

# **Stylistic Analysis of Selected Short Stories**

**By O Henry**

**BY**

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**A Thesis Presented To the School Of Graduate Studies College  
Of Humanities, Language Studies, Journalism and  
Communication**

**Department of Foreign Languages and Literature**

**May 2015**

**Addis Ababa University**  
**School of Graduate Studies**

**A Thesis Presented to the School of Graduate Studies College of  
Humanities, Language Studies, Journalism and Communication**

**Department of Foreign Languages and Literature**

**In Partial Fulfillment of the Requirements for the Degree of  
Master of Arts in Literature (English)**

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## **Abstract**

The purpose of this study is to stylistically analyze selected short stories by O Henry. The reason why the researcher takes on this subject is that he found very limited number of theses dealing with stylistic analysis of short stories and none of them deals with any of O Henry's works. Since the research is theoretical, analytical and descriptive in nature, close reading and text based analysis are applied in the analysis of the short stories. The study is divided in to five chapters. Chapter one deals with the background of the study, statement of the problem, objectives of the study, scope of the study, significance of the study, methods and organization of the study. Chapter two focuses on Review of related literature and theoretical framework of the study. In this section of the paper, studies related to style and stylistics have been reviewed ; theoretical framework based on linguistic and stylistic categories suggested by Leech and Short (2007) have been developed .Chapter three discusses the analysis part in which two short stories: After Twenty Years and A Harlem Tragedy are analyzed. For the analysis, lexical categories and grammatical categories are used as theoretical framework. Chapter four is dedicated to stylistically analyze two short stories entitled The Last Leaf and The Furnished room. Chapter five summarizes the findings in the thesis.

## **Acknowledgements**

First and for most my thanks go to The Almighty God who has always helped me through the entire process of writing this thesis.

I am deeply grateful to my advisor, Dr. Berhanu Matthews for his consultation, kind encouragement and understanding.

My heartfelt thanks go to my family members and friends for their encouragement.

I would like to thank Ms. RahelGirma for her continuous encouragement and assistance in organizing the thesis for print.

Finally my appreciation and thanks go to Mrs. Genet Assefa and Ms. TigistHabte for their assistance in typing and organizing the thesis.

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# Chapter One

## Introduction

### 1.1. Background of the study

Stylistics is a discipline which has been approached from many perspectives. Its meaning varies, based on the theory that is adopted. When we carry out the different activities that are connected to our area of business, either in spoken or written forms, we often use devices of thought and the rules of language, but there are variations so as to change meanings or say the same thing in different ways. This is what the concept of style is based upon: the use of language in different ways, all for the purpose of achieving a common goal - to negotiate meanings.

Stylistics is a broad term that has assumed different meanings from different linguistic scholars. But it can simply be said to be the study of style. Style has also been defined as the description and analysis of the forms of linguistic items in actual language use. Leech (1969:14) quotes Aristotle as saying that "the most effective means of achieving both clarity and diction and a certain dignity is the use of altered form of words." Stylistics is also defined as a study of the different styles that are present in either a given utterance or a written text or document. The consistent appearance of certain structures, items and elements in a speech, an utterance or in a given text is one of the major concerns of Stylistics. Stylistics requires the use of traditional levels of linguistic descriptions such as sounds, form, structure and meaning. It then follows that the consistent appearance of certain structures, items and elements in speech utterances or in a given text is one of the major concerns of stylistics. Linguistic Stylistic studies are concerned with the varieties of language and the exploration of some of the formal linguistic features which characterize them. The essence and the usefulness of stylistics is that it enables the immediate understanding of utterances and texts, thereby maximizing our enjoyment of the texts. The concepts of style and stylistic variation in language are based on the general notion that within the language system, the content can be encoded in more than one linguistic form. Thus, it is possible for it to operate at all linguistic levels such as phonological, lexical and syntactic. Therefore, style may be regarded as a choice of linguistic means, as deviation from the norms of language use, as recurrent features of linguistic forms and as comparisons. Stylistics deals with

a wide range of language varieties and styles that are possible increasing different texts, whether spoken or written, monologue or dialogue, formal or informal, scientific or religious etc. Again, stylistics is concerned with the study of the language of literature or the study of the language habits of particular authors and their writing patterns. From the foregoing, stylistics can be said to be the techniques of explication which allows us to define objectively what an author has done, (linguistic or non-linguistic), in his use of language. The main aim of stylistics is to enable us understand the intent of the author in the manner the information has been passed across by the author or writer. Therefore, stylistics is concerned with the examination of grammar, lexis, semantics as well as phonological properties and discursive devices. Stylistics is more interested in the significance of function that the chosen style fulfills.

### **1.2. Statement of the problem**

The researcher notes that theses in AAU library dealing with Stylistic analysis on short stories are very few in number. Moreover, none of these theses deals with any of O Henry's short stories. O Henry was a prolific writer who has written over hundreds of short stories. The researcher feels there is a gap in these two areas: limited theses on Stylistic analysis on short stories and no single research thesis on any of O Henry's short stories. Therefore, this thesis is intended to address these concerns and fill the gaps mentioned in the areas.

### **1.3. Objectives of the Study**

The main objective of this study is to stylistically analyze selected short stories of O Henry. Through the stylistic analysis of the short stories main stylistic features used by the writer are dealt with. Also the contribution of these stylistic features in construing meaning and heightening the aesthetic values of the short stories has been discussed.

The specific objective of this study is to show how focus on stylistic features helps in analyzing a literary text.

This study is intended to address the following research questions:

- ❖ Which stylistic features dominate in the selected short stories?

- ❖ What are the contributions of these stylistic features in enhancing meaning and adding to the aesthetic value of the selected short stories?

#### **1.4.Scope of the study**

This study is exclusively on stylistic analysis of four selected short stories by O Henry. These short stories are selected because they have prominent features that can be accessed through stylistic analysis. To this effect, stylistic features that are employed by the writer to heighten literary quality and enhance meaning are exhaustively discussed.

#### **1.5.Significance of the study**

The very nature of Stylistics that combines Linguistics and literary study together fascinated the researcher. This study will be of great importance for those who have interest in English language and literature- especially those who have special interest in stylistics. It also will inspire them to embark on stylistic analysis of various literary works. Furthermore, this study can be an initial point for those who are interested in carrying out further research on the works of O Henry.

#### **1.6 . Methods and organization of the Study**

The selected short stories for analysis have been chosen from O Henry's collection written at different times. They are four in numbers; their titles are: After Twenty Years, A Harlem Tragedy, The Last Leaf, and The Furnished Room. The selection of the particular short stories is based on the unique features of each short story. The research is theoretical, analytical and descriptive in nature and based on library materials. Therefore, the main concepts of style, stylistics and the frameworks of stylistic analysis are briefly discussed. The procedure of data analysis is based on close reading and text analysis. In order to perform stylistic analysis on the selected short stories, theoretical frameworks have been developed based on linguistic and stylistic categories suggested by Leech and Short. (2007). Finally, copies of the short stories are appended.

## Chapter Two

### Review of Related Literature and Theoretical Framework

In this chapter review of related literature and theoretical framework used to do stylistic analysis on the selected short stories will be discussed. In the review of related literature part previous researches done in the works of O Henry are reviewed.

#### 2.1. Review of Related Studies

In this chapter review of related literature and theoretical framework used to do stylistic analysis on the selected short stories will be discussed. In the review of related literature part previous researches done in relation to style and stylistics will be reviewed. In the first section, studies related to the subject matter of the present study will be critically examined.

<sup>3</sup> One study related to style is ZerihunAsfaw's (1983) M.A. thesis entitled *The Literary Styles of HaddisAlemayehu and BaaluGirma*. He makes analysis on styles of six selected works of the two authors: *FikerEskemekabir* and *WonjelegnawDagna* by HaddisAlemayehu; *KadmasBashager*, *YehilinaDewil*, *YekeykokebTirri* and *Derasiew* by BaaluGirma. In doing the analysis he identifies some features which he believes are of prime importance in establishing the particular styles in the two authors. To this effect he describes the major literary devices and tries to bring out their functions in the total framework of the novels. For the analysis of style of the works of the two authors he focuses on four main features: figures of speech, syntactic patterns, sentence length and diction.

The current paper differs from that of Zerihun's in that this paper analyzes Short stories by O Henry while Zerihun's deals with novels by two different authors; this paper takes Lexical categories, grammatical categories and cohesion and context as the theoretical frameworks for the analysis while Zerihun used syntax patterns, sentence length and diction; this research is stylistic analysis of selected short stories while Zerihun's is on analysis of styles on different novels.

In his PhD dissertation entitled *English Poetry in Ethiopia: the Relevance of Stylistics in an EFL Context*, Berhanu Matthews(1994) starts by providing justification for the teaching of Literature, he then extensively examines the principles and procedures of contemporary literary stylistic

theory and explores ways of using a stylistic analysis approach in the teaching of literature. The research centers its aim on finding an approach to literature that can offer possibilities for introducing an integrated literature teaching programme which can facilitate the development of literary understanding and linguistic competence in students in the EFL context at Addis Ababa University (AAU). Finally, he concludes his thesis by justifying how the stylistic analysis approach provides better possibilities than the literary criticism approach for involving the students in self-exploration of literary texts.

The current research differs from that of Berhanu's in that Berhanu's research focuses on the stylistic analysis (focusing on poetry) for the teaching of English; while the current research is limited only in showing stylistic features used in the selected four short stories of O Henry. Also Berhanu's study, apart from its extensive discussion on Stylistics, it also broadly states about Literary criticisms. The idea of literary criticisms is not entertained in the current research.

Assefa Zeru (1996) wrote an MA thesis entitled *Literary Style and Historical Meaning: A Study of three Amharic Historical Novels*. He makes analysis of Style on three Amharic historical novels written by two authors: Yohannes and Alula Aba Nega by Mamo Wudneh; Aba Kostir by Aberra Jembere. For his analysis Assefa focuses on Language use such as rhetorical question, dialogue and repetition; figures of speech like simile and metaphor; narrative techniques particularly third person point of view, foreshadowing and flash back.

The current research differs from that of Assefa's in that the current research deals with stylistic analysis of O Henry's short stories while Assefa's deal with analysis of style on three historical novels by two different authors. The presence of Lexical categories, grammatical categories and cohesion and context as a theoretical framework in the current research is also an area of difference in the two researches.

Akalu Getaneh's (1997) Ph.D. thesis entitled *An Empirical and Comparative Study of the Traditional Practical Criticism and the Innovative Stylistic Approaches in Teaching Drama for Language and Literary Skills Development Purposes in An EFL context* is another research that is related to the current study. The research begins with a concern for English major's inability to understand and analyze literary texts at AAU. The researcher states that they cannot do so because they are not taught to use particular and systematic framework of literary analysis. The

research also begins to question the view that the language of literature is different from the so-called 'ordinary language' and the accusation that literature teaching does not promote learners' communicative competence. The researcher says that the result obtained from the studies indicate that the students taught in stylistic approach perform better than those taught in the traditional practical criticism approach in the end-of- course test and expressed satisfaction at being taught in the new stylistic approach. Finally, the researcher he recommends that the learners at Addis Ababa University who take drama courses should be taught systematic and text-based approach rather than the literary criticism approach.

This thesis differs from that of Akalu's dissertation in that it restricts itself to the stylistic analysis of selected short stories by O Henry while Akalu's covers wider areas- it entertains different views and theories regarding literary language and criticisms. It also focuses on the pedagogical contribution of stylistics towards enhancing the linguistic and literary awareness of the students in the Department of Foreign Languages and Literature.

ZenebechZerfu's (2000) BA thesis entitled Stylistic Analysis in the Works of Kirk Franklin and CeceWinans: A comparative Study is another paper related to the current research.Zenebech did stylistic analysis on some spiritual songs by the two singers- Kirk Franklin and CeceWinans. For her analysis she uses literary devices such as: parallelism, repetition, simile, metaphor, alliteration, Anaphora and Diction.

The current thesis differs from that of Zenebech's in two ways: the type of the work chosen for analysis and the theoretical framework chosen to make the analysis. The current thesis deals with short stories while Zenebech's deals with songs. Lexical categories, grammatical categories, figures of speech, cohesion and context are the theoretical frameworks chosen to make analysis on the current research while Zenebech's work only figures of speech have been applied.

<sup>5.</sup>

AbebaAmare (2002) did her MA thesis entitled Some Selected Poems in English by Ethiopian Poets: A Stylistic Analysis. Abeba's thesis sets out to interpret some selected poems of Tsegaye G/Medehen, Solomon Deressa and EyasuGorfu, with the framework of stylistic analysis.

She states that the central purpose of her thesis is to explore the language use of the poets and find out how the language conveys meanings in each given poem and bring out the recurrent themes in each poet's work. Abeba further states that the other aim of this study is to reveal the

effectiveness of the stylistic analysis approach in bringing out meaning of the poems and arriving at valid interpretation of literary texts. She states that the revised method proposed by Geoffrey Leech (1969) in his book *A Linguistic Guide to English Poetry* and Mick Short's (1996) *Exploring the Language of Poems, Plays and Prose* is used as theoretical framework. Yet she adds that reference has been made to other books of these scholars and other specialists in the area of the study.

The differences between this thesis and that of Abeba's lie in two areas: the genre of the literary text chosen for analysis and the theoretical frameworks used to go about the analysis.

This thesis deals with selected short stories while Abeba's deals with selected English poems by Ethiopian writers. The current research uses *Style in Fiction*, second edition by Leech and Short (2007) as a main source for theoretical framework while Abeba's uses the revised method proposed by Geoffrey Leech (1969) in his book *A Linguistic Guide to English Poetry* and Mick Short's (1996) *Exploring the Language of Poems, Plays and Prose* as a main source for theoretical framework.

The MA thesis entitled *Stylistic Analysis on selected short stories by Edgar Allan Poe* was carried out by Diribu Adera (2012). In his thesis Diribu stylistically analyses four of Edgar Allan Poe's short stories: *Three Sundays in a Week*, *The Black Cat*, *A Tale of Jerusalem*, and *Shadow*. He uses *Foregrounding* as a theoretical framework for his analysis.

The difference between Diribu's research and the current one lies in two areas: Authors of the selected short stories, Theoretical frameworks used for the analysis. Diribu's analysis is on short stories by Edgar Allan Poe; while the current research is on short stories written by O Henry. Diribu uses *Foregrounding* as a theoretical framework for his analysis, while this research uses *Lexical Categories*, *grammatical categories*, *figures of speech*, *cohesion* and *context* as theoretical framework.

Samron Adane (2012) wrote an MA thesis entitled *Stylistic Analysis of The Beautiful Things that Heaven Bears* written by Dinaw Mengistu. Samron says due to time constraint the analysis focuses only on three selected chapters (chapters 1, 7 and 16) that are considered to be stylistically representative in the novel. The novel has a total of sixteen chapters. Samron takes *lexical categories* and *figures of speech* as theoretical framework for his analysis.

