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**A Comparative Corpus-Based Analysis of Discourse Markers
Used by Male and Female Writers in the Forty Rules of Love by
Elif Shafak and the Kite Runner By Khalid Hosseini**



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Abstract

This study is a corpus-based study of the comparison between male and female writers specifically Khalid Hosseini and Elif Shafak. The specified text for this corpus-based study is 'The Kite Runner' by Khalid Hosseini (male) and 'The Forty Rules of Love' by Elif Shafak (female). It is believed that females use more discourse markers than males. It is also believed that as far as the linguistic behaviour of the male is concerned, males are characterized by less use of discourse markers in language. In contrast, the female is concerned, the female uses more discourse markers as meaningless fillers than males. The data for corpus analysis is taken as the text in a machine-readable format that is TXT. The data for this research includes the text of two writings, one by a male writer (Khalid Hosseini) and another by a female writer (Elif Shafak). These two novels include 'The Kite Runner' by Khalid Hosseini (male) and 'The Forty Rules of Love' by Elif Shafak (female). These novels are first downloaded in pdf format and then converted in the xxx.txt format that can be used as input for AntConc (a corpus software). The present research is done by using the software 'Ant Conc.' because this is appropriate corpus software that the researcher has used it easily and have the appropriate results.

Introduction

A discourse marker is a word or phrase that performs a position in handling the waft and shape of discourse. Since their predominant function is at the extent of discourse (sequences of utterances) instead of at the level of utterances or sentences, discourse markers are relatively syntax-impartial and usually do not trade the reality conditional which means of the sentence. This study is a corpus-based study of the comparison between the male and female writers specifically Khalid Hosseini and Elif Shafak. The specified text for this corpus-based study is *The Kite Runner by Khalid Hosseini* and *The Forty Rules of Love by Elif Shafak*. It is believed that females use more discourse markers than males. It is also believed that as far as the linguistic behaviour of the male is concerned, males are considered by less use of discourse markers in language. In contrast, the female is concerned, the female uses more discourse markers as meaningless fillers than males (cf. Lakoff 2011). There is a difference in the use of DMs by males and females in terms of their functions and contexts of

occurrence (cf. Erman: 2016).

To measure the validity of this prospect, a corpus-based study of comparison between *The Kite Runner* by Khalid Hosseini and *The Forty Rules of Love* by Elif Shafak is undertaken. This study falls in the domain of Stylistics but the focus is only on the use of discourse markers by male and female writers in the selected novels. The research emphasizes the linguistic feature i.e. use of discourse markers in two different texts which are '*The Kite Runner*' by Khalid Hosseini and '*The Forty Rules of Love*' by Elif Shafak. Both qualitative and quantitative methods (mixed-method) are used in this study. The results are made based on findings from both qualitative and quantitative methods.

The findings of this study have shown that females use more discourse markers than males. This is for the reason that they exaggerate their communication by using meaningless fillers in their conversation. The females use hedges just to be fluent in their communication. This is always an arguable thing that females use the hedges without any need. The results of the study are reported, followed by a discussion on the strengths and limitations of the corpus-driven approach to Discourse Markers, as observed from a corpus of some of Jane Austen's and Paulo Coelho's novels.

Literature Review

On the basis of the previous studies, it is concluded that females use more meaningless fillers (discourse markers) than males. As (Rezaee, 2015 and Afaq et al., 2022) look over the role of gender in the use of different Discourse Markers i.e. '*OK*', '*Well, I mean*' and '*You Know*' in the communication of different Iranian and English Professors. The researchers concluded that there were huge differences in the use of discourse markers and their pragmatic functions in Iranian and English male and female professors' lectures. They concluded that Iranian and English female professors used the discourse markers much more frequently compared to male professors.

Rahimi and Ghanbari (2011) and (Sajjad et al., 2023) studied the relationship between the use of Discourse Markers and writing aspects in two various kinds of essays in the background of Iranian undergraduate EFL students. He applied a quantitative method of research. The results were that "*and*" was the most often used

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DM in both of these kinds of essays, while contrastive and inferential markers were used the least. Generally, the average use of DM was significantly higher in argumentative essays. However, the qualitative analysis of the results showed that the use of Discourse Markers could not be used as a significant index of the Iranian EFL students writing quality. Koczogh Helga Vanda & Furkó Bálint Péter (2011) and Ishtiaq et al., 2021 studied the gender-based difference between the use of discourse markers by males and females. On the basis of the corpus selected for analysis, it can be concluded that there are no substantial quantitative differences in the DM use of men and women: Men and women use the discourse markers *'I mean'* and *'You know'* at the same rate. As for qualitative/functional differences in DM use, the study suggests that variation according to register and context is greater than variation according to gender.

This work needs to be verified by further research that investigates the use of Discourse Markers by men and women across a variety of different discourse types. Schiffrin (2009) defines Discourse Markers as consecutively dependent components that bracket units of talk. She believes that DMs are practised in discourse because they present contextual coordinates for utterances. That is, they play a role in making the restricted coherence which is collectively built by negotiators in their discourse framework, context, meaning, and action during the accumulative interaction. They make the relationship between what has already been said and what is being said, it can be within a speaker's discourse or across speakers' discourses. Schiffrin (2016) studied a number of various discourse markers i.e. *"oh"*, *"well"*, *"and"*, *"but"*, *"or"*, *"so"*, *"because"*, *"now"*, and *"you know"*, *"I mean"* in a detailed study. Linguistics resist that cohesion is a significant feature of language skills (Gray & Cortes, 2011), and second language researchers or L2 researchers try to find out the ways through which cohesion is more effectively taught to the learners (see Mahlberg et al, 2004).

