Gwisgaayn's punctuation

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0. Introduction. The Coast Tsimshian linguist William Beynon, born in the 1880s, the eldest son of a Tsimshian mother and a Welsh father, was raised by his mother to be her brother's heir. She taught him the Sm'algyax (Coast Tsimshian) language. He developed a reputation as an adept linguist while he was still quite young. When not yet thirty he became the royal high chief of the Laxgibuu (Wolf Phratry) among the Gitlan Tsimshian at Laxfgu'alaams (Port Simpson, BC), taking at this time the name Gwisgaayn. Throughout his forty year career as a linguist, he worked with virtually all of the contemporary linguist and anthropologist experts in the study of the North Pacific Coast. His work with Franz Boas was especially fruitful. In the late 1930s, Franz Boas sent to him one of his own students, Amelia Susman. Gwisgaayn and Dr. Susman worked together through the late 1930s, retranscribing the texts Gwisgaayn had already collected and collecting new texts. They sent these to Franz Boas. Eventually (1980) the Columbia University Library published a microfilm facsimile of these handwritten texts under the title "The Beynon Manuscripts.

In these texts Gwisgaayn used punctuation marks in a decidedly heterodox manner. This paper explores his use of four punctuation devices: upper case letters, commas, periods, and the acute accent. Part one considers his use of upper case letters and the period, not to set off sentences, but to tie together groups of poetic lines into stanzas. Part two looks at his use of the acute accent and suggests that these mark not word level stress but rather dramatic prominence in performance. Part three interprets his comma as a poetic line tag and also considers the other line tags of the Sm'algyax language. Part four is a presentation of a particular text in its entirety to illustrate Gwisgaayn's punctuation. Part five is a linguistic description of this text. Part six is a poetics description of the same. Finally there is a lexicon appendix.

1. Gwisgaayn's upper case and period. Gwisgaayn used upper case letters and periods in his texts. These punctuation devices, however, did not separate sentences. They rather tied together groups of poetic lines. He used line tags, e.g. ada, to divide the material between upper case--period boundaries. The following passage illustrates this system.

Ada bax yásiga 'yuuta a gilháwli
ada sa t'áát
adat nísda haná'axga wil si ts'u'utsít
ada 'nisiga k'átk'adá gwá'a.

The man walked up into the woods
she suddenly sat down
she saw that he had become a bird
a salt water loon

Such groups of lines are coherent units in terms of narrative. I call them stanzas. It is my belief that Gwisgaayn used the upper case--period device to identify these narrative units.

2. Gwisgaayn's acute accent. Gwisgaayn's use of the acute accent is likewise heterodox in the sense that it cannot simply be an indication of word level metrical prominence. Many times syllables with word level stress carry no acute accent in his manuscripts. Occasionally syllables without word level stress do carry the acute accent. He marked the same word in different ways at different places in a text. Consider the different markings for several words in his text number 60.

nephew fgwisliis-is text 60, page 3, line 3 (60.3.5)
fgwísliis-is 60.4.3

woman háná'ax-ga 60.1.2
hana'ax-ga 60.5.6
hana'ax-ga 60.12.3

prince fguwaalksik 60.15.3
fguwaalksik 60.3.4

Consider further these lines from text 60. Version A would the ordinary metrical pattern, version B the Gwisgaayn markings.

A. asta gik'ót ndaa dzaxdzóga gyét a Maxfákxáafa
B. ásda gik'ót ndaa dzaxdzóga gyét a Maxfákxáafa (60.1.3)

years ago when the people lived at Metlakatla

A. awilt s'mgal s'iip'nt adat s'mgal lift
B. áwilt smgal s'iip'nt adat smgal lift (60.1.7)

because they loved her dearly they kept a close watch
If one assumes that Gwisgaayn's acute accent marks indicate dramatic, performance prominence, one can approximate a performance style analogous to that heard in later audio recordings of text performance.

3. Gwisgaayn's commas and line tags. Gwisgaayn used commas only rarely. They seem to mark line ends and thus fall in the category of line tags. The primary line tags are [ada] or [da] 'and then,' and [a-], the general preposition and subordinate clause conjunction. Consider these stanzas.

(60.5.2-5)
Wáí fa nógisga ēgūwálksik a k'úuldá áátk,
ada fa 'nágá ndaa xstóoxt
ada sa gáksagat
ada nii wil háaytga ámāp'āsm 'yūuta á gáyayim awáat.

The princess was sleeping one night after she had been asleep a long time suddenly she suddenly awoke and there stood a beautiful man close beside her.

(60.13.7-60.14.3)
Wáí ál fáwilla šiifksa 'yuuta
gú ēgwítxa'dómgá ēgūwālksitga k'wátatgat,
adat niisga
wil gwil gípáayga amāp'āsim k'éf'k'adáá
a txa gyéeka gáltsg 'ap,
adat gássga na háwáalt dif na hákwáákt
adat gúut.

The man always watched where a beautiful sea loon flew just below the village he took his arrow and bow and he shot it.

4. Beynon manuscript number 60: Adáwga k'átk'adáá naa t'in náksh ēgūwálksig. I here illustrate Gwisgaayn's punctuation system with text number 60 of the Beynon manuscripts. It is entitled "Adáwga k'átk'adáá naa t'in náksh ēgūwálksig máhá'axgá," i.e., "The myth of the sea loon who married a princess." Mrs. Eliza Ross, of Laxéta'laams, performed this story for Gwisgaayn no later than the late 1930s; she was well over seventy years of age at the time of this performance. The text appears here in its entirety. Following the ethnopoetic principles established by Dell Hymes, I have divided it into stanzas and poetic lines as I conceive them to be. There is a stanza by stanza translation. I have kept the upper case letters, commas, periods, and acute accents intact as they appear in the original handwritten manuscript. But I have retranscribed the text, using the writing system in common use and my own translation. The orthographic conventions are those of the IPA with these exceptions: ii = i:, ee = e:, uu = u:, oo = o:, aa = æ, a = æ, a before or after g, k, x = short low back vowel, g = short low back vowel, unstressed a at the ends of words = schwa, û = high back long tense unrounded vowel, ù = barred i, f = voiceless laterial fricative, g = G, k = q, x = X.

Adáwga k'átk'adáá
nàa t'in náksh ēgūwálksigm máhá'axgá

The ancient story of the salt water loon who married a princess

Ásda gík'óf
ndáá dzákdóga gyét
á Muxtakáadá
ada nísiga wil di dzóxsga sm'óogit dif nákst
adat hábóolsga ēgúfsgm máhá'axt a awáat.

Long ago when the people lived there was a certain chief and his wife who lived there and they had a daughter they kept with them

Wái smgál háwsga sm'óogit dif nákstga ēgúfegí
áwilt smgál aíl'spt
adat smgál lifít.