This paper differs from that of Samron's in that it takes Short Stories by O Henry for analysis while that of Samron's is a novel by a different author-DinawMengistu. The other area of difference between the two papers is the presence of grammatical categories and cohesion and context as theoretical framework in this paper.

## **2.2 Theoretical Framework and concepts in focus**

In this part of the paper concepts related to this paper are examined and a theoretical framework used for analysis will be developed.

### **2.2.1 The concept of Style**

The concept of style, as Enkvist quoted in Berhanu(1994:143) puts it , is not an easy concept to put it in concrete terms. He says,"First of all, the very concept of 'style' is notoriously slippery and difficult to codify into concrete terms that allow operational study." But here we will try to see how different authorities defined it in different manners.

Cuddon as cited in Assefa(1996:7) says Style is the characteristic manner of expression in prose or verse: how a particular writer says things. The analysis and assessment of style involves examinations of writer's choice of words, his figures of speech, the devices (rhetorical and other wise) the shape of his sentences...paragraphs...language and the way in which he uses it.

M. H Abrams (1999:303) states that: "Stylehas traditionally been defined as the manner of linguistic expression in prose or verse—as *how* speakers or writers say whatever it is that they say. The style specific to a particular work or writer, or else distinctive of a type of writings, has been analyzed in such terms as the rhetorical situation and aim; characteristic diction,or choice of words; type of sentence structure and syntax; and the density and kinds of figurative language."

Leech (1969) on his part defines style saying:

"Style is the way in which something is spoken, written or performed". Narrowly interpreted, it refers to word use, sentence structures and figures of speech. More broadly, style is considered to be a manifestation of the person speaking or writing. He further refers to 'style' as *elocutio*- a latin term which means style and also means *lexis* in Greek. *Elocutio* is the style and diction of a

language. For Leech and Short (2007:10) the word “style” has a fairly uncontroversial meaning: it refers to the way in which language is used in a given context, by a given person, for a given purpose, and so on. But they feel that to be on the safest ground, it is better to think of style as ‘the linguistic characteristics of a particular text’.(Ibid:11).

Leech and Short (ibid:11) believe also that “it is a selection from a total linguistic repertoire that constitutes a style”. Style can be applied to both spoken and written, both literary and nonliterary varieties of language but by tradition, it is particularly associated with written literary texts.

Leech and Short (ibid:15) further state that “the distinction between what a writer has to say, and how it is presented to the reader, underlies one of the earliest and most persistent concept of style: that of style as the “dress of thought”. They add that although this metaphor of style as some kind of “adornment” or “covering” of thought or meaning is no longer widely current, it is implicit. In this view, which prevailed throughout the Renaissance period, devices of style can be catalogued. The essayist or orator is expected to frame his ideas with the help of models, sentences and prescribed kinds of “figures” suitable to his mode of discourse.

### **2.2.2 The concept of Stylistics**

Different scholars tried to define Stylistics in different ways but with somewhat similar concepts.

Paul Simpson (2004:2) puts it this way:

“Stylistics is a method of textual interpretation in which primacy of place is assigned to language. The reason why language is so important to stylisticians is because the various forms, patterns and levels that constitute linguistic structure are an important index of the function of the text. The text’s functional significance as discourse acts in turn as a gateway to its interpretation. While linguistic features do not of themselves constitute a text’s ‘meaning’, an account of linguistic features nonetheless serves to ground a stylistic interpretation and to help explain why, for the analyst, certain types of meaning are possible. The preferred object of study in stylistics is literature, whether that be institutionally sanctioned ‘Literature’ as high art or more popular ‘noncanonical’ forms of writing.”

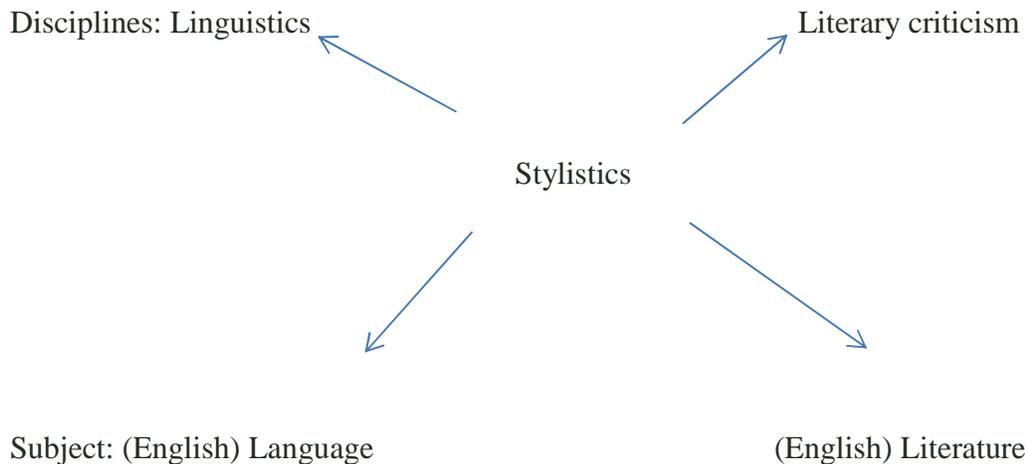
To Leech and Short (ibid:13) “Stylistics is simply defined as the (linguistic) study of style, is rarely undertaken for its own sake, simply as an exercise in describing what use is made of

language”. They are also of the view that we normally study style because we want to explain something, and in general, literary stylistics has, implicitly or explicitly, the goal of explaining the relation between language and artistic function.

Mick Short's definition of style as quoted in Berhanu(ibid:171) underlines the interdisciplinary role of the subject and its relevance to the study of language and literature. He writes: "Stylistics is a linguistic approach to the study of literary texts. It thus embodies one essential part of the general course philosophy; that of combining language and literary study."

Widdowson (1975:3) defines stylistics as “the study of literary discourse from a linguistic orientation”. He takes the view that what distinguishes stylistics from literary criticism on the one hand and linguistics on the other is that it is a means of linking the two. He also proposes that stylistics occupies the middle ground between linguistics and literary criticism and its function is to mediate between the two. In this role, its concerns necessarily overlap with those of the two disciplines.

Widdowson (ibid: 4) demonstrates the interdisciplinary function of stylistics in the following diagram:



In this paper, attempts will be made to explain how the above mentioned model of interdisciplinary applies in the short stories.

## **2.3 Theoretical Framework**

In this part of the research theoretical framework and why it is necessary will be discussed. First, the need for theoretical framework will be discussed.

Since the personal qualities of all writers and their literary qualities differ, we might not be able to find a hard and fast technique to apply for the analysis of styles of all writers. This idea is vividly stated in Leech and Short (ibid: 60) as follows:

Every analysis of style, in our terms, is an attempt to find the artistic principles underlying a writer's choice of language. All writers, and for that matter, all texts, have individual qualities. Therefore the features which call themselves to our attention in one text will not necessarily be important in another text by the same or a different author. There is no infallible technique for selecting what is significant. We have to make ourselves newly aware, for each text, of the artistic effect of the whole, and the way linguistic details fit in to this whole.

Leech and Short further suggest it is useful to have a checklist of features which may or may not be significant in a given text. For this reason, the following list of questions has been prepared (ibid: 61-64). The answers to these questions will give a range of data which may be examined in relation to the literary effect of each passage. We stress that the list serves a heuristic purpose: it enables us to collect data on a fairly systematic basis. It is not exhaustive, of course, but is rather a list of 'good bets': categories which, in our experience, are likely to yield stylistically relevant information.

### **2.3.1 Linguistic and stylistic categories**

The purpose of the linguistic and stylistic categories suggested by Leech and Short (ibid: 61-64) is to help us collect a range of data which may be examined in relation to the literary effect of each passage.

The categories are placed under four general headings: lexical categories, grammatical categories, figures of speech, and cohesion and context. Semantic categories are not listed separately, since, it is easier to arrive at these through other categories; for example, we use our lexical categories to find out how choice of words involves various types of meaning. Since the

purpose of the list is heuristic, there is no harm in mixing categories in this way. It is also in the nature of things that categories will overlap, so that the same feature may well be noted under different headings.

### **2.3.2 Lexical categories**

In lexical categories, we are dealing with nouns, adjectives, verbs, adverbs and a general observation in relation to other features like, vocabulary, etc.

In order to state the general observation on vocabulary, answers to some questions would help a lot. Here are some questions raised in this regard: is the vocabulary simple or complex? formal or colloquial? descriptive or evaluative? general or specific? How far does the writer make use of their referential meaning? Does the text contain idiomatic phrases or notable collocations, and if so, with what kind of dialect or register are these idioms or collocations associated? Is there any use of rare or specialised vocabulary? Are any particular morphological categories noteworthy (e.g. compound words, words with particular suffixes)? To what semantic fields do words belong?.

There are some questions that help us to know the features of nouns in a literary text such as: Are the nouns abstract or concrete? What kinds of abstract nouns occur (e.g. nouns referring to events, perceptions, processes, moral qualities, social qualities)? What use is made of proper names? Collective nouns? In a similar manner, dealing with questions like: Are the adjectives frequent? To what kinds of attribute do adjectives refer? Physical? Psychological? Visual? Auditory? Colour? Referential? Emotive? Evaluative? etc. Are adjectives restrictive or nonrestrictive? Gradable or non-gradable? Attributive or predicative? Would help us know detailed information about adjectives used in a particular literary text.

Answering certain questions about verbs, will clarify the nature of verbs used in a text. To do this, we may ask: Do the verbs carry an important part of the meaning? Are they stative (referring to states) or dynamic (referring to actions, events, etc.)? Do they 'refer' to movements, physical acts, speech acts, psychological states or activities, perceptions, etc.? Are they transitive, intransitive, linking (intensive), etc.? Are they factive or non-factive?

Adverbs, like other types of lexical categories, are better understood if questions like: Are adverbs frequent? What semantic functions do they perform (manner, place, direction, time,

degree, etc.)? Is there any significant use of sentence adverbs (conjuncts such as *so, therefore, however*; disjuncts such as *certainly, obviously, frankly*)? are addressed.

The above discussed categories are all applied in order to stylistically analyze the short story entitled After Twenty Years.

### **2.3.3 Grammatical categories**

In studying grammatical categories, some features are critically looked in to. These are: sentence types, sentence complexity, clause types, noun phrases, verb phrases, other phrase types, and word classes.

In dealing with sentence types, it is suggested to see if the author uses only statements (declarative sentences), or if other types such as: questions, commands, exclamations or minor sentence types (such as sentences with no verb) also occur in the text. If these other types appear, their function should be stated.

To measure sentence complexity, addressing some issues would be important. The issues can be addressed by replying for these concerns: Do sentences on the whole have a simple or a complex structure? What is the average sentence length (in number of words)? What is the ratio of dependent to independent clauses? Does complexity vary strikingly from one sentence to another? Is complexity mainly due to (i) coordination, (ii) subordination, or (iii) parataxis (juxtaposition of clauses or other equivalent structures)? In what parts of a sentence does complexity tend to occur? For instance, is there any notable occurrence of anticipatory structure (e.g. of complex subjects preceding the verbs, of dependent clauses preceding the subject of a main clause)?

With regard to clause types, our concerns are: what types of dependent clause are favoured: relative clauses, adverbial clauses, different types of nominal clauses (*that*-clauses, *wh*-clauses, etc.)? Are reduced or non-finite clauses commonly used and, if so, of what type are they (infinitive clauses, *-ing*clauses, *-ed*clauses, verbless clauses)?

Clause structure, as one type of grammatical categories, can be better understood by replying for questions like: Is there anything significant about clause elements (e.g. frequency of objects, complements, adverbials; of transitive or intransitive verb constructions)? Are there any unusual orderings (initial adverbials, fronting of object or complement, etc.)? Do special kinds of clause construction occur (such as those with preparatory *it* or *there*)?

In order to get detailed information on the features of noun phrases, we may ask whether they are relatively simple or complex; where the complexity lies (in premodification by adjectives, nouns, etc., or in postmodification by prepositional phrases, relative clauses, etc.); we also need to note the occurrence of listings (e.g. sequences of adjectives), coordination or apposition.

While dealing with verb phrases in a text, some features should be clarified like : if there are any significant departures from the use of the simple past tense; for example, notice occurrences and functions of the present tense; of the progressive aspect (e.g. *was lying*); of the perfective aspect (e.g. *has/had appeared*); of modal auxiliaries (e.g. *can, must, would*, etc.). It should also be looked out for phrasal verbs and how they are used.

Other phrase types are about if there is anything to be said about other phrase types: prepositional phrases, adverb phrases, adjective phrases.

By word classes, we may here consider minor word classes ('function words'): prepositions, conjunctions, pronouns, determiners, auxiliaries, interjections. Are particular words of these types used for particular effect (e.g. the definite or indefinite article; first person pronouns *I, we*, etc.; demonstratives such as *this* and *that*; negative words such as *not, nothing, no*)?

From the above mentioned check list of grammatical categories, the researcher applies all of them to do a stylistic analysis of a short story entitled *A Harlem Tragedy*

#### **2.3.4 Figures of speech**

Here we consider the incidence of features which are foregrounded by virtue of departing in some way from general norms of communication by means of the language code; for example, exploitation of regularities of formal patterning, or of deviations from the linguistic code. For

identifying such features, the traditional figures of speech (schemes and tropes) are often useful categories.

In examining grammatical and lexical features, we see if there are any cases of formal and structural repetition (anaphora, parallelism, etc.) or of mirror-image patterns (chiasmus); if the rhetorical effect of these one is of antithesis, reinforcement, climax, anticlimax, etc.

In dealing with phonological schemes, the concern is: if there are any phonological patterns of rhyme, alliteration, assonance, etc.; if there are any salient rhythmical patterns; if vowel and consonant sounds pattern or cluster in particular ways; how these phonological features interact with meaning.

In relation to tropes, the issue is whether there are any obvious violations of, or departures from, the linguistic code; for example, if there are any neologisms (such as *Americanly*); deviant lexical collocations (such as *portentous infants*); semantic, syntactic, phonological, or graphological deviations. Such deviations (although they can occur in everyday speech and writing) will often be the clue to special interpretations associated with traditional poetic figures of speech such as metaphor, metonymy, synecdoche, paradox and irony. If such tropes occur, what kind of special interpretation is involved (e.g. metaphors can be classified as personifying, animising, concretising, synaesthetic, etc.)? Because of its close connection with metaphor, simile may also be considered here. Does the text contain any similes, or similar constructions (e.g. 'as if' constructions)? What dissimilar semantic fields are related through simile?

