was hard to see what he meant for instance by speaking of his provincial side- which was exactly the side she would have taken him
most to lack. **Was it a harmless paradox, intended to puzzle her? Or was it the last refinement of high culture?** (Page no 246)

9. ‘…**What was that you said about one’s natural mission?** I wonder if I should forsake my natural mission if I were to settle in Florence.’

(Page no. 248)

10. ‘Do you call that simple?’ she asked with mild irony.

‘Yes, because it’s negative.’

‘**Has your life been negative?**’ (Page no 249)

### 3.1.7.3. Ellipsis

Richards (1992:121) writes “ellipsis refers to the leaving out of words or phrases from sentences where they are unnecessary because they have already been referred to or mentioned”. The reader is supposed to understand the omitted part of an utterance or grammatical structure from the context because such information is already given or understood from the context. For example, when the subject of the verb in two coordinate clauses is the same, it may be omitted in the second clause to avoid repetition.

In this work the focus will particularly be given to two types of ellipsis; one is noun ellipsis and second one is verb ellipsis (see the figure below).
3.1.7.3.1. Noun ellipsis

Noun ellipsis refers to the crossing out of a name (noun or pronoun) either it stands as a subject or an object of a sentence. The writer presupposes that what is left out can be apprehended by the reader from the context. For example,

1. ‘About Lord Warburton’s state of mind?’

‘About his intentions, as they say here. He wrote me a very pleasant letter, telling me all about them. Should you like to see his letter?’ the old man obligingly asked.

‘Thank you; it was right that he should, and he would be certain to do what was right.’ (Page no. 104)
2. He asked himself what it signified to him whether Isabel’s admirers should be desperadoes or laggards; **they were not rivals of his and were perfectly welcome to act out their genius.** (Page no.115)

3. ‘….I must go back to London and get some impressions of real life…’

   (Page no.116)

4. ‘There’s something the matter with us all.’

   Isabel came behind these two; **Miss Molyneux, who decidedly liked her immensely, had taken her arm, to walk beside her over the polished floor.** (Page no. 125)

   5. When she walked in Kensington Gardens she stopped the children (mainly of the poorer son) whom she saw playing on the grass; **she asked them their names and gave them sixpence and, then they were pretty, kissed them.** (Page no. 131)

   6. **Seated towards nine o’clock in the dim illumination of Pratt’s Hotel and trying with the aid of two tall candles to lose herself in a volume she had brought from Gardencourt,** she succeeded only to the extent of reading other words than those printed on the page – words that Ralph had spoken to her that afternoon. (Page no.141)
7. She knew more people, as she told Isabel, than she knew what to do with, and something was always turning up to be written about. (Page no.178)

8. With England, where she had often dwelt, she was thoroughly familiar, and for Isabel’s benefit threw a great deal of light upon the customs of the country and the character of the people, who ‘after all’, as she was fond of saying, were the most convenient in the world to live with. (Page no. 181)

9. If we can’t have youth within us we can have it outside, and I really think we see it and feel it better that way. (Page no.182)

10. ‘….Justice is all I want. However, one feels that he’s a gentleman and would never say anything underhand about me…’ (Page no. 185)

11. ‘There are some points in which my confidence in you is complete. I’m perfectly aware, for instance, that you know good society from bad.’ (Page no.224)

3.1.7.3.2. Verb ellipsis

Verb ellipsis means the striking off the verb from the utterance because either it is mentioned before or the reader can infer it from the context. The examples below are samples of verbal ellipsis.
1. ‘I can’t escape unhappiness,’ said Isabel. **‘In marrying you I shall be trying to.’**

‘I don’t know whether you’d try to, but you certainly would: that I must in candour admit!’ he exclaimed with an anxious laugh. (Page no.122)

2. ‘A castle-spectre, a thing appears. We call them ghosts in America’

‘So we do here, when we see them.’

‘You do see them then? **You ought to,** in this romantic old house. ’ (Page no. 41)

3. ‘Men do so with a certain frequency.’

‘**Men have it to boast of!**’

‘**Women have it too.** You’ve a great deal.’ (Page no.140)

4. ‘Well, if Annie Climber wasn’t captured why should I be?’

‘I don’t believe Annie was pressed; but you’ll be.’ (Page no. 153)

5. ‘I shall not see that. She’ll outlive me.’

