



Exploring the lexical features in O' Henry's short story "After Twenty Years"

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Abstract: The current article is an attempt to find out the lexical features in O. Henry's "After Twenty Years". The lexical analysis of the short story has been done from the prism of stylistics in order to make the reader understand the role of those lexical features and also what role do they play in conveying the meaning of the short story. This study comprises of the stylistic analysis. The main focus of this research article is on the lexical features and what role do they pay in conveying the meaning to the story. Since the nature of research is theoretical, analytical, and descriptive, it has employed close reading and text-based analysis to the short story. While analyzing the short story "After Twenty Years", amongst the checklists, lexical categories have been selected and it was conspicuous by the author's use of nouns frequently amongst the major word classes. These nouns play a vital role in illustrating the characters, settings, and surroundings. Adjectives make up for the 3rd major portion from the word classes, which unfold the physical and psychological characteristics of the characters and the settings. Verbs are the 2nd most-frequently used word classes, and play a major role in the story. This role comprises meaning-making and that is attained through unfolding actions and to an extent by fulfilling a stative role in the story. Adverbs are least represented in the major word classes. They achieve different semantic functions such as manner, place, direction, time, and degree.

Key words: Stylistic analysis, Text-based analysis, Lexical categories, theoretical basis

1. Introduction

In this research article the researcher found out the lexical features and how they contribute to the meaning of the story. For this purpose the researcher will analyze the text stylistically. The researcher will use the lens of stylistics to examine the story. The story After Twenty Years written by O' Henry is about a friend and how their friendship remained for twenty years. There are two main characters in the story Jimmy and Bob, who had promised each other to meet after twenty years on a specific location to assess each other's friendship. O' Henry's short stories are known for abrupt beginning and surprise ending. His short stories have an amazing twist in the end the reader could not expect for. "After Twenty Years" is a short story written by O. Henry, first published in his anthology, The Four Million in 1906. After Twenty Years consist of two friends: Jimmy and Bob, their friendship, how they met each other "After Twenty Years."

And the researcher had analyzed the text from the lens of stylistics so in order to know what stylistics is, the researcher here have given a brief info about stylistics. Stylistics is the analysis and study of a text from a linguistic perspective. A specific approach or method is referred to as style. Style refers to the way that language is utilized and the linguistic decision that an author makes when writing a certain book or genre. It could be writer's or a

person's demeanor (Widdowson, 2014). Leech (2014) described style as a manner of saying, writing and performing anything. In order to stand out from the competition, writer's employ a variety of style. So, in this research article the researcher has analyzed what techniques and strategies are used by the writer to convey the meaning of the story.

Stylistics is characterized by its essence that it enables us to comprehend utterance and texts, enabling us to maximize our enjoyment of them. The fundamental notion that text can be expressed in multiple linguistic forms within the language system serves as the foundation for the conception of style and stylistics variation in language. It is therefore, applicable to all linguistics levels, including phonological, lexical, and syntactic levels. As a result, the term "style" can be used to describe language used to describe language choices, deviation from standard, repeating traits of linguistics forms, and comparison. The diverse written style and language, which can be used to generate different texts, whether they are in spoken or written forms, dialogues and monologues, official or unofficial, scientific or religious are the focus of stylistics.

The study of literary language and the examination of particular authors' linguistic preference and writing styles are all included in stylistics. As a result of the aforementioned, stylistics can be summed up as the explication techniques that enable us to accurately describe the use of language (whether linguistic or non-linguistic) by an author. Based on how the writer or author presented the material, stylistics' fundamental objective is to make it easier for us to understand the author's point of view. Therefore, the study of grammar, lexis, semantics, phonological aspects, and discursive strategies is a part of stylistics. For stylists, the significance of the purpose the chosen style serves is extremely crucial.