In L2 teaching, group activities can be used to motivate the learners to interact with each other by engaging them in "spontaneous conversations" (Brillanceau, 2005) which help reinforce the use of discourse-pragmatic markers that means the Discourse Markers used pragmatically or in the context. Thoroughgoing activities intensify EFL learners' awareness about proper conditions in which Discourse Markers should be used. Terminologically, there is a chain of expressions that can directly cite to

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Discourse Markers, such as “sentence connectives”, “discourse particles”, “utterance particles”, “semantic conjuncts”, “pragmatic expressions”, “discourse operators”, “continuatives”, “discourse connectives”, and “discourse markers”. The last expression is the most widely used. Schourup (2010), in his later works, used the term discourse marker, as Blakemore (2002) did so. So far, the Discourse Markers classifications and definitions are open to debate or are really debatable things. Schourup (2016) and Fung and Carter (2007) have provided a detailed list of features of discourse markers. Schourup (2012) has given seven aspects that characterize discourse markers i.e. connectivity, optionality, non-truth-conditionality, weak clause association, initiality, orality, and multi-categorial. He said that the first three are the major characteristics of discourse markers. Fung and Carter (2007) also have listed five criteria that are almost the same as the features identified by Schourup, such criteria relatively diverge from the conventions in defining discourse markers i.e. position, prosody, multi-grammaticality, indexicality, and optionality.

DMs are not considered to be perplexing linguistic classes. However, earlier investigations on DMs claim that these categories were thought to be complex, previously. That was the reason different terminologies, definitions, classifications, and taxonomies have been suggested (Aijmer, 2002; Brinton, 2011; Fraser, 1999; Schiffrin, 1987). Moreover, DMs have been seen and studied from many different views and perspectives because of their multivariate, multifunctional, and multifaceted features. Presumably, Discourse Markers are joined to the absolute side of the human conversation (Erman, 2001). Yang (2011) highlighted the significance of descriptive analyses of how native speakers use DMs or how non-native speakers use DMs in their daily conversations using a foreign language. However, the descriptive analysis used in several investigations shows that such a thing can be classified into some groups of surveys. Some of the main groups of studies have given topics such as the role played by DMs, the relation between DMs and other variables, the nature and specifications of DMs, the use of DMs in a special context or conditions, frameworks for analyzing DMs, and the analysis of a particular discourse marker in a particular context.

Most of the studies on DMs, either theoretical or empirical, have given the results about the functions of DMs. Despite this large trend of studies, researchers

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very rarely agree on how to actually determine the functions of DMs. A reason for the difficulty in explaining DMs is that the functions of DMs directly depend on speakers' subjectivity or researchers' personal interpretation of utterances or on what the speaker actually wants to say and what is understood by the researcher. As a result, a considerable magnitude of hypotheses and theories on DM functions have been examined and given in the literature.

The functions considered in previous studies have been gained from empirical contexts/situations in which a DM is used. Müller (2005) did a comparative study of spoken English uttered by non-native American speakers and non-native German speakers. Müller gave a comprehensive analysis of the frequencies and functions of the following four DMs: “*so*”, “*well*”, “*you know*” and “*like*”. The study was conducted in such a way that it could straightforwardly collect comparable data from the participants' discussions on silent movie narratives. In addition, Müller instructionally recognized the functions of the above-mentioned four DMs and classified them into two levels i.e. textual and interactional. The functions of DMs at the textual level were not used for addressing listeners but rather for focusing on lexical terms, the framework of propositional contents, and the difference between the speaker's sound and reported speech.

Wang and Zhu (2005) studied fifteen types of DMs in the Spoken English Corpus of Chinese Learners (SECCL) and the spoken features of British National Corpus (BNC). SECCL contains Chinese-speaking, non-native speakers' speeches and utterances, while the British National Corpus includes native speakers' casual communication. As a result of the study, three major differences were seen between non-native Chinese speakers and native speakers in terms of using DMs: (a) the non-native speakers and native speakers used to apply different types of DMs; (b), the non-native speakers used DMs less than native speakers in terms of frequency and kind; and (c) the non-native speakers used Discourse Markers, such as “*and*”, “*but*” and “*very*” and meaningless fillers with semantic meaning, such as “*I think*”. Method utilized in such studies have called attention to comparison in learner corpus research and the practicality of corpus for investigating DMs.

However, a serious issue in this frame of studies is whether the frequency of DMs use could definitely decide underuse and overuse of DMs in any context. The

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above studies by Müller (2005) Wang and Zhu (2007) and (Khan et al., 2024) are different from each other in terms of their range, capacity and research methodology. Müller used two speeches of native speakers and non-native speakers and studied four DMs. Her study involved qualitative research, which could allow for discussing underuse or overuse entities in two different qualitative frames. On the other hand, Wang and Zhu's used completely quantitative research, which compared a large number of DMs used in two groups with the same size but with different kinds. Even though this study provided a good statistical perspective into DMs, it failed to search the function and use of DMs. In contrast, Müller's study suggested a thorough explanation of DMs' use. Likewise, Jalilifar (2008) and (Gul et al., 2022) investigated DMs and their effects on writing skills among university students, applying Schiffin's (2014) model.

The findings of his research show that there existed a direct and positive relationship between the quality of the compositions and the frequency of well-functioned DMs. He also said that there were statistically important differences between the use of discourse markers and the quality of composition writing and the more discourse markers are used in essay writing the more cohesive the texts are. Rahimi and Riasati (2008) and (Gul et al., 2023) did comparative research on the explicit and implicit ways of teaching about Discourse markers, their interactions, and their impacts on learners' spoken behaviour, whether the learners used those DMs in their speech according to the context or not. In the beginning, they explicitly instructed the experimental group for 20 minutes every session. To collect data, they used the qualitative method of performing semi-structured interview sessions. Findings showed that the control group, which received implicit DM instruction, did not use DMs as commonly as the experimental group did, because the experimental group had received explicit instruction of DMs in their oral production. The results emphasized that explicit teaching could effectively influence students' use of DMs in their daily conversations.

Research Methodology

The research employs a mixed-methods design that incorporates both qualitative and quantitative techniques. The research attempts to investigate and contrast the use of discourse markers in the chosen books, looking at how these markers are used by

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male and female authors, using a corpus-based methodology. The sampling for this study involves two novels: *The Forty Rules of Love* by Elif Shafak and *The Kite Runner* by Khalid Hosseini. These texts were chosen to represent the literary works of a female author and a male author, respectively. The novels provide a varied perspective on discourse marker usage, with *The Forty Rules of Love* published in 2009 and spanning 354 pages, and *The Kite Runner* published in 2003 and spanning 371 pages. The selection aims to capture a detailed description of discourse marker usage across different authors. Data collection involves obtaining the full texts of the two selected novels in a format suitable for corpus analysis.