‘**Very likely she will;** but that’s no reason -!’ Mr Touchett let his phrase die away in a helpless but not quite querulous sigh and remained silent again. (Page no. 167)
6. ‘Well, I invite you to profit by my knowledge.’

‘To profit? Are you very sure that I shall?’

‘It’s what I hope. It will depend on yourself. If I could only induce you to make an effort!’ (Page no.224)

7. 'Indeed I shan't!' cried the Countess. 'Why should I, of all women, set such a price on a husband?' (Page no.255)

Ellipsis helps the reader to focus on the new and important information. It is often used when economy is needed especially in note taking and personal newspaper adverts.

3.1.8. Rhetorical question

As one knows that the transference of lexical meaning means that some words are used other than in their primary logical sense. Similarly, syntactical structures may also be used in meaning other than their primary ones. It is also acknowledged that every syntactical structure has its own particular function which is sometimes called its structural meaning. But, when a structure is used in some other function, it may be said to suppose a new meaning which is similar to lexical transferred meaning. Galperin 1977 mentions two main SDs in which this transference of structural meaning can be seen. They are rhetorical questions and litotes.

A rhetorical question is a syntactical SD, which is based on the reshaping of the grammatical meaning of the interrogative sentence, i.e., the question in no longer a question but an utterance expressed in the form of interrogative sentence. Therefore, there is interplay of two structural meanings; the first is the question and the second is the
statement. Both the meanings are materialized and understood simultaneously. For examples:

1. **The beginning of the end?** Well, I ‘ll see for myself. Have you told her that?

   ‘For what do you take me? She’s not so coarse a piece of machinery- nor am I.’ (Page no. 228)

2. ‘That of course is not what I meant to say. **When I’ve known and appreciated such a woman as you.**’ (Page no. 226)

3. ‘With regards to me? No; on the whole I don’t.’

   ‘Come and see me then, two days hence. I’m staying at Mrs Touchett’s-Palazzo Crescentini- and the girl will be there.’ (Page no 226)

4. ‘A niece? The word niece suggests youth and ignorance. I see what you’re coming to.’ (Page no 225)

5. ‘That doesn’t make him my companion. Besides, he’s an Englishman.’

   ‘And pray isn’I an Englishman a human being?’ Isabel asked. (Page no 147)

6. She turned her head with a lance of her clear, fair eyes. ‘**Another visitor?** What visitor should I have?’ (Page no 135)
The Russian linguist Popov has contributed in this concern. He states:

“… rhetorical question is equal to a categorical pronouncement plus an exclamation.” (Quoted by Galperin 1977: 244)

Of course, if one makes comparison between pronouncements expressed as a statement with the same pronouncement expressed as a rhetorical question by means of transformational analysis, one will find himself compelled to assert that the interrogative form makes the pronouncement more categorical.

In that it excludes any interpretation beyond that contained in the rhetorical question. In the other example below, the rhetorical question is structurally embodied in complex sentences with the subordinate clause containing the pronouncement. For this example is:

1. The beginning of the end? Well, I’ll see for myself. Have you told her that?

‘For what do you take me? She’s not so coarse a piece of machinery- nor am I.’ (Page no. 228)

The beginning of the end is like a subordinate clause over here because the main clause is missing from the sentence. Thus sometimes, the subordinate clause signalizes the rhetoric question.
There is another structural pattern of rhetorical question, which is based on negation. This kind of pattern adds an additional meaning implied in them: sometimes assertion and sometimes suggestion. For example:

1. ‘**May I not** see maman Catherine get into the carriage?’ she nevertheless asked very gently. (Page no. 220)

2. ‘**Why didn’t you** come and see the last of maman Catherine?’ he asked of her abruptly in French. (Page no. 221)

3. ‘**Why not – since I** declined his offer absolutely?’
   ‘That doesn’t make him my companion. Besides, he’s an Englishman.’
   (Page no. 147)

4. ‘…. Why indeed should we perpetually be thinking whether things are good for us, as if we were patients lying in a hospital? **Why should I be so afraid of not doing right?** As I it mattered to the world whether I do right or wrong!’ (Page no. 208)

5. ‘I don’t think I should: you wouldn’t at all have the **tenue.**’
   ‘The companions of freemen – I like that, Miss Stackpole,’ said Ralph.
   ‘It’s a beautiful description.’
   ‘**When I said freemen I don’t mean you, sir!**’ (Page no. 88)
6. ‘What have I admitted?’ Isabel interrupted, turning slightly pale.

