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Narrative Coordination in Sudanese Arabic

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ABSTRACT

This paper investigates how connectives are employed in the linking of events in narratives in naturally occurring conversations among Sudanese speakers of Arabic. It further explores if there are differences in signaling sequentiality in the narrative discourse of events. Analysis is done on long narratives chosen from the recorded data where a speaker is not interrupted but instead produces an extended piece of story-telling. Results so far show that there is a one-to-one relation between coordination and narrative sequentiality. Syndetic coordination marks general description of details and continuity while asyndetic coordination marks brevity and specification of details.

Keywords: Asyndetic coordination, discourse analysis, Narratology, syndetic coordination, sequentiality.

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1.0 Introduction

Narratology is defined by Fludernik (2008) as the study of narrative as a genre. Its objective is to describe constant variables and connect texts with theoretical models. Classical narratologists framed a distinction between what is told in a story (basic events) and the way it is told. The Russian formalists named the events represented in the story as the fibula, and the story as it is put together and narrated by the author as the syuzhet (Toolan 2001). Genette (1980) distinguished between narration as the act of narrating, discourse as the narrative text, and story as the basic sequence of events (Toolan 2001: 15). Narrative structure has been studied by many researchers in relation to oral stories and fables in folk speech. However, studies hardly focus on narrative structure in relation to coordination.

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This study examines narratives in relation to coordination in Sudanese Arabic. This is done by applying the approaches of Labov's model (1997) and Shchegloff's conversational analysis model (1997). The study also attempts to hypothesize that in Sudanese Arabic:

1. Narrative story telling follows sequential production and turn-constructive units.
2. There is a one-to-one relation between coordination and narrative sequentiality.
3. There are different functions of coordination in SA narratives such as: sequentially, Contrast, consequence, continuity, and emphasis

2.0 Review of literature

2.01 Narratology and story-telling

2.1.1 Labov's model (1997)

Narrative has been defined by Labov as "one verbal technique for recapitulating past experience, in particular a technique of constructing narrative units which match the temporal sequence of that experience" (1997:13). Labov claims that in narratives, the order of events is expected to match the original events in the extralinguistic world that is real life. There is the assumption that the events of the tale world are in referential relationship of direct mapping with actual real-life antecedent events. This referentiality relationship between actual and told events is what concerns many narrative analysts (Labov 1997). The clause is the basic independent narrative unit in Labov's model that can convey punctual events. Labov (1997) state that the relationship between clauses and events in a narrative text is complex, as there are many types of clauses that do not appear to sequentially refer to the action in the story. Furthermore, they distinguish between clauses depending on their ability to move within the text without altering the interpretation of story world events but stress that the focus of the narrative resides in the narrative clauses. Syntactically, narrative clauses in English, are characterized by main verbs in the simple past or past continuous tense, while other continuous forms and complex verbs are non-narrative clauses. These narrative components have the same function as the higher unit in which they participate (De Fina and Georgakopoulou, 2012:28):

- Abstract: This summarizes what the story is about. This is usually represented by one or two clauses that describe the gist of the story.
- Orientation: This orients the listener in respect to person, place, time, and behavioral situation. Much of the orientation material can be embedded into the complicating action (below) as opposed to forming a separate precomplicating action component.
- Complicating action: This presents what happened in the narrative. It constitutes the main body of the narrative – the basic events around which the story revolves.
- Resolution: This is the result of the narrative and it coincides with the last narrative clause. It relates how the complication is resolved.
- Evaluation: This provides the point of view of the narrator on the events. It is found in stories of personal experience. Labov (1997) list a number of evaluative devices that contribute to the story in relation to syntactic complexity. These are (i) external, where the narrator stops the sequence of events of the story world to comment on aspects of it; and (ii) embedded, where the narrator does not always need to be explicit but can embed the evaluation within the story by presenting his/her thoughts at the moment of telling the story or internal evaluation. Such elements are embedded into the complicating action as a complex which marks communicatively skilled narrators. Labov (1997) postulated four types of internal evaluative devices:
 - a. Intensifiers, which are used to enhance one particular event. They are elements like gestures, expressive phonology, quantifiers, repetition, or ritual utterances. They are added into the basic narrative syntax without affecting the basic form of the verb phrase.
 - b. Comparators, which contrast what happened with what could have happened, thus moving away from the actual events to consider other possibilities. They can occur in the main verb of the narrative and include negatives, futures and modals.

- c. Correlatives, which bring together two events that occurred by conjoining them in a single independent clause such as progressive forms of the verb, double opposites and double attributives.
- d. Explicatives, which suspend the narrative action to go back or forward in time. They are embedded clauses appended to the main clause introduced by markers like ‘while’, ‘though’, ‘since’, ‘because’, and ‘that’.

De Fina and Georgakopoulou (2012) state that not all these structural components need to be present for a text to be regarded as narrative. Moreover, they add that abstracts and codas are more typical of elicited or ritualized narratives than spontaneous ones.

2.1.2 Coordination and co-referentiality

Coordination has been described by Holes (2004) as linking sentences by the use of conjunctions – syndetic coordination. However, we can also recognize coordination which does not involve any linking word – asyndetic coordination. In Modern Standard Arabic (MSA) in particular, coordination is typically syndetic. Thus in a narrative description of sequence of actions, MSA in particular links each sentence by a conjunctive particle, unlike English, in which linkage of sentences is both syndetic, and asyndetic (Watson 1993: 268). A number of linguistic terms serve to mark identity between what is being said and what has been said before (anaphora), or between what is being said and what is about to be said (cataphora). A number of terms also refer directly to the personal, temporal or locational situation within which an utterance takes place (exophora). These terms have in common a deictic reference as their meaning is wholly relative to some other part of the discourse (in the case of endophoric – anaphoric or cataphoric – terms), or to the personal, locative or temporal situation within which the utterance takes place (in the case of exophoric terms) (Watson 1993: 382). This paper investigates whether endophoric terms operate in conjunction with coordination in narratives produced by speakers of Sudanese Arabic.

Holes (2004) adds that in description of sequences of people and entities and where there is no temporal sequence, asyndetic linkage between descriptive phrases is becoming more common in Arabic. But is it true that asyndetic linkage in descriptions of sequences of events is not commonly used in Arabic - and particularly in Sudanese Arabic? How far does this apply in narrative conversations?