The chief and his wife were very protective of their child and because they loved her dearly they watched her closely
At night the princess slept up above
over the place where her parents slept

They made a sort of platform
and it was under this that the princess' parents slept

they watched her closely
so that no one might come close
to the young woman
her parents kept a close guard on her

The princess was the most beautiful
among all her companion princesses
and word of her beauty
spread to all the tribes

There were many princes
who wanted to marry her

But her parents rejected them all

But her heart ached
to meet
with the man she wanted

Now the princess was sleeping
one night
and she had been asleep for a long time
when suddenly she woke
and saw standing there a beautiful man close by her

He was clothed in light and when the woman saw him standing there she was frightened

Every night he came and slept with the woman

The woman did not know how he disappeared

And every morning before it was light the young man arose and went out of a hole in the corner of the house near where the young woman slept and then he disappeared

The man did not know how he disappeared

He did this for a long time

One night the man spoke to the young woman for she had come to love him dearly

Will you come with me to my village

For a long time I have seen what they do to you my heart goes out to you

I will said the woman I will go with you

They had not paddled long before they came to an island and the man spoke

This place this is my village

They got out and as soon as they did the canoe they had used disappeared
Ada bax yásaga 'yuuta a gilhawli
ada sa t'át
adat niisåda haná'axga wil si ts'ù'u'tsit
ada 'niisga k'átk'adda gwa'á.

The man walked up into the woods
but she suddenly sat down
the woman saw that he had become a bird
he was a sea loon

Wai fat wiláyda haná'axga
wil fa likskyéda wáldit
ada fa naxnógm ts'ù'u'ts
t'ín gáát
ada smgál dzóoxt.

The woman now understood
the strange thing that had befallen her
it was a spirit bird
who had taken her
and she was very ashamed

Ada wáldit
fawila t'át
a spagáyt gángán a gwíf y'gút
ada áfga hasáxda dmt niisdit ligtnáa
áwilí wíldaysga dmt halagiyáxda txá'níi gyet.

This is what she did
she always sat
hiding among the trees
for she did not want anyone to see her
she knew that everyone would ridicule her

Ts'ú'al galéelda wil gwíf gaxsóó gyét
ada áfga gwin niisgat.

Even though she saw the people out in their canoes
she would not show herself

Ada wáals dipnagwát
at gwíf gúg'úls 'níitga
ada ts'ù'al 'nax'núuysga sup'ásim haná'axga amhaws dipnagwát
ada áfga diílmgat
áwilí smgál hadzóoxda
na náksm k'átk'addá.t.

Her parents were
out searching for her
even though the young woman heard the cries of her parents
she would not answer
for she was very ashamed
that she had a sea loon husband

Wai fat wiláyda haná'axga
wil fa likskyéda wáldit
ada fa naxnógm ts'ù'u'ts
t'ín gáát
ada áfga nisagóotksit.

Everywhere
her father's tribed searched for her
the woman heard the cries
of those searching for her
but she ignored them

Ádat góódit dipnóota haláayt
ada háwsga haláayt ás dip'níit.

Her parents went to a shaman
and the shaman told them
"Likskyéd ts'ú'u'ts
t'ín gáát
ádat 'lí di t'áat
a k'úlída likst'áa
a gí'mas gwa'á." It is a strange bird
who has taken her
he has taken her
to an island
nearby

Wai txalyáa waals dipnagwát
at gúg'úls gnaa txá'níí likswuwán
a kwiíuúsna galt's'ápt
a gwíf wi áhmawtga a háwdit.

Now her parents set out
to search every island
near their village
and they cried out to her saying
"Af móotgini éguégi? áf móotgini éguégi?"
Are you safe, my child? are you safe, little one?

Ada wáals níisgat
ada máax màswaálwá nga gwa'a.

And they went to all the
islands
crying this out to each one

Wai sm sa luq'ága góotsga na égwitxá'ósqa éguwaalskaigm haná'axga
wila wáalaga ts'ù'u'ts fawíla kći gipáaygat a amúusgwa wálp
txá'níiísga dmt wil di ts'iins 'níitga
a na wálps nibíipt.

Then suddenly the princess' cousin remembered
how a bird always flew out of a corner of the house
every time he went in
to his uncle's place
And he knew this bird
this salt water loon
was the one
who had taken the woman
and he decided
to watch where the birds flew
trying to catch sight
of the sea loon

Every morning
her sea loon husband left his wife
then she would go out to the point
and sit there weeping
grieving for what had befallen her
beside herself with grief

In a little while
her bird husband would return
bringing something for her to eat
and when he left again
he would fly around
in front of the woman's father's village

The man was always watching
the one who was the lost princess' cousin
and when he saw
where a beautiful sea loon flew
across below the village
he took his arrow and bow
and shot it

Just as he did this
the woman felt
that harm had come to her sea loon husband
and she knew
that her husband would not return again

Then she went out to the point
and sat in such a way
as to be seen
by those who were searching for her

She heard
the voice of her father coming
saying

"Af mootgini fgu'figi?"
Are you safe, child

The princess sat
where her father would see her

Ada waaldit sm hi dzagatgu g6ydiksa na xs60s dipnagwat
ada ál sa gwántga ts'ált

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Ada waaldit sm hi dzagatgu g6ydiksa na xs60s dipnagwat
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As soon as her parents' canoe came around (the point) they caught sight of where their child sat and they went to her and took her aboard their canoe and took her to their house.

As they entered her father's house behold! there was her cousin preparing the sea loon he had shot cleaning it in order to cook it Well, child it would be good of you if you would now marry my nephew

But the woman said No, I will not I don't want him Oh don't you know the taste of your sea loon husband's meat doesn't his flesh taste sweet

The woman's cousin was very shamed by what she said that is why he took the flesh of the slain salt water loon and cooked it and put it in front of the woman his cousin and said eat this

It happened that she was very hungry and she ate what her cousin had given her but as soon as she swallowed it she knew that this was the flesh of her husband And she spoke to her cousin What flesh is this that I have eaten

The man spoke Oh don't you know the taste of your sea loon husband's meat doesn't his flesh taste sweet

After he said this he went out then the princess wept as did her parents for they were very ashamed
When they had finished weeping then her parents spoke to the princess

Go on
go to the one you want
marry him
it is a terrible thing you have done
to bring such shame on us

Therefore it is not good for the parents of any woman to be too particular for if they continue to do so then an animal might suddenly come and seduce the forbidden one

And he might take her away to an unknown place
where she will be lost
to those who are too protective

And this is what the woman did

The myth of the sea loon who married a princess

The chief and his wife were very particular about their daughter because they loved her dearly and [therefore] guarded her

When night and-she on sleep-ABSNT princess

At night the princess slept above the place where they also slept.