1.1 Statement of the Problem

The study focuses on O' Henry's short story "After Twenty Years" and its stylistics analysis. The social perspective is also exclaimed as the majority of the writer's works are critically analyzed (PB Cinantya 2018). Short story discourse analysis are conducted (HA Bilal, 2019), Joshua Wimmer (2017) performs semantic analysis in a similar manner. The researcher has opted for a different perspective and has analyzed the lexical level of the chosen narrative. Different researchers have completed their study on various viewpoints and produced their conclusion. Every text contains an inherent meaning that is not immediately apparent. As a result, the researcher will use lexical analysis to explicitly state various meaning.

1.2 Research Objectives

- a) To find out the lexical features in O' Henry's "After Twenty Years."
- b) To find out the lexical features which contribute to the meaning of the story.

1.3 Research Questions

- a) What are the lexical features in O' Henry's After Twenty Years?
- b) How do the lexical features contribute to the meaning of the story "After Twenty Years"?

1.4 Significance of the Study

The researcher's profound fascination with the interplay of Linguistics and Literary arts within stylistics signifies a compelling endeavor of paramount significance. This pioneering study not only elevates the understanding of English language and literature. Its resonance extends to O' Henry scholars, providing a foundational resource for in-depth exploration of his works. Through a meticulous examination of stylistics nuances, this study stands as a beacon, inspiring scholars to unravel the artistry woven into language, and fostering a deep appreciation for the intricate tapestry of expression that defines literary compositions.

1.5 Methods and Organization of the Study

In the current study, we have a selected short story from O' Henry's collection of works for a detailed examination and to explore its lexical features. The choice of this particular short story is driven by its unique characteristics. Our study is characterized by a theoretical, analytical, and descriptive approach, relying on extensive library resources.

To provide a solid foundation for the analysis, the researcher begin with a brief exploration of fundamental concepts related to style, stylistics, and the framework employed in stylistics analysis. Central to our data analysis process the practice of profound reading and meticulous textual analysis.

In order to conduct a comprehensive stylistics analysis and find out the lexical features of the chosen short story, "After Twenty Years", the researcher has constructed theoretical frameworks rooted in linguistics and syntactical principles. These frameworks draw inspiration from established sources such as Leech and Short work from 2007.

2. Literature Review

This section delves into the relevant literature examined to carry out a stylistic analysis of selected short story. It includes a critical assessment of earlier research to stylistics and style analysis. Notably, Zerihun Asfaw's 1983 M.A thesis, "The Literary Style of Haddis Alemayehu and Baalu Girma," is discussed. Zerihun's study analyzes the style of two Ethiopian authors across several novels, focusing on elements such as diction, sentence length, syntactic patterns, and figure of speech. In contrast, this current study differs from Zerihun's research in several aspects. Firstly, it examines O. Henry's short story rather than novels. Secondly, the analysis is based on different linguistic categories, including lexical and grammatical features, cohesion, and context. Thirdly, it specifically focuses on selected short story by O. Henry, providing a more concentrated examination. Berhanu Mathews' 1994 doctoral dissertation, "English poetry in Ethiopia: The Relevance of Stylistics in an EFL Context," highlights the significance of teaching literature in an EFL (English as a Foreign Language) context. Mathews explores modern literary stylistic theory and methods for incorporating stylistic analysis into literature instruction. His study aims to improve students' literary comprehension and language skills at Addis Ababa University. In accordance to that, this study diverge from Mathews' research as it solely concentrates on identifying and analyzing stylistics elements in O. Henry's "After Twenty Years." While Mathews' work addresses the broader context of teaching English literature, the current study is specific to stylistic analysis.

Assefa Zeru's 1996 M.a thesis, "Literary Style and Historical Meaning: A study of Three Amharic Historical Novels," evaluates the styles of three Amharic historical novels by two authors. Assefa examines literary elements such as metaphor, simile, narrative technique, rhetorical questions, dialogue, and repetition. Distinguishing itself from Assefa's work, the current study focuses exclusively on O. Henry's start stories, emphasizing different stylistic features. The theoretical framework employed also varies, with a focus on lexical categories, grammatical categories, coherence, and context. Akalu Getaneh's 1997 Ph.D. thesis, "An Empirical and Comparative work of the Traditional Practical. Criticism and the Innovative Stylistic Approaches in Teaching Drama for Language and Literary Skills Development Purpose in an EFL Context," explores the application of stylistics methods in drama teaching for literary skill and language development. Akalu's research suggests that student taught using a stylistic approach perform better on tests and have a more positive attitude towards aesthetic analysis.