Figures of speech are employed as a theoretical framework for the analysis of a short story entitled *The Furnished Room*.

### **2.3.5 Context and cohesion**

Under cohesion, ways in which one part of a text is linked to another are considered: for example, the ways in which sentences are connected. This is the internal organisation of the text.

Under context we consider the external relations of a text or a part of a text, seeing it as a discourse presupposing a social relation between its participants (author and reader; character and character, etc.), and a sharing by participants of knowledge and assumptions.

Dealing with cohesion needs answering questions like: Does the text contain logical or other links between sentences (e.g. coordinating conjunctions, or linking adverbials)? ; Or does it tend to rely on implicit connections of meaning? ; What sort of use is made of cross-reference by pronouns (*she, it, they*, etc.)? by substitute forms (*do, so*, etc.), or ellipsis? Alternatively, is any use made of elegant variation – the avoidance of repetition by the substitution of a descriptive phrase (as, for example, ‘the old lawyer’ or ‘her uncle’ may substitute for the repetition of an earlier ‘Mr. Jones’)? Are meaning connections reinforced by repetition of words and phrases, or by repeatedly using words from the same semantic field?

Context answers for concerns like: Does the writer address the reader directly, or through the words or thoughts of some fictional character; what linguistic clues (e.g. first-person pronouns *I, me, my, mine*) there are of the addresser–addressee relationship; what attitude the author implies towards his or her subject; if a character’s words or thoughts are represented, is this done by direct quotation (direct speech), or by some other method (e.g. indirect speech, free indirect speech)? It also sees if there are significant changes of style according to who is supposedly speaking or thinking the words on the page.

Among the selected short stories for analysis, the one entitled *The Last Leaf* will be analysed by applying cohesion and context as a theoretical framework.

In the foregoing discussion, the researcher has tried to state review of research studies that deal, in one way or the other, with works of O Henry. Since researches done on any of O Henry’s work are not available in AAU libraries, two related studies from foreign sources have been reviewed.

The researcher has also attempted to discuss the concepts of Style and Stylistics in a brief manner. Also subject of discussion in this chapter is the how to go about analysis. Since it might not be possible to have a similar criterion to analyze literary works of all writers, the researcher intends to use the approach suggested by Leech and Short-linguistic and stylistic categories to analyze the selected short stories by O Henry. Accordingly, the researcher bases his analysis on lexical categories, grammatical categories, figures of speech, and cohesion and context.

In the next chapter, the researcher will apply the lexical categories and grammatical categories as frameworks to analyze two short stories entitled *After Twenty Years* and *A Harlem Tragedy*, respectively.

## **Chapter Three**

### **Stylistic Analysis of After Twenty Years and a Harlem Tragedy**

#### **3.1. Stylistic Analysis of After Twenty Years**

In this chapter two short stories are examined. They are: After Twenty Years and A Harlem Tragedy. The theoretical frameworks applied to do the analysis are lexical categories and grammatical categories respectively.

In the analysis of the short story entitled After Twenty Years, lexical Categories have been applied.

##### **3.1.1. Lexical Categories**

As mentioned in the theoretical framework of this paper, lexical categories consist of: nouns, verbs, adjectives and adverbs. Each of them will be discussed below in relation to the short story under discussion.

##### **3.1.2. General comment on vocabulary**

The vocabulary used in the short story is simple. There is an instance where colloquial words are used. This is when Bob describes his friend Jimmy saying "...Jimmy Wells, my best chum, and the finest chap in the world." These words: chum and chap are informal words. They show how much Bob and Jimmy are close friends. The majority of the words in the short story are descriptive. Some of them describe the setting of the story; some others describe the physical appearance of the characters; yet others describe the quality of Jimmy as witnessed by his friend. To elaborate this, here are some examples: "The time was barely 10 o'clock at night, but chilly gusts of wind with a taste of rain in them had well nigh de-peopled the streets. " and "There was now a fine, cold drizzle falling, and the wind had risen from its uncertain puffs into a stead blow. The few foot passengers astir in that quarter hurried dismally and silently along with coat collars turned high and pocketed hands." These quotations vividly describe the setting of the story: deserted streets, with a very cold weather, etc. For achieving this, the author uses descriptive

words such as: time, 10 o'clock, night, chilly, gusts, wind, rain, cold, drizzle, uncertain puffs, etc. The physical descriptions of the characters are achieved through descriptive words like: watchful eye, stalwart form, swagger, pale, square-jawed, keen eyes, white scar, etc. Here is a quotation from the story that shows Jimmy's physical appearance. "...turning now and then to cast his watchful eye a down the pacific thoroughfare, the office, with his stalwart form and slight swagger, made a fine picture of a guardian of the peace. " Bob also has been described as "... a pale, square-jawed face with keen eyes, and a little white scar near his right eyebrow." The characteristics of Jimmy have been also described by words like: truest, stanchest, plodder, good, etc.

**Table 1:- Major word classes**

	Nouns	Adjectives	Verbs	Adverbs
Total number	280	102	213	96
Percentage	40%	15%	31%	14%

### **3.1.3. Nouns**

In the short story, varieties of nouns have been such as: concrete nouns, abstract nouns, and proper nouns.

Table3.1 shows that nouns take the highest number of the major word classes-40%. This explains that the author gives emphasis on description than action.

Concrete nouns outnumber abstract nouns and proper nouns. Here below is a list of some of the concrete nouns, abstract nouns and all of the proper nouns.

**Concrete Nouns****Abstract Nouns****Proper Nouns**

policeman

impressiveness

Jimmy wells

officer

time

Bob

door

night

New york

street

wind

West

cigar

taste

Chicago

store

peace

hardware

appointment

restaurant

wits

match

fate

eye

gust

counter

light

lunch

history

man

absurdity

The concrete nouns refer to the description of the setting, the surrounding of the setting and the characters in the story. The abstract nouns comprise of nouns: referring to perception like wits, egotism, absurdity, and taste; referring to event such as appointment. The proper nouns are used to refer to the two characters in the story: Jimmy Wells and Bob and the places/cities where they live. Jimmy has always lived in New York while Bob stayed in New York till he was eighteen and then left for West specifically- Chicago.

### 3.1.4. Adjectives

The author has used different types of adjectives in the short story. They attribute to physical, psychological, colour, evaluative, etc references.

Referring to Table 1 it can be seen that adjectives are the third dominant major word classes-15%. The adjectives refer to different attributes. This can be clarified more with examples below.

<b>Physical</b>	<b>psychological</b>	<b>colour</b>	<b>evaluative</b>	<b>referential</b>
Little	sharpest	white	truest	other
large	brilliant	darkened	finest	opposite
small	keen	pale	staunchest	
big	uncertain		handsome	
short	good			
high	bad			
tall	pretty			
old	kind			
square-jawed	funny			

The different attributes referred by the adjectives in the above list show that the author has benefited from using varieties of attributes of the adjectives to richly describe the physical, psychological, etc conditions of the setting of the story and the characters in the story. The author also saves readers from boredom (also helps them save time) by using only restrictive adjectives so that they get the messages easily and to the point.

### 3.1.5. Verbs

In the short story, both dynamic and static verbs are abundantly available. The verbs take 31% of the major word classes as seen on table1. This makes them the 2<sup>nd</sup> dominant in the group. The verbs carry an important part of the meaning as they contribute a lot by, mainly, describing actions and to a certain extent playing a stative role in the story. The verbs, to a great extent, are dynamic. There are also stative verbs though they are very few compared to the dynamic ones.

Below is a list that can show examples of verbs of different nature and purposes.

#### Dynamic verbs

moved

trying

went

cast

made

kept

left

struck

lit

showed

smoked

hurried

treated

enlarged

#### Static verbs

belonged

were

see

sounds

heard

know

explain

forgets

announced

hope

exclaimed

grasping

wish

thought

The verbs in general serve purposes. Some of them refer to movements; for example: moved, twirling, walked, stopped, etc. Physical acts are referred to by verbs such as released, snapped, trembled, etc. Verbs referring to speech acts are: spoke, said, heard, listened, etc. Verbs referring to psychological states, activities or perceptions are: thinks, agreed, forget, wish, and know.

In the story both transitive and intransitive verbs have been used. There are also a number of linking (intensive) verbs. Here below are examples for these various types of verbs.

“It’s all right, officer,” he **said**, reassuringly.

“... Haven’t you **heard** from your friend since you **left**?”

You’ve **changed** lots, Jimmy.

The verbs in the above three sentences are examples of intransitive verbs. They are: said, heard, left, and changed.

“I’m just **waiting** for a friend.”

The man in the doorway **struck** a match and lit a cigar.

I **have** a position in one of the city departments.

The verbs waiting, struck and have in the above three sentences are transitive verbs.

Rather a long time between meets, though, it **seems** to me.

“Oh, I **grew** a bit after I **was** twenty.”

When they **came** into this glare each of them **turned** simultaneously to **gaze** upon the other’s face.

Linking (intensive) verbs in the above three sentences are seems, grew, was, came, turned and gaze.

By employing the transitive, intransitive and linking verbs the author has made it easier for the readers to better understand the story.

### 3.1.6. Adverbs

In the short story, a number of adverb types have been used. They are: adverbs of manner, adverbs of place, adverbs of frequency, adverbs of time, and adverbs of degree.

As stated in Table1, adverbs are the least dominant in the major word classes having only 14% share. The adverbs in the story perform different semantic functions such as referring to manner, place, direction, time and degree. Examples for these different functions are given below.

Adverbs of Manner	Adverbs of Place	Adverbs of frequency	Adverbs of Time	Adverbs of Degree
Impressively	there	sometimes	now	chilly
quickly	here	never	then	at least
suddenly	where	again	tonight	exactly
oddly	near	always	since	almost
sharp			early	moderately
dismally			barely	
silently			until	
well			just	
quietly			when	
doubtfully			still	
simultaneously				

The most notable classes of adverb are those of manner and time. They emphasize the movements of the characters and the time of that particular night in which the story took place.

In the foregoing discussion, attempts have been made to stylistically analyze After Twenty Years using the lexical categories namely Nouns, Adjectives, Verbs and Adverbs. While doing the

analysis the researcher notes that O Henry richly employed varieties of classes of noun (concrete, abstract, and proper nouns) which enables him to clearly describe the setting and its surrounding and the characters in the story. The classes of adjectives are other areas where O Henry properly employed in an effective manner. To this effect, he has incorporated adjectives referring to different attributes such as physical, psychological, colour, evaluative, and referential. With the help of these attributes the author elaborates his work of art. The classes of verb comprising dynamic, stative and linking (intensive) verbs also have been properly used in order to give a clear picture of the whole scenario. The classes of adverb, in different functions such as manner, place, time, frequency and degree, have played as significant role in clarifying the movements of and activities carried out by characters, emphasizing the night and those areas of New York where the story took place.

### **3.2. Stylistic Analysis of A Harlem Tragedy**

In this section, a short story entitled A Harlem Tragedy will be stylistically analyzed. Grammatical categories are used as theoretical framework for the analysis.

As pointed out in the previous part of this paper, grammatical categories include: sentence types, sentence complexity, phrase types, noun phrases, verb phrases, other phrase types, and word classes. These features will be discussed in relation to the short story.

One grammatical feature prominent in this story is sentence types. In the story, the author uses not only statements (declarative sentences) but also questions and exclamations. These sentence types (questions and exclamations) have their own purposes in the story.

The functions of the exclamatory sentences in general are to express strong emotions; but the emotions are of different types. Here are some examples of exclamatory sentences from the passage and the emotions they carry:

When Mrs. Fink states her feeling saying that, “Mr. Fink is too much of a gentleman ever to raise his hand against me.”

“Oh, go on, Maggie! Said Mrs. Cassidy, laughing and applying witch hazel, “you’re only jealous...”

Here the exclamatory sentence has a sense of disbelief like saying are you kidding me? Because for Mrs. Cassidy having a man who never beats his wife is not acceptable; as she puts it “I wouldn’t have a man that didn’t beat me up at least once a week...”

“Don’t it hurt when he soaks you?” asked Mrs. Fink, curiously.

“Hurt!” Mrs. Cassidy gave a soprano scream of delight.

The emotion here carries happiness/pain. It tells how much Mrs. Cassidy enjoys when beaten by her husband in spite of the pain she suffers.

When Mrs. Fink tells her friend that her husband never hits her; never takes her out anywhere; that he is a chair-warmer at home for fair...Mrs. Cassidy slipped an arm around her chum. “You poor thing!” she said.

Through the exclamation the sympathy of Mrs. Cassidy to her friend is expressed because Mrs. Cassidy feels that her friend has missed a spice in marriage life- the beating of a husband.

Another point to make note of is that the questions asked in the story have two features: one those asked expecting answers from the other party; the other asked for just the sake of asking (not expecting answers from anybody).

Both types will be elaborated with some examples from the story. First, those questions for which answers are not expected will be discussed. For instance, “Ain’t it a beaut?” said Mrs. Cassidy. She turned her face proudly for her friend Mrs. Fink to see. One eye was nearly closed, with a great, greenish-purple bruise around it. Her lip was cut and bleeding a little and there were red finger-marks on each side of her necks. Mrs. Cassidy is not asking her friend if the bruise and cut on her body is really beaut or not; rather she is boasting of the beatings she received from her husband taking them as a token of love. Because Mrs. Fink understands the nature of the question, instead of answering it she states how her husband behaves in an opposite manner saying, “my husband wouldn’t ever think of doing that to me.” She emphasizes that he doesn’t even think of it let alone doing it (beating her). Another example, Why had Martin never trashed

her?... did he not care for her at all? A little before these questions, the narrator tells that “Mrs. Fink went up to her flat and had a little cry. It was a meaningless cry, a kind of cry that only a woman knows about, a cry from no particular cause ... and then, these two questions follow. The narrator raises these questions not expecting answers from anybody; it is out of curiosity why Mr. Fink is not beating his wife (like saying ,he is a good person, a good provider why doesn’t he give her what she needs- a beating once in a while); it’s also like more of a dialogue with oneself instead of question. Still another example, when Mrs. Cassidy replies to her friend’s question that says, “don’t it hurt when he soaks you?” She says, “...well, say ..did you ever have a brick house fall on you?...well, that’s just the way it feels...” Here Mrs. Cassidy is not asking Mrs. Fink if she ever experienced a falling of a brick house on her. So, she is not expecting to get an answer from her friend. She is, rather, trying to explain the extent of the pain she feels when she is beaten by her husband.