When they had finished weeping then her parents spoke to the princess

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When night and-she on sleep-ABSNT princess

At night the princess slept above the place where they also slept.
60.2.1 Dzabi-t-ga wudi lax'w'üüs
Dzabi-t-ga wudi lax'w'üüs
build-they-ABSNT like platform
The built something like a platform

60.2.1,2 ada 'nii di wil lukwéi
ada 'nii di wil lukwéi
and this also where under
and it was under this also

60.2.2,3 léefgitsga na nagyétsiga fguwaalxisk.
léefgit-sga na nagyét-gisga fguwaalksik
sleep-they-ABSNT POSS parents-ABSNT princess
that the princess' parents slept

60.2.3  Ádat k'ap egašuditga gan wáaldít,
áda-t k'ap egašüud-it-ga gan wáalδ-ıt
and-they really so much cared for-her-ABSNT why do so-they
they did so because they cared for her so much

60.2.4 áfåga gwin áaxfgis ligíttna a awáasga sup'ásim hana'axga,
áfåga gwin áaxfg-is ligíttna a awá-sga sup'ásim hana'axga
not to reach-PRPR anyone to by-ABSNT young woman
no one came near the young woman

60.2.5  Awilt smgal-t lištda dipnoötga.
áwilt smgal-t liš-tda dipnoo-t-ga
because-they really they watch-her parents-her-absent
because her parents kept a strict watch on her

60.2.6 Wai smgal álmap'ása fguwaalxiskg hana'ax
Wai smgal álmap'ása fguwaalxiskg hana'ax
well very lovely prince woman
The princess was very lovely

60.2.7 a txa'nii síla gabawáalksikt,
a txa'nii síla gabawáalksik-t
among all companion princessess-her
among all her companion princessess

60.2.7-60.3.1 ada hidúut á txa'nii galdzipdząpga. 
ada hidúu-t á txa'nii galdzipdząp-ga
and famous-she among all tribes-ABSNT
she was famous among all the tribes

60.3.1,2 Ada hélda gabawáalksigg 'yuuta hasáagatga dm t'in náksgat. 
Ada hélda gabawáalksigg 'yuuta hasáag-ta ga dm t'in náksga-t
and many princes men want-they-ABSNT to who marry-her
there were many princes who wanted to be the one to marry her
60.4.4 áfgat anóolt dzi dím gwif yát
áfga-t anóol-t dzi dím gwif yát
not-they allow-her if will about walk-she
they did not allow her to walk about

60.4.4,5 ada áfgat da'áxfga dmt txalwásas ligitináa.
daá áfga-t da’áxfga dmt txalwá-s ligitináa
and not-she able to-she meet-PRPR
and she was not able to meet anyone

60.4.5,6 Ada áfga gó dzi háwsga fguwálksigm haná'ax
ada áfga gó dži hawsga fguwálksigm haná'ax
and not thing if say-ABSNT prince woman
The princess said nothing

60.4.6,7 at wilaagwidit dipnóot.
a-t willáagwid-ít dipnőo-ít
that-they did to-her parents-her
about what her parents did to her

60.4.7-60.5.1 Ada ál fáwila hasáaxsga góótga dmt txalwásasga
Ada ál fáwila hasáax-sga góótga dm-t txalwá-sga
but always want-ABSNT heart-ABSNT to-she meet-ABSNT
but her heart always wanted to meet

60.5.1 ót di hasáaxda a k'ólda 'yuuta,
ó-t di hasáax-da a k'ólda 'yuuta
that-she also want-him to one man
a man that she wanted

60.5.1,2 Ada sm txalýáa wááls dipnóot at lííft.
ada sm txalýa-wáál-s dipnőo-t a-t lííf-t
and very increase do-PRPR parents-her that-they watch-her
Her parents watched her even more closely

60.5.2,3 Wáí fa nóogisga fguwálksik a k'úlída áatk.
Wáí fa nóogi-sga fguwálksik a k'úlída áatk
well now sleep-ABSNT princess on one night
One night the princess was asleep

60.5.3,4 ada fa 'nága ndaa xstóox-t ada sa gáksgat
ada fa 'nága ndaa xstóox-t ada sa gáks-gat
and now long since sleep-she and suddenly awoke-she
when she had been asleep a long time she suddenly awoke

60.5.4,5 adat 'níí wil háaytgat ámap'ásm 'yuuta á gáayim awwá-t.
adat 'níí will háaytgat ámap'ásm 'yuuta á gáayim awwá-t
and-she see where stand beautiful man to near by-she
She saw a beautiful man standing near her

60.5.5,6 Gu gwáalksa hoyás-sga 'yuuta
Gu gwáalksa hoyá-sga 'yuuta
which bright dress-ABSNT man
he was brightly dressed

60.5.6,7 ada fát niisda haná'axga wil háaytgat ada báást.
ada fá-t niis-da haná'ax-ga wil háaytg-at ada báá-s-t
and when-she saw-him woman-ABSNT where stood-he and afraid-she
When the woman saw the man standing there she was frightened

60.5.7-60.6.1 Wai txaa'níí húú'pl wááls 'yuuta a góydikest
Wai txaa'níí húú'pl wáál-sga 'yuuta a góydiks-t
well every night do-ABSNT man that come-he
Every night the man came

60.6.1 ádat silnóoksga haná'axga.
á-da silnóók-sga haná'axga
and he sleep with-ABSNT woman
and-he sleep with the woman

60.6.1,2 Ada txaa'níí ganéásk á nagóga dm dziíst
Ada txa'níí ganéá-sk á nagóga dm dziíwst
and every morning at before will daylight
Every morning before daylight

60.6.2,3 fa gik háldmbá-sga sup'ásm 'yuuta
fa gik håldmbá-sga sup'ásm 'yuuta
now again arise-ABSNT young man
the young man would get up again

60.6.3,4 ádat kai yáaka wil na gága na amú wálp
á-da kai yáaka wil na gága na amú wálp
and-he out go where POSS hole POSS corner house
and he went out of a hole in a corner of the house

60.6.4,5 a gáayim awwásasga wil nóoga sup'ásm haná'ax
a gáayim awwá-sga wil nóoga sup'ásm haná'ax
at near there-ABSNT where sleep young woman
near where the young woman slept

60.6.5 ada 'níí wil sadzíípt.
ada 'níí wil sadzííp-t
and this then disappear-he
then he disappeared

60.6.5,6 Áfgat wilaayda haná'ax ndáaáf wila wáaldgat gan sadzíípt.
Áfga-t wilaay-da haná'ax ndáa-é wila wáal-dít gan sadzííp-t
not-she know-it woman how-NEG then do-it why disappear-he
The woman did not know how he disappeared
60.6.7 Ada 'nii wila wál-t a 'naga wál-dit.
and this then do-he for long while do-it
He did this for a long while

60.6.7-60.7.1 Wái fa 'k'-'űlída áát
well now one night

60.7.1 da háwga 'yúuta a sup'ásim haná'axga
then speak-ABSNT man to young woman-ABSNT
the man spoke to the young woman

