NARRATIVE ART, NARRATOR SKILL

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Among the traditional Upper Chehalis stories that I collected in my first summer of field work on that language in 1960 was a rather strange one which I will refer to as "A Hunter Finds a Baby Boy".[1] The narrator of this story, as of all the stories I was able to collect in Upper Chehalis, was Silas Heck, who died in 1967 at the age of 93. Although some features of "A Hunter" may be familiar to those acquainted with Northwest folklore, there are some decided peculiarities about it, and I will take these up later; nevertheless, this is another example of the narrative ability of Silas Heck. That he was a very accomplished story teller became evident to me the very first time I tried analyzing one of his stories, and his ability stands up well against a superb story teller, Jonas Secena, who worked with Boas in 1926 and 1927 (for another example of Heck's ability, see Kinkade 1987, and for examples of Secena's narrative art see Kinkade 1963 and 1964). Both narrators used the same organizational techniques described below, although Secena's narratives tend to be longer and more elaborate.

The structural analysis that I use here to analyze "A Hunter" follows the example of Dell Hymes, especially as elucidated in Hymes 1981. The analysis of Upper Chehalis stories into verse and dramatic units seems completely appropriate, and once the techniques and markers used by a narrator are recognized, this seems an almost inevitable format. Both lexical and semantic criteria interact to demarcate sections of a story. Various particles are regularly used to begin stanzas, verses, and lines, and (as Hymes has repeatedly noted) passage of time and turns at speaking are often used to begin major units. The most common particle in Upper Chehalis to set off significant units, usually stanzas, is húy "and then". But in "A Hunter", this particle occurs much less frequently that in other stories I have examined; it begins only seven of the 22 verses of the text.[2] Furthermore, húy is used here to mark verses, rather than stanzas. This infrequency of húy does not mean that verses and stanzas here lack distinctive marking, however; only three are unmarked (II.B.b, II.C.b, and II.C.c), and two of these occur at the very end of the story, where distinctive marking often breaks down in Upper Chehalis. Markers here are, in fact, rather diverse, and not always as overt as elsewhere: two are marked by predicates of saying, and ten are marked with specification of time passing ("a long time", "the fifth" something, or č'úsus "always").

Lines are also frequently marked with a particle, but use of these never seems to be consistent or essential. Only 30 of the 91 lines of "A Hunter" are so marked, and eight of these co-occur with verse markers (at lines 11, 25, 31, 37, 43, 61, 86, 91). The four line particles that occur here are wi "and", n "and", ʔitu (unstressed as tu) "then", and ƛ'a "dependent future". Lines are also frequently marked by significant pauses or intonation drops. In the text, a comma indicates a pause with no intonation change, and a period indicates a pause with a drop in intonation; doubling commas or periods indicates a noticeably longer pause. Periods normally occur at the end of a verse, but may occur within it. Here, only two verses end in comma rather than period (at lines 7 and 58), but in both cases the ensuing verse begins with húy, making it clear that there is indeed a verse division here. Pauses and intonation are frequently used by a narrator for special dramatic effects, and may occur in unusual patterns; for this reason they are not always reliable indications of line or verse divisions.

Acts, stanzas, and verses also ordinarily represent semantic units, that is, they will be limited to one bit of action or a sequence of connected actions. Thus Act I tells of the finding of the boy, his maturation, and departure, Act II tells of a

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[1]Material for this article was collected in 1960 under the auspices of the American Philosophical Society Library and Indiana University. I am particularly grateful to my Upper Chehalis informant Silas Heck for his patience and willingness to work with me.

[2]In the accompanying text, acts are indicated with an upper case Roman numeral (top center), stanzas with a capital letter, verses with a parenthesized lower case letter (both at the left of the page), and lines by numbers between the Upper Chehalis and English versions of the story.

marriage and murder of the wife; the first focusses on the boy, the second on the wife. Stanza A of Act I pertains to the father finding and bringing home the baby, B has the boy grow up and learn to shoot, C has his sister urge him to shoot her hand, D is his remorse or shame at having done so, and E is his departure. In Act II, stanza A is his marriage and murder of his wife, B is the people finding strawberries and hence the woman, and C is her explanation of what happened. Similarly, each verse is a subsection of these events, and one (I.C.b) has three subparts.