On the other hand, here are examples of the questions for which answers were expected. The first example: “But what does he beat you for?” inquired Mrs. Fink, with wide-open eyes. After Mrs. Fink observes the bruises and cuts on her friend’s body; after she listened as to how her friend feels about being beaten by her husband; after she was lectured by her friend how a beating by a husband and then making up with chocolates and other gifts is a spice of life, she wants to know the reason why Mr. Cassidy beats her. Knowing that the question needs an answer Mrs. Cassidy replies, “Silly!” said Mrs. Cassidy, indulgently. “Why, because he’s full. It’s generally on Saturday nights.” Mrs. Cassidy not only answered for the why (that he does it because he is drunk) but also for as to when he does it (every Saturday night). Another example, “...good evening, Mrs. Fink..I didn’t see you at first. How’s old Mart coming along?” It is normally expected that when one asks about how others are doing/feeling, the person asked, under normal circumstances, replies appropriately. That’s what Mrs. Fink does for Mr. Cassidy’s question. “He’s very well, Mr. Cassidy..thanks,” said Mrs. Fink. The third example, “Tell me, Maggie,” pleaded Mame, “or I’ll go in there and find out. What was it? Did he hurt you..what did he do?” When Mr. and Mrs. Cassidy hear from the flat above the sound of a woman’s voice, high-raised, a bumping, a stumbling and a shufing, a chair over-turned..unmistakable sounds of domestic conflict, one of Mrs. Cassidy’s eyes sparkled like a diamond...up the stairs she sped. Mrs. Cassidy was too eager to know if her friend was beaten by her husband and how bad it was. That

was why she pleaded her friend for an answer. But, because she didn't expect what happened, Mrs. Fink couldn't answer her except sobbing. Her face went down again despairingly on the bosom of her friend. Finally, she said "...and don't ever tell nobody ..keep it under your hat. He..he never touched me,..he's..oh, Gawd..he'swashin' the clothes..he'swashin' the clothes!" Mrs. Fink was not willing to say a word about what happened because the way Mr. Fink responded for her provocation was totally unexpected-far from what they(the two ladies) wished to happen.

Another grammatical feature prominent in this story is sentence complexity. The sentences in the story have generally simple structure. The ratio of dependent to independent clauses is 1:1. The average sentence length in number of words is fifteen. The majority of the sentences (66%) have word counts between three and fourteen.

The shortest sentence in the story has only three words: Mrs. Fink sighed; while the longest one has forty two words: "Mr. Fink certainly peruses of the papers when he comes home," acknowledged Mrs. Fink, with a toss of her head; "but he certainly don't ever make no Steve O'Donnell out of me just to amuse himself--that's a sure thing."

These short sentences are used for verbal economy of words. The author uses such sentence structures for precision of message that he wants to transmit to the readers.

Still another grammatical feature in this story is clause types. In the story, various types of clauses are employed such as: relative clauses, adverbial clauses, different types of nominal clauses (that clauses, wh-clauses). Each of the clause types is explained and exemplified below.

Relative clauses are kinds of dependent clauses. They have subjects and verbs, but can't stand alone as a sentence. They are sometimes called "adjective clauses" because they function like adjectives—they give more information about nouns. Relative clauses always begin with "relative pronouns," which substitute for nouns, noun phrases, or pronouns when sentences are combined.

There are relative clauses in the short story. For instance, “I wouldn’t have a man,” declared Mrs. Cassidy, “that didn’t beat me up at least once a week.” Another example, He was the man who had caught the street car, the anaconda that had swallowed its prey. The tree that lay as it had fallen. The third example, “He’s got a left swing that jars you!”

The purposes of the relative clauses in the above sentences are to give more information about something. In example 1, the relative clause *that didn’t beat me up at least once a week* gives additional information about what kind of *man* Mrs. Cassidy wouldn’t have. In example 2, *who had caught the street car* elaborates *the man*; *that had swallowed its prey* clarifies about the *anaconda*; *that lay as it had fallen* states about the *tree*. A left swing has been made clear by *that jars you!*” in the third example.

Adverbial clauses are dependent clauses used as adverbs in sentences to indicate time, place, condition, contrast, concession, reason, purpose, or result.

Adverbial clauses in the story are discussed using the following examples: “Mr. Fink certainly peruses of the papers when he comes home,” acknowledged Mrs. Fink. ;

She and Mrs. Cassidy had been chums in the downtown paper-box factory before they had married, one year before.;

After supper he gathered his newspapers to read.

The adverbial clause in example 1, *when he comes home* explains the time Mr. Fink peruses of the papers. The information given by the adverbial clause *before they had married* (example 2) answers the question that says since when had the two ladies been chums? *After supper* (example 3) shows the time Mr. Fink started to read his newspapers.

That- clause is a subordinate clause that usually begins with the word that.

Here are some examples for sentences with that-clauses:

“I should hope,” said Mrs. Fink, assuming complacency, “that Mr. Fink is too much of a gentleman ever to raise his hand against me.”

“He buys me things, but he looks so glum about it that I never appreciate’em.”

She would show Mame that there were husbands as able to use their fists and perhaps to be as tender afterwards as any Jack.

Wh- clauses subordinate clauses that are introduced by one of wh-words (what, which, etc).

Below are three examples for sentences with wh-clauses:

“These discontented wives you hear about--what they need is a man to come home and kick their slats in once a week, and then makes it up in kisses and chocolate creams.”

“That’s what I done last night.”

“Who else has he got a right to beat?”

In the short story, in addition to the dependent clauses discussed above, reducing or non finite clauses are also used. These clauses are infinitive clauses.

Examples for sentences with infinitive clauses are given below.

“After supper he gathered his newspapers *to read*.”

“Even her damaged eye managed *to emit a holiday gleam*.”

“But he’ll be the sweetest man in town for the rest of the week *to make up for it*.”

Noun phrases are also among the prominent features of grammatical categories. They are simply nouns with modifiers. The noun phrases in the story comprise both simple and complex noun phrases. Here are examples for sentences with simple noun phrases:

“But he’ll be the *sweetest man in town* for the rest of the week to make up for it.”

Mrs. Cassidy laughed the *contented laugh* of the *guarded and happy matron*.

A *sudden, brilliant, breathless idea* came to Mrs. Fink.

“The eye is good for theater tickets and *a silk shirt waist* at the very least.”

There are two examples for complex noun phrases:

With the air of Cornelia exhibiting her jewels, she drew down the collar of her kimono and revealed another *treasured bruise, maroon-colored, edged with olive and orange--abruise now nearly well*, but still to memory dear.

It was a *meaningless cry*, the *kind of cry that only a woman knows about, a cry from noparticular causes, altogether an absurd cry; the most transient and the most hopeless cry* in repertory of grief.

Yet other prominent grammatical features are verb phrases. In the story, there are significant departures from the simple past tense. There are occurrences and functions of the present tense; of the progressive aspect; of the perfective aspect and; of modal auxiliaries. Examples are given below for each type of occurrences: present tense, “He just sits and practices physical culture with a newspaper when he comes home--now ain’t that truth?”

The simple present tense occurrence here shows that sitting and practicing physical culture with a newspaper is a habitual action for Mr. Fink whenever he is at home.

“But what does he beat you for?” inquired Mrs. Fink with wide-open eyes. The question is in simple present tense as the beating of Mr. Cassidy (that he beats his wife) is a regular practice that takes place on every Saturday night.

“He just lishes till he remembers he’s married, and then he makes for home and does me up.” In this sentence Mrs. Cassidy explains what her husband does every Saturday night.

Examples for the progressive aspect: Her lip was cut and bleeding a little and there were red finger- marks on each side of her neck.

In this sentence we see that the act of bleeding of Mrs. Cassidy’s cut lip was going on when Mrs. Fink dropped in to Mrs. Cassidy’s flat.

In the flat below Mr. Cassidy, with a shamed and contrite face was powdering Mame’s eye in preparation for their junket.

Here we are told that the act of Mr. Cassidy powdering on his wife's eye continued for some time.

"...oh, Gawd..he'swashin' the clothes ..he'swashin' the clothes!"

This sentence tells that Mr. Fink is washing the clothes (the activity of washing the clothes is still going on) at the time Mrs. Cassidy asked her friend what happened.

Examples for the perfective aspect: Mrs. Fink had dropped into Mrs. Cassidy's flat one flight below.

Normally past perfect tense is used to express a past action that took place before another past action. But, in the story no other sentence with a past activity is mentioned.

"Jack knows I've been wanting a black silk waist for a month, ..."

Such sentences express actions that started certain time ago and are still continuing...Mrs. Cassidy's want for a black silk waist started a month ago and still she wants it.

She and Mrs. Cassidy had been chums in the downtown paper-box factory before they had married, one year before.

Here the use of past perfect tense is to tell that the friendship of the two ladies started a year before both of them got married.

Examples for modal auxiliaries in the short story: "My husband *wouldn't* ever think of doing that to me," said Mrs. Fink, concealing her envy. Using this sentence construction, Mrs. Fink tells her opinion/belief that her husband will not be engaged in beating her.

Therefore, she *couldnot* put on airs with Mame. Here, the idea that there was no possibility for Mrs. Fink (referred to as she) of acting superior to (putting on air with) Mame.

"...and I didn't think just one black eye *would* bring it." In this sentence, Mrs. Cassidy states her feeling that one black eye was not enough to get what she wanted.

From the above discussions, it is clearly seen that the author did not confine himself in using past simple tense in writing the short story. Rather he used various occurrences and functions of the other types of tenses as well.

Still other prominent grammatical features are other phrase types that comprise: prepositional phrases, adverbial phrases, and adjective phrases.

Examples of prepositional phrases: Her sound eye sparkled *with the love light that shines in the eye of the Maori maid* when she recovers consciousness *in the hut of the wooer* who has stunned and dragged her there; he sat *in his stocking* feet.; *With the air of Cornelia* exhibiting her jewels,...“The eye is good *for theater tickets* and a silk shirt waist at the very least.”

Examples for adverbial phrases: “...what they need is a man to come home and kick their salts *once in a week ...*”; “...when I feel like having a good time *during the week..*”; *In that instant* she felt a thrill of love...

Examples of adjective phrases: In the flat below, Mr. Cassidy, with *a shamed and contrite* face ... ; Tear –stained it was, flushing and paling, but its *velvety, pink-and-white*, ... ; She closed her eyes in that *fearful, blissful* moment...

The last prominent grammatical categories are word classes. Here the discussion focuses on minor word classes (functional words): prepositions, conjunctions, pronouns, determiners, auxiliaries, and interjections.

Several prepositions have been used in the story. Mostly used include: to, for, with, in, and of.

Two dominant conjunctions used in the story are ‘and’ and ‘but’. Pronouns have also been used in the story. The dominant personal pronouns are: she, he, you and I; possessive pronouns: her, his, your, and my. They are used in reference to the two couple friends in the story- The Cassidys and the Finks. The use of pronouns I and my, it is noticeable that, are dominated by Mrs. Cassidy.

Determiners are other minor word classes used in the story. Among those used in the story are: a little, two, six, once, some, more, etc. Some of the auxiliaries used in the story are: had, have, does, do, am, is, was, are, will. . .

Interjections are also used in the short story such as silly!, Oh go on Maggie! , say!, oh, oh these interjections express the emotions of Mrs. Cassidy.

In the foregoing discussion, attempts have been made to analyze A Harlem Tragedy by applying different features stated in grammatical categories. Regarding sentence types, the author has used questions and exclamations in addition to declarative sentences. The sentences in the story are generally simple with an average word count per sentence being fifteen. Various types of clauses have been used in the story. The author also employed both simple and complex noun phrases. In addition to the use of simple past tense, the author has used different verb occurrences and functions such as: present tense, the progressive aspect, the perfect aspect, and modal auxiliaries. O Henry has also incorporated prepositional phrases, adverbial phrases, and adjective phrases in the story. Functional words or minor word classes have also been used at different instances.

In the next chapter, two short stories: The Last Leaf and The Furnished Room will be analyzed. To do the analysis, figures of speech and cohesion and context will be employed as theoretical framework.

## Chapter Four

### Stylistic Analysis of the Last Leaf and the Furnished Room

In this chapter, two short stories are critically examined. They are The Last Leaf and The Furnished Room. To implement the analysis, theoretical frameworks used are Figures of Speech and cohesion and context, respectively.

#### 4.1. Stylistic Analysis of The Last Leaf

Before getting to the analysis, a brief summary of the short story has been given.

Johnsy and Sue are artists who move into Greenwich Village in New York City. As winter approaches and the weather gets colder, Johnsy becomes ill with pneumonia. She gets so sick that she believes that when the last leaf falls from the vine outside her window, she will die.

An old artist, named Behrman, who lives in the same building as the girls, braves a storm one night to paint a leaf on the wall — a leaf that will never fall. Cold and wet from painting in the icy rain, he catches pneumonia and dies. This gives Johnsy the hope to survive her illness, and it also creates the masterpiece Behrman had always dreamed of painting.

#### 4.1.1. Figures of Speech

##### 4.1.1.1. Grammatical and Lexical schemes

In this part of the paper, some major repetitions and parallelisms used in the short story for foregrounding effect will be discussed. First repetitions will be dealt with.

*She was looking out the window and counting- - counting backward.*

Johnsy's eyes were open wide so that she wouldn't miss counting the leaves from the old ivy vines. She has been doing this-counting the leaves for the past three days. They were almost a hundred back then, now they are six. She wants to count the leaves because she feels when the last leaf falls, she will go. This shows that by counting backward from twelve to eleven..., she feels she is approaching to her last moment.

*An old, old ivy* gnarled and decayed at the roots,...

As Johnsy keeps on counting, looking out the window, her friend Sue becomes concerned and wants to know what is out there to look at and count. One of the things her eyes fall on is the old ivy vine. The situation of the ivy vine is not attractive to the eye- it is gnarled and decayed at the roots, the cold breath of autumn had stricken its leaves from vine until its skeleton branches clung, almost bare, to the climbing bricks. So, Sue cannot understand what her friend is looking at. The repetition of the word old is to stress that there is nothing eye catching on it.

Here it seems important to notice how different views the two ladies have about this old ivy vine.

Sue doesn't get it what these "silly old ivy leaves" have to do with Johnsy's getting well. On the contrary, Johnsy insists that "when the last leaf falls, she must go."

*"I'm tired of waiting. I'm tired of thinking."*

When Sue tells Johnsy to close her eyes and sleep so that she won't be looking out of the window, which gives time for Sue to do her drawing, Johnsy asks Sue to tell her as soon as she has finished. Johnsy wants Sue to finish drawing as soon as possible because she needs to look out of the window and see the last leaf fall. Since she has been doing this for the last three days, it seems she is fed up with the situation she is in. Now she doesn't want to wait any longer; she doesn't need to think any more about her health status –what she needs is just to see when the last leaf falls. Because then, she thinks, will be her time to go. The repetition of the two sentences shows how desperate Johnsy is in her situation.

*I want to turn loose my hold on everything, and go sailing **down, down**, just like one of those poor, tired leaves."*

Because of her declining health condition, Johnsy feels that she wants to turn loose her hold on everything. This feeling is making her believe that she, like one of those poor tired leaves, is getting closer and closer to her end.