The novels were initially downloaded in PDF format from Google (www.google.com). To prepare the data for analysis, these PDFs were converted into a machine-readable TXT format. This conversion allows the texts to be input into the corpus software, Antconc, for detailed computational analysis. Some discourse markers from *The Forty Rules of Love* by Elif Shafak and *The Kite Runner* by Khalid Hosseini are selected and then their use by both of these writers Elif Shafak and Khalid Hosseini is observed by using AntConc. as a corpus tool. The most frequently used discourse markers are listed below:

- Now
- Actually
- So
- Well
- I mean
- Great
- Like
- And
- Oh
- Right

The data was collected from the two piece of writings by different genders i.e. male and female. The data is observed with the help of corpus tool. It is observed that the use of discourse markers is different on the basis of gender. There is nearly 87% frequent use of discourse markers by female as compared to the male.

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Findings

The current study's output is a comparison of the various discourse markers mentioned above. The following is a comparison of corpus-based studies on the usage of discourse markers based on gender:

A). Use of 'And':

The screenshot shows the AntConc interface with the following details:

- Target Corpus: Name: temp, Files: 1, Tokens: 111895
- Search Query: Words Case Regex
- Results Set: All hits
- Context Size: 10 token(s)
- Search: Adv Search
- Sort Options: Sort to right, Sort 1 1R, Sort 2 2R, Sort 3 3R, Order by freq
- Progress: 100%
- Time taken (creating KWIC results): 1.533 sec

File	Left Context	Hit	Right Context
The Forty Rules of Love, A Novel	"Be quiet," Kerra whispered, a little nervously. "Your father	and	the dervish are in the library." We could hear
The Forty Rules of Love, A Novel	father's favorite son. Exactly forty days after my father	and	the dervish had cloistered themselves in the library, something
The Forty Rules of Love, A Novel	hadn't been a good idea to bring the judge	and	the dervish together. "Perhaps I was misunderstood. I didn't
The Forty Rules of Love, A Novel	again, but by that time the harlot had long vanished	and	the dervish was walking away, his work here done.
The Forty Rules of Love, A Novel	a garden with roses of every color and shade imaginable	and	the most amazing smell. I wondered who tended to
The Forty Rules of Love, A Novel	rgars, thieves, prostitutes, gamblers—the most inconsolable	and	the most downtrodden. Can we love all of God'
The Forty Rules of Love, A Novel	did I know that I was making the most common	and	the most painful mistake women have made all throughout
The Forty Rules of Love, A Novel	The beauty of the sunset drifted toward the western horizon,	and	the air felt dull, joyless. Because love is the
The Forty Rules of Love, A Novel	tired and slightly down, the sun heavy on her back	and	the air in the kitchen filled with the smells
The Forty Rules of Love, A Novel	above the age of ten. I have seen the worst	and	the best in humanity. Nothing surprises me anymore. As
The Forty Rules of Love, A Novel	an opportunity to preach. "Our religion, which is the last	and	the best of Abrahamic religions, tells us it was
The Forty Rules of Love, A Novel	... Ella NORTHAMPTON, MAY 19, 2008 Before the sun had set	and	the children had come back home, Ella placed a
The Forty Rules of Love, A Novel	es became more dilapidated, the garden walls falling down,	and	the children more raucous and unruly. The smells changed,
The Forty Rules of Love, A Novel	up, turning into ugly bulbs. The hands turn to claws,	and	the face is so deformed as to be unrecognizable.
The Forty Rules of Love, A Novel	my faded, those of the ruthless Mongols started. The name	and	the face of the enemy changed, but the fear

The use of 'and' in *The Forty Rules of Love* by Elif Shafak

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File	Left Context	Hit	Right Context
1 The Kite ...	toslouchasl walkdway. Sometimeshesataloe,thegeneralofftosomeherrowtosocializ,	and	alk by,pretendingnotto knowhr, butdyingto.Sometimeshewastherewithhaptry middle-
2 The Kite ...	berhefing oftheTopehcash,themoonanno."Iwenofoverydaytonnouncenoonime,	and	alsotosignaltheendofdaylightfastingduingthemonthofRamadan.You dhearthe roar
3 The Kite ...	vTheyikrapidly,use wordsIdnt understand.Ihearothervoices,othnoises,bepsandalarms.	And	alwaysmorefaces.Peeringdown.Idon'trememberanyofthem,exceptfortheonewithth
4 The Kite ...	ms.Whentheests wereover,heexplidthathecouldn'texplainwhywecoul'n'thavekids.	And,	apparently,thatwasn'tso unusual.Itwas called"Unexplainedinfertility." Tencamethetr
5 The Kite ...	onthewaytherethatKarteh Sehhadbeenonofthmostar-ravagedneinborhoodsinKabul,	and,	aswstepped outofthtruck,theevidencwasoverhelming.Thecrtedretswereflankedby I
6 The Kite ...	:xplosiofterroroffeltinside. "Pbliciusticisthgreateskinofshw,ybrother.Dama.Suspense.	And,	bestfall, educaionemsse."Hesnappedhisfingers.Theyoungerofthtwoguardslithima
7 The Kite ...	nerfreeway,beyon everycityanohercityhillsbeyndountainsandmountainsbeyndhills,	and,	beyod those,mcitiesanmoreople. LongbefretheRussiarmymachedintoAfghanisan,I
8 The Kite ...	ieeledIvstand,theothercpsigthe asitant'sforr.Ittooktenminutestomakeitbacktobed,	and,	bythen,the incisiononmystomchthobbedandI'dbrokenoutinadrenchingweat.Ilayinb
9 The KiteWithim,thequriesabutouradopted--anddecidedlyccentric--littlboyhd ercifullycease,	and,	conideringowctesAfghanqueriecanbesometms,that asconsideable relief.Peoplestop
10 The Kite ...	eruntlthatday, RhimKhatidmhow,whntheNornernAlliancetookoverKabuletwen1992	and 1996,	differentfacionsclaimedifferentparsofKabul."IfyouwentfromtheShar-e Nausectinto
11 The Kite ...	enwhenwewere outlying,he'dexcusehimself,dnwwaterfromthewllintheyard,washup,	and	disappeartoht.Hedcomeoutafewminutelater, smilingfindmesittingagainst thwl
12 The Kite ...	whohadlastedthislongweregood--theywouldn'teasily falltosimpletrapsliketheoldlift-	and-	dive,Hassan'sfavoritetrick. Bythreeo'clockthatafternoon,uftsofcloudsdrifedinandthe
13 The Kite ...	for it."Watch,Sohrab.I'mgoingtoshowyouoneofyourfather'sfavoritetricks,theoldlift-	and-	dive." Nexttome,Sorabwasbreathingrapidlythroughhisenose.Thepoolrolledinhisps,
14 The Kite ...	set--andevelsealeenvlpscontaining csh.lknewI'dneverspendthemoneyorlistetoheri,	and	electrictrainwould nevertmiedowitstracksinyroom.I'didn'twantanyofit--itwasalibloc
15 The Kite ...	abul?Hewringshis browunit--islysu,thameonehewoetAfghanwddingandfunerals--	and	ertilhadboughforhisfiftiethbirthdythyer.Thenheswmeandved. Smiled.Hmotionedfo

