An Upriver Halkomelem Mink Story
Ethnopoetics and Discourse Analysis

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1. Introduction. This paper will take a look at a traditional Upriver Halkomelem story (a Halkomelem suffix is /y̓m/). Most speakers are set in a distant past before or during the time when the Transformers walked the earth hearing them as a time when living creatures about whom of them had the old habits of creatures. The Transformers in Halkomelem stories are originally two daughters of black bears, whose mother was killed by Grizzly Bear, and who wandered to the land beyond the edge of the world and gained great powers. When they returned they travelled the Pacific Northwest, sometimes together, but usually singly, noticing the habits of people and turning them into animals which we know today; sometimes they turned people and already changed animals into stone (usually because of some mischief they got into in confrontations with the Transformers in these legends, stones which are named for the people or animals they were originally.

The story given and analyzed here, is set in such a time, when Mink and Miss Pitch were a man and a woman, respectively, but had some of the habits and characteristics of the real animal and of real pitch. The story was told May 3, 1978 on tape, in the Chilliwack subdialect of Halkomelem, by Mrs. Susan (Malloway) Jimmy, originally of Sardis, B.C. Susan was the wife of Sindick Jimmy, the last fluent speaker of the Nooksack language. Her daughter, Mrs. Maria (Jimmy) Villanueva, had heard the story from her mother and offered to tape the record of the story. Both were members of the Halkomelem Workshop of the Nooksack tribe and living in Washington state at the time. On the tape, Maria occasionally chuckles in anticipation of certain parts of the story. This is the authentic nature of the performance and the audience. Usually these stories were told many times to children as bedtime stories, and the children would also know and anticipate humorous parts.

The story is about Mink and Miss Pitch (Susan Jimmy's English name for the story; she did not give it a title in Halkomelem). In Halkomelem living legends are a number of other Salish languages (for ex. Nooksack), Mink is a notorious and inept womanizer. He usually gets caught in stupid and embarassing situations, often of a sexual nature.

On hearing this story I knew it was told well, excellently, with wonderful humor, characterizations, and plot details. When I transcribed it with Mrs. Edna Bobb and Mrs. Amelia Douglas (of Seabird Island and Chem Reserves, respectively) in 1978-1979 and, later, I analyzed it using the ethnopoetic approach of Dell and Virginia Hymes. I saw that it was also an excellent example of the sophisticated use of discourse constructions, timing, and repetition for humorous effect, all within a traditional style of story-telling. Dell’s book, In Vain I Tried to Tell You (1981), the papers I have heard, first-hand at Salish conferences and the Conference on American Indian Languages, and discussions with Dell and Virginia, have proved very fruitful to me and to Salishanists, linguists and others studying oral literature. This is my first foray into this type of analysis. In the near future I also intend to use some other features of discourse analysis, such as semantic roles (agent, patient, experiencer, etc.) and allosemes, semantic environments, and sememes, where appropriate, to complete the analysis of this story.

Probably the best approach is to read the story first (section 2), enjoy it, and then read the analysis (section 3). I’ve presented the story in Hymesian fashion, with acts, scenes, verses, stanzas, and lines on the left side. While I use the terms ethnopoetics, verses and stanzas, I do not believe the story is actually poetry, but the terms are very useful and the structures are in fact very skilful traditional storytelling. As is frequent in oral literatures, there are no rhymes or tight meters, and there is no feeling of poetry here, but close study reveals artistry and tradition and helps to bring the story more authentically alive in translation than by adding storytelling techniques from English which are not present in the Halkomelem.

One additional word about content here. This is a humorous story told by a mother to her daughter; both participants enjoyed the story immensely, as can be heard on the tape. Mink, in his lust, makes a real fool of himself, as usual; toward the end, Mink punches and kicks his “wife”, but he is kept stuck all night long and throughout the first half of the next day, with Miss Pitch telling him off. So a subtheme of the plot is that wife-battering doesn’t pay. I have not attempted in this paper to discuss this further, nor to deal with to what extent the behaviour shown reflects accepted cultural practice. But, since Mink usually violates at least one cultural practice in each story, this may be a case of that, as well as of his usual stupidity, obsession, and other character flaws.

