



Deciphering Khalil Gibran's '*Sharākh Al-Qubūr*': A Structural Insight

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Abstract:

Examining the structure of a narrative is crucial for readers to comprehend the literary work and gain insights into the author's writing techniques. This research focuses on analyzing the textual structure of Khalil Gibran's short story '*صراخ القبور*' (The Screaming of Graves), encompassing plot, themes, characters, and setting. Utilizing a qualitative approach and structuralism analysis techniques, the study employs library research methods. The data analysis reveals that the theme revolves around justice. The plot exhibits a non-linear progression, and the main character is the 'I' character, supported by three other characters. The setting is described extrinsically, incorporating both time and place. The narrative utilizes multiple points of view. Each intrinsic element within the story is interconnected, forming a cohesive and integrated meaning.

Keywords:

Khalil Gibran; Short Story; Structural Studies; The Screaming of Graves

INTRODUCTION

Arabic short stories have a rich literary heritage from oral traditions later developed into written works. According to Asriyah (2016), Arabic literature is the product of the cultural heritage of the West Asian nation that has existed for thousands of years. Arabic literature is renowned as one of the oldest and most significant in the world, with its works profoundly influencing the development of literature globally (Rakhlin et.al., 2021). During the classical Arab era, literature was a source of pride for every Arab individual. People took pride in producing literary works that were part of competitions, and any remarkable piece was later hung on the walls of the Ka'bah using golden ink (Asriyah, 2016).

In literary works, structure is crucial in constructing the story and conveying the author's message to the readers. Nurgiyantoro (2018) explains that the structure of literary works refers to the interrelationships among intrinsic elements that are reciprocal, mutually determining, mutually influencing, and simultaneously form a complete unity. According to Abrams (as cited in Nurgiyantoro, 2018), structure in literary works can be described as the arrangement, affirmation, and portrayal of all elements and parts that constitute its components, forming an overall aesthetic. Therefore, structuralism can be understood as a

comprehensive system comprising various constituent elements interconnected with coherence.

Examining the structure of a narrative can help readers better understand the literary work and provide insights into the author's writing technique (Mabhoot, et.al., 2022). Analyzing the structure of a short story is crucial because (1) it aids in understanding the author's intended message, (2) it allows comprehension of characters and characterization within the story, (3) it serves as an appreciation of the author's writing technique in the short story, and (4) it discovers additional value within the literary work, unveiling hidden meanings and ideas within the story while finding pleasure in the reading process (Heidari, et.al., 2019).

Numerous studies have discussed Khalil Gibran's works since he is widely regarded as one of the most influential and beloved writers of the 20th century. One such study is by Al-Qorin et al. (2019), which analyzed the structural aspects of the short story titled 'al-'Ashifah' 'العاصفة'. The research findings indicate that the theme of this short story revolves around self-exile from the mortal world. The story's plot is linear, and the main character in this short story is Yusuf Al Fakhri. The secondary character in this story is the first-person narrator. The story's setting comprises place, time, and social background. It is narrated from an author participant's point of view. Every element in this short story is interlinked, forming a cohesive and complete meaning (Razaei, et.al., 2023).

Furthermore, a study by Sopyanti (2021) explores structural analysis in the novel 'al-Ajniyah al-Mutakassirah.' The research methodology employed here is qualitative descriptive, utilizing literature review and content analysis data presentation. This research shows that the novel's theme centers on the sorrow of lovers forcibly separated, depicting a bitter first love. Khalil Gibran is featured as the central character in the novel. The novel's plot follows a circular or flashback structure, where the story unfolds in the past but is narrated in the present. The novel's setting involves both place and time. The novel uses a first-person narrator perspective, evident from each character referring to themselves as 'I', illustrates the author's personal experience (Alivand, et.al., 2022).

Based on available information, research with a structural analysis of the short story 'صراخ القبور' by Khalil Gibran has not been conducted. Therefore, the objectives of this research are to (1) describe the systematic structure of the text, (2) elaborate on the analysis of the

text's structure, and (3) describe the interrelationships among elements within the short story 'صراخ القبور' by Khalil Gibran. This analysis includes examining the plot, theme, characters, and setting to comprehend and evaluate how this structure constructs the story and influences the author's intended message. This analysis aims to offer deeper insights into the author's writing technique and provide added value to the literary work (Soderholm, 2021).

