The Arabic Discourse Markers in the Short Story *Arnūb wa-al-Kasl* by Aḥmad Samīr

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Pemarkah Wacana Bahasa Arab dalam Cerita Pendek *Arnūb wa-al-Kasl* Karya Aḥmad Samīr

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Abstract

Literature is an expression of Art through language media. In general, literary works in Arabic are divided into three, namely prose, poetry, and drama. One of the prose literary works is the short story. Discourse markers, words, or sentences, are essential in generating coherent parts of literary discourse. In this study, the researchers will examine the discourse markers in the short story "*Arnūb wa-al-Kasl*" written by Aḥmad Samīr (2008). The method used in this study is a descriptive qualitative in which the researchers, as the main instrument, aimed to describe the Arabic discourse markers used in the short story. The results of this study showed that the following are the discourse markers used in the short story: *wāw* ('*aṭaf* and *isti'nāf*), *fā' al-'aṭaf*, *innā wa-akhawātuhā*, *ba'da* and *kamā*. For the *wāw al-'aṭaf*, it was found ten words; *wāw al-isti'nāf* four words; *fā' al-'aṭaf* four words; *innā wa-akhawātuhā* four words; *ba'da* two words; and *kamā* two words.

Introduction

Literature is an expression of one's soul which is described in various forms and has a high value. Therefore, the world of literature can be analogized with beauty. Literary language is adopted from Sanskrit which means very beautiful writing or language (Pradopo, 1994). Literature is also part of the components of the existence of a culture whose application is reflected directly in literary works. The various types of culture and civilization that exist in this world are definitely facing a very deep phase of change, not least the culture and civilization of the Arab nation with all its uniqueness. The seriousness and great attention of the Arab community towards language is one of the characteristics possessed by the Arab nation. In addition, the Arab community also has a subtle feeling accompanied by the sharpness of their assessment of something. This is the main driving factor for the Arabs to appear in world civilization with excellence and progress in the fields of language and literature. In fact, this is a characteristic that is only owned by the Arabs (Al Muhdar & Bey, 1983).

Since ancient times, Arab intellectuals have appeared and contributed to human civilization with their special skills and abilities, namely in the field of literature. Civilization is closely related to

collective terms which are useful for showing the condition of a society that has civilized and virtuous character. Among the signs of a civilized society is their ability to create a culture that is manifested in a great cultural entity. In the course of its history, the Arabs have been able to create a culture until finally they can achieve a high civilization, which we can see through their cultural products. These products are in the form of poetry, prose, and drama (Manshur, 2007).

Arabic literature as a cultural entity certainly shows us how the thoughts and feelings of the Arabs are, including all their strengths and weaknesses. In terms of literature which is classified as an advantage of the Arab nation, then there really is no other cultural achievement and human civilization that is able to show its values as original as possible as what has been shown by Arab literature (Manshur, 2007).

The only way to understand Arabic literature is to understand Arabic. Because Arabic literature is always synonymous with Arabic. Arabic is the language they use in composing their literary works. Arabic is one of the languages that fall into the large Semitic language family. Someone who first came up with this name was an orientalist named Schlozer. He took the name based on the table of the division of the nations of the world in the Old Testament. This table reveals that after the great flood experienced by the prophet Noah, that's when all the nations of the world were divided into several parts. It all started with the three sons of the prophet Noah, namely Sham, Ham, and Yafis.

According to scholars in the field of language, the mixing of the languages of the people living in the Arabian Peninsula is the cause of the unification of the Arabic language. Indeed, it is not known for certain what are the causes that can bring about the mixing of the languages of these inhabitants and it is also not known when the time that finally caused the language to form as it is today. As far as information is searched from Stone Age relics and various types of history, it is revealed that in the southern and northern regions of the Arabian Peninsula there is a language whose form is different from the Arabic language that currently reaches us. If we study the language differences, we can see from the dialects and the *i'rāb* and *ishtiqāq* aspects and the similarity of the words.

According to experts, Arabic is the closest authentic language to Semitic language, because Arabic has not been used for a long time and has not been mastered by other nations. Arabic is also the language with the richest vocabulary, including the most ancient, and easy to pronounce. The Qur'ān and the Ḥadīth of the Prophet as sources of Islam and Islamic civilization, are one hundred percent of literary value which cannot be absorbed into their deep meaning except with sufficient knowledge of Arabic literature (Al Muhdar & Bey, 1983). Therefore, it is very important for us to study Arabic literature.