The conjunctive particles in MSA are *wa-*, *fa-*, *ʔumma*, *ʔaw*, *ʔam* and *bal*. The most commonly used connective is *wa-*. Holes claims that this connective is typically used at the beginning of all paragraphs in MSA except the first one. Its function is to mark the beginning of the next episode in the report. *wa-* also indicates additional information in descriptions of static scenes and objects, and sequences in descriptions of actions, but can also indicate simultaneity of actions or contrastive or adversative relationships between the clauses it conjoins (Holes 2004: 267). The function of *wa-* depends not just on the speech context but also the semantics of the verbs and the syntactic structure of the conjoined sentences (Holes 2004: 268). The difference between *wa-* and *fa-* in MSA is that *fa-* usually indicates a relationship between sentences or paragraphs of a text, whereas *wa-* frequently links smaller units, such as noun phrases, or even single words such as nouns or adjectives. *Fa-* acts as a subordinate staging marker for the narrative as a whole and introduces sentences that describe outcomes or results. *Wa-* adds information within each of the narrative frames without taking the narrative forward. Qafisheh (1977) adds that *fa-* is similar to *wa-* but implies a fairly immediate logical or natural (expected) reaction or consequence.

In Sudanese Arabic, *wa-* (which has the form *wa-* before the definite article and a few other places, but is *ʔū-* elsewhere) is a connective that usually makes sense when it is connected to other connectives. It frequently occurs with other elements. Thus for example we find it occurring in composite connectives like *ʔū-kamān* ‘and also’, *wa-lākīn* ‘but’ (literally ‘and but’), *ʔū-baʿdēn* ‘and afterwards’, *ʔū-ʿašān* ‘and because’. One interpretation of this is that *wa-* does not function in these usages as a connector but as

an introducer of other connectives that may have different function depending on the context where they occur, e.g. (with Arabic followed by interlinear translation on the next line and a more idiomatic translation on the line below that):

wa-lākīn ʔana ma dāyir mašākil hassi

And-but I do not want problems now

ʔū-kamān ʔana zōl bitā^c nōm? ʔal-xamīs kull-u banūm

And-also I am a man of sleep? The Thursday all-(of)-it I sleep

Am I am also a heavy sleeper? I sleep all Thursday

ʔū-ʿašān kida ʔana bagtariḥ ʿalēk tamši li-d-dukkan tiʿāyn ʔal-ʿarabiyya barāk

And-because of that I suggest to you that you go to-the-shop you observe the car yourself

So I suggest you go to the shop and have a look at the car yourself

However, are there other connectives which are used to mark sequentiality in narrative conversations in Sudanese Arabic? Do all these function in the same way in narrative conversations? Do they have different functions? How do they signal sequences of events throughout the discourse of narrative events in conversations and how do coordination and co-referentiality operate in narratives? This study intends to seek answers to such questions.

3.0 Data and analytic approach

The men whose narratives are analyzed in this article are all speakers of what has been termed Central Urban Sudanese Arabic (Dickins 2007; elsewhere termed Khartoum Arabic (Dickins 2007)), that is the dialect standardly spoken by long-term native Arabic-speaking residents of Greater Khartoum (Khartoum, Khartoum North, and Omdurman), and in other urban areas of central Sudan, roughly to the towns of Atbara in the north, Sennar on the Blue Nile, and Kosti on the White Nile. For details of the transcription system, see Dickins (2007). They are, however, currently living in Jeddah, Saudi Arabia, where all the recordings were made. Some of them are long-term residents of Saudi Arabia, and as such they occasionally make use of Saudi rather than Sudanese forms in their Arabic. Where specifically Saudi forms are used, these are point out in footnotes.

For present purposes, Sudanese Arabic can be taken to have the following consonant phonemes (cf. Dickins 2007: 24): /b/ voiced, bilabial, stop; /m/ bilabial, nasal; /w/ bilabial, glide; /f/ voiceless, bilabial, fricative; /d/ voiced, apico-dental, stop; /t/ voiceless, apico-dental, stop; /z/ voiced, apico-dental, fricative; /s/ voiceless, apico-dental, fricative; /d/ voiced, emphatic, apico-alveolar, stop; /t/ voiceless, emphatic, apico-alveolar, stop; /z/ voiced, emphatic, apico-alveolar, fricative; /s/ voiceless, emphatic, apico-alveolar, fricative; /r/ (plain), apico-alveolar, trill; /r/ emphatic, apico-alveolar, trill, /l/ (plain), apico-alveolar, lateral; /l/ emphatic, apico-alveolar, lateral; /n/ apico-alveolar, nasal; /j/ voiced, dorso-prepalatal, stop; /č/ voiceless, dorso-prepalatal, stop (marginal phoneme); /š/ voiceless, dorso-prepalatal, fricative; /n̄/ dorso-prepalatal, nasal (marginal phoneme); /y/ dorso-palatal, glide; /g/ voiced, post-dorso-velar, stop; /k/ voiceless, post-dorso-velar, stop; /ğ/ voiced, post-dorso-post-velar, fricative; /x/ voiceless, post-dorso-post-velar, fricative; /^c/ voiced, pharyngeal, fricative; /h/ voiceless, pharyngeal, fricative; /ʔ/ voiced, glottal, fricative (though in fact with a zero-realisation – i.e. realization as nothing – utterance-initially; /ʔ/ is sometimes also described in the literature as a glottal stop; for the peculiar status of /ʔ/ in Sudanese Arabic, see Dickins 2007: esp. 59-64); /h/ voiceless, glottal, fricative.

For present purposes, Sudanese Arabic can be taken to have the following vowel phonemes (cf. Dickins 2007: 25): /a/ open, unrounded, short vowel; /i/ front, close, unrounded, short vowel; /u/ back, close, rounded, short vowel; /ā/ open, unrounded, long vowel; /ī/ front, close, unrounded, long vowel; /ū/ back, close, rounded, short vowel; /ē/ front, mid, unrounded, long vowel; /ō/ back, mid, rounded, long vowel (see, however, Dickins 2007 for a critique of this account and an alternative analysis.).

Dashes are used to separate off phonologically non-independent prepositions and the definite article from the following word. Thus al-bēt ‘the house’ fi bēt ‘in a house’, and fi-l-bēt ‘in the house’. They are also used to separate off object pronoun suffixes from verbs, e.g. kallamat-u ‘she spoke to him’,

genitive pronoun suffixes from nouns, e.g. bēt-u ‘his house’, and pronoun suffixes from prepositions, e.g. minna-hum ‘from them’. The symbol ^ˆ is used at the end of a syllable to indicate that that syllable has a high tone. High tone in Sudanese Arabic contrasts with standard tone, in cases such as ummi ‘illiterate’ vs. umm-i^ˆ ‘my mother’. The symbols á, í, and ú are used to indicate that the syllable in which they occur receives stress contrary to the standard word-stress rules for Sudanese Arabic. (Where word stress follows the standard rules for the language, word stress is not marked.)