Analyzing the structural components of literary works aids in understanding the author's intended messages (Khavari, et.al., 2019). It provides a gateway to appreciate the intricacies of character development, thematic nuances, and the artistry behind storytelling techniques. This research, focused on dissecting 'صراخ القبور' by Khalil Gibran, aims to explore the intricate web of plot, theme, characters, and setting, illuminating the interplay among these elements and shedding light on how their arrangement constructs the narrative and conveys the author's profound messages (Vahidi & Azarmakan, 2023). By unraveling the structural intricacies, this study offers fresh insights into Gibran's writing technique while adding value to the understanding and appreciation of this literary masterpiece.

METHOD

This research initiative is dedicated to conducting an in-depth structural analysis of Khalil Gibran's short story 'صراخ القبور' (The Screaming of Graves). The methodology employed will be qualitative, utilizing library research methods and employing techniques rooted in structuralism analysis to delve into the narrative's underlying framework and intricacies. Subsequently, the specifics of data collection, analysis techniques, and the overall research design will be elucidated in the following sections.

Data Collection

The research in question uses data extracted from one of the texts in the anthology of short stories by Khalil Gibran titled 'Spirits Rebellious.' Specifically, the focus is on the short story titled 'صراخ القبور.' Khalil Gibran was a Lebanese-American writer who explored diverse literary forms and discussed different themes in his writings. He is still celebrated as a literary hero in Lebanon and has been described as having a life caught between Nietzschean rebellion, Blakean pantheism, and Sufi mysticism. The anthology 'Spirits Rebellious' contains four stories, including 'صراخ القبور,' which is the focus of the research.

Analysis Technique

In this research, the chosen structuralism analysis technique will meticulously examine various narrative elements inherent in the short story, including plot, characters, theme, setting, and stylistic elements. Structural analysis is an approach that emphasizes the way a story is told and tries to draw out the essential meanings relevant to the spoken language (Riessman, 2005). As outlined by Huda (2008), structural analysis in literary works focuses on examining the text itself. When analyzing a short story, key elements like themes, story facts (plot, characters, characterization, setting), and narrative tools (conflict, climax, writing style, point of view) should be understood, emphasizing their interconnectedness.

Research Design

As Bogdan and Biklen (as cited in Ainin, 2013: 118) elucidate, qualitative research approaches involve investigations in a natural setting, and the primary instrument is humans, specifically the researchers conducting the study. Researchers gather data through several steps, including: 1) Reading and comprehending the entirety of Khalil Gibran's short story 'صراخ القبور'. 2) Marking and noting down the story's elements, such as plot, characters, theme, setting, and writing style. 3) Grouping similar elements and identifying emerging patterns. 4) Interpreting these patterns and concluding the structure of the story 'صراخ القبور'.

The outcomes of the data analysis will be conveyed through a detailed depiction of the structural makeup of the short story 'صراخ القبور', incorporating selected text excerpts and elucidating the connections among its various elements. The research will culminate by summarizing the findings derived from the structural analysis of 'صراخ القبور' by Khalil Gibran. These summarized conclusions will offer a comprehensive overview of the story's composition, establishing a groundwork for subsequent interpretations and analyses of this short narrative.

RESULTS AND DISCUSSION

Story Theme

According to Suharianto (1982: 28), a theme is often considered the fundamental or foundational aspect of a story, representing the central issue that serves as the focal point of a literary work. This perspective is in line with Pradopo's (1990: 18) assertion that all elements within a literary work are contingent upon the theme. Sudjiman, as cited in Lauma (2017: 5), succinctly encapsulates this idea by stating, 'The theme is the underlying idea of a story.' Thus,

it can be inferred that the theme constitutes the essence of a story, embodying the primary idea that forms the narrative's basis.

Suharianto (1982: 28) delineates that themes in literary works can be classified into two categories: explicit and implicit themes. An explicit theme is one that is clearly articulated by the author, leaving no room for ambiguity. In contrast, an implicit theme is not explicitly stated by the author; instead, it permeates the narrative subtly and is discerned through the reader's interpretation of various elements throughout the entirety of the story. This distinction highlights the nuanced nature of themes in literature, where some are overtly presented, while others require a more attentive and interpretive engagement to uncover their underlying significance. In fiction, themes can be explicitly expressed through the story's title or symbolically. However, themes are more often implied or expressed implicitly through events and realities presented within the narrative. The theme functions as the author's commentary on the subject or issue within the story, whether explicitly, symbolically, or implicitly. Therefore, the theme reflects the author's stance on the subject or issue discussed in the narrative (Akmal, 2014). This is also expressed by Prince (1992), stating that the theme of a narrative can reveal the ways in which stories construct reality and convey truth.