‘That you think me a good fellow; isn’t that it?’ (Page no.120)

7. ‘You had better have a hansom, Henrietta,’ said Isabel.

‘I’ll get you a hansom if you’ll trust me,’ Mr Bantling went on.

‘We might walk a little till we met one.’

‘I don’t see why I shouldn’t trust him, do you?’ (Page no.134)

8. ‘You mean that, unlike yourself, I may not improve on acquaintance?

Ah, of course that’s very possible. But think, to speak to you as I do, how
determined I must be to try and give satisfaction! You do like me rather,
don’t you?’ (Page no.97)

3.1.9. Litotes

Leech (1983) and Wales (1989) describe litotes as another kind of structural meaning transference. It consists of a peculiar use of a negative construction. The purpose of the
negation plus noun or adjective is to establish a positive attribute in a person or a thing.
Litotes as an SD, Galperin argues

‘… this positive feature, however, is somewhat diminished in quality as compared with a
synonymous expression making a straightforward assertion of the positive feature’.
(Galperin 1977: 246)
In the two examples below, the negative constructions have a stronger impact on the reader than the affirmative ones because the former have additional connotation whereas the latter does not have.

“It is not a bad thing, it is a good thing.”

“He is no coward, he is brave.”

That is why such a construction is deemed as SD. Litotes is a deliberate understatement used to produce a stylistic effect. It is not a pure negation, but one that includes affirmation. Therefore, it materializes two meanings simultaneously; the direct (negative) and transferred (affirmative).

In the analysis of the examples below representing litotes, the sentences show that the negation does not only indicate the absence of the quality mentioned but also suggests the presence of the opposite quality. Charles Balley is of the opinion that negative sentences are used with the purpose of “refusing to affirm” (Galperin 1977: 247)

Another variant of litotes is a construction with two negations, as in not unlike, not unpromising, not unpleased, and the like. Here are few examples from Henry James:

1. ‘She likes to drop on me suddenly; she thinks she’ll find me doing something wrong. She has never done so yet, but she’s not discouraged. (Page no. 10)

2. Whose office it had been and at what period it had flourished, she never learned; it was enough for her that it contained an echo and a pleasant musty smell and that it was a chamber of disgrace for old pieces of furniture whose infirmities were not always apparent (so that
the disgrace seemed unmerited and rendered them victims of justice) and with which, in the manner of children, she had established relations almost human, certainly dramatic. (Page no. 20)

3. ‘I don’t see what makes you fond of it; your father died here.’
   ‘Yes; but I don’t dislike it for that,’ the girl rather strangely returned.
   ‘I like places in which things have happened – even if they’re sad things. A great many people have died here; the place has been full of life.’ (Page no. 23)

4. Daniel Touchett saw before him a life-long residence in his adopted country, of which, from the first, he took a simple, sane, and accommodating view. But, as he said to himself, he had no intention of disamericanizing, nor had he a desire to teach his only son any such subtle art. (Page no. 32)

5. Therefore it is that I believe you will let me see you again. You told me that I’m not disagreeable to you, and I believe it; for I don’t see why that should be. (Page no. 92)

6. She put the letter into her pocket and offered her visitor a smile of welcome, exhibition no trace of discomposure and half surprised at her coolness. (Page no. 93)
7. This alarm was composed of several elements. **Not all of which were disagreeable**; she had indeed spent some days analyzing them and had succeeded in separating the pleasant part of the idea of Lord Warburton’s ‘making up’ to her from the painful.

(Page no.93)

8. It is the good fortune of a man who for the greater part of a lifetime has abstained without effort from making himself disagreeable to his friends, that when the need comes for such a course **it is not discredited** by irritating associations. (Page no.95)

9. ‘….But I’m by no means sure that you **wouldn’t be disappointed**. And I say that not in the least out of conventional modesty; it’s perfectly sincere.’ (Page no.98)

10. ‘There’s no reason we shouldn’t stay here – **if you don’t dislike** it. It’s very warm; there will be half an hour yet before dark; and if you permit it I’ll light a cigarette.’ (Page no.135)

11. But to her surprise that lady, who indeed never fell into the mere matter-of-course, said to her in a few moments: ‘You were charming, my dear; you were just as one would have wished you. **You’re never disappointing.**’ (Page no.233)
12. Her expression, however, thanks to various intensities of emphasis and wonder, of horror and joy, was not inhuman, and, as regards her appearance, it was plain she understood herself and made the most of her points. (Page no. 238)

3.1.10. Nominal and verbal style

Wells (1970: 297-306) in his paper ‘nominal and verbal style’ mentions that “Pronouncements about style are of two sorts, evaluative and descriptive. Description is logically prior to the evaluation, in that a reasoned evaluation is not possible without description”. Wells in this regard focuses on the descriptive one, which divides the style into two main kinds, namely; nominal style and verbal style.

