

Discourse Strategies and Representation in Henry James: A Psychostylistic Study of the Matrix of Daisy Miller

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Abstract

The present oeuvre explores the nature of stylistic choices that markedly appear in the literary discourse of Henry James in order to exemplify the desired aims of the author embedded within these choices along with the impressions these stylistic choices create on the mind of the reader in a multidimensional framework of Psychostylistics. Psychostylistics in its Postmodern orientation celebrates diversity in terms of narrative perspective, stylistic preferences, fictional substance and the entities of the writer, the text, and the reader. Keeping with this thesis, Psychostylistics endows not only with theoretical standpoint but a method to examine and investigate 'style' in the backdrop of narrative psychology in literary discourse. The theoretical assumption operational here is that 'any conceptualization of a fictional world presupposes both a world to refer to, and a mind through which that world is reflected' (Leech & Short, 1984:187). The formal design of the study is based on Roger Fowler's theory of 'mind style'. Practical analysis has been done by applying the properties of Bocketing 1994's model of Psychostylistics eclectically and homogeneously. The main focus has been on focalization techniques, art of characterization, transitivity patterns, manifold narrative perspectives and marked stylistic idiosyncrasies resulting essentially as part of writer's particular mind style. Likewise, the mutual interplay of language and consciousness has also been appraised to reveal how narrative perspective is counterbalanced by stylistic choices that direct the consciousness of the reader towards an apposite interpretation of the narrated phenomenon.

Literary Orientation

From *Psychostylistic* perspective, *Daisy Miller* stands right at the heart of a characteristic work where the situations, events, and characters altogether function at two levels; as the embodiments of a real world and the symbols of general human psyche. This literary orientation is essentially the crucial one towards which the argument of this study has been directed. As Lacan (1977) carries forward that the meanings are established by means of discourse conscious - the level of surface representations through which the unconscious converses and strives to be deciphered and condensed to an essential symbolic form. In this relation, juxtaposed with perception and consciousness at the pitch of gloomy counters and geometric linear imagery, *Daisy Miller* in its entirety functions as a metaphor and shows a marked predilection on the part of the author for American ethos and great concern to point the finger to conflicting boundaries that exist between America and Europe in terms of sociocultural and psychological discrepancies. Thus substantiates the very fact that “every bit of linguistic performance has its associated bit of culture” (Fowler, 1976:93). These incongruities are brought to the fore by James through not only conscious but subconscious and unconscious insights imparted by means of stylistic instances amid significant connotations as Spence argues that “an interpretation satisfies because we are able to contain an unfinished piece of reality in a meaningful sentence” (1982:138). In this relation, present study explores manifold directions in Jamesian narrative as not only the role of author has been centered who makes use of multiple stylistic choices that have an evocative value in relation to experience and mode of expression, but also the narrative’s ingrained reality and the role of reader who through interpretation gives it life in terms of meanings. Thus, a three-fold perspective resulting from characteristic stylistic preferences and narrative tripartite position - the narrator, the narrated and the narratee - has been followed to make the study more practical and applicable.

From the very beginning to the end, to the proportions of its different phases, the interplay of characters, settings, and events, and to its narrative style, *Daisy Miller* exemplifies hidden energies in relation to the deeper flow of mental, emotional and social life of the time conveyed through the consciousness of the *omniscient* narrator. As Fowler (1984) asserts that a “more realistic view of linguistic interaction is that we process text as discourse, that is, as a unified whole of text and context”. Axiomatically, the text as discourse denotes inevitable relationship between the work, its author and the reader in a particular context “in which they manipulate groups of words to produce different effects” (Aitchison, 1989:43). Linguistic expressions, exploited with a special degree of frequency and significance have a specific purpose and function to perform in literary discourse. In James, words are consumed in a manner that embraces the optimal shades of socio-psychological implications, and which affirms the prime value in the represented world putting into action the sensibility of judgment and understanding on the part of the reader. In this way, the tangible reality in James is manipulated in a manner in which “the psychological structures and semantic concerns are reflected in the syntactic and rhetorical devices” (Przybylowicz, 1986).