In the context of this short story, Khalil Gibran subtly communicates the theme of Justice (Khalilollahi & Tajabadi, 2019). The thematic focus on Justice is discerned through the narrative's implicit exploration. Khalil centers this theme on the conflicts that unfold within the story, particularly through the protagonist's contemplation of the meaning of justice in the world (Abdullah, 2023). The protagonist becomes a critical observer, questioning the perceived ambiguity in the Emir's revered sense of justice, which appears biased, seemingly favoring one perspective. The narrative prompts the protagonist to reflect on the human-crafted laws and engage in an internal dialogue, as exemplified in the forthcoming excerpt:

... "الأعشاب تمتص عناصر التراب، والخروف يلتهم الأعشاب، والذئب يفترس الخروف، ووحيد القرن يقتل الذئب، والأسد يصيد وحيد القرن. والموت يُفني الأسد. فهل توجد قوة تتغلب على الموت، فتجعل سلسلة هذه المظالم عدلاً سرمدياً؟! ... أتوجد قوة تحول جميع هذه الأسباب الكريهة إلى نتائج جميلة؟! أتوجد قوة تقبض بكفِّها على جميع عناصر الحياة، وتضمها إلى ذاتها مبتسمة مثلما يرجع البحر جميع السواقي إلى أعماقه مترنماً؟" ...

"Grass absorbs elements from the soil, the lamb consumes the grass, the wolf preys on the lamb, the unicorn kills the wolf, the lion hunts the unicorn. Death destroys the lion. Is there a force that can overcome death, thereby turning this chain of injustices into eternal justice?! Is there a force that can turn all these vile causes into beautiful outcomes?! Is there a force that gathers in its palm all the elements of life, embracing them with a smile, just as the sea draws all rivers into its depths, singing a melody?"

Story Facts

The narrative is constructed with the presence of characters or protagonists within it. Characters play a pivotal role in following the storyline and engaging the reader. Both the storyline and the story's setting also play crucial roles in shaping the characters. All these elements, including characters and characterization, plot, and setting, are categorized as story facts. Each element interrelates and influences one another to shape the story's theme. (Al Qorin, et al., 2019).

1. Characters and Characterization

The most important element in a story is the function of an action the character plays (Nasheeda, etc., 2019). Aminuddin (in Prima Fajri Putra, 2014: 10) states that characters in a story are the individuals who act and cause events in the narrative. On the other hand, characterization is the author's way of presenting characters in the story, demonstrating their qualities and characteristics. Characterization brings characters to life by giving them depth, personality, and relatability (Moin, 2020). Therefore, portraying characters within the story must support their traits.

Within the realm of characterization, the nature or personality of a character is discernible through three key aspects: (1) Character dialogue, (2) character explanation, and (3) physical portrayal. Characterization, as a literary device, is further classified into two distinct types based on its narrative presentation: direct, which involves explicit and descriptive methods (also known as descriptive or analytical characterization), and indirect, employing more subtle and dramatic approaches (referred to as dramatic characterization) (Amidong, 2018). This comprehensive framework elucidates the multifaceted ways in which an author unveils and shapes the personalities of characters in a narrative.

Khalil Gibran employs two approaches or techniques in depicting the characterization of each character. The main character in the short story 'صراخ القبور' is the 'I' character, depicted indirectly through the character's behaviour and thoughts. Additionally, characters like the Emir and the soldiers are portrayed through their actions, reactions from other characters, and descriptions of the surrounding environment. However, other supporting characters are portrayed directly through dialogues between characters.

There are six characters in the short story 'صراخ القبور,' with the 'I' character as the main protagonist. Here are the character descriptions for each individual:

a. I (First Person)

The character 'I' is the protagonist in the story. 'I' possesses critical thinking, fairness, and courage. This is evident in their restlessness regarding the laws made by humans, especially with every decision of the Emir in the courtroom, where other people in society are already blinded by what they call 'justice' and merely follow the Emir's decisions. The courage of the character 'I' is displayed through their bravery in visiting the valley where prisoners are sentenced, where being caught by the soldiers would lead to being brought before the Emir.

ثلاثة من أبناء آدم كانوا بالأمس على أحضان الحياة، فأصبحوا اليوم في قبضة الموت. ثلاثة أساءوا بعُرفِ البشر إلى الناموس، فمدت الشريعة العمياء يدها، وسحقتهم بقساوة. ثلاثة جعلهم الجهل مجرمين؛ لأنهم ضعفاء فجعلتهم الشريعة أمواتاً لأنها قوية. رجل فتك برجل آخر، فقال الناس: هذا قاتل ظالم، وعندما فتك به الأمير قال الناس: هذا أمير عادل. ورجل حاول أن يسلب الدير، فقال الناس: هذا لص شرير، وعندما سلبه الأمير حياته، قالوا: هذا أمير فاضل. وامرأة خانت בעلها، فقال الناس: هي زانية عاهرة، ولكن عندما سيرها الأمير عارية ورجمها على رؤوس الأشهاد، قالوا: هذا أمير شريف. سفك الدماء محرّم، ولكن من حلّله للأمير؟