60.7.1,2 áwil fát k'ap sii'pnt-ga haná'ax-ga-t 'nít-ga.
because now-she really loved-him-ABSNT woman-ABSNT-PRPR him-ABSNT
because the woman now really loved him

60.7.2 "Af mi dm stúulu
áf mi dm stúul-u
INTERR you will accompany-me
will you come with me

60.7.3 'Díp dm gós-sa awá-s-ga na dzá-pu.
á dip dm gós-sa awás-s-ga na dzáp-u
that we will go to-ABSNT there-ABSNT POSS village-my
go to my village

60.7.3,4 fa 'nák’ ndaa níi wila wáán áda gágód-ú á gwán.
fa 'nák¬ ndaa níi wila wáa-n áda gágóod-u á gwán
now long since see what done to-you and pity-I to you
It is a long time since I have seen what is being done to you, and I pity you

60.7.4,5 "Dm wál-ul" dág-a hana'ax, "ndm stúul-in.
Dm wál-ul dág-a hana'ax n-dm stúul-in.
will do-I say woman I-will go with-you
"I will," said the woman. "I will go with you."

60.7.5,6 Gán dálwa hál-dm k'o£-t atat yága wálx-st a gyék-a
Gán dáwila hál’dm’t oft adat yága wálxs-t a gyéeka
why at one get up-they and-they down go-to-it to beach
Right away they got up and went down to the beach

60.7.6,7 ádat góó na xsós-sa 'yuuta
áda-t góó na xsós-sa 'yuuta
and-they went to POSS canoe-ABSNT man
They went to the man's canoe

60.7.7 ada saantgat ada luwáy-dit
got on board-they and paddle-they
they got on board and paddled (away)

60.8.1 at kwtáxsa na galta'áps nagwá-tha fguwáalsig-haná'ax.
a-t kwtáxsa na galts'áps nagwá fguwáalsig haná'ax
that-they leave POSS village-PRPR father woman
in order to leave the village of the princess' father

60.8.2 Áfga 'nák’ luwáy-dit ádat wutwá-as-sa k'-'űlída likst'á.
Áfga 'nák-t luwáy-dit áda-t wutwá-s-sa k'-'űlída likst'á
not long-NEG paddle-they and-they cont to ABSNT one island
They had not paddled long before they came to an island

60.8.3 ada háw-sga 'yuuta. "Wái fa ni'nii gwá'a na galts'áput."
da háw-s-sa 'yuuta. Wái fa ni'nii gwá'a na galts'áput
woman-ABSNT 'yuuta. Wái fa ni'nii gwá'a na galts'áput
and spoke-ABSNT man well now this here POSS village-my
and the man spoke. "This is my village."

60.8.4 Ada úks k'o£t ada sm 'ni'i wil wál-t
Ada úks k'o£t ada sm 'ni'i wil wál-t
and out go-they and really this when do-they
They got out and as soon as they did so

60.8.4,5 ada sadziiba xsóo naa hóyt.
ada sadziiba xsóo naa hóyt-
and disappear canooe which use-they
the canoe they had used disappeared

60.8.5,6 Ada bax yáa-s-ga 'yuuta a gil'háwli ada sa t'áát
Ada bax yáa-s-ga 'yuuta a gil'háwli ada sa t'áát
and up walk-ABSNT man to woods and suddenly sat-[s]he
The man walked up to the woods and [she] suddenly sat down

60.8.6 adat niis-sa hana'ax-ga wil sì ts'u'u'nts-it
adat niis-sa hana'ax-ga wil sì ts'u'u'nts-it
and she see woman-ABSNT where become bird-he
Then the woman saw that he had become a bird

60.8.7 ada 'niis-sa k'átk'adáa gwá'a.
ada 'niis-sa k'átk'adáa gwá'a
he-ABSNT sea loong this
he was a sea loon

60.8.7-60.9.1 Wái fá-t wíláyda hana'ax-ga wil fa liksgyéda wál-dit
Wái fá-t wíláy-da hana'ax-ga wil fa liksgyéda wál-dit
well now-she know-it woman-ABSNT where now strange happen to-her
Now the woman knew something strange had happened to her
A supernatural bird had taken her, and she was very ashamed.

She always sat in among the trees, hiding.

She did not want anyone to see her.

Because she knew everyone would ridicule her.

She heard the cries of her parents.

Although the young woman heard the cries of her parents.

Her parents went to a shaman.

Her parents went to a shaman.

The shaman spoke to them.

It is a strange bird who has taken her.

He has lured her onto an island nearby.

Her parents increased their efforts to search every island near here.
60.11.3 a gwi£ wi ámhawtga a hawdit. 

at about great voice-they-ABSNT that cry-they shouting out and saying

60.11.4 “Á£ mó·gtíni egú·fi£? á£ mó·gtíni egú·fi£?”

INTERR safe-you-INTERR child-my
Are you safe, my child? Are you safe, my child?

60.11.4.5 Adat sadibaay txa'nií likswuwan a hawdit á gwá'a.

They finished searching all the islands calling out to each of them

60.11.6 Wai sm sa luk'á gagóotsga

well really suddenly remember-ABSNT

60.11.6.7 na fgwitxa'ogo ga fgwaalksigm haná'axga

a princess' cousin suddenly remembered

60.12.1 Wila wáala-sga ts'u'u'ts fawila kíi gipáaygat

how do-ABSNT bird always out fly-he

60.12.2 a na walps

into his uncle's house

60.12.3 Adat wilaay 'nii ti ts'ú'u'uts gwa'a k'at'k'adáa

and he knew this bird this sea loon

60.12.4 ada wál-dit á-t liífa wíl lipáayga ts'u'ú'uts and then do-he that-he watch where fly bird and he watched where the bird flew

60.12.5 a dt báal-sga dt nií k'at'k'adáa that will-he try-ABSNT will-he see sea loon
to try to see the sea loon

60.12.6,7 Wai txá'nií ganfáak fa gik dáwta néksm k'at'k'adáa haná'ax

Wai txá'nií ganfáak fa gik dáwta néksm k'at'k'adáa haná'ax well every morning now again leave husband sea loon woman
Every morning the woman's sea loon husband would leave