Derivational affixes are shown with +, inflectional affixes with - (tense, voice, mood, aspect, person, number inflections): prefixes are shown within square brackets and hyphens within the morpheme in which they are inserted, and their gloss is shown after the gloss of the morpheme in which they are inserted, after a [-suffix - Jot 'see [-continuative-];] in the literal translation lines, parentheses enclose translations of words, within the parentheses morpheme-by-morpheme translations are separated by hyphens; some words have derived meanings which are not the sum of the glosses of each morpheme, and some such examples show the resultant meaning after a [result -]; and this reflects in the Halkomelem. In Halkomelem several times then only the resultant gloss is given. Sentences in Halkomelem are punctuated with a period only if the Halkomelem syntax is sentence ending; if the sentence begins, no punctuation is inserted, and ambiguous the Halkomelem line lacks a period, though the ethnopoetic structure indicates a new line, and thus the English sentence may have a period. A Halkomelem line may also end in a comma, since the next line is agreed upon after a [comma -]; and the English sentence may have a period. A Halkomelem line may also end in a period, since the next line is agreed upon after a [period -]; and the English sentence may have a period.

Abbreviations used:
- (first person), 2 (second person), 3 (third person), aug (mentative), aux (auxiliary), causa (ative control transitivizer), cont (inutive aspect), dim (inutive), dispos (itional aspect), dur (ative aspect), emph (atic), evid (ential), fem (ale), imperative, future tense, incep (tive aspect), inde (rect), non (inalizer), obj (ect), ord (inal), partic (iple), pass (ive), pl (ural), poss (esive), prep (ositional), pres (ent), reflexive, report (ive), result (ative), sg (singular), stat (ive aspect), subj (ect), subjunc (tive), subordin (ate), vi (ble), (non-continuative aspect is to be assumed for verbs when no other aspect is present and is almost always the same as the base form).
2. The Story.

The Story of Mink and Miss Pitch

as told May 3, 1978 by Mrs. Susan (Malloway) Jimmy to her daughter Mrs. Maria (Jimmy) Villanueva

(no translation of title was given by Mrs. Jimmy but the translation would be:
de"o¥Wiy~ms
de"sq~1YE qE Be ~!XW)


Act I

scene

stanza A

verse a

1 yi-7?e ¥ Ge te s-qf[-qe-]x+y. (travelling-going along)(it is said/so they say/they (impersonal) say/reportive)(male present visible)(nom-mink-dim-dim)

Mink is going along, they say.

2 yi-y'f-ax, s-wfq-e ((he is) good-looking)(nom-man-person)

He is a handsome man.

3 yi-7f[-[-]-m=ax] (along/travelling-step-[cont-]-upright)

He is walking along/travelling on foot.

4 yi-7f te !I!-iy+zal-s te s-t91.0. (he is) travelling-by way of/Via)(the)(edge-of)(the) (nom-river middle)

He is going along the edge of the river.

b 5 qa ?[-d-]-met 0 e qf-mi. (and)[sit-[cont-]](female present visible)(adolescent virgin girl)

And a girl is sitting.

6 li te ci-f-qal k'-s ?[-d-]-met-s 0 e ?iy-y'-m6x' s-t11. It (is) on a hill that-3subj (the fem pres vis) (good-looking)(woman)

It is on a hill that the beautiful woman is sitting.

c 7 qa-s-us-a !fm=ex'-tdKa s-wfvelas s-qf[-qe-]y-1ye. (aux-past-so-3sbj-so)(step-upright=walk)(male-that)

So that young man, Mink, walks.

(Note: 'qa' 'aux past' is more often translated as past tense, but is often translated as present tense instead; it is optionally past. Another indication of its optionality is the fact that -is 'past tense' (not optional) can be added to it, as in verse below. Here I leave the tenses as translated by elders Edna Bobb and Amelia Douglas in each case.)
Da 29 "Sitting here.
(he said to her, "Oh, your clothes are very good/really nice.
So he said to her, "Oh, your clothes are very good/really nice.
You're very good-looking/pretty.
I am; I'm like that.
(why)(your-nom)(not-past>never)(walk)(go to)(the)(edge-of)(the)(river)
Why don't you ever walk to the edge of the river?"
32 7=ex?=e 1f he 1f.
(he walks)(there)(the)(place)
He walks there.
11Am 33 7=ex?=e he=1 1c=1 1f[---]m=a=ex?
(daylight-gets/incare)(and)(he past go)(just-already>again)(travelling
walk[(-cont-])
It's already going night/dark.
so: then he just coaxes her.
34 7=vi ve-13 7= t=t=li-iy=xel-s te s-t-s=lo x=a-s y]=?a-=-ex?=e.
(just-already>again)(travelling-via)(the)(edge-its/of)(the)(river)
(he's good-looking)(man)(male-that)(Mink)
He's a handsome man, that Mink.
35 7=vi-1-iy=xel-s x-wa?q-e tu-ka s=qe?y-g-y=1ye.
(he's good-looking)(man)(male-that)(Mink)
So: then he just coaxes her.
It's good that we go walk.