“Three of Adam's children were yesterday in the embrace of life, but today they are in the clutches of death. Three transgressed against human norms, so the blind law extended its hand and crushed them harshly. Ignorance rendered three men criminals; for they were weak, and the law deemed them dead because it was strong. A man killed

another man, and people said: 'This is an unjust murderer.' Yet, when the prince killed him, people said: 'This is a just prince.' Another man attempted to rob the monastery, and people said: 'This is an evil thief.' But when the prince took his life, they said: 'This is a virtuous prince.' And a woman betrayed her husband, and people said: 'She is an adulterous harlot.' However, when the prince paraded her naked and stoned her in the presence of witnesses, they said: 'This is an honourable prince.' The shedding of blood is forbidden, but who permitted it for the prince?"

2) The Emir

The Emir is depicted as an antagonist in the story. He does not hesitate to sentence prisoners with severe punishments, notably death sentences, without considering the cases from various perspectives or, in other words, without seeking the truth behind those cases. He is also portrayed as often judging someone based on appearances and disrespectfully demeaning the prisoners in front of the public, as illustrated in the following excerpt.

وظهر الجنديان الثالثة يقودان كهلاً ضعيفاً يسحب ركبتيه المرتعشتين كأنهما خرقتان من أطراف ثوبه البالي، ويلتفت جزعاً إلى كل ناحية، ومن نظراته الموجهة تنبعث خيالات البؤس والفقر والتعاسة . فالتفت الأمير نحوه، وقال بلهجة الاشمزاز: «وما ذنب هذا القدر الواقف كالमित بين الأحياء؟»

"And there appeared two soldiers leading a weak, trembling old man, dragging his shaky knees as if they were torn from the frayed edges of his worn-out garment. He glanced fearfully in every direction, and from his painful gaze emanated visions of misery, poverty, and wretchedness. The prince turned towards him and said with a tone of disgust, 'And what is the fault of this filthy, standing-like-a-dead among the living?'"

3) Soldiers

The role of the soldiers here is that of supporting characters tasked with capturing and bringing the prisoners before the Emir, as well as executing the punishments presumed by the Emir upon the prisoners. The soldiers serve as antagonistic figures because they tend to abuse their authority to fulfill their personal desires, even resorting to lying before the Emir. Perhaps they are aware that the Emir places immense trust in them, never bothering to verify the truth of their words. The selfishness of the soldiers is depicted in the following excerpt:

«...جاء قائد الأمير إلى حقولنا ليتقاضى الضرائب ويجمع الجزية ولما رأني نظر إليّ نظرة استحسان مخيفة ثم فرض ضريبة باهظة على حقل والدي الفقير يعجز الغني عن دفعها فقبض عليّ ليقتادني قهراً إلى صرح الأمير بدلا من الذهب فاسترحمته بدموعي فلم يحفل واستحلفته بشيخوخة ...»

"...The Emir's commander came to our fields to collect taxes and gather tribute. When he saw me, he looked at me with a frightening sense of approval, then imposed a hefty tax on my poor father's field, an amount the wealthy could not afford to pay. He seized me forcibly to take me to the Emir's palace instead of the gold. I pleaded with tears for mercy, yet he showed no compassion. I implored him by his old age..."

4) Youth Defender of Truth

He is one of the three supporting characters who briefly appear and then die. However, the story behind their deaths is the essence of the short story 'صراخ القبور'. Although imprisoned for being caught killing one of the soldiers and sentenced to death by beheading, it turns out his attempted murder was only an act of self-defense and to save the life of an innocent woman who fell victim to the selfishness of the soldiers. His heroic act subsequently portrays him as a protagonist.

«...فجاء هذا الشاب وهو خطيبي وخلصني من بين يديه القاسيتين فاستشاط غضباً وهمّ أن يفتك به فسبقه الشاب وامتشق سيفاً قديماً معلماً على الحائط وصرعه به مدافعاً عن حياته وعن عرضي، ولكبر نفسه لم يفر هارباً كالقتلة المجرمين بل لبث واقفاً بقرب جثة القائد الظلوم حتى جاء الجند وساقوه إلى السجن مكبلاً بالقيود ...»