Use of 'and' in *The Kite Runner* by Khalid Hosseini

These tables clearly show the difference between the use of 'and' as a discourse marker by Elif Shafak and Khalid Hosseini. Elif Shafak in *The Forty Rules of Love* has used "AND" more frequently than Khalid Hosseini in *The Kite Runner*. Elif Shafak has used 'AND' 2998 times while Khalid Hosseini has used it 74 times.

Here are the some of the examples of 'AND' as a discourse marker (DM):

- "And" I continued instead of going to the kitchen for water.... (*The Forty Rules of Love*)
- "And" I suspected there was no more cordiality behind his.... (*The Forty Rules of Love*)
- Ella sent it as an email attachment "And" then simply waited..... (*The Forty Rules of Love*)

B). Use of "BUT":

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AntConc
File Edit Settings Help

Target Corpus
Name: temp
Files: 1
Tokens: 111895

The Forty Rules of Love_A.N...

File	Left Context	Hit	Right Context
1 The Kite ...	slwystellingsabout themischiefandAlusedtoause, andAliwouldshakehisheadandsay,"	But,	Agha sahib, telltemwoathearhitctofthemischiefandwhothe pool laborer? Baba would
2 The Kite ...	sandcells, theAnglo-Afganwars, insteadofthinkingbout sananhathad happenedtohim.	But,	always, mymind returnedtothelley. ToHassa sbrown corduroypantslyingonthebricks. To
3 The Kite ...	marriage: tomywifeeverything. Everyi, ihadpicturethismomentsomantimes, dradedit,	but,	asispoke, ifet somethingliftingoffmychest. ImaginedSorayahadexperiencesomething
4 The Kite ...	plantedafistfulof crumpled money underamattress. TWENTY Faridhadwardme. Hehad.	But,	asiturnedout, hehadwstedhisbreth. WewerdrivingdwnthecrteredroadthatwindsfromJa
5 The Kite ...	ghtmeanything, it'sthatquittingisrihtup therewithpissingintheGirlScouts' lemonadejar.	But,	asyourlawyer, ihavetogiveyou facts, "hesaid. "Fially, dopti ieroutinely staffmembersto
6 The Kite ...	Irememberdthewaythemosquehadjolted "ShahFaisal? "Yes. Canyutakemethere? "No,	but--"	Didyouknowit' sthebiggestmosqueintheworld? "heasked. Thecryardalonecaniforty
7 The Kite ...	kw. Idid know. Hassantoldmeshortlyafterithappened. Whatyou didwaswrong, Amirjan,	but	donotforgetthayouwereaboywhnthppened. Atroubledlittleboy. Youweretoo hardyou
8 The Kite ...	veysamethings? IwishedRahikahadn' cledme. Iwishedhehadletmeliveinmyoblivion.	But	ehadcalledme. AndwhatRahiknrevealedtomechgthings. Madmese howmyentirelif
9 The Kite ...	iedo waterthetres everyedays, cutthelawn, tedtheflowers, fixingthings thatneeded fixing.	but,	eventhen, lwasnnotayoungmananymore. Butevenso, Imightvebenabletomanage. Atl
10 The Kite ...	licalleushome, nottheHaan chaseddownourhillasthesun ippedbeindclayrooftopstwest,	but	Hassansaalivethelasttime, dragginghisbelongingsbehindAliinawarmsummerdow
11 The Kite ...	rnEnglishsofastandyou' llgetuedto-- "Butwhat? That'snotthatmean. Thatscaresntoo,	but...	Herolledtoward again. Drewhiskneesup. "Whatifyougettiredofme? Whatifyour wifedo
12 The Kite ...	onteway, snoringlikeajackhammer. Ismelletobaccoonhimandalcohol, sweetandpungt.	But	hesatupwhenstoppedthecarandsaidinahorsevoice, "Keepdrivingtotheendoftheblo
13 The Kite ...	sr. "Youknow, bachem, ihavegrowntherfondofyou. Youaradecetboy, Ireally believethat,	but--"	hesighedandwavedand"--evndecentboyseedreminding sometimes. Soit'smydutyto
14 The Kite ...	heimeh' dcutfourteenkitesonthesameday. Ismiled, nodded, laughedatalltherghtplces,	but	lhardlyheardawordhesaid. I hadamissionnow. Andlwasn' tgoingtofailBaba. Notthistime
15 The Kite ...	ticsand--" "Ihavetogo, "Isaid. "Iappreciateeverythingyou'vedoneforme, allofyou. Really.	But	lhavetoleave. "Wherewillyougo? "Armandsaid. "Youcanhardlywalk. "I drathemotsay, "I