The verses of a stanza or lines within verses also often reflect what Hymes describes as an onset-ongoing-outcome triad. That is, the first of such a triad will initiate an action, the second will carry it on, and the third will tell what the result of the action is. This outcome then often initiates a second triad, and one finds resulting interlocking groups of five. I have not detected any of these quintuplets in "A Hunter", and even triplets are not frequent or well delineated. One such set of verses seems to be the first stanza: the man goes hunting (a: onset), he goes through the woods for a long time (b: ongoing), and he finds the baby (c: outcome). Another possibility, but a weak one, is in stanza B of the second act: the people come behind (a: onset), the people continue (b: ongoing), and the people hear singing (c: outcome).

Some more interesting triplets occur within verses. I.A.c has a simple sequence: the man finds the baby, he takes the baby, he goes home. Other verses, however, elaborate the triplet by having two or three lines per part. Thus I.B.a has an onset in line 11 (long time), ongoing in lines 12-14 (stays five days), and outcome in line 15 (he gets big). One might see other irregular triplets at I.B.b, I.C.a, II.A.b, and II.A.d.

Yet another kind of marker typical of Upper Chehalis stories is use of the pattern number five. This may appear overtly as the number of times something happens or the number of persons or things present, but is also used to structure the verses into stanzas and stanzas into scenes or acts. It is not coincidental that each act here has three or five stanzas, or that stanzas have one, three, or five verses. It is even common, although not as regular, for verses to contain three, five, or even seven lines. In other texts, an event may have to be repeated five times, and this repetition is used to build the verses or stanzas. Here such events are truncated, as in Act II when the husband and wife cross one prairie, then another, then we skip to the fifth, and the same happens with the people following; it is significant that these truncations result in sets of three, not two or four. An alternative arrangement of II.A could be used to bring out the first of these sets of three: A (lines 50-51), B (with three verses, 52-58, 59-60, and 61-64), C (lines 65-67); stanzas B and C would then become D and E. Note also the three successive verses beginning with č'úsus "always" at lines 31, 37, and 43. This suggests another alternative arrangement, where C.a might be a single stanza, C.b, C.c, and D another stanza, and E still the final stanza of this act.

The prevalence of threes and fives usually produces a story with three or five acts. The presence of only two, as here, is therefore not expected, and requires some explanation. The brevity of the story is surely one of the main reasons for this, as many possible expansions and additional episodes are simply not present. Another main reason certainly has to do with the origin of the story, as explained below. I see no natural way to divide this narrative into more acts; the portion dealing with the people finding the berries and the wife's body might be seen as a separate act, yet this ensues directly from the preceding murder. There is simply no break anywhere as sharp or clear as that following the boy's leaving home, and this seems to be the only natural place for a change from one act to another.

Thus we have a story divided into two acts, each with patterned numbers of stanzas and verses marked by meaning and with particles and intonation. This is the art of Upper Chehalis narration. A synopsis of this structure is shown in the following. To the right I show how this would appear if the alternative arrangements suggested in the preceding paragraph were adopted; note the reverse symmetry of the two acts in this option.

Profile	lines	Alternate profile
I.A.a	1-3	I.A.a
b	4-7	b
c	8-10	c
B.a	11-15	B.a
b	16-19	b
c	20-24	c
C.a	25-30	C
b	31-36	D.a
c	37-42	b
D	43-46	c
E	47-49	E
II.A.a	50-51	A
b	52-58	B.a
c	59-60	b

d	61–64	c
e	65–67	C
B.a	68–72	D.a
b	73–76	b
c	77–79	c
C.a	80–82	E.a
b	83–85	b
c	86–90	c
End	91	End

What then of the narrative skill referred to in the title of this essay, and why should this story be considered strange? There are indeed several peculiarities about the story. What has Act II to do with Act I? Is this just another episode of the boy's interaction with women? What is the motivation for the murder? None is mentioned, or even hinted at. And why is the young man dropped rather abruptly at line 67, to be referred to again only passingly in lines 83–84? I have given clues to the answer to these problems in the titles I have given to each act. The fact is that these were originally episodes from two entirely different stories.