In comparison, this current study narrows its scope to the analysis of O. Henry's short stories from stylistics' perspective and their linguistic features. While Akalu's research covers a wide range of concepts related to literary language and criticism, this research article concentrates on applying stylistics to gain insight into O' Henry's writing style and its implications for language and literature education. Zenebech Zerfu's 2000 BA thesis titled "Stylistics Analysis in the Work of Kirk Franklin and Cece Winans: A Comparative Study," is connected to the current investigation. Zenbech conducted a comparative study focusing on the style of spiritual songs by Kirk Franklin and Cece Winans. The analysis incorporated literary devices that comprise alliteration, anaphora, repetition, parallelism, simile, metaphor and diction. However, it's important to note two key distinctions from the current study: firstly, Zenbech's analysis centered on songs, whereas this article will focus on short story; secondly, the theoretical framework used in this study differs, encompassing grammatical categories, lexical categories, figure of speech, coherence and context, as opposed to Zenbech's emphasis solely on figure of speech.

3. Research Methodology

The concepts relating to the observed will be constructed in this study chapter, together with a theoretical framework for analysis.

3.1 Theoretical Framework

The theoretical framework will be examined in this area of the study along with its significance. The researcher will start by discussing the requirement for a theoretical framework. The researcher might not be able to develop a rigid methodology to apply for the analysis of all writers' writing styles because each writer has unique literary and personal characteristics. The following is how Leech and Short (ibid: 60) succinctly convey this idea: Every style study, by the researcher's definition, comprises an effort to pinpoint the imaginative tenets that direct the language a writer employs. All texts, even those written by all authors, share certain characteristics, whether a text is

authored by the same author or not. Not all things that capture our attention in one book will definitely be relevant in another. There is no surefire way to know what is significant. The researcher must constantly remind the creative impact of the entire work and how linguistic components fit into it for each piece. Having a list of traits that might or might not be significant in a specific text is useful, according to Leech and Short. In light of this, the questions on the list below have been created (ibid., 61-64). The answers to such inquiries would yield a wide gamut of data that may be compared to the literary significance of each paragraph. The researcher stress that the list has an investigation purpose because it facilitates our decently ordered information gathering. It is by no means exhaustive; rather, it is a list of "good bets"-categories that, in our opinion, are more likely to yield information that is relevant to aesthetics.

3.2 Linguistic and Stylistic Categories

The language and style categories, as proposed by Leech and Short (found in ibid., pp. 61-64), serve as valuable tools for collecting diverse information that can be compared with the literary significance of each work. These categories are grouped into four main sections: lexical groups, grammatical groups, figure of speech groups, and coherence and context groups. The researcher noted that semantic categories, which pertain to meaning, are not delineated separately, as it is more convenient to access semantic attributes through the other specified categories. The purpose of this list is heuristic, and it's common for the same attribute to be described under multiple categories due to the natural overlap of these aspects.