The definite article in Sudanese Arabic has the following allomorphs:

After a consonant ^ː al-	- before all non-apical and non-dorsal consonants: /b/, /m/, /w/, /f/, /y/, /g/, /k/, /x/, /ǧ/, /ʕ/, /h/, /ʔ/, and /h/.
^ː ad-, ^ː at-, ^ː az-, etc.	- before apical and dorsal consonants: /d/, /t/, /z/, /s/, /ð/, /t̪/, /z̪/, /s̪/, /r/, /r̪/, /l / /l̪/, /n/, /j/, /ʃ/, and the marginal /č / and /ñ̪/.
After a vowel	
l-	- before all non-apical and non-dorsal consonants
d-, t-, z-, etc.	- before apical and dorsal consonants

The data of this study comprises almost 5 hours of recorded, naturally occurring conversations. The conversations were recorded at social gatherings and the participants were not informed beforehand that they were being recorded. All participants were asked to give their consent to the recordings being used in this research. They all did so. The recordings were done by the researcher and her husband. The number of participants is 10. They include relatives of the researcher as well as friends and relatives of her husband. The informants are middle-class educated Sudanese men aged between 40 and 60. Analysis is done on long narratives chosen from the recorded data where a speaker is not interrupted but instead produces an extended piece of story-telling. After recording the conversations, these conversations were written down, transcribed and translated to be examined in relation to narrative coordination qualitatively. Furthermore, the narratives are divided into components following the model of Labov (1997). These narrative components have the same function as the higher unit in which they participate (De Fina and Georgakopoulou, 2012).

4.0 Analysis

The present study will focus on a number of key elements that allow for an understanding of storytelling structure in relation to coordination.

4.01 Narrative sequence and turn-constructive units

With reference to the local occasioning of stories identified by Antacid and Widdicombe (1998) and the narrative components established by Labov (1997), there is no typical progression of the narratives of this study as described by Labov (1997). Narrators do not necessarily follow a pattern starting with the establishment of a setting and proceeding to a complication and resolution. Generally speaking in most of the narratives, speakers use orientations and give resolutions. Also, evaluation is embedded in orientation and at the end of contrastive actions or resolutions. It is also noticed that all narrators use evaluations to move from one story to another within the narrative in order to ensure that their flow of talk is not interrupted. In the following narrative by men (table 1), the narrator starts with orientation (lines a-f) followed by an abstract (line g) on which the narration is built. Orientation starts again in (lines l-nn) to prepare the listener towards the contrasting actions (lines oo-rr).

Table 1: A narrative by men

Translation	Transcribed narratives	Components	Function
A: The Fatiha [Chapter from the Quran]	A: ʔal-fāḥa	a	OR
Blessing on you, my brother	ʔal-baraka fi-kum y-āx-iʔ	b	OR
S: Blessings on everyone	S: ʔal-baraka fi-j-jamic	c	OR
A: By God, the news pained us	A: wa-llāhi ālam-na l-xabar	d	OR
By God, it shocked us	wa-llāhi zāt-un xalac-na niḥna	e	OR
We didn't know until [except] today.	niḥna ma cirifna illa l-lēla	f	OR
Was the death yesterday, or the day before yesterday?	ʔal-wafaʔ kānat umbāriḥ walla ʔawwal umbāriḥ?	g	AB
S: Yesterday, at midday	ma ʕirifna ʔilla l-lēla	h	EV
A: And how did the death happen, my brother?	S: umbāriḥ fi-z-zuhur	i	OR
S: By God, it was good	ʔ A: wa-l-wafaʔ ḥaṣalat kēf y-āx-i	j	AB
He got up in the morning in God's safety	S: wa-llāhi kān kiwayyis	k	EV
He got up in in the morning	gām aṣ-ṣubuh kiwayyis fi amānti llāh	l	OR
And drank the tea	gām aṣ-ṣubuh	m	OR
And had breakfast with the old lady [= his wife]	ʔū-širb aš-šāy	n	OR
And only	ʔū-faṭar maʕa l-ḥajja	o	OR
And went [and] sat on the veranda	ʔū-bass	p	OR
And he sat there	ʔū-maša gaʕad fi-l-baranda	q	OR
And he took for himself a book with him	ʔū-gaʕad hināk	r	OR
He said he [was] going to read	ʔū-xad lē-hu kitāb maʕā-hu	s	OR
The old lady herself go up	gāl māši yagra	t	OR
She said to him, "I'm going to the kitchen to prepare the breakfast"	zāt-u l-ḥajja gāmat	u	OR
And he asked the old lady	gāt lē-hu bamši l-maṭbax ʔajhhiz al-ḡada	v	OR
He said to her, "Where are the children?"	ʔū- saʔal al-ḥajja	w	OR
She said to him, "They have gone to work	gāl lē-ha ʔal-ʔawlād wēn	x	OR
But Hanan is a little unwell. She has not gone to work	gāt lē-hu mašu š-šugul	y	OR
He said to her, "What's up with her?"	lākīn ḥanān taʕbāna šwayya ma mašat aš-šugul	z	OR
She said, "Just a little unwell. Her head's hurting. She's got a little cough, and so on"	gāl lē-ha mā-l-aʔ	aa	OR
"Where is she now?"	gālat bass taʕbāna šwayya rās-a wājʕa	bb	OR
She said to him, "In her room"	ʕind-a šwayyat kuḥḥa kida	cc	OR
She said to him, "Okay, I'll see her later and he went to the varanda	wēn-aʔ hi hassi ʔ	dd	OR
After that the old lady said, "I went to the kitchen until the time of noon prayer	gāt lē-hu fi-l-ʔōḍa btāʕat-a	ee	OR
She went, gives him the tea, tea of mid-morning	gālēha xalāš ʔašūf-a baʕdēn ʔū-maša l-baranda baʕdēn tiji-niʔ l-baranda	ff	OR
She found him just lying on the bed	baʕdēn	gg	OR
She left him	baʕad da al-ḥajja gālat mašēt ʔana l-maṭbax ʔilēn wakīṭ ṣalāt aṣ-zuhur	hh	OR
At the time of the noon prayer Hanan went to him; she said to him, "Father, Father, the prayer"	mašat twaddi lē-hu š-šāy šāy aḍ-ḍaḥa	ii	OR
She shook him, and so	ligyat-u rāḡid fi-l-ʕangarēb sākit	jj	OR
He didn't respond to her	xallat-u	kk	OR
And his body was cold	wakīṭ ṣalāt aṣ-zuhur mašat lē-hu ḥanān	ll	OR
She went and moved him with her hand	gāt lē-hu ʔubū-yʔ ʔubūyʔ ʔaš-šala	mm	OR
She found his body cold, so	dagasat-u kida	nn	CA
She called the old lady	ma radda ʕalē-ha	oo	CA
A: Ah, and then?	ʔū-kān jism-u bārid	pp	CA
	gāmat ḥarrakat-u bē ʔid-a	qq	CA
	ligat jism-u bārid kida	rr	RES
	nādat al-ḥajja	xx	AB
	A: ʔaha ʔū-baʕdēn		