Search Query Words Case Regex Results Set All hits Context Size 20 token(s)

but Start Adv Search

Sort Options Sort to right Sort 1 1R Sort 2 2R Sort 3 3R Order by freq

Progress 100%

Using KWIC cache Time taken (creating KWIC results): 0.0329 sec

The use of 'BUT' in *The Forty Rules of Love* by Elif Shafak

AntConc
File Edit Settings Help

Target Corpus
Name: temp
Files: 1
Tokens: 26548

The Kite Runner.txt

File	Left Context	Hit	Right Context
1 The Kite ...	wystellingsabout themischiefandAlusedtoause, andAliwouldshakehisheadandsay,"	But,	Agha sahib, telltemwoathearhitctofthemischiefandwhothe pool laborer? Baba woul
2 The Kite ...	sandcells, theAnglo-Afganwars, insteadofthinkingbout sananhathad happenedtohim.	But,	always, mymind returnedtothelley. ToHassa sbrown corduroypantslyingonthebricks. T
3 The Kite ...	marriage: tomywifeeverything. Everyi, ihadpicturethismomentsomantimes, dradedit,	but,	asispoke, ifet somethingliftingoffmychest. ImaginedSorayahadexperiencesomethir
4 The Kite ...	antedafistfulof crumpled money underamattress. TWENTY Faridhadwardme. Hehad.	But,	asiturnedout, hehadwstedhisbreth. Wewerdrivingdwnthecrteredroadthatwindsfrom
5 The Kite ...	htmanything, it'sthatquittingisrihtup therewithpissingintheGirlScouts' lemonadejar.	But,	asyourlawyer, ihavetogiveyou facts, "hesaid. "Fially, dopti ieroutinely staffmembersto
6 The Kite ...	ememberdthewaythemosquehadjolted "ShahFaisal? "Yes. Canyutakemethere? "No,	but--"	Didyouknowit' sthebiggestmosqueintheworld? "heasked. Thecryardalonecaniforty
7 The Kite ...	w. Idid know. Hassantoldmeshortlyafterithappened. Whatyou didwaswrong, Amirjan,	but	donotforgetthayouwereaboywhnthppened. Atroubledlittleboy. Youweretoo hardyou
8 The Kite ...	ysamethings? IwishedRahikahadn' cledme. Iwishedhehadletmeliveinmyoblivion.	But	ehadcalledme. AndwhatRahiknrevealedtomechgthings. Madmese howmyentirelif
9 The Kite ...	dto waterthetres everyedays, cutthelawn, tedtheflowers, fixingthings thatneeded fixing.	but,	eventhen, lwasnnotayoungmananymore. Butevenso, Imightvebenabletomanage, Atl
10 The Kite ...	calleshome, nottheHaan chaseddownourhillasthesun ippedbeindclayrooftopstwest,	but	Hassansaalivethelasttime, dragginghisbelongingsbehindAliinawarmsummerdow
11 The Kite ...	nEnglishsofastandyou' llgetuedto-- "Butwhat? That'snotthatmean. Thatscaresntoo,	but...	Herolledtoward again. Drewhiskneesup. "Whatifyougettiredofme? Whatifyour wifedo
12 The Kite ...	nteway, snoringlikeajackhammer. Ismelletobaccoonhimandalcohol, sweetandpungt.	But	hesatupwhenstoppedthecarandsaidinahorsevoice, "Keepdrivingtotheendoftheblo
13 The Kite"Youknow, bachem, ihavegrowntherfondofyou. Youaradecetboy, Ireally believethat,	but--"	hesighedandwavedand"--evndecentboyseedreminding sometimes. Soit'smydutyto
14 The Kite ...	heimeh' dcutfourteenkitesonthesameday. Ismiled, nodded, laughedatalltherghtplces,	but	lhardlyheardawordhesaid. I hadamissionnow. Andlwasn' tgoingtofailBaba. Notthistime
15 The Kite ...	csand--" "Ihavetogo, "Isaid. "Iappreciateeverythingyou'vedoneforme, allofyou. Really.	But	lhavetoleave. "Wherewillyougo? "Armandsaid. "Youcanhardlywalk. "I drathemotsay, "

Search Query Words Case Regex Results Set All hits Context Size 10 token(s)

but Start Adv Search

Sort Options Sort to right Sort 1 1R Sort 2 2R Sort 3 3R Order by freq

Progress 100%

Time taken (creating KWIC results): 0.6873 sec

Use of 'BUT' in *The Kite Runner* by Khalid Hosseini

The use of the discourse marker 'BUT' in both novels "*The Forty Rule of Love*" and "*The Kite Runner*" is almost the same as they both used it for 37 times in the

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novels. "But" can be used as a DM and is also a conjunction. In any kind of communication, it can serve as a "disagreement marker" and a "response/reaction marker."

- No, ‘**But**’, did you know it’s the biggest mosque in the world... (*The Kite Runner*)
- Agha, “**But**”, you may well be too late. What do you mean? (*The Kite Runner*)
- Do not consider me now as an elegant female, intending to plague you, **but** as a rational creature, speaking the truth from her heart. (*The Forty Rules of Love*)

C). Use of “*BECAUSE*”:

The screenshot shows the AntConc interface with a search for the word "because". The search results are displayed in a table with columns for File, Left Context, Hit, and Right Context. The search query is "because" and the context size is 10 tokens. The results show 15 hits, each with a unique left and right context snippet.