The notion of literature is a poetic expression about various human experiences or a poetic expression about various human experiences (Abū Ḥāqah et al., 1997). Thus, we can conclude that Arabic literature is the result of a human thought and is expressed by an expression that contains art and beauty which of course comes from the Arabs. There are various types of Arabic literary works, but in general they can be divided into two, namely: poetry and prose. Poetry is a word of wisdom and *qāfiyah*. As for prose, it is a word that has no meaning and has *qāfiyah* and contains a meaning. Prose is divided into two types, namely: fiction and non-fiction. The short story is part of prose fiction. Fiction prose is an essay written by the author's imagination, and its contents do not fully correspond to reality (Ḍayf, 1946).

Understanding prose when viewed more deeply in the area of literature is also called narrative reading, fiction or narrative discourse. The term fiction or fiction is taken from the Latin, namely, *fictum, fictio* which has the meaning of making, holding, forming and creating. Fiction is referred to as a branch of literature that composes imaginative narrative works, especially in prose. Stories, novels, fairy tales or romances are examples of works of this type. Fiction can also be equated with drama essays, sermons, poems or various philosophical descriptions whose presentation method is presented in the way an author sees life (Muzakki, 2018).

A short story is a story that discusses one of the elements of fiction in its smallest aspect in limiting oneself. A short story is called short not because its form is much shorter than a novel, but because it is limited by the aspect of the problem (Sumardjo, 1983). Then according to Priyatni (2010) short stories are a form of fiction. As the name implies, short stories show characters who are all short, both the events that are revealed, the content of the story, the number of actors, and the number of words used. This comparison is related to other forms of prose, such as novels. Short stories are relatively short prose and only have a single effect, characters, plots, and settings are limited, not diverse, and not complex (Kamil, 2009).

As stated by Aḥmad al-Shāyib (1964), western writers divide prose into several types, including descriptions, narratives, films, novels, history, biographies, expositions, arguments, criticisms, essays, debates, and orators. Meanwhile, in Arabic literature there is no clear division as Western writers do. However, Qudāmah ibn Ja'far (1933) once wrote in his work "*Naqd al-Nathr*", that Arabic prose consists of *khiṭābah* (rhetoric), *tarāsul* (correspondence), *iḥtijāj* (arguments), and *ḥadīth* (stories). This division does not close to include other types so that they are called prose works, such as *riwāyah* (novel), *qiṣṣah* (story), *uqṣūṣah* (short story), and so on, because basically prose can be obtained through writing and verbal expression.

Qiṣṣah qaṣīrah (short story) is a story in the form of a relatively short prose that contains a mental turmoil in the perpetrator so that the whole story can touch the conscience of the reader which can be categorized as the literary fruit of the short story (Nursisto, 2000). This type of literature is said to be short because this type only has a single effect, characters, plots, and settings are limited, not diverse, and not complex. Short stories are divided into three types, including ordinary short stories, long short stories, and short short stories (Sumardjo & Saini, 2007).

As a literary worker, studying and understanding literary works is very necessary. Among them are studying literary works in terms of discourse markers. Discourse markers are liaisons between sentences in a structured and continuous discourse or written work (Mulyana, 2005). In discourse there is a combination of sentences that form a paragraph. To connect sentences with one another, it is necessary to have a certain language system to link them. Therefore, in discourse it is necessary to have a discourse marker in order to connect between sentences or paragraphs. Discourse markers have a very important role in communicating both in written and oral discourse.

Schiffrin (1987) effectively defines discourse markers as successively bound elements that characterize the units of speech. Discourse markers are left in various types and forms in the analysis that are needed rather than binding their definitions with specific types of units. So, with this, the discourse marker is part of the discourse that has a function to connect between sentences or paragraphs.

There are conjunctions that connect equivalent sentences, namely between the main sentence and the main sentence, there are also those that connect unequal sentences, namely between the main

sentence and the subordinate clause. In classical Arabic, discourse markers belong to a group of conjunctions known as *ḥurūf al-ʿaṭf*. *Ḥurūf al-ʿaṭf* are conjunction that is limited to only a few types such as *wa* (and), *fa* (then/so) and so on. This is in line with what was stated by Ryding (2005). He wrote in his writings related to Modern Standard Arabic, he divided discourse markers in Arabic into *ḥurūf al-ʿaṭf* which consists of; contrastive conjunctions, explanatory conjunctions, resultative conjunctions, adverbial conjunctions, disjunctive conjunctions, and initial conjunctions. In Arabic, conjunctions can also be called *adawāt al-khiṭāb*. Among them are *lidhālika* (therefore), *qabla dhālika* (before that), *wa* (and), *idhā kāna al-amr kadhālik* (then), *innā* (indeed). Discourse markers are found in a text of novels, novelettes, and various other literary works. One of the literary works we chose was a short story.