No.

The sun will just start, so, to appear, that I sweat already.

So my sweat drips.

So my sweat starts to grow on the ground.

So he says, "You better accept me."

Oh, it's nothing.

You better accept me.

It's impossible (must/would be)

It would be impossible.

Because it just starts to get hot when I sweat already.

Nobody gets near it.

So it gets late at night.

And so my body gets hard/hardens up.

I guess it's impossible for anybody to get near me when my body is hard.
So again he came to arrive.

Again he comes to see the girl.

So she's just there.

It is on the fourth day.

Then I'm going to hug that girl.

It was just getting dark when he takes her arm and so he hugs her.

So: he stays like that until it comes to be day.

It starts to be day and he's stuck.

He's stuck on the girl.

He goes home again.

He goes home.

He goes to wherever his house is.

Later in the morning he's walking again.

That man is handsome, that Mink.

So: he climbed up the hill.

So: he reached the girl.

So "No," that girl [said].

He's stuck too hard since he manages to get himself loose.

And nobody gets near to me when it starts to get hot because I sweat."
The girl already started to get hot.

So: we've followed a similar policy when anaphora indicates that 3sbj or 3obj or 3poss refers to the girl [Miss Pitch], by translating instead with she or her.

So: he gets mad.

He had already gotten a wife.
So he punched her in the face.

He's wondering, "I wonder what shall I do?"

Oh she'll learn how it feels.

It'll be in her stomach that I kick her.

His foot is stuck in the stomach of his wife.

The woman was already getting a little frozen.

The woman was already getting a little frozen.
It’s really hard that he kicks her until it goes deep.

His foot stuck.

So: he stays like that.

He's all doubled up.

He can't (manage to) get loose.

Now I'll hurt her.

So: his other arm came loose.

It isn't long until his other arm came loose.

It already started to get hot.

It’s really hard that he kicks her until it goes deep.

His foot stuck.
And so suddenly he drops to the ground.

His arms are stuck.

His legs get stuck.

So (so) (he's there on-aug) (the ground) (be on one's back-his) (and-so) (suddenly-he drops) (on/goes to) (the) (ground) (stative-stuck[-resultative-])(the)(plural-arm-his) (stick[-result-])(the)(leg(s)-hiS) (so)(all doubled over-he)(at)(the)(there)

It's all day, all night that I'm sitting here.

So when

It's impossible (that-I-subord)(walk)

only)(just)(what-like)(that-I-subord)(sit[-cont-])(here)

It's just the way I am like, sitting here.

and it's all (day)(all)(night)(that-I-subord)(sit[-cont-])(here)

It's all day, all night that I'm sitting here.

It's just the way I am like, sitting here.

With scene iv, Mink has to go home as it starts to get dark (act I, scenes 1-67 and act II, scenes 86-165). Act I has four scenes, as does act II.
Table 1. The Story of Mink and Miss Pitch: structural outline

Act I

scene 1

verse A

(Underlines show morphemes not translated (or, rarely, mistranslated) in the original translation but more faithfully included in this revised translation. Conjunctions (and one repeated word, 'awl 'again') which begin almost half of all lines (88/185) and four non-initial ones, are shown below also. This version also tries translating all the optional past tense examples in the past tense and tries to use the improved translations of the other conjunctions from table 3, as well.)

1 Little Mink (male, present, visible) is travelling, going along.

They say:

2 He is 
a handsome man.
3 He is 
travelling on foot/walking along.
4 (He is) 
travelling along the edge of the river.
5 (Lines 1-4 could be one sentence, with 2 (NP), 3 (VP), and 4 (VP) each in apposition as in the initial translation, but 3 appositions in a row is unusual; it is more likely these are separate VPs and sentences; as in the original translation, past tense is used only when overtly shown by a morpheme.)

b 5 ge
And an adolescent virgin girl is sitting (present and visible).
6 It is on a hill that the beautiful woman is sitting.