In (table 1), the speaker uses the alternative conjunction walla in his question ^ʔal-wafa^ʔ kānat umbāriḥ walla ^ʔawwal umbāriḥ (line g) to establish the fact of restricted availability of time. There is no way he could have known the news earlier. In addition, alternation is exclusive. Only one alternative is available in question and realized between the two noun phrases, either umbāriḥ or ^ʔawwal umbāriḥ. The first conjoin umbāriḥ has preeminence as it is preferred by the speaker asking. This is determined on extra-linguistic grounds and previous textual reference ma ^ʕirifna ^ʔilla l-lēla (line b). The final conjoin may attract the communicative focus which is reflected on the second speaker's response by choosing to repeat the word umbāriḥ with additional modification of a prepositional phrase fi-ḏ-ḏuhur (line c).

In the following narrative by men (table 2), orientations are in the middle of evaluations (lines e, i, o-q, t), which shows how components of the constructional units are randomly used. Instead of giving a direct answer to the question ^ʔū-^ʔumm-u kēf 'how is his mother' (line h), the narrator tends to drive the focus to another subject that is 'the son; ^ʔan-nūr (line i). Evaluations are used as means of justifications to subject shift.

Table 2: A narrative by men			
Translation	Transcribed narratives	Components	Function
A: he has the ID	A: hu cind-u l- ^ʔ iqāma	a	OR
His ID was not renewed	^ʔ iqāmt-u ma kān mitjaddid	b	EV
The day his ID expires I mean	^ʔ al-yōm illi yijī tantahi iqāmt-u yacni	d	EV
He asked the policemen to help him	waṣṣaṭ aḏ-ḏubbāṭ	e	OR
As much as he could	bi-l-wāṣṭa min hina min hina	f	EV
They let him in by the help of other people	bi-l-wāṣṭa daxxal-u ^ʔ ū- ^ʔ umm-u kēf	g h	EV AB
And how is his mom?	^ʔ an-nūr macā-ha	i	OR
Alnour is with her	hu zāt-u kān gāyim bē-ha	j	EV
He himself was taking care of her	^ʔ in kān ma ja cādil ma tākul wa-la tiṣrab	k	CA
If Adel doesn't come she doesn't eat or drink	^ʔ in kān ma ja cādil ma txuṣṣ al-ḥammām wa-la tākul wa-la tiṣrab	l m	CA CA
If Adel doesn't come she doesn't go to the	gācid janba-ha l-lēl kull-u jālis janba-hā	n o	EV OR
She doesn't eat or go to the bathroom	^ʔ albēt fi bass ma tadri cannu	p	OR
He is staying with her all night long	jālsa macā-hu l-bitt lākīn ma tadri ^ʔ al-ḥurma ^ʔ addāt-a ḥibūb kull lēla	q r	OR RES
The girl is there but she doesn't know anything about him	gālu fi mustaṣfa ticāl j aṣ-ṣēxūxa u-kbār as-sinn.	s t	EV OR
the girl is staying with him but doesn't know about him. The women	fa-bass waddā-ha l-qāhira caṣān tahda caṣān takūn ḥādyā	u v	EV EV
gave him the pills everyday they said there's a hospital that treats old people	^ʔ al-bēt umma muṭallaga ^ʔ al-bēt al- ^ʔ ūla muṭawaṣṣiṭ zayy macan	w	EV EV
so he took her to cairo so she feels relaxed	hu waḷlāhi ^ʔ in kan fi-s-sūdān wa-l- ^ʔ aḥād yidri cannu	x	OR OR
The girl's mother is divorced	waḥid cind-u ḍamīr ma fi hu ṣār xāyif	y z	OR OR
The girl is in grade seven like Maan	hī mit ^ʔ assira	aa	OR
I swear to God if he was in Sudan	jālsa macā-hu l-bitt.	bb	OR
nowbody would know anything about him	fāḍil da gāl ^ʔ in kān ma jīt ^ʔ al-kusur da kān saww lē-k ^ʔ iltihāb.	cc	OR
No one has a self conscious	bass yōm bacad yōm gālu la tiṭṭarrak	dd	OR
He became afraid	wa-daktōr gāl la t-ṭṭarrak	ee	OR
She is touched			
The girl is staying with him			
Fadel said if you didn't come this break would have caused you infection			

There is no chronological order in units as listed by Labov (1997). In men's narrative storytelling, narrators do not follow the sequential production reflected in Sacks' observation that "stories routinely take more than one turn to tell" (1970: 222). De fina & Georgakopouloun (2012) state that evaluation is more widespread in stories of personal experience than in stories of events vicariously experienced by the narrator. In the present study, it is noticed that this does not apply. On the other hand, evaluation is highly used in both kinds of stories whether of personal experience or of general events (tables 2,5). In stories of events, however, men tend to show how complicating actions are resolved by the frequent use of resolutions (tables 1,3,4,6)

4.02 Coordination markers and their functions in narration

It is noticed that coordination occurs within narration of incidents. In other words, there is no coordination between units but within units. The most commonly used connective in Sudanese Arabic is *wa-* and it is typically used with other connectives. It does not usually stand on its own. Thus, for example, we could find it occurring with connectives like *ū-kamān*, *wa-lākīn*, *ū-ba^cdēn*, *ū-^cašān*. This could be interpreted to mean that *wa-* does not function as a connector but as an introducer of other connectives that may have different functions depending on the context where they occur. In addition to sequence, *wa-* has further functions in narratives such as continuity.

In the following narrative (table 3), the speaker explains how busy he is by describing his daily routine. *Wa-* in the clauses *wa-l-[?]isbūc kull-u kida* (line e) and *ū-fi-l-wīkind [?]ana zōl nōm* (line i) and *wa-j-juma^ca di yā dōb [?]ana bag^cud ma^ca l-[?]awlād* (line j) marks continuity of actions undertaken by the speaker as they happen every day, contrary to the *wa-* in the following clause *ū-[?]ayyām kida ma^rra fi-š-šahar bāxud-um [?]awaddī-hum al-ba^hrēn* where *wa-* (lines k-l) functions as a marker of contrast and the word *šufta* (line k) signals a shift from what the speaker does every day to what he does occasionally.