Several studies have been done related to Arabic discourse markers. Al-Khawaldeh (2018) in his study examined the functions of the discourse marker of *kamā* in the Arabic journalistic discourse. *kamā* serves four common functions: elaboration, similarity, evidence, exemplification and exemplification. The motivation for the study is that *kamā* is frequently used in the written form of Arabic. Alsager et al. (2020) argued that discourse markers, as words or phrases, play a significant role in promoting coherent segments of discourse. Their study investigates the use of discourse markers in Arabic newspaper articles. The findings show that discourse markers but is used frequently as a confirmation or addition marker by both native and non-native speakers. Adai and Majeed (2020) investigated the use of discourse markers in Iraqi Arabic. Their study intends to demonstrate the notion of discourse markers, shed light on their use in Iraqi Arabic, and demonstrate the roles and qualities of discourse markers. Habib (2021) conducted a research on the use of some Arabic discourse markers in Syirian Arabic. His study examines the social and linguistic distribution of the interchangeable markers of *yaʕni* and *ʔinnu*: 'I mean' in the speech of 72 speakers from the village Oyoun Al-Wadi in Syria. Gender disparity emerged as statistically significant among adults but not among children.

As has been mentioned previously, there is no study conducted so far on the use of discourse markers in Arabic short story. Therefore, in this study, the researchers will analyse the discourse markers used in the short story entitled *Arnūb wa-al-Kasl* by Aḥmad Samīr (2008). The researchers chose this short story as the object of research because the language is simple, easy to understand and has a moral message tucked in it. The advantage of this short story is that it is written in two languages, namely Arabic and English. This is certainly an advantage, because if it is written in two languages, this short story can not only be enjoyed by those who can speak Arabic, but also readers who can speak English. As we all know that English is currently an international language with a large number of speakers. In addition, as far as the current researchers' knowledge, this short story has never been analysed by other researchers, especially research on Arabic discourse markers.

Based on the aforementioned description, the researchers formulate the problem as follows: what are the Arabic discourse markers contained in the short story *Arnūb wa-al-Kasl*? In addition, to the formulation of the problem, the objectives of this study is to find out the Arabic discourse markers used in the short story *Arnūb wa-al-Kasl*.

Method

In conducting an analysis of the short story *Arnūb wa-al-Kasl* written by Aḥmad Samīr (2008), the researchers analysed it using a qualitative descriptive method because the data obtained was in the

form of a collection of words and not in the form of numerical data. The researchers decided to use a qualitative descriptive method because it was in accordance with the research objectives of this article that is aiming to describe the Arabic discourse markers contained in the short story.

The data source determined by the researchers in this discourse marker analysis is a short story *Arnūb wa-al-Kasl* whose language is simple and very easy to understand for kids or even for beginner of Arabic learners. In addition, it is also equipped with image visualization which makes it very easy to understand the storyline. For the instrument specified in this study, only the researchers themself as the key instrument or the main instrument. The following are the steps of qualitative analysis in this analysis, namely: (1) reading the short story, (2) interpreting, (3) interpreting or mastering well the contents of the short story, (4) analysing discourse markers in the short story, and (5) drawing conclusions from the short story.

Results and Discussion

The Synopsis of *Arnūb wa-al-Kasl*

This short story is about a group of rabbits who are seeking for food together. They did discover some food. One of the rabbits told the others that he was tired of constantly searching for food on his own. He wanted to go to Ayyub's uncle's place. The rabbit assumed that being with Ayyub's uncle would make it easy to find nice food without having to look for it. A hunter caught the rabbit on his way to Ayyub's uncle's house. The rabbit was eventually raised by a wealthy man alongside other animals and placed in a cage. He didn't have to seek for food anymore, as planned, because it was all there. But he gradually learned that, while it was easy for him to receive food, he couldn't be as free as he used to be before being cared for by wealthy people. He yearned for the days when he could freely play with his buddies. A miracle occurred when the rabbit's cage unexpectedly dropped and broke. The rabbit bolted and managed to return to life with his buddies.

The Discourse Markers

In every text, discourse markers are almost always found, because discourse is a collection of sentences that are mutually sustainable. To connect between sentences, discourse markers are needed. According to Mulyana (2005), discourse markers are links between sentences in a discourse or written work that is structured and continuous. From the results of this study that has been carried out by researchers, the discourse markers in the short story text entitled *Arnūb wa-al-Kasl* by Aḥmad Samīr are presented below.