So that young man, Little Mink, walked.

8 He just walks there.
9 It is for three days that he walks.
10 He has his hands behind his back as he walks along.

So it just got to the fourth day.

11 Ga s-u
And so he thinks to himself, "Oh, it might be good if I go see the girl."
12 He's going to talk to her, they say, that Little Mink says.

Ba 14 Te s-u
So: he just goes/is going to climb the hill.
15 a-u
So he managed to reach/reached the girl there.
16 He got near/went up to the place where the girl was.

Ca 17 a-u
So he says to her, "Oh, you are really very beautiful/pretty/good-looking.
18 Your clothes are good/nice.
19 Ka-s-
So why don't you ever walk a little.
20 You always just sit there every day."

21 Te s-u
So the girl said, "Oh that's the way I am/what I'm like.
22 That's the way I am, sitting every day.
23 Ke l-a-s-u
So it is that I'm just sitting here."

b 24 Ka s-u
So it is that he said, "Oh, you're very good-looking/pretty/beautiful.
25 Oh just stay sitting."
I guess it's impossible for anybody to get near me when my body is hard."

"Oh, it's no matter."

You better accept me."

"No," she said.

So: he just walks home.

Morning comes."

Again it gets daylight.

Again he's walking.

So again he just came to arrive.

Again he comes to see the girl.

He was just told repeatedly it would be impossible.

So: she's just there.

It is on the fourth day

(Then) she's just there.

So: he just thinks to himself, "Oh, it would be good if I/I'd better hug her."

So: he just hugs the girl.

So: he just thought, "Oh I've gotten a wife/gotten married.

The girl accepted me."

So: he stays like that a long time.

It starts to be light again and again it gets hot.

It already started to get hot.

So he just came loose.

"She'll learn how it feels."

I'll beat her up.

She can't do that, not pay any attention to me."

So: he just punched his wife in the face.

And so his hand stuck in the face of that girl.

So: he just sticks.

So: he gets really stuck.
I told you that I am bad.

It started to get daylight.

He's thinking/pondering. "What will I do so I can move?"

"I'll (manage to) get myself loose."

It'll be in her stomach that I kick her.

The woman was already getting a little frozen.

It's really hard that he kicks her until/so it goes deep.

Now she'll get hurt this time.

(He's) stuck.

Now I'll hurt her.

(He's) all doubled up.

(He) can't (manage to) get himself loose/off.

Then the sun appeared.

She'll butt (her) with her face.

Then the sun appeared.

So: his feet/foot just came loose.

And so suddenly he drops to the ground.

So there was nothing that Mink could do.

The story-teller is not restricted to patterns of four, but when they are broken there is usually a significant reason. For example, in act II, scene iii, Mink gets sad, and punches Miss Pitch right-handed and his hand sticks to her (stanza A); then he punches her left-handed and sticks (B), then he kicks her with his right foot and sticks (C), then his left foot which sticks (D), and finally butts her with his head which sticks (E). In the next and final scene (iv), she hardens as it gets dark, and all night he's doubled over, and all the next morning, and he doesn't get right-handed and his hand sticks to each other or to the ground, and the same is true of his legs, and she lectures him. It is more likely that he fails because of his stupidity, stubbornness, and violence, than because he violates the number four in his violent acts. However, note that he does hit her five times, not four. His other repetitions with four at least secured him his trial 'marriage'.

On a smaller scale, within a number of stanzas, Mink thinks about how he feels, decides what he will do, does it, and suffers the consequences (sticks to Miss Pitch)(thus in act II scenes i stanza D, Illi stanzas A, B, C, D, and E, and scene iv, stanza A). Thus these stanzas divide into four verses each, another use of four. In another stanza there are four exchanges of dialogue, four pairs of Mink saying something and Miss Pitch replying. Such exchanges could be grouped in other ways or left ungrouped in a single stanza, but considering the parallelism with fours elsewhere it seems reasonable to group them into four pairs (Iiic). In the preceding scene, stanza B, IiiB, there's only three pairs, perhaps because Mink is just meeting Miss Pitch and just getting warmed up. In IiiC in the next scene, it moves the action along faster by just stating that Mink was repeatedly told the relationship would be impossible. (This is also the only place where the passive is used. And there is also no D stanza for his going home, though we know he does go home since he has to climb the hill again in the next scene.)
As mentioned, the parallelism is not rigid; there are a number of scenes which do not have four stanzas. one has 5, five have 4, one has 3, and one has only two. But in those with less than 4, less new or significant things are happening. For example, act II, scene iii is just another repeat of Mink visiting, being told repeatedly it wouldn't work; each repetition is not given, going up hill and going home are not even mentioned. In act I, scene ii, Mink comes unstuck after hugging Miss Pitch, decides to stay with her, and just lies on his back in the hot sun for days. What is important here is no dialogue, no action. Pitch ignores him. But she didn't speak to him when he hugged her in the previous stanza, and there too she ignored him. So again, nothing new happens, except Mink lying there passively for days. It seems then, at this level at least, the numbers of stanzas per scene may be content-determined to some degree.