Table 3: A narrative by men

Translation	Transcribed narratives	Components	Function
I swear I go to Sudan on vacations	H: walla [?] ana [?] amši s-sūdān fi-l- [?] ijāzāt	a	OR
There is no time	mafi wagit	b	EV
I leave when they're asleep	bamrug [?] ū-humma nāymīn	c	OR
And come back when they're asleep	wubaji [?] ū-humma nāymīn	d	OR
And this goes on every week	wa-l- [?] isbūc kull-u kida	e	OR
And in the week-end I sleep all day long	ū-fi-l-wīkind [?] ana zōl nōm	i	EV
And on Friday I sit with my children	wa-j-juma ^c a di yā dōb [?] ana bag ^c ud ma ^c a l- [?] awlād	j	OR
You see and some days I take them once a week to Bahrain	šufta ū- [?] ayyām kida ma ^r ra fi-š-šahar bāxud-um	k	OR
And I swear we have a lot of Sudanese chaps	[?] awaddī-hum al-ba ^h rēn	l	OR
	[?] ū-macāna wa-!lāhi nās sūdāniyīn katīr šabāb sūdāniyīn katīr	m	EV
	gulta lēhu yixalli š-šūḡul	n	EV
	yamši yacmal lē-hu hināk [?] ayya biznis	o	RES
	[?] ū-yistagīrr fi-s-sūdān.	p	RES
		q	RES

In table 3, *Wa* could also mark syntactic subordination (a circumstantial clause), giving a sense of 'when' *bamrug [?]ū-humma nāymīn wubaji [?]ū-humma nāymīn* (lines c-d) or 'but' *[?]ū-ma^cāna wa-!lāhi nās sūdāniyīn katīr šabāb sūdāniyīn katīr* (lines m). This is inferred from the context as the speaker says his family always travels and enjoys going out most of the time because they have many friends around. *Wa*- could also carry the meaning of the conjunct 'because' or 'in order to' *yixalli š-šūḡul yamši ya^cmal lē-hu hināk [?]ayya biznis [?]ū-yistagīrr fi-s-sūdān* (line o-q). *Wa-* can be used for emphasis. This is noticed when the action in the following example (table 3) is first mentioned without a conjunct *ma tākul wa-la tišrab* (line k-m), but then afterwards, *wa-* is added to give emphasis *ma txušš al-ḥammām wa-la tākul wa-la tišrab*.

Table 4: A narrative by men

Translation	Transcribed narratives	Components	Function
A: Ah, and then?	A: ʔaha ʔū-baʕdēn	a	AB
S: She called the old lady.	S: nādat al-ḥajja	b	RES
“Help, help, what’s up with father?”	ʔalḥagi ʔalḥagi ʔubū-yʔ da mā-l-uʔ	c	RES
The old lady came running	ʔū-jāt al-ḥajja jārya	d	RES
She said to her, “I didn’t know, by God	gāt lē-ha ma ʕarfa wa-llāhi	e	RES
Old man, In the Name of God Compassionate	yā ḥājj bi-smi-llāhi r-raḥmāni r-raḥīm	f	CA
and Merciful”	wa-l-ḥajja kaʔinn-a ḥassat	g	EV
And the old lady, as if she felt [it]	gāt lē-ha ʔaḍrabi li-slēmān fi-š-šugul	h	RES
She said to her, “Ring Suleiman at work and	ʔū-li-j-jērān		
the neighbours	kān fī zōl nās ʕabdal ḥafīz daktōr	i	RES
There was someone in Abdul Hafiz’s family,	muʕāwya kān fi-l-bēt xalli-hu yijī-na	j	RES
Dr. Muawiya. He was in the house, get him to	bass ʔaxadat tōb-a ʔū-gāmat jārya	k	
come.	ʔū-bi-š-šudfa ʔū-hi xārja ligat duktōr	l	EV
So, she took her wrap and began to run.	muʕāwya dōb-u kān ja	m	
And by chance, as she was going out, she	wa-llāhi ya duktōr muʕāwya taʕāl šūf	n	RES
met Dr. Muawiya, he had just come	al-ḥājj da mā-l-uʔ ma birudda ʕalē-na	o	
“By God, Dr. Muawiya, come see the old man	xēr xēr in šālla hassi jāy maʕ-āk	p	RES
what’s up with him. He isn’t answering us.”	xāšša l-baranda ʔū-maʕā-hu šanṭat-u	q	RES
“Good, good, if God wills, now coming with	ʔū-ma ligi nabḍ lākin ma dāyir yixlaʕ	r	EV
you”	aj-jamāʕa		
He came onto the veranda, his bag with him	fi-l-wakit da duktōr muʕāwya ḍarab	x	CA
And he did not find a pulse, but he didn’t	lē-yʔ ʕa-l-mōbāyl		
want to alarm the people there	gāl lē-yʔtaʕāl ʔabū-k ʕayy ān šiwayya	u	CA
At that point [time] Dr. Muawiya rang me on	ʔal-ḥāšil šin-uʔ gutta lē-hu	v	CA
the mobile	bass fi-l-wakit da ḥanān ʕaraḍat	w	CA
He said, “Come. Your father’s a little ill”.	ʔū-ḥāwalta ʔahaddī-ha	x	RES
“What happened?”, I said to him	ʔal-baraka fī-kum	y	RES
But at that point [time], Hanan objected.	gāmat tabki	z	CA
And I tried to calm her.	wa-l-ḥajja gāmat bi-š-šōt	aa	CA
Blessing on you [all].	ʔū-gāmat al-manāḥa	bb	CA
She began to cry.	A: wa-llāhi ḡarība lākin	cc	EV
The old lady let out a cry.	barā-hu ma kān ʕayyān wala ḥāja wa-	dd	EV
The wailing began.	llāhi	ee	AB
A. By God, close but he wasn’t simply ill or	wa-d-daktōr gāl sabab al-wafaʔ šin-uʔ		
anything, by God. And the doctor said what			
the cause of death was.			

Wa- could also be a marker of consequence (table 5); ʔū-nādat al-ḥajja, ʔū-jāt al-ḥajja (lines b-d), bass fi-l-wakit da ḥanān ʕaraḍat wu-ḥāwalta ʔahaddī-ha (lines w-x). It could be also a marker of causative (lines g-h) wa-l-ḥajja ka-ʔinna-ha ḥassat in response to a previously mentioned statement gat lē-ha ʔaḍrabi le-slēmān fi-š-šugul walla slēmān (line h) (alternation is exclusive). Wa- could also trigger gradual status of actions (lines k-m) ʔū-bi-š-šudfa ʔū-hi xārja. /Wa/ also occurs with reformulation as the following example shows: tiʕālǰ aš-šēxūxa u-kbār as-sinn (line h).