Mind-style at Lexicogrammatical Level: An Intricate Web of Discourse Semantics

Open to the vehemence of modern susceptibilities, *Daisy Miller* cultivates all the structural possibilities, from descriptive to the narrative and argumentative levels, which keep on recurring as psychostylistic tendencies to express the conflict and collapse of codes, people, societies, cultures and civilizations in the modern age. In this relation, James’ obsession with the ‘American theme’ lies at the center of the narrative, and “every word becomes a concept in so far as it simultaneously has to fit countless more or less similar cases... which are never equal and thus altogether unequal. Every concept arises from the equation of unequal things” (Nietzsche, 2005). This sentiment determines the mood of the narrative through the

proliferation of a number of symbolic representations implying that much more has been cadged directly from observation cum experience than is actually the case. From the very beginning, a lucid borderline is developed between the *Americans* and the *Others*. This context serves for James as a “suitable schematic construct to apply to language events, and that it is a group of related categories at a different level from grammatical categories but rather of the same abstract nature” (Firth, [1957] 1978:15). The narrative’s text and texture thus contains a great variety of linguistic realizations of American identity which draws on the source domain of the subject matter, and its great capacity to develop by manipulating a mélange of the figments of imagination that nevertheless appear to subdue the artistic control to the constructs of real where “meaning is not something apart from function, but is itself a most important part of function” (Rapoport, 1983:15). In this relation, the coexistence of realism and psychological involvedness proffers a more wide-ranging and allusive fortitude to the ‘American theme’ achieved by employing dramatic but significant narrative style that helps to produce emotionally charged effect for “the relation between linguistic and cognitive structures is clearly the key to understanding how the novel works...” (Fowler, 1976:28). Thus, the narrative appears as an array of stylistic prototypes that cannot be interpreted without looking at the psychological dimension of these recurring motifs. In this context, Jung’s argument vindicates this very fact about James:

The psychological mode works with materials drawn from man’s conscious life-with crucial experiences, powerful emotions, suffering, passion, the stuff of human fate in general. All this is assimilated by the psyche of the artist, raised from the common place to the level of poetic experience, and expressed with a power of conviction that gives us a greater depth of human insight by making us vividly aware of those everyday happenings which we tend to evade or to overlook because we perceive them only dully or with a feeling of discomfort. (2001:104)

Considerably, the narrative offers more than a realistic surface in relation to the binary frame of America and Europe as it develops, from micro to macro level, into a struggle of ideologies in relation to incompatible attitudes, personalities and philosophies of life. As Widdowson, in this backdrop, postulates that it is indispensable for a critical study “to decipher a message encoded in an unfamiliar way, to express its meaning in familiar and communal terms and thereby to provide the private message with a public relevance” (1975, p. 5). With reference to this, the central characters that are *Winterbourne* and *Daisy Miller* provide deeper insights into the subconscious arenas of modern spirit on the part of the narratee. They are open as individual characters but mysterious and composite to understand in a broader perspective symbolizing two contrasting worlds of America and Europe. In this relation, Kennedy’s words with reference to James’ American-European theme of conflict are quite pertinent to describe Daisy and Winterbourne as symbols for America and Europe in a broader sense of sociocultural modes and relations:

America offers energetic actors without a stage suitable for their best, while Europe offers, by contrast, a highly active stage (or cultural setting) in which the actors have become more reflex activities of the stage or setting itself. They are trapped into the passivity of a role. (1979:11)

The characterization of *Miss Daisy Miller* is afforded by on a rather more complex scale. *Daisy* is a symbol of James’ consciousness through which he brings on surface not only the sociocultural realities but introspects tradition, questions morality and raises the issue of conventionality in an emerging new world in the late nineteenth century. In contrast to the conventional and hypocritical morality standards of European society, *Daisy* represents a modern view and openspirited probity in conflict with an unbounded demand for love and friendship from a male perspective. It unequivocally demonstrates James’ unmediated and overwhelmed concern to portray the juvenile American generation, how it has gone astray in the name of modernity

and especially how innocent American girls are betrayed in the name of love and friendship. Thus, *Daisy Miller* appears to be a spiritual ghetto without a moral lesson vacillating between the Old Worlds' aspiration to preserve tradition and convention and New World's desire to dedicate itself to the spiritually and morally ravenous and desiccated modernism. However, the world of James in *Daisy Miller* is throughout a physical world. Though some of the personae are indefinite and complex in terms of their personality and consciousness but the narratee does not feel any moment to be a part of any spiritual world.

Consequently, *Daisy's* character overtly emerges as a mark of emancipation and struggle against the artificial modes and manners in a phallocentric society where double standards of morality exemplify the spirit in terms of male-dominancy, egotism and pseudoidealism. In consequence, *Daisy's* character stands opposite to *Winterbourne* who appears to be a man of tradition and a paradoxical representative of conventionality and higher morality. This psychological depth and subtlety in the delineation of the characters makes the narrative a sensitive and forthright criticism on modern societal modes in general and European hypocrisy and malevolence in particular. It is for this reason that in James:

To think about language at all is to confront an infinite hall of mirrors in which diction and syntax, rules of grammar, the neurological structure of the human mind, and what we call reality reflect upon one another with no ultimate source for all the shifting mirror images. (Smit, 1988)

Thus, *Daisy Miller* has a strong element of social criticism in it as the dominant sentiment, to the extent to which James has exploited the possibilities of the form and style, lying underneath every description and every bit of characterization. In this connection, the skeleton structure of *Daisy Miller* in terms of its organization and characterization leads the narratee to assume a definite contradiction between the three factors within the narrative as a modern literary

product, that are, moral vision, social relations and consciousness. With reference to this, Bramstedt argues “what is pure fancy, what realistic observation, and what only an expression of the desires of the author must be separated in a subtle manner” (cited in Wellek and Warren, 1982:104).