60.12.7 da ál úks t'áasga haná'ax a ts'uwaanxé

then but out sat-ABSNT woman then again leave husband sea loon

60.13.1 ada 'nii wil t'áam wíháatgat a gils' áwtgat

and there where sit weep-she that-she gripe-she

60.13.2,3 Ada al-t éawilat 'nax'nuusga ga'amhawsga

she always heard the voices

60.13.4,5 fa gik yéltgat at di gokydska dm gábát fa gik yélt-ga-t a-t digokydska dm gába-t now again return-ABSNT-he that-he bring to eat-she returned again to bring her something to eat
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60.13.5,6 fa gik dâwft ada gwil gipâaykt
fa gik dâw-t ada gwil gipâayk-t
now again leave-he and about fly-he
then he left again and flew about
60.13.6,7 a txanêawsga galts'âps nagwada hanâ'axga.
a txanâaw-sga galts'âp-s nagwada hanâ'ax-ga
in front-ABSNT village-PRPR father woman-ABSNT
in front of her father's village
60.13.7 Wáí á ál fâwila líífksa 'yuuta
Wáí ál fâwila líífksa 'yuuta
well however always watch man
60.13.7-60.14.1 gu egwîtxa'ós-sga egwáals-kitga k'wâatgat,
gu egwîttxa'óo-sga egwáalksik-ga k'wâatg-at
who cousin-ABSNT princesss-ABSNT lost-their
Now the cousin of their lost princess was always watching
60.14.1,2 adat níisga wil gwil gipâayga amap'asim k'âék'adâa
ada-t níi-sga wil gwil gipâayga amap'asim k'âék'adâa
and he see-ABSNT where about fly beautiful sea loon
and he saw where a beautiful sea loon flew about
60.14.2 a txagyëeka galts'ap,
a txagyëeka galts'ap
to below village
down below the village
60.14.2,3 ádat gâasga na haawâlt dif na hakwââkt ádat gùut.
áda-t gáa-sga na haawâl-t dif na hakwââk-t áda-t gùù-t
and he take-ABSNT POSS arrow-his and POSS bow-his and he shoot-it
He took his arrow and bow and shot it
60.14.4 Wai sm níi wil waâldit,
wai sm 'níi wil waâldit,
well really this when do-he
as soon as he had done this
60.14.4 da ál gîyéluks-tga hanâ'axga
da ál-t gîyéluk-s-t-ga hanâ'ax-ga
then but-she feel-it-ABSNT woman-ABSNT
the woman felt
60.14.5 fa ástiwââlsga náksm k'âfâk'adâéet,
fa ástiwââl-sga náksm k'âfâk'adââ-t
now harm-ABSNT husband sea loon-HER
that some harm had come to her sea loon husband

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60.14.5,6 ádat wudi wilâay áfâga dm gik yèltga nákst.
áda-t wudi wilâay áfâga dm gik yèl-t-ga nák-s-t
and she seem know not will again return-he-ABSNT husband-HER
she knew that her husband would not return again
60.14.6,7 'Níi gan wââldit gôôs-sa ts'uwanx
'Níi gan wââld-it gôô-sa ts'uwanx
This why do-she go to-ABSNT point
That's why she went out to the point
60.14.7 ada sm sagâaw di t'âát
ada sm sagâaw dit'âa-t
and very openly sat-she
she sat out openly
60.14.7-60.15.1 dm-t wilt níis-da gyet t'in gwi gû'ült.
dm-t wil-t níis-da gyet t'in gwi gû'ült-t
will-they where-they see-her people who about search for-her
where the people who were searching for her would see her
60.15.1,2 Adat 'näx'nûu wil gôydi'k sa amhâw néwât a hât.
adat 'näx'nûu wil gôydi'k sa amhâw néwât a hât
and-she hear where come voice father that say-he
She heard the voice of her father coming saying
60.15.2 'Af moottgini egufgi?'
af moottg-in-i egu-fg-i
INTERR safe-you-INTERR child-my
"Are you safe, my child?"
60.15.2,3 Ada sm t'âásga egwuâal-sik
Ada sm t'âa-sga egwuâalsik
and very sit-ABSNT princess
and the princess sat
60.15.3 ágá dm-t wilt niistit néwât,
ágá dm-t wil-t niist-it néwât
to will-he where-he see-her father
where her father would see her
60.15.4,5 Ada wââldit sm hi dzagât-gu gôydi'k sa na xâô-s dipnéwât
Ada wââldit sm hi dzagâtu gôydiša na xâô-s dipnéwât
and do-they very first around come POSS canoe-PRPR parents
and as soon as her parents' canoe came around
60.15.5,6 ada ál sa gwâântga ts'âl t a wil t'âasga egûf-gat
ada ál sa gwâântga ts'âl-t a wil t'âá-sga egûf-g-at
and then suddenly touch eyes-they to where sit-ABSNT child-their
suddenly they turned their eyes to where their child sat
and they went to her and she entered their canoe.

60.15.7 adat di goodit a na wálp-t.

60.15.7-60.16.1 Ada sm 'nii wil lamdazxt a wálp-s nagwát ada sm 'nii wil lamdazxt a wálp-s nagwát and really this when enter-they into house-PRPR father and really this when enter-they into house-PRPR father Just as they entered her father's house.

60.16.1 gakstane! uwuwa1sga £gutxa'6ot gakstane! uwuwa1-sga £gutxa'oo-t Behold! There was her cousin.

60.16.1,2 yaagwat gwildm ga'waansga na gÚusim k'afk'adaat yaagwa-t gwildm ga 'waan-sga na gÚusim k'áfk'adaa-t preparing his slain sea loon

60.16.2,3 at saksnt a dm dzám-t. at sáksnt a dm-t dzám-t that-he clean-it that will-he cook-it to clean and cook it.

60.16.3,4 Wai da ál gik hawa nagwát ásga fgufag. Wai da ál gik hawa-s nagwát ásga fgufg-at well and then again speak-PRPR father to child-his Then her father spoke again to his child.

60.16.4 "Wai fgufgi, fa aam dm waalin wai fgufg-i fa aam dm waal-in well child-my now good to do-you "Well, my child, it will now be good.

60.16.4,5 mi dm náksga fguwslíisu gyá'awin." mi dm nák-sga fguwslíís-u gyá'awin you will marry-ABSNT nephew-my now for you to marry my nephew.".

60.16.5,6 Ada háwega hana'axga, "Aayn áfga dm wáalu, Ada háwe-ga hana'ax-ga aayn áfga dm wáal-u and say-ABSNT woman-ABSNT no not will do-I and say-ABSNT woman-ABSNT no not will do-I and the woman said, "No, I won't do it."

60.16.6 áfga hasáágai as 'niit. áfga hasáaga-i a-s 'niit not want-I to-PRPR him "I don't want him."

60.16.6,7 Ada sm dzóoxsga £gutxa'6ós-ga haná'ax-ga ada sm dzóox-sga £gutxa'óo-sga haná'ax-qa and very ashamed-ABSNT cousin-ABSNT woman-ABSNT The woman's cousin was very ashamed.

60.16.7 a wila háwtga a wila haw-t-ga at how speak-she-ABSNT by what she said.

60.16.7-60.17.1 gan wálldít gáadítga na sámisga na gúsísm k'áék'adaa gan wáal-dít gáa-dít-ga na sámi-sga na gúsísm k'átk'adáa why do-he take-ti-ABSNT POSS meat-ABSNT POSS shot sea loon that is why he took the meat of the slain sea loon.