In addition, there is another connective that is used to mark sequentiality in narrative conversations in Sudanese Arabic, which is the connective 'bass'. This connective may have different functions as well. It is not only used to signal sequence of events throughout the discourse of narrative events in conversations but also to mark continuity throughout the narrative. Bass could function as a consequence similarly to the conjunction fa-bass in fa-bass waddā-ha l-qāhira (table 2, line r). Also table 5 (lines c-j) ʔū-jāt al-ḥajja jārya bass ʔaxadat tōb-a ʔū-gāmat jārya, fi-l-wakit da duktōr muʕāwya - bass fi-l-wakit da ḥanān ʕaraḍat (table 5, line k, w). The conjoin bass could attract most communicative focus as it is less specific but implies that there is more to follow ʔū-bass (table 3, line p) where it implies general indication of contrast as what is being said in the second conjoin is unexpected and surprising ʔū-bass (nothing else happened). It could also limit the scope of what is said in the first conjoin (extra-linguistic) bass taʕbāna, (she is fine but a bit tired) (table 1, line aa).

4.03 Syndetic- asyndetic coordination

In coordination, a string of explanatory conjoins may occur asyndetically as shown in table 1 *kān kiwayyis – gām aṣ-ṣubuh kiwayyis fi amanti llāh. xad lē-hu ktāb maʿā-hu gāl māšī yagra* (lines k-m), *bamši l-maṭbax ʔajahhiz al-ḡada* (line t-w), or syndetically, in emphatic listing to indicate a sense of continuous or endless actions taken place *gām aṣ-ṣubuh ʔū-širb aš-šāy ʔū-faṭar maʿa l-ḥajja ʔū-bass* (lines n-r). In men's narratives, syndetic coordination is used with personal stories but asyndetic coordination is used with narration of events.

Moreover, asyndetic coordination tends to occur in reported speech narrated within incidents. It is noticed that when the same incidents are repeated, asyndetic coordination is actively used to keep the narration mode going communicatively and speedily with partial or full repetition of utterances as shown in table 5 (lines a-f) *ʔū-jīna ʔū-ʔawwal ma jīna l-bēt yalla nāhad tagūl lē-yʔ ya ʔumm-iʔ ḥabbōba ʿādil ʿamal ḥādīθ ḥādīθ ʔēh gāt lē-ha ʿādil ʿamal ḥādīs , yalla širna zayy al-majānīn wa-la naʿrif aṭ-ṭarīg wa-la naʿrif al-mustašfayāt širna zayy al-majānīn.*

Generally speaking, when the speaker intends to foreground ideas, syndetic coordination is preferred but when the speaker backgrounds incidents, asyndetic coordination is preferred as shown in (table 1).

Table 5: A narrative by men

Translation	Transcribed narratives	Components	Function
And we came	ʔū-jīna	a	OR
and the moment we came to the house	ʔū-ʔawwal ma jīna	b	OR
Nahed says to me	l-bēt yalla nāhad tagūl lē-y	c	CA
Mom grandmother	ʔ ya ʔumm-iʔ ḥabbōba	d	CA
Adel had an accident	cādil camal ḥādīθ	e	CA
An accident?	ḥādīθ ʔēh	f	CA
She told her Adel had an accident	gāt lē-ha cādil camal ḥādīs	g	EV
And we became like crazy people	yalla širna zayy al-majānīn	h	EV
And we don't know the way	wa-la nacrif aṭ-ṭarīg	i	EV
And we don't know the hospitals	wa-la nacrif al-mustašfayāt	j	EV
We became like crazy people	širna zayy al-majānīn	k	RES
So let's go	xalāš yalla yalla namši	l	EV
So our day and night changed	xalāš širna la lēl-na lēl wa-la nahār-na nhār	m	EV
And in the morning he woke up in a very bad condition	bass ʔṣbaḥ aṣ-ṣabāḥ ḥālt-u ḥāla	n	RES
And they immediately did him the operation	bass ʔawwālī sawwu lē-hu lcamaliyya	p	EV
And he was fine	bass ṛabba-na sallam		

In men's narratives, asyndetic coordination occurs with reported speech and the word *gālu* is used with no referentiality: *gālu fi ḥurma tʿālīj* (table, 2 line b) , *gālu lēhu la titḥarrak*, *gālu la titḥarrak* (table 2, bb-cc), *gālu lē fādīl* (table 2, z) . Asyndetic coordination triggers not only repetition of words but also parenthesis and reformulation of meanings *gāʿid janba-ha l-lēl kull-u jālis janba-hā* (table 2, n-o). With repetition, there is a change in structure and referentiality (cataphoric- anaphoric) *ʔal-bitt fi bas ma tadrī ʿannu, jālsa maʿā-hu l-bitt lākīn ma tadrī* (table 2. p-q). Also, with repetition of conjuncts there is a change in aspect *ʿašān tahda ʿašān takūn ḥādya* (table 2, line v). Asyndetic coordination triggers parenthesis *ʔal-bitt ʔumma-ha muṭallaga ʔal-bitt ʔūla muṭwaṣṣiṭ zayy maʿan* (table 2, x). It could also trigger reformulation *hu ʿind-u l-ʔiqāma ʔiqāmt-u ma kan mitjaddid ʔal-yōm ʔilli yiji tintahī ʔiqāmt-u yaʿnī, waṣṣaṭ az-zubbāṭ bi-l-wāṣṭa min hina min hina bi-l-wāṣṭa daxal-u* (table 2, a-g).

In narratives, there is a movement from general to specific, and generalization is marked by asyndetic coordination while specification is marked by syndetic coordination. For example in table 5, when the man talks about the Sudanese wedding rituals, he starts listing the things they do without using the

conjunct wa- at the beginning (lines a-c), then he adds the adverbial conjunct ba^cdën to the additive conjunct wa- in order to list them specifically; hinna ʔû-duxla ʔû-ba^cdën şabha ʔû-ba^cdën dagg ar-rîha.