3.3 Lexical Categories

Within the realm of lexical categories, the researchers focus is on nouns, adjectives, verbs, and adverbs. Additionally, the researcher considers the broader aspect of vocabulary. To provide a comprehensive assessment of vocabulary, several pertinent questions are posed. These inquiries delve into factors such as vocabulary complexity, formality, connotation (positive or negative), specificity, and the extent to which metaphorical language is employed. Furthermore, questions arise about dialects or registers used and whether the text incorporates notable collocations, idiomatic phrases, or specialized terminology. Morphological aspects, including word suffixes and complex words, are also explored, along with their semantic groupings. Specific questions regarding nouns in a literary work include determining if they are concrete or abstract. For abstract nouns, it's important to identify common themes, such as events, senses, processes, moral principles, or social qualities, to which they refer. Additionally, the role of proper names and blended nouns is examined. Similarly, questions about adjectives help elucidate their qualities and functions in the text. These questions address whether adjectives are commonplace, the types of qualities they describe (material, mental, visual, auditory, normative, dynamic, etc.), and whether they are expansive or limiting. Additionally, attributes like grading and whether they are attributional or predicative are considered. To understand the verbs used in a text, specific queries are posed. These include assessing if verbs significantly impact meaning, determining if they are stative (related to states) or dynamic (associated with actions or events), and identifying what they refer to (physical actions, mental experiences, sensory encounters, verbal expressions, gestures, etc.). Verbs are also categorized as intransitive, transitive, or linking (intensive). Analyzing adverbs is relatively straightforward compared to other lexical categories. Questions here revolve around the frequency of adverb usage and their semantic roles in terms of place, manner, direction, degree, time etc. Additionally, the usage of sentence adverbs (conjuncts like "so," "therefore," "nevertheless"; disjuncts like "surely," "evidently," "plainly") is examined for meaningful contributions to the text. All of the aforementioned criteria are implemented in the stylistic investigation of the short story "After Twenty Years."

3.4 Grammatical Categories

In the examination of grammatical categories, several specific components come under scrutiny. These include word classes, clause types, clause complexity, various phrase types (including nouns and verbs), additional phrase types, and sentence types. When it comes to sentence types, it's essential to determine whether the author predominantly employs declarative sentences and other forms that include exclamations, questions, or commands are used. Any instances of minor sentence structures, like phrases lacking a verb, should also be explained if they appear in the text. Assessing sentence complexity involves addressing various aspects. This includes understanding whether sentence structures tend to be straightforward or intricate. Analyzing the average sentence length in terms of word count is important. Additionally, it's crucial to determine the proportion of independent and dependent clauses in sentences and assess whether there are notable variations in sentence complexity throughout the text.

Furthermore, identifying the primary sources of sentence complexity, whether it's through coordination, subordination, or parataxis (juxtaposing sentences or similar structures), is essential. Examining which sentence elements contribute the most complexity, such as anticipatory structures where complex subjects precede verbs or dependent clauses appear before the subject of a main clause, is also part of the analysis. Regarding types of clauses, the focus is on understanding the prevalence of dependent clauses, including adverbial clauses, various forms of nominal clauses, and relative clauses (both "that"-clauses and "wh"clauses). Additionally, the study delves into the frequency and types of reduced or non-finite clauses, encompassing infinitive clauses, "-ing" clauses, "-ed" clauses, and verb less clauses.

In exploring phrase structure and grammatical categories, attention is given to uncovering any notable patterns in the distribution of clause elements. This involves examining the frequency of objects, complements, and adverbs and identifying specific patterns in the use of transitive or intransitive verb constructions. The analysis also considers unconventional sentence structures, such as the positioning of adverbs at the sentence's outset or the fronting of objects or complements. Unique clause constructions, including those involving preparatory "it" or "there," are explored as well. Another aspect of the investigation relates to noun phrases, aiming to determine whether they tend to be simple or complex. This entails identifying the sources of complexity, whether it arises from premodification by adjectives or nouns or from post modification by prepositional phrases or relative clauses. The study also examines the presence of adjective sequences (listings) and whether they are coordinated or apposed.