60.17.1 ada fa gwáánkst ada fa gwáanks-t and no cook-it and cooked it.

60.17.2 ada t sg'últ a ha'tsáxfga haná'ax-ga,£gutxa'óot ada-t sg'úú-t a ha'tsáxfga haná'ax-qa £gutxa'óo-t and-he put-it in front woman-ABSNT cousin-his and he put-it in front of his cousin.

60.17.2,3 ada hawt, "Gaba gwa'a." ada haw-t gába gwá'a and say-he eat this and he said, "Eat this.

60.17.3 Ada waa1sga, "Gába gwá'a." ada waa1-sga, gwá'a and say-he eat this and he said, "Eat this.

60.17.3,4 Ada wáalisga haná'axga sm kwdí1t ada wáali-sga haná'ax-ga sm kwdí-li-t and do-ABSNT woman-ABSNT very hungry-she The woman was very hungry.

60.17.4 adat sgábad a giinda £gutxa'óot adat sgába-da giin-da £gutxa'óo-t and she ate-it given-herself cousin-hers and she ate [the food] her cousin gave her.

60.17.4,5 ada sm 'nii wil gadzáafísgat ada sm 'nii wil gadzáafís-gat and very this when swallow-she and as soon as she swallowed.
60.17.5,6 da ált wiláysga 'nìi gwà' a na sámi nákst.
da ált wiláysga 'nìi gwà' a na sámi nákst-
and then-she know-ABSNT this this POSS flesh husband-her
she knew it was the flesh of her husband

60.17.6 Ada háwtgasga ñgwíttxa'óot.
ada háwt-gasga ñgwíttxa'óó-t
and speak-she-to cousin-her
She spoke to her cousin.

60.17.6,7
"Gof wilá sámiyu gwà' a gu gabu"
Gof wilá sámi-ru gwà' a gu gab-u
what kind meat-INTERR this that eat-I
"What kind of meat am I eating?"

60.17.7 Ada wil hawsga 'yuuta.
ada wil haw-sga 'yuuta
and then speak-ABSNT
She spoke to her cousin.

60.18.1 "Oo, áay'inf mi wiláay
Oo áay'inf mi wiláay
Oh no-INTERR you know
"Oh, don't you know

60.18.1,2 wil ága na sámi náksm k'áťk'adáa?
wil ága na sámi náksm k'áťk'adáa
how taste POSS flesh husband sea loon
what (your) sea loon husband's flesh tastes like?*

60.18.2 Áay'inf ts'm'átgadi na sámìt?*
áay'inf ts'm'átgà-di na sámì-t
no-INTERR sweet-INTERR POSS flesh-his
"Isn't his flesh sweet?*

60.18.2,3 Gáwdí háwt dáwila ks'úút ada wiñawtga ñguwáalskík
gáwdí háw-t dáwila ks'úút ada wiñaw-t-ga ñguwáalskík
finish speak-he then go out-he and weep-she-ABSNT princess
After he said this, he left, and the princess wept

60.18.3,4 ada waals dipnóot a smgal gadzóoxt.
ada waals dipnó-ò a smgal gadzóox-t
and do so-PRPR parents-her that very ashamed-they
her parent [wept] as well for they were very ashamed

60.18.4,5 Gáwdí bóokit dáwila hawa dipnóot áega ñguwáalskík.
Gáwdí bóok-it dáwila haw-s dipnó-ò áega ñguwáalskík
finish weep-they then speak-PRPR parents-her to princess
When they had finished weeping, her parents spoke to the princess

60.18.5,6 "Ndó'o gòóf náf hasáag
ndó'o gòó-ò náf hasáag
go on go to-IMPER who-IMPER want-you
"Go on! Go to the one you want!

60.18.6 áf mi dm náksgat
á-f mi dm náksga-t
that-IMPER you will marry-ABSNT-him
to marry him

60.18.6,7 áwil wiléeksá waan mi k'ingmt as k'gm dm dzóogm.
áwil wiléeksa waa-n mi k'ingm-t a-s k'gm dm dzóogm-because great do-you you give-it to-PRPR us to shame-us
because you have brought us great shame.

60.19.1 Ada 'nìisga wáalega haná'axga.
ada 'nìi-sga wáal-sga haná'ax-ga
and this-ABSNT do-ABSNT woman-ABSNT
and this is what the woman did.

60.19.1,2 Gan áfga áamf wáalega na nagyétgisga ligi k'ólka haná'ax
Gan áfga áam-ò wáal-sga na nagyét-gisga ligi k'ólka haná'ax
why not good-NEG do-ABSNT POSS parents-ABSNT any one woman
This is why it is not good for the parents of a woman

60.19.2,3 at ligidi háwt, áwil sgwayá dí háw-t
at ligidi háw-t áwil sgwayá dí háw-t
that-they be too particular-they because continue if say-they
to be too particular, for if they persist

60.19.3 da dm sa góydkíska 'yé'tsisk
da dm sa góydkíska 'yé'tsisk
then will suddenly come animal
then an animal will suddenly come

60.19.4 a dm t'in náksga naa ál 'wàafgat.
a dm t'in náks-ga naa ál 'wàafg-at
to will who marry-ABSNT who however forbidden-one
and marry the one who has been forbidden

60.19.4,5 Ada dm t di didáwat a 'wah gágont
Ada dm-t di didáw-t a 'wah gágon-t
and will-he take-away her to not know-it
and he will take her away to an unknown place

60.19.5,6 ada dm yagáá k'wáatga naa ál ligi dí háwghta.
ada dm yagáá k'wáat-ga naa ál ligidi háwghta-ka
and will there be lost to-ABSNT who however particular-they-ABSNT
and she will be lost to those who were too particular.
Poetics description. In this section I show the distribution of syllables with dramatic prominence in stanzas and groups of stanzas that comprise larger episodic units. There is a characteristic distribution pattern: the prominent syllables occur at first primarily at the ends of poetic lines. In successive lines they "spread," so that they fill more and more of the line. Eventually they fill a whole line or most of a line, typically coinciding with some narrative climax. From there they gradually, through successive lines, recede again until they occur only at some line's end as at the beginning. This pattern more or less defines larger episodic units, groups of stanzas that are sometimes, but not always, separate scenes. Each of these larger narrative units tends to have a hallmark sound, i.e., a sound often repeated and that tends to occur in the episode's key words. Hallmark sounds give their unit a particular auditory character: some hum, some hiss, others clatter, or drone. John Robert Ross has noted this phenomenon in English and Spanish poetry; he calls it sound weaving. In Sm'álgyax adaxw texts the distribution of the hallmark sounds in these larger narrative units is the same as the distribution of prominent syllables. Prominent syllables and hallmark sounds are complements in the same pattern. This pattern, a part of the story teller's art, creates a grand rhythm that leads from climax to climax. The hallmark sounds in this Sm'álgyax text often overlap, i.e., as one hallmark wanes in its unit, the hallmark for the next unit appears and begins to wax, continuing to build in the next, its own, unit.