Wāw al-'Aṭaf

The word *wāw 'aṭaf* is one type of discourse marker (Alazzawie, 2014). In Arabic grammar, *'aṭaf* has a function as a conjunction. *'Aṭaf* in Indonesian is also called a conjunction (such as: and [dan], or [atau], then [kemudian]). In this case, we found the letter *wāw* in the text of the short story entitled *Arnūb wa-al-Kasl* by Aḥmad Samīr, which is shown as follows.

Table 1. The discourse markers using *wāw al-ʿaṭaf*

No	Sentences	Translation
1	لقد أصبحت كسولا ولم تعد تبحث عن الطعام بنشاط كما كنت فماذا حدث لك	You became very lazy and no longer diligent in looking for food like before, what happened to you?
2	في الطريق اصطاده رجل تاجر فحسبه في قفص ليبيعه في السوق ويربح من ثمنه	On the way, a merchant caught him and locked him in a cage to sell to the market and profit from the price
3	كان يريد أن يأكله ولكن أرنوب نجح في الهرب منه	He wanted to eat it, and but the rabbit managed to escape from it
4	في يوم من الأيام خرجت الأرانب لتبحث عن طعام لتأكله وبعد بحث طويل لم تجد الأرانب الطعام الكثير الذي يكفيها	One day the rabbit went looking for food to eat, and after a long search, the rabbit did not find much food to suffice
5	لقد مللت البحث عن الطعام لقد قررت إن أتركم واذهب إلى مزرعة	I'm tired of looking for food, I decided to leave you guys and go to the farm
6	ففي المزرعة الطعام والشراب واللعب مع الأصدقاء	On the farm there is food and drink, and playing with friends
7	ففرح أرنوب لأنه سوف يأكل ويشرب دون تعب	The rabbit is happy because he will eat and drink without getting tired
8	وقع القفص الذي كان أرنوب محبوسا في فانكسر وهرب أرنوب من القفص	The cage in which the rabbit was trapped was broken and he escaped from the cage
9	إن السعادة لا تكون بالراحة والكسل	Verily, happiness does not lie in rest and idleness
10	وإن الحرية والعمل هما سر السعاد	And indeed freedom of action is the secret of happiness

Fāʾ al-ʿAṭaf

The word *fāʾ ʿaṭaf* is one type of discourse markers (Khairudin et al., 2020). In Arabic grammar, *fāʾ ʿaṭaf* has a function as a conjunction. *fāʾ ʿaṭaf* in Indonesian is also called a conjunction. In this case, we found the word *fāʾ ʿaṭaf* in the text of the short story *Arnūb wa-al-Kasl* which is as follows.

Table 2. The discourse markers using *fāʾ al-ʿaṭaf*

No	Sentences	Translation
1	ففي المزرعة الطعام والشراب واللعب مع الأصدقاء	On the farm, eat, drink and play with friends.
2	فحبسه في قفص ليبيعه في السوق	He locked it in a cage to sell in the market.
3	ففرح أرنوب لأنه سوف يأكل ويشرب دون تعب	The rabbit is happy because he will eat and drink tirelessly.

4	وذات يوم وقع القفص الذي كان أرنوب محبوسا فيه فانكسر	One day, the cage in which the rabbit was trapped fell and broke.

Wāw al-Isti'nāf

Terminologically, *isti'nāf* means beginning (Alazzawie, 2014). In Arabic grammar, *isti'nāf* is a sign that the sentence has no relationship with the previous sentence in terms of meaning or from the side of *i'rāb*. Generally, *isti'nāf* is marked with the word "*wāw*". *Wāw al-isti'nāf* is part of the distinctiveness of the Arabic language. In the past, the Arabs did not recognize commas or periods, so to mark the beginning of a new sentence that had nothing to do with the previous sentence, *wāw isti'nāf* was raised. In this case, we find the word *waw* in the text of the short story entitled *Arnūb wa-al-Kasl* by Aḥmad Samīr, which is as follows.

Table 3. The discourse markers using *wāw al-isti'nāf*

No	Sentences	Translation
1	وفي الطريق إلى المزرعة كاد أرنوب أن يقع فيسة في يد صياد ماهر كان يريد أن يأكله ولكن أرنوب نجح في الهرب منه	On the way to the farm, the rabbit almost fell prey to the hands of a skilled hunter who wanted to eat it, but the rabbit managed to escape from it.
2	وأثناء سير أرنوب في الطريق اصطاده رجل تاجر فحسبه في قفص ليبيعه في السوق ويربح من ثمنه	While the rabbit was walking on the street, a merchant caught him and locked him in a cage to sell in the market and make a profit from the price.
3	وبعد فترة أرنوب نفسه محبوسا في قفص مثل سائر الحيوانات لا يلعب ولا يجري كما كان يفعل في الغابة	After a while, the rabbit was locked in a cage like any other animal, he didn't play or run like he used to do in the forest.
4	وذات يوم وقع القفص الذي كان أرنوب محبوسا فيه فانكسر وهرب أرنوب من القفص	One day, the cage where Rabbit was trapped fell, and the cage broke and Rabbit escaped from the cage.