File	Left Context	Hit	Right Context
The Forty Rules ...	to my surprise, it wasn't frightful. Wasn't it	because	of the fear of being harmed that I had
The Forty Rules ...	And the disciple answered, "I didn't come to you	because	of the first wind, nor would I leave you
The Forty Rules ...	because of the first wind, nor would I leave you	because	of the last." Everything Shams did, he did for
The Forty Rules ...	corner and entered a side street. It was darker here	because	of the massive trees towering above. As if that
The Forty Rules ...	finally lie on my sleeping mat, I can't sleep	because	of the pain in my muscles and the throbbing
The Forty Rules ...	village is sacked by the enemies of Islam, it is	because	of the people who are Muslims in name only.
The Forty Rules ...	almost two years ago, "I didn't come to you	because	of the wind," Shams had said. And then he
The Forty Rules ...	when you love each and every one of His creations	because	of Him and thanks to Him, extraneous categories melt
The Forty Rules ...	ice. Blow after blow, Shams managed to ruin my reputation.	Because	of him I learned the value of madness and
The Forty Rules ...	Safiya. "This poor girl has fallen sick of heartbreak. All	because	of him!" I tried to force a sound, but
The Forty Rules ...	was, perhaps not even himself. We had named him so	because	of his infatuation with sesame halva. When a harlot
The Forty Rules ...	marriage was not consummated. And they'll think it was	because	of me." "What do you mean?" I murmured, half
The Forty Rules ...	admired by thousands, but he himself is not a lover.	Because	of reasons far beyond me and you, someone from
The Forty Rules ...	tranquil now? My father had gained many enemies lately, all	because	of Shams. I wanted things to get back to
The Forty Rules ...	rotten dervish. I feel very nervous tonight. It is all	because	of that harlot Desert Rose. I can't rid

The use of ‘*BECAUSE*’ in *The Forty Rules of Love* by Elif Shafak

AntConc
File Edit Settings Help

Target Corpus
Name: temp
Files: 1
Tokens: 26548

The Kite Runner.txt

KWIC Plot File View Cluster N-Gram Collocate Word Keyword Wordcloud

Total Hits: 4 Page Size: 5000 hits 1 to 4 of 4 hits

File	Left Context	Hit	Right Context
1 The Kite ...	stained, nakedmattsrsswithAliandmidwifehelpingher.Shehadn'tneededmuchhelpatall,	because,	eveninbirth,Hassanwastruetohisnature: The Kite Runner (追风筝的人) ewinsicapableoff
2 The Kite ...	firtremovedthebandages, butkeptursmilesontutasDr.Kumaradinstuctedus.Itwasntasy,	because	Hassan'supperlipwasagrottesqueshofswollen,rawtissue.IexpectedHassantocry withr
3 The Kite ...	ownfromtheoch.itwsthegeneralwhohadgivenourcockerspaniel hisname,Farsifor"Pito,"	because,	hesid,ifyoulookedhardnoughandlongenough intothedog'sfilmyblackeyes,you'dswear
4 The Kite ...	ughathisovjoke.Theclasslaughedalongwithhim, but! alwaysthoughtclichésgotbumrap.	Because,	often,they'redead-on.Buttheaptnessof clichésaysingisovershadowedbythenatreatthes

Search Query Words Case Regex Results Set: All hits Context Size: 10 token(s)

because Start Adv Search

Sort Options Sort to right Sort 1 1R Sort 2 2R Sort 3 3R Order by freq

Progress 100%

Time taken (creating KWIC results): 0.4847 sec

Use of 'BUT' in *The Kite Runner* by Khalid Hosseini

These tables clearly show the difference between the use of 'because' as a discourse marker by Elif Shafak and Khalid Hosseini. Elif Shafak has used 'because' more frequently than Khalid Hosseini. Elif Shafak has used 'because' 102 times while Khalid Hosseini has used it only 04 times.

In addition to being a conjunction, "because" can be employed in DM in a variety of ways, such as a "sequence marker" or a "new/old information indicator."

- “**Because**” I knew what she was suggesting. (*The Forty Rules of Love*)
- Which she didn't want “**because**” she already had too much. (*The Forty Rules of Love*)

Frequency Analysis

The analysis of discourse markers in *The Forty Rules of Love* by Elif Shafak and *The Kite Runner* by Khalid Hosseini revealed notable differences in their usage. The table below summarizes the overall frequency of selected discourse markers in each novel.

Discourse Marker	Frequency in <i>The Forty Rules of Love</i>	Frequency in <i>The Kite Runner</i>

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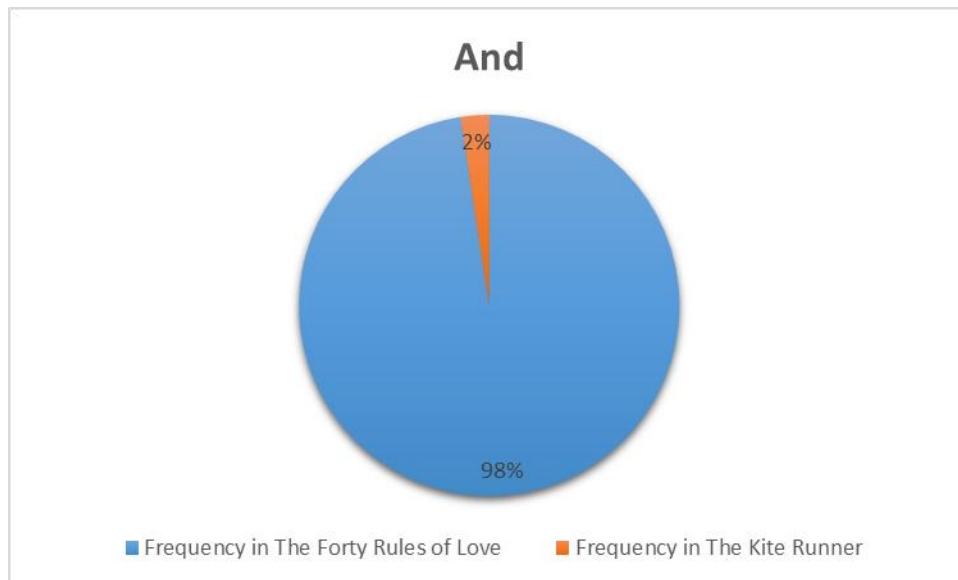
Online ISSN: 3006-5895

And	2998	74
But	37	37
So	403	11
Because	102	04
Now	183	128
However,	25	00
Meanwhile	01	00
In addition,	01	00
Thus	15	00
Therefore	10	00
Well	76	33
Great	52	00
Right	116	02
Actually	03	05
I mean	10	00
Like	326	07
Oh	26	24