Characters in *Daisy Miller* as Sociocultural Metaphors

It is a critical commonplace that James’ characters come out to be the incarnations of the central agency controlling the narrative instances and “what they signify become tangible means of constructing an intelligible system formed by the oppositions” (Levi-Strauss, 1983:142). Though the number of characters in *Daisy Miller* is small yet they offer sharp contrasts in a manner that not only reinforces but amplifies the theme of conflict in such as Daisy against Winterbourne; Daisy against Mrs. Walker; Daisy against Mrs. Costello; Daisy against Mrs. Miller; and Winterbourne against Mr. Giovanelli. Additionally, the characters are brilliantly and convincingly portrayed in such a way that the narrative discourse becomes so much a concern of the revelation of characters’ consciousness instead unfolding the plot of the narrative. For this, James introduces the counterfoil of every character in order to produce a psychological effect that is so important to his intended effect, by endowing their wordy expressions semantic depth and richness. What is of more interest that no where James let the narratee disregard his preoccupation with a scheme that defines psychological development of the characters in terms of individuation and individual realization and that equates consciousness with a world of symbolic representations. This in turn determines the interrelationships of characters that affect the narrative style and the kind of techniques James applies.

Nevertheless, *Winterbourne* and *Daisy* rank multifaceted characters for the reason no access is granted by James to the mind of *Daisy* whereas the reflections of *Winterbourne*’s mind provide no literal image of his personality except impressions of contradictory

indigos, feelings, viewpoints and pseudo value judgments out of which the narratee attempts to amass an understanding of his character. For example, on the one hand, he feels guilty for doing injustice to *Daisy* and later gets his conscience free of the sense of culpability by saying 'I was booked to make a mistake' (p. 54). So by putting forward the character of *Winterbourne*, James does succeed in extermination of his own self in that the irony is made to reflect a general human condition. In this relation, the image of 'cynical streets' surfaces to belittling the escalated skepticism, dejection, and murkiness dominant to the fate of man in modern world as we observe *Winterbourne* whose mind is overwhelmingly impregnated with tedious arguments leading him to no logical end but shambles and letdown. The failure of *Winterbourne* to express feelings of love to *Daisy* symbolizes the general tragedy of modern man in terms of his failure to give his thought a verbose profile as well as translate them into action. As an exhibit, *Winterbourne* has been characterized by a spirit of action but a flimsy and ineffective action which gives way eventually to a blow on his scruples: 'She sent me... one's esteem' (p. 54). Conspicuously, *Winterbourne's* syntax signifies much of him inside at the time yielding what he has in mind thus easily leaps ones abyss of conciliation as compared to *Daisy* who has no inner resources at all.

Analysis at the Level of Narrative Discourse

At narrative discourse level in *Daisy Miller*, the narrator-narratee situation is determined through a *third person omniscient* narrator, where direct reference by the narrator to himself is markedly evaded: 'But *Winterbourne* had... to him' (p. 4). Obviously, the absence of 'I' from the discourse situations leads the narratee to deduce the nonexistence of an overt proclamation of 'You'. In this way, "the boundary there is not the I, but the 'I' in interrelation with other persons that is I and the other I and Thou" (Todorov cited in Behera, 2005:128). Moreover, the third person narrator, standing in the place of implied author, takes on his supreme knowledge making his

attendance tangibly felt, for example: ‘At the little... to visit’ (p. 1). Significantly, by doing so James draws upon the technique of *zero focalization* as we observe that the narrator is not identified as a character and all the characters are introduced or referred by him in the third person. On the contrary, focalizer is not all the time same in the story as the narrator. Thus, the narrator keeps on changing his position and performs his role both as standing outside the story and be a character within it using concoction of his own voice and that of others. This technique of exploiting miscellaneous voices and focalizations in terms of internal and external simultaneously is, in fact, an attempt of the writer to share different roles with the narratee. Indeed, when *impersonal* narrator renounces his omniscience for some specific *raison d'être*, the effect is very marked and significant for the purpose of the writer. As the instances of internal and external focalizations show perceptible transcendence in both narrative voice and point of view: ‘It seemed... in a garden’ (p. 6).