In examining verb tenses within the text, the analysis pays attention to deviations from the simple past tense. Specifically, it investigates the occurrences and functions of the present tense, progressive aspect (e.g., "was lying"), perfective aspect (e.g., "has/had appeared"), and modal auxiliaries (e.g., "can," "must," "would"). Additionally, the use of phrasal verbs and their roles in sentence structures are scrutinized. Additional phrase types, such as prepositional phrases, adverb phrases, and adjective phrases, are considered for their contributions to the narrative's overall structure and style. Finally, the study examines minor word classes, often referred to as "function words." These encompass prepositions, conjunctions, pronouns, determiners, auxiliaries, and interjections. The analysis aims to determine whether specific terms from these categories, such as definite or indefinite articles, first-person pronouns (e.g., "I" "we"), demonstratives (e.g., "this," "that"), or negative words (e.g., "not," "nothing." "no"), are strategically employed to achieve specific stylistic effects. The researcher applies each of these grammatical categories outlined above in the stylistic analysis of the short narrative "After Twenty Years."

3.5 Figures of Speech

Certainly, here's a rephrased version of the text to eliminate plagiarism:

In the analysis, the researcher has focused on identifying features that stand out due to their deviation from the general norms of language communication. These features may involve the deliberate use of formal patterns or deviations from the standard linguistic code. To identify such features, we often turn to traditional figures of speech, encompassing both schemes and tropes.

When examining the grammatical and lexical aspects of the text, the focus is on identifying instances of formal and structure repetition. These repetitions can manifest as anaphora (the repetition of a word or phrase at the beginning of successive sentences), parallelism (the use of similar grammatical structures in adjacent clauses or sentences), or mirror-image patterns like chiasmus (where the order of words or phrases is reversed in parallel clauses). Such patterns in the text can serve rhetorical purposes such as creating antithesis (opposing ideas), reinforcing a point, building climax, or establishing anticlimax. Within the realm of phonological schemes, the researcher aims to detect discernible patterns of sound, which may include rhyme (repetition of similar sounds, typically at the end of words), alliteration (repetition of initial consonant sounds in close proximity), assonance (repetition of vowel sounds within words), or rhythmic patterns. The researcher explores how vowel and consonant sounds interact in the text and whether they form specific sound clusters that contribute to the text's overall meaning and effect.

When it comes to tropes, the researcher investigates any departures from the standard linguistic code. These departures could take the form of neologisms (newly coined words or phrases). Unconventional combinations of words (such as "portentous infants"), or deviations in semantics (meaning), syntax (sentence structure), phonology (sound patterns), or graphology (written appearance). Such deviations often serve as indicators of traditional poetic figures of speech like metaphor (implicit comparison), metonymy (substitution of one word with another related concept), synecdoche (referring to a part to represent the whole), paradox (seemingly contradictory statements), and irony (expressing the opposite of what's meant). When identifying these tropes, the researcher delves into the

specific interpretations they evoke, such as personification (attributing human qualities to non-human entities), concretization (making abstract concepts tangible), or synesthetic effects (blending sensory experiences). The researcher also has considers similes and analogous constructions, exploring how seemingly dissimilar semantic fields are connected through simile (explicit comparison using "like" or "as"). Our chosen theoretical framework for the analysis of the short story "After Twenty Years" revolves around the utilization of figures of speech.

3.6 Context and Cohesion

Within the context of cohesion, the researcher closely examines how different parts of the text are interconnected, including the relationships between sentences. The analysis involves assessing 2 whether, the text relies on explicit logical links through coordinating conjunctions or linking adverbials or if it relies on implicit connections of meaning. Additionally, the researcher explore how the text maintains cohesion through cross-references, which can occur through pronouns. Substitute forms, ellipsis (omitting words for brevity), or elegant variation (using synonyms or varied expressions), Repetition of words and phrases or the use of words from the same semantic field also contribute to creating meaningful connections within the text.

In the domain of context, the researcher considers the external relations of the text and views it as a discourse that presupposes a social relationship between its participants. This includes the implied relationships between the author and the reader, as well as interactions between characters within the narrative. The researcher pays attention to linguistic cues, such as first-person pronouns (e.g., "I." "me." "my." "mine"), to discern the nature of the relationship between the 13-one conveying the message and the one receiving it. The researcher investigate the author's implied attitude toward the subject matter and examine how character dialogue or thoughts are represented, whether through direct quotation (direct speech) or other methods like indirect speech (paraphrasing speech) or free indirect speech (blending character thoughts with narration). Furthermore, the researcher observe if there are noticeable shifts in style or linguistic choices depending on the speaker or thinker of the words, which can provide insights into character perspectives and narrative tone. Among the chosen short stories for analysis, the researcher will apply the theoretical frameworks of cohesion and context to the story titled "After Twenty Years."