A nominal style or rather nominalization refers to the tendency to use nouns in preference to use verbs. But verbal style or verbalization means the author’s preference to use verbs rather than nouns. In English language, the nominal sentences are longer in letters, syllables and words than verbal sentences. That is why some writers prefer using verbal style. Wells too counsels writers not to use noun where they could use verb. In the following two examples, one can notify the differences between verbal style and nominal style.

*He began to study it thoroughly.* (Verbal style)

*He began a thorough study of it.* (Nominal style)

If one compares the two examples above, one will find that the second one which is nominal has more letters, syllables and words than the first one which is a verbal style.
However, the preference of verbal style does not mean the ignorance of the nominal one. Some writers judge a nominal style good and others judge it bad. Those who judge it bad have the following justifications:

1- Longer sentences, in the nominal style, are less vivid and less comprehensible than shorter one.

2- Nominal style permits only basic patterns, that make the text monotonous, whereas verbal style allows more diversity, and a good style will exploit the genius of its language.

The others, who judge the nominal style good, raise the following arguments:

1- Nominal style is easy to write.

2- Nominal style helps impersonality because it does not indicate the personality of a writer or the doer of the action. Fowler (1977) and Ohmann (1964) have the view that a nominal is that kind of style which is preferred in the scientific writing. Thus, using passive voice is a kind of impersonality (nominal style). The following are some examples of using passive voice as nominal style.

1. These things kept terms with articles of modern furniture in which large allowance had been made for a lounging generation; it was to be noticed that all the chairs were deep and well padded and that much space was occupied by a writing-table of which the ingenious perfection bore the stamp of London and the nineteenth century. (Page no.213)
2. **He was dressed** as a man dresses who takes little other trouble about it than to have no vulgar things. (Page no. 214)

3. **She was evidently impregnated** with the idea of submission, which was due to anyone who took the tone of authority; and she was passive spectator of the operation of her fate. (Page no. 220)

4. This was a note of cynicism that Madame Merle didn’t often allow herself to sound; but **Isabel was not alarmed**, for she had never supposed that as one saw more of the world the sentiment of respect became the most active of one’s emotions. (Page no. 230)

5. **It was excited**, not the less, by the beautiful city of Florence, which pleased her not less than Madame Merle had promised; and if her unassisted perception had not been able to gauge its charms she had clever companions as priests to the mystery. (Page no. 230)

6. Isabel said no more about Mr Osmond, but she presently remarked to her cousin that **she was not satisfied** with his tone about Madame Merle. (Page no. 235)

7. His kindness almost surprised our young friend, who wondered why he should take so much trouble for her; and **she was oppressed** at last.
with the accumulation of beauty and knowledge to which she found herself introduced. (Page no. 247)

8. If he had suddenly asked her what she thought of the Countess Gemini, that was doubtless a proof that he was interested in her; it could scarcely be as a help to knowledge of his own sister. (Page no.247)

9. She had been married by her mother – a more administrative person, with an appreciation of foreign titles which the daughter, to do her justice, had probably by this time thrown off – to an Italian nobleman who had perhaps given her some excuse for attempting to quench the consciousness of outrage. (Page no. 263)

10. Henrietta Stackpole was struck with the face 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 the overjangled iron grooves which express the intensity of American life. (Page no. 270-271)

Another way to show the impersonality is to avoid finite verb altogether, by nominalzing it i.e., using gerund. For example:

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1. ‘Oh, I hoped there would be a lord; it’s just like a novel!’ And then, ‘Oh you adorable creature!’ she suddenly cried, stooping down and picking up the small dog again. She remained standing where they had met, making no offer to advance or to speak to Mr Touchett, and while she lingered so near the threshold, slim and charming, her interlocutor wondered if she expected the old man to come and pay her his respects. (Page no. 12-13)