The style of *direct* address to the narratee is marked off in *Daisy Miller* not just by the employment of rhetorical questions, striking observations, and pseudo monologues but also by exchanging the tense from past to the generic or timeless present. This kind of *atemporality* is made obvious by consistent switching from third to first person and so on. In this manner, James not only keeps his presence active in the mind of the narratee but also performs his role as a guide to make the narratee understand value judgments, observations, and the logic flowing beneath the obvious in relation to different characters, events, and situations: ‘Winterbourne imagined... you bet!’ (p. 9); ‘Certainly she was... young person?’ (p. 11). Furthermore, there come many moments when we find the narrator confronting with confusion and quite unsure of what is narrated by him. In this case, the narrator appears to be a figure whose perception, understanding, and interpretation of the phenomenon does not correspond or coincide with perceptions, assumptions and interpretations of James as the writer of *Daisy Miller*. The feigned incongruities between the narrator and the implied author let the

narratee assume that the narrator is *fallible* or *unreliable* as the constant use of words like “presumably,” “possibly,” “seem,” “perhaps,” “probably,” “hardly know”, etc., substantiate the very fact.

In the light of the above argument, it is noteworthy that James does not alien himself altogether from the narrator even where the third person narration is consistently employed. Directly or indirectly, in the performance of various actions and attribution of dialogues to the characters, we find a glimpse of James’ creative mind which turns out to be a catalyst force carrying a spontaneous synthesis of distinct experiences into an incorporated impression on the part of the narratee. Thus, James finds an escape from personality objectively resulting in a set of words, expressions, situations, and chain of events, which in the given context reveal a universal human state or circumstance when combined together.

“Spatiotemporal” Realizations and “Voice” at Narrative Discourse Level

With reference to the point of time and its potential control over the structure of the narrative, *Daisy Miller* proves to be a highly complex artistic affair being a combination of *subsequent* and *interpolated* narrating. The ‘subsequent’ narrating is apparent by the use of *preterite* and temporal intervals that separate the moment of narrating from the moment of story. However, this preterite is marked by the lack of any reference to the age and period, thus the temporal gap appears undetermined. Conversely, *Daisy Miller* is ‘interpolated’ as it involves a narrating between the moments of the action in such a way that the story and narrating are not only intermingled but the later takes over the former in an artistic manner. The most significant example of this interpolation is the letter of *Winterbourne*’s aunt where the letter serves as both the medium of narrative and the element in the plot. Moreover, here the focalization through the third person omniscient narrator is at the same time focalization through *Winterbourne* from whose consciousness we come to know about the content of the letter in the form of pseudo monologue.

Offputting the conventional temporality and sequence in chronology, James undertakes the task of capturing realities into words that are outside the boundaries of time. In essence, the departure from the order in which events and actions presumably occurred, manifests the novellas' potential to control time by the writer who offers a meticulous, desired, and momentous temporal order to the narratee. In attempting so, the *anarchonic* strategies of James, which refer to the variety in relation to discordance between the two time sequences of the story, rely heavily on the third person omniscient narration. Thus, time in *Daisy Miller* does not follow a linear track, and events and situations are spread out in an antisocial array which concurrently appears arbitrary and meaningful. As we observe: 'The young lady... pretty' (p. 6); 'There had... offended nor fluttered' (p. 7). In this regard, Gennette (1986) argues "to study the temporal order of a narrative is to compare the order in which event or temporal sections are arranged in the narrative discourse with the order or succession of the same event or temporal segments have in the story to the extent that story order is explicitly indicated by the narrative itself or inferable from one or another indirect clue". However, *atemporality* can not be considered as the most significant characteristic of the narrative. For, in *Daisy Miller* temporal duality as a stylistic apparatus is followed at all its levels of psycho-aesthetic amplification in which the time of signified and the time of signifier or of the narrative is deliberately determined by James to deform the temporal sequence in favor of instrumental narrative purpose.

Thus, *Daisy Miller* exhibits no narration as times past, no development of measures in terms of minutes, hours and days chasing mechanically tick-tick of the clock or calendar with reference to the antediluvian progression of temporality. Rather, temporality is realized as a source rendering the author's mind and essential experience in relation to where and how action passes on in agreement with the time of the narrative. Along these lines, Jamesian style knows only a foregrounded exterior that artistically purées narrative time to

manipulate psychological array as well as the ebb and flow of the universal dimension of time.