There is a single instance where the author used parallelism in the short story.

*Young artists pave their way to Art by drawing pictures for magazine stories that young authors write to pave their way to literature.*

The parallelisms in this sentence shows how the young artists/authors make their way to achieve their dreams come true. The magazine is a common ground for both. The artists draw pictures, the authors write stories both to reach their targeted audiences through a magazine and at the same time to earn some money and finally to get to their goals. The parallel elements in the sentence are the way the young artists and the young authors follow to achieve what they want: *...pave their way to Art by drawing pictures for magazine stories; ... write to pave their way to literature.* The parallelism is both semantic and lexical parallelism. In the parallelism, we can see a relationship between the activities carried out by the young artists and the young authors and their ambitions aswell.

#### **4.1.1.2. Graphological Deviation**

Graphological deviation is observed in the story in relation to the manner words such as: Pneumonia, Art, Literature, and Mistress's robe are written. The grammatical rule of English language requires that when these words appear in the middle of a sentence, they should be in lowercase letters. The reason why the author uses them in the story in capital letters is for emphasis purpose. In the case of Pneumonia the author emphasizes that effect of pneumonia in the story. A lot has been said about the health and emotional condition of Johnsy. This is because she is sick of pneumonia. So, the presence of pneumonia and its effect on Johnsy, Behrman and people of east side and residents of the maze of the narrow and moss-grown "places" takes a very dominant place in the making of the entire story.

The first letters of Art and Literature are capitalized in order to show how great success it is for young artists/authors to be professionals in art and literature. As stated in the story, to get there they must pave their way by drawing pictures/writing stories for magazines. Furthermore, in the story we are told that old Greenwich village is occupied by art people. So, by capitalizing the letters for art and literature the author is telling the readers how these professions are greatly

valued by the residents of the area. The dream of the three characters Johnsy, Sue and Behrman is also to become best in the art. For example, Johnsy wants to paint the Bay of Naples and Mr. Behrman wants to paint a masterpiece.

The capital letter in Mistress's robe is intended to underscore the fact that Mr. Behrman never painted a masterpiece in the last forty years. He also has been mentioned in the story as a failure in art. But by the end of the story we witness that he achieved what he wished and painted a masterpiece which is savior for Johnsy.

#### **4.1.1.3.Tropes**

In this section, rhetorical devices used by the author to achieve special effect by using words in distinctive way will be explained.

*In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers.*

This sentence shows how in November pneumonia gets to the colony and how it infects them.

Here the author uses personification to refer to pneumonia. He gives it a human character by using words which are used in reference to human beings. For example, the word stranger means an individual that one is not acquainted with. The author is telling the reader that pneumonia is a new phenomenon to the colony; he calls it unseen because the disease something to be felt not to be seen.

He also states the manner in which it spreads - how violently pneumonia marches to the colony infecting different people.

*Over on the east side this ravager strode boldly, smiting his victims by scores, but his feet trod slowly through the maze of the narrow and moss –grown places.*

This sentence tells how baldly it concurred the east side and how slowly it spread to the maze of the narrow and moss-grown places. So, the words/verbs used here: stranger, whom, stalked, touching one here and there, icy finger are attributed to a human being.

*Mr. Pneumonia was not what you would call chivalric old gentleman .A mite of a little woman with blood thinned by California zephyrs was hardly fair game for the red-fisted, short-breathed, old duffer.*

This is another sentence where the author personified pneumonia. Here also the author states how pneumonia is undignified, rough and brutal through use of words/verbs attributable to human beings only.

O Henry also uses simile in several instances which adds beauty to his work.

*“Why, that’s almost as good a chance as we have in New Yorkwhen we ride on the street cars or walk past a new building. “*

Here, Sue is trying to convince Johnsy that her chance of survival is not bad. To do this, she makes a comparison between what the doctor says- that Johnsy’s chance of being well is one in ten- and the chance they had in New York when they ride on the street cars or walk past a new building.

*"Tell me as soon as you have finished," said Johnsy, closing her eyeslying white and still as a fallen statue.*

When Sue insists Johnsy should sleep closing her eyes not to look out of the window, Johnsy says tell me as soon as you have finished. The simile here used shows the way Jhonsy, after this conversation with Sue, was lying by making similarity with a fallen statue.

*She told him of Johnsy's fancy, and how she feared she would, indeed, light and fragile as a leaf herself, float away when her slight hold upon the world grew weaker.*

This was the manner in which Sue explained Johnsy's situation to Mr. Behrman.

There are instances where metaphor has been used in the short story.

*He was past sixty and had a Michael Angelo's Moses beard curling down from the head of a satyr along the body of an imp.*

The metaphor here is the resemblance made by the author between Behrman's beard and that of Michael Angelo's.

*The loneliest thing in all the world is a soul when it is making ready to go on its mysterious, far journey.*

This sentence helps in depicting Johnsy's situation-specially her emotional state. It is noticeable that she is frustrated, she falls into despair and there is nothing she can do to stay alive. So, she is ready (her soul) to go on its mysterious journey.

Understatement is one of the features the author uses in the short story.

*Then they imported some pewer mugs and a chafing dish or two from Sixth avenue, and became a "colony".*

The understatement lies on the fact that the number of items mentioned would not suffice for the entire colony.

There is an instance where we find a paradox in this sentence: *At the top of a squatty, three-story brick Sue and Johnsy had their studio.*

The paradox here is the sentence starts saying at the top of a squatty – squatty means short and thick- a three story building is not as such a small structure to be called squatty.

There is an instance where overstatement happens in the story .That is when the doctor says Johnsy has one chance in ten; and after a while he says "if you will get her to ask one question about the new winter styles in clock sleeves I will promise you a one in five chance for her,

instead of one in ten.” Of course, if she thinks about what she will wear for summer ...it may lift her motive in a positive way. But, to improve her chance automatically from one in ten to one in five shows overstatement from the beginning .

## **Irony**

O Henry is known for his twist ending in his short stories. This twist ending usually brings about an irony in the story. The irony unfolds in the last paragraph of the story. Sue is telling Johnsy the whole thing. “Mr. Behrman died of pneumonia to-day in the hospital. He was ill only two days. The janitor found him on the morning of the first day in his room downstairs helpless with pain. His shoes and clothing were wet through and icy cold. They couldn’t imagine where he had been on such a dreadful night. And then they found a lantern, still lighted, and a ladder that had been dragged from its place, and some scattered brushes, and a palette with green and yellow colors mixed on it, and –look out the window, dear, at the last ivy leaf on the wall. Didn’t you wonder why it never fluttered or moved when the wind blew? Ah, darling, it’s Behrman’s masterpiece—he painted in there the night that the last leaf fell.”

It is possible to say Mr. Behrman has fulfilled his wish/promises before he died. They are :

He had been always about to paint a master piece, but had never begun it.

Mr. Behrman was one who regarded himself as especial mastiff-in-waiting to protect the two young artists in the studio above.

“Some day I will paint a masterpiece, and we shall all go away. Gott! Yes.”

He has achieved both his wish of painting a masterpiece and protecting the two young artists. He also has delivered his promise (through his masterpiece) by enabling Johnsy recover fully from her sickness—that was all she needed at that moment.

The next section will be stylistic analysis of The Furnished Room.

## 4.2. Stylistic Analysis of The Furnished Room

This part of the research deals with the analysis of the short story The Furnished Room. To do this, cohesion and context are used as a theoretical framework. Before directly going to the analysis, a brief summary of the short story is given below.

The short story is about a young man searching for his love in a furnished room. He meets the owner of the furnished room that his love has rented recently. In the latter part of the story, the young man commits suicide in the same room where his love committed suicide, too.

Moreover, the landlady tells to a friend that she knows the girl that the young man is looking for but she does not tell him because she is greatly taking care of her reputation and her business. She wants no one to know that someone committed suicide in her room because it affects business negatively.

### 4.2.1. Cohesion and context

#### 4.2.1.1. Cohesion

The cohesive devices used in the story are discussed below. They comprise of cross reference and linkage.

One cohesive device used in the story is definite reference which incorporates three types of references: personal pronouns, the definite article, and deictics. Each of them will be discussed separately.

Personal pronouns are he, she, it, they, etc. References made by personal pronouns are found in more than one hundred fifty instances in this story. Here are some of them as examples.

(2), (3), (4) *they* (co referring to the population of the red brick district of the lower West Side, (1)); (7), (9), (10) *he* (co referring to a young man, (6)); (16) *they* (co referring to the house keeper and the young man, (14)); (24) *it* (co referring to the room, (22)), (46) *she* (co referring to a young girl..Miss Eloise Vashner, (45)), (84) *it* (co refers to the rich odour on (83)); (112) *you* (co referring on the young man)), etc.

The majority of the pronouns are used in reference to the young boy, the house keeper and the furnished room.

Another cohesive device under definite reference is the definite article-the. The definite article has been used for cross reference on several instances. For instance: *the* housekeeper in (11) refers back to a house keeper mentioned on (9), *the* young man in (14) refers to a young man in (6), *the* room on (22) is a reference to a room on (10). But this alone does not account for the remarkable frequency of *the* in the short story (one hundred forty instances, (140)). At their first mention, items in the room, internal arrangements of the room, the area of the red brick district, the population of the district, etc are introduced by *the*. For example: the shadow of the hall, the staircase, the water's at the end of the hall, the glass is here, the marble mantle, etc. Out of the 142 instances words that take the definite article are: the house keeper (5 times), the young boy (5 times), and the room/ furnished room (13 times).

Still another cohesive device under definite reference is deictics. They are words or phrases (such as *this, that, these, those, now, then*) that point to the time, place, or situation in which the speaker is speaking.

There are forty instances where *this, that, these, and those* were used as cross references.

(5) Hence the houses of *this* district, ... (9) To the door of *this*, the twelfth house...(57)...since her disappearance from home *this* great,...(17)...to have degenerated in *that* rank...(29) Oh, *that* was just the stage name...(87)...but, was it not the sound *that* had touched,...(5)...in the wake of *these* vagrant guests. (91) *those* discreet, indistinguishable friends... (92) *These* he ignored, conscious of triumphant ....

Another cohesive device is substitution: pro-forms such as *one, ones, do* and *so* which substitute for other linguistic expressions

(5) ones (= tales); (20) if so (= Perhaps plants had once been set within them.(19)) ; (64) two (=vases).

Ellipsis is also a cohesive device. It means omission or deletion of elements whose meaning is 'understood' because it is recoverable from the context. There are some examples in the short

story: (7) at the twelfth (=at the twelfth mansion); (77) in others (=in other rooms); (97) in the last was (= in the last drawer was).

There is another cohesive device, formal repetition: repeated use of an expression (morpheme, lexical item, proper name, phrase, etc.) which has already occurred in the context. Some examples from the short story:

(3) transients forever--transients in abode, transients in heart and mind; (3) furnished room, furnished room; (5) a thousand , a thousand ; (7), (8) twelfth house; twelfth house (12) her throat, her throat; (33), (35) theatrical, theatrical ;(39),(50) they comes and the goes, they comes they goes; (52), (53) no, always no, (97), (98) black satin hair bow, black satin hair bow.

Another cohesive device-Elegant variation:use of an alternative expression (not a pronoun or a substitute) as a replacement for an expression in the context.

The two majors characters in the story (the lady that rents a house and the boy who rented the room) are expressed in different alternatives: the lady- the house keeper (11) , one who made the man think of unwholesome, surfeited worm that had eaten it nut to a hollow shell and now sought to fill the vacancy with edible lodgers (9) , and Mrs. Purdy( 133); the young man- the guest (58), the young tenant (74), the man (80).

(1) The population of the red brick district of the West Side – (2) transients forever..transients in abode, transients in heart and mind.; (3) transients in abode – vagrant guests(5); etc.

Coordinating conjunctions are also cohesive devices that are used in linking sentences.

“**And** “and **But** have been used in several instances. Few of them are given as examples.

(57)...**but** it was like a monstrous quicksand; (20) ...**but** it was not difficult to conceive that...;(102) **But** once he found...;(78) **And** he breathed the breath...;(82) **And** the man cried out...;(99) **And** he traversed the room...

Linking adverbials are also other cohesive devices employed for linking sentences. Although they are used only in few instances, adverbs such as **yet**, **for** and, **thus** have been used in the story.

(5) Hence the houses of this district...; (74)...; and *yet* it may have been the cheated home...;(88) ... *for* he knew he would recognize...; (100) ... *for* he could not *yet* discern form and color...; (102) *Thus* he groped.

Leech and Short (ibid: 198) states that “But cohesion frequently involves the principle of reduction, whereby language allows us to condense our messages, avoiding the repeated expression of repeated ideas.” There are ways that help us condense our messages without affecting its meaning. The most common form of reduction is by using third-person pronouns. For instance, there are more than one hundred fifty pronouns in this story. One can imagine how boring and clumsy it would have been to read same name now and then if these pronouns were not used as cross references for the people or object they referred. Other ways of reduction can be by using substitution and ellipsis where there are semantic repetitions. Examples for substitution and ellipsis can be referred in (2) and (3) above. Elegant variation is another means of reduction used above. The example,(3) transients in abode – vagrant guests(5), given above for elegant variation is by the use of a synonymous or almost synonymous expression; while the other example referring to the house keeper as one who made the man think of unwholesome, surfeited worm that had eaten it nut to a hollow shell and now sought to fill the vacancy with edible lodgers (9) is in relation to how she is seen by the young man.

The short story contains logical sentences .As stated above through the help of cross references and linkage, it is clear for readers to follow the story. Since there are many examples of cross references, it can be said that the author has succeeded in avoiding repetitive words/sentences that would make his style less attractive.

#### **4.2.1.2.Context**

There is a text and there is other text that accompanies it: text that is ‘with’, namely the con-text. This notion of what is ‘with the text’, however, goes beyond what is said and written: it includes other non-verbal signs-on-the total environment in which a text unfolds. (Halliday and Hasan, 1985: 5). According to Halliday, text is a sign representation of a socio-cultural event embedded in a context of situation. Context of situation is the semio-socio-cultural environment in which

the text unfolds. Text and context are so intimately related that neither concept can be comprehended in the absence of the other.

The young boy's social actions and the engagement of the house keeper, Mrs. McCool and the residents of the red brick district of the lower West Side explains some part of the context of the short story. At the start of the story we are told that the young boy is tired of looking for a room to let. The area where he was searching for the room was not convenient to have a settled, quite life as it has been described as "restless, shifting, fugacious as time itself is a certain vast bulk of the population of the red brick district of the lower of West Side..." .The residents of the area live a miserable life. They are always moving from place to place.

The young boy's interaction in this residential area starts with the house keeper who lets him a room. His first impression for the house keeper was as bad as his impression to the red brick district area.