Adamson (1934) records three stories which include episodes equivalent to the parts of "A Hunter Finds a Baby Boy". Two versions of "Dog Husband", one by Peter Heck (an older brother of Silas) and one by Mary Heck (their mother), contain the episode given here as Act I, and the story "Xwayps and the Young Woman", told by Peter Heck, has the episode in Act II. I quote here the plot abstracts as given by Adamson. The numbers refer to the versions of "Dog Husband" in Adamson as follows: UC49 is a version by Maggie Pete, UC50 is one by Pike Ben (neither of these is of relevance here), UC51 is Peter Heck's version, UC52 is that by Mary Heck, and H13 is a Humptulips (Lower Chehalis) version told by Lucy Heck (not relevant here). Mary Heck's version of "Dog Husband" starts with the story of Mouse and her grandchildren; Peter Heck's version begins just after Mouse hides the baby in the tree, and Woodpecker goes hunting.

Dog Husband.

The pet dog of a young woman [who had refused to marry UC49] secretly becomes a man and impregnates her. She is deserted by her people, [who hang the dog UC52], but a member of her family [her grandmother UC49; Crow UC51,52] leaves her fire.... The young woman gives birth to four male pups and one girl child [five male pups and one daughter UC51,52; two female pups, three male H]. After about ten days [the fifth day UC51,52], she leaves her torch on the beach, returns early from digging, and discovers the pups are boys [the girl confesses the fact to her mother UC49]. She surprises the boys at play and burns their dog coats. The boys become great hunters. [The five pups become people. She declares they shall be a disgrace to their tribe, beats the old dog, her husband, and leaves with the two girls H13.] UC50.

Bluejay discovers that the young woman's grandmother has been obtaining food from her granddaughter. The people start back in their canoes and all but the grandmother are drowned UC49.

In the Upper Chehalis version 52 the Dog Husband narrative is preceded by the following: Mouse sends her grandson and granddaughter to catch salmon and warns them not to camp close together. They sleep closer each night and the fifth night sleep together.... Mouse tracks them by their camps and discovers their baby. In seven days she fashions a salmon out of a piece of cedar and instructs it to carry off her grandson, when he spears it.... His wife takes revenge on Mouse by causing the water in the well to drop. Mouse stoops to drink, falls in, and drowns. The girl puts beads on her baby and places him in a hollow tree with instructions to cry if he hears pounding. She becomes the plant Xwala´q'o UC52.

Woodpecker at work in the woods hears a baby's cry. The fifth day he leaves his tools at work and seeks the baby. He and his wife pretend to their daughter that it is their own son. The fifth day the daughter persuades the boy to shoot her hand, whereupon she cries out his identity. After five days he leaves and follows a bird to a prairie where five women are digging camas. The girl is there to taunt him on his origin. He shoots her and burns her up, but her hat falls to one side, and another bird, which he follows, flies off to a second prairie. Here the burning is repeated. The third time (fourth UC51) he throws the girl's hat into the fire as well, and transforms her ashes into the lark.... (An adopted person shall be treated like a brother UC51.) On the fifth prairie he changes himself into a dog in order to get near a beautiful girl. Bluejay suspects the dog, because he comes only to the princess who begins to have streaks on her cheek bones; he does not eat bones; and he seems to understand Bluejay. The princess becomes pregnant and the people desert her UC51,52.

Here follows the dog husband narrative given for version 50, as noted. The conclusion of 51 and 52 reads as follows:

Crow visits the deserted princess and is fed. She returns home with meat for her children. Raven detects the youngest boy choking on blubber. The people return to the princess and quarrel for possession of the houses which have been filled with meat. Bluejay (and Raven UC52) is chased away to his house filled with entrails UC51,52. (Adamson 1934:399–400)

Xwayps and the Young Woman.