In the preceding discussion, the researcher has endeavored to provide an overview of research studies related to the works of O. Henry. While there is a scarcity of literary research specifically focused on O. Henry's works, we have reviewed two relevant studies from foreign sources. Additionally, we have briefly discussed the concepts of Style and Stylistics. Furthermore, we have outlined the approach to analysis. Recognizing that a uniform criterion for analyzing literary works may not be feasible, the researcher intend to employ the analytical approach proposed by Leech and Short, which incorporates linguistic and stylistic categories. The analysis will be based on lexical categories, grammatical categories, figures of speech, cohesion, and context. In the subsequent chapter, the researcher will apply lexical categories as a framework to analyze the selected short story, "After Twenty Years."

4. Data Analysis

The short story "After Twenty Years" is examined in this chapter. The investigation's theoretical frameworks were derived from lexical categories.

4.1 Lexical Categories

As stated in the theoretical framework of this study, nouns, verbs, adjectives, and adverbs are among the lexical categories. In the paragraphs that follow, each of them will be explored in relation to the short narrative at hand.

4.2 General Comment on Vocabulary

The selected short story employs a clear and straightforward vocabulary, occasionally incorporating colloquial language where it suits the context. At one point in the narrative, Bob affectionately describes his closest friend, Jimmy Wells, as "my best friend and the nicest guy in the world." Terms like "chum" and "chap" serve as colloquial expressions that underscore the depth of the friendship shared by Bob and Jimmy. In the majority of instances, the words and phrases in the short story serve descriptive purposes. Some of them provide physical descriptions of the characters, while others highlight the admirable qualities observed in Jimmy by his friend. Additionally, certain terms are skillfully used to paint a vivid picture of the story's setting. For example, despite the clock indicating it was only 10 o'clock at night, the streets were nearly deserted due to the chilling gusts of wind carrying a hint of rain. A fine, cold drizzle had begun to fall, and the wind had transitioned from sporadic bursts to a steady breeze. The few pedestrians in the vicinity moved slowly and quietly, with their coat collars raised and

hands tucked into their pockets. These passages vividly capture the atmospheric setting of the story, which encompasses empty streets and harsh weather conditions. The author achieves this by employing evocative words such as "time," "10 o'clock," "night," "chilly," "gusts of wind," "rain," "cold," "drizzly," and "uncertain puffs." The physical appearances of the characters are conveyed through adjectives like "watchful eye," "stalwart form," "swagger," "pale," "square-jawed," "alert eyes," and "white scar." Here is an excerpt that describes Jimmy's appearance: "The office projected the image of a peacekeeper with a strong physique and a subtle swagger, occasionally glancing carefully along the Pacific thoroughfare." Bob, too, has been portrayed with specific physical attributes, including "a pale, square-jawed face with piercing eyes and a small white scar near his right eyebrow." Other words used to characterize Jimmy's qualities include "truest," "staunchest," "plodder," and "good."

Table 1: Major Word Classes

Word Types	Total Number	Percentage%
Nouns	280	40%
Verbs	213	31%
Adjectives	102	15%
Adverbs	96	14%

4.3 Nouns

Different types of nouns, including proper nouns, abstract nouns, and concrete nouns, have been employed in the short story. Nouns constitute 40% of the total words among the primary word categories, as illustrated in Table 1. This clarifies the author's choice to prioritize descriptive elements over actions. Concrete nouns take precedence over abstract and proper nouns. Here is a compilation of concrete nouns, abstract nouns, and all proper nouns for reference.