Table 2

<table>
<thead>
<tr>
<th>scenes/act</th>
<th>I 4, II 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>stanzas/scene</td>
<td>II A 4, B 1, C 3, D 1; I A 1, B 1, C 1, D 4; I I A 1, B 1, C 1; IV A 1, B 1, C 2, D 1, D 1; III A 1, B 1, C 1, D 1, D 4; A 1, B 1, C 1, D 4, D 4, E 4, E 4, A 1, B 1, C 4, D 2</td>
</tr>
<tr>
<td>lines/verse</td>
<td>A4 b2 c4 d3, a3, a7 b3 c2, a4, a2, a6 b7 c12 d3, a1, a3, a2, a3, a1, a3 b3, a3, a2, a4, a1 b3 c4 d3, a2 b1 c2 d2, a1 b3 c3 d2, a1 b3 c3 d4, a1 b2 c1 d5, a2 b3 c3 d6, a2 b1 c1 d4, a5 b1 c1 d1, a1, a1 b1 c1 d4, a7 b1</td>
</tr>
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I have already discussed the patterning of fours in the number of verses per stanza; there are eleven cases of it. Table 2 shows there are no cases of more than 4 verses/stanza, only one case of 3 verses/stanza, two cases of 2 verses/stanza, and the rest (15 cases) are cases of one verse/stanza. I have already discussed the case of 3 verses/stanza, which I believe is less full because Mink talks to Miss Pitch here for the first time, is just getting warmed up and is a bit shy (well, as shy as he ever gets in these stories, anyway).

The cases of 2 verses/stanza both occur at the end of each act. The first, act I, scene iv, stanza C, is important but may be shorter because it includes no dialogue. Mink lays downs beside Miss Pitch, hugs her, gets stuck as she hardens at night, but gets loose in the morning. This is his first overnight with her, and his first momentary relief is short-lived.

The synopsis above shows the placement and variety of conjunctions in the story, along with an ethnopoetic structure proposed solely on semantic grounds. The following are the results of table 3.

Conjunctions begin over 47 percent of the lines. What follows each conjunction is a complete sentence. Most conjunctions are overtly translated by the elders in the same way, 'so'. Early in my study of Halkomelem I thought that there was no reason why they didn't actually mean the same thing. In Galloway 1977 I thought they vary in many cases just to give variety. After I read Hymes 1981 I realized that the service they may be serving to the text. It may be that there are many forms for their conjunctions, and the extra number of patterns based on the ritual number four. I did not start out looking for patterns of four; they thrust themselves upon the listener or reader. In perhaps two cases there are experiments involving four, rather than another equally possible organization because the patterns of four were already so pervasive.

In the Synopsis, I looked at the morpheme-by-morpheme meanings in all the conjunctions to see if glosses could be suggested which included these meanings in a consistent way. The 'improved' glosses reflect the subtle morphological differences between the forms but make a fluent translation more pedantic and less fluent. I tried the same approach on the rest of the words in the story which the elders had not translated in their fluent translations, and I have underlined those in the synopsis in table 1, above. Another approach, which I rejected, was to translate them with phrases more found in English stories ("and so it came to pass that"). The synopsis tries some of these, but only because they accurately translate the Halkomelem morphemes.
Table 3. Improved translations of conjunctions in Mink and Miss Pitch

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<td>pres</td>
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<td>su-1</td>
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<td>pres</td>
</tr>
<tr>
<td>su-4</td>
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su is the most emphatic conjunction, followed by su-1, su-2, su-3, and su-4. The presence of su indicates a strong emphasis on the preceding verb or sentence.