A man whom Xwayps has made out of a cedar limb succeeds on his fifth try in throwing a girl in a wrestling match.... Xwayps takes the girl for his wife despite her protest. Every day she brings home fowl which she claims Hawk caught for her. The fifth morning Xwayps flies above his wife and her secret lover, Syuyu´wən, disguised as a bird. Syuyu´wən shoots at the bird five times and misses. Xwayps clubs him and takes home his head, which he hangs above his wife's bed. Five times something drips upon her and she discovers Syuyu´wən's head. The following morning Xwayps kills her on the way to her parent's home and ties her to the top of a tall, slippery cedar. The Birds, Squirrel, and Bluejay fail to get her down. The small bird, Pape´tənə`mɛts, succeeds. The youngest of the woman's five brothers is dressed up to resemble his sister and taken to Xwayps. He sleeps with Xwayps and the fifth night cuts off his head. Five days later Bluejay discovers the murder. Whenever a man is jealous, he kills his wife's lover UC54. (Adamson 1934:415–416)

How did Silas Heck get the stories entangled? When he was a child, he was sent away to school, and his parents told him to forget his Indian language, stories, and culture. Fortunately he did not do so, but he did not remember a great many stories, certainly nowhere near as many as his brother and mother knew and told for Adamson (and Boas). But those he remembered he generally knew well, and told them with considerable skill. He liked telling them, and told them for tribal meetings as well as for visiting linguists and the like (including Leon Metcalf). But in this case, he apparently did *not* remember all of "Dog Husband" or of "Xwayps and the Young Woman", but did remember certain parts. Whether he deliberately combined these or not I cannot tell, but he did put them together skillfully. They work as a single story until you begin to think it over carefully. A curious point is that he has not named any of the characters in the story except the younger sister (Little Lark); this may also have to do with his partial memory of the stories. That this narrative works as well as it does is a testimony of the narrative art and skill of Silas Heck.

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(I. Dog husband.)

A (a)	ʔaɬ tat x̌'áqɬnɬ,	1	Once upon a time,
	ʔitu wáksn t ʔó·c's nuɬtámš,	2	then one man goes,
	sx̌'á·x̣anm.	3	to hunt.
(b)	húy, wáksn	4	And then, he goes
	wáksn	5	he goes
	q'ačá· sx̌'áqɬnɬ	6	a long time it goes on
	yéps taš ʔacʔál'stip,	7	his walking through the woods,
(c)	húy, n t'úqºmal'n t sqºay'áyɬ. ʔaɬ t lúwx̣.	8	and then, and he finds a baby in a hollow tree.
	kºanátn tat sqºay'áyɬ,	9	He takes the baby,
	yáx̌'twn.	10	he goes home.
B (a)	wi, q'ačá·	11	And, a long time
	ʔacwénsx̣ tat qºáyɬ,	12	the boy stays,
	cilčɬqºx̣º	13	five days
	cwénsx̣,	14	he stays,
	wi taw'áwmitn.	15	and he gets big.
(b)	húy, sá·ʔšiɬ t st'ak'ºéɬn', ča t sx̣elx̣áʔs	16	And then, he makes him a bow, and arrows
	x̌'a šáwɬn's tat qºáyɬ,,	17	to be the boy's toys,,
	wi, x̌'éqwn tat qºáyɬ,	18	and, the boy goes out,
	max̌'áʔs.	19	he practices shooting.
(c)	húy, sʔiɬapitn t x̣ºàqºtám t sʔéx̣tn	20	And then, he shoots everything he sees
	wi sq'étx̣itn.	21	and he hits it.
	ʔiɬapitn t ʔitám	22	He shoots anything
	ʔix̌'áp' (t) swins tám,	23	it doesn't matter what it is,
	wi sq'étx̣itn.	24	and he hits it.
C (a)	ʔitu cútn tac yáy'n's..	25	Then his older sister says..
	"háy,	26	"Hey,
	ʔiɬapinaʔ tin čálš."	27	shoot my hand!"