Visual Representation

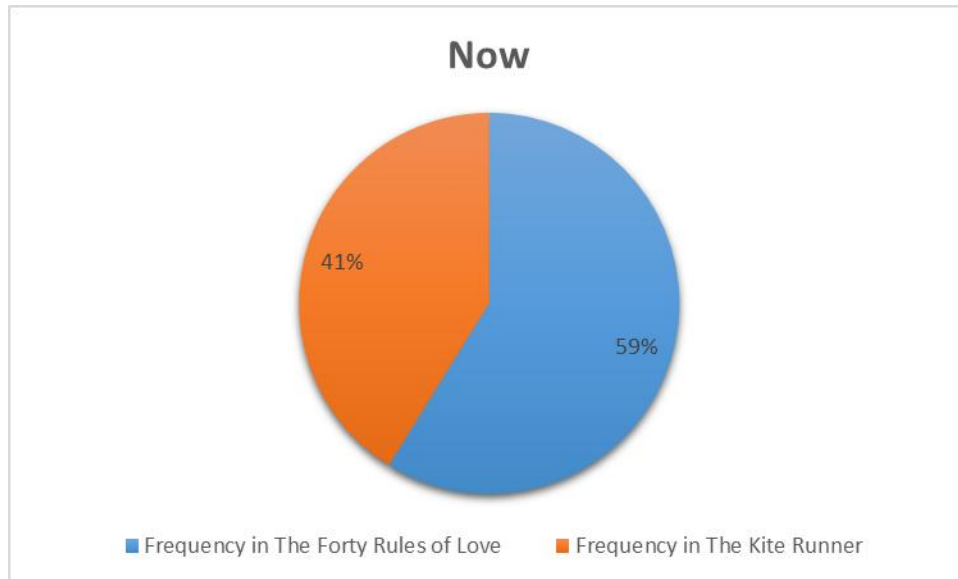
For a better illustration of the frequency of using discourse markers in both novels, the charts are provided below;

Chart No. 01: “AND”



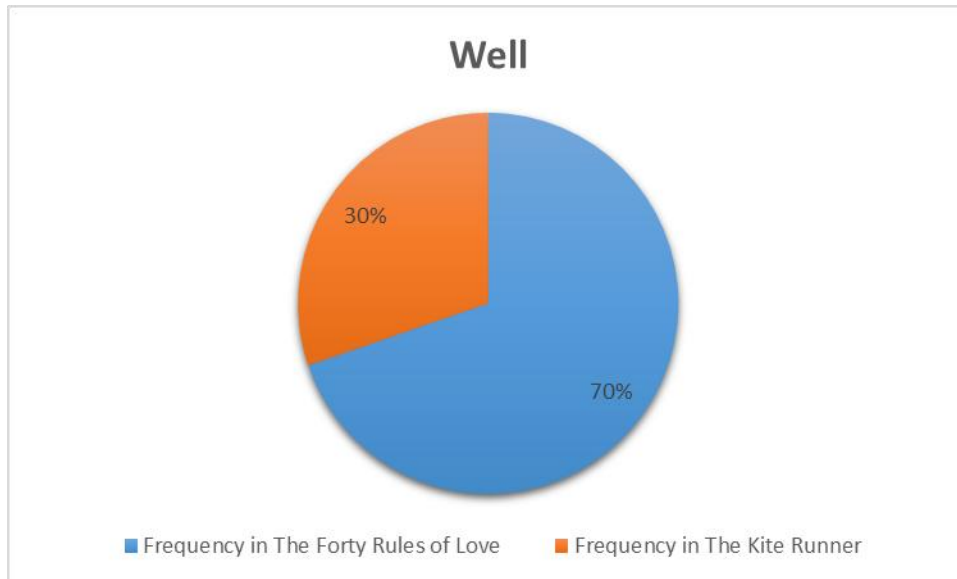
The frequency of the word "And" in two novels—*"The Forty Rules of Love"* and *"The Kite Runner"*—is depicted in the pie chart. The majority of the blue segment on the figure corresponds to 98% of all instances of the word "And" in *"The Forty Rules of Love."* On the other hand, the orange portion, which makes up only 2% of the total, shows how frequently the word appears in *"The Kite Runner."* This glaring discrepancy indicates that the two novels' uses of the word "And" differ significantly. The extremely high frequency in *"The Forty Rules of Love"* might point to a writing style that makes extensive use of conjunctions to link concepts and phrases, which could be a reflection of a narrative style that is more fluid and continuous. On the other hand, *"The Kite Runner"* so far lower frequency could indicate a different stylistic approach, perhaps with more diversified sentence patterns and a different tempo.

Chart No. 02: "NOW"



The way that "now" is used as a discourse marker in *"The Kite Runner"* and *"The Forty Rules of Love"* reflects the different themes and narrative approaches in each book. Within *"The Forty Rules of Love,"* the term "now" denotes a turning point in the character's understanding or viewpoint. For example, "Now, Ella understood what Rumi meant by true love," shows how Ella's understanding has changed and represents a turning point in her journey. By emphasizing significant junctures of enlightenment and inward transformation, the novel's frequent usage of "now" (59%) highlights its concentration on spiritual awakening and development. On the other hand, *"The Kite Runner"* uses "now" to set the story in a certain time and frequently contrasts the past and present. The passage "Now, as he stood in the doorway, the memories of his childhood flooded back," for instance, demonstrates how the protagonist's past and present are intricately entwined. The word "now," which is used 41% of the time in *"The Kite Runner,"* is important because it emphasizes the continuity of time and the characters' ongoing effects from past events.