This is how he feels about the house keeper "to the door of this, the twelfth house bell he had rung, came a housekeeper who made him think of an unwholesome, surfeited worm that had eaten its nut to a hollow shell and now sought to fill the vacancy with edible lodgers." Later at the end of the story, the readers can see that the bad impression the young boy had about the lady was a right manifestation of her character. When he asks her if she ever met a young girl--Miss Eloise Vashner (whom he had been in search of for the last five months), she says she doesn't remember the name. But by the end of the story, readers can see that the house keeper lied to the young boy. Her lie is that she knows the girl he asks for and even worse, she knows that the girl committed suicide a week ago in the same room the young boy rents. This is stated in the story when the two housekeepers talked about the room the young boy rented. "I rented out my third floor, back, this evening...a young man took it" said Mrs. Prudy. When Mrs. McCool asks her if she told the young boy about the death of a young girl who committed suicide in the same room a week ago, "rooms, "says Mrs. Prudy, in her furriest tones, "are furnished for to rent. I did not tell him, Mrs. McCool.

The other part of context of the story can be understood by looking at how the young man ends up committing suicide. The whole set up and condition of the furnished room is totally

disgusting for him. This room receives him with a first glow of pseudo-hospitality, a hectic, haggard, perfunctory welcome like the specious smile of a demirep. The young man gets himself in a confusing state: he hears different irritating voices in the rooms around , suddenly the room was filled the strong, sweet odour of mignonette...and the man cried out “what, dear?” as if he had been called, and sprang up and faced about. The rich odour clung to him wrapped him around. He reached out for the mignonette... because of the presence of the mignonette; he feels that the girl he is looking for has been here. While looking for additional tokens that confirm that she was there, he finds a woman’s black satin hair bow, which halts him, poises between ice and fire. It was then that he asks the housekeeper who lived in that room before him and when the lady calls name of different people, other than the girl he was looking for, the ebbing of his hope drained his faith. Then he goes back to the room, turns out the light, turns the gas full on again and lays himself gratefully upon the bed-he commits suicide.

In the foregoing discussion, attempts have been made to show how context of the short story is expressed through the young man’s interaction with his surroundings, the other characters in the story and also with his emotions he went through in search of his loved one and mental complications that leads to his suicide.

In the next chapter, conclusion for the thesis will be given.

## Chapter Five

### Conclusion

In this paper attempts have been made to stylistically analyze selected short stories by O Henry.

In order to carry out the stylistic analysis, four different short stories (After Twenty Years, A Harlem Tragedy, The Last Leaf, and A Furnished Room); a checklist of linguistic and stylistic categories suggested by Leech and Short(2007) has been applied as a theoretical framework.

In the analysis of After Twenty Years among the checklists, lexical categories have been employed. And it was noticed that the author's use of nouns takes the largest share of the major word classes. These nouns play a very great role in describing the characters, the setting and the surroundings well. Through the use of adjectives (that contributes the 3<sup>rd</sup> largest number from the major word classes), the author is able to describe the physical and psychological features of the characters and the setting. Verbs, the second dominant group of the major word classes, have played an important role in the story. This role in making meaning accessible to the reader is achieved through describing actions and to a certain extent by playing stative role in the story. The least represented in the major word classes are adverbs. They perform different semantic functions such as manner, place, direction, time and degree.

The analysis of A Harlem Tragedy is approached by the use of grammatical categories. In addition to statements (declarative sentences), O Henry employs questions and exclamations in the story. The functions for the exclamatory sentences are to express strong emotions of various types such as: disbelief, happiness/pain, sympathy. Various types of clauses such as: relative clauses, adverbial clauses, and different types of nominal clauses are also used by the author. Other features incorporated in the story are: noun phrases-simple and complex; verb phrases present, progressive aspect, perfective aspect, modal auxiliaries; other phrase types – prepositional phrases and minor word classes.

Figures of speech have been in use for the analysis of The Last Leaf. Grammatical and lexical schemes, Graphological deviation, and Tropes are applied in the analysis. Tropes used in the story comprise: simile, metaphor, paradox, understatement, overstatement and irony.

The Furnished Room is the last short story in this paper. Cohesion and context is the theoretical framework for the analysis. The two major kinds of linear cohesion are used here; Cross reference; Definite reference- personal pronouns , the definite article ,deictics, and implied; substitution; ellipsis; formal repetition; elegant variation have been used. In Linkage: coordinating conjunctions such as-and, or, but, both, ...and, neither...nor, etc; Linking adverbials –for, so, yet, however, therefore, meanwhile, for example, etc are used.

Context in the short story entitled The Furnished Room is expressed through the young man's interaction with his surroundings, the other characters in the story and also with his emotions he went through in search of his loved one and mental complications that lead to his suicide.

In the process of analyzing these literary works by O Henry, the researcher notes that O Henry is a gifted writer who can express his messages in various ways. In fact, O Henry is famous for his twist ending by several readers who came across any of his works. But apart from that, he is good at setting selection, plot construction; very rich in diction. Each of the four of the short stories the researcher mentioned in this paper are rich enough to be stylistically analyzed by applying four of the check lists(lexical categories, grammatical categories, figures of speech, and cohesion and context) mentioned in the story. This much is the potential of O Henry in addressing message across to his readers. The researcher would like to take this opportunity to invite those who are new to his works to read and enjoy his short stories.

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## Appendix A

### After Twenty Years

The policeman on the beat moved up the avenue impressively. The impressiveness was habitual and not for show, for spectators were few. The time was barely 10 o'clock at night, but chilly gusts of wind with a taste of rain in them had well nigh depeopled the streets.

Trying doors as he went, twirling his club with many intricate and artful movements, turning now and then to cast his watchful eye adown the pacific thoroughfare, the officer, with his stalwart form and slight swagger, made a fine picture of a guardian of the peace. The vicinity was one that kept early hours. Now and then you might see the lights of a cigar store or of an all-night lunch counter; but the majority of the doors belonged to business places that had long since been closed.

When about midway of a certain block the policeman suddenly slowed his walk. In the doorway of a darkened hardware store a man leaned, with an unlighted cigar in his mouth. As the policeman walked up to him the man spoke up quickly.

"It's all right, officer," he said, reassuringly. "I'm just waiting for a friend. It's an appointment made twenty years ago. Sounds a little funny to you, doesn't it? Well, I'll explain if you'd like to make certain it's all straight. About that long ago there used to be a restaurant where this store stands--'Big Joe' Brady's restaurant."

"Until five years ago," said the policeman. "It was torn down then."

The man in the doorway struck a match and lit his cigar. The light showed a pale, square-jawed face with keen eyes, and a little white scar near his right eyebrow. His scarfpin was a large diamond, oddly set.

"Twenty years ago to-night," said the man, "I dined here at 'Big Joe' Brady's with Jimmy Wells, my best chum, and the finest chap in the world. He and I were raised here in New York, just like two brothers, together. I was eighteen and Jimmy was twenty. The next morning I was to start for the West to make my fortune. You couldn't have dragged Jimmy out of New York; he thought it was the only place on earth. Well, we agreed that night that we would meet here again exactly twenty years from that date and time, no matter what our conditions might be or from what distance we might have to come. We figured that in twenty years each of us ought to have our destiny worked out and our fortunes made, whatever they were going to be."

"It sounds pretty interesting," said the policeman. "Rather a long time between meets, though, it seems to me. Haven't you heard from your friend since you left?"

"Well, yes, for a time we corresponded," said the other. "But after a year or two we lost track of each other. You see, the West is a pretty big proposition, and I kept hustling around over it pretty lively. But I know Jimmy will meet me here if he's alive, for he always was the truest, stanchest old chap in the world. He'll never forget. I came a thousand miles to stand in this door to-night, and it's worth it if my old partner turns up."

The waiting man pulled out a handsome watch, the lids of it set with small diamonds.

"Three minutes to ten," he announced. "It was exactly ten o'clock when we parted here at the restaurant door."\_\_

"Did pretty well out West, didn't you?" asked the policeman.

"You bet! I hope Jimmy has done half as well. He was a kind of plodder, though, good fellow as he was. I've had to compete with some of the sharpest wits going to get my pile. A man gets in a groove in New York. It takes the West to put a razor-edge on him."

The policeman twirled his club and took a step or two.

"I'll be on my way. Hope your friend comes around all right. Going to call time on him sharp?"

"I should say not!" said the other. "I'll give him half an hour at least. If Jimmy is alive on earth he'll be here by that time. So long, officer."

"Good-night, sir," said the policeman, passing on along his beat, trying doors as he went.

There was now a fine, cold drizzle falling, and the wind had risen from its uncertain puffs into a steady blow. The few foot passengers astir in that quarter hurried dismally and silently along with coat collars turned high and pocketed hands. And in the door of the hardware store the man who had come a thousand miles to fill an appointment, uncertain almost to absurdity, with the friend of his youth, smoked his cigar and waited.

About twenty minutes he waited, and then a tall man in a long overcoat, with collar turned up to his ears, hurried across from the opposite side of the street. He went directly to the waiting man.

"Is that you, Bob?" he asked, doubtfully.

"Is that you, Jimmy Wells?" cried the man in the door.

"Bless my heart!" exclaimed the new arrival, grasping both the other's hands with his own. "It's Bob, sure as fate. I was certain I'd find you here if you were still in existence. Well, well, well! -- twenty years is a long time. The old gone, Bob; I wish it had lasted, so we could have had another dinner there. How has the West treated you, old man?"

"Bully; it has given me everything I asked it for. You've changed lots, Jimmy. I never thought you were so tall by two or three inches."

"Oh, I grew a bit after I was twenty."

"Doing well in New York, Jimmy?"

"Moderately. I have a position in one of the city departments. Come on, Bob; we'll go around to a place I know of, and have a good long talk about old times."

The two men started up the street, arm in arm. The man from the West, his egotism enlarged by success, was beginning to outline the history of his career. The other, submerged in his overcoat, listened with interest.

At the corner stood a drug store, brilliant with electric lights. When they came into this glare each of them turned simultaneously to gaze upon the other's face.

The man from the West stopped suddenly and released his arm.

"You're not Jimmy Wells," he snapped. "Twenty years is a long time, but not long enough to change a man's nose from a Roman to a pug."

"It sometimes changes a good man into a bad one, said the tall man. "You've been under arrest for ten minutes, 'Silky' Bob. Chicago thinks you may have dropped over our way and wires us she wants to have a chat with you. Going quietly, are you? That's sensible. Now, before we go on to the station here's a note I was asked to hand you. You may read it here at the window. It's from Patrolman Wells."

The man from the West unfolded the little piece of paper handed him. His hand was steady when he began to read, but it trembled a little by the time he had finished. The note was rather short.

~"Bob: I was at the appointed place on time. When you struck the match to light your cigar I saw it was the face of the man wanted in Chicago. Somehow I couldn't do it myself, so I went around and got a plain clothes man to do the job. JIMMY."

-THE END-

## Appendix B

### A Harlem Tragedy

Harlem.

Mrs. Fink had dropped into Mrs. Cassidy's flat one flight below.

"Ain't it a beaut?" said Mrs. Cassidy.

She turned her face proudly for her friend Mrs. Fink to see. One eye was nearly closed, with a great, greenish-purple bruise around it. Her lip was cut and bleeding a little and there were red finger-marks on each side of her neck.

"My husband wouldn't ever think of doing that to me," said Mrs. Fink, concealing her envy.

"I wouldn't have a man," declared Mrs. Cassidy, "that didn't beat me up at least once a week. Shows he thinks something of you. Say! but that last dose Jack gave me wasn't no homeopathic one. I can see stars yet. But he'll be the sweetest man in town for the rest of the week to make up for it. This eye is good for theater tickets and a silk shirt waist at the very least."

"I should hope," said Mrs. Fink, assuming complacency, "that Mr. Fink is too much of a gentleman ever to raise his hand against me."

"Oh, go on, Maggie!" said Mrs. Cassidy, laughing and applying witch hazel, "you're only jealous. Your old man is too frappéd and slow to ever give you a punch. He just sits down and practises physical culture with a newspaper when he comes home—now ain't that the truth?"

"Mr. Fink certainly peruses of the papers when he comes home," acknowledged Mrs. Fink, with a toss of her head; "but he certainly don't ever make no Steve O'Donnell out of me just to amuse himself—that's a sure thing."

Mrs. Cassidy laughed the contented laugh of the guarded and happy matron. With the air of Cornelia exhibiting her jewels, she drew down the collar of her kimono and revealed another treasured bruise, maroon-colored, edged with olive and orange—a bruise now nearly well, but still to memory dear.

Mrs. Fink capitulated. The formal light in her eye softened to envious admiration. She and Mrs. Cassidy had been chums in the downtown paper-box factory before they had married, one year

before. Now she and her man occupied the flat above Mame and her man. Therefore she could not put on airs with Mame.

"Don't it hurt when he soaks you?" asked Mrs. Fink, curiously.

"Hurt!"—Mrs. Cassidy gave a soprano scream of delight. "Well, say—did you ever have a brick house fall on you?—well, that's just the way it feels—just like when they're digging you out of the ruins. Jack's got a left that spells two matinees and a new pair of Oxfords—and his right!—well, it takes a trip to Coney and six pairs of openwork, silk lisle threads to make that good."

"But what does he beat you for?" inquired Mrs. Fink, with wide-open eyes.

"Silly!" said Mrs. Cassidy, indulgently. "Why, because he's full. It's generally on Saturday nights."

"But what cause do you give him?" persisted the seeker after knowledge.

"Why, didn't I marry him? Jack comes in tanked up; and I'm here, ain't I? Who else has he got a right to beat? I'd just like to catch him once beating anybody else! Sometimes it's because supper ain't ready; and sometimes it's because it is. Jack ain't particular about causes. He just luses till he remembers he's married, and then he makes for home and does me up. Saturday nights I just move the furniture with sharp corners out of the way, so I won't cut my head when he gets his work in. He's got a left swing that jars you! Sometimes I take the count in the first round; but when I feel like having a good time during the week or want some new rags I come up again for more punishment. That's what I done last night. Jack knows I've been wanting a black silk waist for a month, and I didn't think just one black eye would bring it. Tell you what, Mag, I'll bet you the ice cream he brings it to-night."

Mrs. Fink was thinking deeply.

"My Mart," she said, "never hit me a lick in his life. It's just like you said, Mame; he comes in grouchy and ain't got a word to say. He never takes me out anywhere. He's a chair-warmer at home for fair. He buys me things, but he looks so glum about it that I never appreciate 'em."