Not only the temporal duality is maintained throughout in *Daisy Miller* but also the sequentiality in terms of the cause and effect chain that helps to interconnect events and fill in the gaps and cruxes in a logical manner. A regular pace or duration is obvious as one point of event is followed by another in an orderly manner. It is through this aspect of story that James lays a hand on historical perspective of the narrative without determining specific spatiotemporal background to maintain psychological plane. The narrator applies a retrospective technique as temporal dislocation is accomplished through the use of past tense sequences that endow the text with variation in the narrative style. The systematic exchange of the positions of the narrators in terms of the levels of discourse and focalizations not only helps the narratee to understand the development in the story but the development in characters with reference to personality, mind or psyche, attitude and socio-psychological conditions. The constant shifting from internal to external or external to internal discloses the functioning of the narrative perspective at semantic plane, and facilitates narratee to experience a natural sequence within which the story reaches to its climax. The narration occurs after the final events in the narrative since the third person omniscient narrator looks back on the whole sequence. Thus, in *Daisy Miller* causality among episodes is both explicit and implied or in other words where the time sequence is though preserved yet the sense of causality overshadows it. As we observe the death of Miss Daisy: 'A week... of the fever' (p. 55).

More interestingly, *Daisy Miller* falls under the category of *polyphonic* (Bakhtin, 1981) narratives signifying the multiplicity of *voice* in the text. In this sense, the essential characteristic of the story is its staging of diverse voices or discourses that brings on surface the clash of socio-psychological perspectives and points of view. These perspectives and points of view belong either to the writer, narrator or

characters accordingly. Following this, *Daisy Miller* offers three levels of discourse implanted one inside other - of author and implied reader, impersonal narrator and interlocutor, impersonal narrator and the narratee and characters with one another in the form of conversation. In such a situation, the blend of third person and first person discourse allows the fusion of roles in a variety of manner. The merger of the types of conversation helps to suggest a conflation of planes of discourse, which in turn come to be instrumental in passing on perplexity, involvement, and immediacy of the situation reported to the narratee by its being written down. Thus, the narratee is trapped within the web of multidimensional viewpoints where beyond referential reality an everlasting and effervescent struggle to understand the meaning persists.

Interplay of Stylistic Markers at the Level of Narrative Discourse

Stylistically, the structure of *Daisy Miller* elucidates James' enormously marked concern for a unique aesthetic and creative whole where the structural proportions of the narrative are organized by representing an action in terms of the sequence of human behavior potentially uncongenial to the conformist impressions. In James, meaning is known very little in a straight line but a great deal by implication. In this relation, Richards (1924), asserting images as the vestigial representatives of environment and variation, argues that "too much importance has always been attached to the sensory qualities of images. What gives an image efficacy is less its vividness as an image than its character as a mental event peculiarly connected with sensation". Seeing that *simile* is a figure of speech which provides an explicate comparison to clarify and enhance an image, the only such comparison occurs twice in *Daisy Miller* in an unusual manner where *Winterbourne*'s inner inflexibility is compared by Daisy: 'I noticed you were as stiff as umbrella' (p. 49).

As James simultaneously attempts to conceal and reveal the reality, the language of the narrative is also wrapped in so many layers

and shades. The interplay of stylistic choices becomes parabolic quest for narratee since *Daisy Miller* itself, as a whole, functions as a metaphor outside the structural reality. To make this realize, *rhythm* with its musical evocation is maintained throughout the narrative that signifies “repetition plus variations” (Forster, 1970, p. 154). It functions as the active force to keep action alive before the eyes of the narratee. In this relation, we observe the recurrence of leit motifs in the form of repetitive images and verbal patterns functioning to highlight the main theme like the word ‘American’ is exploited continually in such a way that throws upon a new artistic approach of James where the tradition and innovation are blended as indicative of his affluent imagination like ‘American travelers’, ‘an American watering-place’, ‘real American’, ‘American tone’, ‘American flirt’, ‘sort of American’, and so on. Consequently, every stylistic choice “triggers off a psychic upheaval within and a physical outburst in the external world,” and carries out “in the very process of prosecution a certain order of presentation and a certain structure of signification” (Gill, 1989). Thus, in James, stylistic instances entail twofold perspective as they simultaneously work at structural and semantic planes where language does not depict the reality but identify and define it as an experience enough to be psychologically convincing and plausible. In this way, James, without aiming at a system of abstractions, puts into order a unique pattern of words each functioning concomitantly as an object as well as a symbol to condense reality by giving it twofold manifestation as “the lexical identity of the structure stands for its communicative function whilst the symbolic character helps to express the inexpressible.... The concern of communication is with how, whereas the concern of expression is with what” (Barfield cited in Kennedy, 1979:3).