Table 5: A narrative by men

Translation	Transcribed narratives	Components	Function
A: and how's the wedding?	A: wal-ʕiris kēf	a	AB
B: they make the perfume	B: yisawwu r-rîha	b	CA
they make the bakhour	ʔû-ysawwu l-baxūr	c	CA
they have lunch	ʔû-ysawwu fi-ha gēla	d	EV
from the wedding day	min yôm al-ʕiris	e	EV
as the wedding day begins	min yôm ma yabtadi l-ʕiris	f	EV
people go in	nās dāxla	g	EV
people go out	ʔû-nās xārja ʔû-rāyha	h	CA
they make alsabha	yisawwu ş-şabha	i	CA
and then alsabha	ʔû-ba ^c dën aş-şabha	j	CA
And then on teh wedding they of course they make teh bride wear hinna	ʔû-bacdën yôm ad-duxla řabcan yiřanninu l-carūs,	k	CA CA
And then on teh next day they make alsabha	û-ba ^c dën tâni yôm yisawwu şabha	l	CA
And then on alsabha they dress the bride the Sudani dress	wu ba ^c dën aş-şabha yilabbisû-ha t-töb as-südâni	n	CA EV
And the wedding then the sabha			
And then the making of bakhour the neighbors stay with her forty day forty days.	ʔû-duxla bacdën şabha ʔû-bacdën dagg ar-rîha ʔarba ^c in yôm ma yxallû-ha j-jērân ʔarba ^c in yôm.		

In narratives by men, asyndetic coordination is marked by some words and phrases like: ʔan-nās, zamân kân an-nās, hassi n-nās, which are general words with no referentiality (table 6, lines a-e).

Table 6: A narrative by men

Translation	Transcribed narratives	Components	Function
A: In the past everyone used to wear the traditional Sudanese dress	A: zamân kân an nās kulla ha talbas az-zayy as-südâni l-ʔařil	a	OR
Now the people now have come to wear Western clothes	hassi n-nās az-zaman da bigat talbas al-ʔafrañji	b	EV
All the people were sists	ʔan-nās kânat kull-a ʔaxwât	c	EV
And life was simple	wa-l-ʕiřa kânat bařiřa	d	EV
And that market the movement in it, a needle you wouldn't find it from the large number of people, they were many in the market	wa-s-sûg da ʔal-řaraka fi-hû ʔalibra ma tlâgîha min kutr ʔan-nās ma katirîn fi-s-sûg	e	OR EV
There was no market except Omdurman market	ma kân fi sûg ġēr sûg ʔumm durmân da ʔařl-u t-tijâra kulla-ha kânat ʔumm durmân	f	OR OR
In fact all the trade was [in] Omdurman	kân as-sûg da migassam	g	OR
The market was divided	ʔas-sabit yijû-k nās ař-řamâl nās řungula nās ʕařbara nās ař-řamâl wa-l-ʔařad nas ař-řarig wa-l-ʔitnën nās aj-janûb	h	OR OR OR
On Saturday there would come to you the people of the north, the people of Dungula, the people of the north, and on Sunday, the people of the south	ʔan-nās al-hinûd kânu nās bitâ ^c ön tijâra wa-t-tijâra kânat samħa ʔû-mbâraka	i	OR OR
The Indian people were the people of trade	sum ^c at-ak kânat ʔahamma řâja fi-s-sûg di	j	EV EV
And the trade was good and blessed	ʔal-řâjj ʔallâ yirřam-u lamman fatař ad-dukân da ʔana kunta řâfi ^c řigayyir	k	CA
Your reputation was the most important thing in that market	kân yaxud-ni [†] ma ^c â-hu fi-l-ʔijâzât	l	EV
The old man, God have mercy on him, when he opened the shop, I was a small child	kân ad-dukân da řigayyir ʔan-nās al-hinud kânu nās bita ^c ön tijâra řab ^c an	m	OR EV EV
		n	OR
		o	OR
		p	OR
		q	OR
		r	EV
		s	EV
		t	CA
		u	EV
		v	OR
		w	EV
		x	EV

He used to take me with him in the holidays	kānu šaġġālīn fi-s-sūg da	y	EV
The shop was small.			
The Indian people were the people of trade, of course			
They were working in that market			

It is noticed that the sense of speed and brevity is highly marked by asyndetic coordination and temporal words like yalla which could be successively repeated depending on choice of speeding up incidental talk by the speaker yalla yalla xalāš yalla yalla namši, yalla nāhid tagul-li¹ ya ʔumm-i¹ ḥabbōba, yalla širna majānīn (table 5, lines c, h, k). The asyndetic coordination in men's narrative (table 1, line g) gives the sense of speed and brevity to justify the fact the speaker didn't know about the death ʔal-wafa¹ kānat umbāriḥ walla ʔawwal umbāriḥ. Also, in asyndetic coordination, it is clear from the extra linguistic factors that sequence is involved ma radda ʕalē-ha – nādat al-ḥajja – dagasat-u ma radda ʕalē-ha – ḥarrakat-u bē-ʔīd-a - ligat jism-u bārid (lines nn-rr).

kān marks the past tense and is used with asyndetic coordination when the narrator attempts a new satory. Kān frequently occurs at the beginning of asyndetic narratives and becomes less frequent as the narrative moves on (table 6, lines a-e).

In addition, when the same incidents are repeated, asyndetic coordination is actively used to keep the narration mode going communicatively and speedily with partial or full repetition of utterances ʔū-jīna ʔū-ʔawwal ma jīna l-bēt yalla nāhad tagūl lē-y¹ ya ʔumm-i¹ ḥabbōba ʕādil ʕamal ḥādiḥ ḥādiḥ ʔēh gāt lē-ha ʕādil ʕamal ḥādis , yalla širna zayy al-majānīn wa-la naʕrif aṭ-ṭarīg wa-la naʕrif al-mustašfayāt širna zayy al-majānīn (table 5, lines a-j). Frequent repetitions of utterances that are employed by men in asyndetic coordination could be a marker of cooperative narrative. It could also be a reflection of Sudanese men's speech style and inclination to be descriptive which may contradict the concept of power and soloidarity.

4.04 Coordination and corefrentiality

The use of demonstrative pronouns and question words exophorically is remarkably significant across Sudanese men's narratives. It is noticed that demonstratives mark forthcoming narrative explanation of the referent. For example, the anaphoric use of demonstrative pronouns could trigger repetition of the referent preceding it.