	q'ílč'mitn tac yáy'n's,	28	His sister raises her hand,
	ʔiɬapitn	29	he shoots it
	q'étx̣itn šaɬ t čáliss.	30	he hits her in her hand.
(b)	wi č'úsus t'éx̣t'ax̣ass tac yáyn's	31	And his sister keeps screaming
	šəʔášʔumitn.	32	she cries.
	sáwlayss tac k'ºúys,	33	Her mother asks her,
	"ʔit ʔí č."	34	"What's the matter?"
	"ʔó·,	35	"Oh,
	ʔit ʔiɬapc[s] tit ta st'úqºmaʔs t	36	the one my father found in a hollow
	nkºumáʔ ʔaɬ t lúwx̣."		tree shot me."
(c)	wi t č'úsus č'íss tat qºáyɬ,	37	And the boy keeps coming,
	néʔsčus	38	her younger brother
	t swins ʔaccúntm,	39	she is being told,
	"ʔit cúnc tat sqºéʔcx̣aiʔɬ,	40	"That little lark told me,
	nƛ'a síɬapn šaɬ t čáliss	41	I should shoot her in the hand
	n ʔamu nsíɬapn."	42	and so I shot her."
D	wi č'úsus máys tat qºáyɬ,	43	And the boy keeps going in,
	málk'ºlismitn,	44	he covers his head,
	t cílačs (t) sq'ítači.	45	for five days.
	t swins ʔacmálk'ºlism.	46	His head is covered.
E	ʔaɬ t cílačs (t) sq'ítači	47	On the fifth day
	n ƛ'éqwn š lé·laxº	48	and he goes outside
	n yéq'ºpatqmitn—yépwn.	49	and walks (away).

A (a)	q'ačá·· t swáks	50	A long time he goes
	n čawámitn.	51	and he gets married.
(b)	húy, ʔasúln tat čawáɬns,	52	And then, he takes his wife,
	x̌'éqmitn ʔaɬ t máqᵒm.	53	he goes out onto a prairie.
	kᵒanátn tat čawáɬns tač ʔacsáwtlisn,	54	He takes his wife by the back of the head,
	cin'qsmstwn.	55	he pushes her face onto the ground.
	cin'qm'stwn	56	He pushes her face onto the ground
	ši··n', panaqᵒáms.	57	there, they get across the prairie.
	t'apanaqᵒámitn ʔaɬ t ʔó·c's t máqᵒm,	58	They get across one prairie,
(c)	hú·y, t'acinqsmstwn.	59	and then, he pushes her face onto the ground again.
	ši··n spanaqᵒáms.	60	They get across the prairie there.
(d)	wi ʔaɬ cilačiss	61	And on the fifth time
	x̌'éqms yamš ʔaɬ t máqᵒm,	62	they go out onto a prairie,
	n cinqsmstwn,	63	and he pushes her face onto the ground,
	n ʔátminn tat čawáɬns..	64	and his wife dies..
(e)	húy, x̌'aq'ᵒistwn	65	And then, he takes her up
	x̌'úk'ᵒ ʔaɬ t yámc.	66	high in a fir tree.
	šán'x̣ stawilasts.	67	He sits her up there.
B (a)	q'ačá· tu šán'x̣	68	A long time after that
	n č'isan tat sšam'álaxᵒ tu ʔáwɬcniawmš,	69	and the people come behind them,
	wi q'isx̌'éqms yamš ó ʔaɬ tat máqᵒm,	70	and they come out onto the prairie,
	wi q'iscús... wi q'ismákᵒiqs yamš t čatisaʔ.	71	and she says... and they eat some strawberries.
	qéx̣ɬ tat čatisaʔ ʔaɬ tat máqᵒm.	72	There are many strawberries on the prairie.
(b)	panaqᵒámitiɬt	73	They get across the prairie
	nkᵒs t'ax̌'éqmitiɬt ʔaɬ t'aʔó·c's t'amáqᵒm,	74	they keep coming out onto another prairie,
	t'aqé··x̣ɬuca t čatisaʔ	75	again there are many strawberries
	šán'x̣.	76	there.

Hymes, 147-213.
M. Dale Kinkade, Narrative Art, Narrator Skill, 135-146

(1)

Re possible link between the two parts of Silas Heck's 'A hunter finds a baby boy'.
Part I is from 'Dog Husband' in terms of catch phrase, but in terms of the story itself, it might well be called 'The deserted children' : first, the deserted girl (transformationally related to the deserted boy (Louis Simpson, Wishram Chinook), then the deserted baby boy found by the hunter.
Part II is from 'Xwayps and the Young Woman', which is transformationally related to Victoria Howard's 'Seal and her younger brother lived there', containing, as it does, the image of dripping blood, light, discovery of severed head, and the closing passage in which chief's loyal friend Bluejay discovers the murder (cf. Bluejay and Elder Sister also in Clackamas, with same consanguineal trio, Bluejay as as the uncle/younger brother).