The analysis of the stylistic dominion of *Daisy Miller* provides reflections on the sensibilities of James as a creative writer. This sensibility explores and expresses, in the words of Cornwell “the complete vision perceived, the complete reality experienced and

complete being attained” (1962:4). Starting in a form of incidental meditation, the description takes a turn and third person omniscient narrator is introduced who takes the story on him in the form of historical retrospection. More significantly, the narratee shares a vivid experience with the narrator who, setting himself apart from the phenomenon stretches to stem an incredible experience outside the self. Hence the whole topography in terms of the fundamental subject or general plan is easy to understand as James uses extensive embellishments at descriptive level such as proper nouns in abundance referring directly to general split between America and Europe as two distinct worlds. For example; ‘Swiss pension’, ‘German looking lettering’, ‘American travelers’, ‘New Port and Saratoga’, ‘Russian Princesses’, and ‘Polish boys’, etc. Other than using large number of proper nouns to epitomize physical description, half of the concrete nouns are employed to signify general topographic features which, within the scope of the narrative, divide the field of vision into geographical areas, that are, America and Europe, and points of focus like ‘lake’, ‘earth’, ‘sky’, ‘cloud– bars’, etc. More importantly, concrete nouns are invested in correspondence with nouns more imperceptible, in one way or the other, in such a manner that they tend to occur as dominant in contrast to abstract ones like ‘edge... blue lake’, ‘sight and sours... an echo’, ‘poor... spindle–shanks’, ‘alteration... complexion’, and ‘face... observations’, etc.

Besides, stylistically abstract nouns constitute almost the two-thirds of all nouns that show high frequency of nouns like ‘dyspepsia’, ‘approbation’, ‘earnestness’, ‘secret’, etc. Abstract nouns have also been furnished to refer to movement and action in the story such as ‘terrible’, ‘indiscretion’, ‘audacity’, etc. By exercising this, the style of the story is abstracted and intellectualized through the verbal performance of the third person omniscient narrator. These abstract nouns designate those stylistic entities that exist on socio-psychological plane with reference to the subject-matter of the narrative. Thus, seemingly fortuitous illustrations surface to have been

fixed into the story for no other argument than that it transpired, than that it was there, James has consciously materialized it as though the narrator is yielding to recollections and challenging the artistic affair to submit literary purpose to a system of composite whole. Furthermore, a variety of compound nouns is being afforded by as characteristic way of creating a psychostylistic world of human values and relationships, for example; ‘low-minded’, ‘German-looking’, ‘spindle-shanks’, etc.

The diversity with reference to stylistic preferences is obvious as these compound nouns include; noun where the last word is made plural, noun + nouns +s, noun + verb + ing, noun + ing + noun, and noun + noun. In the same fashion, *Daisy Miller* demonstrates extensive use of adjectives employed intently to delegate signified noun markers. However, a large numbers of adjectives occur in relation to physical attributes such as ‘unshrinking’, ‘immature’, ‘penetrating’, etc. There are also a large number of adjectives stylistically formed from proper nouns to underscore the theme of conflict between American and Europe like ‘American travelers’, ‘German waiters’, ‘Russian Princesses’, ‘American colonists’, etc. Other forms of adjectives exploited with reference to style include *demonstratives* like “advance farther rather than retreat,” “prettier than ever,” etc. ; *of color* such as “red,” “white,” “pale,” etc. ; *interrogative* like “what mountain are we going over?” etc., used with nouns to ask questions; *distributes* like “I hate it,” “worse and worse,” “every day,” etc. ; *ordinals* like “third rate Italians,” and that denote the order in a series of magnitude such as “little,” “great,” “some,” etc., and *of number* like “mine,” “two,” etc. Another significant grouping of adjectives appears that can best be defined morphologically. Ending in ‘ly’ and ‘est’, these adjectives tend to have emotive connotations: “newest,” “sunny,” “admirably,” etc.

Verbs are linguistic entities that uniform what someone or something does or what happens to a particular person or thing. Most of the verbs used in *Daisy Miller* are dynamic in nature, thus indicate a

sort of physical as well as psychological movement or development within the story like “ceasing,” “gone remonstrate,” “got up,” “annoyed,” etc. Even the very static elements of the scene, phenomenon and surroundings imply a kind of the sense of movement and relation like “confiding step,” “continued to supply to and fro,” “a lake that it behooves transported in fancy,” etc. Verbs *stative* in nature are used to entail the movements indicating physical position and condition or paralinguistic elements in discourse situations: “fingering,” “stepped slowly,” “standing,” “smoothed out,” “jumping,” “rose,” etc. As the verbs are stylistically frequent, a great number of verbs used that belong to the categories which are prominent in terms of denoting *attitudes* and psychological instances like ‘remonstrate’, ‘fluttered’, ‘disposed’, etc. ; signifying *cognition* and *psychic* conditions such as ‘reflected’, ‘bewildered’, ‘contemplating’, etc. ; symptomatic of *perceptions*; ‘perceived’, ‘prolonged’, ‘impregnated’, etc.