"...Then this young man, my betrothed, came and rescued me from their cruel hands. He erupted in anger, considering attacking him. However, the young man acted swiftly, grabbing an old sword hanging on the wall and struck him defending his life and my honor. Despite his pride, he did not flee like criminal murderers; instead, he remained standing near the body of the unjust leader until the soldiers came and took him to prison in chains."

5) Poor Old Farmer

Similar to the Youth Defender of Truth, the poor old farmer is also just one of the three supporting characters who briefly appear and then die. However, the story behind

their deaths is the essence of the short story 'صراخ القبور'. He appears thin, like a withered plant, seeming helpless, feeble, and trembling in fear. The gaze in his eyes suggests fear, worry, misery, poverty, and unhappiness. This detailed portrayal not only captures the external appearance but also delves into the emotional and psychological aspects, providing a comprehensive insight into the person's overall condition and state of mind.

وظهر الجنديان الثالثة يقودان كهلاً ضعيفاً يسحب ركبتيه المرتعشتين كأنهما خرقتان من أطراف ثوبه البالي، ويلتفت جزعاً إلى كل ناحية، ومن نظراته الموجهة تنبعث خيالات البؤس والفقر والتعاسة.

فالتفت الأمير نحوه، وقال بلهجة الاشمزاز: «وما ذنب هذا القدر الواقف كالميت بين الأحياء؟»

"The two soldiers appeared leading a weak man, dragging his trembling knees as if they were torn from the edges of his worn-out garment. He turned anxiously in every direction, and from his agonizing looks emanated illusions of misery, poverty, and wretchedness. The Emir turned towards him and said disdainfully, 'What crime has this filthy man, standing like the dead among the living, committed?'"

He has a wife and is a father of five children. His eldest child is eight years old, while the youngest is still a breastfeeding infant.

«هو زوجي الصالح ورفيقي الحنون ووالد أطفالي. خمسة أطفال يتضورون جوعاً أكبرهم في الثامنة وأصغرهم رضيع لم يُفطم

"This is my righteous husband, my tender companion, and the father of my children. Five children are dying of hunger, the eldest being eight years old, and the youngest still a breastfeeding infant."

The old farmer is a hardworking, loyal individual who never quickly loses hope. He always strives to earn money through lawful means. However, in court, he was accused of stealing sacred vessels found by the priests hidden under his clothes. In truth, he moved based on the instincts of a head of the household who could not bear to see his children starve and was compelled to sneak into the monastery to take wheat. Fate was not on his side as he was caught red-handed, brutally beaten, and brought before the Emir without having a chance to feed his children.

...مذ كان فتى وهو يسقي بعرق جبينه حقول الدير ويزرع عزم ساعديه في بساتينه. ولما
ضعف وانتهبت أعوام العمل قواه وراودت الأمراض جسده أبعده..
فذهب يطلب عملاً في المدينة وعاد مطروداً لأن سكان تلك القصور لا يستخدمون إلا
الفتيان الأقوياء. ثم جلس على قارعة الطريق مستعظيًّا فلم يحسن الناس إليه بل كانوا يمرون به قائلين:
«الصدقة لا تجوز على مغلوب التواني والكسل»

"Since he was a young boy, he used to irrigate the monastery's fields with sweat on his brow and plant the determination of his hands in its orchards. As he weakened and the years of labor drained his strength, and illnesses plagued his body, he sought work in the city only to return dismissed because the inhabitants of those palaces employed only the strongest of youths. He then sat on the side of the road, seeking help, but people did not treat him kindly; instead, they passed by him saying, 'Charity is not permissible for the defeated and lazy.'"

6) Women Martyrs

The young woman was accused of adultery when brought to the court of the Emir. She was described as attractive yet appeared pale and weak. The look in her eyes indicated that she was oppressed and disappointed. Her eyes were moist with tears, and her head was bowed as the soldiers led her to the Emir's court. This detailed description not only captures the external features of the young woman but also provides insights into her emotional state, creating a poignant depiction of the challenges she was confronting in the court proceedings.

وخرج الجنديان ثانية من السجن يقودان صببة جميلة الوجه ضعيفة الجسد، قد وشح معانيها
اصفرار اليأس والقنوط، وغمرت عينيها العبرات، وألوت عنقها الندامة والحسرة.

"The soldiers emerged once again from the prison, leading a young girl with a beautiful face but a frail body, her features shrouded in the yellowing hues of despair and desolation. Her eyes were brimming with tears, and her neck was weighed down by remorse and regret."

She was a woman trapped in a forced marriage arranged by her father while the man she loved was away. One day, they met to ease their yearning, but she dared not

express her longing as she was already married. Instead, she silently savored the moments of quietness between them. Shortly after, her husband arrived and immediately dragged her out, accusing her of infidelity. His shouts gathered the attention of the neighbors, and the soldiers arrested the young woman.