The series of Salish myths richly implicates Oregon materials related to this theme of revenge for sister/recovery of father. Thus, Woodpecker at work in woods hears baby's cry; cf. Siuslaw, Coos (treated by Levi-Strauss in relation to Bird-nester in Mythologiques IV) for this as opening frame of story. Father, canoemaker, is then taken up by birds, rescued by son(s).
Cf. Takelma 'Otter brothers recover their father's heart', where hostility between sons-daughter is much of first part. (But after father has been taken).
Cf. also Clackamas #14, Grizzly & BBear ran away with the 2 girls, which is cognate through consanguineal trio, neglect of daughter's warning, with 'Seal'. After daughter convinces mother that GB and her (half)brother have been killing her uncles/mother's brothers, and they burn the two, daughter rejects mother because she has only one eye,throws her upon a cliff, goes off to villages, but each time the mother is there to say who she is. She has shot mother each time, but only fifth time, after advice from Lark, she burns mother's hat as well. She then is able to succeed in plan to marry chief of village (cf. Woodpecker's adopted son's marrying princess). In Clackamas the girl has two sons, when they are adolescent, completes process of becoming Grizzly Woman, kills and eats people of all the five villages.
Very parallel to plan of UC51, 52. Clackamas from point of view of woman with men as victims. UC seems point of view of man with women as victims.

2In the UC material, including UC 54 (Xwayps), one can see a link between the two parts told by Silas Heck.

(1) **Not really my brother**! But the girl is forced to accept the foundling as brother; shames him (bird helper in UC 51, 52); he leaves.

[IB (from Xwayps): **Not really my husband!** (Xwayps had made a man out of a cedar limb to compete for the girl's hand; the cedar man wins, Xwayps insists it in fact was he. So:) The girl is forced to accept the pretender as husband; shames him (birds associated with helper); he kills her lover, leaves.]

Notice that in both cases the man whom the girl is forced to accept is a hunter who never misses.
Notice that in both cases the man crosses five prairies--in IA to where the girl is found to be each time, and taunts him.

[IIA (from Xwayps): **Dripping from above**. He puts the severed head of her lover above, from which its blood drips down, leading to discovery of it by the wife.]

II[B]: **Dripping from above**. He puts the body of the slain wife above, from which it drips blood, leading to discovery of her by the people.

If one assumes, as Dale does, that the full stories, especially that of Xwayps, are in the background of Silas Heck's narrative, then one can readily see parallelisms which make the full Xwayps story two unstated structural links between these two parts in quite specific terms. The first link is from the standpoint of a woman: forced to accept a brother, forced to accept a husband. The second link is from the standpoint of a man, the outcome of the revenge of a man, blood dripping from above (the head of the wife's lover, the body of the slain wife herself).

The notions of the hunter who never misses, the crossing of the five prairies in relation to the woman antagonist, may be structurally connected, and in any case would help a sense of connection. They may in fact point to a relation of inversion between the two parts. In the first part the woman is forced to accept a brother, in the second part [unstated) forced to accept a husband. In the first part the brother kills the sister in revenge, after crossing five prairies [unstated]; in the second part the young man kills a wife [motive not given, but revenge is a reasonable inference, just from generic expectations].

What is not given in this narration by Silas Heck is the outcome of I in relation to the woman (the brother kills her) and the onset of II in relation to the woman (she is forced to marry). The other party, the lover in the full Xwayps story, is also omitted.

What has happened, then, would appear to be this: there are two stories involving

(A) a man being forced upon a woman (as brother, as husband),
(B) shaming him,
(C) being killed in revenge.

Silas Heck has maintained in mind this pattern (ABC). He has joined two stories which share the pattern. In telling the conjoint story he presents only one sequence of ABC, not two. AB are in I, C in II.