Table 7: A narrative by men

Translation	Transcribed narratives	Components	Function
A: There needs to be someone in the dying works from my side	A:lāzim yikūn fī zōl gāʕid fi-l-mašbaġa	a	OR
And I am thinking that you should be there	di min ṭaraf-i ¹ wal-mustawdac da	b	OR
And I'll suggest to Shahazan that you go to India to learn the subject of dying so that you can have the whole idea of the work	ʔū-ʔana gāʕid ʔafakkir tigʕud fi-ha ʔinta ū-ḥa-qtariḥ ʕalē šahāzān ʔinn-ak tamši l- hind ʕašān titʕallam mawḏū ʕaš-šibāġa da	c d e f	OR OR OR OR
Ah, what's your opinion ?	ʕašān yikūn ʕind-ak fikrat aš-šūġul kull-u ha raʔy-ak šin-u ¹	g h	OR OR
By God, what you decide, my father	waḷḷāhi lli bi-tšūf-u yā bū-y ¹	i	OR
But who will take on the work here in teh store?	lākīn ʔaš-šūġul hina fi-mustawdac da yimsak-u mīn	j k	RES OR
The receipts and the accounts	ʔaṭ-ṭaḥšīl wa-l-ḥisābāt	l	OR
Don't worry, I'll find a man for it while you go and come back	ma tšīl hamm b-alāġi lē-hu zōl lēn ma tamši ʔū-taji ʔinta	m n	OR RES
Aha, on the blessing of God, my father	ʔaha ʕalē barakat illāh yā bū-y ¹	o	RES
I have no objection	ʔana ma ʕind-i ¹ māni ^c ʔaha yaḷḷa namši nšalli l-ʕašur	p q	OR OR

Aha, let's go and pray the afternoon prayer	ṭab ^ʕ an kunta bašrab karkadē bārid	r	EV
I was drinking karkaday juic	A: ṭab ^ʕ an da kān al-mašrūb al-mufaḍḍal	s	
Of course that was my favorite drink	lē-y ^ʔ	t	EV
Everyone used to like	ʔū-kān an-nās kulla-ha biṭhibb-u		

In table (7), the demonstrative *da* is used anaphorically in (line, b) referring to the predicand *al-mustawda^c*. This referent is further referred to in (line, i).

In table (6), the anaphoric demonstrative *da* has a preceding referent *ʔad-dukkān* that is referred to afterwards in (line, u). Also, in (line, w). On the other hand, interruption of ideas is triggered by cataphoric use of demonstrative pronouns. In table 7 (line r), the referent *al-mašrūb al-mufaḍḍal lē-y^ʔ* is previously referred to in the preceding line as *karkadē* (line q).

5.0 Discussion

The analysis of the narrative structure employed by speakers of Sudanese Arabic based on Labov's model has shown verified degrees in relation to narrative units. Analysis has shown that components of SA narratives vary across men. Moreover, narratives do not reflect the typical progression of structural units. There seems to be a one-to-one relationship between coordination and narratives as the more conjuncts are used the more story telling is the narrative like. In addition, the conjunctive particle 'wa' in SA has other functions than the ones listed by Holes (2004), while the other conjunctions 'wa, fa, ʔumma, ʔaw, ʔam and bal' are not used at all in natural story telling. Holes claims that /wa/ is a connective that is typically used at the beginning of all paragraphs in MSA except the first one. This study, however, evidenced some examples where /wa/ is used at the very beginning of narratives in abstract units as its function is to mark the beginning of the next episode in the report. Wa does not only add in descriptions of static scenes and objects and sequences in descriptions of actions, but also indicates simultaneity of actions or contrastive or adversative relationships between the clauses sit conjoins. The function of wa depends not just on the speech context but also the semantics of the verbs and the syntactic structure of the conjoined sentences. This is clearly shown in the data as it has other functions than marking static description of sequence. Holes (2004) states that uneducated/relaxed speech generally contains relatively more coordinated and relatively fewer subordinated sentences compared with educated speech or MSA. However, this does not apply in the narratives found in the present data. Subordinated sentences frequently occur and they work collaboratively in asyndetic coordination between narrative units.

In the narratives under study, wa- is not only used as a marker of static description and narrative sequence. Instead, it has other different functions which could be elicited from the context they occur in. Men tend to use wa- within narrative units more than between narrative units. Moreover, time adverbials are used to mark narrative sequence in narratives. In addition, there is relation between coordination and narrative sequentiality. Asyndetic coordination marks general description of details and continuity while syndetic coordination marks brevity and specification of details. Syndetic and asyndetic coordination could have different functions in SA narratives. These could be sequence, consequence, continuity, contrast and emphasis. These functions are triggered by the distinguished narrative components used in narratives by Sudanese speakers of Arabic. Moreover, Repetition of patterns exploits coordination diversity and complexity.

6.0 Conclusion

This paper investigates whether endophoric terms operate in conjunction with coordination in narratives and how connectives are employed in the linking of events in narratives in naturally occurring conversations among Sudanese speakers of Arabic. It further explores the relationship between coordination and sequentiality in the narrative discourse of events. Based on previous studies, it is initially hypothesized that narratives usually coordinate sequences syndetically. This hypothesis,

however, proves unsustainable. Absence of conjunction may be significantly a marker of narrative type and may reflect narrative continuity among Sudanese speakers of Arabic. Results show that there is a one-to-one relation between coordination and narrative sequentiality. Syndetic coordination mark general description of details and continuity while asyndetic coordination mark brevity and specification of details. There are no multiple turn-constructive units and thus the teller does not necessarily have to find means to signal to interlocutors that such an extended turn is underway as claimed by De Fina and Georgakopoulou (2012). While syndetic coordination occurs with narration and description of incidents, syndetic coordination is used to introduce new incidents.

The discussion of the narrative structure based on Labov's model has shown verifying degrees in relation to narrative units. Analysis has shown that components of SA narratives vary and do not reflect the typical progression of structural units. Moreover, There are no multiple turn-constructive units and thus the teller does not necessarily have to find means to signal to interlocutors that such an extended turn is underway as claimed by De Fina and Georgakopoulou (2012). Based on previous studies, it is initially hypothesized that narratives usually coordinate sequences syndetically. This hypothesis, however, proves unsustainable. Absence of conjunction may be significantly a marker of narrative type and may reflect narrative continuity among Sudanese speakers of Arabic. It could be concluded that there is a one-to-one relation between coordination and narrative sequentiality. Syndetic coordination mark general description of details and continuity while asyndetic coordination mark brevity and specification of details. Syndetic and asyndetic coordination could have different functions in SA narratives. These could be sequence, consequence, continuity, contrast and emphasis. These functions are triggered by the distinguished narrative components used in narratives by Sudanese speakers of Arabic. Repetition of patterns exploits coordination diversity and complexity. The exploration of coordination in SA narratives is an attempt to show how studies of narratives could move away from functionally restricted schemes about the various structural components in relation to coordination. This study hopes to give insights into communicative practice of storytelling. Further work on narrative structure should aim to probe more into the relationship between narrative structure and coordination devices through structural components to deepen the understating of the nature, sequential position and relations between different structural constituents.

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