Innā wa-Akhawātuhā

Innā wa-akhawātuhā is a type of discourse marker in Arabic (Hamza, 2019). *Innā wa-akhawātuhā* serves as a link between sentences or paragraphs. In Arabic grammar *innā wa-akhawātuhā* has several letters that are classified because they have the same nature and are usually located before the noun (*ism*). If there is a sentence structure consisting of an arrangement of *mubtadā'* and also news and it is preceded by *innā wa-akhawātuhā*, then the composition of the *mubtadā'* and also the news will change. The members of *Innā wa-akhawātuhā* include, *lākinna, layta,* and *la'alla.* In Arabic grammar, *innā* usually functions as *tawkīd* or strengthening the sentence to be conveyed so that the listener or reader is more convinced of the truth. In this case, we found *innā wa-akhawātuhā* in the text of the short story entitled *Arnūb wa-al-Kasl* by Aḥmad Samīr, which is as follows.

Table 4. The discourse markers using *innā wa-akhawātuhā*

No	Sentences	Translation
1	كان بريد أَن يأكله ولكن أرنوب نجح في الهرب منه	He (hunter) wanted to eat him (Arnoub), but Arnoub could escape.
2	ففرح أرنوب لأنه سوف يأكل ويشرب دون تعب	Arnoub was happy as he would eat and drink without paying efforts.
3	تعلم أرنوب أَن السعادة لا تكون بالراحة والكسل	Arnoub learnt that happiness does not comfort and laziness.
4	وأَن الحرية والعمل هما سر السعادة	And verily, freedom and doing as you please are both happiness.

Baʿda

The word *baʿda* means "after". In Arabic grammatical rules, this word has a function as *ẓarf*. *Ẓarf* is a word that shows the meaning of a place or time. In this case, the *ẓaraf* is divided into two, namely *ẓarf makān* and *ẓarf zamān*. The *ẓarf makān* is a word that indicates a place, while the *ẓarf zamān* is a word that shows an adverb of time. In this case, *baʿda* belongs to the category of *ẓarf zamān* which shows the meaning of time (Ryding, 2005). In this case, we found the word *baʿda* in the text of a short story *Arnūb wa-al-Kasl*, which is as follows.

Table 5. The discourse markers using *baʿda*

No	Sentences	Translation
1	في يوم من الأيام خرجت الأرانب لتبحث عن طعام لتأكله وبعد بحث طويل لم تجد الأرانب الطعام الكثير الذي يكفيها	One day the rabbit went looking for food to eat, and after a long search, the rabbit did not find much food to suffice
2	وبعد فترة أرنوب نفسه محبوسا في قفص مثل سائر الحيوانات	After a while, the rabbit is locked up in a cage like any other animal

Kamā

The word *kamā* is one type of discourse marker (Khairudin et al., 2020). In Arabic grammar, the word *kamā* is included in the type of conjunction or preposition. Like conjunctions in Indonesian, the *kamā* cannot stand alone without being followed by other words. In this case, we find the letter *kamā* in the text of the short story *Arnūb wa-al-Kasl*, which is as follows.

Table 6. The discourse markers using *kamā*

No	Sentences	Translation	Page
1	ولم تعد تبحث عن الطعام بنشاط كما كنت	You are no longer actively looking for food like you used to	4
2	لا يلعب ولا يجري كما كان يفعل في الغابة	He doesn't play or run like he usually does in the forest	10

Conclusion

A short story is a story in the form of relatively brief language in which there is an upheaval in the soul of the offender so that the entire story might touch the conscience of the reader, which can be classified as the literary fruit of the short story. In this study, we look at one of Aḥmad Samīr's short stories. We looked at the discourse markers in the short story. Our investigation revealed five sorts of discourse markers: *wāw* and *fā' al-aṭaf, wāw al-isti'nāf, innā wa-akhawātuhā, ba'da,* and *kamā*. For the *wāw al-'aṭaf,* it was found ten words; *wāw al-isti'nāf* four words; *fā' al-'aṭaf* four words; *innā wa-akhawātuhā* four words; *ba'da* two words; and *kamā* two words.

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