In this section I have organized Gwisgaayn's text number 60 into larger units, indicated with Roman numerals, that are defined in terms of hallmark sound and prominence distribution pattern as described above. The figures to the right of each of the lines of the text below represent the line's syllables right-justified. Dashes are syllables. Dots represent syllables with prominent stress. Letters represent syllables containing the unit's hallmark sound. Larger letters represent syllables that are both prominent and contain the hallmark sound. At the end of each unit there is a key, showing the sound hallmark. Where there is an overlap in hallmark sounds at the ends of units, I have repeated the part of the unit where overlapping occurs, describing it twice, once for each of its hallmark sounds. Finally, in the English translation I have underlined the words whose equivalents carry the hallmark sound.

The ancient story of the salt water loon who married a princess

Long years ago when the people lived at Metlakatla there was a certain chief and his wife who lived there and they had a daughter they kept with them. The chief and his wife were very protective of their child and because they loved her dearly they watched her closely.

fa hui'pl
ádat 'li nóogan saga fguwálksig
ásga lax'o di wil léegft.
Dzabbitga wudi lax'w'dús
ada 'nii di wil lukwfi
léegftiga na nagyégtiga fguwaalksig.
Ádat k'ap sgaftúdita gan wáldit,
áfgo gwin áxztis gíttna
a awáásiga sup'ásim hána'axga,
áwilt smgal líífda dipnótiga.
Wai smgal amap'sa fguwálksigm hána'ax
a tx'a'nii sila gabawálksig,
ada hiidút
á tx'a'nii galdzipdzáapga.
At night the princess slept up above 
over the place where her parents slept.

They made a sort of platform 
and it was under this that the princess' parents slept.

They watched her closely 
so that no one might come close 
to the young woman.

The princess was the most beautiful 
among all her companion princesses 
and word of her beauty spread to all the tribes.

Laterals: $L = \{l,£\}$

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The princess was the most beautiful 
among all her companion princesses 
and word of her beauty spread to all the tribes.

Alveolar stops: $T = \{d,t\}$

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She loved a prince of her own choosing.

Her father was broken hearted 
because his daughter would not marry his own nephew.

So he watched her even more closely 
he did not even allow her to walk about 
she was not able to meet anyone.

Alveolar spirants: $S = \{s,£\}$

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4

But her parents refused them all

The princess' father wanted his child to marry her cousin 
her father's own nephew.

But the woman would not agree.
Every night
the man came
and slept with the woman

And every morning
before it was light
the young man arose
and went out of a hole in the corner of the house
near where the young woman slept
And then he disappeared

The woman did not know
how he disappeared

He did this
for a long time

Now the princess was sleeping
one night
and she had been asleep for a long time
when suddenly she awoke
and saw standing there a beautiful man
close by her

Now the princess was sleeping

one night

and she had been asleep for a long time
when suddenly she awoke
and saw standing there a beautiful man
close by her

the man was clothed in light
and when the woman saw him
standing there
she was frightened

the man was clothed in light
and when the woman saw him
standing there
she was frightened

Wāi fa k’-ülda áatk
da hāwga ‘yuuta a sup’ásm haná’axga
áwil fát k’ap sii’pntga haná’axgat ‘nǐtga.
‘Af mi dm stūulu
á dip dm gōosga awāasga na džāpu.
fa ‘nàkì ndaa nii wila wāan
áda gagóodu á gwān.”
‘Dm wāalu’
dáyaga haná’ax
“ndm stūulin.”

alveolar nasal: N = (n, ’n)

labial nasal: N = (n, ’n)

One night
the man spoke to the young woman
for she had come to love him dearly.
Will you come with me
to my village

For a long time I have seen what they do to you
my heart goes out to you

I will said the woman
I will go with you
Din waalu
dayaga hana'ax
"ndIn stuulin."
gan dawila haldIn
~'o£t
adat
'ya£ga waalxst a gyéeka
ádat goó na xsoós ga 'yuuta
ada saantgat
ada luwaaydit
at kwtaÁsxa
na galts'áps nagwáda fguwáalksigm haná'ax.
Á£ga 'nakÉ luwaaydit
ádat wutwásaga k'óulda likst'áá
ada háwsga 'yuuta.
"Wai fa ni'nii
gwá'a na galts'áput."
alveolars: T = {t,d,dz,ts}

They got out
and as soon as they did
the canoe they had used disappeared

The man walked up into the woods
but she suddenly sat down
the woman saw that he had become a bird
he was a sea loon

The woman now understood
the strange thing that had befallen her
it was a spirit bird
who had taken her
and she was very ashamed

This place
this is my village

They had not paddled long
before they came to an island
and the man spoke

This is what she did
she always sat
hiding among the trees
for she did not want anyone to see her
she knew that everyone would ridicule her
Even though she saw the people out in their canoes
she would not show herself

Her parents were out searching for her

even though the young woman heard the cries of her parents
she would not answer
for she was ashamed
that she had a sea loon husband

Everywhere her father's tribe searched for her
the woman heard the cries of those searching for her
but she paid no attention

Her parents went to a shaman
and the shaman told them
It is a strange bird
who has taken her
to an island nearby

Now her parents set out
to search every island
near their village
and they cried out to her saying

Are you safe, my child? are you safe, little one?

And they went to all the islands
criing this out to each one

Then suddenly the princess' cousin remembered
how a bird always flew out of a corner of the house
every time he went in
to his uncle’s place

Adat wilaay ‘nii ts’ú’u’tsa
gwa’a k’a’tk’adáa
ada fa ‘nit
'tin wílaagwasga hana’axga
ada wil waxíldit
át liífa wil lipángga ts’ú’u’ts
a dmt báalsga
a dmt nii k’a’tk’adáa.
laterals: L = {l,£}

And he knew this bird
this salt water loon
was the one
who had taken the woman
and he decided
to watch where the birds flew
trying to catch sight
of the sea loon

Every morning
her sea loon husband left his wife
then she would go out to the point
and sit there weeping
grieving for what had befallen her
beside herself with grief
And she always heard the voices
of those out searching for her
Just as he did this, the woman felt that harm had come to her sea loon husband and she knew that her husband would not return again.

Then she went out to the point and sat in such a way as to be seen by those who were out searching for her.