This may be because he did not recall enough of both to provide a full presentation of the inner structural linkages. It may be that he wished for some reason to accomplish the revenge upon the woman in the way that his narrative gives it (thus implying that the wife in II is symbolically, if not actually, the continuation of the girl in I).

(2)

It seems not only desirable to see the story actually as having three parts, but necessary to take it as having three parts. Line 68 is parallel to Line 50 verbally "A long time" (q'ačə:(:)). 'a long time' also occurs in line 11, but preceded by wi. On this interpretation, II would consist of either abcde (first profile) or of ABabcC (alternative profile). III would consist of abc, abc, End. That is, 68-72, 73-76, 77-79; 89-82, 83-85, 86-90; 91.

(DH 10 viii 86)

T. C. S. Langen, "Notes on form in some Northwest Coast tales".

Pheasant's trip

huy 'ibəšəx" ti'ə' sg"əlub. 1
cuucəx" tsi'ə' čəgwəss: 2
"łučuba čəd, 3
"łu'ibəš. 4
"p'aχ'aχ' čəd tux" łu'ibəš. 5
"łu'ibəš čəd, 6
"łu'ux" dx"t'aq't." 7

[or: 3-4
5
6-7 (each łu'ibəš in a line)

huy 'ibəšəx" ti'ə'sg'əlub. 8
'i·, 'ibəšəx" dx"čad 9
p'aχ'aχ' 'u'ib'ibəš. 10
[note three fold repetition of 'ibəš'; but perhaps 'i is a marker parallel to huy.]

xəł ti χ'u'əstag'əx" hɛlg"ə' 11
[this seems part of a new group of lines?
[can't tell without knowing what follows]

The turns at talk in the opening of Pheasant's trip and Raven's trip have quoted speech of five lines, and three lines, respectively. If the principle of patterning is pairing, then perhaps there are two immediate constituents, 11 the introduction (he said...) and the quotes speech.

Grandchildren of Magpie'

həbu'	**1**
(a)	
həbu' ƛ̓ʷəɬ sixʷ gʷəl 'əsɬaɬlil ti dəbəɬ sx̌a'	**2**
ti sx̌a' 'əsɬaɬlil 'al ti'il 'əcəladi'.	**3**
'əsɬaɬlil ti'ə' sx̌a.	**4**
'əsɬaɬlil ti'ə' P'əč'əb.	**5**
'əsɬaɬlil ti'ə' K'ay'kay'.	**6**
(b)	
'ibəc 'ə tsi'ə' 'adad ati'ə' P'əčeb.	**7**
'ibəcs.	**8**
'a: gʷəl tus'ubədi ti'ə' P'əč'əb.	**9**
x̌'uxʷi'xʷi',	**10**
x̌'uxʷi'xʷi'.	**11**
(c)	
gʷəl x̌'u'ugʷadgʷəd tsi'ə' K'ay'kay'	**12**
x̌'u'ugʷadgʷəd,	**13**
x̌'u'ugʷadgʷəd.	**14**

(c)	tu ʔaɬ t cílačiss t máqʷm,	77	Then on the fifth prairie,
	n máʔkʷyaqn u tat sšam'álaxʷ	78	and the people just eat berries
	ʔitu tó·l'stwiɬt t síln'.	79	then they hear singing.
C (a)	scúcutn,	80	She is saying,
	"nta sqʷiɬ,	81	"It's my blood,
	nta sqʷiɬ, tit sʔupálap.	82	it's my blood, you are eating.
(b)	ʔaɬ tit... tin ta sšanám',	83	It was my husband,
	wí, nkʷs cínqsc ʔaɬ tin máqʷm	84	and, he kept pushing my face onto the prairie
	tu qʷílm tin cmús.	85	then my face bled.
(c)	wi spícq šaɬ tit témš,	86	And it dripped onto the ground,
	wi č'úsu swíns čatísaʔ.	87	and it kept becoming strawberries.
	táx̣ tu sʔupálap,,	88	That that you are eating,,
	tit sʔupálap,	89	what you are eating,
	wi nta sqʷiɬ."	90	is my blood."
	tu st'íx̣ʷuʔ.	91	That's all.