2. ‘We can do better than that – if we have noticed!’ And the old man stood there smiling, rubbing his hands, and slowly shaking his head at her. (Page no. 13)

3. There was a constant coming and going; her grandmother’s sons and daughters and their children appeared to be in the enjoyment of standing invitations to arrive and remain, so that the house offered to a certain extent the appearance of a bustling provincial inn kept by a gentle old landlady who sighed a great deal and never presented a bill. (Page no.19)

4. ‘In showing her four European countries – I shall leave her the choice of two of the – and in giving her the opportunity of perfecting herself in French, which she already knows very well.’ (Page no. 36)
5. ‘You think she’d be extravagant then?’

‘Most certainly,’ said Ralph, **smiling** serenely.

Poor Mr Touchett’s acuteness was rapidly **giving** place to pure confusion. ‘It would merely be a question of time then, her **spending** the larger sum?’ (Page no. 172)

6. She was never idle, for when engaged in none of the ways I have mentioned she was either **reading** (she appeared to Isabel to read ‘everything important’), or **walking** out, or **playing** patience with the cards, or **talking** with her fellow inmates. (Page no. 178)

7. ‘That’s just what I wanted to do,’ Pansy exclaimed, **rising** wit promptness and noiselessly **departing**. (Page no. 223)

8. ‘I’m glad, at any rate, to hear you talk of **settling** Madame Merle had given me an idea that you were of a rather **roving** disposition. I thought she spoke of your **having** some plan of **going** round the world.’ (Page no. 248)

9. She’ll please herself, of course; but she’ll do so by **studying** human nature at close quarters and yet **retaining** her liberty. She had started on an **exploring** expedition, and I don’t think she’ll change her course, at the outset, at a signal from Gilbert Osmond. (Page no. 259)
10. One of Isabel’s preparations consisted of her seeing Gilbert Osmond before she started and mentioning her intention to him. (Page no. 267)

11. She talked with her usual smile, leaning back in her chair and looking round the room. (Page no. 268)

Henry James, like other American writers, prefers using verbal style but he sometimes uses nominal styles in order to avoid monotony in his writing. The following are examples of verbal style.

1. It seemed to her companions that she talked less than usual, and Ralph Touchett, when he appeared to be looking listlessly and awkwardly over her head, was really dropping on her an intensity of observation. (Page no. 270)

2. Henrietta wandered away with Mr Bantling, whom it was apparently delightful to her to hear speak of Julius Caesar as a ‘cheeky old boy’, and Ralph addressed such elucidations as he was prepared to offer to the attentive ear of our heroine. (Page no. 271)

3. He repeated more than once that he had not expected to meet her, and it was evident that the encounter touched him in away that would have made preparation advisable. (Page no. 272)
4. She found herself reduced simply to ‘please don’t talk of all that;’
a speech which hardly struck her as improvement on the other. (Page no. 273)

5. ‘Ah, I’m afraid Bantling was ashamed of me,’ Lord Warburton laughed again. Isabel took pleasure in that note; she gave a small sigh of relief as they kept their course homeward. (Page no.276)

6. On the morning, in the evening, Lord Warburton went again to see his friends at their hotel, and at this establishment he learned that they had gone to the opera. (Page no. 280)

7. They shook hands, and he left her alone in the glorious room, among the shining antique marbles. She sat down in the centre of the circle of these presences, regarding them vaguely, resting her eyes on their beautiful blank faces; listening, as it were, to their eternal silence. (Page no. 285)

8. He took his pleasures in general singly; he was too often – he would have admitted that – too sorely aware of something wrong, something ugly; the fertilizing dew of a conceivable felicity too seldom descended on his spirit. (Page no. 287)
9. He had repeated the announcement in a tone of almost impersonal discretion, like a man who expected very little from it but who spoke for his own needed relief. (Page no. 291)

3.1.11. Code-switching

When one speaker uses one language and the other answers in a different language or when a person begins speaking one language and in the middle of his speech or in the middle of the sentence shifts to another language, this process is called code-switching. This device takes place in conversation especially among bilinguals. Code-switching is of two types; situational switching which refers to the deferential use of language controlled by the situation and the other is conversational episodes. The writer uses this device to show that there are variables that exert considerable pressure on the speaker for the use of this code. (Gibbons 1992)

Gumperz (1971) suggested the term ‘situational switching’. He said that the speakers sometimes switch from one language to another in order to convey some of the social and cultural associations of the other code. He called this as ‘metaphorical switching’. Gumperz and others have pointed out that code switching can be used as a rhetorical device.