...ففي يوم وقد كنت غائبا عن المدينة زوّجها والدها كرهاً من رجل تكرهه...

...فذهبت إلى حبيبتى سرّاً وأقصى مرّامي أن أرى نور عينيها وأسمع نغمة صوتها فوجدتها

منفردة تندب حظها وترثي أيامها فجلست والسكينة حديثنا والعفاف ثالثنا، ولم تمر ساعة حتى دخل

زوجها فجأة ولما رأني أوعزت إليه نيّاته القدرة فقبض على عنقها الأملس بكفيه القاسيتين وصرخ

بأعلى صوته «تعالوا وانظروا الزانية وعشيقتها» فهول الجيران ثم جاء الجند مستطلعين الخبر فأسلمها

إلى أيديهم الخشنة...

"...On a day when I was absent from the city, her father married her off to a man she detested.

...So I went secretly to my beloved, hoping to catch a glimpse of her radiant eyes and hear the melody of her voice, only to find her alone, mourning her fate and lamenting her days. We sat, calmness our conversation and modesty our companion. Not an hour passed before her husband suddenly burst in. As soon as he saw me, he accused her with vile intentions, seized her smooth neck with his harsh hands, and shouted at the top of his voice, 'Come and see the adulteress and her lover!' The neighbors rushed over, and the soldiers arrived seeking information, then handed her over to their rough hands..."

b. The Storyline

Sudjiman (in Lauma, 2017) stated that the plot is a series of meticulously designed and experienced events that propel the story toward its climax and resolution. Understanding the story's plot is essential because it facilitates comprehension of the story's content, grasping the author's message, and provides an assessment of the story. According to Aminuddin (2011), the plot in fiction is usually formed from sequentially occurring events that are connected to form a story narrated by the characters in the story. A fictional text may have more than one story plot narrated, or there may be more

than one person narrating their life journey, problems, and conflicts they face (Nurgiyantoro, 2018).

In examining the plot of this short story, the analysis is structured around the plot stages as delineated by Tasrif (cited in Nurgiyantoro, 2018). The stages of the plot consist of 5 (five) stages, namely the stage of situating, the stage of conflict emergence, the stage of conflict escalation, the climax stage, and the resolution stage. This analytical framework offers a systematic approach to dissecting the narrative's development and provides insights into its structural dynamics.

a) Stage of Situating

In this short story, the stage of the situation is found in the first part. The first event begins with a narrative describing the situation in the Emir's court. This place becomes the starting point where the character "I" feels the strangeness of the law considered 'just' by society.

b) Stage of Conflict Emergence

Still, in the first part, the central conflict of the short story begins to emerge, which is how the Emir makes decisions or actions regarding the allegations made by the soldiers against the accused. Through the story, it can be inferred that the Emir often makes decisions regarding the accused without going through various considerations or re-examining the facts presented by the accused, prosecutors, and witnesses, similar to current court regulations. This part concludes with the character 'I' questioning 'justice.'

c) Stage of Conflict Escalation

The stage of conflict escalation is in the second part, where the character 'I' decides to go to the valley and finds that the three accused have each received their death sentences. As the accused breathe their last in pitiful conditions, and scavenger birds flock in, more questions arise in the mind of the character 'I.' This part contains the most narrative from the character 'I' compared to other parts.

d) Climax Stage

This stage contains the flashbacks of the past that led to the imprisonment and trial of the three accused by the Emir. Shortly after the character 'I' wrestles with their thoughts, three new characters arrive to bury the bodies of the accused. They

come in turn, with deep sorrow on their faces. After burying the bodies, they are approached by the character 'I,' who inquires about their relationship with the deceased accused. Upon hearing the explanations from the three new characters, it turns out they are the fiancée of the soldier who killed the soldier, a childhood friend and lover of the prostitute, and the wife of the middle-aged man.

e) Resolution Stage

The story concludes with the narrative of the character 'I,' summarizing the stories of each accused and shouting to the sky for justice while reaching out towards each grave of the accused. This resolution stage not only brings closure to the individual storylines but also encapsulates the overarching theme of justice, expressing the protagonist's fervent desire for it in a symbolic and impactful manner.