With reference to style at lexical level, *speech acts* or *performative utterances* that bear some point of innate agency are also staged frequently by James to mark the intentions of characters in covert manner such as “protested,” “intimated,” “affirmed,” “dismissed,” etc. In this relation, simple *declarative locutions*, which stand for the actual and semantic meaning at once and become performative under certain conditions, are noticeable. The *illocutionary* force of these utterances signifies what the speaker is performing by uttering these linguistic utterances. The *perlocutionary* force offers the third dimension of the speech act, that is, the actual consequence or the effect of the locution depending on psychological and contextual conditions like: ‘Have you been all alone?’ (p. 16). However, at lexical level of style, there can linguistic utterances be found that do not perform an act over and above simple assertion but parallel to describe the speech act itself. As the words of Miller justify this fact in relation to James that “all performatives are little constative, all constatives a little performative. Usage, that is, how the

locution is “taken” is everything” (2001:17). Thus, they contrast with other utterances in discourse which may be performing the same act but do not contain a performative verb that explicitly describes intended speech act. Rather the receiver is left to infer the speaker’s purpose or meaning. As in following connotative utterances, performative verb appears not at lexical level within the structure of the narrative rather covertly at semantic level.

Constative: ‘I don’t believe it’. (Ms. Miller, p.21)

Per formative: I denounce it because I don’t believe it.

Connotative: ‘He is American Man’. (Randolph, p. 6)

Performative: I hereby declare that he is good or right since he is an American.

Remarkably, the most significant and frequent speech act in terms of performative verb exploited in *Daisy Miller* is ‘declared’ that happens to occur almost more than twenty times. It has been employed as a recurrent motif to reveal characters’ intentions and make their assertions and statements clear not only to the recipient within the narrative but to the narratee with reference to the subject matter. Besides, it has also been affianced persistently to make the obstinacies and contradictions clear as part of the theme of conflict and contrast in terms of America and Europe, and to show explicitly how they are denied of any adjustment in between.

In addition, the number of *transitive* verbs in *Daisy Miller* is very striking which not only lay down the cause-effect relationship in the textual frame but engender a psychological impression of the movement that is not detached from the discourse purpose rather attached with a sense of generativeness and subtle control of the author with reference to style. The action expressed by the transitive verbs is directed by James simultaneously towards the characters and the situations and events. In this regard, James’ language put on display a modern mind with an unusual style impregnate with a number of

empirical categories used for exposition of the world of realities and articulate synchronization between varieties of images. This state posits a constructive and creative image of James in terms of his poetic excellence as it is through these stylistic devices that *Daisy Miller* is formed as a realist literary project. Though *intransitive* verbs have also been employed but they appear to be subsidiary to *transitive* verbs in both number and desired force or effect. Markedly enough, some transitive verbs are also exploited intransitively to express inert or submissive ideas in particular to denote things rather than characters for the purpose of the writer in relation to the underpinning logic of the narrative.

The general stylistic preferences in *Daisy Miller* in terms of vocabulary choices illustrate James' predilection for formal *Latinate* jargon as is evident from the constant use of words like "observation," "reflected," "confessed," etc. in order to generate an elevated impression of the formal artistic style in narrative discourse. Further, the inclusion of a significant number of foreign words especially French and Italian dispenses a inimitable flavor to the language of James and this flavor strengthens not only artistic style but helps in reinforcing the central theme of conflict. These marked expressions include 'tete-a-tete', 'comme il faut', 'table d' hote', 'amoroso', 'avvocato', 'Tout bonnement', 'signorina', 'Elle's affiche', 'Mademoiselle', etc. Another remarkable attribute that has purposely been employed at lexical level is James' interest in popular places in order to produce a special sociohistorical effect in the text. Since the picturesque treatment makes the narratee feel of sharing an experience with the characters as well as the author. This technique serves the purpose of authenticating James' general artistic scheme not to telling the story but *showing* to make the narratee feel as if he/she is seeing where and how the action is taking place. Accordingly, the munificent proper nouns of this kind include 'Castle of Chillon', 'Schenectady', 'Pincio', 'City of Richmond', 'St. Peter's Corso' 'Portriat of Innocent X. by Velasquez', 'Caelian Hill', 'Charbuliez's Paule Mere', etc.