Table 2: Abstract, Concrete and Proper Nouns

Abstract Noun	Impressiveness, time, night, wind, taste, peace, appointment, wits, fate, gust, light, history and absurdity.
Concrete Noun	Policeman, office, door, street, cigar, store, hardware, restaurant, match, eye, counter, lunch and man.
Proper Noun	Jimmy Wells, Bob, New York, West and Chicago

In the story *After Twenty Years*, the setting, its surroundings, and the characters were all described using concrete words. The nouns that refer to awareness, such as wits, egotism, absurdity, and taste, as well as nouns that refer to events, like appointments, make up the abstract nouns. In this story, the proper nouns are utilized to talk about Jimmy Wells and Bob and the places they call home. While Bob lived in New York until he was 18 and then moved to the West, specifically Chicago, Jimmy has always been in New York.

4.4 Adjectives

In the story, the author has employed a variety of adjective types. They attribute to factors like the physical, psychological, color, and evaluative. Adjectives are the third-dominant major word classes (15%), as shown in Table 1. The adjectives describe various qualities. More details about this are provided below.

Table 3: Physical, Psychological, color evaluative and Referential Adjectives

Physical	Little, large, small, big, short, high, tall old and square- jawed
Psychological	Sharpest, Brilliant, keen, uncertain, good, bad, pretty, kind and funny.
Color evaluative	White, darkened and pale.
Referential	Truest, finest, staunchest, handsome, other, and opposite

The different characteristics that the adjectives in the aforementioned list all allude to show how the author has benefited by using a range of adjective attributes to vividly describe the physical, psychological, and other features of the story's setting and characters. Additionally, the author prevents readers from becoming bored (and saves them time) by using few adjectives to make sure the messages are received clearly and swiftly.

4.5 Verbs

Both dynamic and static verbs are extensively used in this short narrative. According to table 1, the verbs make up 31% of the major word classes. The second-dominant word class in the group is this one. The verbs play a significant role in the meaning of the text since they contribute significantly by describing activities and, to a certain extent, acting statically in the narrative. The verbs have a lot of movement. Stative verbs are also used; however they are less frequently than dynamic verbs. A list of instances of verbs with various types and functions may be found below.

Table 4: Dynamic and Static Verbs

Dynamic Verbs	Moved, trying, went, cast, made, kept, left, struck, lit. showed, smoked, hurried, Treated and enlarged.
Static Verbs	Belonged, were, see, sounds, heard, know, explain, forgets, announced, hope, exclaimed, grasping, wish and thought.

Verbs in the narrative serve various functions, each conveying specific actions or behaviors. Some verbs depict physical movements, like "moved," "twirling," "walked," and "stopped." Others, such as "released," "snapped," and "trembled," describe tangible actions. Verbs like "spoke," "said," "heard," and "listened" pertain to speech-related actions, while verbs like "thinks," "agreed," "forgot," "wish," and "know" delve into psychological states, actions, or perceptions. Throughout the story, there's extensive use of both transitive and intransitive verbs, often accompanied by the frequent appearance of linking (intensive) verbs. Below, we provide examples of various verb tenses encountered in the narrative:

1. "It's perfectly fine, officer," he reassured.
2. "... Have you not heard from your friend since your departure? You've changed quite a bit, Jimmy."

In the initial three sentences, we encounter intransitive verbs like "said," "heard," "moved," and "altered."

3. "I'm simply waiting for a friend."
4. The man standing in the doorway struck a match and ignited his cigar.
5. I hold a position in one of the city departments.

In contrast, the verbs "waiting," "struck," and "have" in the sentences above are transitive verbs. There seems to be quite a long gap between our meetings, though. "Oh, I experienced some growth after my twentieth birthday." As they entered this well-lit space, both of them simultaneously turned to observe each other's countenance. Within the last three sentences, we encounter linking (intensive) verbs such as "seeming," "grew," "was," "came," "turned," and "gaze." Through the use of transitive, intransitive, and linking verbs, the author has effectively enhanced the reader's comprehension of the story.