The examination of the plot structure reveals that the short story "صراخ القبور" (The Screaming of Graves) employs a narrative structure characterized by both forward and backward movements in time, seamlessly weaving together various timeframes from the present and the past. Within this narrative framework, the story unfolds by delving into the lives of three distinct characters, leading to the emergence of three parallel storylines. The utilization of this temporal complexity adds depth to the narrative, allowing for a nuanced exploration of events and character experiences across different periods, thereby enriching the overall storytelling dynamics.

c. The Background (Setting)

The setting generates as context which helps the characters to act and develop (Fauzan, 2016). This context, often described as the focal point by Abrams (cited in Nurgiyantoro, 2018), encompasses the specific place, historical time, and social environment within which events transpire. Koasih (2008) further adds depth to the understanding of setting, defining it as inclusive of the place, time, and culture employed in a story. Importantly, the setting in a narrative can span the spectrum from being based on factual, real-world elements to existing purely in the realm of imagination, showcasing the versatility of this literary device.

In the short story 'صراخ القبور' ('The Screams of Graves'), the narrative does not explicitly specify the precise location or setting where the events transpire. However, Khalil mentions several familiar places, such as the courtroom, an underground prison,

and a valley. This approach aligns with Tarigan's perspective, as discussed in Firmanda (2018), which suggests that a story's setting can either be explicitly situated in a specific location or intentionally be vague, not conveying a universal feeling about all suburban areas, all major cities, or all rural communities.

According to Nurgiyantoro (2018), the setting of time is related to when the events narrated in a literary work occur. It is impossible to eliminate the temporal setting that forms the basis for this sequence of events. This temporal setting could be specific times, such as hours, days, dates, months, and years, or broader periods, such as a specific era (Firmanda, 2018). In the short story 'صراخ القبور' itself, it does not specify the time setting explicitly. However, the soldier characters and the Emir's court indicate that the events use the backdrop of a kingdom era where there was no democracy, and it was still authoritarian. Furthermore, Khalil only implicitly mentions the time of day in the dialogue and thoughts of the characters, such as:

...، وأثقلوا جسده بالقيود وعندما يجيء فجر الغد اضربوا عنقه بحد سيفه، ...

...وتوارت الشمس إذ ذاك وراء الشفق كأنها ملّت متاعب البشر وكرهت ظلمهم. وابتدأ

المساء يحبك من خيوط الظل والسكون نقابًا دقيقًا ليلقيه على جسد الطبيعة، ...

"... and they weighed down his body with chains, and when the dawn of the next day arrived, they struck his neck with the edge of his sword..."

"... and the sun disappeared behind the twilight as if it was tired of the troubles of humanity and detested their injustice. The evening began weaving from the threads of shadows and silence a delicate veil to cast upon the body of nature..."

Story Tools

1. Point of View

The point of view in a narrative refers to the method or technique employed for conveying the story. It is essentially a deliberate strategy chosen by the author to present ideas and narratives, as noted by Nurgiyantoro (2018), who emphasizes that point of view serves as a strategic tool. Minderop (2010) further clarifies that point of view is a narrative method that dictates the specific position or viewpoint from which the story is narrated. In essence, the choice of point of view is a conscious decision by

the author, influencing how readers perceive and engage with the events and characters within the narrative.

The short story 'صراخ القبور' uses a mixed point of view, namely the first-person and third-person perspectives. The story begins using the third-person perspective, where the main character describes what is seen. Subsequently, in the second part and onwards, Khalil uses the first-person point of view, 'I.' In the 'I' point of view, readers are drawn in and made to feel the emotions and empathy of the main character as if they are directly involved in the story. The 'I' perspective is divided into two parts: 'I' as the main character and 'I' as an additional character. Khalil employs both of these perspectives in depicting the short story 'صراخ القبور,' where the overall narration is carried out by the main character 'I,' portrayed as a young man with a thousand thoughts and questions in his mind. However, at times within the story, there is an additional 'I' character narrating events they experienced.

2. Language Style

The language style is one of the elements of storytelling that is equally important to analyze because it depicts how the author presents the flow of the story. Natasha et al. (2022) reveals that language style is the use of language by the author to convey a particular impression. This aligns with Ibrahim's (2015) statement that language style demonstrates the soul and personality of the writer by comparing something to another thing. Additionally, language style makes the story's presentation more varied, preventing readers from becoming easily bored with monotonous writing.

Sulista and Latif (2020) further highlight that language style encompasses a comprehensive range of language elements, including sentences, phrases, clauses, and individual word choices, with even the implied tone behind a discourse considered part of language style issues. This emphasis on language style not only contributes to the overall richness of the narrative but also serves the purpose of generating interest for both the writer and the reader. In this regard, Khalil Gibran often employs various intriguing language styles, as can be seen in the following excerpt:

ثلاثة من أبناء آدم كانوا بالأمس على أحضان الحياة، فأصبحوا اليوم في قبضة الموت.