Major Authorial Tendencies as Reflections of Particular Mind-style

To continue, the particular behavior of James as a creative artist in terms of the exploitation of various stylistic expressions authorizes him an observable unification of certain predispositions for the purpose of the narrative. For example, a tendency for *dysphemism* is found markedly at work in *Daisy Miller*, which signifies the replacement of an easygoing and gratifying expression for an insensitive one such as ‘grave’ for crucial, ‘unprotected’ for daring, ‘uncultivated’ for ingenuous, ‘spindle shanks’ for knees, ‘vivacious’ for attractive, and ‘coquette’ for bold and frank, etc. It is important to note in this connection that the real task of a research study in relation to language is not:

...to explain the origins of variation and consistency; they are simply a technical ‘description’ of where variation and consistency are manifested in discourse. What is needed is to identify the motivational relevancies which underlie the presence of the robust consistency and the systematic variation found in most discourse types. (Hassan, 2004:16)

Consequently, the Psychostylistic study of a variety of features in Jamesian discourse formal as well as psychological help to reveal the core of what is understood by texture. In this relation, a different but extensive predisposition that has been traced out with reference to James’ artistic style is of *circumlocution*, which refers to the use of more words than are required not only to offer a shade of pomposity but sometimes to communicate insensitive issues indirectly instead of conversing in a direct manner. This predominantly occurs in combinations of verbs with intangible objects and in vivid descriptions in combination of nouns with abstract objects in high frequency as we observe ‘...strikingly admirably pretty’, ‘...with a hundred frills and flounces’, ‘...society’s extremely select’, ‘...the concourse of vehicles’, etc. Another tendency that is found in *Daisy Miller*, in

contrast to dysphemism, is the use of *euphemistic* expressions like ‘intimate’ for unbearably social, ‘fortune hunter’ for flirt ‘common’ for free-spirited or coquette, etc. Moreover, the evidence of James’ partiality for *affectation* is also celebrated as we find expressions like ‘quise passé ses fantasies’, etc. Nevertheless these linguistic gesticulations are accompanied mostly with colloquial entwining of phrases such as ‘superficial little visage’, ‘but how deucedly sociable!’, ‘polite nonsense’, etc. Moreover, in the choice of lexical entries for instance ‘acquaintance’, ‘cynical’, ‘repute’, ‘flirt’, ‘innocence’, etc., it is the sociocultural undertones that are important and worthy of admiration.

Also, the premeditated effort of James in terms of syntactical order reflects that the manipulation of sentence patterns is not only characteristic but offers diversity and multiplicity relegating the traditional grammatical rules to the back for the purpose of discourse. In this relation, Cureton argues that an artist “...may bring the parts of speech in disorder to produce anarchonic effect by shaping the formal or spatio-temporal structure of the syntax so that in some sense it resembles the situation to which the syntax refers”. (1997:296)

With reference to this, the occurrence of *anticipatory* structures is well marked, which sometimes takes the form of one or more anticipatory subordinate clauses before the verb of the superordinate clause. The common appearance of idealized and parenthetical structures is also noteworthy throughout in *Daisy Miller*. Anticipatory, italicized and parenthetical structural elements increase the degree of convolution as the narratee has to lay up a large amount of information in his mind to be used later on. The tendency towards embedding relative and competitive clauses also leads to a processing difficulty. Nevertheless in such clauses the introductory words like ‘who’, ‘which’, ‘them’, etc., possessing embedding function, are employed to add further information for the purpose of the narratee: ‘Her nephew, *who...* nearer to *her*’ (p. 14). Although here *who* occurs at the head of the comparative clause yet its syntactic function is actually to execute

itself as the object of the verb 'said' of a subclass, which itself is subordinate to the correlative clause. Therefore, the narratee finds himself / herself incapable to construct the syntactic utility of *who* until the end of the sentence.

More to the point, there appears marked tendency towards complex phrases. James employs substantial amount of *modal* and *aspectual* auxiliaries which indicate how an action is thought of. Thus provides support for Barthes' (1988) argument that "discourse must be understood in relation to the sentence". The use of a certain forms of verbs as in such phrases "could hardly have," "should never be," "we have had," "would have," "had never been," "would find to have," "have already had," etc., requires understanding not only of the narrative time but the time in which the events being narrated supposedly occurred in terms of past, future, or hypothetical. Remarkably, the employment of *infinitive* clauses is laudable since by positing such clauses James attempts to create a mode between thought, sense and content that assists to achieve the highest degree of psychological realism. Infinitive clauses occur in a variety of manner in *Daisy Miller*:

With to-infinitive clause devoid of subject: 'I don't believe that there is any thing to be called an intrigue'. (p. 45)

To-infinitive clause with subject: 'I have never allowed a gentleman to dictate to me ...'. (p. 34)

Without to base infinitive-clause lacking subject: 'And for the next ten minutes she did nothing but call him horrid'. (p. 26)

To base infinitive-clause with subject such as "Neither am I for you I am speaking for this young lady. (p. 51)

With -ed participle without subject: 'To this announcement, very placidly made, Daisy's mamma offered no response'. (p. 20)

With -ed participle amid subject for instance: 'She wanted to know why I did not give Randolph lessons'. (p. 9)

Infinitive –ing clause: ‘Then, looking back at Winterbourne, “I shouldn’t think you would let people be so unkind!” (p. 49)

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