Chart No. 03: "WELL"

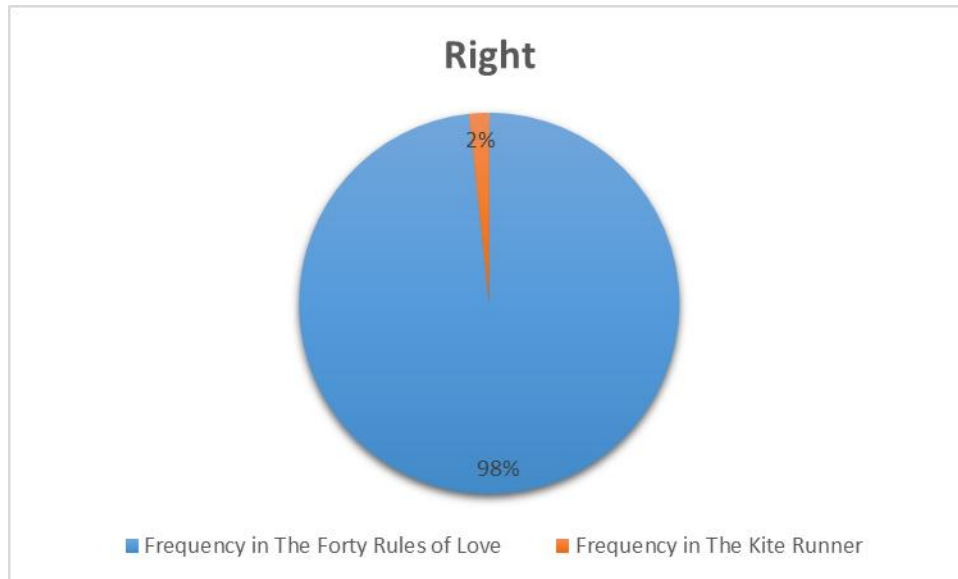


The pie chart displays how frequently "Well" is used as a discourse marker in *"The Forty Rules of Love"* and *"The Kite Runner."* Of the cases in *"The Forty Rules of Love,"* "Well" occurs 70% of the time; in *"The Kite Runner,"* it appears 30% of the time. This distribution demonstrates how this marker is used by each work under its thematic objectives and narrative style.

The word "Well" is used a lot in *"The Forty Rules of Love,"* which contributes to the tone of conversation and introspection. A character could say, "Well", that's one way to look at it," for instance, offering an alternative viewpoint or subtly refuting an accepted one. This use of language encourages candid discussion and introspection, which is consistent with the novel's examination of spiritual and emotional development. The word "Well" frequently denotes the start of a considered explanation or a change in tone, urging readers to think about all sides of an issue.

In contrast, *"The Kite Runner"* uses "Well" less frequently, which adds to the story's more formal and somber tone. When "Well" does come up, it usually does so to soften the start of a tough subject or to introduce a major point. A character might remark, "Well, it's not that simple," for example, before going into a lengthy explanation. This usage of "Well" aids in controlling the story's speed by providing small intervals of introspection before to addressing difficult subjects like guilt, atonement, and individual accountability.

Chart No. 04: "RIGHT"



The frequency of the discourse marker "Right" in the two novels *"The Forty Rules of Love"* and *"The Kite Runner"* is depicted in the provided pie chart. The table shows how differently the markers are used in the two texts: *"The Forty Rules of Love"* uses the marker "Right" 98% of the time, whereas *"The Kite Runner"* uses it just 2% of the time. This notable distinction draws attention to the unique storytelling techniques and conversation strategies used in each book. The word "right" is used a lot in *"The Forty Rules of Love,"* which reflects a conversational and affirming tone. It seems that "Right" is used throughout the book, which explores issues of spirituality and love, to give characters a sense of validation and understanding. For example, expressions such as "You understand what I'm saying, right?" and "It's all about love and understanding, right?" highlight how thoughtful and cooperative the conversation is. This constant search for validation draws the reader in and emphasizes the novel's emphasis on understanding and connection.

Conversely, *"The Kite Runner"* employs the discourse marker "Right" infrequently, suggesting a more structured and straightforward narrative approach. In light of its themes of friendship, treachery, and atonement, the novel may prefer simpler, more direct communication since it uses fewer conversational markers. In *"The Kite Runner,"* phrases like "We have to go back, right now" and "You're coming with us, right?" are examples of "Right" that are uncommon and usually take place in situations that are more critical or urgent. This sparing use, which emphasizes clarity

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and straight information above conversational complexity, fits well with the severe and somber tone of the book.

Conclusion

The comparative analysis of discourse markers in Elif Shafak's *The Forty Rules of Love* and Khaled Hosseini's *The Kite Runner* reveals significant differences in their narrative strategies, contributing to their distinctive storytelling styles and thematic focuses. Shafak's novel exhibits a notably higher frequency of discourse markers such as "and," "so," "because," and "now." This frequent use underscores a narrative style emphasizing continuity, fluidity, and depth in storytelling. The extensive application of these markers helps create a seamless flow of ideas, enhancing the narrative's contemplative and spiritual tone.

In contrast, Hosseini's work features a more restrained use of discourse markers. The lower frequency of these markers indicates a direct and structured narrative style. The sparing use of markers reflects the novel's focus on emotional depth and character development, rather than continuous narrative flow. In Shafak's novel, markers like "and" and "so" are instrumental in linking ideas and maintaining a smooth narrative progression. These markers facilitate the exploration of abstract concepts and spiritual themes, connecting philosophical discourse with character actions. Both authors use "but" equally, which serves to highlight contrasts and shifts in perspective. This usage is pivotal in exploring the moral and emotional dilemmas faced by characters, contributing to the thematic richness of both novels.

Shafak's more frequent use of markers like "because" and "therefore" reflects the novel's emphasis on logical reasoning and character motivations, aligning with its philosophical and spiritual themes. The frequent use of markers such as "well," "right," and "great" lends a conversational and introspective tone to Shafak's narrative. These markers facilitate reflective dialogue and align with the novel's themes of spiritual and emotional growth. Hosseini's more selective use of markers like "now" and "right" underscores key emotional and thematic shifts, contributing to a formal and structured narrative style. The limited use of discourse markers ensures a focused and impactful storytelling approach. Shafak's use of discourse markers is integral to unfolding the novel's philosophical and spiritual themes. These markers

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guide readers through the character's emotional and intellectual journeys, enhancing the novel's reflective and interconnected narrative.

In *The Kite Runner*, the selective use of discourse markers enhances the emotional impact of the narrative and maintains a direct storytelling approach. This aligns with the novel's focus on exploring complex emotional and moral issues. Shafak and Hosseini employ discourse markers to craft distinct narrative styles and thematic emphases. Shafak's frequent use of discourse markers fosters a reflective, interconnected narrative, while Hosseini's more restrained approach supports a direct and emotionally resonant storytelling style. These differences underscore the unique narrative techniques and thematic focuses that define each author's work.

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