Mrs. Cassidy slipped an arm around her chum. "You poor thing!" she said. "But everybody can't have a husband like Jack. Marriage wouldn't be no failure if they was all like him. These discontented wives you hear about—what they need is a man to come home and kick their slats in once a week, and then make it up in kisses, and chocolate creams. That'd give 'em some interest in life. What I want is a masterful man that slugs you when he's jagged and hugs you when he ain't jagged. Preserve me from the man that ain't got the sand to do neither!"

Mrs. Fink sighed.

The hallways were suddenly filled with sound. The door flew open at the kick of Mr. Cassidy. His arms were occupied with bundles. Mame flew and hung about his neck. Her sound eye sparkled with the love light that shines in the eye of the Maori maid when she recovers consciousness in the hut of the wooer who has stunned and dragged her there.

"Hello, old girl!" shouted Mr. Cassidy. He shed his bundles and lifted her off her feet in a mighty hug. "I got tickets for Barnum & Bailey's, and if you'll bust the string of one of them bundles I guess you'll find that silk waist—why, good evening, Mrs. Fink—I didn't see you at first. How's old Mart coming along?"

"He's very well, Mr. Cassidy—thanks," said Mrs. Fink. "I must be going along up now. Mart'll be home for supper soon. I'll bring you down that pattern you wanted to-morrow, Mame."

Mrs. Fink went up to her flat and had a little cry. It was a meaningless cry, the kind of cry that only a woman knows about, a cry from no particular cause, altogether an absurd cry; the most transient and the most hopeless cry in the repertory of grief. Why had Martin never thrashed her? He was as big and strong as Jack Cassidy. Did he not care for her at all? He never quarrelled; he came home and lounged about, silent, glum, idle. He was a fairly good provider, but he ignored the spices of life.

Mrs. Fink's ship of dreams was becalmed. Her captain ranged between plum duff and his hammock. If only he would shiver his timbers or stamp his foot on the quarter-deck now and then! And she had thought to sail so merrily, touching at ports in the Delectable Isles! But now, to vary the figure, she was ready to throw up the sponge, tired out, without a scratch to show for all those tame rounds with her sparring partner. For one moment she almost hated Mame—Mame, with her cuts and bruises, her salve of presents and kisses; her stormy voyage with her fighting, brutal, loving mate.

Mr. Fink came home at 7. He was permeated with the curse of domesticity. Beyond the portals of his cozy home he cared not to roam, to roam. He was the man who had caught the street car, the anaconda that had swallowed its prey, the tree that lay as it had fallen.

"Like the supper, Mart?" asked Mrs. Fink, who had striven over it.

"M-m-m-yep," grunted Mr. Fink.

After supper he gathered his newspapers to read. He sat in his stocking feet.

Arise, some new Dante, and sing me the befitting corner of perdition for the man who sitteth in the house in his stockinged feet. Sisters of Patience who by reason of ties or duty have endured it in silk, yarn, cotton, lisle thread or woollen—does not the new canto belong?

The next day was Labor Day. The occupations of Mr. Cassidy and Mr. Fink ceased for one passage of the sun. Labor, triumphant, would parade and otherwise disport itself.

Mrs. Fink took Mrs. Cassidy's pattern down early. Mame had on her new silk waist. Even her damaged eye managed to emit a holiday gleam. Jack was fruitfully penitent, and there was a hilarious scheme for the day afoot, with parks and picnics and Pilsener in it.

A rising, indignant jealousy seized Mrs. Fink as she returned to her flat above. Oh, happy Mame, with her bruises and her quick-following balm! But was Mame to have a monopoly of happiness? Surely Martin Fink was as good a man as Jack Cassidy. Was his wife to go always unlabored and uncaressed? A sudden, brilliant, breathless idea came to Mrs. Fink. She would show Mame that there were husbands as able to use their fists and perhaps to be as tender afterward as any Jack.

The holiday promised to be a nominal one with the Finks. Mrs. Fink had the stationary washtubs in the kitchen filled with a two weeks' wash that had been soaking overnight. Mr. Fink sat in his stockinged feet reading a newspaper. Thus Labor Day presaged to speed.

Jealousy surged high in Mrs. Fink's heart, and higher still surged an audacious resolve. If her man would not strike her—if he would not so far prove his manhood, his prerogative and his interest in conjugal affairs, he must be prompted to his duty.

Mr. Fink lit his pipe and peacefully rubbed an ankle with a stockinged toe. He reposed in the state of matrimony like a lump of unblended suet in a pudding. This was his level Elysium—to sit at ease vicariously girdling the world in print amid the wifely splashing of suds and the agreeable smells of breakfast dishes departed and dinner ones to come. Many ideas were far from his mind; but the furthest one was the thought of beating his wife.

Mrs. Fink turned on the hot water and set the washboards in the suds. Up from the flat below came the gay laugh of Mrs. Cassidy. It sounded like a taunt, a flaunting of her own happiness in the face of the unslugged bride above. Now was Mrs. Fink's time.

Suddenly she turned like a fury upon the man reading.

"You lazy loafer!" she cried, "must I work my arms off washing and toiling for the ugly likes of you? Are you a man or are you a kitchen hound?"

Mr. Fink dropped his paper, motionless from surprise. She feared that he would not strike—that the provocation had been insufficient. She leaped at him and struck him fiercely in the face with her clenched hand. In that instant she felt a thrill of love for him such as she had not felt for many a day. Rise up, Martin Fink, and come into your kingdom! Oh, she must feel the weight of his hand now—just to show that he cared—just to show that he cared!

Mr. Fink sprang to his feet—Maggie caught him again on the jaw with a wide swing of her other hand. She closed her eyes in that fearful, blissful moment before his blow should come—she whispered his name to herself—she leaned to the expected shock, hungry for it.

In the flat below Mr. Cassidy, with a shamed and contrite face was powdering Mame's eye in preparation for their junket. From the flat above came the sound of a woman's voice, high-raised, a bumping, a stumbling and a shuffling, a chair overturned—unmistakable sounds of domestic conflict.

"Mart and Mag scrapping?" postulated Mr. Cassidy. "Didn't know they ever indulged. Shall I trot up and see if they need a sponge holder?"

One of Mrs. Cassidy's eyes sparkled like a diamond. The other twinkled at least like paste.

"Oh, oh," she said, softly and without apparent meaning, in the feminine ejaculatory manner. "I wonder if—wonder if! Wait, Jack, till I go up and see."

Up the stairs she sped. As her foot struck the hallway above out from the kitchen door of her flat wildly flounced Mrs. Fink.

"Oh, Maggie," cried Mrs. Cassidy, in a delighted whisper; "did he? Oh, did he?"

Mrs. Fink ran and laid her face upon her chum's shoulder and sobbed hopelessly.

Mrs. Cassidy took Maggie's face between her hands and lifted it gently. Tear-stained it was, flushing and paling, but its velvety, pink-and-white, becomingly freckled surface was unscratched, unbruised, unmarred by the recreant fist of Mr. Fink.

"Tell me, Maggie," pleaded Mame, "or I'll go in there and find out. What was it? Did he hurt you—what did he do?"

Mrs. Fink's face went down again despairingly on the bosom of her friend.

"For God's sake don't open that door, Mame," she sobbed. "And don't ever tell nobody—keep it under your hat. He—he never touched me, and—he's—oh, Gawd—he's washin' the clothes—he's washin' the clothes!"

-THE END-

## **Appendix C**

### **The Last Leaf**

In a little district west of Washington Square the streets have run crazy and broken themselves into small strips called "places." These "places" make strange angles and curves. One Street crosses itself a time or two. An artist once discovered a valuable possibility in this street. Suppose a collector with a bill for paints, paper and canvas should, in traversing this route, suddenly meet himself coming back, without a cent having been paid on account!

So, to quaint old Greenwich Village the art people soon came prowling, hunting for north windows and eighteenth-century gables and Dutch attics and low rents. Then they imported some pewter mugs and a chafing dish or two from Sixth Avenue, and became a "colony."

At the top of a squatty, three-story brick Sue and Johnsy had their studio. "Johnsy" was familiar for Joanna. One was from Maine; the other from California. They had met at the table d'hôte of an Eighth Street "Delmonico's," and found their tastes in art, chicory salad and bishop sleeves so congenial that the joint studio resulted.

That was in May. In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers. Over on the east side this ravager strode boldly, smiting his victims by scores, but his feet trod slowly through the maze of the narrow and moss-grown "places."

Mr. Pneumonia was not what you would call a chivalric old gentleman. A mite of a little woman with blood thinned by California zephyrs was hardly fair game for the red-fisted, short-breathed old duffer. But Johnsy he smote; and she lay, scarcely moving, on her painted iron bedstead, looking through the small Dutch window-panes at the blank side of the next brick house.

One morning the busy doctor invited Sue into the hallway with a shaggy, gray eyebrow.

"She has one chance in - let us say, ten," he said, as he shook down the mercury in his clinical thermometer. " And that chance is for her to want to live. This way people have of lining-u on the side of the undertaker makes the entire pharmacopoeia look silly. Your little lady has made up her mind that she's not going to get well. Has she anything on her mind?"

"She - she wanted to paint the Bay of Naples someday." said Sue.

"Paint? - bosh! Has she anything on her mind worth thinking twice - a man for instance?"

"A man?" said Sue, with a jew's-harp twang in her voice. "Is a man worth - but, no, doctor; there is nothing of the kind."

"Well, it is the weakness, then," said the doctor. "I will do all that science, so far as it may filter through my efforts, can accomplish. But whenever my patient begins to count the carriages in her funeral procession I subtract 50 per cent from the curative power of medicines. If you will get her to ask one question about the new winter styles in cloak sleeves I will promise you a one-in-five chance for her, instead of one in ten."

After the doctor had gone Sue went into the workroom and cried a Japanese napkin to a pulp. Then she swaggered into Johnsy's room with her drawing board, whistling ragtime.

Johnsy lay, scarcely making a ripple under the bedclothes, with her face toward the window. Sue stopped whistling, thinking she was asleep.

She arranged her board and began a pen-and-ink drawing to illustrate a magazine story. Young artists must pave their way to Art by drawing pictures for magazine stories that young authors write to pave their way to Literature.

As Sue was sketching a pair of elegant horseshow riding trousers and a monocle of the figure of the hero, an Idaho cowboy, she heard a low sound, several times repeated. She went quickly to the bedside.

Johnsy's eyes were open wide. She was looking out the window and counting - counting backward.

"Twelve," she said, and little later "eleven"; and then "ten," and "nine"; and then "eight" and "seven", almost together.

Sue look solicitously out of the window. What was there to count? There was only a bare, dreary yard to be seen, and the blank side of the brick house twenty feet away. An old, old ivy vine, gnarled and decayed at the roots, climbed half way up the brick wall. The cold breath of autumn had stricken its leaves from the vine until its skeleton branches clung, almost bare, to the crumbling bricks.

"What is it, dear?" asked Sue.

"Six," said Johnsy, in almost a whisper. "They're falling faster now. Three days ago there were almost a hundred. It made my head ache to count them. But now it's easy. There goes another one. There are only five left now."

"Five what, dear? Tell your Sudie."

"Leaves. On the ivy vine. When the last one falls I must go, too. I've known that for three days. Didn't the doctor tell you?"

"Oh, I never heard of such nonsense," complained Sue, with magnificent scorn. "What have old ivy leaves to do with your getting well? And you used to love that vine so, you naughty girl. Don't be a goosey. Why, the doctor told me this morning that your chances for getting well real soon were - let's see exactly what he said - he said the chances were ten to one! Why, that's almost as good a chance as we have in New York when we ride on the street cars or walk past a new building. Try to take some broth now, and let Sudie go back to her drawing, so she can sell the editor man with it, and buy port wine for her sick child, and pork chops for her greedy self."

"You needn't get any more wine," said Johnsy, keeping her eyes fixed out the window. "There goes another. No, I don't want any broth. That leaves just four. I want to see the last one fall before it gets dark. Then I'll go, too."

"Johnsy, dear," said Sue, bending over her, "will you promise me to keep your eyes closed, and not look out the window until I am done working? I must hand those drawings in by to-morrow. I need the light, or I would draw the shade down."

"Couldn't you draw in the other room?" asked Johnsy, coldly.

"I'd rather be here by you," said Sue. "Beside, I don't want you to keep looking at those silly ivy leaves."

"Tell me as soon as you have finished," said Johnsy, closing her eyes, and lying white and still as fallen statue, "because I want to see the last one fall. I'm tired of waiting. I'm tired of thinking. I want to turn loose my hold on everything, and go sailing down, down, just like one of those poor, tired leaves."

"Try to sleep," said Sue. "I must call Behrman up to be my model for the old hermit miner. I'll not be gone a minute. Don't try to move 'til I come back."

Old Behrman was a painter who lived on the ground floor beneath them. He was past sixty and had a Michael Angelo's Moses beard curling down from the head of a satyr along with the body of an imp. Behrman was a failure in art. Forty years he had wielded the brush without getting near enough to touch the hem of his Mistress's robe. He had been always about to paint a masterpiece, but had never yet begun it. For several years he had painted nothing except now and then a daub in the line of commerce or advertising. He earned a little by serving as a model to those young artists in the colony who could not pay the price of a professional. He drank gin to excess, and still talked of his coming masterpiece. For the rest he was a fierce little old man, who scoffed terribly at softness in any one, and who regarded himself as especial mastiff-in-waiting to protect the two young artists in the studio above.

Sue found Behrman smelling strongly of juniper berries in his dimly lighted den below. In one corner was a blank canvas on an easel that had been waiting there for twenty-five years to receive the first line of the masterpiece. She told him of Johnsy's fancy, and how she feared she would, indeed, light and fragile as a leaf herself, float away, when her slight hold upon the world grew weaker.

Old Behrman, with his red eyes plainly streaming, shouted his contempt and derision for such idiotic imaginings.

"Vass!" he cried. "Is dere people in de world mit der foolishness to die because leafs dey drop off from a confounded vine? I haf not heard of such a thing. No, I will not bese as a model for your fool hermit-dunderhead. Vy do you allow dot silly pusiness to come in der brain of her? Ach, dot poor leetle Miss Yohnsy."

"She is very ill and weak," said Sue, "and the fever has left her mind morbid and full of strange fancies. Very well, Mr. Behrman, if you do not care to pose for me, you needn't. But I think you are a horrid old - old flibbertigibbet."

"You are just like a woman!" yelled Behrman. "Who said I will not bese? Go on. I come mit you. For half an hour I haf been trying to say dot I am ready to bese. Gott! dis is not any blace in which one so goot as Miss Yohnsy shall lie sick. Some day I villbaint a masterpiece, and veshall all go away. Gott! yes."

Johnsy was sleeping when they went upstairs. Sue pulled the shade down to the window-sill, and motioned Behrman into the other room. In there they peered out the window fearfully at the ivy vine. Then they looked at each other for a moment without speaking. A persistent, cold rain was falling, mingled with snow. Behrman, in his old blue shirt, took his seat as the hermit miner on an upturned kettle for a rock.