Adat 'náx'núu
wil góydkasá amháws nagwát
a háwt.
"Af mootgini fgufgi?"
Ada sm t'áasga fgwuwaalksik
ásiga dmt wilt níisdit nagwát.
Ada wáalde sm hi dzagátgú góydkasá na xsoós dipnagwát
ada ál sa gwáantga ts'ált
a wil t'áasga fgúfget
adat góót
adat lógom gáat
a na xsoót
adat dí goodit
a na wáipt.

alveolar stops: T = {d,t}
laterals: L = {l,f}

As they entered her father's house, behold! there was her cousin preparing the sea loon he had shot cleaning it in order to cook it.

Her father spoke again to his child.

"Wai fgufgi,
fa aam dm waalin
mi dm náksga fgwislfíisu gyá'awin."
Ada háwega hana'axga,
"Aayn áfga dm wáalu,
áfga hasáagai as 'niit."
Ada sm dzóoxsaga fgwítxa'ósiga hana'axga a wila háwtga
gan wáalde
gáadíta na sámisga na güusim ʼkáæk'adáá
ada fa gwáankst
adat sg'últ a ha'tsáxíga hana'axga,
fgwítxa'ót
ada háwt
"Gába gwá'a."
velars: K = {g,gw}
Well, child
it would be good of you
if you would now marry my nephew

But the woman said
No, I will not
I don't want him

The woman's cousin was very shamed
by what she said
that is why
he took the flesh of the slain salt water loon
and cooked it
and put it in front of the woman
his cousin
and said
Eat this

It happened
that she was very hungry
and she ate what her cousin had given her
but as soon as she swallowed it
she knew
that this was the flesh of her husband

And she spoke to her cousin
What flesh is this
that I have eaten

Oh don't you know the taste of your sea loon husband's meat
doesn't his flesh taste sweet
The stanzas that participate in more than one hallmark sound system tend to be transitional in terms of scene structure. The stanza that tells of the princess' fame for her great beauty stands between an [L] unit (II), telling how overprotective her parents were, and a [T] unit (III), describing the many royal men who wanted to marry her. In this transitional stanza the [L] sound is waning and the [T] sound is waxing. Likewise the princess uses [n] and [t] to answer her secret lover's proposal. Her assent stands between his proposal, an [N] unit (VIII), and their elopement, a [T] unit (IX).

At the beginning of the adawx, the word for sea loon is k’at’k’adaa. But in unit XVI, an (s,f) unit, it becomes k’afk’adaa, the first [t] changing to [f], the unit's hallmark. In unit XXIII, also an (s,f) unit, it occurs again in its altered form, this time with the syllable containing the hallmark given prominence: k’afk’adaa.

This latter unit, XXIII, is especially salient. It is her cousin's declaration of the revenge he has taken on the princess. It is filled with the venom of envy and resentment: (s,f).

7. Summary. The Coast Tsimshian linguist Gwisgaayn used punctuation devices in a heterodox and probably most creative fashion. He apparently used upper case letters and periods to define poetic stanzas. He evidently used the acute accent to mark performance prominence. If these interpretations of his punctuation are correct, they allow us to recover from his manuscripts the poetry and drama of Sm’algyax literature. They make it possible for us to see the ebb and flow of complex alliterative structures and performance emphasis running through the stanzas and scenes of Sm'algyax narrative. They help us to understand the art of the traditional Tsimshian story teller.

8. Appendix: lexicon. This section contains an alphabetical list of the words found in this text with all their variants. It also includes some derivational morphological analysis.

Therefore it is not good for the parents of any woman to be too particular for if they continue to do so and seduce the forbidden one then an animal might suddenly come and seduce the forbidden one

And he might take her away to an unknown place where she will be lost to those who are too protective
shining, bright
cook
touch
awaken
you
about, around
prepare, make ready
about, around
show
now
beach, down below
people

near
voices

ga- plural
am- instrument
haw

swallow
be ashamed (plural)
have pity

an unknown place
hole
tribes
see

tribe, village
tribes
only
why
forest, trees
morning
finish, be finished

canoes

ga- plural

heart
remember
have pity
be sad, broken hearted

go to
come

be particular, be protective
stand

habóol-sga
hadzóoxda
hakwdákt
halagiyáxda
háláayt
hálímd
hálímd báá-sga
hana'ax, hana'ax, hana'ax-ga,

haná'ax-ga, háná'ax-ga,
haná'ax-ga-t, háná'ax-t,

hasáag-gi, hasáag-at-ga, hasáag-n,
hasáax-da, hasáax-s, hasáax-sga

haw-díxíga
haw-dílt
háwígsá
háwígs-ga, háwígs-s, háwígs-ga,

háwígs-sga, háwígs-t, háwígs-t-ga,

háwígs-t-gasga
háda háwígsa

húú'pl

k'ígm
k'íngm-t
k'oldá
k'íuulá
k'waatg-a, k'waatg-at

k'ap
really, very

k'aálk'adáa, k'aálk'adáa, k'aálk'adáa-t,

k'aálk'adáa, k'aálk'adáa,

k'aálk'adáa-t,

k'oó-t, k'oó-t-t

hánda háwígsa
háyágt-a, háyágt-at

k'ísm
k'ísm-t
kweé-xíng
kweé-xíng-t

k'ídlá
k'wáatg-a, k'wáatg-at

k'ap
really, very

k'aálk'adáa, k'aálk'adáa, k'aálk'adáa-t,

k'aálk'adáa, k'aálk'adáa,

k'aálk'adáa-t,

k'oó-t, k'oó-t-t
enter
top
platform
sleep
out of control
any
be overprotective
anyone
watch
different, strange
island

lik-different
t'aa sit
islands

lik-different
wan sit (plural)

own, self
fly (plural)
into
remember
under
paddle

'nag-a, 'nág-a, 'nák-f, 'nák-f
'náx'núu, 'nax'núu-sga, 'náx'núu-t-ga,

n- = na (POSS)

poss: possessive determiner
head, indicating a
disjunct relationship
between possessor and
possessed

who
before (time)
father
parents
supernatural bird

husband, wife
since, when
I-will
Go on! Go ahead!
this

see
pay attention
sleep
tribe

Metlakatla
you
be safe

sakt-s
be clean
-n causative
flesh
refuse, reject
put

continue
care very much for
saga- across
sga-'nága-f

si
si'ip-n-da, si'ip-n-t, si'ip-n-t-ga

sila
sil-nóok-sga
sm
sm-gal, sm-gál, sm-gál-t
sm'ógit
spagáyt
stúul-in, stúul-u
sup'ás-im, sup'ás-m

a while (time)
sga- across
'nah long time
make
love
slip suffer
-n causative
companions, with
sleep with
really, very
chief
among
accompany
young

su- new
p'as grow

T'
sit
who, the one who
be sad, broken hearted

TS'
face
enter
sweet
although
bird
point (of land)
facing, across from
meet

txa

waa come across, find
increase

wxal-yáa, txal-yáa-t

txa-'nii, txá-'nii, txa-'nii-t, txa-'nii-sga

txa-náaw-sga

úks

out