Table 2. Improved translations of conjunctions in Mink and Miss Pitch

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7. Stanzae begin with conjunctions 76% of the time and seem to feature alternation of conjunctions in a structured way. Notice that in the start of stanzas B and D in act I, scenes i. ii, iv, act II scenes i, ii, iv (C and D) and iv (D only). Notice that stanzas A lack conjunctions in all but one case, and that stanzas C avoid forms in all but one case (IIC has su, iIC waw, iIC qaw, IVC none, IVC doesn't exist, IVC none).

8. 70% of verses also usually begin with conjunctions. No firm pattern in choice of conjunctions appears for verses, except that they generally follow a cycle of alternation something like the one mentioned above.

9. Only 34% of the remaining lines begin with conjunctions, so it seems that conjunctions are clearly used to mark such structures as stanzas and verses.

10. Since there is a kind of alternation of conjunctions on the levels of stanzas and verses, notice that this allows the same conjunctions to be used in consecutive lines in places (lines 19-24, 29-30, 113-114, 129-130, 183-184). I wondered if there was any special significance to such consecutive sets. There are no sequences of more than two in a row. 23 ends one verse and 24 begins another; 29 and 30 are within the same verse but 30 adds additional descriptive detail not in 29; 113 ends act II scene ii and 114 starts climactic scene iii: 129 and 130 are within the same verse, but I can see no reason for that repetition of su; 163 and 164 are also within the same verse, and 164 either adds further detail or repeats the same detail to add to the length of time Mink suffers. I don't believe such repetition of conjunctions is anything more than either correction, or chance, in places where such repetition does not violate the sequence of alternation of conjunctions.

11. Looking at the hierarchy of alternation proposed in 3 above, 'a-su, a-su/a-wt, a-su/qaw, a-su, su, a' notice that the conjunction using root Ka 'it's that, that's 36b' is absent from this alternation. It is used only once at the beginning of a verse; iICb (line 24) begins with Ka-su. It occurs only after dialogue by Miss Pitch which consists of three sentences each beginning with Ka. I noticed this when checking if the hierarchy of alternation also worked within dialogue. I found that conjunctions with Ka (and allomorph Ke) appear mainly in dialogue, especially with Miss Pitch (5 times), less with Mink (twice, exclusive of interrogative 'why' which also uses Ka but is not a conjunction). There are stretches of dialogue by Miss Pitch in which almost every sentence begins with or contains one demonstrative Ke or Ka in a conjunction (lines 21-23, 26, 42, 48-51, 95). Only in 59-62 and 178-184 is there an alternation of conjunctions (59 kasui, 60 none, 61 a-su, 62 qaw; 178-182 none, 183 qaw ... Kaisu, 184 su ... qaw). I doubt there are enough examples of dialogue here to conclude that conjunctions with Ka are usually omitted from the hierarchy of alternation or that they are mainly found in dialogue, but there are things to check in analysis of further stories.

12. Looking at the presence and absence of conjunctions with su, there is another observation that can be made. Lack of su moves action along faster, and the use of conjunctions with su slows down the narration for comic effect (especially when the length infix is used for emphasis). su conjunctions also can slow the narrative for dramatic effect, and they also unite the story more into a unit.

13. While a-wt is not a conjunction, repetitions of a-wt 'again' elaborate the stupid persistence of Mink for comic effect in a number of places (33-34, 36-37, 69-72, 85, 86, 100-101). I have shown them in some of the tables above since they often begin lines but may also occur later in lines. They are purposely made prominent because they are almost always used in sets of adjacent lines.

Table 4. The Story of Mink and Miss Pitch: structural outline and conjunction patterns (English only indicates that no Haikese conjunction is used.)

<table>
<thead>
<tr>
<th>Scene</th>
<th>No markers for beginnings of acts:</th>
</tr>
</thead>
<tbody>
<tr>
<td>IIAa 88 Later in the morning he's walking again.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scene</th>
<th>No markers for beginnings of scenes except for act II, scene iii:</th>
</tr>
</thead>
<tbody>
<tr>
<td>IIAa 1 Mink is going along, they say.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scene</th>
<th>Markers for beginnings of stanzas, excluding those for acts and scenes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>IIAa 68 Morning comes.</td>
<td></td>
</tr>
</tbody>
</table>
markers for verses, excl. those for acts, scenes, and stanzas:
most verses begin with conjunctions, 26/37 (70%), 11 do not.

References Cited