ثلاثة أساءوا بعُرفِ البشر إلى الناموس، فمدت الشريعة العمياء يدها، وسحقتهم بقساوة.
ثلاثة جعلهم الجهل مجرمين؛ لأنهم ضعفاء فجعلتهم الشريعة أمواتاً لأنها قوية.

"Three of Adam's offspring were yesterday in the embrace of life, and today they are in the grip of death.

Three transgressed against the norms of humanity, so the blind law extended its hand and crushed them mercilessly. Three, made criminals by ignorance; because they were weak, the law made them dead, for it is strong." The excerpt expresses the main character's frustration with the Emir's court policy. The three sentences exhibit an a-a-a rhyme scheme, with the word "ثلاثة" (three) referring to the three defendants sentenced to death by the Emir. Additionally, Khalil frequently incorporates words indicating cause-and-effect relationships within his sentences, such as "الحياة" (life) and "الموت" (death), as well as "ضعفاء" (weak) and "قوية" (strong).

فنظر إليه الأمير نظرة النسر الجائع إلى عصفور مكسور الجناحين، ...

"The Emir looked at him with the gaze of a hungry eagle seeing a bird with broken wings,..."

The phrase 'the gaze of a hungry eagle seeing a bird with broken wings' is a metaphor describing the Emir's wrathful attitude towards the middle-aged poor defendant accused of stealing a sacred vessel from the monastery. The appearance and accusation against the middle-aged man seemed like an easy target to be sentenced with a severe punishment, namely the death penalty, without attempting to ascertain its truth beforehand.

وبقيت أصارع عواطفني وأغالب ميول نفسي حتى تغلبت عليّ وقادتني مثلما يقود البصير ضريباً
أعمى

"I struggled with my emotions and overcame my desires until I prevailed over myself and was led as a seeing person leads the blind." "as a seeing person leads the blind." This refers to the man's feeling when the longing for the woman he loves becomes uncontrollable, prompting him to approach her despite knowing that visiting a married woman should not be done.

Interrelationships between Short Story Structures

The concept of structure in short stories is characterized by a complete unity, wherein various elements seamlessly come together rather than being a mere

combination of disparate parts. This idea resonates with Teew's viewpoint, asserting that structuralism's foundation lies in treating literary texts as cohesive entities with intrinsic coherence (Aminuddin, 2011). In essence, the interrelationships within the structure of a short story are vital for achieving a sense of wholeness and internal consistency.

Each element crafted by Khalil Gibran in the short story 'صراخ القبور' holds reasoning and interconnectedness, thus enabling the story to become a cohesive and engaging piece of literature. The setting in a kingdom's era of justice aligns with the theme of justice, reflecting a time when legal knowledge and democratic thinking were limited. The setting of the valley, where executions took place, also contributes to the story's tension as valleys are often associated with dark, damp, and less frequently visited places compared to forests, seemingly an apt location to abandon the defendant's body.

The use of a non-linear narrative further captivates the reader's interest. Through this structure, readers are intrigued to continue reading until the end to uncover previously undisclosed aspects of the story. The non-linear narrative allows Khalil to delve deeper into each individual's emotions and character development and intensify the story's atmosphere. Khalil's language also reinforces the story's ambiance, reflecting the main character's astonishment and the defendant's family's despair regarding the defendant's situation.

The synthesis of these story elements plays a crucial role in leaving a lasting impact on the reader, facilitating an effective transmission of Khalil's intended message. Depending on the reader's viewpoint, a myriad of messages or lessons can be extracted from this short story. Through the adept combination of meticulously crafted story elements, Khalil achieves the goal of offering readers a deeply meaningful and profound reading experience. The careful amalgamation of these narrative components enhances the overall depth and resonance of the storytelling, engaging readers on a more profound level.

CONCLUSION

One of the aims of understanding the elements of a story is to attain a meaningful and profound reading experience. By comprehending these elements, readers can understand

how each component relates to the others and gain an insight into how the author constructs the narrative. Meanwhile, for writers, analysing the elements of a story can serve as an evaluative tool to create even better literary works. Based on the structural analysis of the short story 'صراخ القبور' by Khalil Gibran, it can be concluded that Khalil explores the theme of justice, which consistently troubles the mind of the main character 'I' regarding the notions of justice and the laws made by humans. This theme is supported by the setting, a kingdom where societal thoughts tend to be closed-minded. The main character in this story is 'I' since this character is consistently present throughout the entire narrative from beginning to end. The story's plot utilizes a non-linear structure to add spice. Both third-person and first-person perspectives are employed. Khalil's language style undoubtedly exhibits variation, incorporating elements such as rhyme, causal sentences, figures of speech, and more.

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