When Sue awoke from an hour's sleep the next morning she found Johnsy with dull, wide-open eyes staring at the drawn green shade.

"Pull it up; I want to see," she ordered, in a whisper. Warily Sue obeyed.

But, lo! after the beating rain and fierce gusts of wind that had endured through the livelong night, there yet stood out against the brick wall one ivy leaf. It was the last one on the vine. Still dark green near its stem, with its serrated edges tinted with the yellow of dissolution and decay, it hung bravely from the branch some twenty feet above the ground.

"It is the last one," said Johnsy. "I thought it would surely fall during the night. I heard the wind. It will fall to-day, and I shall die at the same time."

"Dear, dear!" said Sue, leaning her worn face down to the pillow, "think of me, if you won't think of yourself. What would I do?"

But Johnsy did not answer. The loneliest thing in all the world is a soul when it is making ready to go on its mysterious, far journey. The fancy seemed to possess her more strongly as one by one the ties that bound her to friendship and to earth were loosed.

The day wore away, and even through the twilight they could see the lone ivy leaf clinging to its stem against the wall. And then, with the coming of the night the north wind was again loosed, while the rain still beat against the windows and pattered down from the low Dutch eaves.

When it was light enough Johnsy, the merciless, commanded that the shade be raised. The ivy leaf was still there.

Johnsy lay for a long time looking at it. And then she called to Sue, who was stirring her chicken broth over the gas stove.

"I've been a bad girl, Sudie," said Johnsy. "Something has made that last leaf stay there to show me how wicked I was. It is a sin to want to die. You may bring me a little broth now, and some milk with a little port in it, and - no; bring me a hand-mirror first, and then pack some pillows about me, and I will sit up and watch you cook." And hour later she said:

"Sudie, some day I hope to paint the Bay of Naples."

The doctor came in the afternoon, and Sue had an excuse to go into the hallway as he left.

"Even chances," said the doctor, taking Sue's thin, shaking hand in his. "With good nursing you'll win." And now I must see another case I have downstairs. Behrman, his name is - some kind of an artist, I believe. Pneumonia, too. He is an old, weak man, and the attack is acute. There is no hope for him; but he goes to the hospital to-day to be made more comfortable."

The next day the doctor said to Sue: "She's out of danger. You won. Nutrition and care now - that's all."

And that afternoon Sue came to the bed where Johnsy lay, contentedly knitting a very blue and very useless woollen shoulder scarf, and put one arm around her, pillows and all.

"I have something to tell you, white mouse," she said. "Mr. Behrman died of pneumonia to-day in the hospital. He was ill only two days. The janitor found him the morning of the first day in his room downstairs helpless with pain. His shoes and clothing were wet through and icy cold. They couldn't imagine where he had been on such a dreadful night. And then they found a lantern, still lighted, and a ladder that had been dragged from its place, and some scattered brushes, and a palette with green and yellow colors mixed on it, and - look out the window, dear, at the last ivy leaf on the wall. Didn't you wonder why it never fluttered or moved when the wind blew? Ah, darling, it's Behrman's masterpiece - he painted it there the night that the last leaf fell."

-THE END-

## Appendix D

### The Furnished Room

Restless, shifting, fugacious as time itself is a certain vast bulk of the population of the red brick district of the lower West Side. Homeless, they have a hundred homes. They flit from furnished room to furnished room, transients forever--transients in abode, transients in heart and mind. They sing "Home, Sweet Home" in ragtime; they carry their ~lares et penates~ in a bandbox; their vine is entwined about a picture hat; a rubber plant is their fig tree.

Hence the houses of this district, having had a thousand dwellers, should have a thousand tales to tell, mostly dull ones, no doubt; but it would be strange if there could not be found a ghost or two in the wake of all these vagrant guests.

One evening after dark a young man prowled among these crumbling red mansions, ringing their bells. At the twelfth he rested his lean hand-baggage upon the step and wiped the dust from his hatband and forehead. The bell sounded faint and far away in some remote, hollow depths.

To the door of this, the twelfth house whose bell he had rung, came a housekeeper who made him think of an unwholesome, surfeited worm that had eaten its nut to a hollow shell and now sought to fill the vacancy with edible lodgers.

He asked if there was a room to let.

"Come in," said the housekeeper. Her voice came from her throat; her throat seemed lined with fur. "I have the third floor back, vacant since a week back. Should you wish to look at it?"

The young man followed her up the stairs. A faint light from no particular source mitigated the shadows of the halls. They trod noiselessly upon a stair carpet that its own loom would have forsworn. It seemed to have become vegetable; to have degenerated in that rank, sunless air to lush lichen or spreading moss that grew in patches to the staircase and was viscid under the foot like organic matter. At each turn of the stairs were vacant niches in the wall. Perhaps plants had once been set within them. If so they had died in that foul and tainted air. It may be that statues of the saints had stood there, but it was not difficult to conceive that imps and devils had dragged them forth in the darkness and down to the unholy depths of some furnished pit below.

"This is the room," said the housekeeper, from her furry throat. "It's a nice room. It ain't often vacant. I had some most elegant people in it last summer--no trouble at all, and paid in advance to the minute. The water's at the end of the hall. Sprowls and Mooney kept it three months. They done a vaudeville sketch. Miss B'retta Sprowls--you may have heard of her--Oh, that was just the

stage names --right there over the dresser is where the marriage certificate hung, framed. The gas is here, and you see there is plenty of closet room. It's a room everybody likes. It never stays idle long."

"Do you have many theatrical people rooming here?" asked the young man.

"They comes and goes. A good proportion of my lodgers is connected with the theatres. Yes, sir, this is the theatrical district. Actor people never stays long anywhere. I get my share. Yes, they comes and they goes."

He engaged the room, paying for a week in advance. He was tired, he said, and would take possession at once. He counted out the money. The room had been made ready, she said, even to towels and water. As the housekeeper moved away he put, for the thousandth time, the question that he carried at the end of his tongue.

"A young girl--Miss Vashner--Miss Eloise Vashner--do you remember such a one among your lodgers? She would be singing on the stage, most likely. A fair girl, of medium height and slender, with reddish, gold hair and a dark mole near her left eyebrow."

"No, I don't remember the name. Them stage people has names they change as often as their rooms. They comes and they goes. No, I don't call that one to mind." \_\_

No. Always no. Five months of ceaseless interrogation and the inevitable negative. So much time spent by day in questioning managers, agents, schools and choruses; by night among the audiences of theatres from all-star casts down to music halls so low that he dreaded to find what he most hoped for. He who had loved her best had tried to find her. He was sure that since her disappearance from home this great, water-girt city held her somewhere, but it was like a monstrous quicksand, shifting its particles constantly, with no foundation, its upper granules of to-day buried to-morrow in ooze and slime.

The furnished room received its latest guest with a first glow of pseudo-hospitality, a hectic, haggard, perfunctory welcome like the specious smile of a demirep. The sophisticated comfort came in reflected gleams from the decayed furniture, the ragged brocade upholstery of a couch and two chairs, a footwide cheap pier glass between the two windows, from one or two gilt picture frames and a brass bedstead in a corner.

The guest reclined, inert, upon a chair, while the room, confused in speech as though it were an apartment in Babel, tried to discourse to him of its diverstenantry.

A polychromatic rug like some brilliant-flowered rectangular, tropical islet lay surrounded by a billowy sea of soiled matting. Upon the gay-papered wall were those pictures that pursue the homeless one from house to house--The Huguenot Lovers, The First Quarrel, The Wedding Breakfast, Psyche at the Fountain. The mantel's chastely severe outline was ingloriously veiled

behind some pert drapery drawn rakishly askew like the sashes of the Amazonian ballet. Upon it was some desolate flotsam cast aside by the room's marooned when a lucky sail had borne them to a fresh port--a trifling vase or two, pictures of actresses, a medicine bottle, some stray cards out of a deck.

One by one, as the characters of a cryptograph become explicit, the little signs left by the furnished room's procession of guests developed a significance. The threadbare space in the rug in front of the dresser told that lovely woman had marched in the throng. Tiny finger prints on the wall spoke of little prisoners trying to feel their way to sun and air. A splattered stain, raying like the shadow of a bursting bomb, witnessed where a hurled glass or bottle had splintered with its contents against the wall. Across the pier glass had been scrawled with a diamond in staggering letters the name "Marie." It seemed that the succession of dwellers in the furnished room had turned in fury--perhaps tempted beyond forbearance by its garish coldness--and wreaked upon it their passions. The furniture was chipped and bruised; the couch, distorted by bursting springs, seemed a horrible monster that had been slain during the stress of some grotesque convulsion. Some more potent upheaval had cloven a great slice from the marble mantel. Each plank in the floor owned its particular cant and shriek as from a separate and individual agony. It seemed incredible that all this malice and injury had been wrought upon the room by those who had called it for a time their home; and yet it may have been the cheated home instinct surviving blindly, the resentful rage at false household gods that had kindled their wrath. A hut that is our own we can sweep and adorn and cherish.

The young tenant in the chair allowed these thoughts to file, soft-shod, through his mind, while there drifted into the room furnished sounds and furnished scents. He heard in one room a tittering and incontinent, slack laughter; in others the monologue of a scold, the rattling of dice, a lullaby, and one crying dully; above him a banjo tinkled with spirit. Doors banged somewhere; the elevated trains roared intermittently; a cat yowled miserably upon a back fence. And he breathed the breath of the house--a dank savour rather than a smell --a cold, musty effluvium as from underground vaults mingled with the reeking exhalations of linoleum and mildewed and rotten woodwork.

Then, suddenly, as he rested there, the room was filled with the strong, sweet odour of mignonette. It came as upon a single buffet of wind with such sureness and fragrance and emphasis that it almost seemed a living visitant. And the man cried aloud: "What, dear?" as if he had been called, and sprang up and faced about. The rich odour clung to him and wrapped him around. He reached out his arms for it, all his senses for the time confused and commingled. How could one be peremptorily called by an odour? Surely it must have been a sound. But, was it not the sound that had touched, that had caressed him?\_\_

"She has been in this room," he cried, and he sprang to wrest from it a token, for he knew he would recognize the smallest thing that had belonged to her or that she had touched. This

enveloping scent of mignonette, the odour that she had loved and made her own--whence came it?

The room had been but carelessly set in order. Scattered upon the flimsy dresser scarf were half a dozen hairpins--those discreet, indistinguishable friends of womankind, feminine of gender, infinite of mood and uncommunicative of tense. These he ignored, conscious of their triumphant lack of identity. Ransacking the drawers of the dresser he came upon a discarded, tiny, ragged handkerchief. He pressed it to his face. It was racy and insolent with heliotrope; he hurled it to the floor. In another drawer he found odd buttons, a theatre programme, a pawnbroker's card, two lost marshmallows, a book on the divination of dreams. In the last was a woman's black satin hair bow, which halted him, poised between ice and fire. But the black satin hairbow also is femininity's demure, impersonal, common ornament, and tells no tales.

And then he traversed the room like a hound on the scent, skimming the walls, considering the corners of the bulging matting on his hands and knees, rummaging mantel and tables, the curtains and hangings, the drunken cabinet in the corner, for a visible sign, unable to perceive that she was there beside, around, against, within, above him, clinging to him, wooing him, calling him so poignantly through the finer senses that even his grosser ones became cognisant of the call. Once again he answered loudly: "Yes, dear!" and turned, wild-eyed, to gaze on vacancy, for he could not yet discern form and colour and love and outstretched arms in the odour of mignonette. Oh, God! whence that odour, and since when have odours had a voice to call? Thus he groped.

He burrowed in crevices and corners, and found corks and cigarettes. These he passed in passive contempt. But once he found in a fold of the matting a half-smoked cigar, and this he ground beneath his heel with a green and trenchant oath. He sifted the room from end to end. He found dreary and ignoble small records of many a peripatetic tenant; but of her whom he sought, and who may have lodged there, and whose spirit seemed to hover there, he found no trace.

And then he thought of the housekeeper.

He ran from the haunted room downstairs and to a door that showed a crack of light. She came out to his knock. He smothered his excitement as best he could.

"Will you tell me, madam," he besought her, "who occupied the room I have before I came?"

"Yes, sir. I can tell you again. 'Twas Sprowls and Mooney, as I said. Miss B'retta Sprowls it was in the theatres, but Missis Mooney she was. My house is well known for respectability. The marriage certificate hung, framed, on a nail over--"

"What kind of a lady was Miss Sprowls--in looks, I mean?"

Why, black-haired, sir, short, and stout, with a comical face. They left a week ago Tuesday."

"And before they occupied it?"

"Why, there was a single gentleman connected with the draying business. He left owing me a week. Before him was Missis Crowder and her two children, that stayed four months; and back of them was old Mr. Doyle, whose sons paid for him. He kept the room six months. That goes back a year, sir, and further I do not remember."

He thanked her and crept back to his room. The room was dead. The essence that had vivified it was gone. The perfume of mignonette had departed. In its place was the old, stale odour of mouldy house furniture, of atmosphere in storage.

The ebbing of his hope drained his faith. He sat staring at the yellow, singing gaslight. Soon he walked to the bed and began to tear the sheets into strips. With the blade of his knife he drove them tightly into every crevice around windows and door. When all was snug and taut he turned out the light, turned the gas full on again and laid himself gratefully upon the bed.

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It was Mrs. McCool's night to go with the can for beer. So she fetched it and sat with Mrs. Purdy in one of those subterranean retreats where house-keepers foregather and the worm dieth seldom.

"I rented out my third floor, back, this evening," said Mrs. Purdy, across a fine circle of foam. "A young man took it. He went up to bed two hours ago."

"Now, did ye, Mrs. Purdy, ma'am?" said Mrs. McCool, with intense admiration. "You do be a wonder for rentin' rooms of that kind. And did ye tell him, then?" she concluded in a husky whisper, laden with mystery.

"Rooms," said Mrs. Purdy, in her furriest tones, "are furnished for to rent. I did not tell him, Mrs. McCool."

"'Tis right ye are, ma'am; 'tis by renting rooms we kape alive. Ye have the rale sense for business, ma'am. There be many people will rayjict the rentin' of a room if they be tould a suicide has been after dyin' in the bed of it."

"As you say, we has our living to be making," remarked Mrs. Purdy.

"Yis, ma'am; 'tis true. 'Tis just one wake ago this day I helped ye lay out the third floor, back. A pretty slip of a colleen she was to be killin' herself wid the gas--a swate little face she had, Mrs. Purdy, ma'am."

"She'd a-been called handsome, as you say," said Mrs. Purdy, assenting but critical, "but for that mole she had a-growin' by her left eyebrow. Do fill up your glass again, Mrs. McCool."

-THE END-