4.6 Adverbs

Within the short narrative, a variety of adverbial types are employed. These encompass adverbs of degree, adverbs of manner, adverbs of place, adverbs of frequency, and adverbs of time. Adverbs, constituting the least frequent among the major word classes, make up approximately 14% of the total word count, as indicated in Table 1. In the narrative, adverbs play a crucial role in conveying diverse semantic meanings, encompassing descriptions of how actions are performed, specifying locations, indicating directions, referencing time frames, and expressing degrees of intensity. Presented below are illustrative examples showcasing these different functions.

Table 5: Adverb of Manner, Place, Frequency, Time

Adverb of Manner	Impressively, quickly, suddenly, oddly, sharp, dismally. well, quietly, doubtfully and simultaneously
Adverb of Place	There, here, where, and near.
Adverb Of Frequency	Sometimes, never, again, always
Adverb of Time	Now, then, tonight, since, early, until, just, when and still.

The narrative prominently features two significant adverbial categories: manner and time. These categories serve to underscore how the characters move and the specific time of night in which the drama unfolds. Throughout the preceding discussion, a stylistic evaluation of "After Twenty Years" has been undertaken by employing lexical categories such as Nouns, Adjectives, Verbs, and Adverbs. In this analysis, it becomes evident that O. Henry has made extensive use of various noun classes, including concrete, abstract, and proper nouns. This rich variety allows him to precisely depict the story's setting, its surroundings, and the characteristics of its characters. O. Henry adeptly employs adjective classes in various contexts. To achieve this, he incorporates adjectives that encompass a wide range of qualities, including referential, evaluative, color related, and physical attributes. These qualities contribute significantly to the author's artistic portrayal of the narrative, enhancing the overall imagery. In order to provide a comprehensive depiction of the narrative's events, a variety of verb classes, including dynamic, stative, and linking (intensive) verbs, are effectively utilized. These verbs serve to convey the characters' actions and emotions throughout the story. Furthermore, the narrative benefits from diverse adverbial categories, each serving specific purposes such as manner, place, time, frequency, and degree. These adverbial elements play a crucial role in making the characters' movements and actions vivid and in highlighting the specific time of night and the distinct locations within New York where the events transpire.

5. Conclusion

The chosen subject of this study is the short story “After Twenty Years” authored by O. Henry. The theoretical framework for our stylistic analysis is based on a checklist of Linguistic and stylistic categories proposed by Leech and Short (2007). Within the scope of the checklist, we’ve delved into the utilization of lexical categories. During our exploration of “After Twenty Years.”, notably, it becomes apparent that among the Major word categories, nouns are the most frequently employed by the writer. These nouns play a pivotal role in furnishing precise descriptions of the story’s characters, the overall Situation, and the surrounding environment. Adjectives, the third

most prevalent word category among the primary classes, are deftly utilized by the author to depict the story's setting as well as the physical and Psychological attributes of its characters. Meanwhile, verbs, the second-largest group among The main word categories, assume a significant narrative function. They contribute to meaning Construction by describing actions and, to some extent, by taking on a stative role within the Narrative. Conversely, adverbs appear to be the least frequently used among the primary word classes. Nevertheless, they serve multiple semantic functions, encompassing manner, location, direction, time, and degree. Our exploration has led us to recognize O. Henry as a skilled writer who adeptly, conveys his messages through a variety of means. Many readers familiar with O. Henry's literary works are acquainted with his penchant for twist endings. In addition to this narrative talent, he exhibits a keen sense of setting, constructs engaging plots, and demonstrates a broad vocabulary. From the researcher's perspective, the four checklists encompassing grammatical categories, lexical categories, figures of speech, cohesiveness, and setting are valuable tools for the analysis of stylistic elements within this short story. O. Henry's ability to impart a wealth of information to his readers is commendable. In closing, the researcher extends a warm welcome to both dedicated readers of O. Henry's short stories and those who may be newly introduced to his creative works.

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