The notion of language as a special code is practiced in the analysis of the functions of language units. Stankievics (1964) sees a kind of code-switching when SDs are employed. He acknowledges the two-fold application of the language code. He states:
“…when the neutral basic code serves as the background against which the elements of another system acquire expressive prominence within the context of the basic system’. (Stankievicz 1964: 246)

In the novel The Portrait of a Lady there are some characters who are bilingual. According, the code-switching appears when they do shift from one language to another during their communication. The following are examples of that:

1. Mr Bantling, a stout, sleek, smiling man of forty, wonderfully dressed, universally informed, and incoherently amused, laughed immoderately at everything Henrietta said, gave her several cups of tea, examined in her society the bric-à-brac, of which Ralph had a considerable collection, and afterwards, when the host proposed they should go out into the square and pretend it was a fête-champêtre, walked round the limited enclosure several times with her and, at a dozen turns of their talk, bounded responsive – as with a positive passion for argument – to her remarks upon the inner life. (Page no. 131)

2. ‘You don’t think I disturbed Mr Touchett then?’ the musician answered as sweetly as this compliment deserved. ‘The house is so large and his room so far away that I thought I might venture, especially as I played just – just du bout des doigts.’ (Page no. 160)
3. But the men, the Americans; je vous demande un peu, what do they make of it over here? I don’t envy them trying to arrange themselves. Look at poor Ralph Touchett: what sort of a figure do you call that? Fortunately he has a consumption; I say fortunately because it gives him something to do. His consumption’s his carrière; it’s a kind of position. (Page no. 183)

4. He’s exceedingly clever, a man made to be distinguished; but, as I tell you, exhaust the description when you say he’s Mr Osmond who lives tout bêtement in Italy. (Page no. 184)

5. She talked of Florence, where Mr Osmond lived and where Mrs Touchett occupied a medieval palace; she talked of Rome, where she herself had a little pied-à-terre with some rather good old damask. (Page no. 184)

6. ‘…Justice is all I want. However, one feels that he’s a gentleman and would never say anything underhand about me. Cartes sur table.’ Madame Merle subjoined in a moment, ‘I’m not afraid of him.’ (Page no. 185)

7. Henrietta’s career, however, was not so successful as might have been wished even in the interest of her private felicity; that view of the inner
life of Great Britain which she was so eager to take appeared to dance before her like an ignis fatuus. (Page no. 191)

8. They’re very difficult, in the Old Testament particularly. I can’t be a lawyer; I don’t understand – how do you call it? – the American procedure. (Page no. 202)

9. ‘…you might take Miss Stackpole as your dame de compagnie; she’d keep people off very well….’ (Page no. 205-206)

10. ‘I’m glad to hear it. Is it you who have instructed her?’
    ‘Happily no,’ said the good sister, blushing a little. ‘Cen’est pas ma partie. I teach nothing; I leave that to those who are wiser. (Page no. 214-215)

11. ‘We love her too much,’ said the spectacled sister with dignity.
    ‘And as for faults, how can we give what we have not? Le couvent n’est pas comme le monde, monsieur. She’s our daughter, as you may say. We’ve had her since she was so small.’ (Page no. 216)

12. ‘Ah, mosieur,’ said the elder sister, smiling and getting up,
    ‘good as she is, she’s made for the world. Le monde γ gagnera.’ (Page no. 217)
13. Madame Merle looked about her, choosing her seat. ‘You’re going to the door with these women?

Let me of course not interrupt the ceremony. *Je vous salue, medames,*’ she added, in French, to the nuns, as if to dismiss the.

(Page no. 219)

14. ‘*En écus bien comptés?*’

‘There’s no doubt whatever about her fortune. I’ve seen it, as I may say.’ (Page no. 227)

15. Madame Merle waned for Osmond to release their *young friend from her tête-à-tête*, and the Countess waited because Madame Merle did.

(Page no. 251)

3.2. **Concluding Remarks**

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 stylisticians made attempts to build up a grammar which would generate deviant constructions and thus, broaden the limits of grammaticized sentences.